BIBLIOGRAPHICAL STUDIES IN THE PLAYS OF GEORGE CHAPMAN

AKIHIRO YAMADA

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AKIHIRO YAMADA

Submitted in partial fulfilment of the requirements

for the degree of Doctor of Philosophy

in the University of Birmingham

The Shakespeare Institute
October, 1976

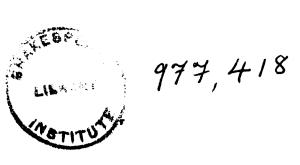
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SYNOPSIS

The aim of the present work is to extract as much information as possible from the early quartos of George Chapman's twelve plays by the various methods which analytical bibliography has recently developed, and to present the results in such a way as to be useful to a prospective editor of the plays.

The present work, which has involved an entirely fresh examination of all the quartos, is an original contribution to Chapman studies, but it should also make a general contribution to analytical bibliography with special reference to Elizabethan and Jacobean printed plays.

The main body of the present thesis comprises an introduction with a bibliographical description of the plays studied; four chapters on, respectively, the nature of the printer's copy, variants, compositorial analyses, and on the characteristics of compositors; and a brief general conclusion. Appendices include bibliographical notes on the Chapman quartos. A bibliography has been provided at the end of the thesis.

The number of words in the present thesis is about 130,000.

PREFACE

In 1962, when I began collecting primary materials for my work on George Chapman, I did not realise how formidable and sometimes painful the task was going to be. Frequent correspondence with libraries for microfilms of Chapman quartos (often in order to settle some unexpected complication of international fiscal accounts) continued several years.

Librarians on both sides of the Atlantic have all been kind and cooperative. Some of them even provided me with further information about related topics, and in this way microfilms of a number of quarto copies which had escaped record in standard reference books became available.

But for generous research grants, over several years, from the Japanese Ministry of Education, a rich collection of microfilm copies of Chapman quartos would have never been realised. The United States Department of State Grant for 1966-67 enabled me to subject numerous STC books including the Chapman quartos to physical examination at various American libraries which put them at my disposal. The Folger Shakespeare Library in particular was generous in offering me a short-term Fellowship in 1967. The British Council has also been extremely generous in enabling me to spend extended periods of time in England so that I could devote myself to working on Chapman. It is my pleasant duty to record the kind sympathetic understanding of my colleagues at Shinshu University who have allowed me to be away so often from them.

The work presented here has been carried out, on and off over a decade and a half, with all these encouragements. But further

investigation is still possible: more copies of <u>The Byron Plays</u>, Q2, should be collated, and it is certainly desirable to examine the compositorial work of the second and subsequent quartos of other plays. <u>Caesar and Pompey</u>, another play by Chapman, remains for future investigation.

September, 1976

Akihiro Yamada

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ABBREVIATIONS

The following abbreviations have been adopted throughout.

Reference numbers are those used in Bibliography at the end of the present thesis.

Reference numbers	Abbreviations
1	Arber
3	Berger, "Textual Problems"
14	Boas
5	Bowers, On Editing
1.6	Brooke
6	Brown, "The Duchess of Malfi"
7	Chambers, E.S.
8	Chambers, W.Sh.
25	Collier
26	Craven, "Simmes' Compositor A"
27	Edwards, "An Approach"
	EIA (1941) for English Institute Annual, 1941
	ES for Englische Studien
18	Maurice Evans
28	Ferguson, "Compositors"
29	Ferguson, Simmes
30	Fleay, Chronicle
39	Foakes and Rickert
34	Greg, Bibliography
13	Greg, Blind Beggar
32	Greg, Dramatic Documents

vii

35	Greg, Editorial Problem
38	Greg, Henslowe's Diary
31	Greg, Masques
33	Greg, "Proof-Sheet"
36	Greg, Sh. F1
21	Greg and Smith, Day's Mirth
37	Hazlitt, <u>Hand-Book</u>
22	Hennedy, <u>Diss</u> .
41	Hinman, "New Uses for Headlines"
42	Hinman, Printing, i and ii
57	Hinman, R2 (1597)
40	Hinman, "Variant Spellings"
	HLQ for Huntington Library Quarterly
11.	Holaday
43	Howard-Hill, "Spelling"
15	Jacquot
44.	Jewkes, Act Division
45	Linton, "NLS Copies"
17	Lordi
46	McIlwraith, "Some Bibliographical Notes"
47	McKenzie, "Printers of the Mind"
49	McKerrow, "Edward Allde"
50	McKerrow, "The Elizabethan Printer"
48	McKerrow, Introduction
51 .	McKerrow, "A Suggestion"
52	The Malcontent
12	Manley
	MIR for Modern Language Review
9	Parrott, i
10	Parrott, ii

viii

	₹ ab-ab-ab-
53	Parrott, "Bussy D'Ambois"
55	Pollard, "Elizabethan Spelling"
54	Pollard, Shakespeare's Fight
56	STC
	RES for Review of English Studies
	RORD for Research Opportunities in
	Renaissance Drama
	SB for Studies in Bibliography
	ShS for Shakespeare Survey
58	Simpson, Proof-Reading
23	Smeak
20	Smith
	SQ for Shakespeare Quarterly
59	Sturman, "The 1641 Edition"
60	Turner, "The Composition"
61	Ure, "Bussy D'Ambois, Q3-6"
63	Walker, "Compositor Determination"
62	Walker, Textual Problems
64	G. Williams, "Setting by Formes"
65	P. Williams, "Two Problems in Lear"
66	Willoughby, Printing of F1
67	Wilson, Manuscript of 'Hamlet'
68	Yamada, "Proof-Sheet"
24	Yamada, Widow's Tears

Special types such as swash letters, ligatures, and long s's have been silently normalised throughout the present thesis except in the bibliographical description of Qq which has been provided at the end of Introduction and also except in places where the distinction between a special type and a normal one is specifically relevant, as

in the case of some variants in Chapter II.

Reference to Q pages is always to the signature letters. In most cases, 'sig.' for signature preceding a signature letter has been omitted. Similarly, 'l.' or 'll.' preceding numerals for line reference has normally been omitted.

ABBREVIATIONS OF LIBRARIES HOLDING QUARTO COPIES EXAMINED

Aberd University Library, Aberdeen.

AzU University of Arizona Library, Tucson, Ariz., U.S.A.

BL British Library, London.

Bod Bodleian Library, Oxford.

Bristol Bristol Public Library, Bristol.

Cam University Library, Cambridge.

CLUC W. A. Clark Memorial Library, University of California,
Los Angeles, Cal., U.S.A.

CSmH Henry E. Huntington Library, San Marino, Cal., U.S.A.

CtW Olin Library, Wesleyan University, Middletown, Conn.,
U.S.A.

CtY Yale University Library, New Haven, Conn., U.S.A.

DFo Folger Shakespeare Library, Washington, D.C., U.S.A.

DLC Library of Congress, Washington, D.C., U.S.A.

Dulwich College Library, London.

Dyce The Library (Dyce Collection), Victoria and Albert
Museum, London.

Edin University Library, Edinburgh.

Eton College Library, Windsor.

Forster The Library (Forster Collection), Victoria and Albert

Museum, London.

Glas University Library, Glasgow.

Guild Guild Hall Library, London.

ICN Newberry Library, Chicago, Ill., U.S.A.

ICU University of Chicago Library, Chicago, Ill., U.S.A.

IU University of Illinois Library, Urbana, Ill., U.S.A.

Leeds University Library, Leeds.

Liv University Library, Liverpool.

London University Library, London.

MB Boston Public Library, Boston, Mass., U.S.A.

MiU University of Michigan Library, Ann Arbor, Mich., U.S.A.

MH Harvard University Library, Cambridge, Mass., U.S.A.

MWiW-C Chapin Library, Williams College, Williamstown, Mass.,

U.S.A.

NbU University of Nebraska Library, Lincoln, Nebr., U.S.A.

Newcastle University Library, Newcastle-upon-Tyne.

NjP Princeton University Library, Princeton, N.J., U.S.A.

NIS National Library of Scotland, Edinburgh.

NN New York Public Library, New York, N.Y., U.S.A.

NNC Columbia University Library, New York, N.Y., U.S.A.

NNP Pierpont Morgan Library, New York, N.Y., U.S.A.

Pforz. Carl H. Pforzheimer Library, New York, N.Y., U.S.A.

PU University of Pennsylvania Library, Philadelphia, Pa.,

U.S.A.

PU-F H. H. Furness Memorial Library, University of Pennsylvania,

Philadelphia, Pa., U.S.A.

Rylands John Rylands Library, Manchester.

Sheffield University Library, Sheffield.

Trinity College Library, Cambridge.

TxCU Texas Christian University Library, Tex., U.S.A.

TxU University of Texas Library, Austin, Tex., U.S.A.

ViU University of Virginia Library, Charlottesville, Va.,

U.S.A.

Wigan Wigan Public Library, Wigan.

Worc Worcester College Library, Oxford.

FACSIMILES OF THE QUARTO TITLE-PAGES. AND CHAPMAN-HENSLOWE DOCUMENTS

Reproduced here are the title-pages of Q editions of George Chapman's plays and the Henslowe documents concerning Chapman.

Unless otherwise stated, reproductions are of original size. They are presented in the following order.

The Blind Beggar of Alexandria, 1598. STC 4965

An Humorous Day's Mirth, 1599. STC 4987

All Fools, 1605. STC 4963

The Gentleman Usher, 1606. STC 4978

Monsieur D'Olive, 1606. STC 4983

Monsieur D'Olive, 1606. STC 4983 [variant]

Monsieur D'Olive, 1606. STC 4984

Sir Giles Goosecap, 1606. STC 12050

Sir Giles Goosecap, 1606. STC 12051

May-Day, 1611. STC 4980

The Widow's Tears, 1612. STC 4994

The Memorable Masque, n.d. (1613?) STC 4981

The Memorable Masque, n.d. (1613?) STC 4982

Bussy D'Ambois, 1607. STC 4966

Bussy D'Ambois, 1608. STC 4967

Bussy D'Ambois, 1641. Wing STC C1941

The Byron Plays, 1608. STC 4968

The Byron Plays, 1608. STC 4968 [half-title]

The Byron Plays, 1625. STC 4969

The Byron Plays, 1625. STC 4969 [half-title]

The Revenge of Bussy D'Ambois, 1613. STC 4989

Chapman-Henslowe Documents



dria, most pleasantly discoursing his variable humours in disguised shapes sull of conceits and pluspare.

As it hath beene fundry times publichly acted in London.

by the righthonorable the Engle

of Nervery have, Ford high Admirally have mirally have mirally forwards.

By George Chapman: Gentleman,

Imprinted to London for Williams
Local, dwelling at the figne of the
Gunguere Milliams Condition,

1600023

Title-page, A1 recto (Folger Shakespeare Library) STC 4965

A pleasant Comedy

entituled:

An Humerous dayes Myrth.

As it hath beene fundrie times publikely afted by the right honourable the Earle of Nottingham Lord high Admirall his feruants.

By G. Carina



AT LONDON Printed by Valentine Syms: . 1599.



Comedy, Presented at the Black
Fivers, And lately before
his Maiestic.

Written by George Chapman.



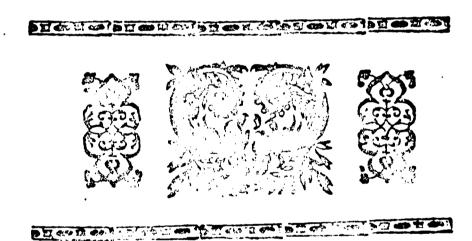
Printed for Thomas Thorpe.

1 6 0 5.

GJE SE

GENTLEMAN vsher.

By
George Chapman.



Printed by V.S. for Thomas Thorppe.

1 6 0 6.

Title-page, A1 recto (Chapin Library) STC 4978

MONSIEVR D'OLIVE.

Comedie, as it vvas sundrie times a ded by her

Maiesties children at the Blackes

By George Chapman.



LONDON

Printed by T. C for William Holmer, and are to be fold at his Shop in Naint Dun flour Church-yardin :

Floete-streete, 1606.

Title-page, A1 recto (Yale University) STC 4983

MONSIEVR D'OLIVE

A

Comedie, as it vvas sundrie times acted by her

Maiesties children at the Blackes Friers.

By Geo. Chapmon.



LONDON

Printed by T. C. for William Holmes, and are to be sold at his Shop in Saint Dun-Stons Church-yard in Fleete streete, 1606.

Variant title-page, A1 recto (Huntington Library, 98556) STC 4983

IONSIEV

D'OLIVE.

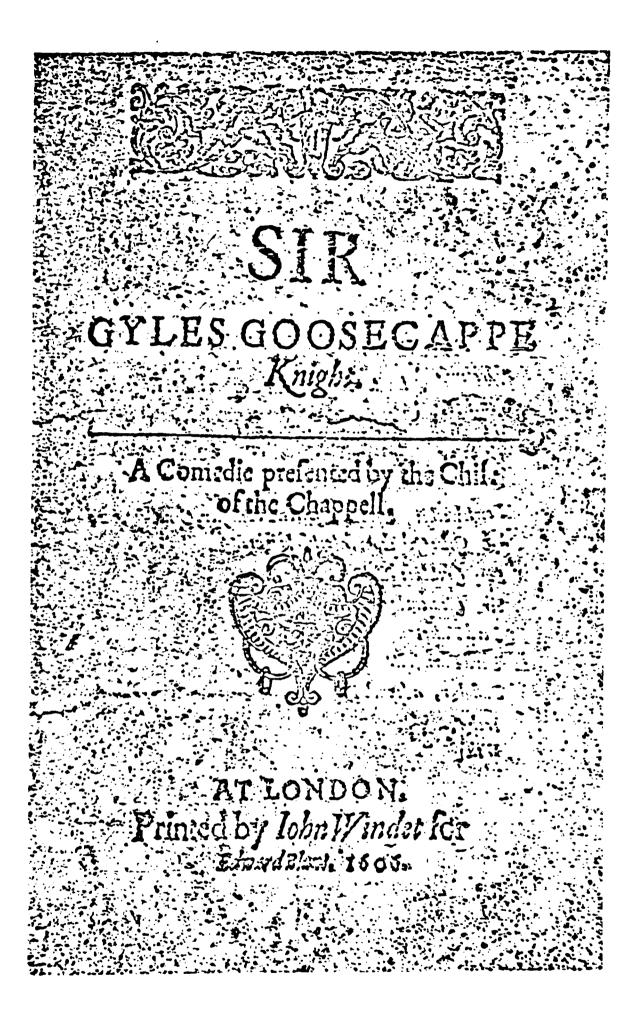
Consedie, as it was sundrie times alted by her Malesties children at the Blacko-Friers.

By George Chapma



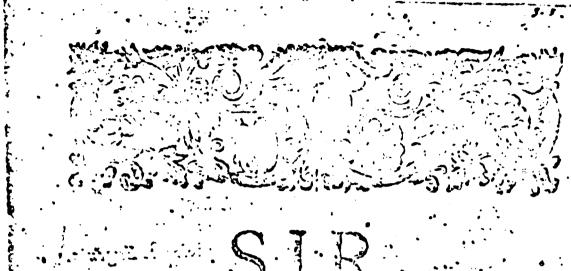
LONDON Printed by T. C. for FFE con Holsess, and are to be sold at his Shop in Saint Dan-stons Church-yardin
Floote-Urecte, 1606.

Title-page, A1 recto (W. A. Clark Library) STC 4984



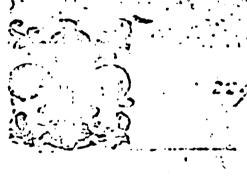
Title-page, A1 recto (British Library, 643. d. 29) STC 12050

[not original size]



GYLES GOOSE CAPPE

A Comedy lately Acted with great applause at the private House in Salisbury Courses



LONDON:

Printed for Hvon Penny, and me to be fold: by Rooxa Ball at the golden Anchor, in Inches she Strand noors Tomple batts 1636.

Title-page, A1 recto (Chapin Library) STC 12051

MAY-DAY.

A vvitty Comedie, diuers times acted at the Blacke Fryers.

Written by GEORGE CHAP. IN.



LONDON.

Printed for John Browne, dwelling in Fleeistrecte
in Saint Dunstones Church-yard.
1611.

Title-page, A1 recto (Yale University) STC 4980

THE Widdowes Teares

Comedie.

As it was often presented in the blacke and white Friers.

Written by GEOR. CHAP:



LONDON,

Printed for Iohn Browne, and are to be fold at his shop in Fleet-lirect in Saint Dunstanes Church-yard.

2 6 1 2.

MEMORABLE MASIE

of the two Honorable Houses or Images.

Lyncolns Inne. o histere proters

As it was performed before the ling, as White-Hallon Shroue Munday at night, being the 17,021 to 1999, 1613.

At the Princely celebration of the most Royall

Nepsiells of the Paligrane, and his thrite grations

Princess Climboth Sec.

With a definition of their whole honging in plantager of their march on horse-backe to the Court from the Marker of their hole confers, and had a few right Noble confers, and had had been feets.

Inmented, and fashioned, with the ground, and speciall structure of the whole works,

By our Kingdomes most Artfull and Ingenious

streitess Links of Olones.

Supplied, Aplied, Digested, endwritten, Dy Gro: Chayman.

AT LONDON,
Princed by G. Fill, for Groups Merres and me to be
fould at his thought and make it is a large.

Title-page, 41 recto (British Library, Ashley 380) STC 4981

THE MORABLE MASQUE OF THE TWO

HONOVRABLE HOVSES OR Innes of Court; the Middle Temple, and Lyncolnes line.

AS IT WAS PERFORMED BEfore the King, at White-hall on Shrone Munday as night; being the 15. of Febr. 1613.

AT THE PRINCELY CELEBRATION OF the most royall Nuprials of the Pulsgrane, and his thrice grations Princesse Elizabeth, &c.

With a description of their whole show, in the manner of their march on horse-backeto.

the Court, from the Master of the Rolls his house:

with all their right Noble consorts, and most mountained ans.

Inuented, and fastioned, with the ground, and speciall structure of the whole worke:

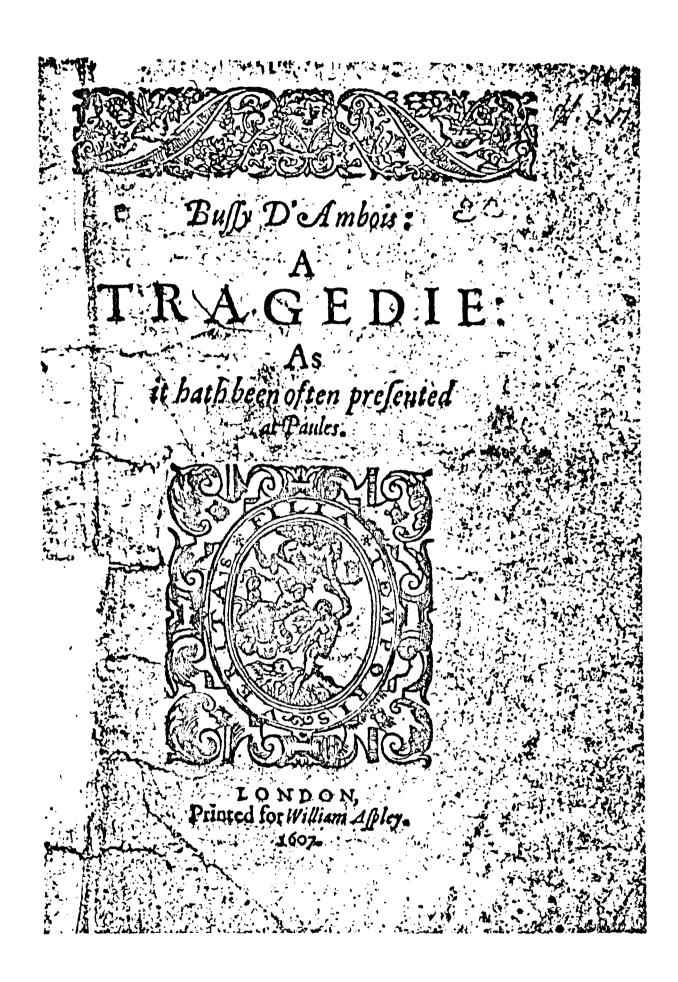
By our Kingdomes most Ansull and Ingenious

Supplied, Apried, Digefied, and written,
By Gro. Chapman.

Printed by F. K. for George Vorcey, and are to be fold at his thop neere Temple-barre.

Title-page, A2 recto (Huntington Library, 98547) STC 4982

[not original size]



Title-page, A1 recto (British Library, C. 34. c. 12) STC 4966



Buffy D'Ambois:

20

OXFORD

TRAGEDIE:

it hath been often presented at Paules.



LONDON, Printed for William Aspley. 1608.

Title-page, A1 recto (Worcester College, Oxford) .
STC 4967

Busty D'Ambois:

TRAGEDIE:

As it hath been often Acted with great Applaule.

Being much corrected and amended by the Author before his death.



Princed by A.N. for Robert Lanne.

B. S. A. 1.

Title-page, A1 recto (Huntington Library, 114344)
Wing STC C1941

[not original size]

STOPE ST

CONSPIRACIE.

And

TRAGEDIE

OF

CHARLES Duke of Byron,
Marshall of France.

Acted lately in two playes, at the Black-Friers.

Written by GRORGE CHAPMAN.

Printed by G. Eld for Thomas Thorppo, and are to be fold at the Tygers head in Paules Church-yard, x 6 0 8,

THE TRAGEDIE OF CHARLES Duke of Byron.

By GEORGE CHAPMAR

I, a



CONSPIRACIE,

And.

Tragoedy of

CHARLES DVKE OF BYROX, Marshall of France.

Acted lately in two Playes, at the Blacke-Friers, and other publique Stages.

Written by George Chapman.

Printed by N.O. for Thomas Thorp. 1625.

Title-page, A2 recto (Yale University) STC 4969

[not original size]

TRAGEDIE

OF

CHARLES

DVKE OF BYROSY,
Marshall of France.

Acted lately in two Playes, at the Blacke-Friers, and other publique.

Stages.

Written by George Chapman.

LONDON:
Printed by N.O. for Thomas Thorp. 1625.

Half-title, I1 recto (Yale University) STC 4969

[not original size]

THE REVENGE

OF Bussy D'Ambois.

A

TRAGEDIE.

As it hath beene often presented at the private Play-house in the White-Fryers.

Written

By GEORGE CHAPMAN, Gentleman.



Printed by T. S. and are to be solde by I O H N H E L M E, at his Shop in S. Dunstones Church-yard, in Fleesstreet. 16 & 3.

Title-page, A2 recto (British Library, C. 12. g. 6) STC 4989 Jose of Francis Control all mon be for großente

fool of Francis Control of Low of forman of London grathemen

Jose of the Disonal grathemen for flow of the

Chittan to confort francis of ortober 1998

Jes. Chapman

Jest of the Congret Congret of patricials

Acreamed by me Congret Copyman for a patricials

Acreamed by me Congret Copyman for a patricials

Acreamed by me Copyman for a patricials

Acres of forty forthings, the copyman for a patricials

Anne 1509

Henslowe's Diary, fol. 90^a and
British Library MS. Add. 30262, fol. 66^a

INTRODUCTION

Since the great edition of Chapman's plays prepared by T. M.

Parrott in 1910-14, the study of dramatic texts of the sixteenth and seventeenth centuries has made a remarkable advance along with the steady growth of the 'New Bibliography' and productive research into the dramatic manuscripts of that period. When Parrott was preparing his edition, he was certainly aware of the importance of establishing reliable texts by collating extant copies of early quartos. Unfortunately, however, history prevented him from consulting such a book as Pollard and Redgrave's Short-title Catalogue of Books which appeared in 1926 or Bishop's Checklist of American Copies of the STC books which appeared in 1944. He had, therefore, to be content with consultation of a few Q copies for the text of each play.

Parrott was unfortunate even in respect of the knowledge about Elizabethan dramatic manuscripts which is now believed to be essential for an editor, who at an early stage of his editorial work should determine the nature of the manuscripts behind the quartos. Elizabethan dramatic manuscripts attracted the serious attention of scholars only in the early 1920's, several years after the publication of his edition. He could not, therefore, utilise such inspiring works as those by Pollard, McKerrow, Greg or Chambers.

Rigorous application of analytical bibliography to editorial work started long after the publication of Parrott's edition. The idea of compositors' possible mutilation of dramatic texts was becoming prevalent among textual critics only in the 1950's. Studies of compositors have since been always productive. Vast information about

their practices has become available, although it is still insufficient to offer a commonly accepted basis for the subsequent work of textual criticism.

edition of Chapman's plays, like all the nineteenth century editions of the plays of Chapman's contemporary dramatists, should not discourage scholars from making an attempt at a fresh examination of Chapman's texts. Several scholars have already done this during the past decade, notably the editors of Chapman's plays in the Revels Plays series in England and of the Regents Renaissance Drama series in America. Those who worked with Allan Holaday for his critical edition of Chapman's comedies have also applied to their work various methods of modern bibliography within the limited space allocated to them. None, however, has yet attempted to such an extent the kind of investigation presented in the present thesis.

All the materials in the following pages are directly derived from fresh examination of Q texts of Chapman's twelve plays, including The Memorable Masque of the Middle Temple and Lincoln's Inn: 2 discussions on the nature of the printer's copy for every Q play, lists of press-variants in practically all known copies of every Q edition (with Q2 of The Byron Plays excepted, several copies of which only have been collated) and of substantive variants in more than one edition of some Q plays, analyses of compositors of the text of every first Q, and descriptions of their individual characteristics.

Several bibliographical notes have also been appended. Some of the materials have been published in a preliminary form on various occasions over several years, but none of them has been presented here without receiving reconsideration which has sometimes necessitated revision of old materials in the light of more recent findings by other scholars. A list of these publications has, for reference,

been provided at the end of Bibliography.

A bibliographical description of every play studied in the present thesis is as follows:

The Blind Beggar of Alexandria

TP] THE BLINDE / begger of Alexan- / dria, most pleasantly discour- / sing his variable humours / in disguised shapes full of / conceite and pleasure. / As it hath beene sundry times / publickly acted in London. / by the right honorable the Earle / of Nottingham,

Lord high Ad- / mirall his servantes. / By George Chapman: Gentleman. /

Imprinted at London for William / Iones, dwelling at the signe of the /

Gun, neere Holburne Conduict. / 1598.

RT] The Blinde Begger / of Alexandria. [blinde Begger. on \$1v,3v; Of on \$1,2]

Collation] 4°: A-F4; 24 leaves unnumbered.

Contents] A1: title (verso blank). A2: text. F4: ornament.

CW] A-B: VVe [VVe] B-C: That C-D: Count D2-2v: VVell [Mar. VVell] E2-2v: Doe [Me. Do] E-F: The F2-2v: I did [Pe. I did] F3v-4: Tis [Sa. Tis]

Copies] BL1-2, Bod1-2, CSmH, DFo, Dyce, Glas, MH, NLS, NN, Pforz.

SR] 15 August 1598, for William Jones: 3

Enterd for his Copie vnder the handes of bothe the wardens, a booke intituled, The blynde begger of Alexandrya / vppon Condicon thatt yt belonge to noe other man . . . vj

Stage] At least twenty-two performances at the Rose in 1595-97.4

Other records] Henslowe's Diary refers to three occasions 'to bye divers thing?' for The Blind Beggar of Alexandria in May 1601 and

to another in May or June 1601.5

- Notes: 1 Verse and prose; not divided into acts nor scenes.
 - 2 Press-variants on A(i), C(o), E(o)(i), F(o).
 - 3 The ornament on F4 also appears in Lily's The Woman in the Moon (1597) but the printer has not been identified.

An Humorous Day's Mirth

TP] A pleafant Comedy / entituled: / An Humerous dayes / Myrth. / As it hath beene fundrie times publikely acted by / the right honourable the Earle of Not- / tingham Lord high Admirall / his feruants. / By

G.C. / [device: McKerrow 142] / AT LONDON / Printed by Valentine Syms: / 1599.

HT] [ornament: Ferguson 10] / [ornament: Ferguson Flower 4]
A pleafant Comedie entituled / An humorous dayes mirth.

RT] An humorous / dayes mirth. [humerous on A2v,4v, B-D1v,3v (variant on H1v)]

Colophon] [ornament: Ferguson Flower 1] / LONDON / Printed by Valentine Simmes. / 1599.

Collation] 4°: A-G⁴ H²; 30 leaves unnumbered.

Contents] A1: title (verso blank). A2: text with HT. H2: colophon (verso blank).

CW] A-B: La Good [Lab. Good] B2-2v: Kings [King,] C2-2v: Co. By [Con. By] D3-3v: Le. Yea [Lem. Yea] E1v-2: Morene. [Moren.]
G2-2v: Lem. [Le.]

Copies] BL1-3, Bod, Cam, CLUC, CSmH, CtY, DFo1-2, Dyce, Eton, Glas, MH, NLS, NN1-2.

Stage] At least thirteen performances at the Rose in 1597.

Other records] The playhouse inventories of 10 and 13 March 1598 refer to the characters of An Humorous Day's Mirth. Henslowe also records 'The Umers' in "A Note of all suche bookes as belong to the Stocke, and such as I have bought since the 3d of March 1598".

- Notes: 1 Prose; not divided into acts nor scenes.
 - 2 Press-variants on A(o)(i), B(o)(i), D(o), F(o)(i), G(o), H(half-sheet).
 - 3 The half-sheet of BL1 represents merely a reprint.
 - 4 Four segments on the extreme right of the ornament on H2 in the majority of the copies are the same as those on the extreme right of the ornament Ferguson lists as 'Flower 5'.
 - 5 Hazlitt recorded in 1867 that "There were two issues of this drama in the same year: the other purports to have been 'Printed by Valentine Syms for John Oxenbridge.'"

 No such variant copy has been discovered.

All Fools

TP] AL / FOOLES / A Comedy, Prefented at the Black / Fryers,

And lately before / his Maieftie. / Written by George Chapman. /

[a pair of ornaments] / AT LONDON, / Printed for Thomas Thorpe. /

1605.

HT] All Fooles.

RT] All Fooles.

Collation] 4°: A-I⁴ K² [E-F fully signed; H3 for G3]; 38 leaves unnumbered.

Contents] A1: sig. 'A' only (verso blank). A2: title. A2:

'Actors'. A3: 'Prologus' crowned with ornament [head-piece]. A3v: ornament [tail-piece]. A4: text with HT. K1v: 'Epilogue' crowned with a group of flower ornaments and followed by another.

CW] A-B: I B-C: His C4-4v: [none] [Actus] D-E: Inuay [Inueygh]
E-F: Rin. Would F-G: Val. Why G-H: Marc. H-I [none] [Drawer.]
I1v-2: Mar. Heere's [Marc. An. Heere's] I-K: To con- [To conclude]
Copies] BL1-3, Bod, CLUC, CSmH, CtY1-2, DFo, DLC, Dyce, Edin,

Stage] At court by the Boys of the Chapel on 1 January 1605.10

Notes: 1 Verse and prose; divided into five acts.

ICN, MB, MH, NIS, NN1-2, NNP, Pforz1-2, TxU1-2, Worc.

- 2 Press-variants on A(i), B(o)(i), C(o)(i), D(i), E(o)(i),
 G(o)(i), K(i).
- 3 The printer appears from the ornaments on TP to have been George Eld.
 - 4 TxU2 contains a dedicatory sonnet on leaf opposite A2v.

The Gentleman Usher

- TP] THE / GENTLEMAN / VSHER. / By / GEORGE CHAPMAN. / [group of ornament, part of which is Ferguson 19] / AT LONDON / Printed by V. S. for Thomas Thorppe. / 1606.
 - HT] [ornament: Ferguson 10] / THE GENTLEMAN / VSHER.
 - RT] The Gentleman V her.

Collation] 4°: A-I⁴ K²; 38 leaves unnumbered.

Contents] A1: title (verso blank). A2: text with HT, and a decorative initial: Ferguson H2. K2v: blank.

CW] A2-2v: My [my] B4-4v: Actus [ACTVS] C-D: Thus [This] D3-3v: $Ba s \cdot [Ba s \cdot Ba s$

E2-2v: Bass. [Bass.] F2-2v: Bassiolo [Bass.] G1-1v: feeling [Feeling] H2-2v: Dif-[Difpatch]

Copies] BL1-3, Bod, CLUC, CSmH, CtY, DFo, DLC, Dyce, Eton, Glas, ICN, IU, MB, MH, MWiW-C, NLS, Pforz, TxU, Worc.

SR] 26 November 1605, for Valentine Simmes: 11

Entred for his copy vnder the handes of master <u>HARSENET</u> and the Wardens A book called <u>VINCENTIO</u> and <u>MARGARET</u> . . . vj^d

- Notes: 1 Verse and prose; divided into five acts.
 - 2 Press-variants on A(o), C(o), E(i), F(o), G(o),
 H(o)(i), I(o), K(i).
 - 3 The printer appears from the initials and ornaments on TP to have been Valentine Simmes.

Monsieur D'Olive

TP] MONSIEVR / D'OLIVE. / A / Comedie, as it was / fundrie times acted by her / Maie times children at the Blacke: / Friers. / By George Chapman. / [device: McKerrow 299] / LONDON / Printed by T.C. for William Holmes, and are to be fold at / his Shop in Saint Dun- tons Church-yard in / Fleete-streete, 1606.

HT] [ornament] / MONSIEVR D'OLIVE.

RT] (normally) MONSIEVR D'OLIVE.

Collation] 4°: A-H¹; 32 leaves unnumbered.

Contents] A1: title (verso blank). A2: text with HT. H4: blank [variant: 'ACTORS' crowned with a group of flower ornaments and followed by another (verso blank)].

CW] A4-4v: Who [(Who] A-B: Rho. [Rhoderique.] B4-4v: ENTER.

[Actus] B-C: Mar. [MAR.] C1v-2: Mar: [MAR:] C-D: phil. [PHIL:]

D2v-3: Mug- [MVG:] D3-3v: Hee [He] D-E: D'OL. [D'ol.] E2-2v: Well [Vando. Well] F2-2v: St. An. O [S. Anne. O] F-G: Almanacke [Almanackmongers,] H1-1v: fashion, [fashion:]

Copies] BL1-4, Bod1-3, Cam, CLUC, CSmH1-4, CtY, DFo1-3, DLC, Dyce1-2, Eton1-2, ICN, ICU, IU, MB1-2, MH, MiU, NLS, NN, NNP, Pforz, TxU, Worc.

- Notes: 1 Verse and prose; divided into five acts.
 - 2 Press-variants on A(o), B(o)(i), C(o), D(i), E(o)(i),
 H(i).
 - 3 The printer appears from the initials and the device on TP to have been Thomas Creede.

Sir Giles Goosecap

1. Q1 (1606)

TP] [ornament] / SIR / GYLES GOOSECAPPE / Knight. / [rule] / A Comedie prefented by the Chil: / of the Chappell. / [ornament] / AT LONDON. / Printed by <u>Iohn Windet</u> for / Edward Blunt. 1606.

HT] [ornament] / SIR GYLES GOOSE- / CAPPE, KNIGHT.

RT] Sir Gyles Goo secappe. [Sir on A4v, B1, B1v, C4, C4v, D3v, E2v, F2v, G1, G4v, H1v, H3, I3v, I4, K2; Giles on C1, C1v, D1v, E3v, F1, F1v, G3, G4, H3v, I1; Giles on D1v, F3, G3v, I2v; Go ecappe. on A3, A4v; Goo cappe. on C1v, E3v, F1v, G4, I1]

Collation] 4°: A-I4 K2; 38 leaves unnumbered.

Contents] A1: title. A1v: list of characters crowned with ornament. A2: text with HT, and a decorative initial. K2v: blank.

CW] A-B: Goof. [Go.] B1-1v: lifh [lefh] B2v-3: [none] [Goof.]
C-D: Vir [Non] D3-3v: Pene. Titillation [Titillation] D4-4v: Eafe

[Rud. Eafe] D-E: your [in] E1-1v: he [if hee] E2v-3: [none] [he]
E-F: the [They] K1-1v: Mom. Then [Mom. The] K1v-2: Goo . Why [VVhy]
Copies] BL1-2, Bod, CSmH1-2, CtY, DFo, DLC, Dyce, Glas, IU, MB,
MH, NNP, Pforz, PU.

SR] 10 January for Edward Blount: 12

Entred for his Copie vnder the handes of Master WILSON and Master ffeild warden An Comedie called Sir GYLES GOOSECAP PROVIDED that yt be printed accordinge to the Copie wherevnto master WILSONS hand ys at

- Notes: 1 Verse and prose; divided into five acts (the first act alone into four scenes with the second scene missing).
 - 2 Press-variants on C(i), D(o)(i), E(i), F(o)(i), G(o)(i),
 H(o)(i), I(o)(i), K(o).
 - 3 The ornaments on TP and A1v appear to be ornament '22' listed in McKerrow, "Edward Allde".
 - 4 The second ornament on TP appears to be McKerrow's device 379 without the initials AH at the bottom.

2. Q2 (1636)

TP] [ornament] / SIR / GYLES GOOSE-CAPPE / KNIGHT. / [rule] /
A Comedy lately Acted with great ap- / plause at the private House /
in Salisbury Court. / [device: McKerrow 251 (b)] / [rule] / LONDON. /
Printed for HVGH PERRY, and are to be fold / by ROGER BALL at the golden
Anchor, in / the Strand neere Temple barre.

HT] [ornament] / SIR GYLES GOOSE- / CAPPE, KNIGHT.

RT] Sir Gyles Goofe-cappe. [Giles on B1v, C1v, D1v, E4v, G3v, H3v, I4v, K4v]

Collation] 4°: A² B-K⁴ L²; 40 leaves unnumbered.

Contents] A1: title. A1v: list of actors crowned with ornament A2: dedicatory epistle 'To the Worthipfull Richard / Young of

Woolley-farme / in the County of Berks. / E quire' signed by 'HVCH
PERRY', crowned with a group of lace ornaments, and a decorative
initial. B1: text with HT, and a decorative initial. L1v: blank.

CW] C3-3v: The [then] E1-1v: judgment; [Iudgment;] H-I: VVhich [Which]

Copies] BL1-2, Bod1-2, CSmH1-2, CtY, DFo, DLC, Dul, Dyce, ICN, ICU, IU, Liv, MB, MH, MWiW-C, NjP, NLS1-2, TxU1-2, Worc.

- Notes: 1 Verse and prose; divided into five acts (the first act alone into four scenes with the second scene missing).
 - 2 Press-variants on A(o)(i), C(o), H(o)(i).
 - 3 The printer appears from the device on TP to have been John Norton the younger in partnership with either Nicholas or John Oakes.
 - 4 Printed from a copy of Q1.

May-Day

TP] MAY-DAY. / A vvitty Comedie, / divers times acted at the / Blacke Fryers. / [rule] / Written by GEORGE CHAPMAN. / [rule] / [device: McKerrow 252] / [rule] / LONDON. / Printed for Iohn Browne, dwelling in Fleet (treete / in Saint Dunftones Church-yard. / 1611.

HT] [group of lace ornaments] / MAY-DAY. / [rule]

RT] May-Day.

Collation] 4°: A-K¹ [D-E fully signed]; 40 leaves, paged (A2) 3-80 [29 for 47].

Contents] A1: title (verso blank). A2: text with HT, and a decorative initial. B4v, E3, G4, L4: a decorative initial.

- CW] A-B: Aur. O B-C: Tem. C-D: Tem. D-E: the E-F: Appeare
 F-G: will G-H: Innoc. I-H: his I-K: Aug. K1-1v: {wag- [{waggering}]}
 Copies] BL1-3, Bod1-2, CSmH, CtW, CtY, DFo, DLC, Dyce, Glas,
 ICU, IU, MH, MWiW-C, NLS, NN, Pforz, TxCU, TxU, Worc1-2.
- SR] 11 June 1659, the right for the play, either in whole or in part, transferred from Richard Marriott to Humphrey Moseley. 13
 - Notes: 1 Prose; divided into five acts (scenes as well as acts indicated by rules on B2, B4v, C1v, C4, D1, D4v, E3, E3v, F3, F3v, G2, G4, H1v, H2, H3, H4, H4v, I1, I3, I4, K1v).

 2 Press-variants on A(o)(i), C(o), D(o)(i), E(o)(i), I(o), K(o).
 - 3 The printer appears, from the device on TP and the decorative initials, to have been William Stansby. The device, which once belonged to John Wolf, "probably came to Stansby from John Windet in 1610". 14

The Widow's Tears

- TP] THE / Widdovves Teares / A / Comedie. / As it was often prefented in the blacke / and white Friers. / [rule] / Written by / GEOR. CHAP. / [rule] / [ornament] / [rule] / LONDON, / Printed for Lohn Browne, and are to be fold at his Thop / in Fleet-ftreet in Saint Dun (tanes Church-yard. / 1612.
 - HT] [group of ornaments] / The VViddowes Teares. / A COMEDIE.
 - RT] The Widdows Teares. / A Comedie.
 - Collation] 4°: A² B-K¹ L² [K2 for I2]; 40 leaves unnumbered.

 Contents] A1: title (verso blank). A2: ornament followed by

a dedicatory epistle 'To the right Vertuous and truly / noble Gentleman,

Mr IO. REED / of Mitton, in the Countie of Glo- / cefter Efquire'

signed by 'GEO. CHAPMAN', and a decorative initial. A2v: 'The

Actors' crowned with ornament. B1: text with HT.

CW] C1v-2: high, [High,] C4-4v: be [bee] C4v-D1: Ar [Ar a]

D3-3v: [none] [I] E3v-4: been [beene] G2-2v: Mifgi- [Mifgiuing]

G3v-4: for- [forrow.] H4v-I1: per- [performd] K3-3v: Swal- [Swallowes]

L2-2v: we [wee]

Copies] BL1-3, Bod1-4, CLUC, CSmH1-2, CtY, DFo, DLC, Dyce1-2, Eton, Glas, ICN, IU, MB, MH, MWiW-C, NbU, NLS, NNP, Pforz, Rylands, TxU, Worc.

RS] 17 April 1612, for John Browne: 15

Entred for his Copy vnder th'[h] andes of Sir GEORGE BUC[KE] and master warden Lownes, Twoo play bookes, . . . vjd/

th'one called, The revenge of BUSSY D'AMBOYS, beinge a tragedy,

th[e]other called, <u>The wydowes teares</u>, beinge a Comedy, bothe written by GEORGE CHAPMAN

11 June 1659, the right for the play, either in whole or in part, transferred from Richard Marriott to Humphrey Moseley. 16

- Notes: 1 Verse and prose; divided into five acts.
 - 2 Press-variants on C(o)(i), D(o), E(o)(i), G(i), L(o).
 - The ornament on A2 also appears in <u>The Downfall of Robert Earl of Huntingdon</u> (1601), <u>Antonio's Revenge</u> (1602), <u>A Yorkshire Tragedy</u> (1608) and many other books ¹⁷ printed by Richard Bradock.
 - The ornament on A2v is one of Edward Allde's occasional ornaments: '21' listed in McKerrow, "Edward Allde". A similar ornament appears in Chapman's Seuen Bookes of the Iliades of Homere printed by John Windet in 1598. A few other

printers also used similar ornaments: R. Bradock (1600, 1601), J. Legate (1607), J. Barnes (1613) and J. Beale (1637). All the prints of the ornaments by these printers show the same defect, and McKerrow thinks that "a number of blocks [were] cast from the same, slightly defective, pattern". 18

5 The printer appears from the ornaments on A2 and A2v to have been Richard Bradock.

The Memorable Masque

1. Q1 (1613?)

TP] THE / MEMORABLE MASKE / of the two Honorable Houses or Inns of / Court; the Middle Temple, and / Lyncolns Inn. / As it was performed before the King, at / White-Hall on Shroue Munday at night; / being the 15. of February. 1613. / At the Princely celebration of the most Royall / Nuptialls of the Palsgraue, and his thrice gratious / Princesse Elizabeth. &c. / With a description of their whole show; in the manner / of their march on horse-backe to the Court from / the Maister of the Rolls his house: with all / their right Noble consorts, and most / Showfull attendants. / Invented, and fashioned, with the ground, and / speciall structure of the whole worke, / By our Kingdomes most Artfull and Ingenious / Architect Innigo Iones. / Supplied,
Aplied, Digested, and written, / By GEO: CHAPMAN. / [rule] / AT IONDON, / Printed by G. Eld, for George Norton and are to be / sould at his shoppe neere Temple-bar,

HT] [ornament] / THE MASKE OF THE / Gentlemen of the two combin'd hou es, / or Inns of Court, the Middle-Temple, / and

<u>Lincolns Inne</u>. / [rule]

RT] The Ma que of the middle / Temple, and Lincolns Inne.

[middle. on C2v; Temple on D3, D4; Jnne. on A2, a1, C1, C2, C3, C4, E1, E3; Jnne on D3, D4]

Collation] 4°: d A⁴ a B-E F²; 28 leaves unnumbered.

Contents] 61: title (verso blank). 62: 'The Epiftle Dedicatorie'
'TO THE MOST NO- / ble and conftant Combiner of Honor, / and Vertue,
Sir EDWARD PHILIPS, / Knight, M. of the Rolls' signed by GEO. CHAPMAN',
and a decorative initial. A1: HT followed by a description of the
masque, and a decorative initial. a3: 'To an wer certaine in olent
objections'. a4: 'The aplicable argument of / the Maske' (and in
variant copies, a two-line motto and 'Errata'). B1: 'THE NAMES OF THE /
SPEAKERS' crowned with ornament; text headed 'THE PRESENTMENT', and
a decorative initial. E3: ornament (verso blank). E4: 'A Hymne
to Hymen for the most time- / fitted Nuptialls of our / thrice
gracious Princes / Elizabeth &c.' crowned with ornament. F2: blank.

CW] A1-1v: Mask, [Maske] a1-1v: Fortunes [Fortunes:] a4-4v:

THE (variant: [none]) [THE] B3v-4: ther- [ther] B4-4v: PLVT. [PLV.]

B4v-C1: CAP. [CAPR.] C1v-2: CAP. [CAPR.] C2-2v: CAP. [CAPRIC.]

C3-3v: tisfie [tiffie] D1v-2: Lowd [Loud] D2v-3: PLV. [PLVT.]

E2-2v: Be- [Betwixt]

Copies] BL1-4, Bod1-4, Cam, CSmH, DFo, Dyce1-2, Eton, IU, MH, NNP, Pforz.

SR] 27 February 1613, for George Norton: 19

Entred for his copie vnder th[e h] andes of master NYDD and master harison warden A booke called the [description] of the maske performed before the kinge by the gent[lemen] of the Myddle temple and Lincolns

Inne with the maske of Grayes Inne and th[e] Inner Temple . vjd

Notes: 1 Prose (B1-D1) and verse (D1v-E3).

- 2 Press-variants on $\mathfrak{A}(o)(i)$, a(o)(i), B(o), D(o), E(o).
- 3 Ornaments on A1 and B1 are Ferguson 10, and ornament on E3 is Ferguson 16.

2. Q2 (1613?)

TP] THE / MEMORABLE / MASQVE OF THE TWO / HONOVRABLE HOVSES

OR / Innes of Court; the Middle Temple, and / Lyncolnes Inne. / AS

IT WAS PERFORMED BE- / fore the King, at White-hall on Shroue Mun- /

day at night; being the 15. of Febr. 1613. / AT THE PRINCELY

CELEBRATION OF / the most royall Nuptials of the Palsgraue, and his

thrice / gratious Princesse Elizabeth, &c. / With a description of

their whole show, / in the manner of their march on horse-backe to /

the Court, from the Master the Rolls his house: / with all their

right Noble consorts, and / most showfull attendants. / Invented, and

fashioned, with the ground, and spe- / ciall structure of the whole

worke: / By our Kingdomes most Artfull and Ingenious / Architect

INNIGO IONES. / Supplied, Applied, Digested, and written, / By

GEO. CHAPMAN. / [rule] / AT LONDON, / Printed by F.K. for George

Norton, and are to be fold / at his shop neere Temple-barre.

HT] [ornament] / THE MASQVE / OF THE GENTLEMEN OF / THE TWO COMBINED HOVSES, OR / Innes of Court, the Middle-Temple, / and Lincolnes Inne. / [rule]

RT] The Ma que of the middle / Temple, and Lincolns Inne.

[Temple on E3, E4, F3, F4]

Collation] 4°: A-G⁴ [B1 for D1]; 28 leaves unnumbered.

Contents] A2: title (verso blank). A3: 'The Epiftle Dedicatorie'

'TO THE MOST / NOBLE, AND CONSTANT / Combiner of Honour and Vertue,

Sir ED- / VVARD PHILIPS, Knight, M. of / the Rolles' signed by

'GEO CHAPMAN'. A4: HT followed by a description of the masque, and

a decorative initial. C2: 'To an wer certaine in olent objections'.

C3: 'The applicable argument of / the Ma oue', and a two-line motto

(verso blank). C4: 'THE NAMES OF THE / SPEAKERS' crowned with ornament,

and text headed 'THE PRESENTMENT', and a decorative initial. D1:

a decorative initial. G2v: 'A Hymne to Hymen for the most time-/

fitted Nuptialls of our thrice gra-/ tious Prince fee Elizabeth, &c.'.

C4: blank.

CW] B1v-2: gould [gould,] D2v-3: ther-[ther] D4v-E1: CAP.

[CAPR.] E1-1v: CAP [CAPRIC.] E4v-F1: Lowd [Loud] F1v-2: PLV. [PLVT.]

F3v-4: With [VVith] G1-1v: Be-[Betwixt]

Copies] BL, CSmH, CtY, DFo, Guild, MH, NN.

- Notes: 1 Prose (C4-E4) and verse (E4v-G2).
 - 2 Press-variants on B(o)(i), C(o), F(o)(i).
 - 3 The printer appears from the initials on TP to have been Felix Kingston.
 - 4 Printed from a copy of Q1.

Bussy D'Ambois

- 1. Q1 (1607)
- TP] [ornament] / <u>Bu</u> | <u>y</u> <u>D'Ambois:</u> / A / TRAGEDIE: / As / <u>it hath</u> been often pre ented / <u>at Paules</u>. / [device: McKerrow 306] / LONDON, / Printed for <u>William A</u> | <u>pley</u>. / 1607.
 - HT] [ornament] / Bu | y D'Ambois: / A / TRACEDIE.
 - RT] $\underline{\text{Bu}} \iint \underline{y} \ \underline{\text{D'Ambois}} \ [\underline{\text{Bu}} \int \underline{\text{sy}} \ \text{on D(i), E4v, G3v, H4v}]$
 - Collation] 4°: A-I4; 36 leaves, paged (A2) 1-70.
 - Contents] A1: title (verso blank). A2: text with HT, and

a decorative initial.

CW] B4v-C1: Al [All] G1-1v: Tam. [Tamy.] G3-3v: Per. [Pre.] Copies] BL1-2, Bod, CSmH, DFo, MH, NN, NNP.

SR] 3 June 1607, for William Aspley: 20

Entred for his copie vnder th[e h] andes of Sir GEROGE BUCKE knight and the Warden Master white. The tragedie of BUSYE D'AMBOISE. made by GEORGE CHAPMAN vjd. A.

- Notes: 1 Verse and prose; divided into five acts.
 - 2 Press-variants on A(i), B(o), C(i), E(o), F(o),
 G(i), I(i).
 - 3 The printer appears from the device on TP to have been Arnold Hatfield, or else Melchisidec Bradwood.

2. Q2 (1608)

TP, HT, RT, Collation, Contents, CW] [as in Q1 excepting the date, which reads '1608']

Copies] BL, CLUC, CSmH, CtY, DFo, Dyce, London, MH, Worc.

3. Q3 (1641)

TP] Buffy D'Ambois: / A / TRAGEDIE: / As it hath been often Acted with / great Applause. / Being much corrected and amended / by the Author before his death. / [rule] / [ornament] / [rule] / LONDON: / Printed by A.N. for Robert Lunne. / 1641.

HT] [group of ornaments] $/ \underline{Bu} \iint \underline{y \ D' \ Ambois:} / A / TRAGEDIE.$

RT] <u>Busy D'Ambois</u>. [<u>Bussy</u> on A3v, A4, B(i), B4v, C(o), C1v, D1v, D2v, E(i), E2v, F(i), F2v, G1v, G2v, H1v, H2v, I1v, I2v, K1v, K2v, K3v]

Collation] 4°: A-K⁴; 40 leaves, paged (A3) 1-74.

Contents] A1: title (verso blank). A2: 'Prologue' crowned with

a group of ornaments, and a decorative initial. A3: text crowned with HT, and a decorative initial. K4: 'Epilogue' crowned with a group of ornaments (verso blank).

CW] A-B: If B-C: <u>L'An</u>. C-D: Frequent-[Frequenting] D-E: <u>Frier</u>. [<u>Fryer</u>.] E-F: could [I could] F-G: Actus G-H: What H-I: Bnt [But] I-K: His

Copies] BL1-2, Bod1-2, CSmH, CtY, DFo, Dyce, Eton, ICN, ICU, IU, MB, MH, NjP, NLS, Trinity, TxU1-3, Worc.

- Notes: 1 Verse and prose; divided into five acts.
 - 2 Press-variants on B(o)(i), C(o), D(o)(i), E(o)(i),
 F(o)(i), G(i), H(o)(i), I(o).
 - 3 The printer appears from the initials on TP to have been Alice Norton.
 - 4 Printed from a copy of Q1 with extensive alteration and addition.
 - 5 Three subsequent Qq, i.e. Q4 (1641), Q5 (1646), Q6 (1657), are all from the same impression as Q3. Copies]
 Q4: CSmH. Q5: BL, CSmH, DFo, MH. Q6: BL, Forster.

The Byron Plays

1. Q1 (1608)

TP] THE / CONSPIRACIE, / And / TRAGEDIE / OF / CHARLES Duke of BYRON, / Marshall of France. / Acted lately in two playes, at the / Black-Friers. / Written by GEORGE CHAPMAN. / [rule] / [rule] / Printed by G. Eld for Thomas Thorppe, and are to be fold at / the Tygers head in Paules Church-yard. / 1608.

Half-title (Par II)] THE / TRAGEDIE / OF CHARLES / Duke of BYRON. / By GEORGE CHAPMAN.

HT (Part II)] THE TRACEDIE OF / Charles Duke of Byron.

RT (Part I)] BYRONS CONSPIRACIE.

RT (Part II)] BYRONS TRAGEDIE. [TRAGEDY. on K1, K1v, K2, K2v, K3v, K4v, N2v, P1v, P2v, R1v]

Collation] 4°: A² B-R⁴; 66 leaves unnumbered.

Contents] A1: title (verso blank). A2: epistle dedicatory 'To my Honorable and Conftant / friend, Sir Tho: Walsingham, Knight: and to my much / loued from his birth, the right toward and worthy / Gentleman his fonne Thomas Walsingham, / Esquire' signed by 'GEORGE CHAPMAN'. A2v: 'Prologus'. B1: text (Part I). I2: Half-title (Part II) (verso blank). I3: text (Part II) with HT (Part II). R4: blank.

CW] B3-3v: Swet [Swette] C4-4v: Laf. [Laff.] C-D: TO [To]

D-E: And, [And] E2-2v: Byron [Byr.] E4-4v: So [So,] F1-1v: So [With]

F3v-4: Horror [Horror,] F-G: Thus [THus] G-H: Byr. [Byr:] L4-4v:

Marcht [March] K1v-2: Sententious [Sententious,] L1-2: Cupid. [Cup.]

L1v-2: ACTVS. [ACTVS] M4-4v: Soi (Soi (Soi) M-N: Enter. [Enter]

N2-2v: Vit. [Vit:] O-P: Har. [Hen.] P2v-3: Enchan- [Enchanted] Q3-3v:

Corruption [Corruption,] Q-R: Vyt. [Byr.]

Copies] BL1-2, Bod, CLUC, CSmH, CtW, CtY1-2, DFo, Dyce, ICU, IU1-2, MB, MH, MWiW-C, Newcastle, NLS, Pforz, TxU1-4, Worc1-2.

Notes: 1 Verse and prose; in two parts; each divided into

five acts (the second act in Part II missing).

2 Press-variants on B(o)(i), C(o)(i), D(o), E(o)(i),
F(i), G(o), H(o)(i), I(i), M(i), N(o)(i), O(o)(i), P(o)(i),
R(o)(i).

2. Q2 (1625)

TP] [ornament] / THE / CONSPIRACIE, / And / Tragoedy of / CHARLES / DVKE OF BYRON, / Mar hall of France. / Acted lately in two Playes, at the / Blacke-Friers, and other publique Stages. / [rule] / Written by George Chapman. / [rule] / LONDON: / Printed by N.O. for Thomas Thorp. 1625.

Half-title (Part II)] THE / TRACEDIE / OF / CHARLES / DVKE OF

BYRON, / Mar{hall of France, / Acted lately in two Playes, at the /

Blacke-Friers, and other publique / Stages. / [rule] / Written by

George Chapman. / [rule] / LONDON: / Printed by N.O. for Thomas Thorp.

1625.

HT (Part II)] [group of ornaments between two rules] / THE TRAGEDIE OF CHARLES / Duke of Byron.

RT (Part I)] BYRONS CONSPIRACIE. [CONSPIRACIE on C1v]
RT (Part II)] BYRONS TRAGEDIE.

Collation] 4°: A-R⁴; 68 leaves unnumbered.

Contents] A1: blank. A2: title (verso blank). A3: epistle didicatorie, crowned with a group of ornaments and a rule, 'TO MY HONORABLE / and Constant Friend, S. Thomas / Walsingham, Knight: And to my much / loued from his birth, the right toward and / Worthy Gentleman his sonne, Thomas / Walsingham, Esquire' signed by 'GEORGE CHAPMAN', and a decorative initial. A3v: 'PROLOGVE' crowned with a group of ornaments. A4: text (Part I), crowned with a group of ornaments between rules. I1: Half-title (Part II) (verso blank).

I2: text (Part II) with HT (Part II). R4: blank.

CW] B1-1v: It [In] E4-4v: VVith [With] F1-1v: Wisdome [Wisedome]
G2-2v: To [Too] I3-3v: Marcht [March] I4-4v: Not [Nor] N2v-3: Expel'd

[Expell'd] P2-2v: Con-[Confederacy,]

Copies] BL1-3, Bod, Cam, CLUC, CSmH, CtY, DFo1-2, DLC, Dyce1-3, Eton, ICN, IU, London, MB, MH, MiU, Newcastle, NjP, Pforz, PU-F, Sheffield, TxU, Worc.

- Notes: 1 Verse and prose; in two parts; each divided into five acts (the second act in Part II missing).
 - 2 Press-variants on A(i), D(i), E(i), F(o), G(i), H(o)(i), K(o)(i), M(o), O(i), Q(i), R(i).
 - 3 The ornament on TP is ornament '15' listed in McKerrow, "Edward Allde".
 - 4 The printer appears from the initials on TP to have been Nicholas Oakes.
 - 5 Printed from a copy of Q1.

The Revenge of Bussy D'Ambois

TP] THE / REVENCE / OF / Bussy D'Ambois. / A / TRACEDIE. /
As it hath beene often presented at the / private Play-house in the
White-Fryers. / [rule] / Written / By GEORGE CHAPMAN, Gentleman. /
[rule] / [ornament] / LONDON: / Printed by T.S. and are to be folde
by IOHN HELME, / at his Shop in S. Dunstones Church-yard, / in
Fleet street. 1613.

HT] [group of ornaments] / THE REVENGE / OF / Bussy D'Ambois. /
A / TRAGEDIE.

RT] The Revenge of Bu (y D'Ambois.

Collation] 4°: A-K'; 40 leaves unnumbered.

Contents] A1: sig. 'A' only (verso blank). A2: title (verso blank). A3: 'The EPISTLE DEDICATORIE' 'TO THE RIGHT / VERTVOVS, AND / truely Noble Knight, S. / Thomas Howard. &c.' signed by 'Geo. Chapman' crowned with a group of ornaments and a rule, and a decorative initial. A4v: 'The Actors names' crowned with a group of ornaments and a rule. B1: text with HT.

CW] A-B: THE B-C: Cler. C-D: To D-E: Aum. E-F: Enter G-H: So H-I: Will I-K: In

Copies] BL1-2, Bod, CLUC, CSmH, CtY, DFo1-2, DLC, Dyce1-2, Eton, ICU, IU, MB, MH, NLS, Pforz, TxU.

SR] 17 April 1612, for John Browne: 22

Entred for his Copy vnder th'[h] andes of Sir GEORGE BUC[KE] and master warden Lownes, Twoo play bookes, vjd/

th'one called, The revenge of BUSSY D'AMBOYS, beinge a tragedy,

th[e]other called, <u>The wydowes teares</u>, beinge a Comedy, bothe written by GEORGE CHAPMAN

7 February 1623, the right for the play transferred from John Browne's widow to John Marriott.²³

3 May 1651, the right for the play, either in whole or in part, transferred from John Marriott to Richard Marriott. 24

12 December 1653, the right for the play transferred from Richard Marriott to Humphrey Moseley. 25

Notes: 1 Verse, divided into five acts.

2 Press-variants on A(o)(i), C(o), E(o)(i), F(o),
G(o)(i), H(i), K(o).

- 3 Act indication always between two rules.
- 4 The printer appears from the intials on TP to have been Thomas Snodham. Neither his name nor the name of the publisher John Helme appears in SR. The record (17 February 1623), however, suggests that Browne, in spite of the appearance of Helme's name on TP, had actual control of the stock.

NOTES TO INTRODUCTION

- 1 They include, for example, Pollard's Shakespeare's Fight (1917), McKerrow's Introduction (1927), Greg's Dramatic Documents (1931) and Editorial Problem (1942), and Chambers's E.S. (1923).
- 2 The urgent need for bibliographical work on English Renaissance masques was pointed out by Berger, "Textual Problems", RORD, xvii (1974), 13-16.
 - 3 Arber, III. 124.
- 4 Foakes and Rickert, 34-7, 47-8, and 54-7. Henslowe's Diary has further reference to a revival at the Fortune three years after the publication of the play. It refers to payment for properties on 2, 5, and 8 May 1601 and on 4(?) June 1601 (cf. Foarkes and Rickert, 169-70).
 - 5 Foakes and Rickert, 169-70.
 - 6 <u>Ibid.</u>, 58-60.
 - 7 <u>Ibid.</u>, 318 and 321.
- 8 <u>Thid.</u>, 323. It is generally accepted that all these records of the play, which was new on 11 May 1597 at the Rose, are connected not with Jonson's <u>Every Man in His Humour</u>, which, as his own statement admits, was 'acted by the Lord Chamberlaines players in 1598' (on the title-page of the play in the 1616 Folio), but with Chapman's <u>An Humorous Day's Mirth</u>, which, as the title-page suggests, was 'sundrie times publikely acted by the right honourable the Earle of Nottingham Lord high Admirall his seruants' (of Parrott, ii. 685; Greg and Smith, Day's Mirth, vi).

- 9 Hazlitt, Hand-Book, 82.
- 10 Chambers, <u>E. S.</u>, iv. 119 and 171.
- 11 Arber, III. 131.
- 12 <u>Ibid.</u>, III. 309.
- 13 Greg, Bibliography, i. 437.
- 14 <u>Ibid.</u>, i. 437.
- 15 Arber, III. 481.
- 16 Greg, Bibliography, i. 439.
- 17 See Yamada, Widow's Tears, lxxvii.
- 18 McKerrow, "Edward Allde", 156-7.
- 19 Arber, III. 516.
- 20 <u>Ibid.</u>, III. 350.
- 21 Ibid., III. 380.
- 22 Ibid., III. 481.
- 23 Ibid., IV. 92.
- 24 Greg, Bibliography, i. 448.
- 25 <u>Tbid.</u>, i. 449.
- It is also worth noting that St. Dunstan's Church-yard in Fleet Street was the address of Helme and Browne, and that in 1612, a year before the publication of The Revenge of Bussy D'Ambois, both of them together with John Busbie, Jr., and Matthew Lownes, Master Warden, held shares in Michael Drayton's Poly-Olbion (STC 7226; cf. Arber, III. 477).

CHAPTER I THE NATURE OF THE PRINTER'S COPY

Investigations into the nature of the copy lying behind printed plays are among the trickiest of all bibliographical studies. McKerrow could not even admit them as proper bibliographical topics, bibliography being the science of printed books based on their physical examination¹ rather than speculation.² During the last four or five decades, scholars have come to realise how great the difference in inference may be as to the nature of the printer's copy of certain Shakespearean Qq.³ All the trials and errors by serious students, however, have, as in any other field of science, been genuine contributions to the development of studies on Shakespeare and his contemporary playwrights, and have led to the general realisation of the importance of biblio-textual⁵ studies in general.

What will be discussed in the following pages is the first account in full detail of the nature of the printer's copy for Chapman's early Qq. The kinds of evidence which have been explored for each Q and always reported when found are as follows: act-scene divisions, speech-prefixes, character-names, verse and prose, cleanness of the text, entrance stage directions, exit directions, directions for sound effects and other stage business, etc. As no holograph manuscripts of Chapman's plays exist, the interpretation of this evidence is principally based on assumptions deduced from various studies of extant manuscripts of Elizabethan and Jacobean drama such as, for instance, Greg's <u>Dramatic Documents</u>.

It is not surprising that most of the first Qq of Chapman's plays were printed from authorial manuscripts of one sort or another and the subsequent Qq from their nearest preceding printed copies. Nothing is certain as to the nature of the copy for The Blind Beggar of Alexandria

but that the copy, which merely represents a cut version of the play, is neither an authorial copy nor a stage copy. The printer's copy for An Humorous Day's Mirth seems to be authorial foul papers. Copies for All Fools, The Gentleman Usher, Qi of Sir Giles Goosecap, and The Revenge of Bussy D'Ambois are all authorial fair manuscripts, which probably underwent some authorial revision. The copy for Qi of The Byron Plays also seems to be an authorial manuscript, fair but excised through censorship. Authorial copies, basically fair but at several points fouled by authorial revisions and the book-keepter's marking, are the printers' copies for Monsieur D'Olive, The Widow's Tears, and Q1-2 of Bussy D'Ambois. Behind May-Day lies an authorial or scribal copy marked by the book-keeper. The copy for Qi of The Memorable Masque is an authorial fair copy or a transcript from it.

In the cases of <u>Sir Giles Goosecap</u>, <u>The Memorable Masque</u> and <u>The Byron Plays</u>, Qi served as the copy for Q2. A copy of Q1-2 of <u>Bussy</u>

<u>D'Ambois</u> alone underwent textual alterations involving deletion, transposition, and massive addition. The revision does not seem to be entirely authorial, but this revised copy served as the copy for the text of Q3-6 of <u>Bussy D'Ambois</u>.

characteristics as deduced from the printed quartos of his plays. Chapman seems to be careful about act division but he is not concerned about scene division. Unstandardised character-names and speech-prefixes are apparently among his characteristics together with the repetition of character-names within a single entrance direction such as, for example, "Enter . . . Valerio: Valerio putting up his Sword." (All Fools, E1 23-4) or "Enter . . . Bassiolo . . ., Bassiolo bare before." (The Gentleman Usher, B1v 27-8) or "Enter Pogio . . . After which, Pogio." (The Gentleman Usher, C4 5-6), etc. Such phrasing as 'After which' in The Gentleman Usher (C4 5-6) and The Memorable Masque, Q1 (D2v 21 and E2 15), etc. seems

also part of Chapman's characteristics. Some Latin speech-prefixes and some Latin stage directions, which are sometimes combined with English directions as in "Ascendit Bussy with Comolet." in Bussy D'Ambois (G2 25), are almost entirely characteristic of Chapman.

The Blind Beggar of Alexandria

The text, which is divided into neither acts nor scenes, is as a whole not very clean. The careless punctuation is almost impossible to imagine. Entrances and exits are missing here and there. Missing entrances occur at B4v 13 for Ianthe, Aegiale's maid (cf. 1. 29), at D4 11 for Count Hermes, and at E4 16 for Clearchus and Lords (cf. E4v 12 and F1 3). Missing exits occur at B3 10 for Elimine, at D2v 2 for Samathis, at D3 34 for Elimine, at D3v 26 for Druso, at E1 3 for Aegiale and the Guards, at E2v 32 for Menippus, at E2v 34 for Count Hermes, at E4 15 for Euribates and Aspatia, and at Fiv 11 for Leon. Omissions of these exits are of no great significance, since in most cases action itself can answer them. Omissions of the entrance directions, however, do suggest that the manuscript copy received no book-keeper's perusal.

There are three instances of speech-prefix confusion: 'Gen.' (C4 10) and 'Euge.' (D1 37) should be assigned to Euribates (cf. Div 2), and the speech beginning with F1 16, where no prefix is given, should be assigned to Leon. But these confusions can be due to the printer's mere carelessness.

Prose-verse confusion occurs in several places: at A4v 16-17 and 26-33, B3 4-10, C1 5-8, Div 10-12, D3v 12-13, D4v 37-E1 3, and F1 14-19. These lines on A4v, B3, C1 and D3v are printed as verse with an upper case letter at the beginning of each line; whereas those on Div, D4v and F1 are

printed as prose. Similarly, verse-prose confusion occurs at C3v 3-17; and these prose lines are printed as if they were verse lines with an upper case letter at the beginning of each line. All these confusions appear to have come from the printer's carelessness.

As Parrott has already pointed out, 6 there is an apparent textual corruption between C3 25 and C3 26. A line or two appear to have been dropped out, and this again seems to be due to the printer's carelessness rather than to the author's.

Apart from bare exits and entrances, there are a number of stage directions of some interest in connexion with the nature of the printer's copy. Directions indicating properties for the characters to carry on the stage are as follows:

- 1. Enter . . . Clearchus with a picture. (B4v 13)
- 2. Enter Leon with his sworde. (C1 4)
- 3. Enter three Lordes with swordes drawne. (C1 15)
- 4. Enter Samathis and her maydes with a banquet. (C1 33)
 These appear to be authorial.

Also authorial are the following:

- 1. Enter Pego like a Burgomaister. (B2v 19)
- 2. Enter Elimine aboue on the walles. (B2v 32)
- 3. Enter Elimine and Bragadino A Spaniard following her. (B3 14)
- 4. Enter Leon and Druso following him. (D2v 7)
- 5. Enter Cleanthes <u>leading</u> Porus, Rheses (Fiv 13-14)

 The last three directions, in particular, sound very much like Chapman's.

Characteristic of Chapman's dramatic manuscripts are his various Latin directions. There are in this play two examples:

- 1. Exeunt omnes. Manet Aegiale. (A2 8)
- 2. Exeunt. Manet Leon. (F1 26)

These alone, however, do not necessarily reflect Chapman's characteristics,

but the speech-prefix 'Ambo.' (F2v 20), which stands for Elimine and Samathis, is the kind of Latin sometimes used by Chapman.

There are in this play only three descriptive directions:

- 1. Offer to goe out. (D3 31)
- 2. Count knocke within (D4 1)
- 3. He kils him. (E3v 9)

The second direction is centred and the Count's speech 'within' immediately after the direction is not prefixed. A similar style is adopted here and there in this play suggesting that almost certainly the author is responsible for the second direction. The other two directions are either the author's or the book-keeper's.

One of the most noticeable features is frequent reference to sound effects. The following are instances:

- 1. Exit with a sownd of Horns. (C1 3)
- 2. Enter Ptolomie . . . Euribates, with sound. (C2v 31-2)
- 3. Enter Porus . . . Resus . . . Bion . . . Bebritius king of Bebritia, with / soldiers and dramme and ensigne.

 (E3 1-3)
- 4. Alarum / Enter Clearchus. (F1 33)
- 5. Alarum Excursions. (F1v 12)

The number of instances is striking. The first three are apparently by the author, whereas the last two may be either by the author or by the book-keeper.

There are two examples of specified number:

- 1. Enter Queene Aegiale, Janthe / her maid two counselers.
 (A2 1-2)
- 2. Enter three Lordes with swordes drawne. (C1 15)

A specified number in stage directions is usually considered as pointing to a theatrical copy of the book-keeper. But that the copy of this play has probably received no book-keeper's attentive reading is

evidenced by the stage direction at C3v 2: 'Enter Antistenes Leon and Burgomaister'. The speech-prefixes are always 'Pego' instead of 'Burgomaister'. Also at F1v 14 where Pego disguised as Burgomaister enters the stage, the direction correctly mentions 'Pego' instead of 'Burgomaister', and the speech-prefixes are always 'Pego'. A book-keeper would have corrected such an inconvenient stage direction.

The stage directions in this play are, according to Greg, "no more than what might be supplied from memory of a performance". 7 But many traces of the author at work are clearly recognisable.

The general untidiness is not sufficient to deny the possibility of authorial foul papers behind the printer's copy. The unusual shortness of the text suggests no possibility of an authorial or a scribal fair copy. It may be that the Q text is in an abridged form; the comic story of the disguised beggar's humours and the serious romantic story of Aegiale and Cleanthes are not well balanced. The possibility of an abridged text has been suggested by Greg. Edward Pudsey's commonplace-book, which was written during the period between 1600 and 1615, contains extracts from several plays including The Blind Beggar of Alexandria. Greg writes

Since Pudsey seems to have known the piece by the title Irus, was apparently unaware of Chapman's authorship, and quoted a passage which cannot be identified, it would seem likely that he drew upon some source, whether oral, manuscript, or print, other than the text now extant, and possibly representing a fuller version of the play.9

The unidentified passage reads

An angry man ys lyke one that is troubled wth ye gowt so tende^r that he crye^s out before hee bee toucht.

Upon this Greg comments

Not traced. The fact that this extract is not written continuously with the preceding suggests a slight doubt

whether it is from the same source, although it appears under the same heading. The ink is the same as that of the marginal notes, but differs from that of the earlier extracts. 10

The doubt certainly rests upon the source of the passage. And all that can be said about it is bound to be mere conjecture.

Scholars have reached no consensus about the nature of the printer's copy. Fleay thought it was "Printed from a stage copy and published by the company". 11 Parrott believed that it was "printed from a stage copy which had been very considerably abbreviated". 12 Chambers wrote that the text of Q "probably represents a 'cut' stage copy". 13 Greg argued that the text "is admittedly cut" and was wisely content to suggest no more than "that, in spite of his apparently regular publication, the piece if not surreptitiously obtained had at least had a somewhat irregular history". 14 Jewkes on less convincing grounds goes as far as to hold that "the play represents surreptitious copy, obtained by reconstruction or by stenography . . . or, perhaps from actor's parts". 15 And Berry, the latest editor of this play, accords with Greg's contention and suggests "the possibility of a reported text". 16

Some missing entrance directions (B4v 13, D4 11, E4 16) and the inconvenient character-name in an entrance direction (C3v 2) certainly deny the possibility of a stage copy. No evidence seems to have been offered so far to suggest that the text was published surreptitiously or by the company. Until some new materials are discovered, nothing could be safely said other than that the printer's copy was not the authorial foul papers, that it was neither the authorial nor the scribal fair copy of the original text, that it is not a stage copy but the text has no doubt been cut and does not represent the whole of the original.

An Humorous Day's Mirth

The text, which is divided into neither acts nor scenes, is as a whole not very clean. It is, as Parrott declared, surely "one of the most unsatisfactory of all Chapman's dramas". 17 The careless abbreviations of speech-prefixes and the inconsistent character-names in stage directions are the principal cause of textual confusion. They are as follows:

- 1. Be. for Berger and Labesha.
- 2. C. and Co. for Colnet and Countess Moren.
- 3. La. and Lab. for Laberuele, Labesha and Lauele.
- 4. Ma. for Maide and Martia.
- 5. Besha for Labesha.
- 6. Lord for Moren.
- 7. Host for Verone.
- 8. the Puritane for Florila.
- 9. his friend for Lauele.
- 10. her husband for Laberuele.

There are at least twelve instances of speech-prefix confusion:

- 1. Mar. should be Mor. (B4 8, 12, 15; D3v 35; D4 3, 5)
- 2. Mor. should be Mar. (B4v 20)
- 3. Cat. or Ca. should be Count. (B4v 26; F4 28; G1v 25)
- 4. La. should be Lem. (G2 1, 4)

And two more instances can be found at D1v 28 and F1v 26, where the compositor, presumably by mistake, did not give the speeches such prefixes as <u>Dow</u>. and <u>Flo</u>.

Anomalies of entrance directions occur at three points:

- 1. Enter Lemot. (C2 34-5, marginal): unnecessary.
- 2. Enter Lemot. (C3v 20): missing.

3. Enter Boy. (E4 18): missing.

The first and second instances occur in the same forme, and possible errors are suspected of the compositor setting up the marginal direction on C2 instead of C3v. Anomalies of this kind, however, can sometimes be found even in a clean text.

On the other hand, there are many examples of missing exit directions, which are often unnecessary because they are suggested by the action or speech. But the number of the missing exits in An Humorous Day's Mirth is too large to be neglected. They are as follows:

- 1. Exit with Moren. (C2v 24, for Countess)
- 2. Exit with Martia. (C2v 33, for Labesha)
- 3. Exeunt Col. Cat., and Blan. (C3 2, for the three mentioned)
- 4. Exit. (C3 6, for Lemot)
- 5. Exit. (E1 4, for Maid)
- 6. Exeunt Boy and Iaques. (Elv 9, for the two mentioned)
- 7. Exit. (E4 13, for Taques)
- 8. Exeunt. (F1v 13, for Laberuele, Labesha, Foyes and Countess)
- 9. Exit with Mar. (Flv 22, for Moren)
- 10. Exit. (F2v 19, for Lemot)
- 11. Exit. (F3v 15, for Labesha)
- 12. Exeunt. (G1v 15, for Foyes, Queen, Lemot, and Countess)
- 13. Exeunt. (G2v 37, for Lemot and Verone)

In some of these instances (6, 8, 12 and 13), it is not necessarily easy to identify the characters concerned. In the sixth instance, for example, no final decision can be made concerning the most suitable place for laques's exit.

The confusing character-names and their abbreviations, the speechprefix anomalies, and the confusions over entrance and exit directions are all suggestive of the manuscript being far from a stage copy of any sort.

The text is printed in prose throughout, although the author appears to have intended many passages as verse. Shepherd and Parrott have removed most of the verse-prose confusion. The number of confused lines is tremendous. They occur at A2 6-A2v 6, A4v 30-B1v 10, C3 8-C4v 19, C4v 32-D1 5, D1v 29-D2v 33, D3 5-30, D3v 7-13, F3v 24-F4 17, F4 26-F4v 11, F4v 21-G1 15, G1 17-23, 31-34, G1v 21-26, G2v 2-9, G3 2-8, 21-26, G3v 29-30, G4 5-8, 22-27, and H2 5-12. These confusions seem to have originated in the printer's copy rather than with the compositor, who properly set up three couplets towards the end of the play (H1 7-8, 12-3, 35-6) and who does not seem to have been so faithless to his copy as to neglect the difference between prose and verse. This complete neglect of verse lines is hardly to be expected from a copy written by Chapman, who is known to have prepared good manuscripts for some other plays of his.

The complete absence of division into acts or scenes is another remarkable feature. Excepting this play and The Blind Beggar of Alexandria, Chapman's plays are all divided into acts, the division having originated with Chapman.

Apart from bare entrance and exit directions, there are many other stage directions in this play. The following exemplify ambiguous reference to characters:

- 1. Enter the King and all the lords, with the Trumpets.

 (C4v 31) ['all the lords' = Colenet and Lemot only]
- 2. Enter Laberuele, Labesha, and all the rest. (D1 28)
 ['all the rest' = Countess, Martia, Catalian, Moren,
 Foyes, and Florila. Blanuel is not among them,
 unless he is a mute]
- 3. Enter the King and another. (Fiv 23) ['another' is unidentifiable]

- 4. Exeunt al, but my host and the Gentlem[e]n. (F2v 33)

 ['al' = Blanuel, Iaques, Maid and Boy only. 'the

 Gentlemen' = Catalian and Berger]
- 5. Enter the Queene, Lemot, and all the rest of the /
 lordes, and the Countesse: Lemots / arme in a scarffe.

 (F3v 21-3) ['all the rest of the lordes' = Foyes and
 Laberuele only]
- 5. Enter the Queene, and all that were in before. (G1v 20)

 ['all that were in before' = Countess, Lemot, Laberuele
 and Foyes]
- 7. Enter two with torches, the one of them Moren, then my host / and his son, then his maid drest like Queene

 For- / tune with two pots in her hands. (G3v 20-22)

 [the other of the 'two' = Catalian]

To these may be added the ambiguous speech-prefix 'Both' at G2v 13, one of which is evidently Foyes and the other of which is not quite clear but may be Laberuele. All these ambiguous directions usually point to an authorial copy.

Two stage directions contain specified number:

- 1. Enter the count Laberuele in his shirt and night gowne, with / two iewells in his hand. (A2 3-4)
- 2. Enter two with torches . . . with two pots in her hands. (G3v 20-22, already cited)

Usually specification of numbers points to a theatrical hand in the manuscript, but none of these instances appears to be theatrical; the first 'two' in the second example does not necessarily point to any specific characters.

There are ten descriptive directions of some interest:

- 1. Enter Catalian like a scholer. (B1v 28)
- 2. Enter Besha hanging vpon Martia sleeue, and the Lord

- Moren / comes to them. (B4 6-7)
- 3. Enter the puritane in her best attyre. (C3 7)
- 4. Enter Lauele with a picture, and a paire of large hose, and a / codpeece, and a sword. (D1v 12-3)
- 5. Enter Verone with his Napkin vpon his shoulder, and his / man Iaques with another, and his sonne bringing / in cloth and napkins. (D4 25-7)
- 6. Enter Catalian sweating. (E2 5)
- 7. Enter Catalian, and Berger behind him. (G1 24)
- 8. Enter Florila like a Puritan. (G3 1)
- 9. Enter Lemot, leading Labesha in a halter. (G3 31)
- 10. Enter two with torches (G3v 20-22, already cited)
 All these are of the same nature: they are mostly concerned with
 characters' outward appearance and behaviour and with small properties
 required for the subsequent action. The nature of these directions is
 essentially the book-keeper's, but their rhetorical style is far from
 being his.

The following five directions, also descriptive, are of a different style and printed in the margin:

- 1. Then hee / reades. (B1 18-19)
- 2. Then he of-/fereth to / draw. (C1v 12-14)
- 3. Then he / sighes. (C4v 29-30)
- 4. The boy / speakes in / Foies his ear. (E4 22-24)
- 5. <u>He spies the</u> / <u>creame</u>. (F3 26-27)

To these may be added one more direction, 'he bites' (F2 20-21), which has crept into the text. Presumably this was due to the state of the copy in which the direction, though written perhaps in the right-hand side margin, could not be distinguished from the text. The 'then' is unique in all Chapman's plays. Jewkes writes that it may well be the style of the stage directions added by a reviser or adapter. 18 Holaday

contends 19 that "None of these . . . derives from Chapman", believing that they are "interpolations intended to prevent possible mistakes in staging" by "someone concerned with staging the play". Although seemingly theatrical, it appears to me most probably authorial. No book-keeper, reading the manuscript for a stage copy, would write a note such as 'Then he reads'; he would write simply 'read' or 'he reads'. The 'then' form can be understood only when one imagines the author writing the text and shifting his pen in the middle of his sentence to the marginal note without breaking the principal current of his conception. A similar 'then' occurs in the stage-direction: 'Enter two with torches, . . . then my host . . ., then his maid . . .' (G3v 20-22, already cited). Here again, the author rather than the book-keeper seems to be at work.

Another unique expression is 'my host' in the following stage directions:

- 1. Enter my host, Catalian, Blanuel, Berger, Iaquis, Maide, / and Boy. (F2v 20-21)
- 2. Enter Iaquis, and my Host. (G2v 18)
- 3. Enter two with torches, . . . then my host (G3v 20-22, already cited)

The 'my' form seems to me extremely unusual. It is just possible that 'my host' constitutes a specific form of address (cf. 'mine host' in Shakespeare's Merry Wives of Windsor), but I am not quite certain that the author of a play is ever inclined to call his characters by this 'my' form. Catalian in his speech once calls Verone 'my host' (F2v 30), and so does Lemot (Hiv 23). This is quite natural because they are among the guests at Verone's ordinary. Oddly enough, all these directions occur immediately after the end of Lemot's speech. Lemot is the plotter of the intrigues in this comedy, and is frequently on stage. It may be that the writer of the directions in his world of imagination assumed Lemot's part.

No Latin directions characteristic of Chapman occur in this play.

'Exeunt omnes' (F1 36, F3v 20) is all that is found. Dowsecer's speech in Latin (Div 28-9):

Quid Dei potes videri magnum in rebus humanis quae aeteri /
omnes to thy cusque notas sic omnibus magna tutor

is, as Parrott points out, "apparently made from memory", 20 and contains
various errors. It is not certain whether Chapman is responsible for it.

Complete absence of sound effects suggests that the copy behind Q is not a theatrical one.

From all this nothing conclusive can be said. But judging from such irregularities as the confused abbreviations of character-names. the speech-prefix anomalies, the confusions over entrance and exit directions, and the complete absence of sound effects, the printer's copy cannot possibly be a stage copy of any sort. Fleay as early as 1891 suggested that Q had been "Not published by Chapman, but by the company". 21 Parrott thought that it "was printed from a stage copy, and was not revised by the author". 22 Greg and Smith suggested that it was "printed from a theatrical manuscript of some sort and not from a pirated report". 23 Jewkes wrote that "the playhouse is undoubtedly responsible for the state of this text as we have it. and it is doubtful if it corresponds in detail with Chapman's original".24 And Holaday maintained that "the printer worked from author's papers".25 All these scholars but the last agree that the printer's copy is a playhouse manuscript in origin. But as has been already shown, the manuscript seems to have in no way been used for the stage. This, I believe, is certain. If the printer's copy was ever obtained from a playhouse, it must have been foul papers.

The Q text contains some passages unintelligible and difficult due perhaps to the way in which the manuscript was written. For example, a passage runs thus (D2 3-8):

Look on our lawyers billes, not one containes

Virtue or honest drifts; but he cares, he cares,

He cares, for acorns now are in request,

But the okes poore fruite did nourish men,

Men were like okes of body, though, and strong

Men were like Gyants then, but Pigmies now,

and another (D3 12-23):

O how you are deceived, you have but me,

And what a trouble am I to your ioy?

But father, if you long to have some fruite

Of me, see father I will creepe

Into this stuborne earth and mixe my flesh

With it, and they shall breed grasse, to fat oxen, asses

And such like, and when they in the grasse the spring

Converts into beasts nourishment, then comes

The fruite of this my body forth;

Then may you well say, seeing my race is so

Profitably increased, that good fat oxe,

And that same large eard asse are my sonne sonnes,

That cause with a white face is his faire daughter,

With which, when your fields are richly filled,

Then will my race content you . . .

Upon this Greg and Smith, in a passing reference to "an author's rough draft". 26 comment

Here it seems evident from the metrical irregularities, the halting grammar, the clumsy repetitions, and above all the way in which the thought turns back upon itself instead of progressing in orderly fashion, that what we have is successive attempts to express an idea, which though possibly altered and emended, were at last abandoned without

achieving final expression.27

I agree. No positive evidence against Chapman being the writer of the printer's copy has been found. Even the absence of act or scene divisions and of Latin directions cannot serve as evidence sufficiently strong to deny Chapman's hand in the copy. The prose-verse confusion is probably due not to the compositor's negligence but to the manner in which the verse was written in the copy - rough, irregular and sometimes even ungrammatical. There are no stage directions that strongly point to a prompter or a book-keeper.

No conclusive evidence has been obtained as to the nature of the printer's copy, and some pieces of evidence are even contradictory to each other. But from all these observations, it may be suggested that Chapman's foul papers, in which the text, despite a few unpolished passages, was established sufficiently to present the whole of the entertaining comedy, were handed over to the printer without any markings by the book-keeper.

All Fools

The text is divided into five acts: 'Actus primi. Scoena prima.' etc. But there is never a 'Scoena secunda', etc. The almost regular appearance of 'Finis Actus Prima.' etc. at the end of each act²⁸ and the complete absence of anomalies in act-division suggest that the division into acts must have originated with Chapman.

As a whole the text itself is very clean. There are practically no confusions of speech-prefixes, entrances and exits. Only two omitted speech-prefixes and one omitted entrance direction have been noted: a short speech at H3 7 and another at I1v 30-36 should be assigned to

'Notary' and 'Valerio' respectively, and an entrance must be given at E1 23 to Cornelio's 'Page' who at F2v 25 goes off the stage for an instrument for Cornelio.²⁹ The omission of the two speech-prefixes might be assigned to the printer's carelessness. But the missing entrance direction for the 'Page' seems to have been in his copy. Verse-prose confusion occurs in three places, at E1v 20-22 and 30-31 and at I1 22-4, but the confusion is very simple and points not so much to the condition of the printer's copy as to carelessness on his part.

Apart from bare entrance directions, there are seven descriptive entrances:

- 1. Enter Valerio, Fortunio, Claudio, Page, Grat: Gazetta, /
 Bellanora. A Drawer or two, set-/ting a Table. (H4 31-3)
- 2. Enter Drawer with Wine and a Cupp. (I1 15)
- 3. Enter a Page with an Instrument. (E2v 33)
- 4. Enter Dariotto, Claudio and Valerio: Valerio putting / up his Sword. (E1 23-4)
- 5. Enter Gazetta sowing, Cornelio following. (D4 2)
- 6. Enter Fortunio, Bellanora, Gratiana, Gostanzo / following closely. (E3v 2-3)
- 7. Enter Valerio with a Page. / Marce. retyres himselfe.
 (D1 6-7)

Such unspecified number as 'A Drawer or two' usually points to authorial manuscript. The style of the fourth direction with a repeated charactername, which is frequently used in Chapman's plays, can reflect either the author's intention or the book-keeper's. None of them, however, positively suggests the working of the book-keeper.

The same may be true of the following exits:

- 1. Exeunt all but Val. and Rin. (E3 20)
- 2. Exeunt all but Rinal. & Valer. (Giv 27)
- 3. Exeunt all saue the old men. (G4v 10)

- 4. Exit, he / followeth. (C2v 31-2)
- 5. Exit drawing his rapier. (F3v 1)

Apart from these entrances and exits, some ten stage directions, all short and descriptive, explain the action of characters concerned. They are:

- 1. Rynaldo comes foorth. (C1 13)
- 2. He kisses her. (Div 34)
- 3. She kisses her (D2v 15)
- 4. Gazetto sits and singes sowing. (D1 13)
- 5. He vntrusses and capers. (E2v 28)
- 6. <u>He sings</u>. (E3 6)
- 7. To himselfe. (E4v 15)
- 8. Drawes. (F4v 22)
- 9. He kneeles. (I1v 1)
- 10. He gets into a chaire. (I3v 30)

Whether or not these are authorial is uncertain. Some (i.e. 4, 5, and 10) are very likely to be the author's directions. Others could be the markings of either the author or the book-keeper, and 'To himselfe.' is printed even in the margin, a fact which often suggests the book-keeper's marking. But again none of these directions bears witness to the book-keeper attentively reading through Chapman's manuscript to give necessary directions.

One of the most noticeable features is the frequent use of Latin directions:

- 1. Amplecti- / tur eam. (B2 6-7)
- 2. Intrat Gostanzo. (B2 34)
- 3. Omnes aufugiunt. (B2 35)
- 4. Auersus. (B3 23)
- 5. Abscondit se (B3v 9)
- 6. Exit Val. prodit Mar. (D3 25)

- 7. Intrant Rynaldo, Val: Grat: (G3 12)
- 8. Rinaldo solus. (H3 27)

The first direction is printed in the margin, and the fifth by error creeps into the text so as to look like part of a speech. But the error only reflects a normal condition of the manuscript behind Q, these two Latin words happening to occupy not the middle part but the end of a verse line. Latin directions of this kind are indeed typical of Chapman's dramatic manuscript.

Many of the stage directions in <u>All Fools</u> thus strongly point to the manuscript having been prepared by Chapman himself. In some of the directions one can find an uncertain trace of the book-keeper's additions. But the complete absence of directions for sound effects suggests the manuscript having nothing to do with the stage.

A difficult passage occurs at G1v 24-7. Q reads as follows:

<u>Dar.</u> Come in <u>Pock</u>, come, apply; and for this deede
Ile giue the Knaue a wound shall neuer bleed:
So sir I thinke this knock rings lowd acquittance,

For my ridiculouse. Exeunt all but Rinal. & Valer.

Parrott (III. i. 424-8) assigns to Valerio the latter half of this speech,
'So sir'. But still, it seems to me, the incomplete speech does
not make sense. This broken passage may be due to a possible revision of
All Fools in connexion with The World Runs on Wheels or All Fools but the
Fool. 30

Wheels, and whether or not it ever underwent any revisions, Chapman must have carefully prepared a fair manuscript copy, which, probably not affected by the book-keeper's marking, became the printer's copy for Q.31

The Gentleman Usher

The text is divided into five acts: 'ACTVS PRIMVS, SCAENA PRIMA.' etc. But there is never a 'SCAENA SECVNDA'. 'Finis Actus Primi.' etc. appears regularly at the end of each act. As there is nothing anomalous in act-division, it seems that Chapman himself was responsible for the division.

Examinations of speech-prefixes, character-names, and stagedirections have yielded various pieces of evidence for the copy having been prepared by the author himself, and/or by the book-keeper.

Inaccurate and ambiguous speech-prefixes or stage-directions suggest the possibility of the printer's copy being an authorial manuscript. There are at least five examples of such prefixes, that is, '1', '2', '1. <u>Bug.'</u>, '2' and '1' all appearing on C3; and at least seven such unspecified stage-directions as 'with attendants' (A1), 'with others' (B2v, F1, G1, and I2), 'with servants' (C1) and '&c.' (C3). This '&c.' signifies all the dramatis personae but those already mentioned in that direction.

Other evidence for authorial copy comes from several speechprefixes.32

More evidence comes from missing entries for Margaret (at E1 5), Cynanche (at E4v 34), Bassiolo (at I4v 1) and Pages (at I2v 34; cf. their exit at K2 21). The first and third of these missing entries could probably be assigned to the printer's carelessness. But the remaining two are very likely to have originated in the manuscript, authorial or scribal, and escaped the book-keeper's attentive examination. It is an easy thing to happen, particularly in the second case, as the charactername of Cynanche is mentioned in the direction itself: 'at Cynanches doore.' (E4v 34).

The direction at Civ 31, which is too late by one line, serves as another piece of evidence for the author and positively against the book-keeper.

Profusion of stage-directions provides us with ample opportunity to examine the nature of the printer's copy. The following directions are all authorial:

- 1. Vincentio o- / uerheares. (Biv 21-2)
- 2. Enter Enchanter, with spirits singing; after them,

 Medice, like / Syluanus, next the Duke bound, Vincentio, /

 Strozza, with others. (B2v 5-7)
- 3. Enter Bassiolo with servants with Rushes, and a Carpet. (C1v 13)
- 4. Enter Sarpego halfe drest? (C2 38)
- 5. Enter Corteza, with the Broom-wench, & Rush-wench in their / petticotes, clokes ouer them, with hats ouer their head-tyres. (C2v 35-6)
- 6. Enter Lasso, with Syluan and a Nymph, a man / Bugge, and a woman. (C3 4-5)
- 7. Enter Vincentio, Strozza bare, Margaret, Corteza, and /
 Cynanche bearing her traine. After her the duke /
 whispering with Medice, Lasso / with Bassiolo, &c. (C3 29-32)
- 8. Bugs song. (C4v 38)
- 9. Enter Pogio in his cloke and broome-mans attire. (D1 21)
- 10. Medice after the song, whispers alone with his seruant.
 (D1 35)
- 11. Vin. & St. haue al / this while talked / togither a prettie / way. (Elv 18-21)
- 12. Medice whispers with 1. / Huntsman all this while. (Eiv 34-5
- 13. Enter Pogio running in, and knocking at Cynanches doore.

 (E4v 34)

- 14. Enter Beniuemus with others, bringing in Strozza with / an arrow in his side. (F1 12-13)
- 15. Enter Vincentio with a letter in his hand, Bassiolo. (F2 17)
- 16. he rends it. (F2 33)
- 17. he studies. (F3 20)
- 18. Enter Strozza; brought in a Chaire, Cynanche, / Benenemus, with others. (G1 22-3)
- 19. Enter Vincentio holding the Doctors hand. (G2v 19)
- 20. Enter Alphonso, Medice, Lasso, Cortezza aboue. (H1v 18)
- 21. He lies down / by them. (H2 26-7)
- 22. Cant. (H2 34)
- 23. Belle Piu. &c. iterum cant. (H2 38)
- 24. Enter Bassiolo running. (H3v 4)
- 25. Enter Cynanche, Beneuenius, Ancilla, Strozza ha- / uing the Arrow head. (B4 11-12)
- 26. Enter Pogio running. (I1 1)
- 27. Enter Corteza, and Margaret aboue. (I1 19)
- 28. Exit with Pages beating Medice. (K2 21)

Only the eighth direction can be either the author's or the book-keeper's direction. The Latin directions (22 and 23) are good indications of Chapman preparing the manuscript copy.

Another piece of evidence comes from rather a mysterious charactername at Hi 11, where an entry is given to 'Ancilla'. This Ancilla has no
lines to deliver nor any individual action to perform. The charactername appears nowhere else in the play. Unless this Ancilla is meant to
be one of the two attendants appearing at Ei 5-6 (cf. L. ancilla = maid),
the character is a 'ghost'. If so, the appearance of this charactername suggests that it is a relic of the author's undeveloped ideas or of
some later revisions. 33

Some of the stage-directions repeat one of the character-names giving it further directions. They are as follows:

- 1. Enter Lasso, Corteza, Margaret, Bassiolo, Sarpego, /
 two Pages, Bassiolo bare before. (Biv 27-8)
- 2. Enter Pogio, Fungus, with the song Broome-maid, and / Rush-maid. After which, Pogio. (C4 5-6)
- 3. Enter Strozza, Vincentio, brought in a chaire,
 Beneuenius, / Pogio, Cynanche, with a guard, Strozza
 before & Medice. (I2v 33-4)

But for the repetition of character-names, all of these directions could be considered as the author's own, and not as the book-keeper's. The repetition, however, may suggest the possibility of both; the author, while writing, may have imagined the stage at work, or the book-keeper, while going through the manuscript, may have inclined to add these repeated names for staging.

Directions of similar style, though not including repeated characternames, are:

- 1. Enter Medice, Corteza a Page with a cuppe of Secke, / Strozza following close. (B4v 2-3)
- 2. Enter Pogio in haste, Strozza following. (D4v 26)
- 3. Enter Lasso, Margaret, Bassiolo going before. (C4 6)

In the last two instances, Strozza and Bassiolo have lines to give almost immediately after their entrances. They represent what the author wrote, as is the case with the missing entry for Cynanche at E4v 34, where the stage direction refers to 'Cynanches doore' indicating that the character on the stage is to speak at F1 1. The first example, taken by itself, would look quite an ordinary direction. But just a few lines before his speech an entrance direction is given to Strozza at B4v 35. 'Strozza following close' is in fact a warning for Strozza to be ready to speak about 30 lines later at C1 3 - an anticipatory warning direction, which

often points to the book-keeper working on the author's manuscript.34

There are at least two other anticipatory or repeated stage

directions:

- 1. Enter Lasso, Corteza, Margaret, Bassiolo, Sarpego, /
 two Pages, Bassiolo bare before. (Blv 27-8)
- 2. Enter Strozza; brought in a Chaire, Cynanche, /
 Benenemus, with others. (G1 22-3)

The first of these is partly repeated 37 lines later by 'Enter Corte, Margarite, and maids.' (B2 29), and the second is also partly repeated 87 lines later by 'Enter Beneuemius.' (G2 34). These two examples, 35 however, are not sufficient as evidence for the book-keeper's work: they may have been simply repeated by the author.

A similar repetition by either the author or the book-keeper is found in the entries on the right hand side of the text page on I2 and its verso: 'Enter Cortezza.', 'Enter Marg.' and 'Enter Iulio.'. They repeat and specify the ambiguous 'and others' (I2 31).

The reference to the definite number as in 'two Pages' (B1v 28) and 'two / women attendants' (E1 5-6) also points to the author or the book-keeper behind the printer's copy.

The single reference to stage properties is 'A great bumba- / sted legge.' (B4v 35-6). Again this is either the author's or the book-keeper's.

Further evidence may be sought in those lines on C4v where two big brackets, one being single and the other double, appear in the text of the interlude of this play. The brackets can only be understood as essentially functional. The single bracket gathers three lines together, and signifies the beginning of the 'Moralitie' 'The fault of virgine Nicetie' (1. 23), while the double bracket gathers six lines together, referring to the opening of another morality 'Nymph[s]' (1. 31). These single and double brackets may have been added by the book-keeper who

wanted the beginnings of the first and the second moralities to be conspicuous. But here again the author, intending the same, could have been responsible for these markings.

None of these pieces of evidence, however, seems to be exclusively in favour of the book-keeper alone. There are many pieces of evidence for the author as well.

There is the complete absence of such stage-directions for sound effects as 'music', 'flourish', etc.³⁶ in spite of the interludes and the frequent reference to music in the text. This fact points strongly to the printer's copy not originating in the play-house.

There are several confused speech-prefixes and missing entries, which are not sufficient to suggest a possibility of foul papers. Examinations of speech-prefixes, character-names, and stage-directions have yielded nothing to tell whether the printer's copy was fair copy or foul papers.

There are some verse lines which have been printed as prose or misdivided. Vincentio's speeches at F2 37-8 and F2v 7-9, and Bassiolo's speech at F2 30-32 are printed in prose. Although the metric arrangement of this part of the text is extremely complicated, the possibility of a revision37 suggests that at least part of these lines were probably written in the margin of the manuscript copy. Again Bassiolo's speech at F3v 10-13 is curiously misdivided. The arrangement of these lines in prose with capital letters H, H, and T at the beginning of each line suggests that either the printer or the scribe intended to read these lines as verse. The confusion probably arose from the condition of the original manuscript, in the margin of which these lines had perhaps found their place. The revision seems to have affected this part (i.e. about one hundred lines from F2 down to F3v), as I believe, to such an extent that their metrical structure was obscured. 38 An anomaly of this kind would indeed "result in printing or copying from foul papers that had been obscured by alteration or marginal addition".39

Except for these few points, the text stands in a very good condition. Only a page or two of the manuscript may have been foul. No one can doubt that there was behind Q a fair copy of some kind. No evidence has been found for a scribe. In other words, <u>The Gentleman Usher</u> was printed from a fair copy which, in all probability, had been prepared by Chapman himself, whose revision had ruined a few pages of it. 40

Monsieur D'Olive

The text is divided into five acts: 'ACTVS PRIMI. / Scæna Prima.' etc.

But there is never a 'Scæna Secunda', etc. As there is nothing anomalous
in the act-division, Chapman seems to have been responsible for it. 41

Apart from variations caused by printer's errors, Monsieur D'Olive has the following significant variants in character-names:

- 1. Philip the Duke is 'PHILLIP.' or 'PHIL.' or 'PHI.'

 (C4 23-D4v 26), and 'Duke.' (E2 3-H2 19, H2v 20-H3 2),

 and yet again 'Phil.' (H2v 9, H3 10-H3v 21).
- 2. Gueaquin the Duchess is 'GVEAQ.' or 'GVEAQVIN' or 'GVE.' or 'GUEAQ.' (C4 23-D4v 27), and 'Dutchesse' (H2 19).

Speech-prefixes and stage directions with an unspecified or ambiguous number of dramatis personae are:

- 1. 'An other within.' (C1 26) which obviously refers to the speaker of the second half of the following line; and this 'An other' should be 'A servant' (i.e. 'SIC: at C1 31 et seq.).
- 2. 'AMBO:' (D1 3) which should be Rhoderique and Mugeron (cf. C4 25-C4v 27).
- 3. 'Enter Muge, and two others.' (E3v 10) which should be

Cornelius and Fripperie.

- 4. 'Amb(o)' (E3v 26, 32; E4 28) which should also be Cornelius and Fripperie.
- 5. 'Amb.' (E4v 1, 37) which should be Rhoderique and Mugeron.
- 6. 'Exit cum suis.' (C1v 5) should refer to Dique and Pacque. These all provide positive evidence for the printer's copy being the author's manuscript. More evidence comes from at least three confused speech-prefixes (C1 30-C1v 5, C2 27-C2v 2, and D2v 1-2). Entries and exits are found to be missing here and there (C1 30, E2 2, G3 14, G3v 4, 14, 28-9, and H2 7). An incomplete exit and entry occur at F3 17 and G1 18 respectively. All this suggests that the play was printed from an author's manuscript of some sort.

The missing entry at C1 30 for 'SIC:', i.e. the printer's misreading of 'Ser(vant)' that enters at C1 31, is due to either the book-keeper's oversight or the printer's error. Action can perhaps answer the three missing entries on G3v. There is no entry for Dique who should enter 'above' at G3 14, but instead a marginal direction is given in English: 'He looks out / with a light.'. This English direction printed together with three other directions in Latin on G3 appears not so much Chapman's as someone else's - the book-keeper's or the prompter's. The reason why G3 alone has this English direction along with one of the Latin directions in the margin is hard to explain. There is hardly room for them on the right hand side of the text, although they could both have got into the text space, as in the case of 'To / S. An.' (H2v 23-4) or of 'Exeunt. man. / Van. & Vau.' (H1v 37-8).

Along with Latin speech-prefixes (D1 3, E3v 26, 32, E4 28, E4v 1, 37), there are ten directions in Latin:

- 1. Manet D'oliue. (E4v 36)
- 2. Vandome solus. (F1v 16)
- 3. Exit cum suis. (G1v 5)

- 4. Retrahit se. (G3 20, 36)
- 5. Redit cum lu- / mine. (G3 23-4 margin)
- 6. Redit Dig. (G3 38)
- 7. Stringit ensem. (H1v 26)
- 8. Exeunt. man. / Van. & Vau. (H1v 37-8)
- 9. Exiturus D'oliue. (H3 2)

These are all typical of Chapman's directions in Latin.

There are eight descriptive directions in the text space:

- 1. VANDOME with servants and saylors laden, / VAVMONT, another way walking. (A2 4-5)
- 2. Enter Digue, Licette, with Tapers. (B4v 3)
- 3. Exit LYCITTE walkes with a candle. (C1 11)
- 4. Enter LYCITTE in hast. (C1v 15)
- 5. ¶Enter PHILLIP. GVEAQ. IERONNIME. / & MVGERON. GVERQ. & IERO. sit down to worke (C4 23-4)
- 6. Enter the Duke, D'oliue, Gueaquin, Ieronime, Muge, Rhod. /
 to see the dead Countesse that is kept in her attire
 vnburied. (E2 3-4)
- 7. Enter Roderique, Mugeron, D'oliue in disguise towards / the Ladies chamber. (H2 8-9)
- 8. Enter Duke, Dutchesse, Saint Anne, Vaumont, Vandome, /
 to them Digue, whispering Vandome in the eare, / and
 speakes as on the other side. (H2 19-21)

Five of these (1, 5, 6, 7, and 8) are clearly the author's directions, but the remaining three (2, 3, and 4) can be either the author's or the author's original altered by the book-keeper. '[within]' (Civ 22) must be the book-keeper's cautious repetition of the author's 'Within' (Civ 23). Likewise 'To / S. An.' (H2v 23-4) printed at the end of the verse lines is almost certainly his scrupulous annotation in the margin of the manuscript he was reading. 'An other within' (Ci 26), however, may be the

author's own addition to his original draft, for its reference is obviously to the second half of the following line. This anomaly suggests that the printer's copy is not a theatrical one. The fact that, as will be observed later, 42 the compositor responsible for sheet C seems to have been an inexperienced worker who tried carefully to print the book as his copy looked to his eye, and that the speech referred to by that direction does not start a fresh line suggestive of a stage copy, 43 supports this inference.

The fact that Q contains no premature entries at all points to the printer's copy not being intended for use on stage.

The printed text has no such directions for sound effects as 'music', 'drums', 'flourish', etc. The complete absence of 'flourishes' for entries of the Duke (C4 23, E2 3, H2 19) and other noble characters points to authorial copy.

More evidence comes from some characters who have no speech to deliver nor any significance in the text and yet are mentioned in stage directions. They are Pacque (C4v 32, entry) and Ieronnime or Ieronime (C4 23, entry; D4v 27, exit; E2 3, entry). Pacque remains as a 'mute' during the course of action after his entrance at C4v 32. Since he is page to D'Olive, his silence may not prove dramatically clumsy. He enters again at F3 19 where he proves himself to be a very lively comic character. But the case is different with Ieronime. Ieronime has not a single word to speak, although she is spoken of several times - as D'Olive's mistress (G1v 27) or Vandome's cousin (G4 20, 36) or Euryone's sister (G4v 34-5). She is 'Hieronime Ladie.' in the list of dramatis personae, which in the course of printing was inserted to fill in H4 and so appears in most extant copies. The list omits some minor characters such as Lycette, Cornelius, and Fripperie, but it lists all the important names. Ieronime is certainly no minor character; she is too important to be allowed to appear as a supernumerary. 44 Such a 'ghost' or 'mute' is characteristic of foul

papers or of an abridgement of the original draft. 45 As is the case with 'Innogen' at the beginning of Much Ado About Nothing, an abridgement seems more likely. It would become more plausible if Euryone's speech at C3 5 -'A trauaile quoth you?' - could be taken as a fossil of revision: this speech seems to have no corresponding lines. 46 On the other hand, Ieronime offers room for another supposition that the printer's copy was derived from foul papers or from a manuscript close to them, because, if it had ever been used for staging, the presence in stage directions of Ieronime, a character who has no speech-lines to deliver nor any actions to perform throughout the play, would have caught the eye of the bookkeeper, whose pen would not have failed to eliminate character-names that introduce unnecessary complications into his copy. What might conform to both the first and the second suppositions would be that the 'ghost' character was due to an abridgement by the author working on his own foul papers and that it was not due to any revision by somebody else working on some other manuscript than the author's own - a manuscript which could perhaps serve for stage use.

Very few authors would not take advantage of an opportunity for revision during the preparation of a fair copy. 47 The anomaly of the direction at C1 26 'An other within' looks to me very much like one of the author's marginal additions. In other words, Chapman seems to have submitted to the theatre a fair transcript prepared by himself from his own foul papers, which nevertheless was not sufficiently clean owing to some revisions of his own; the book-keeper, therefore, had to introduce a number of markings before he asked a theatrical scribe to transcribe it for a promptbook, and thus it was probably preserved by the company to become the manuscript handed over to the printer.

A similar example is found in the original draft, still extant, of Thomas Heywood's <u>The Captives</u>. This manuscript carries no inscription of the licence by the Master of the Revels which was in fact issued on

3 September, 1624, for the Cockpit company. But the book-keeper had marked it in a hand as bad as the text. From this Greg infers that the book-keeper did his work of stage-adaptation on the author's foul papers with a view to having a transcript

made for the prompter presumably by another hand. 48

The inference supports McKerrow's assumption that the manuscript a theatrical company would hand to a printer was the author's original draft which had been used by the prompter for the preparation of the official promptbook to be submitted to the Master of the Revels for his licence. 49 My supposition about the nature of the printer's copy for Monsieur D'Olive also can support Greg's and McKerrow's hypotheses.

It is uncertain, however, whether my supposition can be further developed towards that transcript intermediate between foul papers and promptbook which Alice Walker first postulated and Fredson Bowers and Philip Williams sought to prove. ⁵⁰ For this it is essential to have a considerably detailed knowledge of the extent to which Chapman's textual characteristics were altered by somebody else's hand. At the present stage of our Chapman scholarship, I must content myself with my supposition.

To sum up, Monsieur D'Olive was printed from a manuscript which, although seemingly very much like the author's foul papers, had been transcribed presumably by Chapman from his own foul papers. But the manuscript was not clean enough to serve for stage use owing to a number of revisions he himself introduced into the text during the course of transcription. The book-keeper also introduced a few more markings prior to a theatrical scribe who worked on the marked manuscript for a promptbook, and the marked manuscript was preserved to be handed to the printer.51

Sir Giles Goosecap

1. Q1 (1606)

The text is divided into five acts: 'ACTVS PRIMVS, SCAENA PRIMA' or simply 'ACTVS QVARTVS.'. The first act alone is divided into four scenes: 'SCAENA TERTIA.' etc. In spite of the missing indication of the second scene, the text runs smoothly without any confusion: an 'Exeunt.' indicating a clear stage (A4v 28) has been given at the place where the second scene is expected. Contrary to the general practice of the time, the third scene begins at a point where the stage is not clear. The end of the first and fourth acts only is indicated by 'Finis. Actus Primis' and 'Finis Actus Quarti.' respectively, and the end of the play by 'FINIS'.

Division into scenes and anomalies of both the scene division and the finis indication are not usually found in Chapman's plays, 52 and it is not certain if they originated with the author.

The conditional licence for publication, 'according to the Copie wherevnto master WILSONS hand ys at',53 doubtless suggests that the manuscript of the play has undergone censorship that demanded some sort of textual revision. As Parrott has already noted, "various confusions of names" occur here and there perhaps as a result of that revision. 'Moyle (D4 17) and 'Moile' (D4v 31) ought to be 'Cut' or 'Cutt.' for Sir Cuttbert Rudesby, a well-developed character in the play, who is usually addressed as 'Sir Cutt.' (A4v 33). No such knights as Sir 'Moile' appear in Q. Parrott has altered 'Cutbert' (D2v 18, 34; K1 32), 'Kutberd' (D2v 25), 'Cuttberd' (D3 12), 'Cutbert' (E2 27), 'Cutbeard' (F2v 13), 'Cuthbeart' (F3 10, 17) etc. all to 'Clement' in accordance with the name given to this knight in the dramatis personae (A1v). This knight called Kingcob is introduced as 'Sir Cutberd Kingcob' (D2v 18) 'now suing for a

newe mistres' (D2v 31) towards the end of the second act and remains as an entirely undeveloped character. Although the first national fittees two knights are very much the same, there is no real confusion in Q. Somewhat mysterious is the blank space after 'Sir' at the end of a prose line at Elv 32, which is apparently intended for 'Cutt.'.

Q tells us about Iady Furnifall's 'drinking humor' (E2v 5) and her husband's wishes to 'inuite guestes to his house, of purpose to make his wife dronk' (E2v 10-11). Act IV Scene ii, where one would expect Iady Furnifall to appear in her 'drinking humor' (E2v 5), opens merely "with such an unusual amount of idle talk as to suggest revision", 55 and Iady Furnifall does not appear at all in this scene nor in the rest of the play. Greg also notes that "On several pages the type is a good deal spaced, as if matter had been cancelled in proof". 56 G4 10-26 (in IV. ii), H2 1-5 and 33-7, H2v and H3 (some ninety lines after the beginning of Act V), for instance, are surely those pages where the type is abnormally spaced. These specific places all contain the scene showing Sir Giles working on embroidery. IV. ii and the opening scene of Act V, I suspect, must be a replacement of something else in the original version that perhaps prompted the licenser not to accept it.

Despite all these fossils of revision, there are practically no confusions of speech-prefixes. Only two are missing: one for a servant at IIv 4 and the other for Sir Giles at K2 1. Also omitted is an entrance direction for Eugenia at C3 24. The omission may be due perhaps to carelessness on the part of the compositor who must have been induced into an eye-slip by a very complex stage-direction appearing most probably in the blank space on the right side just above the omitted direction. Four exit or exeunt directions are also omitted at C2 5-15 and H3v 29 for 'Messenger' (C2 5 and H3v 26), at E3v 35 for Foulweather and Sir Giles, and at E4v 18 for Horatio. These are all minor directions, perhaps not found in the copy.

Most stage-directions are bare and straightforward. Descriptive

entrance directions are as follows:

- 1. Enter Bullaker with a Torche. (A2 4)
- 2. Enter to them Iack, Bullwaker, Will. (B2v 15)
- 3. Enter Wynnefred, Anabell, with their sowing workes / and sing: After their song Enter / Lord Momford. (C3 15-17)
- 4. Enter Will and Tacke at severall doores. (E1v 12)
- 5. Enter Tacke and Will on the other side. (G3 22)

None of these positively suggests the book-keeper's work.

There are also four descriptive directions of another category:

- 1. He daunceth / speaking (C4 margin)
- 2. He reads and / comments (F1 margin)
- 3. He writes and / she dictates. (F4 margin)
- 4. He drawes the Curtaines and sits within them. (I2v 7)

 All describe the action of the characters. The first three are even printed in the margin, the very first direction appearing only in the corrected state of the forme. Their typographical characteristics clearly indicate that they have been set up independently of the text itself. Yet another marginal direction on I4, 'Exeunt. / Pages.', yields similar evidence. Such directions as these often reflect their positioning in the printer's copy, sometimes suggesting the book-keeper's hand at work. But I hesitate to say that these particular directions do so.

A passage in Q seems to reflect the condition of the manuscript:

Cla. Thanks gentle frinds A song to the Violls.

is your good Lord and mine, gon vp to bedd yet?

Enter Momford.

Mom. I do assure ye not Sir, not yet . . . (B4 11-14)
Clarence, who is Momford's 'bedfellow' for ten years (B4 23), thanks his musicians for 'A song to the Violls' he has been enjoying, when Momford enters. Like the omitted entrance direction at C3 24, the direction for Momford here must have been written on the right hand side of the text

just beneath 'A song to the Violls.' (B4 11). The compositor seems to have set up the entrance direction one line too late.

Directions of a different kind are 'The Letter.' (E4v 1) and 'The Measure.' (K3 22), both printed at the centre of the line. They are doubtless authorial. Similarly, 'Canto.' occurs four times, at E4 35, E4v 9, 18, and K3 24.

Latin directions or speech-prefixes, despite the profusion of Latin speech lines, are rather scarce. Apart from 'Canto.' all but one are speech-prefixes. The exception is 'Clarence Solus.' (C2v 32, beginning Act II), a usual style to be found at the beginning of an act in some printer's copies in Chapman's hand. Latin speech-prefixes are 'Ambo' (A2v 21; K1 26, 32), 'Am.' (G3 23) for ambo, 'Omnes' (E1v 24, 27), and 'Om.' (E1v 34) for omnes.

As is expected from a play intended for the Children of the Chapel,

Q is full of musical references, but strangely enough there seems to be no

trace of the book-keeper marking additional notes for music or sound

effects.

Practically every feature of Q1 points only to authorial copy.

Despite possible revision, the text itself is free from serious confusion.

A well worked-out revised version, presumably in the authorial hand and not blotted by any other's, seems to have served as the printer's copy. 57

2. Q2 (1636)

The difference in collation between Q1 and Q2 and the variants between Q1 and Q2 clearly show that a copy of Q1 was used as the printer's copy for Q2.58

May-Day

The text is divided into five acts with the 'Finis' indication at the end of each. Each act is also divided into scenes by rules, though not numbered. The text of each act begins with an ornamental initial, and that of each scene with a large capital. Act-scene-division is in good order: nothing anomalous is found in the division. Chapman may have been responsible for act-division, but it is not very likely that he also divided each act into scenes. 59

Character-names and speech-prefixes are very regular. An examination of the latter has suggested the possibility of the author having prepared the printer's copy. There are four confused speech-prefixes:

- 1. Ang. (D3 38), which should be Lor enzol.
- 2. Innoc. (G4 26), which should be Lio[nell].
- 3. Lod. (K2 27), which should be Leo[noro].
- 4. Lod. (K4v 11), which should be Quint[iliano].

All these confusions are not from the printer's carelessness but from his copy. There are also four ambiguous speech-prefixes:

- 1. Amb. (I4v 29) = Honorio and Gasparo.
- 2. Amb. (K1 5) = Honorio and Gasparo.
- 3. Omnes. (Kiv 22) = Aurelio, Leonoro and Quintiliano.
- 4. Ambo. (K4 37) = Aurelio and Æmilia.

These inaccurate speech-prefixes strongly suggest the possibility of an authorial manuscript. They are even in Latin and are what one can expect from Chapman.

There are in May-Day four Latin directions:

- 1. Chorus Iuuenum cantantes & saltantes. (A2 3)
 - 2. Interim, Intrat Lorenzo, . . . (A2 5)

- 3. <u>Exiturus</u>. (C2v 20)
- 4. Exit cum filio. (E1 24)

These are all what one can expect from Chapman's plays printed from his authorial manuscript.

Other pieces of positive evidence for authorial manuscript come from stage-directions, the profusion of which enables one to consider, almost to the full extent, the nature of the copy behind Q. The directions, apart from exits and bare entrances, are as follows:

- 1. (Enter Æ- / milia, Lionell, Francischina and another woman. (K1 22-3)
- 2. (Enter Gasparo an old Clowne.) (A4v 1)
- 3. (Enter Lorenzo with his / glasse in his hand, and Angelo with a pot of painting.) (E4v 13-14)
- 4. (He sits downe, and muf- / fles himselfe in his cloake.)
 (G1 34-5)
- 5. (Enter Leonoro muffled in his cloake with Lyonell. (G1v 36)
- 6. (Enter Quintiliano, Giouenelli, and / Fannio in their doublet and hose.) (G2 24-5)
- 7. (Enter Quintilliano and a drawer with a cup of wine & a / towell.) (G2v 15-16)
- 8. Enter Lodouico and Lucretia, with Rapiers / fighting.
 (H3 28-9)
- 9. Enter Aurelio with Angelo, shifting his Apparell. (H4 14)
- 10. (Enter Angelo and / Francischina in disguise.) (I2v 18-19)
- 11. Enter Aurelio, Leonoro, Quintiliano, and Innocentio, / in a maske dancing. (K1v 10-11)
- 12. (Enter Temperance stealing along the stage.) (G2 12)
- 13. Enter Quintiliano, Leonoro, Innocentio, Lionello, /
 Fannio, with Musicke. (G4 18-19)

- 14. Enter Lorenzo and Angelo running. (H2 8)
- 15. (Enter Lorenzo and after him Angelo.) (H2v 5)
- 16. Enter Quintiliano, Innocentio, Fannio, Taylor, Taylors / sonne, he Reades a bill. (D4v 15-16)
- 17. (He stands close.) (G2v 28)
- 18. (He spits. (H4 11)
- 19. (He spits againe. (H4 12)
- 20. They dance. (K1v 28; K2 13)
- 21. They dance againe. (K2 2)
- 22. Enter Lorenzo and Angelo. (Francisco aboue) (F3 1)
- 23. Enter Lodouico with a ladder of ropes, Aurelio, /
 (AEmilia aboue.) (F3v 12-13)
- 24. Lorenzo within. (G4v 35)
- 25. Enter Aurelio and Amilia, aboue. (Hiv 16)
- 26. . . . Papers in his hand. (A2 5)
- 27. A purse of / twenty / pound in / gold. (B2 13-16, margin)
- 28. Hold vp the / bracelets. (D2 9-10, margin)
- 29. Kisse her. (I2v 21; K1 35)

Direction 1 contains such an ambiguous phrase as 'another woman', which points to an authorial manuscript.

Directions 2 to 11 contain descriptions mostly of the outward appearance of the characters concerned. These descriptive directions generally point to the work of either the author or the book-keeper. No one can, with confidence, be in favour of one or the other. ⁶⁰ But the style of some directions (in particular, 3 and 5) with descriptive explanations, and innumerable references to disguises, suggest that these directions have been intended by the author to help the understanding of the play, and indeed they are quite helpful.

Directions 12 to 21 are also authorial. Considered independently of the text, some of these directions (in particular, 12, 13, and 14) might

appear to reflect the book-keeper's additions to the author's original directions. 61 But such phrasing as 'stealing along the stage', 'with Musicke' or 'running' is so harmonious with 'with Rapiers / fighting' or 'shifting his Apparell' that here again one may well take these directions to be authorial. The book-keeper would simply write 'Musicke' rather than 'with Musicke'.

Directions 22 to 25 also reflect authorial characteristics. Although such theatrical terms as 'aboue' or 'within' can suggest the book-keeper's work on the dramatic manuscript, 62 it is not always the case. Here, '(Francisco aboue)' is too early a direction for her; she is required only at F3 30 (30 lines later). It is not an anticipatory direction, because there is no other direction given to the character at F3 30. Chapman must have written it himself. Similarly '(AEmilia aboue.)' is given some 16 lines too early. These 'aboue' directions are both distinguished from the main directions by parentheses, for which Chapman is perhaps responsible. 'Lorenzo within' also seems to be authorial: the character-name is not abbreviated and the direction 'within' is properly located between the speech-prefix and the speech. A book-keeper would have marked the 'within' somewhere else. 63

Directions 26 to 29 are of a different kind. They suggest the possibility of either the author or the book-keeper. 'Papers in his hand' is required 33 lines later at A2v 14 where Lorenzo says 'Here haue I put her face in rime . . .' and reads his verse. Likewise, 'A purse of / twenty / pound in / gold' is required some 170 lines later both at B4v 3-4 where Innocentio says he has 'some twenty marke or twenty pound in gold' in his purse, and also at B4v 6 where Quintiliano asks him to 'giue me your purse Sir'. This direction is printed in roman and even in the margin to distinguish it from the entrance direction at B2 13-14 which is in italic and centralised in the text page. The 'Papers . . .' direction at A2 5 is also printed in roman, though not in the margin, to distinguish

it from the foregoing direction which is also in italic. Either of these two directions (26 and 27) appears to be, in McKerrow's words,

the mention, at the time of the entry of a character, of properties which he will require later in the scene, but either must not or need not exhibit to the audience at the time of entry.64

It is a warning which a prompter would give to a character prior to his entrance. The author, if writing his manuscript in a prompter's state of mind, might give this sort of warning to his character, but it is unlikely to be his usual practice. One of the three imperative directions (28) is also printed in the margin - this time, in italic. Angelo, seeing Francischina come out of doors, assumes the guise of a shop-keeper and cries, 'D'ee lacke gentlewoman, d'ee lacke . . . wrought smocks, bracelets . . .' (D2 9-11). The action necessitated by the speech can be left unspecified by either the author or the book-keeper. The specification of the action, therefore, appears to be the book-keeper's rather than the author's. Two instances of imperative 'Kisse her' are due to either the author or the book-keeper.

Entrances and exits are missing or incomplete here and there. 65 At least six of them should have received the book-keeper's attention. They are 'Exit [with Francischina]' (B2v 6), 'Exit]' (E4 27), 'Exit Temperance]' (G1v 28), 'Exit [with Lionell]' (G2 5), 'Exeunt]' (H2 7), and 'Exit with AEmilia]' (I3 12). There are two 'above' entrances missing, one for Aurelio and AEmilia at H2v between 11. 20-21, and another for AEmilia at I3 between 11. 4-5. An incomplete entrance direction is found at K3 31. If an entrance is not given to Temperance there, the character cannot give a speech at K4 11. Evidence from these missing entrances and exits leads to the possibility of the author behind the printer's copy. The concentration of these missing and incomplete directions on the pages of the second half of this play allows one to suspect that the book-keeper became

less attentive to the details in the course of his reading.

The absence of directions for sound effects in the masque (Kiv ff.) strongly points to an authorial manuscript.

No one can say from all this that the copy was a manuscript prepared for performance. 66 The book-keeper probably added a few notes of his own, but they are insufficient for performance of any sort. 67

The question still remains as to who then took pains to prepare the copy for the printer.

In spite of some anomalies discussed above, the text is generally clean, and there is an admirable uniformity in abbreviating speech-prefixes and character-names. Moreover, divisions into scenes are as admirable, but do not appear to be Chapman's practice. 68 Instances of division into scenes in Elizabethan and Jacobean dramatic works are comparatively few. One may perhaps refer to Bonduca. It is divided into acts only, but the Beaumont and Fletcher folio of 1647 adds division into scenes. As Greg writes, this "suggests a playhouse addition, unless it was introduced at the time of printing".69 In May-Day the book-keeper may have indicated a scene "by a line across the [page]" "with a view to the construction of the 'plot'" when he was reading through the author's manuscript, as indeed is the case with The Captives. 70 Or the indication may have been introduced by the printer, who was surely very consistent in following a certain pattern of composition. He used an ornamental initial at the beginning of the first speech in the first scene of each act, and a large capital in other scenes. He was surely responsible for the two distinct patterns of printing entrance directions. Every entrance after the rule (which is, according to the Elizabethan practice, an indication of division into scenes) is always printed in italic and centralised with broad spacing, whereas others appearing elsewhere in the text are always enclosed within parentheses and printed in italic at the end of a speech or even in the middle of it. It is unlikely that the latter style belongs to the book-keeper or someone else connected with the play-house because such an entrance would be very unpractical for prompting; its origin may be sought in the printing-house. On the other hand, however meticulous the printer was, he would not be very willing to waste time trying to divide each act of his copy into scenes; the book-keeper's participation is more likely. The general cleanness of the text with careful punctuation and admirable consistency in the abbreviated form of speech-prefixes urges us to postulate a scribe behind the printer's copy. If one knew so much about Chapman's autograph as to say with confidence that there are in May-Day few of Chapman's spellings, it would be natural to postulate scribal work in the printer's copy. My compositorial analysis has opened no way to Chapman's characteristic spellings.

Cumulative evidence leads to a tentative conclusion that the Company of Children at the Blackfriars received an authorial manuscript, or a scribal transcript of it, which was legible enough for the book-keeper to add, in the course of preparation for a promptbook from it, a few notes on small properties at the beginning and to introduce division into scenes throughout the play for the 'plot', without being bothered about some loose points. In spite of the book-keeper's markings, the manuscript was for some reason left unfinished as a promptbook, and was put away from stage use as in the case of some foul papers bearing the book-keeper's markings, until after several years of lethargy at the Blackfriars it was handed over to the printer.

The Widow's Tears

The text is divided into five acts with the 'Finis' indication. As is the case with most of Chapman's plays, this regular division into acts must have originated with the author.

The text as a whole is not very clean. There are at several points confusions concerning the stage directions. Exit directions are missing at least at three places (F2 3, I1v 2, and I3 23). Two entrance directions are also found to be missing, at C3v 18 and G1v 12. At C3v 18 Ero must enter with Cynthia and Hylus as she is given an exit with them about thirty lines later. The omission of an entrance direction for Tharsalio at G1v 12 may be due to the printer's carelessness. His carelessness may be the cause of two instances of speech-prefix confusion; the meaningless 'Lurd' (C2 22) probably for 'Lord', that is in name Psorabeus, one of the three suitors, and the omission of the prefix to Lysander's speech (K4v 6). None of these confusions, however, can suggest the nature of the manuscript.

Prose-verse confusion occurs at a good number of places: Civ 30-36, C2 11-13, D2v 32-4, F2 28-33, G1 37-G1v 3, G2 15-20, H2 3-6, H2v 14-20, I3 6, I4 5-6, I4v 4-6, K2 1-7, and K3v 15-17 and 33-4. With a single exception (D2v 32-4), all are printed in prose where verse is thought correct. Most of them may have been found in the printer's copy.

Apart from bare entrance directions, there are sixteen entrances that are in various ways descriptive. They are:

- 1. THARSALIO Solus, with a Glasse in his hand / making readie. (B1 5-6)
- 2. Enter Lysander with a Glasse in his hand, Cyn- / thia,
 Hylus, Ero. (B1 21-2)

- 3. Enter Argus barehead, with whome another Vsher Lycus / ioynes, going ouer the Stage. Hiarbas, and Psorabeus next, / Rebus single before Eudora, Laodice, Sthenia bearing her / traine, Ianthe following. (B4 28-31)
- 4. Lysander from his stand. (C2 24)
- 5. Enter Argus bare. (D2v 14)
- 6. Enter Lyc. Eudora, Laodice, Reb, Hiar Psor. Com-/ming after, Argus comming to / Eudora. (D2v 29-31)
- 7. Enter Lysander and Lycus booted. (F2 12)
- 8. Enter Argus barehead (G1v 5)
- 9. Tharsalio, Lucus, with his Arme in a skarfe, a night-/cap on's head. (G3 29-30)
- 10. Enter Lysander like a Souldier disguisde at all parts, a

 halfe / Pike, gorget, &c. he discouers the Tombe, lookes /
 in and wonders, &c. (Hiv 1-3)
- 11. Cynthia, Ero, the Tomb opening. (H4 27)
- 12. The Tomb opens, Lysander, Cynthia, Ero. (I2v 28)
- 13. Tomb opens, and Lysander within lies along, / Cynthia and Ero. (I3v 24-5)
- 14. Enter one of the Souldiers sent out before to seeke /
 the Sentinell. (K2 8-9)
- 15. Lysander solus with a crow of yron, and a halter which he / laies downe and puts on his disguise againe. (K2v 19-20)
- 16. Enter a Guard bare after the Gouernour: Tharsalio, Ar-/gus, Clinius, before Eudora, Cynthia, Laodice, / Sthenio,
 Lanthe, Ero, &c. (K4v 28-30)

All these are elaborate and concerned with the outward appearance and behaviour of the characters. Their nature essentially reflects the book-keeper's work but their style is far from being his. Direction 14, in particular, reflects the purpose of its writer: obviously he wanted the

reader to understand the aim of the soldier entering the stage, which in a few lines later becomes clear. No book-keepers would add this sort of unnecessary description.

The following twenty directions are also descriptive but of a different style:

- 1. He takes Thar, aside. (C4 14)
- 2. Lysander stamps and goes out vext with Cynth. Hyl. Ero. (C4 16)
- 3. He kicks her out: (C4v 17)
- 4. shee strikes, (D3 3)
- 5. <u>Musique: Hymen</u> descends; and sixe <u>Syluanes</u> enter be-/
 neath, with Torches. (G2v 24-5)
- 6. Syluans, take out the Bride and the rest: They dance, /
 after which, and all set in their places, / Hymen. (G3 17-19)
- 7. Shee shuts vp the Tomb. (H4 17)
- 8. She shuts the Tomb. (I1v 2)
- 9. Thar. looks into the tomb. (I1v 31)
- 10. He dances & sings. (I2 12)
- 11. (slinks away.) (I3 36)
- 12. He knocks. (K1 35)
- 13. Ero opens, and hee sees her head / layd on the coffin, &c. (K1v 9-10)
- 14. He knocks, / she opes & he enters (K2v 36-7)
- 15. She snatches vp / (the crow. (K3v 14-13)
- 16. He catches at her throat. (K3v 15)
- 17. Souldiers thrust vp Lysander from the Tomb. (K4v 2)
- 18. Argus stalkes. (I2 32)
- 19. Hylus and Laodice stand together. (L2v 23)
- 20. Eudora whispers with Cynthia. (L2v 30)

Most of these are obviously the author's directions. But such shorter

directions as 3, 4, 11, 12 or 18 could be either authorial or theatrical. Some directions even suggest the condition of the manuscript. Directions 1 and 4, for instance, are printed in italics, after a speech-prefix and in the middle of a speech line respectively, in order to let them function at the most suitable places; on the other hand, directions 5 and 13 are printed in romans (excepting proper names which are usually in italics) as if they were part of the speeches. It is certain from the location of these directions that the printer could not tell them from speeches.

There are seven Latin directions:

- 1. Exeunt, Lys, Cynth, Hyl. Ero. manet Thars. (B3v 16)
- 2. Exiturus. (D1 31, H4 16, I4v 33, K4 38)
- 3. bibit Ancill. (H3v 5)
- 4. Exit. cum Er. (K3v 32)

All these, together with a Latin speech-prefix at G3 24, are typical of Chapman's dramatic manuscripts.

Reference to an indefinite number of characters pointing to authorial copy occurs in three directions:

- 1. Enter / two or three with cushions. (Giv 6-7)
- 2. Enter Captaine with two or three Souldiers. (13 34)
- 3. Captaine, Lycus with a guard of three or four / Souldiers. (K3v 35-6)

Ambiguous reference also pointing to the author being behind the copy can be found in the following directions:

- 1. Enter Lysander . . . / Pike, gorget, &c. he discouers . . . / wonders, &c. (Hiv 1-3; already cited)
- 2. Ero opens . . . the coffin, &c. (Kiv 9-10; already cited)
- 3. Ent. 2. souldier another way (K2 12)
- 4. Enter a Guard . . . Ero &c. (K4v 28-30; already cited)

Reference to 'another way' or '&c.' perhaps indicates the author's silent request for the prompter to embody it. Were these directions intended for

the reader, the abbreviated description '&c.', of course, presupposes the liberty of his imagination.

Stage directions in the imperative mood are:

- 1. Musique. (G2v 22)
- 2. Shut the Tomb. (I4v 13, K2 7)

The first is doubtless the book-keeper's cautious repetition of the author's direction: 'Musique: Hymen descends; and sixe Syluanes enter be-/ neath, with Torches.' (G2v 24-5). The second direction may be compared with 'Shee shuts vp the Tomb.' (H4 17) and 'She shuts the tomb.' (I1v 2). The direction at K2 7 is substantially a mere repetition of Cynthia's concluding speech: 'Shut vp the Tomb.' (K2 7). Her words are more than enough, and no direction is necessary. This particular direction, therefore, may not be the book-keeper's.71

As Parrott's textual notes show, 72 the Q text contains a good number of doubtful readings. Some passages seem even corrupt. The following, for instance, is one of the cruces:

There sticks an Achelons horns of all, Copie enough.

As much as Alizon of streames receives,

Or loftie Ilea showes of shadie leaues. (I4v 25-7)
Editors have changed 'Achelons' to 'Achelous', 'all' to 'ill', 'Alizon'
to 'Amazon', or 'Ilea' to Ida', but have failed to explain the 'Copie
enough'. Some have taken the phrase as a marginal note crept into the
text, and Parrott thought that it was

a fragment of a line, or more, which had been struck out of the stage version, from which this play was printed, and that the printer finding them still legible in the MS., included them in the text. 73

At present, however, there is no possibility of reaching certainty.

Similarly a curious reading is found at K3v 19. Lysander and Cynthia are in debate as to who should be the first 'To wound the hallow'd herse'

with a crow of iron:

Cyn. . . . come Ile doot my selfe.

Lys. And I looke on? give me the yron.

Cyn. No. Ile not lose the glorie ant. This hand, &c.

(K3v 17-19)

Parrott notes on this curious '&c.':

[it] denotes that the speech was cut here, or perhaps that Chapman left it unfinished. 74

But it seems to me that the phrase 'This hand' is a survival of a sentence carelessly cut (probably by the book-keeper), because, three lines later at 1. 22, the author gives Cynthia a speech in which she refers to her hand, boasting the crow of iron 'is in a fitter hand'. Believing that Chapman left this speech unfinished, Parrott suggests that the last act of The Widow's Tears "bears every mark of hasty composition".75 But it is more probable that the reading reflects the condition of the printer's copy rather than the author's hasty composition.

Evidence is inconclusive as to the nature of the printer's copy, but an accumulation of various pieces of evidence leads to a tentative conclusion. A fair copy was prepared by Chapman and submitted to the Black-friars company, whose book-keeper, going through the manuscript, marked one or two additional theatrical notes, introducing an occasional theatrical cut, but did not use it as a promptbook, for which it probably served as copy. The manuscript, not much blotted as yet, had been in the possession of the theatre until it was passed on to the printer. At this point, Chapman, wishing to dedicate the play to John Reed, revised the manuscript to make it more readable and introduced a good number of elaborate descriptive stage directions. The author may have attempted to revise some passages, making several parts of the manuscript somewhat crowded and often not easy for the printer to read. 76

The Memorable Masque of the Middle Temple and Lincoln's Inn

1. Q1 (1613)

Chapman dedicated it 'TO THE MOST NO- / ble and constant Combiner of Honor, / and Vertue, Sir EDWARD PHILIPS, Knight, Mr. of the Rolls' (12). The dedication suggests that it was published with the author's agreement.

At the end of the general description of The Masque, Chapman complains of this printer's fault:

These [stage directions] following should in duty have had their proper places, after every fitted speech of the Actors; but being prevented by the vnexpected haste of the Printer, which he never let me know, and never sending me a proofe, till he had past those speeches; I had no reason to imagine hee could have been so forward. (a1v 17-23)

And he had some of the directions printed on a2-a2v. This complaint of Chapman's is positive evidence that the printer's copy was prepared by the author and the author wanted to read the proofs himself.

'To answer certaine insolent for any against the length of [his] speeches, and narrations' (a3 1-2). And in 'The aplicable argument of the Maske' he explains:

Plutus, (or Riches) being by Aristophanes, Lucian. &c. presented naturally blind, deformd, and dull witted; is here by his loue of Honor, made see, made sightly, made ingenious; made liberall; (a4 11-14)

This defence and explanation again point to an authorial manuscript behind Q.

The 'Errata', suggesting the alterations of 'Pot' to 'post', 'answer' to 'austerity', 'purposes' to 'purses', 'seemingly' to 'securely', 'law'

to 'loue', 'vertue' to 'beauty', 'this' to 'his', and 'sweet' to 'fit' (a4 21-26), must have been prepared by the author who had had no chance of reading the proofs.

The preliminaries, in which all this is found, are signed £1-2v, A1-4v, and a1-4 (a4v blank); and the text runs regularly from B to F. As is clear from this collation, the manuscript of the preliminaries was handed over from the author to the printer after the printer had started the text with B.77

In spite of Parrott's assertion of "the confused printing, the omissions, repetitions, and so on", 78 the text seems to me fairly clean. As one would expect from the text of a masque, it abounds in stage directions. Fourteen out of some forty stage directions suggest in one way or another the nature of the printer's copy.

Stage directions referring to specific numbers are as follows:

- 1. At these words, the Phœbades (or Priests of / the Sunne) appear'd first with sixe Lutes, and sixe / voices, and sung to the opening of the Mine and / Maskers discouery, this ful Song. (D2v 6-9)
- 2. This Song ended, a Mount opened, and spred like a / Skie, in which appear'd a Sunne setting; beneath / which, sate the twelve Maskers, in a Mine of / golde; twelve Torch-bearers holding their tor- / ches before them, after which Honor, &c. (D2v 17-21)
- 3. With this the torch-bearers descended, and per- / formed another Antemaske, dancing with Tor- / ches lighted at both ends; which done, the Ma- / skers descended, and fell into their dances, two / of which being past, and others with the La- / dies. (E1 1-6)

The specified number usually suggests that the directions are theatrical rather than authorial. But two of them (2 and 3) also show some extent

of ambiguity: the '&c.' is an embarrassing abbreviation and it is not necessarily clear who 'the La- / dies' are. This is the kind of ambiguity one usually associates with the author.

Ambiguity of a similar nature is also found in the following:

- 1. A ROCK, MOOVING / and breaking with a cracke about / Capriccio, he enters with a payre of Bellows on / his head, a spur in one hand, and a peece [sic] of / golde Ore in the other, &c. (B2 1-5)
- 2. After this Stance, Honor &c. (D3v 3)
- 3. This sung, the Maskers danc't againe with / the Ladies, after which Honor. (E2 14-15)
- 4. The speech ended; they concluded with a / dance, that brought them off; Plutus, with / Honor and the rest conducting them vp to the / Temple of Honor. (E3 5-8)
- 5. A Hymne to Hymen for the most time- / fitted Nuptialls
 of our / thrice gracious Princesse / Elizabeth &c. (E4 1-4)

 In the fourth direction, 'they' are the maskers, the 'the rest' are
 probably Eunomia, Phemis, the Phœbades and the torch-bearers.

Such directions as 'above', 'below' or 'within' can be taken as either authorial or theatrical. But the authorial origin is suggested in the descriptive rather than the theatrical expression in the following:

This done <u>Eunomia</u> spake to the Maskers set / yet aboue. (D4v 11-12)

It is Chapman's established habit to introduce a few short Latin directions. There are three such directions:

- 1. He speakes, vt sequitur. (B2 6)
- 2. The Phœ bades sing the first Stance of the / second song, vt sequitur. (D3 8-9)
- 3. Simil. ad / eandem ex- / plicat. (E4v 6-8 margin)

 All these appear to be his; particularly so do the first two, which present

a curious mixture of English and Latin - a style to be found in some of his plays. 79

Usually found in Chapman's directions is the phrase 'after which':

- 1. This Song ended, a Mount opened, . . . after which Honor, &c. (D2v 17-21, already cited)
- 2. This sung, the Maskers danc't againe with / the Ladies, after which Honor. (E2 14-15)

A similar phrase 'after this' is used at least four times (at Div 1-3, D3v 3, D4 16 and E2v 15).

As is natural to a masque, reference is frequent to songs, music and dances. 80 Directions for them, written in a succinct manner, usually suggest the book-keeper working on the manuscript for the stage. However, the directions in The Masque are written in such an elaborate way as is found, for instance, in 'Loud Musick, and Honor appears, . . . The Musique ceasing Plutus spake' (D2 1-4), or 'The other voyces sung to other Musike the third stance' (D4 20-21), or 'This sung, the Maskers danc't againe . . . (E2 14-15). These are all nothing but the author's.

'A Hymne to Hymen' which occupies the last four pages (E4-Fiv) of Q is, as Parrott asserts, 81 "not, properly speaking, a part of the performance, but Chapman's <u>L'Envoi</u> or <u>Epilogue</u>."

Every piece of evidence thus indicates that the printer's copy was an authorial fair manuscript or a transcript thereof.⁸²

2. Q2 (1613)

The difference in collation between Q1 and Q2 and the variants between Q1 and Q2 suggest that Q2 has been printed almost page-by-page from a copy of Q1.83

Bussy D'Ambois

1. Q1-2 (1607, 1608)

The text is divided into five acts: 'Actus primi Scena prima.' etc.

The regular appearance of 'Finis Actus primi.' etc. at the end of each act suggests that this division must have originated with Chapman.

Although speech lines run smoothly without any breaks, the text as a whole is not very clean. A variety of anomalies or ambiguities have been noticed concerning speech-prefixes, entrance directions, and exit directions.

The speech-prefix 'Mont.' at Di 5 should perhaps be replaced by 'Tamyra' as Q3-6 has it. 'Ta[myra].' at D4 18 is redundant, a mere repetition of the speech-prefix in the preceding line. A similar instance occurs at I3 22 where 'Buss.' at I3 15 is repeated. Forms of abbreviated character-names are of exceptional variety. Apart from those in stage directions, here are a few examples; 'Buss.', 'D'Amb.', 'Buc.' etc. for Bussy D'Ambois, 'Tam.', 'Count.' etc. for Tamyra, 'Duch.' and 'Ely.' for Elynor, 'Com.' and 'Vmb.' for Comolet, or 'Beh.' and 'Sp.' for Behemoth. This variety can be expected only from the author's pen.

Anomalies of exit directions are striking. The erroneous form 'Exit' for more than one character occurs at C3 29, E3 2, E4v 24, F4 38, H3 34, H4 36, and H4v 33. Omitted directions are:

- 1. Exeunt for Tamyra and D'Ambois. (D3v 6)
- 2. Exit for Comolet. (D3v 7)
- 3. Exeunt for D'Ambois and Monsieur. (F2v 25)
- 4. Exeunt for Guise and Monsieur. (F4v 22)
- 5. Exit for Pero. (G2 18)
- 6. Exeunt for Tamyra, D'Ambois, and Comolet. (G4v 19)
- 7. Exeunt for Montsurry, Tamyra, dead Comolet, and

Page(s). (H3 30)

- 8. Exeunt for Montsurry and Tamyra. (14v 17)
- 9. Exit for 'Vmbra'. (I4v 17)
- 10. Exeunt for Monsieur and Guise somewhere after H4v 34. Some of these erroneous or omitted directions (in particular, those at F4 38, H3 30, I4v 17, and H4v 34) are rather obscure in their context and need some clarification for staging good evidence that the copy is not a stage copy.

Several entrance directions are also omitted for:

- 1. Comolet and D'Ambois at D2 5.
- 2. Cartophylax at D2v 23 and D3 21.
- 3. Pero with a letter somewhere after G3v 27. (cf. G4 6)
- 4. Servants somewhere after H2v 16. (cf. H2v 16-22)
- 5. Omnes [= murderers] at I2 17. (cf. I2 20)

The first example may be due to the compositor who, setting type for the 'Exit.' at D2 5 to indicate a clear stage, left out the necessary entrance direction for the major characters. The remaining four omissions may well have originated with the author's manuscript.

Stage directions, seventy in number, have more to tell about the nature of the printer's copy. Apart from bare entrance directions, there are six descriptive entrances:

- 1. Enter Monsieur, D'Amb. bare. (C2 27)
- 2. Montsurry bare, vnbrac't, pulling Tamyra in, Comolet,
 One / bearing light, a standish and paper, which sets
 a Table. (G4v 22-3)
- 3. Enter Montsurry like the Frier. (H4v 15)
- 4. Enter Monsieur, Guise aboue. (H4v 34)
- 5. Intrat vmbra, Comolet to the Countesse, / wrapt in a Canopie. (Ilv 17-18)
- 6. D'Amb. at the gulfe. (I2 1)

The first and the fourth directions can be either the author's or the book-keeper's. But all other directions, some with a very elaborate description of characters' action or appearance, point to an authorial manuscript. 'Exit Guise, after him the King, Mons. whispering.' (B3 35) is of much the same nature.

Descriptive directions of a different style are:

- 1. Musicke: and she enters with her maid, / bearing a letter. (G2 16-17)
- 2. a torch remoues. (G3 12)
- 3. Mont. turnes a key. (H1 28)

The first example is doubtless a direction by the author, who wanted to introduce a musical interval after Tamyra's speech (G2 13-15) and then to open a new scene with her entrance. The other two also seem to be authorial, but they may well be the book-keeper's marking.

One of the entrance directions which open scenes, 'Henry, Guise,

Beaumond, Nuncius.' (B4 30) anticipates, like Ralph Crane's practice known
as mass entries, the direction for Nuntius's entrance at B4v 22. But it
does not seem to be so much a theatrical as an authorial direction:

similar directions such as 'Montsur. Tamyra, Beaupre, Pero, Charlotte,

Pyrha.' (C3 30) in which the last few characters always remain as mutes,
occur also at B1 32, E1 16-17, and F2v 28-30.84

A marginal direction 'Thunder.' (G2v 21) and an imperative direction 'Lead her out.' (G4 6) sound very much like the book-keeper's additional notes to the authorial copy.

Specification of the number of minor characters such as pages seems to be a characteristic feature of the copy behind Q1-2. There are three examples of this: '. . . with two Pages' (A2v 11, H3 31) and '. . . with foure Pages' (F2v 30). They sometimes point to the book-keeper marking his copy for the stage.

On the other hand, there is an example of the opposite: 'Enter Mont

with others.' (I2v 9). This 'others' refers to all but one of the murderers. How many they are is not clear at all. Also there are many other occasions where stage directions do not refer at all to such extras as attendants when they are obviously needed. Ambiguity of this kind is typical of authorial copy.

Perhaps the most noticeable of all characteristic features in Q1-2 is the frequent use of Latin, suggestive of Chapman, in speech-prefixes and in various stage directions. Examples of Latin speech-prefixes are 'Omn[es].' (I2 20) and 'Sp[iritus].' or 'Vmb[ra].' in sheets H and I. Those of entrance directions are:

- 1. Bussy solus. (A2 5)
- 2. Enter Vmb. Comol. (H3v 4)
- 3. Intrat vmbra, Comolet to the Countesse, / wrapt in a Canopie. (Iiv 17-18)

Examples of exit directions are:

- 1. Exit Mons. / Manet Buss. (A3v 25-6)
- 2. Exit Rex / cum Beau. (C3 22-3)
- 3. Exit cum Guise. (C3v 29)
- 4. Exit cum suis. (C3v 32)
- 5. Exit D'Amb. / Manet Tamy. (D4 17-18)
- 6. Exit Guise / cum Mont. (F1 5-6)

Other directions, all descriptive, include the following:

- 1. Procumbit. (A2v 10)
- 2. Ascendit Bussy with Comolet. (G2 25)
- 3. Ascendit. (G2v 23)
- 4. Descendit cum suis: (G4 20)
- 5. Ascendit / Comolet. (H2v 27-8)
- 6. Surgit Spiritus cum suis. (H4 11)

A curious mixture of English and Latin in some of these examples is interesting, but it appears also in some other plays by Chapman, 85 and

like other Latin directions must have originated with the author rather than with the book-keeper.

Every aspect of the copy behind Q1-2 agrees in its being an authorial copy which Chapman presented to the theatre and to which the book-keeper probably added a few notes before he proceeded to prepare a stage copy based on it.86

2. Q3-6 (1641, 1641, 1646, 1657)

The text of Q3-6 greatly differs from that of Q1-2. As the list of variants between Q1-2 and Q3-6 in Chapter II shows, revisions have been introduced into the text of Q1-2 calling for the massive addition of new speeches and the deletion of a small number of lines of Q1-2, and for the transposition of a few speeches in Q1-2. Where no verbal changes have been introduced, Q3-6 faithfully follows the text of Q1-2, deviation from it being only in such variations of spelling, capitalisation, and punctuation as, for example, 'untouch'd,'/'vntoucht,', 'conscience!'/'conscience?', 'fame,'/'fame', 'here'/'heere', 'eyes'/'eies', 'Deserts'/'deserts', 'look'/ 'looke', etc. (Q3-6, K3/Q1-2, I4).

Standardisation of speech-prefixes as is found in the alteration, for example, from 'Buc.' or 'Bus[s].' to 'D'Am[bois]' or from 'Com[olet]' to 'Frier', and the rather meticulous handling of exit directions as is found in many changes from bare 'Exit' to bare 'Exeunt' strongly point to someone who wanted to have the text of Q1-2 in an edited form.

The total number of the changes in punctuation, though not recorded in my list of variants, reaches about 250. Not so much scattered throughout as concentrated occasionally in various places of Q3-6, notably on G2 (i.e. F4 in Q1-2) or I3v (i.e. H4 in Q1-2), they might well reflect the presence of the reviser of Q1-2 rather than the printer of Q3-6.

Such minor changes as, for example, 'brest'/'heart' (Q3-6, H3 37/Q1-2, H1 26) must have easily been made directly on the spot in Q1-2. But

a major alteration, for example, from 'Exit Com.' (Q1-2, H1 25) to

Tamy. Father. Frier. I warrant thee my dearest daughter

He will not touch thee, think'st thou him a Pagan;

His honor and his soule lies for thy safety. Exit.

(Q3-6, H3v 34-6)

may have sometimes found the blank margin of Q1-2 too small to let it stand legibly enough for the printer. A good example is found in K2v 14-20 of Q3-6, which are in fact lines transposed from the last seven lines of Q1-2. Q1-2 there has 'Ioine flames with Hercules: . . . ' where Q3-6 reads 'Jove flames with her rules, . . . '. This erroneous reading in Q3-6 must have come from the printer who was troubled by the revision crammed in the margin of Q1-2 rather than from a copyist, if any such was involved in the transmission of the text, who was commissioned to prepare a prompt-book from Q1-2.

A comparison of Q1-2 with Q3-6 with special attention to the general set-up of each corresponding page would impress one with the strong visual similarity between them. The printing style of the head-title and most stage directions in Q3-6 resembles that in Q1-2. The way in which the prose lines in Q3-6 have been set up is very much like that in Q1-2, particularly in connextion with the upper-case letters. The introduction into Q3-6 of a rule crossing C1v, indicating an act-division in addition to the original verbal indication in Q1-2 is an interesting piece of evidence that Q1-2 was used for the printing of Q3-6.

A more convincing piece of evidence comes from the positioning of an entrance direction. 'Enter Tamira & Pero.' in Q3-6 (G2v 35) is printed at the end of a full verse line rather uncomfortably. The printer, who on the same page arranged two short speeches in Q1-2 (F4v 4-5) into one line in Q3-6 (G2v 20) and repeated that practice about twenty lines later (Q1-2, F4 29-30; Q3-6, G3 7), could have had that stage direction centred if he had not been influenced by Q1-2 in which the reviser in all probability

indicated that the similarly positioned direction (F4v 22) was to be printed two lines earlier. Similarly, an added entrance direction has found its place unfomfortably at the end of a full verse line at H2v 1 and I1 28 in Q3-6, in which the printer must have found the direction inserted equally uncomfortably. The general picture of the variants between Q1-2 and Q3-6 does not seem to point to an intermediate scribal copy.

Most of the modern editions are based on the text of Q3-6, which implies that the editors have, knowingly or not, accepted it as authentic as the title-page declares: 'Being much corrected and amended / by the Author before his death.'. The question of the authorship of the revision is not easy to answer. Added stage directions in Latin are perhaps the only unmistakable evidence for Chapman being the reviser. They are:

- 1. Ascendit Frier and D'Ambois. (D2v 6)
- 2. Descendit Fryar. (D4 11)
- 3. Descendit Frier and D'Amb. (E1 6)
- 4. Exiturus. (F2 31)
- 5. Thunder. Intrat Vmbra Frier, and discovers Tamyra. (14v 6)
- 6. Moritur. (K2v 13)

The curious mixture of Latin and English in the direction at I4v 6 is of the sort that can be found also in some other plays by Chapman.87

On the other hand, he would certainly not have bothered to alter his so familiar 'Bussy solus.' to an almost unnecessarily elaborated 'Enter Bussy D'Ambois poore.' (A3 5). The text of Q3-6 abounds in this kind of elaboration over original stage directions.

Newly-added descriptive directions suggesting the actors' action and movement on the stage flock in the last act (H3-K3v):

- 1. The Vault opens. (D2 35)
- 2. Whispers. (F1 12)
- 3. She seemes to sound. (G3 20)
- 4. He puts on his robes. (H1 12)

- 5. . . and stabs Pero. (H2 28)
- 6. . . [pulling Tamyra in] by the haire (H3 21),
- 7. Stabs her. (I1 12)
- 8. Stabs her againe, (I1 25)
- 9. . . with a sword drawn (I1v 1)
- 10. Falls and dies. (I1v 2)
- 11. Writes. (I1v 27)
- 12. He puts the Frier in the vault and follows, She raps her self in the / Arras. (I2 6-7)
- 13. Knocks. (I4 12)
- 14. . . . with a Letter / written in bloud. (I4 15-16)
- 15. . . and discovers Tamyra. (I4v 6)
- 16. Enter Monsieur and Guise above. (I4v 31)
- 17. Enter murtherers with Frier at the other dore. (K1 13)
- 18. D'Ambois hath Montsurry downe. (K1v 10)
- 19. Pistolis shot within. (K1v 12)
- 20. She offers to / help him. (Kiv 35-6)
- 21. D'Ambois is borne off. (K3 17)
- 22. Exeunt severally. (K3v 13)

Such phrases as 'above' (I4v 31), 'at the other dore' (K1 13), 'within' (K1v 12) and 'Exeunt severally' (K3v 13) sound theatrical, but they often point, as all other descriptive directions collected here do, to the work of either the author or the book-keeper.

A direction which may indicate the book-keeper working over the text of Q1-2 for a promptbook occurs at B1 30-32: 'Table Chesbord / & Tapers

behind / the Arras.'. Directions of a similar nature are found throughout the text of Q3-6: 'with a Book(e)' (C4v 13, D3 28), 'with a Chaine of Pearle' (D4 14), 'with a Letter' (G1 2, H2 25, I4 15), 'with a paper' (H1v 27), 'with Tapers' (I2v 32).

Sound effects such as 'Flourish short' (B4v 19) and 'Thunder(s)'

(I3 1, I3v 12, 36, I4v 6) are also suggestive of the book-keeper working hard to get the text of Q1-2 arranged for the stage.

A similar clue to the book-keeper working over the text of Q1-2 is in the alteration from the ambiguous 'others' in Q1-2 (I2v 9) to the very specific 'all the murtherers' in Q3-6 (K1v 5). This is not the sort of change about which an author like Chapman would bother. But it is a natural, though a little careless, handling of the text of Q1-2 by an editorial reviser who about thirty lines earlier introduces explanatory directions, 'Enter murtherers with Frier at the other dore.' (K1 13) and 'Exeunt all but the first.' (K1 17). On the same page he standardises such speech-prefixes as 'Vmb.' and 'Buss.' in Q1-2 by altering them to 'Frier.' and 'D'Amb.' and at the same time clarifies a rather too economic speech-prefix '1.' in Q1-2 by changing it to 'Murth. 1.' in Q3-6.

The standardisation of speech-prefixes and a good number of other editorial alterations seem to be the work of someone other than Chapman who wanted to make the text of Q1-2 more explicit, particularly in respect to stage directions, and more suitable to be used for staging. The descriptive stage directions may also be his additions, but the case for some of them being Chapman's elaboration is as conceivable as the case for the Latin directions being patently Chapman's. It is likely that behind the revision lie two different hands, one being Chapman's own and the other being the editorial hand of someone closely attached to the theatre. I do not see any evidence for an intermediate scribal manuscript copy behind Q3-6, which was printed from a corrected copy of Q1-2. It is just possible that the editorial reviser drew on an authorial corrected copy of Q1-2 which served as the printer's copy for Q3-6.88

The Byron Plays

1. Q1 (1608)

The text consists of two parts, the <u>Conspiracy</u> (B1-IIv) and the <u>Tragedy</u> (I2-R3v), each part being divided into five acts: 'ACTVS 1. SCAENA 1.' or 'ACT. 2. SCE. 1.' etc. In the <u>Tragedy</u>, however, the indication of the second act is missing. The finis indication such as 'FINIS Actus 1.' or 'FINIS. Actus Secundi.' is not always present at the end of each act: it is missing from the third (F4v, M3v) and the fourth (G3v, O2v) acts of both the <u>Conspiracy</u> and the <u>Tragedy</u>. It is also missing, naturally, from the first act of the <u>Tragedy</u> which has no indication of the beginning of the second act. Anomalies of this sort are rare in Chapman's plays, and it is rather doubtful that they originated with him.

Chapman's own phrase in his epistle dedicatory, 'these poore dismembered Poems' (A2), suggests The Byron Plays underwent some textual expurgation by the licenser George Buc before printing.89 Failure to indicate the end of the first act and the beginning of the second act of the Tragedy may well be a result of the 'dismembering' censorship. The fourth act of the Conspiracy, likewise, seems to have been deformed, consisting of a mere dialogue without action between D'Aumont and Crequi reporting Byron's visit to England, and the act as it stands is about half the normal length (225 verse lines only).

Despite possible damage done to <u>The Byron Plays</u> by the licenser, the text itself is clean. Confusions in speech-prefix are practically -- ligible. 'Hen.' at M2 33 is a mere repetition rather than confusion. Another at P1 1 is perhaps a compositor's misreading of '<u>Har</u>.' in the manuscript. 90 '<u>Vit</u>.' at P4v 34 for '<u>Vid</u>.' is no doubt another case of misreading. 'Arch.' at Q4v 3 and R2v 4 for Bishop entering at Q4 34 is not an error but must be a genuine reading in the manuscript. A serious anomaly

occurs between Q4v and R1: the catch-word on Q4v reads 'Vyt.' but R1 opens with 'Byr.' and the dialogue limps. A short speech for Vitry (abbreviated Vit. or Vyt.) entering at Q4 13 must have been omitted by a careless compositor who set up R1.

On the other hand, there are several anomalous entrances and exits. Omission of entrance directions occurs at C2 34 for Albert, at H2v 20 for Henry, at L2v 25 for La Brunel, at Q4 13 for Pralin, at Q4 34 (or somewhere before R2 11) for D'Escres, and at Q4 34 (or somewhere before R2 37) for Hangman. Most of these are minor directions probably not found in the manuscript. The entrance direction at Q1 18, 'Enter Soiss: Esp:', is a partial repetition of 'Enter Byron, Esperon, Soisson, Ianin, / Vidame, Descures.' (P4v 32-3). It seems to have originated with the author rather than with someone else working over his lines. Apart from the improper form of 'Exit' for more than one character, which is common in Chapman and occurs at B4 24, E2v 3, F1v 3, F2v 6, F4v 25, H2 11, H2 14, K2v 8, M1v 12, M3 35, M4v 32, and 02v 3, fifteen instances of complete omission of exit directions have been noticed in the text; at B4 16 for Roiseau, at C2v 33 for Picote, at C3 26 for Mansfield, Belieure, Byron, Aumall, Albert, and Orenge, at C4 15 for Roncas, Rochette, and Breton, at G3v 27 for D'Aumont and Crequi, at K1 11 for Henry, D'Escures, Espernon, and Ianin, at L4 20 (or somewhere between L4 15 and M1 13 where Brunel enters again) for Brunel and Messenger, at M1 12 for Ianin, at N1v 26 for Captain, Byron, and D'Auvergne, at N3 11 for D'Auvergne, at 01 1 for all but Byron, at 02 27 for Byron, Ianin, Vitry, and guards, at O2v 12 for Vidame and Espernon, at 03v 12 for Ambassador and his men, and at Q4 12 for D'Escres, Vidame, Ianin, Soisson, and Espernon. In most cases the omission, easy to note, does not cause much inconvenience, and must have originated with the author. The direction at H2v 19, 'Exicunt.', is a slip for 'Exiturus' perhaps on the part of the compositor rather than the author, who curiously but possibly conflated 'Exit', 'Exeunt', and 'Exiturus'.

None of these anomalies is unusual, but some including all the omitted entrance directions, would have been corrected by a book-keeper.

Q1 is reasonably profuse in stage directions, most of which are bare as, for instance, in '[Enter] Sauoy, Roncas, Rochette, Breton.' (B1 2), 'Enter Henry and Laffin.' (B2v 5), 'Exit.' (B3 22), or 'Exit Mans:' (C2v 22). Some directions, otherwise almost bare, are tagged with an ambiguous 'others' or '&c':

- 1. Enter Alber: Byr: . . . with others. (C3 15)
- 2. Enter Esper, Soisson, Vitry, Pralin, &c. (K4 5)
- 3. Enter Byron, D'Avuergne; brother, / with others. (M2 33-4)
- 4. Enter Ambassador with others. (03 6)
- 5. Enter Vitry, Byron, with others and a guarde. (P1 4)

 Ambiguity of a similar kind can be noticed also in more elaborate directions:
 - 1. Enter: Esp: to the King, Byron: &c. (H3v 19)
 - 2. Musique and a Song, aboue, and Cupid enters . . . / and
 4 Ladies more with their Torch-bearers, &c. / Cupid
 speakes. (K4 9-13)
 - 3. Musique, Dance, &c. which done Cupid speakes. (L1 5)
 - 4. Enter Chancellor . . . Pralin, whispering by couples, &c. (M4v 2-3)
 - 5. Enter Byron talking with the Queene: / . . D'Av: with another / Lady, others attending. (N3 3-5)
 - 6. Enter Vitry, with two or three of the Guard, Esper, Vidame, / following. (01 31-2)
 - 7. Enter the Chancellor . . . Fleury, / in scarlet gownes,

 Laffin, Descures, with / other officers of state. (04v 13-15)
 - 8. Enter 4. Vshers bare, Chanc: . . Vit: Pralin, with others. (Q2 5-6)
 - 9. Enter Byron, a Bishop or two; with all the guards, / souldiers with muskets. (Q4 34-6)

All this presents the kind of ambiguity a book-keeper would have clarified for a prompt copy. The 'others' in the fifth example, in fact, includes the Chancellor who speaks at N3 34 and Montigny who also speaks at N4 16. The indefinite numerical reference in the sixth and the last examples suggests that the printer's copy was a non-theatrical copy, and so does the numerical reference in the second and eighth examples or in such examples as 'Enter Picoté, with two other spreading a Carpet.' (B4 17) and 'Enter Sauoy with three Ladies.' (H3v 20).

Such a style as '. . . which done Cupid speakes.' (L1 5), 'others attending.' (N3 5), or 'Vidame, / following.' (O1 31-2), a style frequently used by Chapman, is found in some other entrance directions in The Byron Plays:

- 1. Sauoy, whispering with Laffin. (D2v 19)
- 2. Enter La Fin, Byron following vnseene. (E1 21)
- 3. Enter Byron Dau following vnseene. (H2 15)
- 4. Enter a Ladie, and a Nursse bringing the Daulphine. (14v 5)
- 5. Henry, Chancellor . . . Ianin, / Henry hauing many papers in his hand. (K2v 9-10)
- 6. Enter Varennes, whispering to Byron. (N4v 30)
- 7. D'Avuergne, Pralin, following with a Guard. (02 33)

These directions, along with yet others, 'Enter the other Commissioners of Fraunce, Bèlieure, Brulart, / Aumall, Orenge.' (B4v 27-8), 'Byron solus disguized like a Carrier of letters.' (F3 1), and 'Enter the captaine of Byrons guard with a letter.' (N1 1), are all too descriptive to be of practical use on the stage.

There are seven descriptive directions of another category:

- 1. He snatches away the picture. (E4v 4)
- 2. Byron drawing and is held by D'Au. (H2 12)
- 3. Offers to draw and D'Au : againe holds him. (H2v 9)
- 4. Byron kneeles while the King goes on. (H3 30)

- 5. The King sodainely enters having / determined what / to doe. (N4 26-8)
- 6. Vytry layes hand on Byrons sword. (01 32)
- 7. He salutes, and stands / to the barre. (P1 25-6)

All these describe exactly how the characters concerned should act on the stage. The style of directions, however, suggests that they were all written by the author and not by the book-keeper, who perhaps in these cases would have used imperative instead of descriptive directions.

There are four stage directions in connexion with 'Musique', two of which have already been quoted. Both of them are elaborately descriptive and suggestive of the author being behind them. The other two are:

- 1. Lowde Musique, and enter Byron. (B4 25)
- 2. Musique againe. (B4v 15)

Such brief and almost imperative directions can sometimes be theatrical.

But their position in the text page (centred instead of marginal) weakens the possibility.

The following two directions give a similar impression:

- 1. Enter Picate in haste. (B4v 23)
- 2. Enter Mansfield at another dore. (C2v 13)

The phrase 'in haste' or 'at another dore' can sometimes be the bookkeeper's addition, but it does not appear to be the case here.

A concentration of quasi-theatrical directions on a few early pages (B4-C2v) is interesting, but probably it is a mere coincidence. The stage directions are all far from showing definite signs of a theatrical origin. Yet another, 'Enter D'Aumont, with Crequi.' (F4v 27), even suggests the intervention of the licenser who, expurgating the fourth act of the Conspiracy in a drastic manner, struck out an otherwise longer descriptive direction at the beginning of the act. The use of the preposition 'with' in such a short direction appears unique in Chapman.

The use of Latin is surprisingly scanty. 'Omnes.' occurs only once,

at P4v 29 for the speech-prefix. 'Manet', 'manet', or 'Manent' appears in stage directions at C2v 34, Fiv 3, F2v 6-7, and Q3 37. The rest are:

- 1. Redit Laffin. (C4v 23)
- 2. Exitur. (C4v 28)
- 3. Byron solus disguizd like a Carrier of letters. (F3 1)
- 4. Henry, Soissons, Ianin, Descures, cum aliis. (02v 14)

The second is of course an abbreviation of 'Exiturus', which is occasionally found in Chapman's plays.

All the directions in The Byron Plays are thus unanimous in suggesting that none of them has come from the stage. The dedicatory epistle, in which Chapman describes The Byron Plays as 'poore dismemberd Poems' having undergone Buc's relentless censorship, is itself a good testimonial that on the author's own initiative or at least with his consent the publication of Q1 was undertaken. A fair copy, prepared by Chapman and having undergone some drastic excision through censorship, despite which the remaining lines themselves were all free from other blotting, seems to have served as the printer's copy. 91

2. Q2 (1625)

The difference in collation between Q1 and Q2 and the variants between Q1 and Q2 suggest that Q2 was printed from a copy of Q1, from the beginning to M1 page-for-page and the rest, although the page unit did not correspond to the printer's copy, line-for-line.

The Revenge of Bussy D'Ambois

The text is divided into five acts: 'Actus primi Scaena prima.' etc.

The regular appearance of 'Finis Actus primi.' etc. at the end of each act suggests that this division must have originated with Chapman.

The cleanness of the text reflects the thoughtfulness with which Chapman dedicated this play 'deseruing your reading' (A3 14) to Thomas Textual anomalies are exceptionally few. A speech-prefix is missing for Monsieur at B4v 37. 'Cler.' at B4v 10 is probably the compositor's misreading of 'Char[lotte]'. Omission of entrance directions occurs at I4v 31 or 36 for Aumall who has a line at K1 34, and at K2v 20 for Countess and Renell who have lines to give at K2v 22-4. Omission of exit directions occurs at B3 18 for Henry, at C4 3 for Souldier, at E3 22 for Messenger, at E4v 28 for attendants, and at F2 12 and I4v 20 for 'Exit' should be 'Exeunt' at D4v 17 for Clermont as well as Baligny, at E2 22 for Maillard as well as Challon and Aumall, at G1 19 for Challon as well as the 'Lackies' (G1 8), and at I2v 32 for Guise as well as Clermont and Aumall. These anomalies, causing no serious inconvenience, must have originated with the author. 'Exit Vsh[er].' at G4 14 or 'Exit Ancil.' at H1 28 reflect the author's attention reaching almost the point of meticulousness.92

Q is abundant in stage directions, nearly half of which are such bare directions as 'Enter <u>Baligny</u>, <u>Renal</u>.' (B1 7) or '<u>Exit Ren</u>.' (B2v 31). But there is a group of directions some of which, if considered by themselves, can be taken as theatrical as well as authorial:

- 1. A march of Captaines over the Stage. (D4v 20)
- 2. Trumpets within. / Drams beate. (Elv 14-15)
- 3. Alarum within : Excursions ouer thee Stage. (G1 7)
- 4. Alarum still, and enter Chalon. (G1 15)

- 5. Showts within. Alarum still. and Chambers shot off. /
 Then enter Aumall. (G1 20-21)
- 6. A cry within: (G1v 19)
- 7. Charlotte aboue. (K2v 20)

Such terms as 'ouer the Stage', 'within', and 'aboue' are all technical.

But it does not follow that the directions carrying them are always theatrical, as is indicated by such narrative phrases as 'and enter . . .' and 'Then enter . . .' in the fourth and fifth directions.

Reference to a specific number sometimes points to theatrical involvement, but such directions as:

- 1. Enter a Gentleman Vsher before Clermont: Renel, Char-/
 lotte, with two women attendants, with others: Showes /
 hauing past within. (E2 23-5)
- 2. Enter Challon with two Souldiers. (F2 13)
- 3. Enter Messenger with two Souldiers like Lackies. (F4v 24)
- 4. Enter Henry, Baligny, with sixe of the guard. (I2v 33) are too descriptive to be theatrical. The first example in particular even contains an ambiguous phrase, 'with others', which is far from pointing to a theatrical origin. A similar phrase, 'and others', also occurs in stage directions at H3 32 and K4v 20.

Directions referring to a small property such as a letter or a casket are:

- 1. Enter Baligny with a Challenge. (C4 25)
- 2. Enter a Messenger with a Letter. (E3 14)
- 3. Enter Henry, Guise, Baligny, Esp. Soisson. / Pericot with pen, incke, and paper. (H1v 13-14)
- 4. Enter Aumal with a Cabinet. (H3 14)
- 5. Enter Tamyra with a Letter, Charlotte in mans attire.
 (I3v 1)

All these directions can be either authorial or theatrical, but again the

general descriptive style suggests their authorial origin.

A style common in Chapman's own stage directions is also found in the following:

- 1. Enter Henry . . . Foisson, / Monsieur taking / leaue of the King. (B3 18-22)
- 2. Maillard, Chalon, Aumall following with Souldiers. (D4v 21)
- 3. Enter Clermont, Maillard close following him. (F2v 10)
- 4. The Lackies running, Maillard following them. (G1 8)
- 5. Enter Maillard, Chalon leading Clermont, Captaines / and Souldiers following. (G1v 21-2)
- 6. Enter Renel leading the Countesse. (K4v 7)

An elaborately descriptive stage direction, which reminds one of the directions Chapman gives in <u>The Memorable Masque</u> of 1613, occurs in the macabre dance scene at K3 28-30.

Q is extremely rich in patently descriptive directions such as 'She sings.' (C2v 34), or 'They all fight and Bal. driues / in Mont.' (C4v 9-10). There are nineteen other similar directions which occur all in the last three sheets of Q. Only one of them is imperative: 'Fight' (K2 35). That this is the book-keeper's insertion seems rather doubtful. It may be that Chapman, wishing to dedicate this play to Sir Thomas, wanted to make it more readable by adding these descriptive directions.

A prominent characteristic of Q is the frequent use of Latin in speech-prefixes and stage directions. 'Omnes.' or 'Om.' occurs in speech-prefixes at H2 23, 32, and I3 32. 'Vmb(ra).' occurs at H4 9, I1 19, and I4 17 and 21. Stage directions in Latin are:

- 1. Tamyra sola. (C2v 10)
- 2. Osculatur. (C4 19, E4v 12)
- 3. Clermont solus. (F2v 21)
- 4. Ex. cum Pediss. (G1 4)
- 5. Exeunt omnes. (G3 35)

- 6, Exit Ancil. (H1 28)
- 7. Intr. Ancil. (H1 31)
- 8. Auersus. (H1v 26),
- 9. Ascendit Vmbra Bussi. (H4 8)
- 10. Enter Vmbr. Bussy. (14 16)

Similar directions in Latin are found in some plays by Chapman printed from his authorial manuscripts.

Further evidence for the printer's copy being Chapman's authorial manuscript comes from marginal notes in Q. An explanatory note appearing on D2v is written in Latin and Greek with a closing reference to 'Sopho. Antig.'. A Latin note appearing on D3 likewise closes with a reference to 'Epict.' and, down the same margin, yet another note 'Simil.' is printed.

Frequent reference, as has already been discussed, to sound effects such as 'Trumpets' or 'Alarum' is a little puzzling to me, but when reviewed along with every other feature of Q, it also seems to reflect the author's thoughtful intention to make the text more readable, prior to its dedication. Chapman may well have read through his own manuscript introducing several new stage directions into it, and this was handed over to the printer together with the author's epistle dedicatory to Thomas Howard and a list of 'The Actors names' (A4v) he must have prepared himself.93

-NOTES TO CHAPTER I

- 1 Cf. McKerrow, Introduction, 1-4.
- 2 Cf. for example, Greg on Dramatic Documents.
- 3 Compare, for example, Dover Wilson on the printer's copy for each play in his New Cambridge Shakespeare with Greg, Sh. F1 or Chambers, W. Sh.
- 4 See remarks on modern bibliography offered especially by McKenzie, "Printers of the Mind", SB, xxii (1969), 1-75.
 - 5 Bowers, On Editing, 34.
 - 6 Parrott, ii. 682.
 - 7 Greg, Blind Beggar, vi.
 - 8 Ibid., vi-viii. Cf. also Parrott, ii. 676; Chambers, E.S., iii. 251.
 - 9 Greg, Blind Beggar, vi.
 - 10 Ibid., viii.
 - 11 Fleay, Chronicle, i. 55.
 - 12 Parrott, ii. 681 and 673.
 - 13 Chambers, E.S. 111. 251.
 - 14 Greg, Blind Beggar, vi.
 - 15 Jewkes, Act Division, 252.
 - 16 Holaday, 10.
 - 17 Parrott, ii. 695.
 - 18 Jewkes, Act Division, 253.
 - 19 Holaday, 62.
 - 20 Parrott, ii. 692.
 - 21 Fleay, Chronicle, i. 55.
 - 22 Parrott, ii. 686.
 - 23 Greg and Smith, Day's Mirth, vii.

- 24 Jewkes, Act Division, 253.
- 25 Holaday, 62.
- 26 Greg and Smith, Day's Mirth, vii.
- 27 Ibid., viii.
- 28 The single exception is found at the end of Act IV where no 'Finis' is given.
- 29 Parrott (i. 155 and ii. 730) replaces by 'Dariotto' the speech-prefix 'Clau[dio]' at IIv 1 (V.ii.73 in Parrott). This is a sensible alteration, but the Q reading is also acceptable.
- 30 Cf. Greg, <u>Henslowe's Diary</u>, ii. 175 and 294; Parrott, ii. 701-2; Chambers, <u>E.S.</u>, iii. 252. In the list of 'Actors' (A2v) appears the name of 'Kyte, a Scriuener.' but in the text the scrivener appears only as 'Notary' or 'Notarie' after H4.
- Cf. Parrot, ii. 725: the text of All Fools "was probably 31 printed from Chapman's own manuscript". Also cf. Jewkes, Act Division, 255: "Evidence points strongly to the play having been printed from an author's manuscript in good condition, in which there is no evidence of adaptation for the stage." Manley things "that Chapman did not revise the play as we have it in any thoroughgoing fashion" (p. xviii) and writes that the printer's copy was "the author's own manuscript" (p. xix). Evans writes that "Nothing in the format of Q suggests prompt-copy provenance" and "that the copy-text for Q was Chapman's own fair copy, or at least a transcript of that manuscript" (Holaday, 228). Jewkes, however, has for his conclusion taken into account the dedicatory sonnet found only in a single copy (i.e. TxU2). Years ago this sonnet was examined and announced to be Collier's forgery (cf. Athenæum, 1908, i. 788, and Parrott, ii. Its authenticity, however, has been claimed once again by Evans (Holaday, 229-32). Mrs. June Moll, Librarian of the Miriam Lucher Stark Library of the University of Texas, where TxU2 is kept, wrote in her letter to me: "Inserted in this second copy after the title-page is an

- extra leaf containing the verse dedication to Sir Thomas Walsingham; it has been extracted from another work, remargined and inserted in this copy at the time of rebinding by Reviere [sic]."
- 32 I.e. missing prefixes at B2 1 (<u>Lass.</u>), C2v 31 (<u>Fun.</u>), C3v 31 (<u>Sarp.</u>) and H2 12 (<u>Vin.</u>); wrongly assigned prefixes at D1 30 (<u>Cyn.</u> for <u>Stro.</u>) and G3v 9 (<u>Lass.</u> for <u>Med.</u>).
- 33 Ornstein (Holaday, 132) also thinks that if this 'Ancilla' is not meant merely to indicate the presence of an attendant maid, it is "a mute of the sort that do sometimes characterize working papers."
 - 34 For anticipatory directions, see Greg, Sh. F1, 138-42.
- 35 'Enter Margaret in haste' (B4 8) may at first sight appear to be a duplication of the directions at B4v 2-3 and 35. But this is not so. An exit direction for the character is missing in the text at B3v 33.
- 'Bugs song.' (C4v), 'Cant.' (H2) and 'Belle Piu. &c. iterum cant.' (H2) are the only exceptions. But these seem to be Chapman's directions.
- Journal of Trace in the letter episode led me to trace the fossils of revision in Act IV. Out of 233 Q lines in the second scene (i.e. F2-G1), 75 lines (i.e. various parts from F2 to F3v) were introduced at the time of revision. For detailed discussion, see the introduction to my unpublished M.A. thesis, An Edition of George Chapman's 'The Gentleman Vsher', submitted to the University of Birmingham in 1962.
- 38 For similar instances, cf. Othello, I.i. 49-52; A Midsummer Night's Dream, V.i. 1-84; or Greg, Sh. F1, 241-2, and 357.
 - 39 Cf. Greg, Sh. F1, 241-2, and 357.
- 40 Cf. Jewkes, Act Division, 254: "the copy for the play was in all probability the author's manuscript"; Smith, xi: "The quarto was probably printed from the author's manuscript: judging from the cleanness of the text, very likely a fair copy"; and Ornstein (Holaday, 131): "It is possible... that Q was printed from a fair copy of Chapman's play

which had been marked by the prompter, and from which the prompt copy was made."

- 41 A question may be raised of the catch-word on B4: 'ENTER.'.

 The following page opens a new act and begins with an act-division 'Actus secundi . . .', followed by a stage direction 'Enter Digue, . . .'. The catch-word obviously refers to the stage direction, and not to the act-division. This points to the probability that the division may be editorial.
 - 42 See Chapter III.
- 43 Greg, <u>Dramatic Documents</u>, 207: "In all manuscripts intended for stage use every speech begins a fresh line of writing, irrespective of the metrical division."
 - 44 Cf. Greg, Sh. F1, 112.
 - 45 Cf. Greg, op. cit., loc. cit.; Chambers, W. Sh., i. 231.
- 46 Holaday (Holaday, 398) takes this remark by Euryone "as quite appropriate within its context" and explains that in it she "alludes to Vandome's recent travels and their effect upon him". The word 'trauaile' can be a mere creation of Euryone's psychology; there is nothing ambiguous in the context, and the rest of the text is so clean that no one would consider that any revision was involved.
 - 47 Cf. Bowers, On Editing, 19-20.
 - 48 Greg, Sh. F1, 109.
 - 49 Cf. Greg, op. cit., 97.
- 50 Cf. A. Walker, <u>Textual Problems</u>, 109 ff.; Bowers, <u>On Editing</u>, 20 ff.; P. Williams, "Two Problems in <u>Lear</u>", <u>SQ</u>, iv. 456-60; but cf. also Greg, <u>Sh. F1</u>, 467-8.
- 51 Cf. Parrott, ii. 792: "It was printed . . . from a stage copy, possibly a corrected copy of Chapman's manuscript . . .". Also cf. Jewkes, Act Division, 256, on the stage-direction at C1 26 'An other within': "its position suggests that it had been added later in the original,

possibly in revision, or in preparation for prompt-book; the more likely supposition is that it was printed from the author's manuscript in possession of the company." Holaday (Holaday, 398) writes "whether or not one accepts all these hypotheses [proposed by Yamada], their overall effect is to confirm our assumption that the quarto text does derive from holographic copy."

- 52 The Byron Plays has another example of anomaly of this kind.
- 53 Arber, iii. 309.
- 54 Parrott, ii. 909.
- 55 Ibid., 892.
- 56 Greg, Bibliography, i. 356.
- 57 Jewkes, Act Division, 254: "this text was printed from copy which was at least relatively close to Chapman's original"; Hennedy, Diss., xii: "the version lying behind Q1 is a copy prepared by Chapman for the licenser based on his unrevised original manuscript. In it he made the revisions and deletions required for its licensing, but did not necessarily correct all of the confusions existing in the original draft."
- 58 Hennedy, <u>Diss.</u>, v: "The text of Q2 is based on that of Q1. From the beginning of signature B to G4, Q2 is a line for line reprint of Q1; from G4v to L2 it becomes as well a page for page reprint."
 - 59 Cf. infra, 66, note 69.
 - 60 Cf. Greg, Sh. F1, 132-4.
 - 61 Cf. ibid., loc. cit.
 - 62 Ibid., 122.
 - 63 Cf. Monsieur D'Olive, C1v 22.
 - 64 McKerrow, "The Elizabethan Printer", Library, xii (1931), 271.
- 65 Missing entrances: H2v 21 and I2 5; incomplete entrance: K3 31; missing exits: E3 1, E3v 18, E4 27, F2v 6, G1v 28, G4 15, H1 6, H2 7, H2v 19, I1 30, and I3 12.
 - 66 Cf. Jewkes, Act Division, 258: "this text was printed from a

prompt book, or from an author's manuscript which had been prepared for performance", which is wrong. Also cf. Welsh (Holaday, 313): "printer's copy for Q was a manuscript which preserved the text in final and fairly accurate state . . . But whether it originally served as theatre promptbook and whether it was a holograph or a scribal transcript remain . . . unanswered questions."

- 67 Parrott, ii. 750, on the marginal direction 'A purse' at B2 13-16.

 "This seems to show conclusively that Q was printed from a stage copy",
 which, it seems to me, is a little to rash a statement. Welsh (Holaday,
 313) also takes this direction as "one strong piece of evidence . . .

 suggesting that the manuscript might have been used in the theatre", which
 I think is as hasty a remark as Parrott's.
- 68 No scene-division within an act occurs in Chapman's plays. It is only the third act of <u>Eastward Ho</u> (1605) and the first act of <u>Sir Giles</u>

 <u>Goosecap</u> (1606) that are divided into scenes. <u>Eastward Ho</u> is a collaboration of several dramatists and <u>Sir Giles Goosecap</u> is an anonymous play,

 Chapman's authorship of which was once questioned.
 - 69 Greg, Sh. F1, 144.
 - 70 Cf. ibid., 143, note 1.
- 71 This direction also may have been introduced merely for the reader.
 - 72 Parrott, ii. 814-21.
 - 73 Ibid., 819.
 - 74 Ibid., 820.
 - 75 Ibid., loc. cit.
- 76 Cf. Collier, 115: "The variations in the text . . . [are] such as to shew perhaps that Chapman revised the play after it first made its appearance in consequence of many having 'desired to see it printed'"; Fleay, Chronicle, i. 61-2: "The prose in this play is in many parts corrupted verse, and I feel sure that, though published with Chapman's

authority, he had nothing to do with overseeing the text for the press"; Parrott, ii. 814-5: "It seems to have been printed from a stage copy, as is shown by the numerous and elaborate stage-directions . . . Such directions in Latin as Bibit Ancilla . . . and Exit cum Ero show that the manuscript was either Chapman's own, or a copy preserving his original directions. But the manuscript seems to have given the printers considerable trouble . . . It may have been more or less illegible, for the quarto abounds in errors of all sorts from ordinary misprints to grave corruptions"; Jewkes, Act Division, 258-9: "There is little evidence of the playhouse in this text . . . On the whole taking into account the author's dedicatory epistle to the edition, which he claims is 'of many desired to see printed', it would be likely that the copy of this play was set up from a manuscript which Chapman regarded as authoritative enough to be printed"; Smeak, xxv: "The copy is certainly too clean for 'foul' papers. The detailed stage directions on costuming, properties, action, and disguises, as well as the exits and entrances indicated, all point either to an authorial or to a stage version. Further, Exiturus, a rather unusual stage direction, and one distinctive of Chapman, is used four times in this play . . . The play was probably printed from the author's holograph, which had been used as a theatrical prompt book"; and Ornstein (Holaday, 473-4): "the text is extremely inaccurate . . . one may reasonably assume that the copy for Q was not only Chapman's foul papers but also that these papers represented something less than a finished draft of the play . . . Q was printed from Chapman's foul papers which had been marked by the prompter before the author made a clean and possibly somewhat revised copy for the company."

77 Evans (Holaday, 559) is right in suggesting that Chapman could read the proofs of the preliminary matter and sheets E and F because the 'Errata' contains "corrections only through sig. D, corrections we may suppose insisted upon by Chapman himself".

- 78 Parrott, ii. 828.
- 79 I.e. Q1-2 of Bussy D'Ambois and Q1 of The Byron Plays.
- 80 I.e. at C4 10-13, D2 1-4, D2v 10, D2v 17-21, D3 8-9, D3v 9-11, D4 1-2, D4 20-21, E1 1-6, E1v 1-2, E2 14-15, E2v 3, and E2v 4.
 - 81 Parrott, ii. 828.
- 82 Cf. Evans (Holaday, 559): "I see . . . no serious reason to question autograph copy-text for the whole of Q1."
- 83 Greg (Masques, 3-4) in 1902 took the British Library copy of Q2 as the earlier edition; Parrott, ii. 832-3, thought in 1914 that one of the Bodleian copies of Q1, Malone 241/2, was the earlier; and Greg (Bibliography, i. 452-3) in 1939 correctly changed the order of editions he had given.
- 84 Also for example at H1 28-9 in All Fools, at A4v 29-30, F1v 25-6, H1v 27-9 in Q1 of Sir Giles Goosecap, and at C3 31-2 in Q1 of The Byron Plays.
- 85 I.e. Q1 of The Memorable Masque, the printer's copy of which is authorial fair copy or a transcript therefrom and Q1 of The Byron Plays whose copy is an authorial fair copy excised by a licenser (see Chapter I).
- 86 Cf. Jewkes, <u>Act Division</u>, 257: "The 1607 edition . . . bears considerable resemblance to what we might conceive as an author's manuscript inconsistently prepared for the stage"; and Brooke, lxi-lxii: the printer's copy is "the manuscript which Chapman supplied to the theatre, and from which the prompt-book had been copied. (It is just possible that the book-keeper had made preliminary notes . . .)".
 - 87 See notes 79 and 85.
- 88 Cf. Fleay, Chronicle, i. 60; "the corrections and emendations made 'by the author before his death' were the very last writing left us of his pen"; Parrott, ii. 547 and 561; "The Prologue [and the Epilogue were] in all probability composed not by Chapman at the time of his revision of the play, but by another writer for a late revival of the play by the King's

Men"; Jacquot, CXL: "A notre avis elles [i.e. additions] sont si proches du reste par la langue et le style qu'on peut difficilement les attribuer à un autre auteur que Chapman"; Sturman, "The 1641 Edition" HLQ, XIV (1951), 200-201: "Almost on linguistic and stylistic grounds alone, one would be justified in rejecting the assertion on the title page that the revision was by Chapman. The evidence that Chapman should not be held responsible for the changes in his text which tend to destroy much that is best in his work seems conclusive"; Ure, "Bussy D'Ambois, Q3-6", MLR, XLVIII (1953), 269: "Chapman himself undertook the revision at the request, and possibly with the advice, of his 'lov'd Son' Nathan Field"; Lordi, xxxi: "[Q3-6 were] perhaps printed from a prompt-copy, which in turn may have been prepared from the author's manuscript. There are signs . . . that Chapman made his revisions on the pages of a printed copy of Q1[-2]; the obvious misreading in [Q3-6] ("Jove flames with her rules") in the shifted passage . . . suggests that [Q3-6] may have been set from the author's script"; Brooke, lxii-lxiv: "[Q3-6 are] not derived direct from a manuscript, but from a corrected copy of [Q1-2]", which has been collated with some fresh revisions by "a man capable of some editorial direction" with "a [manuscript] prompt-book which had been used in the theatre in the 1630's", unitarily derived from "the original manuscript of [Chapman's own] revised version"; and Maurice Evans, xxxii: "Brooke's evidence in favour of a double revision of the play seems to me irrefutable".

- 89 Parrott, ii. 592. The Byron Plays, publicly staged in April 1608 doubtless in a fuller text presenting a quarrel scene between the Queen of France and Mlle. de Verneuil, had prompted the French Ambassador to a diplomatic protest resulting in the arrest of three players (cf. Parrott, ii. 591).
- 90 The catchword on 04v correctly reads 'Har.' but it is not quite certain that 04v and P1 were set up by one and the same compositor.

- 91 Cf. Fleay, Chronicle, i. 64: "... [Chapman] has made them [i.e. alterations] intentionally in such a clumsy way as to show where the sutures occur"; Jewkes, Act Division, 259: "the copy for this play must have been either the author's manuscript or a non-theatrical transcript therefrom, which Champan considered authoritative enough".
- 92 Other examples are stage-directions at C4v 9-14, F4v 34, G1 4, and I4 25-30.
- 93 Cf. Jewkes, Act Division, 259-60: "There is considerable evidence of Chapman's hand within the text, which suggests that it had not undergone much adaptation. . . . There is no indication of the playhouse and the copy must have been an author's manuscript, or a transcript. Since he appended a dedicatory epistle, Chapman must have scanned the copy and thought it good enough to print."

CHAPTER II VARIANTS

The materials in this chapter are press-variants including deliberate alterations made in the course of printing as well as accidental changes introduced in the same process within single editions, and variants occurring between one edition and another. In the case of variants between editions, substantive variants including obvious compositorial errors have been recorded: variants due to the compositors' spelling preference have been omitted unless they can convey different meanings by themselves. Variants between the title-pages of different editions have been already recorded in Introduction, and therefore excluded from the lists in this chapter.

It is common knowledge nowadays that printing practice in Chapman's time did not allow copies of an edition to be typographically the same and each copy is a real mixture of pages (or formes, to be strict) in a variety of states. To know to the fullest extent, therefore, about the different phases of the press-work in the course of the printing of an edition, it is necessary, among other things, to discover as many press-variants as possible in that edition by collating as many copies of it as possible. Statistics may of course suggest how many copies need to be collated to reveal the majority of press-variants in an edition. A variant, however, is not a matter of inference but of fact. In many cases, only one of many copies shows a variant forme. There is always the possibility, not a probability, of discovering new variants in the last copy to be collated. Hence the necessity of collating all

known copies of that edition for its press-variants.3

It is true that in the case of twelve plays by Chapman studied in the present thesis the collation of seventeen copies of Q1-2 of Bussy D'Ambois has revealed no more than nine variants, only one of which is substantive. At the other extreme, about one hundred and twenty variants, several of which are of great textual importance, have been found in each collation of about twenty copies of The Gentleman Usher and Q1 of The Byron Plays. No generalisation about the distribution of variants seems possible, but the evidence from collation of the twelve plays reveals some degree of deliberate stop-press correction in every case.

It would be appropriate here to discuss briefly some of the interesting aspects of the variants before going through the lists.

Correctors in Monsieur D'Olive, Q2 of Sir Giles Goosecap, May-Day, Q2 of The Memorable Masque, Q1-2 of Bussy D'Ambois, and Q2 of The Byron Plays are concerned principally with typographical oddities and do not pay much attention to such matters as punctuation marks and word-forms. Correctors, on the other hand, in The Blind Beggar of Alexandria, An Humorous Day's Mirth, All Fools, The Gentleman Usher, Q1 of Sir Giles Goosecap, The Widow's Tears, Q1 of The Memorable Masque, Q3-6 of Bussy D'Ambois, Q1 of The Byron Plays, and The Revenge of Bussy D'Ambois do change punctuation marks and word-forms, the alteration sometimes being unjustifiable. They are in no way consistent in changing word-forms, and leave many untouched. Some twenty-two out of forty odd of such alterations are changes to the modern form, and some ten, including at least three changes necessitated by justification, are changes to the archaic form. Some examples of modernisation are 'warlike' ('warlicke') in The Blind Beggar of Alexandria (E4v 1), 'gifts:' ('guifts:'), 'work,' ('worke,') and 'cleanse:' ('clense:') in The Gentleman Usher (H4v 2, 9, and K2 11),

'word' ('woord') in Q1 of Sir Giles Goosecap (C4 22), 'flew,'

('flewe,') in Q3-6 of Bussy D'Ambois (E4v 36), and 'beseech' ('besech')

in Q1 of The Byron Plays (O1 15). Examples of archaism are 'mary'

('marry') in An Humorous Day's Mirth (G2v 16), 'Honor' ('honour') in

The Gentleman Usher (H4v 21). Considering the variety of printers

and the span of time involved, it is perhaps fair to say that even

in these statistics can be found a piece of evidence that modernisation

of spelling was accelerated by printers during the first decade of

the seventeenth century.

Of special interest is the corrector's effort to contract the full spelling of a word so as to get it to fit in a blank verse line. The corrector in The Gentleman Usher has at least five instances of this: 'desprate' (A3 22), 'Diffrent' (F4v 35), 'pursu'st' (H4v 1), 'lou'st' (H4v 4), and 'desp'rately' (I2v 30); and perhaps two additional ones: 'Medcines' (H4v 34) and 'medcine' (H4 22). The corrector in Q3-6 of Bussy D'Ambois has the single example: 'ordnance' (E4 8). So does Q1 of The Byron Plays: 'propos'd,' (H4v 33).

About one hundred and twenty out of about eight hundred press-variants of every sort in Qq of Chapman's plays are substantive.

This mean that about one seventh fall into the category of substantive variants. This number excludes the variants in sheet H of a British Library copy (BL1) of An Humorous Day's Mirth, which is in fact a reprint, and those in sheet B of the W. A. Clark Library copy (CLUC) of Monsieur D'Olive, which merely represents an uncorrected state of wrong imposition. Also excluded are about thirty press-variants in Q2 of Sir Giles Goosecap, Q2 of The Memorable Masque, Q3-6 of Bussy D'Ambois, and Q2 of The Byron Plays, because these editions are mere reprints of their first editions excepting the case of Bussy D'Ambois.

The nature of substantives varies from one to another. Changes, for instance, from 'Nay' to 'Gost. Nay' in All Fools (G3v 13), and from 'worths' to 'her worths' in Q3-6 of Bussy D'Ambois (D2v 12) are perhaps corrections introduced without reference to the printer's copy. Most of the substantives belong to this category in All Fools, May-Day, Q3-6 of Bussy D'Ambois, Q1 of The Byron Plays, and The Revenge of Bussy D'Ambois.

Alterations, on the other hand, like the change from 'payde some' to 'paide I trowe some' in The Blind Beggar of Alexandria (C4v 18) or from 'they eate' to 'their state' in Q1 of The Byron Plays (E2v 21), are perhaps corrections by consultation of the printer's copy. Latin variants such as 'vincitur' for 'viuatur' in Monsieur D'Olive (E1v 13) also point to the corrector going back to his copy. Such traces of the corrector's occasional consultation of his copy are recognisable also in An Humorous Day's Mirth, The Gentleman Usher, Q1 of Sir Giles Goosecap, The Widow's Tears, and Q1 of The Memorable Masque.

The Gentleman Usher, Q1 of Sir Giles Goosecap, The Widow's Tears, Q1 of The Memorable Masque, and Q1 of The Byron Plays, all contain several pieces of evidence that some of the corrections have been introduced not only by the corrector's consultation of his copy but also by the author's personal attendance at the printing-house. Of particular significance are the following:

Corrected reading Uncorrected reading

The Gentleman Usher:

E1v 12. sometimes: sometimes; Source and my Lords

H2 26-7. He lies down / by them. [omit]

I1 18. Lead sir I pray. Exeunt. [omit]

Sir Giles Goosecap, Q1:

C4 3-4. He daunceth / speaking [omit]

D2v 25. Cingcob, [variant: Kingcob,] Bingcob,

F1 35-6. He reads and / comments. [omit]

The Widow's Tears:

C2v 21. like tooke

C3 27. yong mysticall

The Memorable Masque, Q1:

©2v 21. observant. [omit]

a4 16-26. [long addition] [omit]

The Byron Plays, Q1:

G₄v 28. that? this sute?

H2 20. idle and ridiculus King such as he

It should be remembered that Chapman in Q1 of The Memorable Masque complains of his printer "neuer sending me a proofe" (a1v) of some sheets of Q1 of that play, and that both The Widow's Tears and Q1 of The Byron Plays together with Q1 of The Memorable Masque have epistles dedicatory suggestive of Chapman's interest in printing them.

The correctors in An Humorous Day's Mirth and The Gentleman

Usher, both printed by Valentine Simmes, show their main concern to
be punctuation marks and word-forms. 4 They also share the practice
of consulting copy.

All Fools, Q1 of The Memorable Masque, and Q1 of The Byron Plays were all printed by George Eld, and seem to have received the correctors' more or less careful attention to punctuation marks. The correctors in the last two Qq seem not only to have consulted their copy but also to have accepted the author attending and marking corrections himself

at their work-shop.

The occurence of the press-variants presented in this chapter follows the same characteristic pattern: every individual group of press-variants, whether of the first state or of the second, appear on the pages belonging to the same forme, that is, on one side only of a sheet. This implies that all the press-variants are the consequence of stop-press correction by formes.

Variants between one edition and another present an entirely different picture. The number of variants noticed in the collation of different editions including those resulting from the compositors' spelling preference which have not been recorded in the lists in this chapter varies widely from one play to another. The Memorable Masque shows only about 350 variants, suggesting that the compositor of Q2 was extremely faithful to Q1: less than one variant occurring in every three lines. The printer of Sir Giles Gooscap, Q2, diverged from his Q1 copy more than 1500 times, producing only one variant in every two lines: apparently he was also one of those faithful workmen who tried to follow their copies. On the other hand, the printer of The Byron Plays, Q2, produced more than 3400 variants at the ratio of more than two in every three lines. A great number of the variants appear to have resulted from the printer's hasty and careless work which led him to the use of turned letters and to the omission or replacement of the Q1 words.

The case of <u>Bussy D'Ambois</u> is unique in that Q3-6 derive from a revised copy of Q1-2. The number of variants noticed in the collation of Q1-2 and Q3-6 is more than 1700, and the total number of lines affected reaches nearly 1400. This means that variants affect the text of Q1-2 in every other line. Owing to the positive commitment of the reviser of the text of Q1-2, 90 lines were omitted

and well over 300 new lines were introduced into it. More than 500 out of about 2800 lines in the text of Q1-2 were affected not by compositorial preference but by the substantive alterations intended by the reviser.

Errors of the printer setting up types direct from a manuscript often reflect the characteristics of handwriting of its writer. Along with common errors such as e/d, d/e, e/o, or t/d, 'Adsolue' for 'resolue' and 'adforme' for 'reforme' occur at C4v 11 and C3v 14 in All Fools. The 'r' followed by an 'e' in the copy must have appeared somewhat like an 'a' followed by a 'd'. At C2 3 and D4v 3 the uncorrected state of Q1 of The Byron Plays reads 'fame,' for 'forme:' and 'famy' for 'fomy'. The 'o' or 'or' preceded by an 'f' must have looked like an 'a'. The writer of the copy for Q1 of The Byron Plays must sometimes have written his 'l' in a manner in which it looked like a 'b', as is found in 'best' for 'lest' at H1 17. In The Widow's Tears the 'ue' for 'w' error occurs at C2v 3 where 'lowe' was first set up as 'loued'. In the same forme occurs a very interesting error: 'By but,' for 'Giant,' (C1 13). Apparently the manuscript must have had a 'y' for the 'i' in 'Giant' and the 'y' must have been separated from the last three letters in the word which looked like 'but' instead of 'ant'. The 'b' for 'a' error implies that the 'a' in 'Giant' was the so-called spurred 'a' in a particular form. This spurred 'a' seems to have been used also in Monsieur D'Olive, where 'littus' (E1v 36) is erroneously set up as 'actus'. The 'li' surely looked to the compositor of the uncorrected state something like an equivocal spurred 'a'. In fact, some of these idiosyncratic features of handwriting found in the printer's copies - Chapman's holograph manuscripts presumably in secretary hand - can be identified by extant autograph documents also in secretary hand. Henslowe's

record, for instance, of 27 July 1599⁵ has 'for' which looks like 'fa', and 'by' in which the 'b' resembles an 'l' together with various forms of the spurred 'a', one of which appearing in Chapman's signature may well be mistaken for a 'b' in a certain context.

In the following lists of press-variants, where more than one state is involved, the printing order has been determined by calculating the time sequence of the press-variants. A fresh application of some basic principles for the calculation necessitated in several cases the change of printing order given in my articles. In the lists, the first column refers to the page and line where they occur. The second column represents the reading in the corrected state, and the third the uncorrected.

After the presentation and consideration of the variants in each case a recommendation is made from the copies collated of a copytext to form a possible basis for an edition, selected on the criterion of the proportion of corrected to uncorrected states in the particular copy recommended.

The Blind Beggar of Alexandria

Press-variants in Q (1598)

Copies collated: BL1 (C.34.c.11), BL2 (C.12.g.4/1 [tail slightly cropped]), Bod1 (Mal. 240/1 [Chapman's signature on the page opposite TP; tail slightly cropped]), Bod2 (Mal. 163/2 [wants F2-4; tail slightly cropped]), CSmH ([mounted and rebound]), DFo, Dyce (2028.26. Box 4.1. [F2 tail slightly cropped]), Glas, MH, NIS ([head slightly and tail seriously cropped]), NN (Berg Collection [mounted; seriously

cropped]), Pforz ([tail slightly cropped]).

SHEET A (inner forme)⁷

Corrected: BL1-2, Bod1-2, CSmH, DFo, Dyce, Glas, NLS, NN, Pforz.

<u>Uncorrected:</u> MH.

spertes

A 2	3-4.	[two-line spacing]	[one-line spacing]
	16-17.	[two-line spacing]	[one-line spacing]
	22.	is wel come,	iswelcome,
	22.	Heauens preserue,	Heauenspreserue,
A3v	1.	all his	his all
	7.	stature	statute

A4 1. Equally Equally

26. sportes

3. towne, to

5. (vserer (vse

26. to offend to offend

30. from from,

31. vs, vs

31. ye, ye

32. you, yo

34. service, servic

SHEET C (outer forme)

Corrected: BL1-2, Bod1-2, CSmH, DFo, Dyce, Glas, NLS, NN, Pforz.

Uncorrected: MH.

C2v	RT. Begger	egger
	18. so fined	sofined
	CW. The	[omit]
C 3	14. perswade her	perswadeher
	17. thinke that if	thinke if

sig. [positioning altered]

C4v 9. and I come and come

18. paide I trow some payde some

18-19. or / there about, or there a- / bout.

19. hee

19-20. most / vncourteously most vncour- / teously

20-21. very / well departed very well de- / parted

21-2. haue / pistoled him haue pistoled / him

CW. Count Coun⁸

SHEET E (outer forme)

Corrected: BL1-2, Bod1-2, DFo, Dyce, Glas, MH, NN, Pforz.

<u>Uncorrected:</u> CSmH, NLS.

E4v 1. warlike warlicke

18. view vew

SHEET E (inner forme)

Corrected: Dyce.

Uncorrected: BL1-2, Bod1-2, CSmH, DFo, Glas, MH, NLS, NN, Pforz.

E3v 34. must mnst

SHEET F (outer forme)

Corrected: BL2, Bod1-2, CSmH, DFo, Dyce, Glas, MH, NLS, NN, Pforz.

<u>Uncorrected:</u> BL1.

F2v RT. Begger egg er

Few of these corrections need explanation. The corrections at C3 17, C4v 9 and C4v 18 seem to indicate the corrector's consultation of his copy. The addition of a few words caused the alteration of setting-up of the subsequent lines. The corrections in E outer are interesting. The word-forms in the uncorrected states are correct, and their mere change to modern forms suggests that the

corrector liked the modern forms better than the old probably found in the printer's copy.

Only two copies present the text in the corrected state excepting the uncorrected reading on E3v, and may serve as copy-text. They are DFo and Glas.

An Humorous Day's Mirth

Press-variants in Q (1599)

Copies collated: BL1 (C.34.c.14 [head slightly cropped]), BL2 (C.12.g.4/2 [lower right corner of TP torm off]), BL3 (Ashley 369), Bod (Malone 240/2), Cam (C.18.16 [wants A1 and C1, and sheets E and H; tail slightly cropped; text on H supplied in modern MS.]), CLUC, CSmH, CtY, DFo1 (copy 1 [wants TP]), DFo2 (copy 2 [wants H, but supplied in W. Henderson's MS.]), Dyce (2029.26.Box 4.2.), Eton ([head seriously cropped]), Glas, MH ([head slightly cropped]), NLS ([G is an original Elizabethan proof-sheet 11]), NN1 (Arents Collection), NN2 (Berg Collection [mounted; head and tail seriously cropped]).

SHEET A (outer forme)

Corrected: BL3, Bod, Cam CtY, Dyce, Glas, NN1.

Uncorrected: BL1-2, CLUC, CSmH, DFo1-2, Eton, MH, NIS, NN2.

A2v 1-2. is atstro-/gest, isatstro-/gest,

SHEET A (inner forme)

Corrected: DFo2, Eton, MH, NN2.

Uncorrected: BL1-3, Bod, Cam, CLUC, CSmH, CtY, DFo1, Dyce, Glas, NIS, NN1.

A2 26. dispaire,

tis spare,

SHEET B (outer forme) 12

State I:

Corrected: BL1-3, CLUC, CSmH, CtY, DFo2, Dyce, Eton, Glas, NIS, NN1-2.

Uncorrected: Bod, Cam, DFo1, MH.

B2v 23. in in

24. to you, o you,

25. must tmust

26. <u>Le</u>. <u>Lem</u>.

26. thogh thou

32. al the all he

State II:

Corrected: BL1-3, CLUC, CSmH, CtY, DFo2, Dyce, Eton, Glas, NLS, NN1.

Uncorrected: Bod, Cam, DFo1, MH, NN2.

B1 18. posies poises

18. hee shee

State III:

Corrected: BL2-3, CLUC, CSmH, CtY, DFo2, Dyce, Eton, Glas, NLS, NN1.

Uncorrected: BL1, Bod, Cam, DFo1, MH, NN2.

B1 11. much more

11. & and

18. thers theres

18. the. Dispaire the, dispaire

20. strongest. Wonderfull strongest; wonderfull

23. & and

23. would. The would, the

33. hood! hood,

34. off, off

34. head head,

	36.	would	will
	36.	help	helpe
B2v	31.	courtier.	Cortier.
В3	2.	proofe?	proofe
	15.	Madam:	Madam,
	24.	more deeply,	most deepely,
	28.	true .	true,
B4v	8.	euermore	euer more
	21.	not:	not?
	21.	said,	said

SHEET B (inner forme)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY, DFo, Dyce, Eton, Glas, MH, NIS, NN1-2.

Uncorrected: Cam.

	<u> </u>		
B2	23.	haue	h aue
B3 v	15.	against	ahainst
	16.	To liue idle	to liue idle,
	16.	walke,	walke
	16.	companie,	companie
	17.	habite,	habite?
	33.	head,	he ad
B4	2.	sirra, as	sirra, las
	25.	need you	ne ed you
	27.	world?	world.

SHEET D (outer forme)¹³

Corrected: BL1, Bod, Cam, CSmH, DFo1-2, Eton, MH, NLS.

Uncorrected: BL2-3, CLUC, CtY, Dyce, Glas, NN1-2.

D1 34. barendrie barrendrie

34. but bur

D4v 3. mony mony 14

15. in In

SHEET F (outer forme)

Corrected: BL1-2, Bod, Cam, CLUC, CSmH, CtY, DFo1-2, Dyce, Eton, Glas, MH, NLS, NN1-2.

Uncorrected: BL3.

F1 CW. Enter [omit]

F4v 36-CW. the / world th / e / worl / d^{15}

SHEET F (inner forme)

Corrected: BL1-3, Bod, Cam, CLUC, CSmH, CtY, DFo2, Dyce, Eton, Glas, NLS, NN1-2.

Uncorrected: DFo1, MH.

F1v 13. and an

F2 1. you, he,

11. Yea surely do I. I shew I do.

13. do, do

29. aloft, a loft,

31. Besilus Besilus

F3v 21. Queene, Qeene,

28. sweet swaet

F4 3. hande, hande

14. blasted, bl asted,

SHEET G (outer forme)

Corrected: BL1-3, Bod, Cam, CLUC, CSmH, CtY, DFo1-2, Dyce, Eton, Glas, MH, NN1-2.

Uncorrected: NLS.16

G1 15. procreation. procrea < >ion

	18.	him, such	him, such
	18.	haplesse,	haplesse
	19.	company? yet	company, yet
	20.	Lemot,	Lemot
	21.	I, well:	I, well,
	28.	why	why:
	31.	do at the	do the
	32.	way, your	way, your
G2v	16.	mary	marry
G3	1.	Florila	Flo rila
	21.	part	pert
	33•	himselfe	himseife
G4 v	1.	mine	miue
	16.	foure	four
	16.	he	hee
		SHEET H (half-she	et) ¹⁷
State :	I:		
Correc	ted:	BL2-3, Bod, CLUC, CSmH, CtY,	DFo1, Dyce, Glas, MH,
N	ls, N	N1-2.	
Uncorr	ected	Eton.	•
H1	21.	posie.	posi e
	25.	you change:	you, change
	27.	Dowsecer	Dowsecer,
	35•	tel you the	tell youthe
	35-6.	milde, / Verone loues	mild, Verone loues /
		his maide,	his maide,
H1 v	14.	say:	say,
	15.	maskt?	maskt,
	15.	heare sayes	here sayes

22. it?

	22. tis one of the	one of them
	22. torches:	torches,
	24. torchbearer:	torch bearer:
H2	6. haue pursued	hane persued,
State I	:	
Correcte	d: BL2-3, Bod, CLUC, CSmH, CtY	, DFo1, Dyce, Glas, MH, NIS,
NN	-2.	
Reprinte	d: BL1.	
	Corrected	Reprinted
H1	2. <u>Ca</u> .	Ca.
	3. iewell.	iewell,
	4. <u>Le</u> .	<u>le</u> .
	4. Laberuele	Laberuele
	6. <u>Le</u> .	<u>le</u> .
	6. Mary	Mary
	9. L <u>a</u> .	La.
	10. F <u>lo</u> .	Flo.
	11. I <u>e</u> .	<u>Le</u> .
	12. fortune	fortune,
	14. La.	La.
	16. Laberuele,	<u>Laberuele</u>
	17. a paire 16-17	7. a / a paire
	19. self	selfe
	20. I <u>e</u> .	<u>Le</u> .
	20. Dowsecer	Dowsecer
	20. Martia	Martia,
	21. for a 20-2	1. for / a
	22. <u>Dow</u> .	Dow.

ita ·

	• ••			
23.	Le.		<u>Le</u> .	
25.	<u>Le</u>		<u>Le</u> .	
25.	you change:		you, change	
27.	Ca.		Ca.	
27.	price:		prize:	
27.	eyes		eyes,	
27.	Mercuries		Mercuries	
28.	Emeralds.		Emeraldes.	
29.	Dow.		Dow.	
30.	<u>Martia</u>		<u>Martia</u>	
30 .	he ade s		heads	
30-31.	Dia-/monds.		diamonds.	
32.	Le.	31.	<u>Le</u> .	
32.	Verone?	31.	Verone?	
33•	iewells.	32.	iewells?	
34.	Le.	33•	<u>Le</u> .	
35•	To tel	33-4•	to / tel	
36.	<u>Verone</u> 34-5.		Verone	
CW.	Ki. What		for-	
RT.	An humorous	H1v RT.	An humerous	
1.	К <u>і</u>	н1 36.	<u>Ki</u>	
5.	Lem.	H1v 4.	<u>lem</u> .	
6.	bellie	4-5.	bel- / lie	
7.	Iaquena,	6.	Iaquena,	
9.	Lem.	8.	<u>lem</u> .	
12.	Lem.	11.	Lem.	
12.	Madam	11.	Madame	
12.	maner	11.	manner	
14.	and fortune	12-13.	and / fortune	

H1 **v**

15.	my husband	13-14.	my / husbande
15.	vnmaskt, maskt?	14.	vnmaskt? maskt,
15.	Eccho,	14.	Eccho:
16.	in what	14-15.	in / what
16.	sweete	15.	sweet
16.	heare sayes	15.	heare, sayes
18.	King.	16.	King.
20.	Lem.	18.	Lem.
21.	here	19.	here,
22.	tis one of the	19-20.	tis / one of them
22-3.	nei- / ther,	20.	neither,
23.	Iaques,	21.	Iaques:
24.	you tell	21-2.	you / tell
24.	torchbearer:	22.	torchbearer?
25.	Gods my	22 - 3.	Gods / my
25.	lord.	23.	lord!
26.	Mor.	24.	Mor.
26.	Gentlemen	24.	Gentlemen,
27-8.	a-/shamed	25-6.	asha-/med
29.	you swere,	26-7.	you / sweare,
30.	you yould straight	27-8.	you would / straight
30.	home.	28.	home?
31.	King.	29.	King.
33•	Lemot	30.	Lemot
34.	Lam. who	31.	Lem. Who
34•	it,	31.	it!
35•	and good	31-2.	and / good
36.	from your	32 - 3.	from / your
CW.	Mor.	•	norable

H2 1.	Mor.	H1v	34.	Mor.
1.	loe		34.	loe,
3.	Mor.		36.	Mor.
4.	honorable	36 - н2	21.	ho-/norable
4.	presence,	H2	1.	presence:
5.	King. Thanks		2.	King. Thankes
5.	Moren,		2.	Moren,
6.	come		3.	come,
7.	al		4.	all
7.	an hurtfull		4.	vnhurtfull
8.	of delight,	1	-5 •	of / delight,
9.	now for	9	5-6.	now / for
9.	Dowsecer,		6.	Dowsecer,
10.	loue and	(6-7.	loue / and
10.	shal		7.	shall
11.	all home	•	7-8.	all / home
12.	this myrthfull	1	8-9.	this / myrthfull
ornaments.	14 x 4 pieces			15 x 4 pieces

Corrections at A2 26, B1 11, B1 36, B2v 32, B3 24, F2 1, F2 11, G1 31, and H1v 22 indicate the corrector's consultation of his copy.

Punctuation marks are greatly improved in the corrected state, and the alterations from 'thou' (B2v 26) to 'thogh' and from 'Cortier' (B2v 31) to 'courtier' suggest that the corrector's spelling preferences were for the longer forms. The shorter forms may reflect Chapman's spellings transmitted from the authorial printer's copy.

The corrector of the proof-sheet of G outer 1.8 seems to have been scrupulous about the matter of punctuation, occasionally consulted his copy, and preferred the 'foure' form, although

he was not thorough.

Half-sheet H has the variants in two states. The first state shows an ordinary stop-press correction, and the second its reprint. There is nothing wrong in the original setting. "The object of the reprint is obscure," as Greg writes, "but presumably either the original printing was short or a portion of the stock was destroyed". 19

Only four copies, which have A inner and D outer in the uncorrected state, are suitable for copy-text. They are CSmH, Dyce, Glas, and NN1.

All Fools

Press-variants in Q (1605)

Copies collated: BL1 (C.12.g.4(3)[-A1]), BL2 (C.34.c.10.[-A1;
a photographic reproduction of the dedicatory sonnet in TxU2 is
inserted before A2]), BL3 (Ashley 370 [-A1]), Bod (Malone 240(6) [-A1;
head slightly cropped]), CLUC ([-A1]), CSmH (C98534 SL [-A1]), CtY1
([-A1; head and tail seriously cropped]), CtY2 ([+A1; advertisement
'You may be Furnish'd with most Sorts / of Plays, at the White Lion
near Chancery-lane / end in Fleet-street, by Thomas Dring' printed
on a slip of paper pasted on A2v and K1v]), DFo ([-A1]), DLC ([-A1;
G1-4v tail seriously cropped]), Dyce (2030.16.c.2 [-A1; G1-4v and H4
tail seriously cropped]), Edin ([-A1; G1-4v tail slightly cropped]),
ICN ([-A1; G2-4 tail slightly cropped]), MB ([-A1]), MH ([?]), NLS
([-A1]), NN1 (Berg Collection [-A1; head slightly cropped]),
NNP ([+A1]), Pforz1 (copy 1 with numeral "2" at the upper right
corner of TP [+A1; G1-H4v tail seriously cropped]), Pforz2 (copy 2

with scrible at bottom of TP [+A1]), TxU1 (Wrenn copy 1 [-A1), TxU2 (Wrenn copy 2 [-A1; a dedicatory sonnet on leaf opposite A2v]), Worc ([+A1]).

SHEET A (inner forme)

State I:

Corrected: BL2-3, Bod, CLUC, CSmH, CtY1-2, DFo, Edin, ICN, MB, NLS, NN1-2, Pforz1-2, TxU1-2, Worc.

Uncorrected: BL1, DLC, Dyce, MH, NNP.

A4 2. Actus

Actus

State II:

Corrected: BL2, CLUC, CSmH, CtY1-2, DFo, ICN, MB, NN1-2, Pforz1, TxU1-2, Worc.

Uncorrected: BL1, BL3, Bod, DLC, Dyce, Edin, MH, NLS, NNP, Pforz2.

A4 6. straines,

steaines,

8. notes,

notes:

9. loue:

loue?

State III:

Corrected: BL2, CtY2, DFo, ICN, MB, NN1, Pforz1, TxU1-2, Worc.

Uncorrected: BL1, BL3, Bod, CLUC, CSmH, CtY1, DLC, Dyce, Edin, MH, NLS, NN2, NNP, Pforz2.

A2 4. Comedy,

Comody,

A3v 4. misery.

mistery.

A4 5. effects

effect

SHEET B (outer forme)

Corrected: BL1-3, Bod, CLUC, CtY1, DLC, Dyce, NN2, Pforz1-2.

Uncorrected: CSmH, CtY2, DFo, Edin, ICN, MB, MH, NLS, NN, NNP, TxU1-2, Worc.

B2v 19. vnnurishing

vnusering

SHEET B (inner forme)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY2, DLC, Dyce, Pforz1-2, TxU1, Worc.

Uncorrected: CtY1, DFo, Edin, ICN, MB, MH, NLS, NN1-2, NNP, TxU2.

B2 15. Valerio.

Valerio?

28. it.

it?

SHEET C (outer forme)

State I:

Corrected: BL1-3, Bod, CLUC, CSmH, CtY2, DFo, DLC, Dyce, Edin, ICN, MB, MH, NLS, NN1, NNP, Pforz1-2, TxU2, Worc.

Uncorrected: CtY1, NN2, TxU1.

CLV 6. have him:

haue him,

12. thus?

thus?,

State II:

Corrected: BL3, Bod, CSmH, CtY2, ICN, NN1, Pforz1, Worc.

Uncorrected: BL1-2, CLUC, CtY1, DFo, DLC, Dyce, Edin, MB, MH, NLS, NN2, NNP, Pforz2, TxU1-2.

C2v 20. see, wee

see wee, wee

C4v 11. resolue

Adsolue

32. propper weale,

propper veale, 20

SHEET C (inner forme)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY1-2, DFo, DLC, Dyce, Edin, ICN, MB, MH, NIS, NN, NNP, Pforz1, TxU2, Worc.

Uncorrected: Pforz2, NN2, TxU1.

C2 23. I

Ī

C3v 14. reforme.

adforme.

30. wife;

wifs;

CW. With

Will

SHEET D (inner forme)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY2, DFo, DLC, Dyce, Edin, ICN, MB, MH, NLS, NN1-2, NNP, Pforz1-2, TxU1-2, Worc.

Uncorrected: CtY1.

D1v 21. tearmes:

tearmes.

SHEET E (outer forme)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY1-2, DFo, DLC, Dyoe, Edin, ICN, MB, MH, NN2, NNP, Pforz1-2, TxU1-2, Worc.

Uncorrected: NIS, NN1.

E2v 13. Vayne

Vay ne

SHEET E (inner forme)

Corrected: BL3, CLUC, CSmH, CtY2, Edin, ICN, MB, NLS, NN1-2, NNP, Pforz2, TxU1, Worc.

Uncorrected: BL1-2, Bod, CtY1, DFo, DLC, Dyce, MH, Pforz1, TxU2.

E4 CW. For

Fo

SHERT G (outer forme)

Corrected: BL1-3, CLUC, CSmH, CtY1-2, DLC, Dyce, Edin, ICN, MH, NN1-2, NNP, Pforz2, TxU1-2, Worc.

Uncorrected: Bod, DFo, MB, NLS, Pforz1.

G1 3. straight

straght

G2v 5. Credulity,

Credulity:

6. Decrepity:

Decrepity,

G3 sig. G3

H3

G4v 33. accustom'd

accustomm'd

SHEET G (inner forme)

Corrected: BL1-3, CLUC, CtY1-2, DLC, Dyce, Edin, MH, NN1-2, NNP, Pforz2, TxU1-2, Worc.

Uncorrected: Bod, CSmH, DFo, ICN, MB, NIS, Pforz1.

G3v 13. Gost. Nay Nay

SHEET K (inner forme)

- Corrected: BL3, CSmH, CtY2, Dyce, Edin, ICN, NLS, NN1, Pforz2, TxU1, Worc.
- Uncorrected: BL1-2, Bod, CLUC, CtY1, DFo, DLC, MB, MH, NN2, NNP, Pforz1, TxU2.

K1v 12. are welcome. are () welcome.

Most of the corrections are self-evident. The corrector's main interest seems to be in punctuation marks, and the corrections reflect the way in which the corrector carried out his routine work without consulting his copy. Unable to understand the authorial reading 'mistery' (A3v 4), he introduced an unnecessary alteration. In a similar way, he must have introduced unnecessary changes only to produce the variants in B outer and inner and K inner. There is no bibliographical evidence to indicate the printing order of these variants.

The variants at C3v 14 and C4v 11 are interesting. The writer of the manuscript must have written 're' followed by 'fo' or 'so' in such a way as to make it look to the compositor like 'ad'.

No copy presents the text in the corrected state. Either CtY2 or Worc, which still carries the opening blank leaf A1 but has an uncorrected reading in B outer, can be a candidate for copy-text.

The Gentleman Usher

Press-variants in Q (1606)

Copies collated: BL1 (C.34.c.13 [head cropped]), BL2 (C.12.g. 4.(5)), BL3 (Ashley 374), Bod (Mal. 240(4) [tail seriously cropped]), CLUC ([tail cropped]), CSmH (98550 SL), CtY ([head cropped]), DFo, DLC (PBR PR 1241. L 6/vol. 242:2), Dyce, Eton ([head cropped]), Glas, ICN ([head and tail seriously cropped]), IU ([head seriously cropped]), MB (G.3967.43), MH (14424.14.65*), MWiW-C, NLS, Pforz ([I1v head cropped]), TxU, Worc.

SHEET A (outer forme)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY, DFo, Dyce, Eton, Glas, ICN, IU, MB, MH, MWiW-C, NIS, Pforz, Worc.

Uncorrected: DLC, TxU.				
A2v	5.	day?	day.	
	14.	now.	now;	
	23.	Whervpon,	Wherevpon,	
	23.	Count	count	
	29.	Lord	Lord,	
	31.	facel <u>:</u> et	face; let	
	33.	prey,	prey;	
	37•	Boares	Boares,	
A3	5•	Dart.	dart.	
	14.	your	yonr	
	17.	go fit me	gofitme	
	22.	de sprate	de spe rate	
	23.	Curbd	curbd	
	23.	riualitie:	riualitie?	
	32.	seruant of	seruantof	
	36.	accesse.	accesse,	
A ₄ v	13.	the flundering	theflundering	

SHEET C (outer forme)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY, DFo, DLC, Dyce, Eton, ICN, IU, MB, MH, MWiW-C, NLS, Pforz, TxU.

Uncorrected: Glas, Worc.

C1	2.	a legge	al egge
U .	~•	a regge	ar okke

C2v 20. thee the

29. sir! sir,

37. Vsher, Superintendent,

C3 6. Lord, Lord

9. Vsher; Superintendent:

C₄v 2. springs. [?] springs,

19. duke) duke

22. see see,

32. askaunce askaunce,

37. female Femall

SHEET E (inner forme)

State I:

Corrected: BL1-2, Bod, CLUC, CSmH, CtY, DFo, DLC, Eton, Glas, ICN, IU, MB, MH, MWiW-C, Pforz, TxU, Worc.

Uncorrected: BL3.

Elv 12. sometimes: sometimes; Soune and my

Lords,

17. I returne; Ireturne;

State II:

Corrected: BL1-2, CtY, DFo, DLC, Dyce, Glas, MH, NLS, Pforz, TxU, Worc.

Uncorrected: BL3, Bod, CLUC, CSmH, Eton, IU, MB, MWiW-C.

Elv CW. [omit]²¹ Lass.

SHEET F (outer forme)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY, DFo, DLC, Dyce, Eton, ICN, IU, MB, MH, MWiW-C, NLS, Pforz, TxU.

Uncorrected: Glas, Worc.

F1 8. side. side?

F4v 11. blacknesse. blacknesse:

16. alone alone,

30. I: I,

35. Diffrent different

SHEET G (outer forme) 22

Corrected: BL1-3, Bod, CLUC, CSmH, CtY, DFo, DLC, Eton, Glas, ICN, IU, MB, MH, MWiW-C, NLS, Pforz, TxU, Worc.

Uncorrected: Dyce.

G2v 31. This were the [respaced]

32. That I might be [respaced]

33. haue ha e

34. is your is you

35. foule forule

SHEET H (outer forme)²³

State I:

Corrected: BL1, BL3, Bod, CLUC, CSmH, DFo, DLC, Dyce, Eton, Glas, ICN, IU, MB, MH, MWiW-C, TxU, Worc.

Uncorrected: BL2, CtY, NLS, Pforz.

H1 2. Iugge, iugge,

3. Sobriety. sobriety.

4. Sh'as S'has

7. time time,

30. arrand errant.

	33•	gods:	gods,
H2v	1.	strait:	strait,
	11.	sweet	sweete
	11.	Creature,	creature,
	18.	honestest	honest
	31.	<u>Vin</u> .	Vnn.
Н3	11.	arm'd	arm ¹ d
	13.	Duke:	Duke,
	23.	do	doe
	23.	domineere	dominere
	27.	Huswiferie.	huswiferie.
	38.	Gard,	guard,
$H^{\dagger}A$	1.	pursu'st	pursuest
	2.	gifts:	guifts:
	3•	thereby	thereby,
	4.	lou'st	louest
	6.	cure.	cure,
	9.	Arrow	arrow
	9•	work,	worke,
	10.	Rite,	rite,
	16.	liues.	liues:
	20.	excitations	excitations,
	21.	Honor	honour
	22.	<u>Vincentio</u>	Vincentio,
	25.	0,	0
	27.	innocent	inocent
	29.	Where?	where?
	32.	out	out,
	33•	remaines,	remaines

33. you you,

34. Medcines Medcines

34. danger: danger,

State II:

Corrected: CSmH, IU, TxU.

Uncorrected: BL1-3, Bod, CLUC, CtY, DFo, DLC, Dyce, Eton, Glas, ICN, MB, MH, MWiW-C, NLS, Pforz, Worc.

H₄v 17. "No No

18. "All All

SHEET H (inner forme)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY, DFo, DLC, Dyce, Glas, IU, MB, MH, MWiW-C, NLS, Pforz, TxU, Worc.

Uncorrected: Eton, ICN.

H1v 10. I; I,

H2 21. ruftie ruftie,

23. T'is T's

23. himselfe: himself,

24. follie follie;

margin. He lies down / by them. [omit]

34. Foxes, Foxes

H₃v 6. heauen, heauen

21. exile exile,

21. Lord, Lord

30. starue, etarue

H4 1-2. Exeunt / Cor. Mar. Ex. / Co. Ma.

2. sons sonnes

14. head heade

22. medcine Medicine

SHEET I (outer forme)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY, DFo, DLC, Dyce, Eton, Glas, ICN, IU, MB, MWiW-C, NLS, Pforz, TxU, Worc.

I1 10. sure sure,

17. still. <u>Exeunt</u>.

18. Lead sir I pray. Exeunt. [omit]

24. neece. Ma. O most 23-4. neece. / Mar. O most

31. harme: harme.

I2v 3. more: more;

5. Tyrant! Tyrant,

8. lost lost,

9. Maides dowre: Maide dowre

10. me: me;

10. hope. hope,

19. heapt heapt,

20. hurt. hurt,

22. deliuered, deliuered

30. desp'rately desparately

13 18. man man,

22. least lest

27. mazde Mazde

27. speake: speake?

I4v 25. he he,

26. so so,

SHEET K (inner forme)

Corrected: BL3, Bod, CLUC, CSmH, CtY, DFo, DLO, Dyce, Eton, Glas, ICN, IU, MB, MH, MWiW-C, NLS, Pforz, Worc.

Uncorrected: BL1-2, TxU.

Kiv 3. heauen heauen,

24. countrie count ie

33. lord, lord²⁴

K2 11. cleanse: clense:

12. foule fowle

It is highly probable that the corrector of sheet C is the author, who alone could introduce the alteration from 'Superintendent' to 'Vsher' making the metre of the two lines normal. 'Soune and my Lords,' (E1v 12) whom Alphonso asks to 'Come, to our hunting' (E1v 13) must have been in the printer's copy, and the correction must have been made by the author himself or in accordance with the authority obtained from him. The correction at I1 18 also points to the corrector either consulting his copy or being the author himself.

Concentration of corrections and spelling changes together with capitalisation on H outer suggests that they are, like the alterations on A outer, the results of the corrector's personal preference.

A curious mistake at H2v 18 which makes the verse line a little lame, and corrections such as 'Sh'as' (H1 4) and 'Vin.' (H2v 31) alone can suggest that the readings in the majority of copies are in the corrected state. With regard to the variants 'No'/'"No' (H4v 17) and 'All'/"All' (H4v 18), there is no indication which of them is in the corrected state, if considered independently. Calculation of the time sequence, however, of all variants in H outer has made the decision possible. 25 The calculation also indicates that the gnomic pointings were introduced by the corrector. Corrections on K inner also seem to be the results of the corrector's personal preference.

Four copies can be candidates for copy-text. They are CSmH,

DFo, MB, and MWiW-C.

Monsieur D'Olive

Press-variants in Q (1606)

Copies collated: STC 4983 - BL1 (Ashley 373), BL2 (C.12.g.4/6 [C4 head slightly cropped]), BL3 (C.34.c.15 [D inner is an original Jacobean proof-sheet 26]), Bod1 (Douce C 286), Bod2 (Mal. 240/3 [E and H tail cropped]), C5mH1 (98556), C5mH2 (98557), CtY, DFo1 (copy 1 [C and D head cropped]), DFo2 (copy2 [sheet A defective and badly restored; C2-3 head slightly cropped; E, G, and H tail slightly cropped; G3 side-note seriously cropped]), Dyce1 (2033.18.K.12.(187. Box xxvii) [D1 head cropped]), Eton1 ([head cropped]), IU, MB1 (G.3967.44), MH, MiU ([head and tail cropped]), NLS, NN, NNP, TxU, Worc ([H2 lower corner torn off]).

STC 4984 - BL4 (Ashley 372), Bod3 (4° T.39(2) Art [wants D3]),
CLUC ([C2-3 head cropped]), CSmH3 (60513), CSmH4 (98555 [C4 head cropped]),
DFo3 ([head and tail cropped]), DLC, Dyce2 (2033.(26. Box LL)), Eton2
([A and C head cropped]), ICN, ICU ([wants TP]), 27 MB2 (G.3967.45),
Pforz ([E3 tail slightly cropped]), Trinity (VI.8.54 [head seriously cropped]).

SHEET A (outer forme) 28

State I (a):

Corrected: BL1-4, Bod1-3, CLUC, CSmH2-4, CtY, DFo1-3, DLC, Dyce1-2, Eton1-2, ICN, ICU, IU, MB1-2, MH, M1U, NLS, NN, NNP, Pforz, Trinity, TxU.

Uncorrected: CSmH1, Woro.

A1 2. D'OLIVE. D'OLIVE

8. George Geo.

8. Chapman. Chapmon.

11. Shop shop

12. Fleete-streete, Fleete streete,

State I (b):

Corrected: BL1-3, Bod1-2, CSmH2, CtY, DFo1-2, Dyce1, Eton1, ICU, IU, MB1, MH, MiU, NIS, NN, NNP, TxU.

Uncorrected: CSmH1, Worc.

A1 11. <u>Dun-stons</u> <u>Dun-Stons</u>

State II:

Corrected: BM1-4, Bod1-3, CLUC, CSmH2-4, CtY, DFo1-2, DLC, Dyce1-3, Eton2, ICN, IU, MB1-2, MH, MiU, NN, NNP, Pforz, Trinity.

Uncorrected: CSmH1, Eton1, Worc.

A2v 7. managde manadgd

10. her, her

13. dancing, dancing

20. full. full

22. Haue Have

28. this this

A3 1. knowledge knowledge,

2. him. him

16. spleene spleene,

ALV RT. MONSIEVR MONSIEVR 29

4. messengers messagers

10. soule. soule,

11. second second,

15. teares, teares

16. next Next

20. her. her

22. liues lines

22. good. good

25. Rhoderique Rhoderique

27-8. La-/die 28. Lady

28. vowe vow

29. forbeare 28-9. for-/beare

29. sincerely? sincerely?

33. of ef

State III (a):

Corrected: BL4, Bod3, CLUC, CSmH3-4, DFo3, DLC, Dyce2, Eton2, ICN, MB2, Pforz, Trinity.

Uncorrected: BL1-3, Bod1-2, CSmH2, CtY, DFo1-2, Dyce1, Eton1, ICU, IU, MB1, MH, MiU, NLS, NN, NNP, TxU.

A1 11. Dun-stons <u>Dun-stons</u>

State III (b):

Corrected: BL4, Bod3, CLUC, CSmH3-4, DFo3, DLC, Dyce 2, Eton 2, ICN, MB2, Pforz, Trinity.

Uncorrected: BL1-3, Bod1-2, CSmH1-2, CtY, DF01-2, Dyce1, Eton1, ICU, IU, MB1, MH, MiU, NIS, NN, NNP, TxU, Worc.

4. Comedie, as it was 4-5. Comedie, as it vvas /

sundrie times acted sundrie times acted

by her by her

5. Maiesties children
6. Maiesties children
at the Blackeat the Blacke-

6. Friers. 7. Friers.

SHEET B (outer and inner formes)

Corrected: BL1-4, Bod1-3, CSmH1-4, CtY, DFo1-3, DLC, Dyce1-2, Eton1-2,

ICN, ICU, IU, MB1-2, MH, MiU, NLS, NN, NNP, Pforz, Trinity, TxU, Worc.

Uncorrected: CLUC.

B1	RT.	MONSEVER		MONSIEVR
	1.	Rhoderique.		Rhoder.
	2.	is?		is <u>?</u>
	3.	spend.		spende
	4.	sacred		Sacred
	4.	Spectacles		Spectacles
	5.	sensualitie,		Sensualitie,
	6.	think'st?		thinck'st?
	7.	question,		Question.
	8.	Rhoderic.		Rho.
	8.	lets		letts
	8.	forget		forgette
	8.	we		wee
	11.	Painter		paynter
	11-12.	suf- /ferst	11.	sufferst
	12.	honorable		honourable
	13.	Mug.		Mug.
	13.	yeeld		yeelde
	14.	spotlesse		spottelesse
	14.	Innocencie		innocencie
	14-15.	pen-/nance?		pen-/nance.
	16.	Rhoder.		Rho.
	16.	graffe		grafte
	16.	Tush ,		Tushe
	17.	she is,		shee is,
	17.	she liues,		shee liues,

17.	the	18.	the
18.	we		wee
18.	liue now	19.	liue nowe
19.	old Saturnes		olde <u>Saturns</u>
19.	had		hadde
19.	art, than	20.	Arte, then
20.	Art I	21.	Arte I
21.	teach		teache
21.	Luxurie	22.	luxurie
22.	art		arte
22-3.	forbid- / den tree:	23.	forbidden tree;
23.	Perwigges	23-4.	Per- / wigges
24.	Maskes,		Mafkes,
24.	Masking:		Marking,
24.	word	25.	worde
25-6.	per-/happes	26.	perhappes
26.	as the	27.	as the
28.	world:		world.
29•	Rho.		Rho.
29.	flesh <u>:</u>		fleshe.
30.	Mug.		Mug.
30.	Diuell!	,	Deuill.
31.	Rhod.		Rhod.
31.	Mugeron,		Mugeron,
31.	Flesh		Fleshe
31.	SO	32.	so
32.	Diuell,		Deuill,
32.	a little		little
32.	left	33•	lefte

33•	world.			worlde.
33•	ingrosse		33-4•	en-/grosse
34•	fire	,		fier
34-5.	Iea- / lousie?		35.	<u>I</u> ealousie?

The text of B1v of the corrected copies corresponds to the text of B3v of the uncorrected copy, CLUC, with the following variants:

B1v	1-2.	honou- / rable	B3v 1.	honourable
		Vandome +		Vandome.
	~•	V andonio 4		4 Alktono
	3.	Rho.		Rho.
	4.	construction:		construction;
	5.	presumption	4-5•	pre-/sumption
	6.	Vandome,	5-6.	Van- / dome,
	7.	his companie,	6-7.	his / company,
	7-8.	Fa- / uours,	7•	Fauours,
	9.	that her	8.	that her
	10.	Why,		why,
	11.	tearme,		terme,
	11.	I wotte		<u>I</u> wote
	12.	Stallion		stallion
	12.	Seruant,		seruant,
	14.	it:		it;
	14.	offende .		offend
	17.	Skinne,		Skinne,
	18.	wash		washe
	18.	Chamber		Chamber
	18.	<u>C</u> ell,		Cell,
	19.	Sunne		Sunne
	20.	worlde		World

20.	our [black-letter r]		our
21.	and our		our
22.	laye	21.	laye
22-3.	Ar- / gus	22.	Argus
23.	makes		make
23.	Sheets		Sheets
23-4.	Ser- / uaunt	23.	Seruaunt
24.	Vandome.		Vandome.
25.	i'th streete		ith streetes
27.	Rhod.		Rhod.
29.	seruice.		seruice.
30.	Fye		Fye
31.	Sexe:		Sexe;
33•	to be wanton:	32-3.	to / bee wanton,
33•	willing:		willing,
34.	too wilfull:	33-4。	too / wilfull,
34.	modest:		modest,
34-5.	bee / honest,	34.	be honest,
CW.	Enter		Rho.
RT.	MONSEVER D'OLIVE.		MONSIEVR D'OLIVE.
1.	wits?		witt?
2-3.	coun-/ttey		coun- / trey
5•	D'ol.		D'ol:
5•	lets		letts
5•	skirmi (hes,		fkirmithes,
5•	say	6.	say
6.	we		wee
7•	we		wee
8.	D'ol.		D'oli.

B2v

8.	I		Ī
8.	we	9.	wee .,
9.	free		the free
9.	Sacke,	10.	sacke,
10.	wits		witts
10.	wilde Goose	10-11.	wilde-/goose
11.	Court .		Court
11.	Countrey, I		Countrey, I
11.	chamber the	12.	chamber the
12.	wits,		wittes,
12.	good wordes,	13.	good wordes,
13.	Mint		Minte
13.	fine discourse,	14.	fine descours,
14.	Critickes,		Critickes,
14.	Poets,		Poets,
15.	other professors	14.	other professors
15.	wit,		witte,
15.	resort	16.	resorte
16.	be		bee
16.	Sorbonne,	16-17.	Sor- / bonne,
17.	Honour,	17-18.	Ho-/nour,
18.	Criticisme,		Criticisme,
18.	Poetrie be	18–19.	Poetrie, bee
	disputed:		dispu- / ted,
18.	wits, do ye follow	19.	witts doe follow
19.	Court		Court
19.	still?		still ?
20.	Rhod.		Rho.
20.	sir,		Syr,

20.	I		Ī
20.	haue	21.	haue
21.	for		for to
21.	starres,	,	Starres,
21.	not	22.	not
23.	$\underline{\text{D'ol}}$.		D'oli.
23.	wits?		wittes,
24.	Rhod.		Rho.
24.	VVhy sir,		Why Syr,
24.	Court's		Courts
24.	twere		t'were
24.	stage:		stage;
25.	they '	24.	they
25.	parts		partes,
26.	to	25.	to
26.	presse		pre asse
26.	receiue		receyue
26.	their		theyr
26-7.	me-/rite.		me- / rit.
28.	Dol.		D'ol.
28.	Court		Court
28.	me:		mee;
28.	he		hee
28.	too	29.	too
29.	neare		neere
29.	sunne,		Sunne,
29.	times: as I		times; As I
29-30.	I pos-/ sesse	30.	I possesse
30 .	as for	31.	as for

31 ,	honor		honour
31 .	go, Ile		goe, <u>I</u> le.
31 .	learning to be	31-2.	lear- / ming to bee
34.	Dol.		D'ol.
34	what!		what!
34	here,	35•	here,
35	admire		admyre
35	, I		Ī
36	Rhod.		Rho.
36	you?		you <u>?</u>
37	. I, I admire		<u>I</u> , <u>I</u> admyre
B3 RT	MONSEVER		MONSIEVR
1	Rhod		Rho.
1	· I		Ī
1-2	. so-/litarie		so-/litarie
2	she		shee
3	D'ol.		D'oli.
3	. She she		Shee shee
3-4	. Physicke, / she		phy-/sicke, shee
4	fister		sister
4	, she		shee
4	my turne,	4-5.	by / turne,
5	, the other,		th' other:
5	Vandome		Vandome
5	them	6.	them
7	sayest		sayst
7	Greece,		Greece,
8.	sister,		<u>S</u> ister,
8	Paragon		Paragon for

8. Monsieur D'oliue, 8-9. Monsieur D'o- / liue, 9. admi.re admyre 10. D'ol. D'ol. 10. me. mee. 11. Rhod. No, Rho. No: 11. lies lyes 11. choise. choice? 12. D'ol. D'ol. 12. tell me not tell not mee 12. I Ī 13. that 13. that 13. I Ī 13. do Valentines, doe Valentines, 13. blindfold, 14. blindefolde, 14. draw cuts drawe cuttes 14. I ... be <u>I</u> ... bee 14-15. be de-/ceiued 15. bee deceived 15. me, there's mee, theres 16. ten times tenne times 16. women women, 16. Horse-flesh: Horse-fleshe, 16. and I ... still, 17. and \underline{I} ... still, pac't Chamber-maide 17. pac'd Chambermaid 18. onely 17. only 18. she grow shee growe 19. sixe ... buye 18. six ... buy handbasket, 19. handbasket, 19. sende send fleshe: 19. flesh, 20.

21.

Indeed

Indeede

22.	me !		mee,
22.	hell tis		Hell t'is
22.	be tied		bee tyed
22.	the	23.	the
23.	Coach,		Coache,
24.	mans		Mans
25.	countrey		country
26.	wayting maides? &c.		Wayting Maydes, &c.
26-7.	wife, / she	27.	wife, shee
27.	me,		mee,
27.	she		shee
27.	honest,	27-8.	ho-/nest,
28.	intolerable		intollerable
28.	wise, imperious		wise: <u>Imperious</u>
28.	Emperesse,		Empresse,
29.	she does		shee does
29.	law,		lawe,
29.	Gospell:		Gospell,
32.	be		bee
32.	: Fie on't,		: Fye ont,
32.	very		verie
33.	marriage		Marriage,
33•	liuer in	33-4•	Liuer / in
34.	France		France.
35•	Rhod. Well, I		Rho. Well, I
36.	Connies		<u>C</u> onnies
36 .	we		wee
36.	сорру	36 - 7.	cop-/pie
37•	moneths		months

The text of BJv of the corrected copies corresponds to the text of B1v of the uncorrected copy, CLUC, with the following variants:

B3v	26.	God	B1v	26.	good
•	26.	can,			can
	28.	time			time,
	CW.	Rho.			Enter
B4v	RT.	MONSEVER			MONSIEVR
	1-2.	Actus secundi Scer	na/		ACTVS SECVNDI. / Scoena
		prima.			prima.
	3.	Enter Digue, Lice	tte,		ENTER DIQUE LICETTE
	4.	Dig.			Diq.
	4.	this?	•		this,
	5.	at, ,			at;
	6.	morning			morning,
	7.	we			wee
	7.	I .			Ī
	8.	Ladie,			Lady,
	9.	wind			winde
	9.	tempestuously, I		`	tempestuouslie, <u>I</u>
	10.	loue?			loue,
	11.	whom,			whome,
	12.	Dig.			Diq.
	14.	goodne sae			goodnes
	15.	Cardioue			Cardecue
	15.	bountie:			bountie;
	15.	indeed			indeede
	16.	now adayes			now a dayes
	17.	Bonitas		•	Bonitas
	4.0				h a condimen

heauines

18. heavinesse

			151	
19.	be			bee
19.	For			<u>F</u> or
20.	spirit			spirite
20-21.	peo- / ple,		,	peo-/ple,
21 .	Enter			Enter
22.	Marcellina			Marcelina
22.	Euryone.			Euriony.
23.	Eur.			Eur.
27.	seen			seene
27。	wife,			wife
28.	dearely,			deerely,
28.	death?			death;
29.	and		28.	and
29.	pleasures:			pleasures:
29.	and honours,			& honours,
30 .	nothing, now		29-30.	no = / thing: Nov
CW.	<u>Mar</u>			Mar.
		SHEET	C (outer fo	orme)

SHEET C (outer forme)

Corrected: BL1-4, Bod1-3, CLUC, CSmH1-4, CtY, DFo1-3, DLC, Dyce1-2, Eton1-2, ICN, ICU, MB1-2, MH, MiU, NLS, NN, NNP, Pforz, Trinity, TxU, Worc.

Uncorrected: TU

uncorre	ctea:	10.	
C1	RT.	D'OLIVE.	DELIVE.
	1.	Exceeding	Eaceeding
	8.	not you	you not
	13.	Sexe,	Sexe
	14.	wee?	wee.
	16.	MAR:	MVG:
	18.	I loue the	I loue you loue the

		1,72	
	33•	SIC:	SDC: [?]
	35.	your ·	yodr
C2v	RT.	D'OLIVE.	DOLIVE.
	4.	possible?	possible.
	5.	was	wa: 30
~	6.	spirits	spitits
	14.	out	out, [?]
	23.	you	ynu
	27.	E <u>VRY</u> :	E <u>VEY</u> :
C 3	RT.	D'OLIVE.	DOLIVE.
	22.	louers	loners louers
	22.	captious	captious.
	23.	obseru'd	obseru'n
	32.	without	wlthout
C4v	RT.	D'OLIVE ³¹	DOLIVE
	19.	Highnes	Highues
		SHEET D (inner fo	orme) ³²
Correc	ted:	CSmH1-3, CtY, DFo2, Dyce2-3,	Eton1, ICN, ICU, IU, Pforz,
1	rinity	y, Worc.	
Uncom	ected:	BL1-4, Bod1-3, CLUC, CSmH4	, DFo1, DlC, Dyce1, Eton2,
Ŋ	Æ1−2,	MH, Miu, NLS, NN, NNP, Txu.	
D1 _V	12.	men	men
	21.	or	os .
D2 ·	13.	Shall	Sha 11 ³³

you,le

hīgh

breath, 34

brayne

thete

16. you'le

22. high

D3v

D4

28. breath,

36. brayne,

6. there

15. begetts? bege:ts?³⁵

17. Iohannes Iehannes³⁶

21. country? country.

25. Garlick, Garlick, ³⁷

SHEET E (outer forme)

Corrected: BL1-2, BL4, Bod2, CLUC, CSmH3-4, CtY, DLC, Dyce1, Eton1-2, MB1, NNP, Prorz, Trinity, TxU.

Uncorrected: BL3, Bod1, Bod3, CSmH1-2, DFo1-3, Dyce2, ICN, ICU, IU, MB2, MH, MiU, NIS, NN, Worc.

E4v 6. Courtly Gourtly

SHEET E (inner forme)

Corrected: BL1-4, Bod1-2, CLUC, CSmH1, CSmH3-4, CtY, DFo1-3, DLC, Dyce1, Eton1-2, ICU, IU (E1v-2 only), MB1, MH, MiU, NLS, NN, NNP, Pforz, Trinity, TxU, Worc.

Uncorrected: Bod3, CSmH2, Dyce2, ICN, IU (E3v-4 only), MB2.

Elv 7. tirranous terrinous

13. vincitur viuatur

36. <u>dilectas</u> <u>delectas</u>

36. <u>littus</u> <u>actus</u>

E2 3. Gueaquin, Guraquin,

3. <u>Ieronime</u>, <u>Ierommie</u>,

28. threed: throat:

E3v 18. their my

E4 27. out out an't

35. Here Heere

35. with it with

SHEET H (inner forme)

Corrected: BL1-4, Bod1-2, CLUC, CSmH1-2, CSmH4, DFo1-2, DLC, Dyce1,

Eton1-2, ICU, IU, MB1, MH, NLS, NN, NNP, Pforz, Trinity, TxU, Worc.

Uncorrected: Bod3, CSmH3, CtY, DFo3, Dyce2, ICN, MB2, MiU.

Hi. List of 'ACTORS.' [omit]

The title-page exists in four different states. Upon this Greg remarks:

The difference between the uncorrected and corrected [titles], and those between [the corrected and the variant], are of the same nature (namely alterations made in the setting in the course of printing)³⁸

It was "only for convenience" for him rightly to give prominence to the variant rather than to the uncorrected reading. That the corrected title-page represents the earlier title is evidenced not only by its slightly more elegant layout of the types but also by the correspondence in measure of the height of type space between A1 (title-page) and A2 (beginning of text). A1 and A2 in the copies with the corrected title measure approximately 154.5 mm in height, and A4v 147 mm. But in the copies with the variant title, A1 also measures 147 mm. This means that the difference in measure between the conjugate leaves A1 and A4v came to the corrector's notice in the course of printing and that he wanted to have A1 adjusted to A4v, hence the variant title-page.

It is obvious that the list of dramatis personae on H4 in the corrected copies was added by Compositor B in the course of printing. 40

Most corrections are self-evident. The corrections at A4v 27-9 are due to justification. The corrections in E inner suggest that the corrector may have consulted his copy. The variations in B outer are due to wrong imposition. The forms was set up by the compositor responsible for the other forms of the sheet, but, as CLUC shows,

Biv and B3v were interchanged and wrongly imposed. The wrong imposition seems to have been noticed only when his work for the sheet was finished. Distribution of the types of the outer forms was also over. Even the types of B3v (i.e. B1v in the majority of copies) were distributed. The whole sheet, therefore, had to be started all again from the beginning. The compositor had to ask his fellow, Compositor B, to set up anew the four pages belonging to the outer forms, and he himself had to reset the distributed page B3v and print it as B1v together with all other three pages belonging to the inner forms, whose types had narrowly escaped distribution. In short, the readings of sheet B in the majority of copies are variants as a result of the correction of wrong imposition. 41

CtY is not only entirely free from any physical defects, but also presents the text in the corrected state except for sheet H. However, as the list above shows, the uncorrected state of sheet B carries more authority than the corrected. CLUC alone offers the readings direct from the printer's copy, when the readings in other copies are merely derivative from CLUC. The CLUC uncorrected readings should be, with discretion, incorporated in the text of CtY.

Sir Giles Goosecap

1. Press-variants in Q1 (1606)

Copies collated: BL1 (643.d.29 [wants K2, supplied in modern MS.]), BL2 (11773.bbb.5. [this copy was missing at the time of collation, and the Tudor Facsimile was used; head cropped]), Bod ([head seriously cropped; F4 side-note cropped]), CSmH1 (61144SL), CSmH2 (61145SL [side-notes slightly cropped]), CtY ([K1-2 from

a copy of Q2, and signed L1-2]), DFo ([contemporary scribbling on K2v; H1-4 head slightly cropped]), DLC ([head, tail, and side-notes cropped]), Dyce (9181/26.Box 44.3.]), Glas, IU ([B2v tail seriously cropped; side-notes cropped]), MB ([head and tail slightly cropped; F1-4 side-notes cropped]), MH, NNP ([F1 side-note seriously cropped]), Pforz, PU ([head, including TP, seriously cropped]).

SHEET C (inner forme)

State I:

Corrected: BL1-2, Bod, CSmH1-2, CtY, DFo, DLC, Dyce, Glas, IU, MB, MH, NNP.

Uncorrected: Pforz, PU.

C1v 1. hart, if

hart if,

State II:

Corrected: BL2, CSmH2, CtY, DFo, Dyce, IU, MH, NNP.

Uncorrected: BL1, Bod, CSmH1, DLC, Glas, MB, Pforz, PU.

C1v 4. frends friends

4. sets set

4. hart, heart,

4. friend friende

4. Nephews Nephew?

4. both? both

5. nephew is hephewis

6. thee the

10. greatnesses greatnesses

20. buildes bindes

26. eminent enminent

28. with bodies with bodies?

29. thee the

35. richest, rightest,

C 2	1.	through a	throu gha
	6.	here	Where
	6.	Win nyfred: from 42	Winnyfred; for
	16.	woman.	woman
	18.	sweet	dear
	22-3.	mar- / ket,	mar- / ket
	23.	dore.	dore
	28.	it Winnifred,	itWinnifred,
	30 .	it then till you are	it till you are then
C3 v	RT.	[respaced]	Sir Gyles Goosecappe.
	20.	me?	me.
	24.	Epitaphs,	Epitaths,
	24-5.	therefore / dew	therefore a- / dew
	29.	hours	houres
	29.	any	an
		iafith;	ifaith,
C4	3-4.	He daunceth / speaking 43	[omit]
	7.	đo	be
	8.	tro?	tro yee,
	13.	blockheded	blockhead
	13.	woma?	woman,
	22.	word	woord
	24.	maru ailous	marualous
	24.	Sit	Sit
	34.	childe;	childe,

SHEET D (outer forme)

State I:

Corrected: BL1-2, Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, MB, MH, NNP, Pforz, PU.

Uncorrected: CSmH1.

13. Cut: D4v

Cut

State II (a):

Corrected: BL1-2, Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, MH, NNP, Pforz, Pu.

Uncorrected: CSmH1, MB.

D1 34. virtute

vertute

D4v 14. well,

well

14. plaugde

plaugde,

14. hill,

hill

16. women

weomen

19. gallants.

gallants

State II (b):

Corrected: MH.

Uncorrected: CSmH1, MB.

D2v 25. Kingcob.

Bingcob,

D4v 36. ftarte

<u>Arte</u>

State III:

Corrected: BL1-2, Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, NNP, Pforz, PU.

Uncorrected: CSmH1, MB, MH.

D2v 25. Kutberd

Kuttberd

D3 16. Euen

Fuen44

32. gloues fro

glones fro

D4v 17. art

arr

26. french Lords

french Lodrs

33. Monsieur

Meuusieur

State IV:

Corrected: BL1-2, Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, NNP,

Pforz, Pu.

Uncorrected: MH.

D2v 25. Cingcob, Kingcob,

D₄v 36. starte ftarte

State V:45

Corrected: MH.

Uncorrected: BL1-2, Bod, CSmH1-2, CtY, DFo, DLC, Dyce, Glas, IU, MB, NNP, Pforz, PU.

D₄v CW. S your

SHEET D (inner forme)46

Corrected: BL1-2, Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, NNP, Pforz, PU.

Uncorrected: CSmH1, MB, MH.

D1v 12. [respaced]

12-13. exa- / ctest exa- / test

13. noblenesse noblenesse.

18. <u>illa ille</u> <u>illa ille</u>

19. complexu tenet complexutenet

25. Sunne; but Sunne but;

26. [respaced] it would then `

D2 10. ornat. ornat

D4 32-4. hott yfath; Enter Foul. / Enter Foul. / hott yfath;

how now sweet Captain how now sweet Captaine

dost feele any easein dost feele any ease /

thy payne / yet? in thy payne yet?

SHEET E47 (inner forme)

Corrected: BL1-2, Bod, CSmH1-2, CtY, DFo, DLC, Dyce, Glas, IU, MB, MH, Pforz, PU.

Uncorrected: NNP.

E3v 8. to this

this

SHEET F (outer forme)

Corrected: BL1-2, Bod, CSmH1-2, CtY, DFo, DLC, Dyce, Glas, MB, NNP, Pforz, PU.

Uncorrected: MH.

F1 35-6. He reads and / comments. [omit]

SHEET F (inner forme)

Corrected: BL1-2, Bod, CSmH1, CtY, DFo, DLC, Dyce, Glas, MB, NNP, Pforz, PU.

Uncorrected: CSmH2, IU, MH.

F1v 17. being retir'd

being retir'd

F2 18. woman

women

19. England,

Eugland,

SHEET G (outer forme)

Corrected: BL1-2, CSmH1, Dyce, MB, MH, NNP, Pforz.

Uncorrected: Bod, CSmH2, CtY, DFo, DLC, Glas, IU, PU.

G1 11. Captaine,

Captaines

G2v 16. him?

him.

20. paint

haint

G3 6. Orrenges

Or rrenges

Guv 21. neece,

[respaced]

SHEET G (inner forme)

Corrected: BL1-2, CSmH1, MB, NNP.

Uncorrected: Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, MH, Pforz, PU.

G1v 23. it not, in

in not, in

36. tooke into took!into
37. swarm'de swarm'de:

G2 19. Cut: all

31. For Eor

G4. 1. let s lets

SHEET H (outer forme)

State I:

Corrected: BL1-2, CSmH1, DFo, MB, MH, NNP, Pforz, PU.

Uncorrected: Bod, CSmH2, CtY, DLC, Dyce, Glas, IU.

H1 13. What

H3 33. loue loue?

State II:

Corrected: BL1, CSmH1, DFo, MB, MH.

Uncorrected: BL2, Bod, CSmH2, CtY, DLC, Dyce, Glas, IU, NNP, Pforz, PU.

H1 9. Her He

17. lamer lame

H2v 3. there, there

5. (for all the world) for all the world

22. am; am,

H3 4. 0 od 0 good

10. more most

30. hearing, hearing,

37. sheppards shippards

SHEET H (inner forme)

State I:

Corrected: BL1-2, Bod, CSmH1, CtY, DLC, MB, MH, NNP, Pforz, PU.

Uncorrected: CSmH2, DFo, Dyce, Glas, IU.

H4 35. knowe

konwe

State II:

Corrected: BL1-2, CSmH1, MB, MH, NNP, Pforz, PU.

Uncorrected: Bod, CSmH2, CtY, DFo, DIC, Dyce, Glas, IU.

H1v 21. speake

spe ske

H2 11. thing

thing

18. kinsmans

uinsmans

H4 32. you

yon

SHEET I (outer forme)

Corrected: BL2, Bod, DFo, DLC, Dyce, Glas, NNP, Pforz, PU.

Uncorrected: BL1, CSmH1-2, CtY, IU, MB, MH.

I1 7. Hei mihi

<u>Heimihi</u>

14. that

4hat

I4v 7. With

VV with

30. Mom.

Mnm.

SHEET I (inner forme)

Corrected: BL2, Bod, DFo, DLC, Dyce, Glas, NNP, Pforz, PU.

Uncorrected: BL1, CSmH1-2, CtY, IU, MB, MH.

I3v 33. Vnmannerlie, you

[respaced]

I4 10. can

[respaced]

SHEET K (outer forme)

Corrected: BL1-2, Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, MB, MH, NNP, Pforz, PU.

Uncorrected: CSmH1.

K1 31. Countesse,

Countsse.

The alterations at C1v 20, C1v 35, C2 6, C2 18, C2 30, C4 3-4, C4 7, C4 8, D2v 25 (Cingcob, / Kingcob, / Bingcob,), D4v 36, E3v 8,

F1 35-6, and H3 10 suggest that the corrector consulted the printer's copy. But he erroneously altered some correct words. Deterioration of types occurs here and there in a number of copies affecting the text.

The change of catch-word on D₄v from 'your' to 'S' is of some interest. The compositor finished the page correctly with catch-word 'your', but in the first line of the following page, E1, repeated the last fourteen words 'in his ... saies he' on D₄v. It seems that only when the printing of D outer was nearly finished the printer happened to realise E1 opening with 'in'. The change from 'your' to 'in' would have been natural, but he change it to 'S', which corresponds to the first letter of the running-title.

The printing order of the different states of C, D, and H has been determined by working out the time sequence. Division of corrected and uncorrected readings in the second and third states of D and in the second state of H outer is difficult to make from the general appearance of the printed text. Calculation of the time sequence of the variants, however, has confirmed the assignment given in the present list. 48

No copy presents the text in the corrected state throughout. DFo is the least defective in terms of uncorrected readings, which are found only on sheets G and H.

2. Press-variants in Q2 (1636)

Copies collated: BL1 (161.a.36), BL2 (643.c.17 [head slightly cropped]), Bod1 (Douce P.691), Bod2 (Mal.161(4) [head seriously cropped]), CSmH1 (152172SL [mounted; K4 head and side-note seriously cropped]), CSmH2 (61147, STC 12052 [K4 head cropped]), CtY, DFo ([head seriously cropped]), Dul ([wants I3-4]), Dyce, ICN ([tail of

TP and some side-notes slightly cropped]), ICU (STC 12052 [L1-2 head entirely cropped and paper skillfully expanded]), IU (STC 12052 [K4 side-note and L1-2 head slightly cropped]), Liv ([wants A1-2 and L1-2]), MB ([tail of TP slightly and head of L1-2 entirely cropped]), MH, MWiW-C ([head slightly cropped]), NjP, NLS1 ([inscription 'Adv. Bib.' at the bottom of TP; head seriously cropped]), NLS2 ([signature 'Jos. Harri / 16' on TP and inscription 'Adv. Bib.' beneath the device; head and side-notes cropped]), TxU1, TxU2 ([K4 head slightly cropped]), Worc (Plays 33).

[The Library of Congress copy (DLC) could not be collated because of its physical condition "too fragile to copy" (the curator's letter of 4 June, 1969).]

SHEET A (outer forme)49

State I:

Corrected: BL1-2, Bod1-2, CSmH1, CtY, DFo, Dul, Dyce, ICN, MB, MH, MWiW-C, NjP, NLS1-2, TxU1-2, Worc.

Uncorrected: CSmH2, ICU, IU.

A1 10. 1636.

[omit]

State II:

Corrected: BL2, DFo, Dul, ICN, NjP, NLS2.

Uncorrected: BL1, Bod1-2, CSmH1-2, CtY, Dyce, ICU, IU, MB, MH, MWiW-C, NLS1, TxU1-2, Worc.

A1 10. [not centred]

[centred]

10. barre.

barre

SHEET A (inner forme)

Corrected: BL2, CSmH1-2, CtY, DFo, Dul, ICN, ICU, IU, MB, MWiW-C, NjP, NIS2, TxU1-2, Worc.

Uncorrected: BL1, Bod1-2, Dyce, MH, NLS1.

SHEET C (outer forme)

Corrected: Bod1-2, CSmH1-2, DFo, Dul, Dyce, ICN, IU, MB, MWiW-C, Njp, NLS1, TxU1, Worc.

Uncorrected: BL1-2, CtY, ICU, Liv, MH, NLS2, TxU2.

C3 3. Commendations,

Commendat ions.

SHEET H (outer forme)

Corrected: BL1-2, Bod1, CSmH1, CtY, DFo, Dul, Dyce, ICN, ICU, IU, Liv, MB, MH, MWiW-C, NjP, NLS1-2, TxU1-2, Worc.

Uncorrected: Bod2, CSmH2.

H1 CW. Cave

Cave

SHEET H (inner forme)

Corrected: CSmH1-2, ICU, IU, MH, MWiW-C, NLS2, TxU1-2.

Uncorrected: BL1-2, Bod1-2, CtY, DFo, Dul, Dyce, ICN, Liv, MB, NjP, NLS1, Worc.

H₃v RT. Goose-cappe.

Coose-c appe.

TxU1 alone shows peculiarity with regard to running-titles.

Those on C3, C4v, D2v, D3, D3v, E1v, E4, F2, F2v, F3, L4, K2v, K3,

L1, and L1v show traces of respacing or re-setting of types. The
running-titles on B3 and E4v even have the following variant readings:

B3 Giles (other copies read 'Gyles')

E₄v <u>Gyles</u> (other copies read 'Giles')

In addition to this, TxU1 alone wants the catch-word on Kiv. What

happened to the printing of these running-titles is unknown to me.

Nevertheless, TxU1 alone is free from physical defects, and, excepting the minor points mentioned above, shows the text in the corrected state throughout.

3. Variants between Q1 and Q2

The number of the variants noticed in the collation of Q1 and Q2 is more than 1500. Q2 corrects a number of errors in Q1.

					,	
		Q1 [BL1]	Q2 [CtY]			
	[omit]		A2 -	A2v.	[epistle dedicatory:	
					35 lines]	
A 2	20.	gods	B1	20.	Cods	
A2v	10.	your ,	B1v	13.	you	
A 3	10.	moist braind	B2	16.	moist-braind	
	13.	& a will		19.	and will	
A3v	1.	comes	B2 v	8.	come	
	11.	himsele	y ^{ran} y	18.	himselfe	
	30 .	Cannon		37•	Cannan	
₩	3.	ye.	B3	10.	you.	
Mta .	23.	Suppers	B3v	3 0.	Supper	
	28.	Ceur.		35•	cure.	
B1	36.	gods	$\mathbf{B}\mathbf{\mu v}$	11.	Cods	
B1v	2.	ony		15.	any	
	8.	white,		21.	whit,	
B2	15.	leatne	C1	28.	learne	
	15.	Construe,		28.	Conster,	
B2v	8.	dew.	C1 ▼	22.	dieu.	
	13.	ont ·		28.	ant	
	33•	saw how she	C 2	14.	saw she	

В3	14.	mile,		36.	miles,
B3v	27.	vaunt-Curriing	C 3	17.	vaunt-currying
B4v	7.	fiights	C3v	35.	fights
C1 v	4.	frends sets	Cl ⁺ ∆	35.	friend sets
	4.	hart, what? friend		36.	heart? friend,
	10.	greatnesse	D1	6.	greatnesses
	20.	buildes		16.	binds
	34.	hortetur:		3 0.	hortatur:
	35.	richest,		31.	rightest,
C 2	1.	throu gh		34.	thorugh
	6.	VV he re	D1v	2.	Here
	6.	from		2.	for
	18.	sweet		15.	deare
	3 0.	then till you are		28.	till you are then
C2v	29.	Thanks	D2	29.	Thank [†] s
	3 0.	<u>Primis</u>		30.	Primi.
C3v	1.	Gods	D 3	3•	cods
	6.	Gods		10.	Cods
	8.	widowhead.		12.	wodow-head.
	12.	reuenge.		16.	revenger.
	25.	dew		29.	adew
	30 .	iafith;		34.	yfaith,
Ct+	3-4•	He daunceth / speaking	D3v	8-9.	[omit]
	7.	do		12.	be .
	8.	tro? your Lo:		13.	tro yee, your Lo.
	13.	blockheded		18.	block-head
	18.	must		23.	mnst
	20.	such		25•	snch
	23.	Gods		28.	Cods

Ct+	34.	aboue	D4	2.	about
C4v	15.	Creses		20.	Crises
	20.	nom		25.	now
D1	2.	Dearum.	D4v	7.	Deorum.
	35•	viritate	E1	6.	veritate
D1v	26.	it, it would		32.	it would
	29.	of .		35.	SO
	32.	honour	E1v	1.	honours
	36.	one		5.	on
D2	9•	Neece?		14.	Neece?
	23.	Hp.		28.	Hip.
	32.	temper	E 2	5•	tempers
D2v	3 0.	King	E2v	4.	Ring.
D3v	7.	needle worke edgings,	E3	(19.	needle-worke-edgings,
D14	32.	yfath;	Εν	12.	yfaith.
D4 v	5.	Gods		20.	Cods
	14.	plaugde		29.	plagu'd
E1	1-2.	in his speech of ah	Euv	19.	your
		bellissime I desire			
		to die now saies			
		he for your			
	3•	pick-thacht		20.	pickt-hatch
	21.	had as	F1	1.	ha as
	33•	be sworne,		14.	hee sworne.
E1v	8.	frenchman		26.	French men
	22.	mett	F1v	5.	meet
E2v	16.	exceedinly	F2v	1.	exceedingly
	19.	if I		4.	I
	30 .	Beare with	F2v	16.	Beare off with

B 3	6.	not,		31.	no I.
	10.	good		35•	a good
	11.	something		36.	sometimes
	13.	laughter,	F 3	1.	laughte
E3v	20.	VVhat	F 3 v	8.	VVhy
Et+	6.	companies		32.	company,
	22.	starre	F4	13.	state
	24.	his .		15.	her
E4v	5.	merrit		31.	merry
	6.	mourner,	$\mathbf{F}_{4}\mathbf{v}$	1.	manner,
	7.	write		2.	writ, our
	11.	exemt		6.	exempt
	16.	write, if but		11.	writ, but if
	17.	stauce		12.	stance
	19.	vainely		14.	vainele
	26.	pal ats		21.	pallats
	28.	sid		23.	side
	33.	sit		28.	est
	35•	obiects	F4v	30.	obiect
F1	5.	two rule to	G1	1.	to rule two
	7.	antedame.		3•	anthe ame.
F2v	34•	hart	.G2	31.	heart,
F 3	6.	Lords,	G3	3.	Lord.
	20.	her		17.	here
	21.	for sooth		19.	forsooth
F3v	1.	уе		36.	you
F4	14.	of	G1⁺	13.	off
	23.	of		23.	off
F4v	2.	appetite.	G† ∧	2.	appetire.

	12-13.	put- / ning it,		12-13.	put- / ting in,
	27.	Wh, y		27.	Why?
G2	16.	moone shine	H2	16.	moone-shine
	16.	ith		16.	it'h
G2v	13.	Tha'st	H2v	13.	Tha's
	28.	will		28.	well
	31.	me ·		31 •	щу
G3	24.	cast of	Н3	24.	cast-of
G3v	24.	ont	H3 v	25.	ant
G1 [†]	4.	their	H4	4.	there,
	16.	Gods		16.	Cods
	28.	nutshells.		28.	nut-shells!
G∜∧	10.	pierst	$H_{4}v$	10.	pierc't,
H1	10.	defect	I1	10.	defects
	17.	lamer		17.	lame,
H1 v	16.	VVith	I1v	16.	Whith
	24.	truth.		24.	ttuth.
H2v	17-18.	th'ex-/ange	I2v	17-18.	th'ex-/change.
Н3	4.	od	13	4•	good
	10.	more		10.	most
	26.	God s		26.	Cods
H4v	11.	younger	Ιψ	11.	youngest
	27.	уе		27.	you
I1	7.	nullus	K1	7.	<u>nullis</u>
I1v	25.	udgment	K1 v	25.	judgment
	32.	Antevenit sortem		32.	Moribus Antevenit
		moribus virtutibus			sortem virtibus
12	6.	marrre	K2	6.	marry
	7.	sine		7.	fine

I2v	28.	Gods	K2v	28.	Cods
13	37.	troth	К3	37•	truth ·
13v	33•	villayne?	K3v	33•	villaynes?
Σ/	15.	yeere	K/ ₊	15.	yeeres
	29.	nad		29.	and.
	35•	Alters		35.	Alter
K1	2.	blisse,	L1	2.	blesse,
	32.	Cutberd.		32.	Cuthberd.
K2	1.	VVhy	L2	1.	Goos. Why
	30.	lights,		30.	light.
	32.	delights.		32.	delight.

Collation shows that Q2 from the beginning to G4 is not a page-for-page reprint of Q1, but from G4v to the end of the book it is a faithful line-for-line and page-for-page reprint. Spacing of types is not so abnormal as Greg thought it to be. 50

Reconstruction of a Q1 copy from which Q2 was reprinted would be of special interest. The following table is an attempt. Circles in the table signify identification:

Q2 readings				Q1 readings		
graphs of the second					corrected	uncorrected
D1	4.	sets	Clv	4.	•	set
	4.	Nephews		4.	0	Nephew?
	6.	greatnesses		10.	greatnesse	0
	16.	bindes		20.	buildes	0
	31.	rightest,		35•	richest,	•
D1v	2.	Here	C 2	6.	0	VVhe re
	2.	for		6.	from	0
	15.	deare		18.	sweet	0

D1v	28.	till you are		30.	then till you	•
		then		,	are	
D3	29.	adew	C3v ,	24-5.	dew	0
D3v	8-9.	[omit]	CL.	3-4.	He daunceth /	o
					speaking	
	12.	be		7.	do	, o
	13.	tro yee,		8.	tro?	0
	18.	block-head		13.	blockheded	0
E 2	34.	Kingcob,	D2v	25.	•	Bingcob,
E44	17.	start	$\mathbf{D}_{\mathbf{V}}$	36.	0	Arte
F3	32 .	to this	E3v	8.	0	this
	32-3.	Hee reads,	F1 3	35-6.	0	[omit]
,	,	and /				
		comments.				
H1	11.	Captaine,	G1	11.	•	Captaines
H2v	20.	paint	G2v	20.	•	haint
I1	9.	Her	H1	9.	•	Не
	17.	lame,		17.	lamer	0
I2v	5.	for all the	H2v	5.	(for al the	o
,		VVorld			world)	
13	4.	good	Н3	4.	od	0
	10.	most		10.	more	0
$\mathbf{I}^{+}\mathbf{A}$	11.	youngest	H/A	11.	younger	younger

A natural inference from this is that the uncorrected state of C and H, and the corrected state of D, E, F, and G of Q1 are the copy for Q2, and that the printer of Q2 is inclined to correct several obvious errors he found in the uncorrected Q1.

The copy for I and K of Q2 is not clear, but the choice in no way affects the text. Unless the printer of Q2 had based it on the

corrected reading of D2v 25 of Q1 and the corrected state of sheet G of Q1, the copy he used would have been Bod, DLC, Glas, or some other copy containing the same states as these.

May-Day

Press-variants in Q (1611)

Copies collated: BL1 (644.d.47), BL2 (C.12.g.5(4) [I and K tail cropped]), BL3 (Ashley 379), Bod1 (Mal.241 [head slightly cropped]), Bod2 (Douce 249), CSmH, CtW, CtY, DFo ([I and K tail seriously cropped]), Dyce (2039.18.L.14 [head slightly cropped]), Glas, ICU, IU ([tail slightly cropped]), MH ([I and K tail and head slightly cropped]), MWiW-C ([head, tail, side-note seriously cropped]), NLS ([I and K tail seriously cropped]), NN, Pforz ([head cropped]), TxCU, TxU ([tail slightly cropped]), Worc1 ([I tail slightly cropped]), Worc2 (Plays 2.5. [wants A1-2, supplied in 17th century MS.; K3 tail seriously cropped and K4 head slightly cropped]).

[The Library of Congress copy (DLC; PR 1241.L6 vol. 143) could not be collated because of its physical condition "too fragile to be handled for microfilming" (the curator's letter).]

SHEET A (outer forme)

Corrected: BL1-3, Bod1-2, CSmH, CtW, CtY, DFo, Dyce, Glas, ICU, MH, MWiW-C, NIS, NN, Pforz, TxCU, TxU, Worc1.

Uncorrected: IU.

A2v 33. Paris

Taris

Sheet A (inner forme)

Corrected: BL1-3, Bod1-2, CSmH, CtW, CtY, DFo, Dyce, Glas, ICU, MH, MWiW-C, NLS, NN, Pforz, TxCU, TxU, Worc1.

Uncorrected: IU.

A2 18. bosome: What bosome; what

19. you doe? you not do

20. where soever where soever

SHEET C (outer forme)

Corrected: BL1, BL3, Bod1-2, CSmH, CtW, CtY, DFo, Dyce, ICU, IU, MH, MWiW-C, NLS, NN, Pforz, TxCU, TxU, Worc1-2.

Uncorrected: BL2, Glas.

C3 9. disgracings? disgracing?

11. of of 51

SHEET D (outer forme)

Corrected: BL1-3, Bod1-2, CSmH, CtW, CtY, DFo, Dyce, Glas, IU, MH, MWiW-C, NN, Pforz, TxCU, TxU, Worc1-2.

Uncorrected: ICU, NLS.

D2v 11. loue-squire. loue-squire,

D3 3. ouer- oner-

11. slander; slander,

15. tickil'st ticki'st

16. auoid auod

18. Citie. Citie

SHEET D (inner forme)

Corrected: BL1-3, Bod1-2, CtW, CtY, DFo, Dyce, Glas, IU, MH, MWiW-C, NN, Pforz, TxU, Worc2.

Uncorrected: CSmH, ICU, NLS, TxCU, Woro1.

Div 2. Angelo.) Angelo.

33. waie waies

1. fludgs. D4 fluds.

> 12. Eringos, Eringes,

SHEET E (outer forme)

Corrected: BL1-3, Bod1-2, CSmH, CtW, CtY, DFo, Dyce, ICU, IU, MH, MWiW-C, NLS, NN, Pforz, TxCU, TxU, Worc1-2.

Uncorrected: Glas.

E1 CW. my my,

E3 22. Lodouico. Lodouico

E₄v 15. you? you

SHEET E (inner forme)

Corrected: Bod2, CSmH, CtY, Dyce, ICU, IU, MH, MWiW-C, NIS, NN, TxCU, TxU, Worc2.

Uncorrected: BL1-3, Bod1, CtW, DFo, Glas, Pforz, Worc1.

not. My E1v 33. not, my

1. himhim E3v

7. beautifull

3. Snaile, snaile,

hetriumphes 4. he triumphes

5. as curiously ascuriously

6. sweepers) sweepers,

beautifull)

lipst. 7. lips.

worl. 13. world.

one to by one it 15. one by one to it

Loreuzo 22. Lorenzo

EL 5. imagine Imagine

> nerther 11. neither

case 34. case:

35. case case:

SHEET I (outer forme)

Corrected: BL1-3, Bod1-2, CSmH, CtY, DFo, Dyce, Glas, ICU, IU, MWiW-C, NN, Pforz, TxCU, TxU, Worc1-2.

Uncorrected: CtW, MH, NLS.

I1 9. nicknames nickname

9. ben an bene na

15. Temperance: Temperance.

34. were best for wheat for

12v 6. of the of the the

9. <u>Cla-</u> <u>Cha-</u>

SHEET K (outer forme)

Corrected: BL1-3, Bod1-2, CtY, DFo, Dyce, Glas, ICU, IU, MH, MWiW-C, NN, Pforz, TxU, Worc1-2.

Uncorrected: CSmH, CtW, NLS, TxCU.

K3 16. heire heir

K4v 4. complexion, complexion

These corrections are self-evident, and require no explanation.

The corrector does not seem to have consulted his copy. His

corrections such as, for example, 'fludgs.' for 'fluds.' do not

improve the sense.

Three copies can serve as copy-text. They are Bod2, CtY, and NN.

The Widow's Tears

Press-variants in Q (1612)

Copies collated: BL1 (C.12.g.5/5), BL2 (644.d.48), BL3 (Ashley

2796), Bod1 (Douce C245 [head and tail slightly cropped]), Bod2

(Malone 162/4), Bod3 (Malone 216/9 [wants L]), Bod4 (Malone 240/7

[K head slightly cropped]), CLUC ([head, sometimes even text, seriously cropped; L2v faded; a 14-page manuscript notes at the end]),

CSmH1 (98543SL [head slightly cropped]), CSmH2 (98551SL), CtY, DFo ([head slightly cropped]), DLC, Decar (copy 1 [tail slightly cropped]),

Dyce2 (copy 2 with TP carrying a scribble 'No17' at the upper right corner [head seriously cropped]), Eton ([wants L]), Glas ([tail slightly cropped]), ICN ([wants TP, supplied in facsimile]), IU ([head slightly cropped]), MB, MH, MWiW-C ([head and K3v tail cropped]),

NbU ([wants A2; head slightly and tail seriously cropped]), NIS ([L4 tail slightly cropped]), NNP, Pforz ([K3v and L1 tail slightly cropped]), Rylands ([K4 edge torn off]), TxU, Worc ([wants A and H-L, and D4 and C4; G3 blank edge torn off]).

SHEET C (outer forme)

Corrected: BL1-3, Bod2-4, CLUC, CSmH1, CtY, DLC, Dyce1, Glas, ICN, IU, MB, MH, MWiW-C, NbU, NLS, NNP, Pforz, TxU, Worc.

Uncorrected: Bod1, CSmH2, DFo, Dyce2, Eton, Rylands.

C1 13. Giant, By but,

21. Madam? Madam,

C2v 3. erection, direction,

3. lowe loued

21. like tooke

26. engender? engender.

33. Well What

03 27. yong mysticall

33. fortunate: fortunate,

SHEET C (inner forme)

State I:

Corrected: BL1-3, Bod1-4, CLUC, CSmH1, CtY, DFo, DLC, Dyce1-2, Eton, Glas, ICN, IU, MB, MH, MWiW-C, NbU, NIS, NNP, Pforz, Rylands, TxU, Worc.

Uncorrected: CSmH2.

17-18. spee- / ding place place / speeding Ct.

State II:

Corrected: BL1-3, Bod1-4, CLUC, CSmH1, CtY, DLC, Dyce1-2, Glas, ICN, IU, MB, MH, MWiW-C, NbU, NLS, NNP, Pforz, Rylands, TxU, Worc.

Uncorrected: CSmH2, DFo, Eton.

34. this 53. C2

t^his

C₃v 34. it but was but vpon

22. CL₊ 30 so;

SHEET D (outer forme)

Corrected: BL1-3, Bod2-4, CLUC, CSmH1-2, CtY, DFo, DLC, Dyce1-2, Eton, Glas, ICN, IU, MB, MH, MWiW-C, NbU, NLS, NNP, Pfors, TxU. Uncorrected: Bod1, Rylands, Worc.

D1 9. seeme good;

few good;

28. to you, & that

too, and that \

28. shal

shall

29. firmely

firme

1. Sthenio, D2v

Sthenia,

11. Who? Who

D3 18. Sthenio. Sthenia,

27. that,

that

SHEET E (outer forme)

Corrected: BL1-3, Bod1-2, Bod4, CLUC, CSmH1, DFo, Dyce1-2, Eton,

Glas, MB, MH, MWiW-C, NbU, Rylands, Worc.

Uncorrected: Bod3, CSmH2, CtY, DLC, ICN, IU, NLS, NNP, Pforz, TxU.

E1 20. braine, braines,

28. you know how how know you

E2v 6. course; course,

8. impression; impression,

10. marriages; marriages,

11. vsurie, vsurie

27. husbands: husbands,

37. & that my La: that my Ladie

E3 4. fine five

8. forbearance, forbearances,

18. like a Pigmey, like Pigmey,

18. he hee

E₄v 17. vertues; vertues,

20. mine; mine,

34. outlaw, Atlas,

37. ye Sparta-Veluets. yee Sparta Veluet.

SHEET E (inner forme)

Corrected: BL1-3, Bod1-4, CLUC, CSmH1-2, CtY, DFo, DLC, Dyce1-2, Eton, Glas, MB, MH, MWiW-C, NbU, Rylands, TxU, Worc.

Uncorrected: ICN, IU, NLS, NNP, Pforz.

E3v 12. on in

SHEET G (inner forme)

Corrected: BL1-3, Bod1-4, CLUC, CSmH1, CtY, DFo, DLC, Dyce1-2, Eton, Glas, ICN, IU, MB, MH, MWiW-C, NbU, NLS, NNP, Pforz, Rylands, TxU, Worc.

Uncorrected: CSmH2.

G2 4. thy they

G3v 15. and (for (and for

16. there There

SHEET L (outer forme)

Corrected: BL1-3, Bod1-4, CLUC, CSmH1-2, CtY, DFo, DLC, Dyce1-2, Eton, Glas, ICN, IU, MB, MH, MWiW-C, NbU, NLS, Pforz, Rylands, TxU, Worc.

Uncorrected: NNP.

L1 21. requireth

requirieth

Most of the significant variants occur in sheets C and D. The variants at C1 13, C2v 3, D1 9, and E4v 34 reflect how they looked in the printer's copy. The alterations at C4 17-18, D1 29, E2v 37, and G2 4 were probably made without reference to the copy. On the other hand, the corrections at C2v 21, C2v 33, C3 27, C3v 34, and D1 28 are possible only when the corrector consults his copy. Correction at C2v 21, C2v 33, and C3 27 even suggests that the corrector may be the author himself.

Six copies are good enough to serve as copy-text. They are BL1-3, Bod2, MB, and MH.

The Memorable Masque

1. Press-variants in Q1 (1613)

Copies collated: BL1 (C.12.g.6/2 [E1 lower corner text seriously affected by bad printing; F1 upper inner corner torn off with the loss of the first two words]), BL2 (Ashley 380), BL3

(C.34.c.56), BL4 (11214), Bod1 (4° T.37/5 Art), Bod2 (Malone 172/4 [TP torn off with the loss of the last three lines]), Bod3 (Malone 241/2), Bod4 (Corpus Christi College, \$.C.1.8(5)), Cam (LE.20.59 [A3 head slightly cropped]), CSmH, DFo, Dyce1 (2045./26.Box 5.5.), Dyce2 (2045./18.K.13. [E4-F1v "reprinted from the copy in the Garrick Collection" (Dyce's manuscript note)], Eton ([side-notes cropped]), IU ([E4-F1 supplied in facsimile]), MH, NNP, Pforz ([head slightly cropped]).

SHEET (outer forme)

State I:

Corrected: BL2-4, Bod1-4, CSmH, DFo, Dyce1-2, IU, MH, NNP, Pforz.

<u>Uncorrected:</u> BL1, Cam, Eton.

(2v 4. part,

part

4. yours;

yours,

20. affectionate

affectioned,

21. Observant.

[omit]

State II:

Corrected: Bod2.

Uncorrected: BL2-4, Bod1, Bod3-4, CSmH, DFo, Dyce1-2, IU, MH, NNP, Pforz.

€2v 20. affectionate,

affectionate

SHEET (inner forme)

Corrected: BL1-4, Bod2-4, Cam, CSmH, DFo, Dyce1-2, Eton, IU, MH, Pforz.

Uncorrected: Bod1, NNP.

11. honour

honor

11. grace-

gracefull-

SHEET a (outer forme)

Corrected: BL2-4, Bod1-4, Cam, CSmH, DFo, Dyce1-2, Eton, MH, NNP, Pforz.

Uncorrected: BL1, IU.

A1 24. wings; wings,

24. fai gn'd faign'd

a2v 2. to set; to be set;

4. descended; descended,

a3 12. expressively-arise expressively-arise;

13. <u>for</u> <u>for</u>;

15. vaine. paine.

SHEET a (inner forme)⁵⁴

State I:

Corrected: BL1-4, Bod1-2, Bod4, Cam, CSmH, DFo, Dyce1-2, Eton, IU, MH, NNP, Pforz.

Uncorrected: Bod3.

alv 5. world; world.

a2 13. an in

a3v 1. oportunitas oportunitas.

4. slight sleight

4. Freedom; freedom;

11. write writ

a4 13. witted; witted,

16. Nuptialls; Nuptialls.

16-26. all issning ... [omit]

deuotions.

State II:

Corrected: BL2.

Uncorrected: BL1, BL3-4, Bod1-3, Cam, CSmH, DFo, Dyce1-2, Eton, IU, MH, NNP, Pforz.

CW. THE 24

[omit]

SHEET B (outer forme)

Corrected: BL1-4, Bod2-4, Cam, CSmH, DFo, Dyce1-2, Eton, IU, MH, NNP, Pforz.

<u>Uncorrected:</u> Bod1.

4. Riches) a God **B**1

Riches.)

B2v 9. He

hee

SHEET D (outer forme)

Corrected: BL1, BL3, Bod1, Bod3-4, Cam, CSmH, DFo, Dyce1-2, Eton, NNP, Pforz.

Uncorrected: BL2, BL4, Bod2, IU, MH.

2. al nightes **D**3

the nightes

22. Embrace

Embr ace

D4v 22. Region;

Region,

SHEET E (outer forme)

Corrected: BL1-4, Bod2-4, CSmH, DFo, Dyce1-2, Eton, IU, MH, NNP, Pforz.

Uncorrected: Bod1, Cam.

RT. [respaced] E2v

the middle

2. these; And Theirs,

these, and theirs,

E4v 24. attires

attire

26. dances;

dances,

The corrector is extremely careful. Changes in punctuation make the text very intellible. Judging from such variants as those at \$2v 20 and 21, a2v 2, a3 15, a2 13, B1 4, and D3 2, the corrector appears to have consulted the printer's copy. The corrected state of at 16-26 reads:

all issning (to con-/ clude the necessary application) from an honorable / Temple, &c. / Non est certa fides, quam non Iniuria versat. / - Fallit portus & ipse fidem. / Errata. / In Capri. first speech, for many, read maine, in C. 1. for Pot. re. post. / in c. 3. for answer, re. austerity, for purposes, re. purses, in c. 3. for / seemingly, re. securely, in d. 2. for law, and vertue, re. loue and / beauty, in the first stance of the second song, for this re. his, for / sweet deuotions, re. fit deuotions.

This must have been proposed by the author. No other person could have been so authoritative as to change, for instance, 'answer' to 'austerity'. He took the chance of adding his 'Errata' probably after the printing of the text (B-F) and of the preliminaries (C, A, and a).

Eight copies are good enough to serve as copy-text. They are BL2-4, Bod4, CSmH, DFo, Dyce1, and MH.

2. Press-variants in Q2 (1613?)

Copies collated: BL (C.34.b.41. [wants F; G2v side-notes slightly cropped]), 55 CSmH (98547/SL), CtY, DFo ([head slightly cropped]), Guild ([head slightly cropped]), MH, NN ([head, tail, and side-notes seriously cropped]).

SHEET B (outer forme)

Corrected: DFo, Guild, MH, NN.

Uncorrected: BL, CSmH, CtY.

B1 3. Sunne

Sunne.

SHEET B (inner forme)

Corrected: CSmH, CtY, DFo, Guild, MH, NN.

Uncorrected: BL.

B1v 15-16. si-/ nuously

sin- / nuousely

SHEET O (outer forme)

Corrected: CSmH, CtY, Guild, MH, NN.

Uncorrected: BL, DFo.

C3 12. deform'd deformd,

C4v 2. st onie stonie

3. mafques; masks;

11. opens, opens.

SHEET F (outer forme)⁵⁶

Corrected: CtY, DFo, Guild, MH, NN.

Uncorrected: CSmH.

F1 6. Goddesse,

Goddeses.

SHEET F (inner forme)

Corrected: CtY, DFo, MH.

Uncorrected: CSmH, Guild, NN.

F4 18. allwaies all waies

19. (store (store,

The corrector paid only occasional attention to a small number of readings. His corrections are no more than meaningless alterations, except for the correction at F1 6.

MH alone is perfect in every respect and presents the text in the corrected state throughout.

3. Variants between Q1 and Q2

The number of variants noticed in the collation of Q1 and Q2 is more than 350.

A1	1.	MASKE	ΑV ₊	1.	Masqve
A1v	1.	Maske	A ₊ v	1.	Masque
	8.	were	,	8.	was
A/ ₊	3.	earthy	В3	4.	earthly
	13.	enbrodered		14.	embroidered
a1v	23.	could	C 1	2.	cold
a2 v	5.	Cloudes;	C1v	9.	cloud's;
	16.	aud		20.	&
	19.	obse mance s		23.	observances
a 3	4.	Maske;	C2	4.	Ma Joue;
원	2.	Maske.	C 3	1.	Masque.
	16.	issning		16.	issuing
	21-6.	["Errata": 6 lines]	21.	[omit]
B1v	4.	masks;	G [†] Λ	3.	masques;
B2	4.	peeee	D1	4•	peece
B3	7•	Ile ' '	D2	7.	Isle
B4v	13.	pot	D3 v	13.	post
C1 v	5.	(in in	$D_{t}v$	5.	(in
C2v	6.	Antemaskes;	E1v	6.	Anti-maskes;
C1+	3.	the,	E 3	3.	thee,
D2	6.	Goddefs,	F1	6.	Goddefes,
	13.	Ile,		13.	Isle,
E1	2.	Antemaske,	F 4	2.	Anti-maske,
	13.	lifes		13.	liues
E 3		[ornament]	G2		[omit]
E4		[ornament]	G2v		[omit]
F1	27.	Brests	G3v	18.	Brest

Q2 omits the 'Errata' of Q1, and corrects only one reading at D4 13, leaving all others uncorrected. Q2 follows the text of Q1 faithfully.

Bussy D'Ambois

1. Press-variants in Q1-2

Copies collated: Q1 (1607; STC 1966)-BL1 (C.34.c.12), BL2 (Ashley 375), Bod (Malone 787 [G wrongly folded, the order of leaves being G2-G1-G4-G3]), CSmH (98515SL/Case), DFo, MH (14424.13.4*), NN ([C3, E3, and G2v side-notes slightly cropped]), NNP.

Q2 (1608; STC 1967) - BL (644.d.41 [C3 and G2v side-notes seriously cropped; I3 head slightly cropped]), CLUC ([C1 head slightly cropped]), CSmH (87482/SL; mounted with an additional TP 'COMEDIES, / Tragi-Comedies; / & / TRAGEDIES: / [rule] / WRITTEN / By GEORGE CHAPMAN. / [rule] / [ornament] / IONDON, / Printed Ann; Dom: 1652.'; head cropped throughout; C3, E3, G2v, and H2v side-notes seriously cropped; F3v and G4v outer edge of the text slightly cropped]), CtY ([tail cropped throughout; C3, E3, G2v, and H2v side-notes seriously cropped]), DFo ([head cropped almost throughout; C3, E3, G2v, and H2v side-note slightly cropped; H1 and I1 head cropped]), Dyce ([C3 side-note slightly cropped; H1 and I1 head cropped]), London ([head cropped throughout; C3, E3, G2v, and H2v side-note seriously cropped]), MH ([C3 side-note seriously cropped; H2 side-note slightly cropped]), Wore (Plays 4.31 [G2v and H2v side-notes slightly cropped]).

SHEET A (inner forme)

Corrected: Q1 - BL1-2, DFo, MH, NN, NNP. Q2 - CtY, DFo, London, MH.

Uncorrected: Q1 - Bod, CSmH. Q2 - BL, CLUC, CSmH, Dyce, Worc.

A3v 6. ere you

ereyou

SHEET B (outer forme)⁵⁷

State I:

Corrected: Q1 - BL1-2, Bod, CSmH, DFo, NN, NNP. Q2 - BL, CLUC, CSmH, CtY, DFo, Dyce, London, MH, Worc.

Uncorrected: Q1 - MH.

B2v 3. sight:

sight

State II:

Corrected: Q1 - BL1, CSmH, DFo, MH, NN, NNP. Q2 - CSmH, London, MH, Worc.

Uncorrected: Q1 - BL2, Bod. Q2 - BL, CLUC, CtY, DFo, Dyce.

B4v 7. kill her:

kill her:

SHEET C (inner forme)

Corrected: Q1 - BL1-2, Bod, DFo, MH, NN, NNP. Q2 - BL, CLUC, CSmH, Worc.

Uncorrected: Q1 - CSmH. Q2 - CtY, DFo, Dyce, London, MH.

C4 36. Mons.

Mons.

SHEET E (outer forme)

Corrected: Q1 - BL1-2, CSmH, DFo, MH, NN, NNP. Q2 - BL, CLUC, Cty, Dyce, London, MH.

Uncorrected: Q1 - Bod. Q2 - DFo, Worc.

E3 4. <u>D*Amb</u>.

D A'mb.

SHEET F (outer forme)

Corrected: Q1 - Bod, DFo, NN. Q2 - BL, CLUC, Dyce, MH, Worc.

Uncorrected: Q1 - BL1-2, CSmH, MH, NNP. Q2 - CSmH, CtY, DFo, London.

F1 1. will

wil 58

SHEET G (inner forme)⁵⁹

Corrected: Q1 - BL1-2, Bod, CSmH, DFo, MH, NNP. Q2 - BL, CLUC, CSmH, CtY, Dyce, London, MH, Worc.

Uncorrected: Q1 - NN. Q2 - DFo.

G2 25. Comolet.

Comolet in a

SHEET I (inner forme)

Corrected: Q1 - Bod, CSmH, DFo, NN. Q2 - BL, CLUC, CSmH, Dyce, Worc.

Uncorrected: Q1 - BL1-2, MH, NNP. Q2 - CtY, DFo, London, MH.

L₄ 11. conscience?

conscience?

21. Being

(Being

Apart from the date of publication, Q1 and Q2 are entirely identical, and come bibliographically from the same impression. The alteration of date from 1607 to 1608 was introduced, as Greg writes, 60 in the course of printing.

The reading in the uncorrected state at G2 25 is obviously the relic in the printer's copy of a stage direction insufficiently erased. It perhaps refers to Comolet's habit.

DFo of Q1 is perfect in every respect and can be used as copytext for the text of Q1-2.

2. Press-variants in Q3-6.

Copies collated: Q3 (1641; Wing C1941) - BL1 (644.d.42), BL2 (C.12.g.5(1)), Bod1 (Mal.Q.1.), Bod2 (Mal.163(7) [C1 tail seriously cropped]), CSmH (D/C1941/114344), CtY (Ih/C366/607d [C1 tail seriously cropped]), DFo, Dyce ([head seriously cropped]), Eton (Chapman II(c) [tail seriously cropped]), ICN (Case Y135/C3656),

ICU ([C1 tail seriously cropped]), IU, MB, MH (14424.13.7. [wants K4]), NjP, NIS, Trinity ([wants K4]), TxU1 (Wh/C366/607bc [sig. 'C', itself being a later addition, has no catch-word]), TxU2 ([not bound; begins with TP]), TxU3 (Ah/C366/B652 [right-hand half of TP torn off, and supplied in MS.; C1 tail seriously cropped]), Worc (Plays 3.6.(a)).

 Q_{4} (1641; Wing C1942) - CSmH (D/C1942/114347 [mounted; head and tail cropped]).

Q5 (1646; Wing C1943) - BL (644.d.43), CSmH ([wants K4; head cropped; C1 tail cropped]), DFo ([head cropped]), MH ([144.24.13.8* [C1 head cropped]).

Q6 (1657; Wing C1944) - BL (644.d.44.), Forster ([wants A4; explanatory notes on otherwise blank leaves and margins]).

SHEET B (outer forme) 61

- Corrected: Q3 Bod2, CSmH, CtY, DFo, Eton, ICN, IU, MB, MH, TxU2, Worc. Q4 CSmH. Q5 DFo, MH. Q6 Forster.
- Uncorrected: Q3 BL1-2, Bod1, Dyce, ICU, NjP, NLS, Trinity, TxU1, TxU3. Q5 BL, CSmH. Q6 BL.

B₄v CW. L'An.

L'An

SHEET B (inner forme)

- Corrected: Q3 Bod2, CSmH, CtY, DFo, Eton, ICN, IU, MB, MH, TxU2, Worc. Q4 CSmH. Q5 DFo, MH. Q6 Forster.
- Uncorrected: Q3 BL1-2, Bod1, Dyce, ICU, NjP, NLS, Trinity, TxU1, TxU3. Q5 BL, CSmH. Q6 BL.

B2 38. the

their

SHEET C (outer forme)

Corrected: Q3 - BL1-2, Bod1-2; CSmH, CtY, DFo, Dyce, ICN, ICU, IU, MB, MH, NjP, NLS, Trinity, TxU1-3, Worc. Q4 - CSmH. Q5 - BL,

CSmH, DFo, MH. Q6 - BL, Forster.

Uncorrected: Q3 - Eton.

C2v 29. fiercely, fiercely,

C3 32. th'tw'other tw'other

38. Nun. Nun,

C4v 1. Exit: <u>Exit</u>. [?]

5. Montsurries <u>Montsurries</u>

28. ith' it'h

SHEET D (outer forme)

State I:

Corrected: Q3 - BL1-2, Bod1-2, CSmH, CtY, Dyce, Eton, ICN, ICU, IU, MB, MH, NjP, NLS, Trinity, TxU1-3, Worc. Q4 - CSmH. Q5 - BL, CSmH, DFo, MH. Q6 - BL, Forster.

Uncorrected: Q3 - DFo.

D1 7. Put-ofs Puttofs

22. poyson poyson,

37. you are your are

D2v 2. me; me,

14. know know her

D₄v 29. your friend. the friend.

State II:

Corrected: Q3 - BL1-2, Bod2, CtY, Dyce, Eton, ICU, IU, MB, NjP, NLS, Trinity, TxU3, Worc. Q4 - CSmH. Q5 - CSmH, DFo, MH. Q6 - BL.

Uncorrected: Q3 - Bod1, CSmH, DFo, ICN, MH, TxU1-2. Q5 - BL. Q6 - Forster.

D2v 12. her worths worths

SHEET D (inner forme)

Corrected: Q3 - BL1-2, Bod1-2, CtY, Dyce, Eton, ICU, IU, MB, MH,

NjP, NIS, Trinity, TxU1-3, Worc. Q4 - CSmH. Q5 - CSmH, DFo, MH. Q6 - BL, Forster.

triumph.

Uncorrected: Q3 - CSmH, DFo, ICN. Q5 - BL.

D1v 24. triumph,

D4 5. importun'd importud'd

31. us, us<u>:</u>

SHEET E (outer forme)

Corrected: Q3 - BL2, Bod1-2, CSmH, CtY, Dyce, Eton, ICU, IU, MB, MH, NjP, NLS, Trinity, TxU1-3. Q6 - BL, Forster.

Uncorrected: Q3 - BL1, DFo, ICN. Q4 - CSmH. Q5 - BL, CSmH, DFo, MH.

E₄v 1. I shall shall

11. Lord, Lord?

16. sure of sure of

17. speak: speak!:

36. shot shot?

36. flew, flewe

38. and her heart! and her heart:

SHEET E (inner forme)

Corrected: Q3 - BL2, Bod1-2, CSmH, CtY, DFo, Dyce, Eton, ICN, ICU, IU, MB, MH, NjP, NLS, Trinity, TxU1-3, Worc. Q4 - CSmH. Q5 - BL, CSmH, DFo, MH. Q6 - BL, Forster.

Uncorrected: Q3 - BL1.

E3v 13. deprave, deprave:

26. your loves; yours loves;

33. (Lady.)

34., honour'd (honour'd

36. Madam. Madam,

E4 8. ordnance ordinance

16. wise wise;

16. advantage, advantage

17. worst woorst -

SHEET F (outer forme)

Corrected: Q3 - BL1-2, Bod1-2, CSmH, CtY, DFo, Eton, ICN, IU, MB, MH, NLS, Trinity, TxU1-3, Worc. Q4 - CSmH. Q5 - BL, CSmH, DFo, MH. Q6 - Forster.

Uncorrected: Q3 - Dyce, ICU, NjP. Q6 - BL.

F1 1. besides besides:

14. busie a busie

F2v 6. bold bo⁶²

F3 2. I will then then I will

5. her highest, the highest,

F4v 6. you are y'are

27. and anp

SHEET F (inner forme)

Corrected: Q3 - BL1-2, Bod1, CSmH, Eton, ICN, ICU, MB, MH, NIS,

Trinity, TxU1-3. Q4 - CSmH. Q5 - CSmH, DFo, MH. Q6 - Forster.

<u>Uncorrected:</u> Q3 - Bod2, CtY, DFo, Dyce, IU, NjP, Worc. Q5 - BL. Q6 - BL.

F1v 31. answering; answering:

F2 1. Mouns. Mount.

31. Masse.

F3v 24. heart heart,

F4 16. dunghill, dnnghill,

SHEET G (inner forme)

Corrected: Q3 - BL1-2, Bod1-2, CSmH, CtY, DFo, Dyce, Eton, ICN, ICU,

IU, MB, NjP, NIS, Trinity, TxU1-3, Worc. Q4 - CSmH. Q5 - BL, CSmH, DFo, MH. Q6 - BL, Forster.

Uncorrected: Q3 - MH.

G1 v	5.	therefore	thereforn
------	----	-----------	-----------

6. these base there base

G2 32. thorow throrow

G3v 35. resolv'd resolv d [?]

G4 5. them) them,

6. your the

38. nosethrils, nosethrils [?]

SHEET H (outer forme)

Corrected: Q3 - BL2, Bod1-2, CtY, DFo, Dyce, Eton, ICU, IU, MB, NjP, NLS, Trinity, TxU1, Worc. Q4 - CSmH. Q5 - BL, CSmH, DFo, MH. Q6 - BL, Forster.

Uncorrected: Q3 - BL1, CSmH, ICN, MH, TxU2-3,

H1 28. call'dst calledst

28. light, light?

H2v 2. there? th re?

9. Frier. Com.

H3 30. seek, seek!

SHEET H (inner forme)

Corrected: Q3 - BL1-2, Bod1-2, CtY, DFo, Dyce, Eton, ICN, ICU, IU, MB, MH, NjP, NIS, Trinity, TxU1-3, Worc. Q4 - CSmH. Q5 - BL, CSmH, DFo, MH. Q6 - BL, Forster.

Uncorrected: Q3 - CSmH.

H4 35. search search.

SHEET I (outer forme)

Corrected: Q3 - BL1, Bod1-2, CSmH, CtY, DFo, Dyce, ICN, ICU, IU, MB, MH, NjP, NLS, Trinity, TxU1-3, Worc. Q4 - CSmH. Q5 - BL, CSmH, DFo, MH. Q6 - BL, Forster.

Uncorrected: Q3 - BL2, Eton.

I 1	27.	yet,	yet
	34.	rock	rock,
I2v	16.	others .	other
	20.	drop)63	drop,
	33•	none	noe
	35.	Exeunt.	Exit.
13	5.	fore-warn'd.	fore-warn'd:
	6.	come:	come,
	13.	weed,	weed, I
	36.	pow'rs.	pow'rs;
I/ta	, 6.	Vmbra	Vmbra,

The sensible change from 'Com.' to 'Frier.' at H2v 9 together with the corrections at B2 38, D2v 12, D2v 14, D4v 29, F2 1, F3 5, C4 6, H2v 9, and I2v 35 reflects not so much the corrector's consultation of his copy as his free reaction to the proofs. The corrector's principal concern is to correct punctuation marks.

Apart from the title-page, Q3-6 are entirely identical, and come bibliographically from the same impression. In Q4-6, as Greg writes, 64 a cancel (verso blank) replaces Q3 title-page.

A number of corrected readings in Q3-6, especially in B(i), D(o), E(o)(i), F(o)(i), H(o), and I(o), show traces of their close dependence upon Q1-2.

No copy presents the text entirely in the corrected state. As

copy-text for an edition based on Q3-6, MB that contains only one word in the uncorrected state in D outer seems better than TxU2 that contains more in H outer.

3. Variants between Q1-2 and Q3-6

The number of variants noticed in the collation of Q1-2 and Q3-6 is more than 1700, and the total number of lines affected reaches nearly 1400. This means that variants affected Q1 text every alternate line.

As early as 1905 Boas collated the texts of Q1 and Q3, recording most of the significant variants (Boas, Bussy D'Ambois). Parrott did the same in his article of 1907 (Parrott, "Bussy D'Ambois") and in his edition of 1910 (Parrott, i). Nicholas Brooke also did a similar work in his edition of 1964 (Brooke, Bussy D'Ambois). But none of them seems to have been allowed to present as full a list of variants as the following.

		Q1 (DFo]				Q3 [CSmH]
			4.0		10-	_
		[none]	A2	(889)	AZV.	["Prologue": 27 lines]
A 2	5.	Bussy solus.	A 3		5 •`	Enter Bussy D'Ambois
						poore.
,	10.	incessant			10.	continuall
	13.	forging			13.	forming
	15.	our Tympanouse statist	s		15.	men meerely great
	25.	powers			25.	wealth
A2v	2.	glad	A3v	•	4.	faine
	8.	world;			10.	earth,
	18.	poore			20.	meane
	21.	likely			23.	possible

	22.	fit		24.	good
A3	1.	Think'st	₽ŲĻ	3,	Callest
	24.	doth		26.	doe
	26.	me doe?	,	28.	me?
	28.	as		30 .	where
	33.	hart		35•	heart
	37.	portly	N ⁺ A	1.	humorous
A3v	18.	eies,		20.	Loves,
	21.	rude		23.	old
	25.	rul'd:		27.	wise:
	30.	But hee's no husband		32-6.	Like to disparking
		heere			noble Husbandmen, /
					Hee'll put his Plow
					into me, Plow me
					up: / But his
					unsweating thrift
					is policie, / And
					learning-hating
					policie is
					ignorant / To fit
					his seed-land soyl;
	34.	with	B1	2.	for
W	11.	man		17.	wretch
	23.	serue		29.	doe serve
	24-6.	[none]		30-31 .	Table Chesbord / &
		•			Tapers behind /
					the Arras.
	27.	A		33.	His

28. good fashion. 34. respect.

MtA	2.	a	B1v	8.	some
	6.	his wise excellencie		12.	your great Masters
					goodnesse
	10.	bad		16.	rude
	24.	highnes		30.	Graces
	31.	scholar,		37.	Poet,
	37.	excellence .	B2	5•	bounteous Grace
Mta	38-	And to your Deserts /		6.	And to you of long
	B1 1.	The reuerend vertues	ı		ones.
		of a faithfull			
		Steward;			
B1 '	4.	merrie		9.	pleasant
	5•	beleeue it,		10.	berlady
	7.	my Lord		. 12.	his Grace
	15-16.	[none]		21-5.	D'Amb. How, Ambo
					sir? / Maff. I is
					not your name Ambo? /
					D'Amb. You call'd
					me lately <u>D'Amboys</u> ,
					has your Worship /
					So short a head? /
					Maff. I cry thee
					mercy D'Amboys.
	17.	Serue God,		27.	If you be thriftie and
	28.	sown		38.	set
	28.	their		38.	the
	34.	this	B2v	4.	that
	36.	hand ·		6.	the hand
B1v	5•	Court forme,		12.	Court-fashion,

	6.	Semi-gods		13.	Demi-gods
	9-10.	[none]		· _	Mont. No question
					shee's the rarest
					Queene in Europe.
					Guis. But what's
					that to her
					Immortality?
	11.	boast		20.	vaunt
	13.	Rudene sse		22.	Clowneries
	25.	deformitie		34.	confusion
	25.	sight,		34.	eyes,
B2	2.	first borne	B 3	13.	sole heire
	8.	wee;		19.	we more;
	9.	be the Pictures of		20.	jet in others plumes
		our vanitie:			so haughtely;
	11.	[none]		22.	Holding our worthes
					more compleat for
					their vaunts.
	13.	this		25.	a
	13.	t'attend you;		25.	to court;
	18.	I		30.	₩e
	19.	I		31.	We
	23.	Не		35•	They
	23.	her; shee's not		35•	her.
		shamelesse.			
	27.	my loue;	B3v	1.	sweet heart;
	28.	Beaupres,		2.	Beaupre;
	31 .	[none]		5•	D'Amb. Save you
					Ladyes.

6. my Lord, me 31. me B2v 1. [none] 13-14. Henr. Marke Duchesse of Guise there is one is not bashfull. / Duch. No my Lord, he is much guilty of the bold ' extremity. 8-9. [none] 22-34. Enter Barrisor ... like a gamester. [13 lines] 17. Sir? **B4** 5. Duke? 5-6. princely Mi-/ 17. Madam, stresse, 6. Courtship. Another 18. Courtship. Riddle. 9. young 21 . good 12-17. [6 lines from B2v 23-4. [none] 31-6 of Q1: no substantive variants] 29-30. more Courtship, as you 23. Another Riddle. loue it. / Enter Barrisor, L'Anou, Pyrlot. 23-4. [omit] 31-7. <u>Bar</u>. What ... Sir, so [the first 6 lines used at B4 12-17 of

Q3: no substantive

variants]

		Variants			
B 3	8.	Courtship.		31.	Courting.
	27.	Ardor	$B_{l_{+}v}$	12.	Their heat
	28.	And		13.	but '
	34.	more.		19.	more. Flourish
f		•			short.
B3v	.5•	come new		27.	newly drawne
	12.	beare '		34•	bare
	12.	roaring		34.	braying
	17.	honour.	C1	1.	honour sake.
	18.	[none]		2.	Exeunt Ladies.
	33•	Pyr. 0 strange		16.	Bar. O miraculous
		credulitie!			jealousie!
	35•	Our		18.	The matter of our
	36.	Bar.		19.	L'An.
B4	1.	L An.		21.	Pyr.
	2.	with		22.	in
	7.	outright.		27.	outright else.
	25-6.	Come fol- / low	C1 v	4.	Follow
	28-9.	[none]		8-9.	[rule before 'Actus']
	29.	secundi		9•	secund.
	30.	Beaumond, Nuncius.		10.	Montsurry, and
					Attendants.
	34•	then		14.	than
B4v	8.	When		22.	Where
	23.	What	C 2	1.	Nuncius. What
	25.	his		3.	their
C1	32.	Sparkl'd	C2v	10.	Spakl'd

Clv		25.	and	C 3	3.	aud
C2		8.	quicke an eie		24.	swift a foot
		17.	spirits		33.	spirit
		21.	outright?	,	37•	outright but thee?
		24.	feebled	C3v	2.	freckled
C2v		20.	full		35•	true
		25.	cheekes,		3•	lips,
C 3		1.	violent.	Ct+	16.	daring.
		10.	God		25.	law
		24.	Mort dieu,		38 .	[omit]
C 3	27-		Buss. How Tamy.	C4v	3-4.	[omit]
	Ct+	14.	Yet vnanswered?			
	-		[62 lines]			
	14	- 15。	[none]		4-13.	An now forth
						with a Booke.
		,				[10 lines]
		35.	weighing a dissolute		34.	joyning a lose
CLV		3•	soleme	D1	1.	common
D1		5•	Mont.	D1v	3.	Tamira.
		34.	profit,		32.	honour,
D1v		9.	[none]	D2	7。	In mine owne dark
						love and light
						bent to another.
		21.	the		19.	yee
		35•	that that		33•	that which
		36.	loue is hatefull		34.	lifes meere death
			without loue againe,	,		loving one that
						loathes me,
		37.	[none]		35•	The Vault opens.

D2	2-3.	the gulfe is opening,	D2 3	8-	a Vault is opening
		that will swallow /	D	2 v 4.	that was never /
		Me and my fame for			Knowne to my Lord
		euer;	,		and husband, nor
					to any / But him
					that brings the
					man I love, and
					me; / How shall I
					looke on him?
					how shall I live /
					And not consume
					in blushes,
	4-5.	[none]	D2v	6.	Ascendit Frier and
		J.			D'Ambois.
	5.	Com.		7.	Frier.
	10.	her worths	·)	12.	worths
	24.	Com.		26.	Frier.
D2v	11。	Comolet. She	D 3	13.	Frier. Shee
	27.	Tamyra.		28.	Tamyra with a Book.
,	34.	Com.		36.	Frier.
	36.	Com.		38.	Frier.
D3	17.	sits	D3 v	18.	wakes
	25.	Was something troubled		26.	Made some deepe
					scruple
	26.	hand,		27.	honour,
	29.	which my presence		30- 32.	his long love / And
					service, as I
					he are, being
					deepely vowed /

To your perfections, which my ready presence

pre sence 35. comfort, 38. good, 3. importun'd importud'd D3v **D4** 5-6. [none] 8-9. Exit Tamira / and D' Amb, 10. Fryar. 7. Com. 7-8. [none] 11. Descendit Fryar. 10. Bucy. Tamyra. 14. Enter D'Ambois, Tamyra, with a Chaine of Pearle. 11. [none] 15-16. D'Amb. SWeet Mistresse cease, your conscience is too nice, / And bites too hotly of the Puritane spice.

- 15. hartlesse 21. heartlesse
- 28. <u>Buc</u>. <u>D'Ambois</u>.
- D4 1. Goddesse D4v 6. Servile
 - 7. in our 12. in
 - 8. truth 13. selfe
 - 10. men 15. one
 - 17-18. [none] D₄v 23- Now let us ... love
 - E1 5. onely. [21 lines]
 - 17-18. Exit D'Amb. / Manet E1 6. Descendit Frier and D'Amb.

D4.v	10.	better		36.	betrer
	11.	sease thy beauties		37•	seize thine eyes
	37•	vnderneath the King;	E1v	25.	under our Kings arme;
E 1	16.	Monts.	E 2	3.	Dutches
	17.	Elenor, Tam. Pero.		4.	Annabell, Charlot,
	•				Attendants.
	18.	my Bussy,		5.	Bussy
	21.	nothing;		8.	Sparrowes;
	33•	truth,		20.	man,
E1v	9•	than		33•	
	33•	oppressed	E2v	19.	besieged
	38 .	tother,		24.	rest,
E 2	1-2.	[none]		26.	Enter Mont-Surrey,
		•			Tamira, and Pero.
	9.	charge		34.	bout
	37•	equall	E 3	24.	honour'd
E2v	6.	eminence		31.	Empire
	14.	pluck'd out	E3v	1.	pluck'd one
	14.	sticke		1.	stick out
	15.	was comprised,		2.	bound our lifes,
	17.	th'ingenuous		4.	th'ingenious
	27.	prooue		14.	hold
	27.	rodde		14.	vertue
	31.	Engender not		18.	Decline not to
E 3	1.	yours		26.	your
	2-3.	[none]		28-37.	And hope you met
					you? [10 lines]
	4.	proper	E4	1.	worthy
	4.	Ely. Ta.	E 3 v	37•	Ladies

		200		
14.	gadding	E4.	11.	ranging
17.	and indeed		14.	for you kno
5-6.	(being old, / And		22-3。	and Hart /

- 2 cunning in his choice of
- 28-9. his custome is / To beat his vault, and he ruts
 - **33** greatest
 - 37. an excellent
- 1-4. already broke the ice, E4 36-E3v
 - my Lord, / With the most trusted woman of your Countesse, / And hope I shall wade through to our discouery, / Mont.

- (Being old, and cunning in his
- 25-6. (behind some Queich) / He breaks his gall, and rutteth
 - 30. chiefest

34.

broken / The yee to it already with E4v 4.

the cunningst

the woman / Of your chast Lady, and conceive good hope, / I shall wade thorow to some wished shore / At our next meeting. / Monts. Nay, there's small hope there. /

Guise.

- And we will to the E4v other.
- engag'd.
- 8. An.
- 13. s pirt
- 15. concerning
- 16-17. pro-/mised.

- 5. Mons. Starting back?
- ingag'd indeed.
- 8. Char.
- 13. spirit
- 15. of
- 16. sworme to thee.

- 18. you have sworne
- 22-3. it bee not to one that will betray / thee:
 - 27. into earth heere,
 - 29. wondring
 - 29. stole
- 31-2. she set close / at a banquet.
 - 36. No my Lord,
- 37-8. [none]

- E4 3. freight
 - 4. deare Pero
 - 6. his
 - 7. could
 - 7-8. per- / formed?
 - 13. [none]
 - 14-17. Char. I sweare to
 your Grace, all
 that I can
 coniecture tou-/
 ching my Lady your

- 17, assurance
- 20. wee reach our objects:
- 24-5. to / perdition,
 - 27. watching
 - 27. stole up
- 29-30. her selfe / reading a letter.
 - 34. I sweare,
 - 35-7. Why this / was the happiest shot that ever flew, the just plague of hypo-/crisie level'd it, Oh
- F1 1. fraught
 - 2-3. never dreaming of /

 <u>D'Amboys</u>. Deare

 <u>Pero</u>

the

- 5. this
- 6. should
- 7. made?
- 12. Whispers.
- 12-13. [omit]

Neece, is a strong
affection she beares
to / the English
Mylor. / Gui. All
quod you? tis
enough I assure
you, but tell me.

- 22-3. Coun- / tesse
 24-5. life, if / she marks it;
 - 27. hard

26. put off

- 29. at
- 35. be
- E4v 9. if 14. portion?
 - 19. you;
 - 23. I
 - 23. my
 - 24. mercy.
 - 24. Exit.
 - 30. is
 - 37. horrible
- F1 4. my Lord, tis true, and
 - 5-6. [none]

6. 0

10. monster-formed cloudes.

- 17. Lady
- 19. life;
- 21. disguise
- 22. dry
- 24. from
- 29. are
- 3. when

F1v

F2

- 8. great portion?
- 13. it;
- 17. wee
- 17. our
- 18. mercies.
- 18. Exeunt women.
- 24. is thought
- 31. miraculous
- 36. well my Lord,
- J8. Guise. Come my Lord,

 I have the blind

 side of one of

 them.
 - 2. Mouns. 0
- 6. dark and standing

foggs,

15-18. I will conceale all

10-11. [omit]

yet, and give more

time / To D'Ambois

triall, now vpon my

hooke: / He awes my

throat; else like

Sybillas Caue / It

should breath

oracles;

18. [none]

F2 11-But what a cloud ...

F3 6-7. his advanced valour /

most bloudy humors. F3 5.

[71 lines]

19-20. And may resemble his

aduanced valour /

Vnto a spirit

22-3. [none]

10-17. Enter Maffe ... sweet

18-19. How now? what leap'st

D'Ambois.

heart! [8 lines]

thou at? / Enter

Is like a spirit

23-4. Enter D'Ambois.

Mons. How now,

what leap'st thou

at?

22. browes

Sir, 32.

27. head

34-5. [none]

27. Prince,

30-8. D'Amb. Why wrongfull?

... personal

appearance.

[9 lines]

35. This still hath made

F₃v 1-2. Thy absence so long

me doubt

suffered oftentimes / Put me in some little doubt

- 36. for me then
- F1v 1-2. [none]

- 2-3. Come, doe not doubt me, and command mee
- all / things.

- 4. and now
- 4. all my
- 6. affection,
- 10-11. [none]
 - 11. Why
 - 23. begin, and speake me simply.
 - 26. to
 - 30. force
 - 32. wife.

3. therefore now

- 6-7. How most unseasonable thou playest the Cucko, / In this thy fall of friendship?
- 8-10. Then doe not doubt, / That there is any act within my nerves, / But killing of the King that is not yours.
 - 11. to prove which
 - 11. my
- 13-14. still flourishing tree, / With whatsoever may hereafter spring,
 - 19. Mons. Plaine as truth.
 - 20. D'Amb. Why
 - 32. pay me home, ile bide it bravely.
 - 35. so

FL

- 1. ferce
- 3. strumpet,

	34.	Aiax;		5.	Ajox;
F 2	7.	that		16.	thy
	7.	my		16.	the
	8.	I carrie		17.	hath reference
	35.	once wrong, d	F 4 v	6.	wrong'd
F2v	9.	A perfect		18.	The purest
	26.	[none]		35.	Exeunt.
	28.	Monsieur,	G1	2.	Monsieur with
					a Letter,
	35•	fare		9•	foule
F 3	8.	light		17.	height
	12.	images		21.	Idols .
	16-17.	[none]		26.	So then they rule
		į			in men, not men
					in them.
	19.	motions:		29.	faculty:
	21 .	Buss.		31.	Montsur.
	23.	predominance:		33.	divided Empires:
	24.	claime,		34.	prove
	25.	- And		35•	D'Amb. And
	33 •	tyrannous	G1 v	8.	priviledge
	38.	Ely.		13.	Duches.
	38.	granted,		13.	grauted,
F3v	10.	bound		23.	bar
	15.	Buc.		28.	D'Amb.
	25.	than		38.	then
	26.	but	G2·	1.	and
	29.	strike		4.	not strike
	31-5.	Buc. No I thinke not		6-14.	D'Amb. If he be

wise ... where

... you might

		[5 lines]			you may [9 lines]
	36.	great nose		15.	nose
	36.	indeed: and	,	15.	and
F 4	2.	Buc.		18.	D'Amb.
	13.	toughnesse		29.	roughnesse
	17.	aire.		33•	the aire.
	24.	spirit	G2v	2.	minde
	25.	effect		3.	desert
	33•	is comming to afflict		11.	steales on to ravish
	38.	D'Amb.		16.	D'Amb. & Ladies.
F4v	2.	growen		18.	growne ,
	20.	[none]		35•	Enter Tamira & Pero.
	22.	Ent. Tamy. Pero.		38 .	Exeunt Guise and
					Monsieur.
	29.	8.	G3	7.	a
G1	5•	[none]		20.	She seemes to sound.
	10-11.	eies, for shame of		25-7。	eyes, unbend that
		Noblesse: /		<u>.</u>	masking forehead, /
		Mercilesse		`.	Whence is it you
		creature;			rush upon her
					with these Irish.
					warres, / More
					full of sound then
					hurt?
	31:.	loth'd	G3v	9.	just
	38.	hand.		16.	fingers.
G1v	10.	art ·		26.	are
	13.	teeth (whence, in mine		29•	venom'd teeth (from

honors soile,

25-7. Be not nice / For any

trifle, ieweld

with your honour, /

To pawne your

honor;

whose curst feed

Oft-times the
formes, and copies
of our soules, /
And (though the
world despise
them) are the
prizes / Of all
our honors, make
your honour then /
A hostage for it,

- 30. much
- 35. my Lord
- 12. Ile attend your Lordship.
 - 14. Speake

G2

- 15. king. Exeunt.
- 15-16. [none]

10. well

- 15. this touch
- 30. but I will to him.
- 32. Meet
- 33. King.

G4 34- To him my Lord ...

G4v 15. do not despaire.

[20 lines]

- 16. she
- 16. with
- 18. [none]
- 20. eies
- 24-5. Father? / Ascendit

 Bussy with Comolet.
- 28-30. infamie. / D'Amb.

 What insensate

 stocke, / Or rude

- Guv 16. Tamira
 - 16. with Pero and
 - 18. Exit Pero.
 - 20. curst eyes
 - 23-4. [omit]
 - 26-9. infamy. Our love is knowne, /
 Your Monsieur

H1.

H1v

H2

inanimate vapour without fashion,

where is writ /
Some secret
tokens that
decipher it. /
D'Amb. What
cold dull
Northern brain,
what foole but

2. Com. G2v 14. Com. 14. ye 15. [none] 25. Com. 2. Articulat G3 4. <u>Com</u>. 13. Com. 18. <u>Com</u>. 25. t'nuoke 29. Bus. 30. [none] 31. Bus. 32. Com. G3v 3. wherein you 15. stuffe

28-9. [none]

30. [none]

he, 37. Frier. 11. Frier. 11. you \ 12. He puts on his robes. 22. Frier. 37. Articular 1. Frier. 10. Frier. 15. Frier. 22. t'invoke 26. <u>D'Amb</u>. 27. with a paper 28. <u>D'Amb</u>. 29. Frier. 38. where you may 12. lines 25. Enter Pero with

a Letter.

28. Exit Mont. and stabs

Pero.

	32.	ill		30.	cruelly
	32.	Exit Mont.		30 .	[omit]
	36.	be, at least, if not a	,	34•	rather be a bitter
	38.	Mons. Now out vpon		36-7.	Guise. To you my
		her.			Lord. / Mons. To
		•			me? Now out
					upon her.
G†	2.	Pero?	H2v	1.	Pero? Enter servant.
	3.	Whose		2.	Who's
	13.	stay		12.	die
	14.	With		13.	In
	20.	Let him curb his rage,		19.	curb his valour, with
		with policy.			your policies.
	22.	Com.		21.	Frier.
	23.	Buc.		22.	Buss.
G∱∆	15.	Print	Н3	14.	taint
	19.	from		18.	by
	19.	[none]		18.	Exeunt.
	22.	<u>in</u> ,		21 .	in by the haire,
	22.	Comolet,		22.	Frier,
	23-4•	[none]	•	24-9.	Tamy. O help me
					Lord. [6 lines]
	24.	Com.		30 •	Frier.
	31。	harts;	H3 v	3.	hearts;
H1.	4.	it		12.	that
	6.	of,		14.	off
	11.	hatefull		19.	secret

	13.	Com.		21.	Frier.
	13.	pursue		21.	pnrsue
	15.	touch;		23.	tread;
	18.	commit;		26.	commit,
	20.	Tempt		27-8.	your terrors / Tempt
	24.	God		32.	heaven
	24.	уе		32.	you .
	25.	Exit Com.		34-6.	Tamy. Father. Frier.
					I warrant thee my
					dearest daughter /
					He will not touch
					thee, think'st thou
					him a Pagan; / His
					honor and his
					soule lies for thy
					safety. Exit.
	26.	heart,		37•	brest,
	27.	Ope the seventimes-heat		38.	Stand the opening
	29.	0	Н4-	2.	For
	29.	cares		2.	woes
	32.	enraged		5.	devouring
H1v	3.	God		14.	Heaven
	11.	laden for thy		22.	rig'd with quench for
	34.	distract	H ₄ v	7.	devoure
	34.	state		7.	Consort
H2	1.	sins,		12.	faults
	36.	there:	I1	(· 9-10.	there with any shew /
				•	Of the like cruell
					cruelty:

	70	[4.0	
	•	[none]			12.	Stabs her.
H2v	11.	still			23.	ever
	12.	like in ill,			24.	parallel,
	13.	[none]			25.	Stabs her againe,
	16.	[none]			28.	Ent. servants
	margin.	Comolets.	I1v		1.	Frier with a sword
						drawn.
	27.	Com.			1.	Frier.
	28.	[none]			2.	Falls and dies.
H3	10.	innocent			23.	worthy
	13.	in			26.	with
	14.	[none]		٠.	27.	Writes.
	30 .	[none]	12		5.	Exeunt.
	30-31 •	[none]			6-7.	He puts the Frier in
						the vault and
						follows, She raps
						her self in the
						(Arras.
	30-31.	[none]	12	7-		[54 lines basically
			•	I2v	22.	from 57 lines at
						H4v 34-I1v 16 of
						Q1: substantive
						variants at the
						end of this list*]
	30-31。	[none]	12	v 2	3-31.	Enter Montsurry
						my Lord. Exeunt.
						[9 lines]
	31.	Pages.			32.	Pages with Tapers.
	34.	Exit.			35•	Exeunt.

H3v	1.	[none]	13	1.	Thunder.
	3.	Crackes		3.	Nods
	4•	Comol.		4.	Frier.
	5.	my		5.	deare
	10-11.	[none]		11-12.	And now his restlesse
					spirit would
					fore-warne me /
					Of some plot
) .				dangerous, and
					imminent.
	11.	vtmost		13.	upper
H4	6.	se e	I3v	7.	shine
	7.	sense is		8.	men are
	11.	[none]		12.	Thunders.
	35•	[none]		36.	Thunders.
H4v	6.	and	14	6.	or
	6.	soule		6.	life
	12.	[none]		12.	Knocks.
	15.	Frier.		15-16.	Frier, with a
					Letter / written
					in bloud.
	17-22.	welcome loued father		17-32.	To say the Frier
		your speediest			so calls him.
		presence. [6 lines]			[14 lines]
	33•	Exit.	$\mathbf{I}_{\mathbf{V}}$	' 5•	Exeunt.
H4A	34-	Enter Monsieur all	· ·	5-6.	[omit]
1	[1v 16.	mens hate. [57 line	8		
		basically used at	•		
		I2 7-I2v 22 of Q3:			

substantive variants at the end of this list*]

Ilv 17-22. Intrat vmbra, ... fancie; but deuise [6 lines]

- engag'd. 25.
- 26. Count.
- 30. t'haue
- 31-6. Vmb. Tis the just curse ... will mend his maker. [6 lines]
- Count. 12 2.
 - 2-3. [none]
 - 3. Buss.
 - [none] 11-12.

K1

15-16. [none]

- 6-12. Thunder. Intrat ... and not study [7 lines]
 - 15. revenged.
 - 16. Tamyra.
 - have 20.
- 21-8. Frier. It is the misery ... See the Cave opens. Exit. [8 lines]
 - 30. Tamyr.
 - Enter Monsieur and 31. Guise above.
 - 32. <u>D'Amb</u>.
 - 3-6. If I scape Monsieurs Pothecarie Shops, / Foutir, for Guises Shambles, 'twas ill plotted / They should have mall'd me here, / When I was rising,
 - Mons. Guise. Why 11. enter not the coward villains?

I am up and ready.

- 16. Dare
- 16-17. [none]
 - 18. 1.
 - 19. Vmb.
 - 20. Exeunt.
 - 22. Buss.
 - 26. Vmb.
 - 27. Buss.
- 12v 9. others.
 - 13-14. [none]
 - 14-15. [none]
 - 15. Buss.
 - 32-3. [none]

- 11. D'Amb. Dare
- 13. Enter murtherers
 with Frier at
 the other dore.
- 15. Murth. 1.
- 16. Frier.
- 17. Exeunt all but the first.
- 18. <u>D'Amb</u>.
- 23. Frier.
- 24. D'Amb.
- Kiv 5. all the murtherers.
 - 10. <u>D'Ambois hath</u>

 Montsurry downe.
 - 12. Pistolis shot within.
 - 13. D'Amb.
 - thought in
 majestie / An
 Emperour might
 die standing, why
 not I? / Nay
 without help, in
 which I will
 exceed him; / For
 he dies splinted
 with his chamber
 - 35-6. She offers to / help

Groomes.

33-4. [none]

him. 2. perfiues, 13 3. perfumes **K2** 22. Bus. And 23. Now 1. gainst I3v K₂v 2. in 2. endlesse 3. drifts of 12. [none] 13. Moritur. 12-13. [none] 14-20. Vmb. Frier. Farewell ... old humanity. [7 lines basically from Liv 11-17 of Q1: substantive variants at the end of this list**] 13. Vmb. 21. Frier. 15-17. (Since thy rewengefull 22-3. [omit] Spirit hath rejected / The charitie it commands, and the remission / To serue and worship, the blind rage of bloud) 30. kneeling 25. sitting 2-3. [omit] My soule more scruple K3 **36-7.** breeds, than my

bloud, sinne, /

Vertue imposeth

more than any stepdame:

14 11-12. [none]

15-17. Mons. Come let's

away, my sences

are not proofe /

Against those

palints. ---

Exeunt Guise,

Mons. / D'Ambois

is borne off.

25. to

31. to a

L₄v 7. [none]

K3v 13. Exeunt severally.

8-17. <u>Vmb</u>. My terrors ...

13-14. [omit]

of old humanity.

[the last 7 lines

basically used at

K2v 14-20 of Q3:

substantive

variants at the

end of this list**]

[none]

K4 1-13. ["Epilogue": 13 lines]

* The 54 lines at I2 7-I2v 22 of Q3 have basically derived from the 57 lines at H4v 34-I1v 16 of Q1. Substantive variants between them are as follows:

H4v 34. Guise aboue.

I2

7. and Guise.

T1

. who

10. that

5-10. In whose hot ... they

14. Not knowing what

incurre: [6 lines]

they say;

11. masse

15. deale

	16.	wee call		20.	she calls
	17.	beleeue should		21 .	beliefe must
	19.	Right	ight	23.	Even
	20.	(men thinke)		24.	(me thinks)
	20.	gard them;		24.	guard,
	28.	decorum		32.	proportion
	31.	an absolute .		35•	a perfect
	32.	whole		36.	full
	33•	than		37•	then
	35•	Why you shall	I2v	1.	Yet shall you
I1v	3.	let		7.	let's
	5.	rages,		9.	rage)
	6.	full creature now		10-12.	whole man / (That
		,			will not wind
					with every crooked
					way, / Trod by the
		•			servile world)
	7.	purblinde		13.	blind borne
	11.	euxine		17.	Euxi an
•					

The 7 lines at K2v 14-20 of Q3 have basically derived from the 7 lines at L4v 11-17 of Q1. Substantive variants between them are as follows:

$\mathbf{D}^{+}\mathbf{A}$	11.	relicts	K2v	14.	reliques
	13.	Ioine		16.	Jove
	13.	Hercules:		16.	her rules,
	15.	continent,		18.	chrystall

The Byron Plays

1. Press-variants in Q1 (1608)

Copies collated: BL1 (C.30.e.2 [head slightly cropped]), BL2 (C.12.g.5(3) [head slightly cropped]), Bod, CLUC ([head seriously cropped]), CSmH, CtY1 (Ih/C366/608cb [01 and Q1 head slightly cropped] CtY2 (Elizabethan Club, 35 [head cropped throughout and tail slightly cropped]), DFo ([head slightly cropped]), Dyce (2036/26. Box 4.8.), IU ([leaves separated and new blank leaves inserted between them; head seriously cropped]), MB (149687 [02 and R1 head slightly cropped]) MH ([head seriously cropped]), MWiW-C ([R1v-2 head cropped off]), Newcastle ([head slightly cropped; Q2 and Q3 tail slightly cropped]), TxU1 (Ah/C366/608c [L3 head slightly cropped]), TxU2 (Ah/C366/608ca [TP and D1 head seriously cropped; tail seriously cropped throughout]), TxU3 (Ah/C366/B652 [wants A1, A2, B1, B4, and H2; TP, the first five lines of B2-3v, and the first twenty lines of L1-1v supplied in modern MS.; head and tail seriously cropped]), TxU4 (Ah/C366/608c [wants A1 and I2-R3]), Wor1 (Plays 432 [wants I2-R3]), Worc2 (Plays 432 bound together with Word [wants A1 and A2; head cropped; 03 tail cropped]).

[Copies in Wesleyan University (CtW), University of Chicago (ICU), University of Illinois (IU; copy 2), the National Library of Scotland (NLS), and the Pforzheimer Library (Pforz) could not be collated for various reason. Variants found in CtW have been embodied in the following list by kind communication from Miss Elizabeth A. Swaim.]

SHEET B (outer forme)

Corrected: BL1-2, Bod, CSmH, CtY1, DFo, Dyce, IU, MB, MH, MWiW-C,

Newcastle, TxU2-4, Worc1-2.

Uncorrected: CLUC, CtY2, TxU1.

B1	23.	shal	shall
-----------	-----	------	-------

- 23. Cannans, Canons,
- 25. Our Your
- 25. reconcilement reconcilement
- B3 5. chid mee chide me
 - 13. Mock'st al Workst all
 - 13. poisonst; poisonst,
 - 14. vertue; vertue,
- B4v 4. Cannan, Cannon,
 - 8. with in
 - 14. be be
 - 25. come com e
 - 27. Belieure, Belieure,

SHEET B (inner forme)

Corrected: BL2, Bod, CLUC, CSmH, CtY1-2, Dyce, IU, MB, MH, MWWW-C, Newcastle, TxU2-4, Worc1-2.

Uncorrected: BL1, DFo, TxU1.

B1v	3.	him;	1	him,
-----	----	------	---	------

- 11. Sauoy; Sauoy,
- B2 3. errour; errour,
- B3v 1. Swette Sweat
 - 33. I now make now made
- B4 5. taint his [respaced]
 - 19. Spirites; Spirites,

SHEET C (outer forme)

Corrected: BL2, MB, MWiW-C, Newcastle, TxU1-2, TxU4, Worc2.

Uncorrected: BL1, Bod, CLUC, CSmH, CtY1-2, DFo, Dyce, IU, MH, TxU3,

Word1.

CLV CW. To

TO

SHEET C (inner forme)

Corrected: BL1-2, Bod, CLUC, CSmH, CtY1-2, DFo, Dyce, IU, MB, MH, MWiW-C, Newcastle, TxU1-3, Worc1.

Uncorrected: TxU4, Worc2.

Civ 2. nothing, nothing else,

C2 3. forme: fame,

11. pace on continuate place on continuall

C3v 13. sweare, sweare

C4 27. humane) humaine)

37. Lord. instrument.

SHEET D (outer forme) 65

Corrected: BL1-2, Bod, CSmH, CtY1, IU, MH, MWiW-C, TxU1-2, TxU4, Worc1.

<u>Uncorrected:</u> CLUC, CtY2, DFo, Dyce, MB, Newcastle, TxU3, Worc2.

D4v 3. fomy famy

SHEET E (outer forme)

Corrected: BL1-2, Bod, CLUC, CtY1-2, DFo, Dyce, IU, MH, MWiW-C, Newcastle, TxU1, TxU3-4, Worc1.

Uncorrected: CSmH, MB, TxU2, Worc2.

E1 RT. [respaced]

25. (Which Which

25. prosecute) prosecute

E2v 21. their state they eate

E3 3. you; you,

8. heighnesse; heighnesse

29. his their

31. deseruings?

deseruings,

E₄v 19. as shall

it shall

SHEET E (inner forme)

Corrected: BL1-2, Bod, CLUC, CtY1-2, DFo, Dyce, IU, MB, MH, MWiW-C,

Newcastle, TxU1-4. Worc1.

Uncorrected: CSmH, Worc2.

E2 28. of Sauoy,

Sauoy,

E4. 34. it

he

SHEET F (inner forme)

State I:

Corrected: BL1-2, Bod, CLUC, CSmH, CtY1, DFo, Dyce, IU, MB, MH, MWiW-C, Newcastle, TxU1-4, Worc1-2.

Uncorrected: CtY2.

F2 13. leerd,

lernd,

14. rule;

rule,

21. merit,

merit:

22. expires:

expires,

29. noises;

noises,

32. euer;

euer,

F4

4. Colchos,

Calchos,

State II:

Corrected: BL1-2, Bod, CLUC, CSmH, CtY1, DFo, Dyce, IU, MB, MH, MWiW-C, Newcastle, TxU2-4, Worc1-2.

Uncorrected: CtY2, TxU1.

F1v 13. houses; houles

houses, houles

14. mid-night:

mid-night,

SHEET G (outer forme)

Corrected: BL1-2, Bod, CLUC, CtY1-2, DFo, Dyce, IU, MH, MWiW-C, TxU1, TxU3-4, Worc1.

Uncorrected: CSmH, MB, Newcastle, TxU2, Worc2.

G2v 17. excellence: excellence,

33. thunder: thunder,

G3 3. on in

20. virtue: victorie:

21. fortune: fortune,

25. the more more

38. grounds ground,

G₄v 28. that? this sute?

SHEET H (outer forme)

Corrected: BL1-2, Bod, CSmH, CtY1, DFo, Dyce, IU, MB, MH, MWiW-C, Newcastle, TxU1-4, Worc1-2.

Uncorrected: CLUC, CtY2.

H1	5.	enforce	infeire
	5.	self;	selfe;
	16.	th'example	th example
	17.	lest	best
	17.	diminitiue?	diminitiue?
	38 .	you this	you!this
Н3	4.	refrains,	refaine,

5. sounds; sound;

7. selfe, self:

19. space sphare

20. sences) sences,

27. others, other,

H₄v 3. hop't hapt

14. treasury,

treasure,

15-16. In all my Cabinet of

And of my late-deceased

Beatrice. / And of

wife, the Infanta. /

my late-deceased

In all my Cabinet

wife, th'Infanta.

of Beatrice.

19. matter 67

mattr

33. composition,

composition,

33. porpos'd,

purposed,

SHEET H (inner forme)

State I:

Corrected: BL2, Bod, CSmH, CtY1, Dyce, IU, MB, MWiW-C, Newcastle, TxU1-4, Worc1-2.

Uncorrected: BL1, CLUC, CtY2, DFo, MH.

H1v RT. BYRONS

BY RONS

H₃v 16. [respaced]

State II:

Corrected: BL2, Bod, IU, TxU1, TxU4, Worc1.

Uncorrected: BL1, CLUC, CSmH, CtY1-2, DFo, Dyce, MB, MH, MWiW-C, Newcastle, TxU2-3, Worc2.

H2

8. people

peopl e

20. idle and ridiculus King

such as he

H4

9. most

the most

27. age,

gae,

SHEET I (inner forme) 68

Corrected: BL1-2, Bod, CSmH, CtY1-2, DFo, Dyce, IU, MB, MH, MWiW-C, Newcastle, TxU1-4, Worc1-2.

Uncorrected: CLUC.

I1v

2. stolne it

stolneit

230 4. disease. diseas e. 6. France. France we hers 7. wethers 8. he has hehas 8. th'invention th'i nuention 8. Rimers. Rim ers. 9. Where in? Wherein? 10. warre, wa re, 11. absolute absolut e SHEET M (inner forme) 69 Corrected: BL2, Bod, CLUC, CSmH, CtY2, DFo, Dyce, IU, MB, MH, Newcastle, TxU1-4, Worc1-2: Uncorrected: BL1, CtY1, MViW-C. 22. and lye andlye SHEET N⁷⁰ SHEET O (outer forme) State I: Corrected: BL1-2, Bod, CLUC, CSmH, CtY2, DFo, Dyce, IU, MB, MH, MWiW-C, Newcastle, TxU1-4, Worc1-2. 14. ouerchargd, ouerchragd, 15. beseech besech

Uncorrected: CtY1.

24. Fuentes.

M3v

01 vtterd, 20. vtterd. might. 27. night. 02v lead ile; 3. lead; ile 03 Lord of 7. Lord 14. continuance continnuance

Fluentes,

(

36. expectance epectance

OLV 19. now new

38. pleasures pleasures

State II:

Corrected: BL1-2, Bod, CLUC, CSmH, CtY2, DFo, Dyce, IU, MB, MH, Newcastle, TxU1-4. Worc1-2.

Uncorrected: CtY1, MWiW-C.

C1 9. safe. safe,

19. Action, Acton,

03 30. faithlesse; faithlesse;

04v 14. <u>Descures</u>, <u>Deescures</u>. 71

25. Rhosny Rhosuy

29. him. him,

CW. Har Har.

SHEET O (inner forme)

Corrected: BL1-2, Bod, CLUC, CSmH, CtY1-2, DFo, Dyce, IU, MB, MH, MWiW-C, Newcastle, TxU2-4, Woro1-2.

Uncorrected: TxU1.

O2 RT. BYRONS TRAGEDIE. BYRONSTRAGEDIE.

SHEET P (outer forme)

State I:

Corrected: BL1-2, Bod, CLUC, CSmH, CtY1-2, DFo, Dyce, IU, MB, MWiW-C, Newcastle, TxU1-4, Worc1-2.

Uncorrected: MH.

P₄v 1₄. furies: friends:

State II:

Corrected: BL1-2, CLUC, CSmH, CtY1-2, DFo, Dyce, IU, MB, MWiW-C, Newcastle, TxU1-4, Worc1-2.

Uncor	rected:	Bod.	MH.

P2v 17. subject; subject,

18. (as as

18. of (of

P3 3. O wicked King; O wicked King;

24. dye. dye.

Phv 4. thought. thought,

6. accuser; accuser;

30. and send and send

SHEET P (inner forme)

Corrected: Bod, CLUC, CtY2, Dyce, MH, TxU1.

Uncorrected: BL1-2, CSmH, CtY1, DFo, IU, MB, MWiW-C, Newcastle, TxU2-4, Wore1-2.

P2 1. not goe, notigoe,

38. Make him Make him

SHEET R (inner forme)⁷⁴

Corrected: BL1, Bod, CLUC, CSmH, CtY1-2, DFo, Dyce, IU, MH, MWiW-C, Newcastle, TxU1-4, Worc1-2.

Uncorrected: BL2, MB.

Riv 21. drawne, drawne,

R2 18. the Valleys they Valleys

In many instances the corrector is concerned with the change of punctuation, and is satisfied with mere adjustment of typographical errors. All substantive corrections but five occur, oddly enough, in the 'Conspiracy' part (A-H). Alteration sometimes does not seem to be justifiable. The proof-reader at George Eld's shop appears to have been working rather mechanically. On a few occasions,

however, he seems to have gone back to his copy: instances are, among some others, the changes from 'instrument.' to 'Lord.'

(C4 37), from 'they eate' to 'their state' (E2v 21), from 'such as he' to 'idle and ridiculus King' (H2 20), and from 'friends:' to 'furies:' (P4v 14). Some of these alterations may well be by the author.

Deterioration of types occurs here and there, but the corrector failed more often than not to restore it.

No copy offers the whole text in the corrected state. Bod is the least faulty, and the fittest to be chosen as copy-text.

2. Press-variants in Q2 (1625)

Copies collated: BL1 (C.45.b.9 [head cropped off throughout]),
BL2 (841.d.44 [I1-R3v only; K3, M2, N2-2v tail cropped]), BL3 (644.d.46
[wants H4-I2; advertisement 'You may be Furnish'd with most Sorts /
of Plays, at the White Lion near Chancery-lane / end in Fleet-street,
by Thomas Dring.' on a slip pasted on A2v]), Bod (Malone 206(7) [E1
and E4v head slightly cropped]), Cam (Syn.7.62.17 [D3-3v head cropped
off]), CLUC, ([head seriously cropped; some catch-words cropped off]),
CSmH, CtY (Ih/C366/608cd), DFo1 (copy 1), DFo2 (copy 2 [I1-R3v only;
head cropped off throughout]), Dyce1 (1530/47.E.BxII3), Dyce2 (F.D.15/
18 [A2-H4v only; '1608' in later hand on TP]).

SHEET A (inner forme)

Corrected: BL3, Cam, Dyce 2.

Uncorrected: BL1, Bod, CLUC, CSmH, CtY, DFo1, Dyce1.

A2 12. Thorpe.

Thorp.

SHEET D (inner forme)

Corrected: BL1, BL3, Cam, CLUC, CSmH, DFo1, Dyce1-2.

Uncorrected: Bod, CtY.

D1v 33. mixt;

mixt.

D2 26. storme ?

storme?

SHEET E (inner forme)

Corrected: BL3, CLUC, CtY.

Uncorrected: BL1, Bod, Cam, CSmH, DFo1, Dyce1-2.

E2 23. king and

kingand

SHEET F (outer forme)

Corrected: BL3, Cam, CLUC, CSmH, CtY, Dyce1-2.

Uncorrected: BL1, Bod, DFo1.

F2v 34.

[indented]

SHEET G (inner forme)

Corrected: BL3, Bod, Cam, DFo1, Dyce2.

Uncorrected: BL1, CLUC, CSmH, CtY, Dyce1.

G1v 31. heauen

heauen,

G2 12. Treason

Tr eason

G3v CW. Byr. 76

 $\mathbf{B}\mathbf{y}$

SHEET H (outer forme)

Corrected: BL3, Cam, CLUC, CSmH, CtY, DFo1, Dyce2.

Uncorrected: BL1, Bod, Dyce1.

H₃ 17. conclude,

couclude,

SHEET H (inner forme)

Corrected: BL3, Cam, CLUC, CSmH, CtY, DFo1, Dyce2.

Uncorrected: BL1, Bod, Dyce1.

H₃v 1. king.

k ing.

4. laughter.

laughter

H4 29. behold me

behold me

SHEET K (outer forme)

Corrected: BL3, Bod, Cam, CLUC, CSmH, CtY, DFo1-2, Dyce1.

Uncorrected: BL1-2.

K1 6. crownes;

crowres;

SHEET K (inner forme)

Corrected: BL3, Bod, CSmH, DFo1-2.

Uncorrected: BL1-2, Cam, CLUC, CtY, Dyce1.

K1v 1. sacrifize

sacr ifize

4. me.

we,

SHEET M (outer forme)

Corrected: BL2, Bod, Cam, Dyce1.

Uncorrected: BL1, BL3, CLUC, CSmH, CtY, DFo1-2.

M1 13. in the

inthe

SHEET O (inner forme)

Corrected: BL1-3, CLUC, Dyce1.

Uncorrected; Bod, Cam, CSmH, CtY, DFo1-2.

01v 30. For

F or

31. Is

Is

SHEET Q (inner forme)

Corrected: BL3, Bod.

Uncorrected: BL1-2, Cam, CLUC, CSmH, CtY, DFo1-2, Dyce1.

Q1v 10. I am

I am

SHEET R (inner forme)

Corrected: BL1-3, CLUC.

Uncorrected: Bod, Cam, CSmH, CtY, DFo1-2, Dyce1.

R1v 9. reparation

reparation

Perhaps no explanation is needed other than that corrections in many cases: were made at rather a late stage of printing of the forme concerned.

3. Variants between Q1 and Q2

The number of variants noticed in the collation of Q1 and Q2 is more than 3400.

		Q1 [Bod]			Q2 [CtY]
A2v	1.	Prologus.	A3v	1.	PROLOGVE.
B1	2.	Sauoy,	\mathbf{A}_{+}	2.	Enter Saucy,
	19.	than		19.	then
	23.	Cannans,		23.	Cannons,
B1v	9.	Franch County,	$\mathbf{A_{\perp}v}$	9.	French Bounty,
	12.	than		12.	then
	20.	sleight		20.	slight
	22.	proiection,		22.	protection,
	36.	than		36.	then
B2v	12.	their	B1v	12.	the
	26.	Cowherds,		26.	Cowards,
В3	3.	Incentiate	B2	3.	Licentiary
	6.	is to be		6.	it is to bee
	7.	noblesse,		7•	noblenesse,
	12.	praises,		12.	prayse,
	23.	Now		23.	Mow
	24.	greatest life		24.	greatest
	28.	Mine		28.	Му
ВЗу	22.	haue trust	B2v	22.	trust
	24.	traitrous		24.	traytors

	27.	neighbor		27.	neighbours
B4.	24.	Steppes	B 3	24.	steppe
B4v	4.	Cannan,	B3 v	4.	Cannon,
	7.	Semele		7.	<u>Semelo</u>
C1	4.	offends	B4	4.	offend
	6.	my		6.	by
C1v	2.	nothing,	B 4 v	2.	nothing else,
	5.	carue		5•	craue
	9.	nature		9.	narure
	19.	shining,		19.	shiniug,
	34.	th'others		34.	th! other
	38.	th'others		38.	th'other
C 2	3.	forme:	C1	3•	fame,
	9•	others		9.	other
	11.	pace		11.	place
	11。	continuate	,	11.	continuall
C2v	6.	vttermost	C1 v	6.	vtmost
	10.	your		10.	our
	13.	dore.		13.	doors.
	21.	renowne all		.21 •	renow me al
C 3	23.	Ile hold	C 2	23.	Is held
	27.	Ruis.		27.	Rois.
C3v	15.	haue smokt	C2v	15.	smokt
Crt	37•	Lord.	C 3	37•	instrument.
C4v	2.	reputed	C3v	2.	repured
	2.	harted		2.	hearted
	3.	desperate:		3.	desperatd;
	21.	not	•	21.	no
D1	12.	into	Ct⁺	12.	in

	29.	so skornd,		29.	skorn'd,
D2	27.	and	D1	27.	end
D2v	8.	from	D1v	8.	then
	29.	mist		29.	wist
D3	2.	eyes	D2	2.	еуе
	22.	wan		22.	won
	22.	was not	* 1	22.	not was
D3v	7.	cannans,	D2v	7.	cannons,
	15.	part first		15.	first part
	22.	Whieh		22.	Which
	29.	that was		29.	was that
	31.	must		31.	you must
	37•	charge		37•	change
D4	24.	and	D3 .	24.	then
	31.	of		31.	all
	32.	this		32.	his
	· 38.	Cannan: beates	,	38.	Cannon: beares
D4A	12.	On	D3v	12.	Oo
E1v	21.	points	D_4v	21.	poynt
	26.	of		26.	√ on (
	32.	sleight.		32.	slight,
E 2	6.	concepts,	E1	6.	conceipts
	17.	could		17.	would
	27.	streames,		27.	forces,
E2v	3.	quite	E1v	3.	quit
	7•	of,		7•	off,
E 3	28.	weight	E 2	28.	weigh
E3v	24.	smoke	E2v	24.	smokt
E1	3.	conerence	E 3	3.	coherence

	24.	Earle,		24.	Earla,
F1v	7.	sumptures:	E/t	7.	sumpteres:
	8.	The		8.	En. the
F2	6.	flaterers	F1	6.	flatrerers
	14.	led		14.	let
	23.	corrupted		23.	eorrupted
	29.	noises;		29.	noses;
F2v	13.	fayning	F1v	13.	saying
	24.	there		24.	their
	28.	there		28.	their
	3 0.	imitation		3 0.	intimation
	34.	there		34.	their
F 3	11.	sproyte)	F2	11.	sproote)
	20.	you <u>?</u>		20.	yout?
	28.	And		28.	Aud
F 3v	29.	witch,	F2v	29.	wich,
$\mathbf{F}_{4\mathbf{V}}$	28.	The ·	F3v	28.	D'Au. The
G1	35•	About	F 4	35•	Abour
G2	5•	similies,	G1	5.	smiles,
	26.	studious		26.	studions
	30.	noblesse, royaltie,		3 0.	noblenesse, royally,
	31.	others	•	31.	other
	35•	standing		35•	standiug
G2v	26.	parts	G1v	26.	part
G3	7.	claime	G2	7.	proclaime
	8.	friendship		8.	frindship '
	17.	of <u>:</u>		17.	off:
	26.	fill		26.	fiili
G3 v	14.	all-enclying	G2v	14.	al-enclyning

	17.	mauer,		17.	wauer,
	20.	ouerrules		20.	ouer-rule
	24.	need it		24.	neede
	36.	fead,	,	36.	fed,
H1	15.	sleight	Gf*	15.	slight
•	29.	sleight,		29.	slight,
H1 v	28.	rsscu [†] d	G∱A	28.	rescu'd
H2	27.	of	H1	27.	off
H2 v	11.	to	H1v	11.	too
	19.	Exicunt.		19.	Exeunt.
Н3	11.	without	H2	11.	with
	29.	not another		29.	an other
H3 v	18.	flattery,	H2v	18.	flatteay,
H1+	3.	for us to	Н3	3.	to
	18.	curtsies		18.	curtesies
	26.	then haue		27.	haue
H4•A	14.	treasury,	H3 v	14.	treasure,
	24.	yout		24.	your
	32.	articles;		32.	articles1;
I1	7.	care	H4.	7.	oare
	16.	Than		16.	Then
I1 _V	8.	has	$H_{\mathbf{V}}$	8.	hath
	11.	most absolute		11.	absolut'st
13	4.	Henry,	12	4.	Enter Henry,
	12.	then		12.	them
I3v	5.	Spaniard	I2v	5.	Spaniards
	9.	beaueries,		9.	braueries,
•	31.	conceipts,		31.	conceits,
14	6.	spirtit	13	6.	spirit

	36.	in an		36 .	an
$\mathbf{D}^{+}\mathbf{A}$	6.	brought	I3v	6.	btought
K1	17.	neclected;	II	17.	neglected;
	33•	his	,	33•	her
K1 v	1.	distinguisht	$\mathbf{L}^{+}\mathbf{v}$	1.	destinguish ~
	37.	soule		37.	sonle
K2	1.	wakens death;	K1	1.	weakens eeath;
	9.	onely		9.	ouely
	11.	thererfore,		11.	therefore
	36.	voyage		36.	voage
K2v	4.	me,	. K1 v	4.	we,
K3	7.	or	K2	7.	of
	7.	Iustice;		7.	Iustic;
	30.	leuies made		30 .	leau es made made
K3 v	2.	him him	K2v	2.	him
	30.	wright		30 .	write
KV+	18.	graue,	K 3	18.	grane,
KL+A	3.	saftety	K3 v	3.	safety
	22.	of		22.	off
Li	1.	conceipts,	K/ ₊	1.	conceits,
	15.	Lapydarie,		15.	Ladidary,
Liv	5.	likes	K/ ₊ v	5•	like
	5•	the vertue,		5•	vertue,
	9•	is seene		8.	seene
	13.	least		13.	lest .
	27-8.	and then attend, /			[omit]
		Your heighnes will,			
L2	2.	Byron.	L1	2.	the Duke of Byron,
L2v	27.	D'escuris.	Liv	27.	D'escures.

13	31.	grace,	L2	31.	Gtace,
T4	20.	here	L3	20.	heare
II+A	13.	staires	L3v	13.	_starres
	16.	will		16.	mill
	23.	glasses.		23.	glasse.
	28.	nor lessend:		28.	no nor lessned:
M 1	12.	Lord;	14	12.	Lord. Exit Ian.
	22.	scruple		22.	scruiples
	34.	dispos'd;		34.	disposd'd;
M1 v	12.	From	I4v	12.	F.com
	13.	Esper:		13.	Enter E per.
M2	3.	their	M1	3•	thir
	6.	that		6.	what
	16.	should		16.	shall
	20.	Prouince,		20.	Prouice,
	27.	subtract;		27.	substract;
	33•	Hen. He		33 •	Не
M2v	19.	of.	M1 w	21.	off.
	25.	of		27•	and
	28.	conceine,		30 .	conceiue,
	38.	lest	M 2	2.	least
м 3	6.	sleight		8.	slight
	13.	must then		15.	then must
	17.	expedition;		19.	exhebition;
	18.	In		20.	I
	22.	as		24.	a
	37•	your	M2v	1.	a
M3w	9.	Byron.		11.	Enter the Duke of
					Byron,

	11.	me ane;		13.	meant;
	12.	them-selues:		14.	then themselues;
	25.	lead		27.	led
M 4	3.	diuerted	м 3	7.	deliuered
	5.	must	,	9.	most
	10.	here's		14.	her's
	14.	mercy;		18.	mercy,
	18.	miserably		22.	miseraly
	19.	most loth		23.	loth
	35•	out	M3v	4.	ont
$M^{+}\Lambda$	1.	fare you wel,		8.	farwel.
	21.	kept beneath		28.	keepe beenath
	22.	aspects		29.	spects \
	23.	Brake		30.	Barke
	31.	I my	M.	2.	Му
	33•	here's		4.	hers
N1.	12.	too	M+	19.	to
	16.	the		23.	thee
	36.	fel-mad,	$\mathbf{M}^{+}\mathbf{\Lambda}$	7.	fell mad,
N1 v	25.	apprehendor,		34.	apprehennor,
	28.	vnthankefull	N1	1.	vnthanful
	30 .	of,		3 •	off
	31.	tast		4.	taste
N2	2.	of		11.	off
	16.	what		25.	that
	18.	of,		27.	off,
	25.	manadge		34.	manadage
	35•	there	N1v	6.	their
N2v	12.	to		21.	too

•	14.	you		23.	then
	16.	on D'Avuergne;		25.	D'Auergne.
	25.	voluptuous		34.	volupteous
N3	6.	Hen: Heere	Ņ2	15.	Here
	9.	winges		18.	winge
	19.	blood,		28.	bood,
N3 v	12.	the	N2v	21.	that
	22.	as before,		31.	as be before,
	24.	to vse		33•	vse
	29•	India,		38.	Indea,
N4	33•	theit	N3v	4.	their
$N_{+}v$	28.	enouge.		32.	enough.
	31.	Lord; Exit.		35.	Lord.
01	2.	will	N4	7.	wlll
	29.	Aske		34.	As
	33。	Vyt.	Nμv	3.	Vyr.
01 v	25.	Aud	01	1.	And
	27.	wich		3.	which
02	1.	here		15.	heare
	6.	Wcre		20.	Were
	7.	A property		21.	Properties
	23.	And		37。	So,
	23.	ou't,		37•	out
	33•	D'Avuergne,	01 v	9.	Enter D'Auergne,
02 v	9.	adue rse		22.	aduise
	10.	his best		23.	is best
	11.	That		24.	As
	12.	That		25.	As
	12.	glorified.		25.	glorified. Exeunt.

	16.	That		29.	Which
	20.	Cont		33.	Count
	20.	Brabant		33.	Brrbant
	23.	And	02	2.	For
	27.	as		6.	at
	31.	That Cont		10.	How Count
	32.	lately lewied; And		11.	leauied, and
03	2.	hart		17.	he art
	9•	hand,		24.	haud,
	. 19.	Till		34•	Vntill,
03 v	9.	Authorisde	02 v	25.	Athoriside
	10.	Take		26.	Haue
	12.	lothes		28.	hates
	18.	That		34.	How
	24.	feared	03	1.	sacred
	30 .	impartiall		7.	imperiall
	33•	Byron.		10.	of <u>Byron</u>
	34.	command it,		11.	command
O4	2.	slack		18.	make slacke
	6.	merry		22.	, many
	18.	That	•	34•	As '
	20.	That		36.	So
	23.	vnwares	03 v	1.	vnawares
	26.	not		4.	nor
Ota	17.	thinke		33.	thiuke
	20.	of.		36.	off.
	38.	Till	Ot-	18.	Vntil
P1	1.	Hen.		19.	Har.
	2.	sees		20.	s08 s

	2.	him		20.	tim
	9.	arraignd,		27.	arignd,
	18.	Lice		36.	Luice
Plv	6.	The fourth is;	Ota	26.	Fourthly,
V	20.	such	P1	2.	such such
	22.	treaties		4.	treaty
	28.	3. Thirdly,		10.	Thirdly,
	33。	for		15.	from
	35.	4. Fourthly,		17.	Fourthly,
P2	19.	suspition	P1v	3.	suspi ion
	27.	then, and		11.	and
	33•	you say?		17.	you then say?
	34.	I know it		18.	It
P2v	15.	these	P2	3.	the sə
	22.	roge,		10.	rogue,
	28.	of		16.	off
P 3	8.	That	P 2	34.	Which
	11.	simply	P2v	1.	simple
	22.	royaltie:		12.	rayalty:
P3v	37.	Armenia,	P 3	29.	Armenio,
	37•	and Arabia		29.	Arabia,
Q1	9.	my iudges	P4v	9.	iudges
Q1 _V	15.	tenters	Q1	17.	tentures
	17.	th'antient		19.	th'ancieut ,
	24.	sits		26.	sets
	31.	brother,		33•	brother, Within.
	38.	your selues	Q1 _V	3.	you selfe
Q2	6.	Vit: Pralin,		10.	Pralin,
	14.	right a		18.	a right

Q2v	9.	piersing;	Q2	15.	persing;
	15.	blowne.		21.	blow
	21.	that		27.	and
	23.	restaines		29.	restraines
	25.	England,		31.	England,
Q 3	2.	his	Q2v	10.	their
Q3v	6.	delightss	Q3	17.	delights
	9.	<u>Soi</u> .		20.	Sou.
	20.	guilded		31 .	guided
	36.	Authoriy	Q3v	13.	Authority
Q+ .	3•	of		18.	off
R1	1.	Byr. Do	$Q_{+}v$	27.	Do
	21.	y ee '	R1	12.	you
	32.	depositions		23.	dispositions
	33•	deposition,		24.	disposition,
	38.	is in		29.	in
R1v	7•	heigh		36.	high
	22.	peece-meale, eare	R1v	15.	peace-meale, ere
R2	5.	her	R2	1.	his
	15.	ends		11.	< euds <
	19.	the Mountains?		15.	mountaines,
R2v	2.	cursse;	R2v	1.	curse;
	5•	vpward		4.	vpwards
	27.	to		26.	too
	38.	kill me.	R3	1.	me,
R3	7.	deathes!		8.	death!
	30.	hearty		31.	hearts
	32.	her's		33•	heer's

Collation shows that Q2 from the beginning to L4v is a pagefor-page reprint and from M1 to the end (mostly verse lines) it is a line-for-line reprint.

A reconstruction of a Q1 copy from which Q2 was printed is possible from the following brief table. Circles in the table indicate identification.

Q2 readings					Q1 readings			
					corrected	uncorrected		
A/ ₊	25.	Our	B1	25.	0	Your		
B2	13.	Mock' at	В3	13.	0	Workst		
B2 v	33•	I now make	_	33.	0	now made		
B3v	8.	with	B 4 v	8.	0	in		
Buv	2.	nothing else,	C1 v	2.	nothing,	0		
C1	3.	fame,	C 2	3•	forme:	0		
	11.	place		11.	pace	o		
	11.	continuall		11.	continuate	0		
C 3	37•	instrument.	CT+	37•	Lord.	o		
D3v	3•	fomy	$\mathbf{D}_{\mathbf{V}}$	3.	0	famy		
D4+	25.	(Which	E 1	25.	o	Which		
	25.	prosecute)		25.	0	prosecute		
E1	28.	of Saucy,	E2	28.	0	Sauoy,		
E1v	21.	their state	E2v	21.	0	they eate		
E2	29.	his	E 3	29.	•	their		
E 3	34•	it	\mathbf{E}_{1}	34.	0	he		
E 3 v	19.	as	E4v	19.	0	it		
F1	13.	leerd,	F2	13.	0	lernd,		
F 3	4.	Colchos,	F4	4.	•	Calchos,		
G2	3.	on	G3	3.	0	in		

	25.	the more		25.	0		more
	38.	grounds		38 .	0		ground,
G3v	28.	that?	G∜∧	, 28.	0	-	this sute?
СЧ	5.	enforce	H1	5.	0	ı	infeire
	17.	lest		17.	0		best
H1	20.	idle King	H2	20.	0		such as he
H2	4.	refrains,	Н3	4.	0		refaine,
	5.	sounds;		5.	0		sound;
	19.	space		19.	0		sphare
	27.	others,		27.	0		other,
H3	8.	most	Н4	9.	0		the most
H3 v	3.	hop't	H4v	3.	0		hapt
	15-16.	In/		15-16.	0		And/
		And					In
N4	32.	night.	01	27.	0	•	might.
02	22.	Lord	03	7.	0		Lord of
02 v	1.	Fuentes,	03	24.	0		Fluentes,
OL,	5.	Rhosny	04.v	25.	0		Rhosuy
P2	6.	(as	P2v	18.	0	· · · · · · · · · · · · · · · · · · ·	as
	6.	of		18.	0	`,	(of
P4	12.	furies:	P4v	14.	0		friends:
R2	14.	the	R2	18.	0		they

A natural inference from this table is that apart from the reading of C inner of Q1 (i.e. B4v, C1, C2v, and C3 of Q2) the corrected reading of Q1 became the copy for Q2. In other words, the printer of Q2 used TxU4 or some other copy containing the same states as TxU4.

The Revenge of Bussy D'Ambois

Press-variants in Q (1613)

Copies collated: BL1 (C.34.c.16), BL2 (C.12.g.6. [some aide-notes cropped]), Bod (Mal. 240(9) [head cropped; K3 catch-word torn off]), CLUC ([D2v side-note cropped]), CSmH ([D2v side-note cropped]), CtY, DFo1 (copy 1), DFo2 (copy2 [wants A; head cropped; the first line of K3v cropped; some side-notes cropped]), DLC ([tail cropped; many side-notes cropped]), Dyce1 ([wants; some side-notes cropped]), Dyce2 (2044/2), Eton (Chapman II(c) [some side-notes cropped]), ICU (FR2449/R4/1613/Rare Book Room [head cropped; K1-4 tail cropped; some side-notes cropped]), IU ([mounted; head and tail cropped: some side-notes cropped]), MB ([head cropped; B3 side-note cropped]), MH (14424.13.9.5* [head and tail cropped; B3 side-note cropped]), NIS (Bute Collection [head cropped; B3 side-note cropped]), Pforz ([some side-notes cropped]), TxU (Wh/C366/613r [H3v tail cropped; H1v side-note cropped]).

SHEET A (outer forme)

Corrected: BL1-2, Bod, CLUC, CSmH, CtY, DFo1, ICU, IU, MB, MH, NLS, Pforz, TxU.

Uncorrected: DLC, Dyce2, Eton.

A3v 13. worth

worthy

17. fictions:

fictions,

SHEET A (inner forme)

Corrected: BL2, CLUC, CSmH, DFo1, ICN, MB, MH, Pforz, TxU.

Uncorrected: BL1, Bod, CtY, DLC, Dyce2, Eton, IU, NLS.

Alt 6. sureau,

surrau,

SHEET C (outer forme)

State I:

Corrected: BL1-2, Bod, CLUC, CSmH, DFo2, DLC, Dyce1-2, Eton, MH.

Uncorrected: CtY, DFo1, ICU, IU, MB, NIS, Pforz, TxU.

C2v 35. Mont sur. Monsieur.

36. Mont. Mons.

C3 37. <u>Mont</u>. <u>Mons</u>.

C4v 1. Mont. Mons.

3. Bal. Mons.

6. Mont. Mons.

10. Mont Exit Mont. Mons. Exit Mons.

State II:

Corrected: BL1-2, Bod, CLUC, CSmH, DFo2, Dyce1-2, MH.

Uncorrected: CtY, DFo1, DLC, Eton, ICU, IU, MB, NIS, Pforz, TxU.

C3 3. dry dye

7. engender. engender

29. lines, liues,

SHEET E (outer forme)

Corrected: BL1-2, Bod, CSmH, CtY, DFo1-2, DLC, Dyce1-2, Eton, ICU, IU, MB, MH, NLS, Pforz, TxU.

Uncorrected: CLUC.

E2v 6. Gossips Of Gossips

 $\mathbf{E}_{\downarrow}\mathbf{v}$ 15. off of

19. honour, honour

23. circumstance circumstance,

SHEET E (inner forme)

Corrected: BL1-2, Bod, CSmH, CtY, DFo1-2, DLC, Dyce1-2, Eton, ICU, IU, MB, MH, NLS, Pforz, TxU.

Uncorrected: CLUC.

E2 22. Exit. Eit.

E4 37. drossie drssie.

SHEET F (outer forme)

Corrected: BL1-2, CtY, DFo1-2, Dyce, ICU, IU, MB, MH, NLS, Pforz, TxU.

Uncorrected: Bod, CLUC, CSmH, DLC, Dyce1, Eton.

F1 9. in randg'd in

F3 16. doe doe,

22. thus thus.

Fly 27. Lieutenant, Lieutenant

SHEET G (outer forme)

Corrected: BL2, Bod, CLUC, CtY, DFo1, DLC, Dyce1, Eton, ICU, IU, MB, Pforz, TxU.

Uncorrected: BL1, CSmH, DFo2, Dyce2, MH, NIS.

G2v 27. I thinke Iithinke

G3 sig. G3 [none]

SHEET G (inner forme)

Corrected: BL1, CSmH, DFo1-2, Dyce2, ICU, MH, NLS.

Uncorrected: BL2, Bod, CLUC, CtY, DLC, Dyce1, Eton, IU, MB, Pforz, TxU.

G1v 4. passe, passe:

8. grasse, grase,

G2 12. sworne-married sworne, married

14. good, good;

17. sworne-married sworne or married

G3v 24. graces, Graces?

G4 6. lightning, lightnings,

16. hee breake. he breake?

16. brack brack's

23. had had had

28. it, if it, if

34. should should;

SHEET H (inner forme)

State I:

Corrected: BL2, Bod, CLUC, CtY, DLC, Eton, MB, MH, Pforz, TxU.

Uncorrected: BL1, CSmH, DFo2, Dyce1-2, ICU, IU, NLS.

H1v 10. Exe. leades her out. leades her out. Exe.

State II (a):

Corrected: DFo1.

Uncorrected: BL2, Bod, CLUC, CtY, DLC, Eton, MB, MH, Pforz, TxU.

Hiv margin. He raises / her, 9-10. Hee raises her, and /

and / leads her / Exe. leades her out.

out.

10. Exeunt.

State II (b):

Corrected: DFo1.

Uncorrected: BL1-2, Bod, CLUC, CSmH, CtY, DFo2, DLC, Dyce1-2, Eton, ICU, IU, MB, MH, NLS, Pforz, TxU.

H1v margin. Auersus.

Auersus.77

H2 32. [respaced]

Exeunt.

SHEET K (outer forme)

Corrected: BL1-2, Bod, CLUC, CSmH, CtY, DFo1-2, DLC, Dyce2, Eton, ICU. IU. MB, MH, NLS, Pforz, TxU.

Uncorrected: Dyce1.

K1 17. to a

to*a

K2v 4. your conquest.

your conquest.

Identification of the corrected and uncorrected states has been unusually difficult. Most of the variants show no sign of compositorial failure nor bibliographical evidence to indicate the order of variant states. In some places the corrector seems to have taken trouble to change what in fact needed no alteration. Apparently he has not consulted his copy and unwittingly tampered with the text.

No copies collated are free from the uncorrected state. DFo1 that shows the uncorrected readings on F outer will be the first candidate for copy-text.

NOTES TO CHAPTER II

- 1 See McKerrow, <u>Introduction</u>, 21 and 210-11; Hinman, <u>Printing</u>, i. 229 and 231-3.
 - 2 Cf. for instance, Hinman, Printing, i. 243-5.
- Hinman must have been aware of this when he was writing that "the only possible way we can be sure of discovering all, or even most, of the press variants in the Folio is by collating ... a considerable number of copies" (Printing, i. 229-30). Cf. also <u>ibid</u>., i. 245.
- 4 Simpson (Proof-Reading, 80) writes that the corrector's care over punctuation in The First Part of the Contention betwixt the Famous Houses of York and Lancaster printed by Simmes in 1600 is "noteworthy". W. C. Ferguson accords with Tucker Brooke, discoverer of an example of Simmes's proof-sheet, and writes (Simmes, 84) "that Simmes seemed to be careful of minor details, as most of the changes are improvements in punctuation or spelling". Ferguson adds (ibid., 85), however, that "When copies of Simmes books are collated, variations are seldom found", which is not true, at least, of An Humorous Day's Mirth and The Gentleman Usher. See Appendix 1.
 - 5 Foakes and Rickert, 266.
 - 6 See Appendix 4.
- 7 Some of the uncorrected readings on A4 seem to be due to the press-man's careless 'pull'.
- 8 Probably due to deterioration of types. BL2, Bod2, DFo, Glas, NN, and Pforz have the reading in the corrected state, and

others in the uncorrected.

- 9 Probably due to deterioration of types.
- 10 Parrott, ii. 681, remarks that "the Bodleian [copies] have misprint eathlye; the British Museum copies have correctly earthlye." This is an error, as has already pointed out by the editors of the Malone Society Reprint of the play (Greg and Smith, Day's Mirth, xi). The misprint is found in all the copies examined.
- 11 Already reported by Marion Linton, "NLS Copies", SB, xv (1962), 93; and Yamada, "Proof-Sheet", Library, xxi (1966), 155-7, reproduced here as Appendix 1.
- 12 Greg and Smith (Day's Mirth, v), collating BL1 with BL2, Bod, and Dyce, write that they found "several deliberate alterations of the type in the outer forme of B, and one in that of D: in both the Garrick copy [i.e. BL1] (and hence the reprint) shows the uncorrected state." That they are wrong will be seen from the list of variants. Holaday (Holaday, 125-6), who has not collated NN2, records this forme in two states only.
 - 13 See note 12.
- 14 BL2 and NN2 alone show the uncorrected reading, but all other copies show the reading in the corrected state. Probably due to deterioration of types.
- 15 DFo1 and MH alone show this reading, which is obviously due to deterioration of types.
 - 16 See note 11.
- 17 Sheet H of BL1 is the reprint from the text in the corrected state.
 - 18 See not 11.
- 19 Greg, <u>Bibliography</u>, i. 261. Sheet B of Q2 of Marston's <u>The Malcontent</u> (1604) also printed by Simmes seems to offer another

example of what appears to be an unnecessary resetting. G. K. Hunter comments on the copy of the Pforzheimer Library: "In all other surviving copies sheet B of [Q2] is printed (with minor variations) from type left standing from [Q1]. Why should Sims (or anyone else) take the time to reset material that was already in type? ... The ninety odd variants are nearly all minutiae of punctuation, capitalization and spelling; the most significant is the misprinting of 'Thou' instead of 'That' ..." (The Malcontent, xxxv).

- 20 Pforz2 reads 'propperweale,'.
- 21 The omission of catch-word my be due to deterioration of types that took place after the first correction.
 - 22 Due to deterioration of types.
- 23 State II has been confirmed by the calculation of time sequence; if the order of the corrected and uncorrected states is reversed, the formulae stop working properly. See Appendix 4.
- 24 BL3 and CSmH also show this reading, due probably to imperfect inking.
- 25 When the order of the corrected and uncorrected states of 'No'/'"No' and 'All'/'"All' are reversed, the formation of formulae in the calculation becomes impossible. See Appendix 4.
- 26 Already reported by Greg, "Proof-Sheet", <u>Library</u>, xvii (1937).
 See Appendix 2.
 - 27 This may be STC 4983.
- 28 Holaday (Holaday, 466-7) divides this forme into two states, combining the first two into one state.
 - 29 The R's are different from each other.
 - 30 An 's' may have been broken so as to look like ':'.
- 31 CSmH2 alone reads 'D'OLIVE.' with the period, here and on D1, D2v, and D3.

- 32 As for the proof-sheet in BL3, see note 26.
- 33 Only in five copies seen, i.e. Bod2, MB1-2, NNP, and TxU.
- 34 An 'h' has been broken so as to look like 'n'.
- 35 The first 't' has been broken so as to look like ':'.
- 36 Only in ten copies seen, i.e. Bod1-2, CLUC, CSmH4, DF02, Eton2, MB1-2, NNP, and TxU.
 - 37 The 'l' is in black-letter.
 - 38 Greg, Bibliography, i. 366.
 - 39 Greg, Bibliography, i. 366.
 - 40 See Chapter III; also cf. Greg, Bibliography, i. 366.
- What puzzles me, however, is the way in which the watermark occurs in sheet B in various copies examined. In DFo2-3, DLC, MB1, NNP, and Pforz no watermark occurs. In CtY, ICN, ICU, MH, and MiU it occurs in its perfect form in the conjugate B1 and B4, and in MB2 and NN also in the conjugate B2 and B3. But in DFo1 and IU only only its portion (i.e. the lower part of a vase) occurs in B4, which means that the conjugacy of B1 and B4 in these copies is doubtful.
 - 42 Dyce reads 'Winnyfred; fro m'.
 - 43 IU cropped.
 - 44 Probably a broken 'E'.
 - 45 The order of state has not been determined satisfactorily.
 - 46 Deterioration of types occurs in BL2 and NNP:
 - D2 1. glad \longrightarrow lad 2-3. pre-/sently. \longrightarrow gre-/sently.
- Dyce, Glas, MB, MH, NNP, Pforz, and PU read 'seeme' (E4v 13), but all other copies show no correct forms of the word excepting IU in which it reads 'seem' as if it were a press-variant. The opening words of E1v 1-2 are slightly affected by similar deterioration.

- 48 See Appendix 4. When the assignment is reversed, the formation of formulae in the calculation becomes impossible.
- 49 Greg (Bibliography, i. 356) writes that it is "highly probable that in the [uncorrected] variant the date has been stamped in afterwards by hand", suggesting that the undated imprint represents the first stage, the 'barre 1636.' the second, and the 'barre. 1636.' the third. With this I concur; and the determination of the printing order of the two different states by working out the time sequence of the variants has confirmed Greg's inference (see Appendix 4).
 - 50 Cf. Greg, Bibliography, i. 356.
- 51 Due to deterioration of types. The 'f' in 'of' (C3 11) appears in the margin in BL1, CSmH, CtW, DFo, Dyce, MWiW-C, NLS, TxCU, and Worc2. The last letter in 'e-/uer' (C4 33-4), likewise, is missing in two copies seen, i.e. BL2 and Bod1.
- 52 DLC has not been available because of its physical condition "too fragile to film" (the curator's letter). The assignment of the DLC variants in the list became possible by kind communication from Mr. J. R. Goff of the Rare Book Section.
- 53 With exceptions of Bod1 and Dyce2, which present the uncorrected reading. The variants are due to deterioration of types.
- 54 The layout of the text-page of all was slightly affected by the correction of all 16-26.
- 55 Parrott, ii. 832, refers to "an apparently unique copy at the British Museum (C.34.b.61) [which] is imperfect lacking signatures D2-E inclusive." Mr. T. W. Webb of the Photographic Service on behalf of the Department of Printed Books wrote to me that C.34.b.41 "was originally C.34.b.61 ... that this particular edition lacks signature F and not ... signature D2-E. It could well be that there

is an error in Parrott."

- 56 The correction may be from 'Goddesse,' to 'Goddeses,'.
- 57 Due to deterioration of types. Some copies also read 'life)' at B2 34. The order of the two states has been given here in an arbitrary way no logics in the deterioration of types. Similarly, some copies read 'Co' at B1v 35 in the inner forme.
 - 58 Due to deterioration of types.
- 59 Q1 BL2 alone reads 'H ath' at G4 8 due to deterioration of types.
 - 60 Greg, Bibliography, i. 375.
- 61 In three copies, i.e. Q3 CSmH, DFo, and TxU2, the running-title on B1 begins with a roman 'B', and all others with an italic 'B'. This must have taken place in the course of printing when the type 'B' came out of the locked chase to be replaced by the roman type. In several copies of Q3 the hyphen in 'Demi-gods' (B2v 13) are not printed.
- 62 Two copies, i.e. Q3 ICU and NjP, read 'bol'. Probably due to uneven pressure or imperfect inking.
- 63 Only four copies (i.e. Q3 BL1 and DFo. Q4 CSmH. Q5 BL) read 'drop)', and all others in the corrected group read 'drop)!'.
 - 64 Greg, Bibliography, i. 376-7.
- 65 Some copies, i.e. BL2, Bod, DFo, MH, TxU1, Worc1, read 'together,' (D2v 34) while others have it in a split form, either 'to gether,' (CtY2, IU, Worc2) or 'tog ether,' due to deterioration of types.
 - 66 Many copies have the second 's' and 'h' blind.
- 67 All but BL1 and Bod read 'matt er' due to deterioration of types.
 - 68 In Dyce blotting caused by raised space-quads appear before

the speech-prefixes in 11. 8-10.

- 69 CtY2 and Dyce read 'foes;' (M4 34), while all others read 'foes,' probably due to imperfect inking or pressure.
- Several variants have been found in both forms of the sheet. They are 'TRAGEDIE.' / 'TRAGEDIE.' (N2 RT), 'strangers,' / 'strangers,' or 'strangers,' (N3v 13), 'stri ke?' / 'strike?' (N4v 8), 'Exit.' / 'TRAGEDIE.' (N4v 31), and 'for?!' / 'for?' (N4v 33). But all these are results of the deterioration of types, and there is no systematic distribution of the occurences.
 - 71 MWiW-C reads 'Desoures,'.
 - 72 Only in BL1, CtY1, MB, and TxU2-3.
 - 73 Also in MWiW-C and TxU2.
- 74 MH and TxU1 read 'condemning' (R1v 7) while all other copies read 'condemnin g'.
 - 75 Only in MB.
 - 76. Only in Bod, Cam, CSmH, and DFo1.
 - 77. This side-note has been completely cropped off in IU.

CHAPTER III ANALYSES OF COMPOSITORS AND PRESS-WORK

The nature of compositor-analysis is not only bibliographical but also philological. It is bibliographical because scholars try to base it on bibliographical evidence and, by relating it to press-work, attempt to make bibliographical inferences about, for instance, a workman's normal output or the size of an edition. On the other hand, scholars more often than not draw for compositor-analysis upon philological evidence such as variant spellings and punctuation and, by relating it to the practice of compositors or printing-houses of a certain period, aim to elucidate the language and grammar their contemporaries actually used.

Because of this duality in nature, compositorial analysis demands of a scholar a great deal of caution as well as labour. No single principle or tool is sufficiently fine to enable him to distinguish one from another the compositors of an early printed book. During the course of analysis he may have to adjust a working hypothesis which has produced results incompatible with the results of concurrent hypotheses. He must always be ready, like an experienced doctor, to offer in the midst of his analysis a new prescription when his first one shows signs of a further complication or gives no results at all. Some suggestions for compositorial analyses have been proposed, 3 and individual works on sixteenth and seventeenth century printed books have appeared largely in The Library and Studies in Bibliography. My methodology has been derived from their suggestions.

The following sources of evidence have been explored for each play studied in this thesis: running-titles, the measurement of composing-sticks, the positioning of stage directions, punctuation practice, spelling preferences, the layout of the type-pages, indention and abbreviation of speech-prefixes, and identification and tracing of defective types. Where

evidence has been found it has been reported. (The tabular layout of spelling tests varies according to the type and complexity of the results obtained.) Some of my analyses in the following pages remain inconclusive and may be developed by someone who can thus make a further contribution to Chapman scholarship. It will, therefore, be appropriate here to survey the results of my own analyses.

Only two Qq, i.e. The Blind Beggar of Alexandria and An Humorous Day's Mirth, have provided no evidence for the work of more than one compositor.

In each case two skeleton formes were used, one for the inner forme and the other for the outer. That they are the two earliest plays by Chapman and were published before 1600 is a mere coincidence.

The Gentleman Usher, Q1 of Sir Giles Goosecap, May-Day, The Widow's Tears, Q1-2 of Bussy D'Ambois, and The Revenge of Bussy D'Ambois were set up by two compositors. Sometimes they employed only two skeleton formes (i.e. in The Gentleman Usher, The Widow's Tears, and The Revenge of Bussy D'Ambois) and sometimes more than four (i.e. in Q1-2 of Bussy D'Ambois). Q1 of The Memorable Masque was set up by two or possibly three compositors equipped with two or three skeletons, Q1 of The Byron Plays by three compositors with probably a set of four skeletons, All Fools by four compositors with five skeletons, and Monsieur D'Olive probably by six compositors at different printing houses.

The employment of more than one compositor does not seem always to mean that they worked together setting up types simultaneously for various pages. In the case of, for instance, The Widow's Tears in which the compositorial shares divide Q into two consecutive parts and each of the two skeleton formes employed is strictly for one forme of every sheet only, the procedure of compositorial work can by no means differ very much from the procedure in The Blind Beggar of Alexandria or An Humorous Day's Mirth for which only one compositor equipped with two skeletons was employed. The difference is only that in The Widow's Tears the second compositor

took over from the first whereas in The Blind Beggar of Alexandria or in An Humorous Day's Mirth such a change of compositors did not take place.

Where more than one compositor was employed, however, it seems that more often than not they worked together setting up simultaneously. This of course necessitated casting off the printer's copy. Good examples are The Gentleman Usher, Monsieur D'Olive, May-Day, and Qi-2 of Bussy D'Ambois. At least part of All Fools must be another case, and Qi of The Byron Plays may be yet another instance.

Analyses of press-work in the following pages show that printers did take great pains to economise on labour and increase output by planning the work scheme so as to make the composition speed and the press-work speed go hand in hand throughout the work and by resorting to a variety of combinations of every available facility including workmen and presses. No generalisation about the pattern of the combinations seems possible. Every combination reflects the printer's practical mind, whether it is a combination of one compositor and two skeleton formes or a combination of more than one compositor and a cast-off copy.

A brief summary may be presented here in the form of a diagram:

Q	Number of compositors and their stints	Number of skeletons	Сору
The Blind Beggar of Alexandria	1	2 I: inner II: outer	
An Humorous Day's Mirth	1	2 I: outer II: inner	
All Fools	A: A-B, K 4 B: C-D, I C: E-F D: G-H	I: B,G II: H 5 III: C-D, I-K IV: E V: F	partly cast-off
The Gentleman Usher	2 A: A3v-4v, B, D, F, H, K B: A2-3, C, E, G, I	2 I: B,D,F,H,K II: A,C,E,G,I	cast-off

4 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 - 1 -	<u> </u>	<u> </u>	
Monsieur D'Olive	A: A B: B(o), G-H 6 C: B(i) D: C E: D F: E-F	(?)	cast-off; different houses
Sir Giles Goosecap, Q1	2 A: A-G B: H-K	(?)	
May-Day	A: A2-D1, D4v 15-E3 20, F3v 12-G1 9, G3-H3 27, I2v 12- K3 B: D1v-4v 14, E3 21- F3v 11, G1 10- G2v, H3 28-I2v, K3v-4v	<pre>I: A(i),B(i),C(o),</pre>	cast-off
The Widow's Tears	2 A: B-G B: A, H-L	2 I: B-K(i),L(o),A(o) II: B-K(o),L(i),A(i)	hapa og mande i
The Memorable Masque, Q1	A: B1-D1 3 B: C1-2v,a3-4,	I: B,D,E(i), A(part),a(i) 2+ II: C,E(o),A(part), a(o)	
Bussy D'Ambois, Q1-2	A: A2-C3,D1v-3,E1- 2v,F1v-2v,F4v- G2v,H1-2v,I1-2v B: C3v-D1,D3v-4v, E3-F1,F3-4,G3- 4v,H3-4v,I3-4v	I: A-C(1),D(o) II: A-C(o),E(1) 4+ III: D(1) IV: E(o),G-H(1) or (o)	cast-off
The Byron Plays,	A: B 3 B: C-E,G C: A,F,H-R	I: B,E(1),H(1),I(1) 4 II: C-D III: E(0),H(0),I(0) IV: F-G I: I(1),N,R(0) II: K,P,R(1) III: L,O IV: M,Q	cast-off?
The Revenge of Bussy D'Ambois	2 A: B,C,G-K B: D-F	I: B(i),C(o),D-F, H(o),I II: B(o),C(i),G, H(i),K	

The Blind Beggar of Alexandria

No evidence has been found in Q for the work of more than one compositor.

The compositor employed two skeleton-formes, one for the inner forme and the other for the outer:

This tidy pattern of the repeated use of running-titles suggests that the press-work progressed in the most efficient way: the printing speed and the composition speed were always kept in balance throughout the work.

An Humorous Day's Mirth

Every piece of evidence suggests that only one compositor was employed for the printing of $\mathbf{Q}.6$

The compositor used two skeleton-formes, one mainly for the outer forme and the other mainly for the inner:

The irregularity in sheets A and H suggests that the compositor started with the inner forme of sheet A, proceeding to the outer forme that includes the title-page. After perfecting sheet A, he seems to have printed the outer forme first and then the inner forme until he came to the half-sheet H, when it was necessary for him to use part of the running-titles for the outer forme of sheet G, those for the inner forme being still in use.

The pattern of the repeated use of running-titles, although there are a few switches of them within a forme, is regular enough to suggest that the press-work progressed in the most efficient way: the printing speed and the composition speed were kept in pace throughout the work.

All Fools

As the spelling test in Table 1 indicates, there are apparent variations at the end of sheets B, D, F, H, and probably I, to divide the whole book into six parts: sheets A-B, C-D, E-F, G-H, I, and K. But they are not altogether independent of each other. A closer scrutiny can perhaps lead one to combine sheets C-D with sheet I into one group and sheets A-B or G-H with sheet K into another. So the division of the book is probably either

sheets A-B, C-D and I, E-F, and G-H and K

or

sheets A-B and K, C-D and I, E-F, and G-H.?

All Fools (sample: CSmH)

All Fools

Spelling	Test
----------	------

		A	В	C	D	E	F	G	H	I	K
		2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v 1	1 v
	(Ahlas ahlas			1 1	1 - 1			1		1 1 -	-
	(Alas alas	1	1 - 1 - 1 -				2 1	 			, <u>-</u>
	(Father(s) father(s)	1 -	- 1 - 1 2 1 - 1	3 9 3 - 4 3 4 -	6 3 - 1 1	1 - 1 3 3 2 - 3	1 2 2	4 4 2 - - 4 1 1 - 1 2 3	2 1 - 1	- 1 1 1 2 1	-
	(^{Ile}	1	2 1	1 4 1 1 1 -			3 1	- 2 - 1 1	2 - 2 1 - 1 - 1 - 1	2 1 1 1	-
Final e/ee in be, he, me, she, we	(-e -ee	4 6 - 8 	4 5 9 7 6 8 9 5	2 17 8 6 1 7 2 3 5 3 - 7 2 - 5 -	3 4 2 2 2 2 4 4 6 2 1 1 2 1 1 4 4	3 9 12 7 7 4 2 15	5 13 6 8 8 11 10 7 - 1 3 1	4 14 11 6 3 8 9 4	15 8 12 - 7 6 8 7 - 3 - - - - - -	2 4 3 3 7 3 8 9 4 3 7 2 5 10 1 3 2 -	<u>3</u>
our/or as in ho our, etc. ex- cepting colou	(-out (-)	1 - 1 3	- 2 1 1 - 3 1 - 	- 1 1 1 - 1 - 3	1 1 1	1 1 1	- 1 2 1 1 2 1	3 1 2	- 5 2 - 1 - 1	1 1 1 1 - 1	1 -
Medial ss fol- lowed by i	(-{{- -{s-			1 2 1	1 1 1 1 - 2 - 1			1 4/1	1	3 1 -	<u>-</u>
Final y/ie	(<u>-y</u> _ie									- 1 1 - 1 4 4 4 3 2 4 4 4 3 - 5 1 4	
Punctuation Tes	st										
Periods bla	ack-letter	,	1 2	3 7 2 6 2 5	1 7 3 7 1 4 8 5	6 6 8 15 17 9 10 15	12 15 11 6 6 15 4 21	4 2 - 1	3 1 3 3 2 1	15 7 5 4 3 4 - 3 -	-
Colons ² (bla	ack-letter elic	3	1 2 2 1 1 1	4 3 1 4 2 - 2 1 - 1 - 3	2 2 1 1 2 1 1	3 2 2 - 1 1	1 1 1 1 - 3 1 1 - 1 - 2	1 1 2 - 3	1 2 - 1 2 2 2 2 1	1 1 1 2 3 3 2 2 3 2 1 2 1 1	-
Queries (ron	ack-letter man elic	 1 1 - 3 4 1 2 2	- 3 - 1 - 3 6 1 4 2 1 1 - 4 2 9 3 5 4 2	1 2 1 3 2 1 1 2 1 3 1 -	1 2 3 1 2 5	- 1 6 1 3 3 2 3	2 3 2 - 3 2 2 4	2 - 2 4 1 7 1 1 - 2 3 - 3 4 - 3	1 5 5 4 1 2 1 -		-
Excla- (romations (it	man alic			1	1	3 - 3					-

Speech-prefix Test

	Rinal.							1 2 2	1 2 2 -		
	Rin.			- 4 2 6 3 -	- 1 - 1 - 3 1 -	1 _ 4 7	63-2-133	2 1	- 1	- 3 - 2 1	
RUINALOO	Dem	0 1	4 7 O F 7	,				_ 1	5		
	Ry.		1 - 1								

¹ Roman periods and commas have been omitted.
2 Roman colons and semi-colons have been omitted.
3 Exclamations in sheet B are different from those in sheets E and F.

Evidence from the measurement of composing-sticks offers a clearer picture of the groups:

	A	В	C	D	E	F	G	H	I	K
1 2v 3 4v	- ? 88 90	88 88 88 88	89 89 89 89	88 88 88 88	84 84 85 84	84 84 85 85•5	87.5 87.5 87 87	87 87.5 87.5 ?	89 89 90 90	89 - -
1v 2 3v 4	90 ? 90	88 88 89 88	89 89 89 ?	88 · 89 89 88	84 84 84 84	85 84 85 85	87.5 87 87 87 (The	87 87 87.5 87.5 sampl	89 89 90 90	87 - - - NN1)

Particularly distinctive and independent are the E-F and the G-H groups. And as Greg has already noted, "In G-H there are two more lines to the page than elsewhere", 8 - good further evidence for the independent composition of sheets G-H.

An examination of running-titles has rendered a reasonably clear picture of press-work that indicates the use of five skeleton-formes, each employed for printing both sides of every sheet:

The continuation from Formes I to II is very doubtful. The natural implication of the use of Forme I for sheets B and G is that one compositor worked on them. But it has been rejected by all other tests employed. The use of Forme III likewise implies one compositor's work for sheets C, D and I. Evidence from the tests of spellings and the composing-stick supports

the implication. Formes IV and V are slightly different but very similar, which perhaps implies the work of one compositor for sheets E and F. This implication has been confirmed only by the spelling-test, 9 but no evidence against the implication has been offered from other tests employed. The reason for the two skeletons is perhaps that the compositor had to wait for a little while before printing and had to prepare the two skeleton-formes.

That sheets C, D, and I are the work of one compositor has been confirmed also by the speech-prefix test with special reference to 'Rinaldo', and also by the punctuation test (see Table 1). 10 The results of these two tests also suggest that sheets A-B and K are one compositor's work. This finds supporting evidence in the tests of spellings and the measurement of sticks but not of running titles. Evidence for sheet K from the running-titles is very slight, and one hesitates to take it as evidence against sheets A-B and K being the work of one compositor.

Cumulative evidence leads to the conclusion that at least four compositors seem to have worked on the printing of Q and that their shares in it, including the title-page, are as follows:

> Compositor A: A-B, K Compositor B: C-D, I Compositor C: E-F Compositor D: G-H

The pattern of compositors' shares and of running-titles seems to suggest that at least three of the four compositors worked together with two presses at the same time. The text of Q is entirely in verse up to half-way down Fiv, so it cannot have been very difficult to cast off the corresponding portion (sheets A-F) of the printer's copy for the three men. In fact, as has been already demonstrated, sheets A-B were assigned to Compositor A with one press, and sheets C-D to Compositor B with another press. Sheet E, assigned to Compositor C, could go straight to the press which Compositor A had used to print sheets A-B (which were obviously less

work than Compositor B's sheets C-D). But sheet F, assigned to the same Compositor C, had to wait for the other press to finish printing Compositor tor B's sheets. (Hence a new skeleton forme - Forme V.) When Compositor C came to the opening line of F3v, which closed a stretch of prose lines, it became easy once again to calculate how many more lines would be required to complete sheet F. At this point, a new compositor, D, was employed to set sheets G-H. Both formes of sheet G with the skeletons from sheet B followed sheet E to the press, and those of sheet H with a new set of skeletons followed sheet F to another press. When Compositor D came to the end of Act III (i.e. half-way down H3), it became easy again to know the exact number of lines to complete sheet H. And Compositor B was employed to set sheet I, which went to the press with his old skeletons from sheet D. This press work may be summed up as follows:

Press I A B E G (K)
Press II C D F H I

The work of four compositors with two presses only for a small Q, involving, at least in part, the method known as cast-off copy, 11 may not be what one usually encounters. But the printing of Q of All Fools seems to be best explained in this way.

The Gentleman Usher

Evidence from spellings, punctuation, and running-titles indicates that two compositors were employed.

The clearest differences between them are in the following spellings:

The Gentleman Usher

The Gentleman Usher (sample: DFo)

	* 1				,					
	A 1 1v 2 2v 3	3v 4 4v 1	B 1v 2 2v 3 3v 4 4v	C 1 1v 2 2v 3 3v 4 4v	D - 1 1v 2 2v 3 3v 4 4v	E 1 1v 2 2v 3 3v 4 4v	F 1 1v 2 2v 3 3v 4 4v	G 1 1v 2 2v 3 3v 4 4v	H 1 1v 2 2v 3 3v 4 4v	I K 1 1v 2 2v 3 3v 4 4v 1 1v 2
asse Dame(s) d'ee Duke(s) goe heere(s) I/ifaith M/mistris power(s) sense	1	1 1 2 1 3	1 1 3 1 1 1 1 1 1 5 1 1 1	1	1 1 1 1 1 1 1 3 1 3 2 1 1 2	2 1 1 1 1	1 1 1 1 1 1 1 1 1 1 2 2 2 1	1 1 2 3	1 2 1 1 1 2 4 5 5 5 1 1 1 1 2 1 1 1 1 3 1 1 1	2 1 1 3 1 1 1
strait Z/Swo(u)nds t'ee than worth young Final -y (euery very Initial im- / in-	1	1 1 2	3 1 1 1 1 4 2 1	1 1	1 1 1 1 2	1 2 1	2 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	
Asse dame(s) dee duke(s) go here('s) yfaith M/mistresse powre(s) sence(less) straight Swoon(e)s tee then [=than] woorth yong(er) Final -ie (euerie verie Initial em- / en-	1 1 3 1 1	2	1 1 2 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1	3 1 1 1 3 1 1 3 1 1 1 2 1 1 1 1 2 1 1 1 1 1 1 1 1 1 1 1 1 1	1	2 2 1 1 1 1 2 3 2 1 1 1 1 1 1 1 2 2 1 1 1 1 1 1	1	2 1 2 1 1 2 1 1 2 1 1 2 1 1 1 2 1
&(c)		2		1 1 1		1 1 2 1		1 ,		1 1

Compositor A	Compositor B
asse	Asse
d'ee, t'ee	dee, tee
goe	go
Ifaith, ifaith	yfaith
young	' yong

Only Compositor A habitually adopts the modern spelling 'than' together with the customary 'then', and it is Compositor B's habit to use the forms 'woorth' and '&'. 12

As Table 2 shows, the distinction between the two compositors is very clear on sheets B, C, D, F, H, and K. This spelling test itself offers evidence strong enough to trace each compositor's stints in these sheets. But in regard to sheets A, E, G, and I, where such spellings as 'Dame(s)', 'Duke(s)', and 'heere(s)' are equivocal, the table is not very helpful.13 For this there are two conceivable reasons: firstly, Compositor B's whim that caused him to adopt the variant forms of these words from Ei onwards, and secondly, the influence on him of his copy in which the variant forms were introduced from Ei onwards by the writer of the printer's copy. The latter reason is very weak, because it would usually be at the beginning of a compositor's work that word-form would be under the influence of his copy. Although the first reason is very likely, one cannot be sure about it until a checklist of spellings of Valentine Simmes's printing-house becomes available. One must, therefore, seek evidence somewhere else.

The varying frequency of words with final -y/-ie (excluding any, many, very, every, and adverbs of -ly ending)¹⁴ indicates the possibility of alternate work on equal stints:

	A2-3	134-44	B .	C	מ	E	F	G	H	I	K
1	-	-	0/1	1/2	7/0	1/4	1/0	0/3	4/2	0/4	3/1
1v	_	•	1/2	0/6	7/0	0/1	0/2	1/2	1/1	1/2	2/1
2	0/0	-	1/0	3/1	0/4	1/0	1/0	2/1	3/4	1/2	2/1
2 y	1/5	-	3/2	1/1	2/1	0/3	2/0	0/0	3/1	0/6	-
3	0/7	•	1/1	0/3	2/1	2/2	2/1	0/1	2/0	0/2	_
3 v	-	4/3	1/3	0/4	2/1	0/4	5/1	0/2	1/0	0/9	-
4	-	4/1	3/0	1/1	0/1	1/2	0/3	0/3	1/2	4/0	•••
47	600	4/0	2/0	1/5	2/1	1/8	1/1	0/7	0/2	0/6	-
Total	1/12	12/4	12/9	7/23	15/13	6/24	12/8	3/19	15/12	6/31	7/3

The varying frequency of semi-colons also clearly suggests the same:

	A2-3	43v-4v	В	C	D	E	F	G	H	I	K
1	-	-	9	11	1	22	2	7	7	9	4
1v	•	-	6	10	4	6	5	18	4	11	3
2	1	-	5	7	3	4	6	11	3	0	1
2▼	2	-	2	7	2	6	2	12	2	11	_
3	5	-	0	7	3	9	4	5	2	5	-
3₹	-	3	2	4	1	4	4	9	1	8	-
4	-	0	1	2	4	7	4	4	2	2	~
44	-	4	· 2	6	5	7	0	9	1 '	10	-
Total	8	7	27	54	23	65	27	7 5	22	56	8

Taken by themselves, these figures would not be very serviceable, but as cumulative evidence they certainly suggest strongly that the stints of the two compositors in the text of Q may have been as follows:

Evidence for sheet A is slight, 15 and in sheets E, G, and I only a few pages remain slightly doubtful.

This division of the compositors' stints receives further general support from three other pieces of evidence: the markings of act-scene divisions, the positioning of exit directions, and the use of two skeleton-formes.

Act-scene divisions are marked in two forms: 'ACTVS PRIMVS,' etc., with a comma, and 'ACTVS SECVNDVS' etc., without a comma. They occur on the following pages belonging to each compositor:

With comma - Compositor B: A2, E4v
Without comma - Compositor A: B4v. D1. H1v

The positioning of exit directions falls roughly into two categories:
'flush right' and 'in from the right margin'. The distribution of the
directions is as follows:

Flush right: Biv 25, B3v 33, B4 18, 37, D1 32, D4v 14, E2 6, F1 11, F2 16, F3 35, F4v 22, G1 3, 21, G3 19, G4 5, H1v 14, H3 38, H3v 11, H4 1, 6, 10, I2 30, K2 21

In from the right margin; A2v 28, A3 18, B1 7, 22, C1v 17, C2 34, C3 24, 28, D1 8, D1v 12, D4v 19, E1v 7, E2 1, 4, E4v 25, 31, F3 24, F3v 20, G2v 16, G4v 5, H2v 30 H3 23, H3v 19, I1 18, I2 16

Directions at E2 6, G1 21, G3 19, G4 5, and I2 30, which are all found on Compositor B's pages, are so positioned because of the limited space in the line. Apart from these, all his exit directions were set characteristically in from the right margin, whereas his partner's directions were set in both ways. 16

An examination of running-titles has rendered a beautiful pattern of their repeated use, which indicates that each compositor used his own skeleton forme for the pages belonging to his stints:

Although evidence for the inner forme of sheet A is slight, printing seems to have started by skeleton forme I with the inner forme of sheet A followed by the outer forme. The same skeleton was used for printing sheets C, E, G, and I, the inner forme always preceding the outer one. Skeleton forme II was employed at the same time to print sheets B, D, F, and H, the inner forme likewise always preceding the outer one. The same skeleton was also used to print a half-sheet, K. This repeated use of running-titles

by two compositors implies that the copy must have been cast off for them to work simultaneously and independent of each other.17

Monsieur D'Olive

Evidence from Table 3 indicates that six compositors seem to have been employed and that some of them seem to have set up their shares at one printing house and the others at another. They seem to have kept some types standing until an occasion demanded them to be locked up again.

The compositors' stints in the text are as follows:

Compositor A: A2-4v
Compositor B: B outer, G-H (but CLUC: G-H only)
Compositor C: B inner (but CLUC: B)
Compositor D: C
Compositor E: D
Compositor F: E-F

Evidence for sheet A is slight and A3v and A4v remain doubtful. Compositor A (or C) seems to have set up the title-page.

A spelling test failed to distinguish Compositors D and E, when a punctuation test easily distinguished one from the other. The results of the punctuation test could only be confirmed by a more detailed spelling test which showed the two workmen's differences only in such spellings as he/hee and in the final -y/-ie excepting any, many, very, every, and all adverbs of -ly ending. 18

The most difficult task was to identify the compositor responsible for the outer forme of sheet B and the compositor responsible for sheets G and H. Let them be called Compositors α and β ; both of them will in the end be identified and called Compositor B. For the identification the following procedures have been taken.

Table 3

Monsieur D'Olive (CSmH2)

Spelling Test

					Compo	osito	rs.	
			A	В	C	D	E	F
	(we, he, she	(-e -ee	19 0	88 <i>3</i>	3 28	32 1	21 7	27 6
Final e/ee		bee bee	14 0	56 1	7 6	25 0	16 0	56 0
	((me mee	7 1	44. 1	1 2	14 0	13 0	15 21
Final o/oe	((do	0 1	15 6	1 5	0 11	1 2	11 6
Timal 0/0e	((go goe	-	19 0	2 2	0 1	2 1	2 5
	adverbial (ending	(-ly -lie	13 0	22 0	7 4	11 0	16 0	26 6
Final y/ie	very, ever	Y(-y Y(-je	10 0	25 0	3 0	14 0	6 0	10* 14**
	others	(<u>-y</u>	7 20	40 57	6 1 1	28 1	20 16	7 74
Final esse/	es/	(-esse -es	23 1	32 0	5 0	6 12	1 9	16 10
Initial em/	'im, en/in	(em-, en- im-, in-	2 0	0 2	1 0	0 1	1 0	2 4
Medial ss		(-ff- -fs-	1 2	5 0	-	5 0	2 0	0 10***
our/or as i	n <u>honour,</u> epting <u>colo</u>		6 1	5 16	10	² 18	1 5	12 10
Uses of VV	for W		-	7	-	-	-	5
Words of co	mparative :	interest: (^{alas} ahlas	-	5 0	<u>-</u>	1 2	0 2	0 1
		been beene bene bin	0 1 0 0	0 0 5 1	0 1 0 0	- - -	0 2 0 2	1 1 0 0
		(deare deere	3	5 0	-	5 3	1 0	7 0
		(heart hart	-	4 2	1	2 2	-	0 6
		(here	-	10 0	-	2 1	-	3 11

```
Compositors
                                                               C
                                                                     D
                                                                                 F
                                                  A
                                                        B
                                                                           E
                           /mistresse
                                                  5
                                                               2
                                                                                 1
                                                        0
                                                                     0
                                                       10
                                                                     3
                            mistris
                                                  0
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                                                               0
                           Monsieur
                                                         8
                                                               1
                                                                     1
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                            Monseuer
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                                                               0
                                                                     0
                                                                                 2
                            /Sir
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                                                                                 4
                            sir
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                                                       10
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                            Syr
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                                                                                 0
                             syr
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                                                         2
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                            terme
                            te arme
                                                               1
                                                   0
                                                         0
                                                                                  2
                            I'faith
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                                                                           0
                                                         0
                                                               0
                            y'faith
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                                                         0
                                                               0
                                                                           0
                            y-faith
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                                                                                 0
                                                         0
                                                               0
                                                               5
                             yfaith
                                                                     1
                                                         2
                                                                           0
                                                                                 0
Uses of apostrophes in combined words:
                                                               1
                                                         0
                                                                                 0
                            heres
                            here's
                                                                                  1
                                                         2
                                                               0
                            /its
                                                                                  3
                                                                                  2
                            it's
                                                               1
                                                                                  0
                                                         3
                            /lets
                            let's
                                                                                  1
                                                               0
                            (thats that's
                                                         46
                                                               1
                                                                                  1
                                                               0
                                                                                  0
                            theres
                                                         4
                                                         6
                                                                                  5
                             there's
                                                   1
                                                         8
                                                               1
                                                                      8
                                                                                 10
                             tis
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                                                         1
                                                                3
                            t'is
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                            t'was
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                            t'were
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                                                          2
                                                                                  1
                             whats
                                                          3
                                                                                   1
                            what's
                             wheres
                            where's
                            (whos
                             who's
```

^{* 6} any's and 4 many's.

** 4 anie's, 2 manie's, 5 verie's and 3 euerie's.

*** Plus 2, which are 'difswasiue' (E1 31) and 'succe sore' (E1v 13).

Punctuation Test

		A	В	C	D	E	F
Periods and commas	(Black-letter periods (Roman periods (Commas	22 41 168	40 457 490	23 58 125	16 88 148	0 24 106	83 217 469
Colons and semi-colons	Black-letter colons (Roman colons (Italic colons Semi-colons	3 11 1 8	0 114 42 12	4 21 3 3	9 120 3 12	0 66 2 23	55 83 17 85
Queries and exclamations	Black-letter queries Black-letter queries Roman queries Italic queries Roman exclamations Italic exclamations	3 4 0 0 0	0 1 105 5 4 3	2 11 0 1 0	7 53 0 0 0	0 16 0 5 0	0 6 9 39 0
Parenthetical brackets	(Round () (Square [] (Combined (]	9 0 0	8 0 0	- - -	2 0 2	7 4 2	17 0 0
Average per page	(all the marks black-letter marks	45• 4•		4 63. 7 7.			6 67.4 7.6
Speech-prefix	Test			~	• •		
		٨	В	Comp	osito D		F
		A			ע		
D'Olive	D'OL. DOLL D'OLL D'oliue	-	18 0 0 0 2	11 0 0 0	` - - -	0 3 17 2 0	53 0 0 0 0
Philip, the D	PHIL. Phil. Duke	-	0 0 4 2	- - -	0 5 0 0	9 9 0 0	0 0 0 1
Rhoderique	RHO. Rho. Rhod.	0 1 0 0	0 6 3 9 1	0 10 0	1 0 0 0	4 0 0 0	0 12 0 0

Compositors

Compositors

		A	В	C	D	E	F
Vandome	VANO. Vando. Vando. Vando. Vandome	0 1 0 10 0	0 8 0 45 0	-	4 0 20 0 0	-	0 3 0 9 1 1
Pacque	(Pac. Pag.	-	4 1	-	- -	- -	8 0
Dique	(DIQ: Diq. Dig.	-	0 0 12 1	- - -	1 0 0	- - -	0 11 0 0

1. Spelling

- a. Final e/ee: almost the same.
- b. Final o/oe: the same.
- c. Final esse/es: the same.
- d. Medial ff/s: the same.
- e. Initial em/im or en/in: the same.
- *f. Final y/ie excepting any, many, very, every, and all adverbs of -ly ending: a 5/19, \beta 35/38.
- *g. Final or medial our/or: a 2/2, 33/14.
- *h. Apostrophes in combined words: some differences.
- 1. Words of comparative interest: the same.
- j. Spellings in favour of the $\alpha = \beta$ identification: diuell, countrey, am [= them], and spirit.
- *k. Spellings against the $\alpha = \beta$ identification: followe 1/follow 3, prettie 1/pretie 1 and prettie 2, only 1/onely 2 and only 1, young 1/yong 2.
 - 1. Misreading of q for g in the character-names 'Pacque' and 'Dique': the same.
 - m. Abbreviations of speech-prefixes: almost the same.
 - 2. Punctuation: almost the same.

3. Typography

- a. No uses of italicisation of initial capital letters including proper names and 'I': the same.
- b. Running-titles and their style and measurement: the same.
- c. Fount of type: the same, and only compositors d and β seem to have used this fount.
- *d. Number of lines to the page: $d 35-7/\beta 38$.
- *e. Measurement of composing-stick: α 84/ β 89-90.
- f. Positioning of stage directions: almost the same.
- g. Uses of VV or vv; the same.

Several pieces of evidence not in favour of the $\alpha = \beta$ identification (i.e. items marked with asterisks) do not seem to be strong enough to ignore the appearance of the q:g misreadings by Compositors α and β , and their use of the same fount of type which no other compositors seem to have used in Q. The two compositors must be the same person.

The list of dramatis personae, which is inserted in the course of printing, is doubtless Compositor B's work because the type used for the list is of the same fount that he used for the act-division on G2v.

The fact that B3v and B4 are several lines shorter and, as a result, leave some blank space at the bottom, seems to have something to do with the practice known as casting off the printer's copy. Compositor C,

responsible for B4, seems to have tried to fill up the blank space at the bottom by setting up the catch-word in five capitals 'ENTER.'. As the following page (set in all but one of the surviving copies by Compositor B) begins with an act-division 'Actus secundi . . .', followed by a stage direction 'Enter Digue, . . .', the catch-word doubtless refers to the stage direction. The catch-word in Elizabethan printing was taken from the printer's copy and not from the opening line of the next printed page. 19 If the practice was followed by the compositor and if the act-division existed in the printer's copy, he should have set up 'ACTVS' instead of 'ENTER'; this anomaly remains puzzling to me.

Examination of running-titles was a really difficult task. Their style and measurement are as follows:

Compositors				Style		Sheets			
A, C			MONSIEVR D'OLIVE.			A2-4v; B1v,2,3v,4			
D, E			MONSIEVR D'OLIVE.			C; D			
B, F			MONSEY	ER D'OLIV	Æ.	Bl,2v,3,4v,G,H; E,F			
	A	В	С	D	E	¥	G	н	
1 2▼ 3 4▼	47.5 47.5 50	48.5 49 48 48	50 50 50 47	48 46.5 49 48	54 54 54 54	54 54 53•5 53	48 48 48 48.5	48.5 48 48	
1v 2 3v 4	- 48 48	48 47.5 47 47.5	50 47.5 47 50	49 49 48 50	54 54 54 54	54 53.5 53.5 53.5 (The sample	48 48 49 48.5 1s CtY	48 48 48 -	

Whether Compositors A and C used the same set of running-titles is a little uncertain. It seems that Compositor B, who was asked to correct the wrong imposition of B outer, used his own set of running-titles which were used for G outer. However, to trace the press-work in detail is hopelessly hard, because of the titles' similar typographical characteristics. But the regular appearance of a swash D on G1 and H1 and on G2 and H2 indicates that Compositor B may have used one skeleton-forme only. Similarly, the

appearance of a swash N on E3, E3v, F1v, and F3v suggests Compositor F's use of a single skeleton.

From the compositors' shares in the text, it is apparent that for the first fourteen pages Compositors A, B (excepting, of course, CLUC), and C had to work together. Compositor F, who set up 'Monseuer' at E3 5 and 10 and is perhaps responsible for the spelling of the word in the running-titles, seems to have been their fellow-workman.

Of the printing of Q Greg writes, "it is not certain whether the whole came from the same press". 20 It is now certain that it did not. An examination of running-titles has proved the positioning of some runningtitles of CSmH1 to be different from that of other copies seen. difference on A4v may have been due to the stop-press correction of the outer forme of sheet A, as CSmH1 alone has the forme in a variant state. I can see no rhyme or reason for their difference on Biv except that it has been caused by a minor respacing of the second half of the title. Their difference on sheets C-D may be due to the compositors having kept the types standing unlocked from the chase until the time when they had to be locked up again for some reason. No bibliographical indications have been noticed that these pages are from different settings of types: even minor points of arrangement have been found to be from the same setting. McKerrow records instances of books whose pages are partly from the same and partly from a different setting. 21 The reason for this kind of printing may vary from one book to another. In the case of Q of Monsieur D'Olive there seem to be three conceivable reasons: firstly, Compositors D and E were working together independent of the others, presumably at another shop; secondly, no doubt they could finish their stints earlier than the rest and presumably the formes were unlocked and the types were kept standing in case they were asked to print more by their publisher; or thirdly, some urgent business forced them to stop printing these pages and to use the unlocked chases for the urgent business. The first reason is

highly probable. It would be very convenient for the master printer, in casting off his manuscript copy, to give Compositors D and E at another printing-house sheets C and D which formed sixteen consecutive pages and ran almost through the whole of Act II. (It is B4v that contains the act-division and the opening twenty-five or six lines of Act II; Ei contains the closing twenty-one lines of Act II and the act-division and part of the text of Act III.) The two compositors divided the work exactly into two halves, and set up their stints following their astonishingly similar practices. They even share some distinctive spellings peculiar only to them, which are not to be found in the other compositors, A, B, C, and F. It is hard to account for these facts unless the two compositors were then working at a different shop from the other compositors.²² As for the second or third reason, either could be the case.

Sir Giles Goosecap, Q1

Examinations of running-titles, punctuation marks, composing-sticks, and the number of lines to a page have all failed to reveal more than one compositor. But a spelling test and a speech-prefix test have rendered some evidence that two compositors were employed. The two compositors appear to have much the same compositorial characteristics. The clearest difference, however, can be seen in the following spellings:

Compositor A	Compositor B
he / hee	he
do / doe	doe
though / tho	tho
very / verie	verie
he / hee do / doe though / tho very / verie [use of tildes]	-

A result of the spelling test has been tabulated. As Table 4 clearly

Table 4
Sir Giles Goosecap, Q1 (sample: BL1)

Spelling Test	5							
		A	В	C D	E	F .	G- H	I K
		1 1v 2 2v 3 3v 4 4v	7 1 1v2 2v3 3v4 4v 1 1v2 2	2v 3 3v 4 4v 1 1v 2`2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v 1 1v 2	2 2v 3 3v 4 4v 1 1v 2 2v 3 3v 4 4v	v 1 1v2 2v3 3v4 4v 1 1v2 2v3 3v4 4v
	(be bee	1 4 3 1 2	3 2 1 2 2 2 2 1 6 1 1 2 2 1	1 1 1 3 1 3 2 1 2 4 1 2 1 1	5 2 2 2 1 1	2 2 3 1 3 2 1 2 1	4 3 4 1 3 3 1 1 2 1 3	1 2 1 2 4 1 1 1 2 4 2
	do doe	1 1 2 1		1 2 1 2 1 1 2	1 2 1 3 2	1 3 1 2 2 3 1 1 1 1 3	11 1 1 1 1 2	1 2 1 1 5 1
	(he hee	2 1 10 8 9 2 3 2 2 2	1 3 1	2 5 1 4 2 1 1 1 3 2	4 2 7 2 1 3 2	4 6 2 8 2 1	2 9 6 7 2 1 4 3	1 1 1 2 1 2
	(me mee	. 2 1 1 2	2 1 1 2 3 1 2 1 3	3 4 6 4 5 1 1 1 2 2 3 1 1 4 1 2	1 1 1 3 4 1 3	2 1 1 2 3 1 2 3 3	3 1 6 3 1 1 4 3 2	2 3 4 1 3 1 1 2
	(she shee	1 6 1 2	1 1 4 3 2 1	2 2 1	5 2 2 1 1	2 1	3 2 2 1 1	1 1 1 2 1 1 1 1
	(though tho	1 1	1 1 1	1 1 1 1	1	1 1 . 1	1	1 1
	(we wee	3 1 1 2 1	1 1 1 3	1 4 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	3 1 2 3 1 2 1	1 1	1 1 2 4 2 1 2 2 1 1 1 1 1	1 1 2 1 2 1 3 1 5
T1 - 2 - / 1 -	(euery euerie	2	1 1		1	1	1 1 1	1 1
Final -y/-ie	(very verie	1	1 1 1 1	1 1 1 1 4 1	2	1	1 1 1	1 2
	(a [= he] (a [= on] (am [= them] emine [= on m	2 2 nine]	. 1 1	1 1	1 1 1	1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1
Uses of tild		7 2 1	7 4 1 1 2	3 1 2 1 3	9 1 2	1 5	5 1 1 2	1

shows, the result of the test itself has turned out to be very equivocal. A division of the two characteristic groups of spellings seems to lie between sheets G and H. A few pages, noticeably H3v, I1, and I4, however, are not in good accord with the rest of Compositor B's work. These pages are all printed in prose, which may have necessitated the introduction of the longer form of some words.

One of the typographical peculiarities of Q1 is the frequent use of a roman type for the initial letter of character-names and speech-prefixes. The 'F' for Fowlweather or Furnifall, the 'I' for Lacke, and the 'R' for Rudesby are representative. Their distribution is as follows (figures preceding each letter indicate frequency of that letter in roman, and those following it indicate that of the italic letter):

	A	В	C	D	E	F	G	H	I	K
1		3F2			F3		F 5			F5 I1
		1R1			2R1		R1			R1
1 v		F 5			1F2		8 F	F2	F3	F1
		R5	_		15 2R		1R1	R1	R1	R2
2	OT!	F5		-4	4 <u>F</u> 4		F 9	F1		F2
	214	R4		11	1I2 2R2	R1	1R1			
	2F	2F3		~^	F8		F7	F1		
2▼	1115	112 3R2	• • •	12	I1 R4		1R4			
3	3F 4I2	5F4			2F4		3F10	F2		
	412	313 R1			13		2R10	R2		
3▼		F4		F1	F4	-	F 5	F 5		
	21	12 R3			12 R5		14	R2	12	
	_			1F			F5	1F1		
4	6 I			R6			113 1R		12	
	F2			F 6						
47	113 R1			R4						

The pattern, though not very regular, is clear enough to indicate that a dividing line between two different sections lies between sheets G and H.

The use of colons after abbreviated character-names in the speech text such as 'Sir Cutt:' occurs here and there in D4, D4v, E2v, E3v, F2, G1v, G2, G2v, G4, H3v, K1v, and K2. There seems to be no specific pattern of their distribution. Their use, however, after speech-prefixes and abbreviated names in stage directions is of special significance. As the diagram below clearly shows, the pattern closely corresponds to the pattern

	A	В	C	D	E	F	G	H	I	K
1										7
1 v								1	2	
2								13	1	
2▼								3		
3								14		
3 v									5	`
4							1		2	·
44			!				_		1	

of distribution of roman letters as it is shown in the preceding diagram.

The only reasonable conclusion to be drawn from this correspondence would be a change of workmen with sheet H.

From these pieces of evidence, though they are not always conclusive, the two compositors' shares will be tentatively divided as follows:

The repeated use of running-titles has been difficult to trace.

Their identification has been possible only occasionally:

It is not certain whether more than two skeleton-formes were employed. It is clear, however, even from the imperfect pattern, that the printing of Q1 started with the inner forme followed by the outer forme of sheet A. Then a second skeleton-forme seems to have been employed for the inner forme of sheet B, the outer forme going presumably to the first skeleton. Press-work after this point is hopelessly hard to reconstruct, but in all probability no single skeleton forme was used to print both formes of a sheet with the sole exception of sheet A.

May-Day

Robert F. Welsh has found evidence of the work of two compositors, which I failed to detect in 1965 when my article was published. He writes:23

in some passages of Q the length of the quads which follow the speech-prefixes is varied in such a way that initial capitals for each verse [i.e. speech] produce a straight line down the page; in other passages the quads are of fixed length, so that no such alignment results.

The visual distinction is indeed strikingly clear and suggests the following division of work between the two compositors:

Compositor A: A2-D1, D4v 15-E3 20, F3v 12-G1 9, G3-H3 27, I2v 12-K3 Compositor B: D1v-D4v 14, E3 21-F3v 11, G1 10-G2v, H3 28-I2v 11, K3v-4v

This division of mine is in fact exactly the same as that given by Welsh, who nevertheless thinks that D4v 1-14 contains no conclusive evidence of alignment. But there is no doubt that it does, and the fixed length of the quads used for D4v 1-14 coincides with that on the preceding pages, but not with that used for the rest of D4v and the following pages. Compositor A probably set up the title-page.

Table 5

May-Day (sample: CtY)

Spelling Test

	A	В	C D	E	F G	н	I
	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v 1 1v 2 2v	2v 3 3v 4 4v 1 1v 2 2v 3	3v 4 4v 1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v 1 1v 2 2v 3 3v 4	4v 1 1v 2 2v 3 3v 4 4v 1	1v 2 2v 3 3v 4 4v 1 1v 2 2v 3 3v 4 4v
doe goe he here Lieftenant Mistris shee	1 2 2 5 1 1 1 2 2 5 2 2 1 1 1 1 2 1 2 5 1 5			2	1 1	5 1 1 2 1 1 · 1 1 1 2 3 2 2 2 6 5 3 1 1 2 2 1 1 3 4 1 1 1 1 2	2 1 1 2 2 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1/ 3 8 1 6 1 3 1 8 2 /1 2 1 1 1 1 2 /1 1 1 1 2 /1 2 1 1 1 1 5 4 1
do go hee heere Lieutenant mistresse / Mistresse she		1	1 1 1 1 1 2 2 6	3 1 3 3 1 1 1 2	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	2 1 1 1 1 2	3 1 1 2 1 1 1 1 2 4 1 1/ 2 1 3 1 1 2
(sir Sir	7 6 6 5	3 1 2 1 1	1 3 4 6 1 2 2	1 4 3 1 3 2/1 6 6 2/3 2 6 7 /1 9	3 7 7 2 2 1 1 1 10 3 4 4	3 1 4 2 2 2 1 1	1 3 1 1 10 8 8 4 6 3 5 3 1 3
(S'/s' S/s		2 1 2 2 1	2 1 1	5 2 1	1 /1 1 2 3 1	1 3 1 1	1 2 1 3 1 1

N. B. A stroke (/) in the table signifies the division between compositors within a page. Thus, 1/3 means 1 occurrence in the first section of the page and 3 occurrences in the second section.

A new arrangement of some variant spellings as is seen in Table 5 also supports the visual evidence of the work of two compositors. 24 Compositor A seems to use the consistent single form of those words which are listed in the table, while Compositor B as a rule uses a mixture of two different forms.

The variant spellings sir/Sir and S'-;s'-/S-;s- are puzzling. The confused distribution of the occurrences of sir/Sir in sheets D and E may be explained by the possible interference of the proof-reader who changed Compositor B's 'sir's to 'Sir's on D outer and Compositor A's 'Sir's to 'sir's on E outer. But the puzzle still remains unsolved. Compositor A after sheet F may have given up the way in which he set up the word at the beginning of the Q.

Examinations of the running-titles have rendered a clear picture of the press-work. The pattern of their repeated use is as follows:

This means that printing began with skeleton-forme I for the inner forme followed by skeleton-forme II for the outer forme in sheets A and B. When printing of B outer came to an end, composition seems to have made good progress and was a little ahead of printing. Hence a switch of the formes.

the outer coming before the inner for sheets C and D. The simultaneous composition by formes by two workmen based on cast-off copy25 apparently allowed them to go considerably ahead of printing. When they had finished their work for sheet E, skeleton-formes I and II were still in use, one for D outer being on the press and the other for D inner waiting in readiness for the press.26 The compositors had to set up the third skeletonforme, and only when the printing of D inner was over could they restore the normal printing order - the inner followed by the outer forme. Again composition had gone ahead of printing when the compositors finished setting up both formes of sheet H. The printing of F outer and G inner was finished. For some reason the skeleton-formes were not used again, but by picking up running-titles from them the fourth skeleton-forme was constructed for H inner. After the printing of G outer, the fifth skeleton forme was constructed for H outer. In spite of the considerable dropping of the rate of composition in sheets I and K where usually two more lines per page had to be set up by a longer composing-stick, the compositors, working simultaneously, must have gone ahead of printing. skeleton-formes had to be constructed, one for I outer and one each for both formes of sheet K, with three new running-titles, for I outer and one each for both formes of sheet K. The fact that each forme of sheet K has a running-title newly set up (K3v for the inner and K4v for the outer) seems to suggest that the simultaneous composition by two men worked efficiently in a balanced way.27

The press-work may be summarised in the following diagram:

Printing order	1	2	3	4	5	6	7	8	9	10
Sheets (forme)	A (1)	A (0)	(i)	B (o)	(°)	(i)	D (0)	D (1)	(i)	E (0)
Skeleton-formes	I	II	I	II	I	II	I	II	III	II

Printing order	11	12	1.3	14	15	16	17	18	19	20
Sheets (forme)	(1)	(o)	G (1)	G (o)	(1)	H (o)	(i)	(o)	(1)	(o)
Skeleton-formes	I	II	III	I	[vi]	[v]	[vi]	[vi]	[VII]	[VIII]

The Widow's Tears

Though it is not conclusively demonstrable, two compositors seem to have been employed.

A spelling test has turned out to be very equivocal. It has been absolutely impossible to find in Q any particular words to form a clear-cut picture of compositors' strong preferences. A few, however, have been tabulated in Table 6: Spelling Test. Instances of 'Brother' and 'mee' occur mainly in sheets B-F, and those of 'tis' and the final '-y' in sheets G-L or H-L. This suggests that a division of work between the two compositors may have taken place somewhere between sheets F and G, or G and H. Similar evidence for this division has been found in a few other words, which have also been tabulated in Table 6: Spelling Test.

But an examination of speech-prefixes, particularly in relation to Lysander and Cynthia, has revealed, as Table 6: Speech-Prefix Test will show, that the division took place not between sheets F and G but between sheets G and H. This division has found supporting evidence in punctuation marks. Table 6: Punctuation Test shows that roman exclamation marks are found in sheets H-K, while those in italic are found in all sheets excepting A, B, and D. Black-letter queries also occur more heavily in sheets H-K.²⁸

An inference from all this about compositors' shares in the text would be as follows:

Table 6

The Widow's Tears (sample: CSmH2)

_		2		101
Sme	דדב	ina	Tes	4-
\mathbf{D}	ニエコ	THE	TES	L

	A	В	C	D	E	F	G	H	I	ĸ	L .
	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v 1	1v 2 2v 3 3v 4 4v 1	1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v 1	1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v
Brother mee 'tis Final -ie	. 4	2 2 1 4 2 1 2 2 2 1 3 2 2	1 5 3 3 1 1 2	1 2 2 2 3 1 1	1 1 2 3 1 2 1 1	1 1 2 2 2 1 4 2 1 1 2 1	1 1 1 2 1	1 · 1 1 2 4 1	1 1 4 1 1 3	2 1 3 1 2	1 1 1 1 1
brother me tis Final - y	2	2 1 2 3 1 1 7 1	1 1 1 1	1 2 2 2 1 1 1 1	1 1 1 3 4 2 1 1 2 1	1 4 4 · 1 3 1 10 5 2 3	1 2 1 2 1 3 3 1 1 1 1	3 4 2 3 1 3 1 1 1 1	1 1 1 2 4 2 1 1 1 4 2 1 1 3 2 1 1 1 2	1 2 4 9 1 4 3 1 3 1 1 1 2 2 1	3 1 2 1 2 1 2 2 1
ath''s [= is]'t [= it] Final -ie as in cry, deny, dry, fly, try,		1 2 1 1 1	2 1 2 1	1 1	2 1	1 1 1	2 1 1 1	2 2 1 1 3	1 1 3 1 1 2 2 2 1 1	1 2 2 1 1 4 1 1 1 3 2 1 1	2 1 1 1 2 1

Speech-prefix Test

Lysander	(<u>Lysand</u> . (<u>Lysan</u> .	1 4 5 3 1 3	2 9 7 3 1 3 3	1 5 7 2 4 7 3 1	1 2 2 3 3 3 9 4 2 5	1 2 7 4 8 6 4 1 4 7 1 1
Cynthia	$(\frac{\operatorname{Cynth}}{\operatorname{Cyn}} \cdot$	3 2 1 1	4 2	2 2 1 4 1 1 2 1	2 26 5	2 4 3 8 3 4 1 4 6

Punctuation Test

Black-letter queries a Roman exclamations !	3 1 1 2 1 6	1	1	1	1	1	1 ,		1 1 1 5 1 1 2 3	

Compositor A: B-G Compositor B: H-L

On the other hand, every page from B1 to I2v contains 37 lines (less a few lines where blank space is required for stage directions and act divisions), whereas from I3 it contains 38 lines. The composing stick measures about 84 mm. from B1 to I2v, whereas from I3 it measures about 89 mm. In sheet A (with the exception of A2v where a list of 'Actors' appears), it also measures about 89 mm. A natural inference from this would be that a division may have taken place between I2v and I3 and that the two compositors' shares may be as follows:

Compositor A: B-H, and I1-2v Compositor B: I3-4v, K-L, and A

This division is different from that which has been suggested by the examination of spellings, speech-prefixes, and punctuation marks. No evidence, however, for an adjustment of this difference has been offered either from the repeated employment of two skeleton-formes that will be discussed below or from the various styles of stage directions.²⁹

Compositor B may have finished his work on one evening with I2v and on the following morning resumed his work with a longer stick, setting up more lines in each page. Although there is no conclusive evidence, the two compositors' stints are perhaps as follows:

Compositor A: B-G Compositor B: A, H-L30

An examination of running-titles has rendered an extremely beautiful pattern of their repeated use that suggests the employment of two skeleton-formes, one always for the inner forme of sheets B-K and the other for the outer:

The inner forme may have been printed, as a rule, before the outer forme. But from the pattern it seems that at least in sheet K the inner forme must have followed the outer forme, the skeleton for which was to be used to print one side of a sheet containing half-sheet Liv-2 and half-sheet Aiv-2. The other side of this sheet, containing L1 and 2v and A1 and 2v, must have been the last to be printed by the skeleton for the inner forme (I). Apparently the composition speed and the printing speed must have been kept in pace throughout the work.

The Memorable Masque, Q1

Though it is not conclusively demonstrable, at least two compositors seem to have been employed.

It is natural to infer from the collation that the printing of Q started with sheet B and ended with sheet a, followed by half sheets F and C. An examination of running-titles has rendered a beautiful picture of the press-work:

Printing order	1	2	3	4	5	6	7	8	9	10
Sheets (formes)	(1)	B (o)	(°)	(i)	D (1)	(o)	(1)	(o)	A (0)	(1)
Skeleton-formes	T	I	II	II	I	I	I	II	III	III

Roman queries

The Memorable Masque, Q1 (sample: CSmH)

Spelling Test		-						
	\blacksquare	A	a	В	C	D	E	F
	1 1v 2 2v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v
beauty Bewty / -ie		1 1	1 1			1	2 4 2 1	
(gold(-e, -en) gould(-e, -en)	•	16 11 4 32	4 1 1 1	1 3	. 1 1	1 3 1	2 2	1
(Nuptials Nuptialls	1 1		1	1	1 1	1 1 1	1 1	
(bee	1 1		2 2 2 2 1 1		2 1 2 1 3 1	1 1 1 1		5
(he hee			2 1 1 1 1 1	2 1 1 1	1, 1	2 1		
Final -e/-ee ((me (mee	1.		2		1 1 2 1	1		
(she shee		•	1	1	1 1	1	1 3	
(we wee			1			1 1 1		
Medial -1s-		1			1	1 1	2 1	
Punctuation Test								
Black-letter periods Italic colons Italic semi-colons	1 1 1	1 2 1 1	6 2	1		2 1 1 1 1 2 1 3	1 1 1 1	1

3 1 1 3 3 2 3 2 1 1 1 1 2 2

Printing order 11 12 13 14

Sheets a a F, T F, T

(formes) (o) (i)

Skeleton-formes III IV

Compositor A started setting types for sheet B and the actual printing began with B inner. The size of the compositor's types was so unusually large that he could go as far ahead of printing as to set types for all sheet C (and for sig. Di as well) before the printing of B outer was over. He had, therefore, to construct a new skeleton-forme for C outer to be followed by C inner. Then someone 31 seems to have started setting types for A1-a2v. Some time later, Compositor B joined him and began setting types for Div onwards. The normal order of printing the inner forme first was restored and continued till the end of printing E outer with the second skeleton-The use of this skeleton means that the first skeleton had still been in use when the composition of E outer was over. Having been already set up, sheet A could be printed from the outer to the inner. In the course of printing Q, new material containing 'Errata' (a4) seems to have been brought in to be set up by Compositor B towards the end of press-work, perhaps before the printing of half-sheets F and a. Though evidence for a is slight, from the pattern of the repeated use of running-titles, the shares of the compositors may be inferred as follows:

> Compositor A: B1-D1 Compositor B: C1-2v, a3-4, D1v-F1v Compositor C: A1-a2v

There are several pieces of visual evidence to support this picture of press-work. Typographically Q is divided into two sections:

```
Group I: A1-a2v, B1-D1
Group II: Q1-2v, a3-4 (verso blank), D1v-F1v
```

Again, evidence for C is slight. The characteristics of Group I are the use of larger types and the indention of the opening word of every new passage or speech. Those of Group II are the use of smaller types and the alignment of the opening letter of every line.

The measurement of composing-sticks may be found to give partial support to this typographical division:

	•	A	a	В	C	D	E	F
1	92	87	89	86	86	87	87	90
1v	-	86	88	86	86	87	87	90
2	87	86	88	86	86	87	87	•
2 v	87	88	88	86	8 6	87	87	
3 3 4	-	88	91	86	86	86	87	
3 v	-	86	91	86	86	87	-	
4	-	87	91	86	86	87	87	
44	-	87	-	86	86	87	87	
						(The	sampl	le is DFo)

In spite of the clear-cut division between C and D, a division between Di and Div appears more plausible. In addition to the indention in Di and the difference in size of the types, Di shows a wide blank space at the foot of the page - a good indication of the end of a compositor's share. The measurement also draws a clear dividing line between E and F. But it is difficult to think of a change of compositors taking place right in the middle of an eighty-three line poem "A Hymne to Hymen" (E4-Fiv) - a piece of work a compositor would like to set up without his fellow-workman's help.

A spelling test has turned out to be very equivocal. But several variant spellings may be selected for Table 7. Divisions of some kind will be noticed between a and B, and between C and D, in connexion with the

gold/gould variants, and also between C and D with the Nuptials/Nuptialls variants and the -e/-ee variants.

A division between a and B, and another between C and D, or D1 and D1v, are as equivocally present in the distribution of punctuation marks in Q as is tabulated in Table 7.

The divisions inferred from spellings and punctuation marks, therefore, are roughly as follows:

d-a, B-Di, and Div-F

These pieces of evidence, which in some particular points are sometimes contradictory to each other, agree at least on two points: a break of the general pattern at the beginning of B1 and another at the end of D1. This means that at least two, and probably three, compositors were involved in the printing of Q. Problems concerning some particular pages remain unsolved, but the shares given above among three compositors can perhaps be regarded as a tentative conclusion. Compositors A and C may be one and the same person. 32

Bussy D'Ambois, Q1-2

Evidence shows that two compositors worked together during the printing. 33 The distribution of variant spellings given in Table 8 indicates that compositorial preferences for specific spellings are distinct enough to divide the pages of Q into two groups, each belonging to one of the compositors. Their shares are roughly as follows:

Compositor A: A2-C3, D1v-3, E1-2v, F1v-2v, F4v-G2v, H1-2v, I1-2v Compositor B: C3v-D1, D3v-4v, E3-F1, F3-4, G3-4v, H3-4v, I3-4v

Bussy D'Ambois, Q1-2

bussy D'Ambols,	$Q_1 - 2$	(sample:	DR.O)

Spelling Test					
A	В	D	E	G H	I
1 1v 2 2v 3 3v 4 4v	v 1 1v 2 2v 3 3v 4 4v 1 1v 2 2v 3 3v 4	4v 1 1v 2 2v 3 3v 4 4v 1 1v	v 2 2v 3 3v 4 4v 1 1v 2 2v 3 3v 4 4v 1	1 1v 2 2v 3 3v 4 4v 1 1v 2 2v 3	3v 4 4v 1 1v 2 2v 3 3v 4 4v
(D/do 1 D/doe 1 3 1 1 1	1 2 1 1 2 3 1	2 1 1 1 1	1 1 2 3 1 1	2 1 1 1 1 1 2	1
(H/honor H/honour	1 1 1	2 1 1	1 1 1 3	1 1 1 1 1	1 1 1
(M/me M/mee 1 1 1 2 6 2 2 1	1 1 1 1 2 2 5	3 2 4 3 2 1 1 1 8 2 1 1 2	3 4 4 4 2 3 4 1 3 1 1 4 1 1 1 3 1 1 4	4 6 3 2 2 5 5 4 5 4 5 1 1 1 1	6 1 4 2 4 4 1 1 2
(Sir 2 1 8	1 1 3 1 4 7 9	1 2	1 1 1	1	
(W/we 1 2 1 1	2 2 2 1 1 2 1	1 2 1 3 2	1 4 1 3 2 2 1	1 1 1 1 2 1	1 1 1
Medial oor/or in (-oor 1 afford, forth, -or 2 1 1 1	1 1 1 1 1 1 1 2 1	1 1 3 1 1 1 1	1 2 1 1 1 3 3 1 1	1 1 1	4221131
worst, worth(y,etc.) Final owre/ower in (-owre power and shower -ower 1 1	1 1 1 2 1	2 1	2 1 1	2 1 2 2 2	1 2 1 2
Final y/ie after <u>l</u> , <u>n</u> (-y 3 2 5 1 2	2 5 5 2 1 2 1 5 2 5 1 1 3 3 1 2 1 1 1	3 3 4 3 1 5 5 3	3 4 2 7 1 5 6 4 3 6 1 1 1 3 1 3	3 3 2 3 4 4 6 1 1 2 1	2 3 4 5 2 2 4 4 4 1
Final y/ie after c,d,(-y 1 1 2 g, h, m, p, r, t,u -ie 1 4 2 4 1 1 2	1 3 2 5 5 6 5 6 2 2 3 3 1 3 2 1	1 1 1 6 4 2 1 1 2 5 1 2 1 3	3 7 7 5 1 5 3 2 3 3 1 3 2 5 2 1 2	1 8 5 6 3 2 4 3 2 1 1 2 1 2 1 1	2 1 1 1 4 6 4 1 1 4 3 4 3 2
Punctuation Test					
Roman exclamations Roman semi-colons 5 5 5 9 5 7 Roman colons 2 2 4 2 8 5 3	2 1 2 7 7 11 10 8 5 2 2 9 10 4 4 8 4 4 3 6 4 2 2 2 2 6 6 6 5 5 3 7 10 16	1 4 2 4 3 9 6 3 4 4 6 11 16 10 13 5 5 5 10 15 5 2 4	1 1 4 4 6 1 3 3 5 5 12 6 6 4 4 1 8 4 1 4 9 11 15 6 2 2 4 1 6 8 16 4 6	1 8 8 4 7 4 2 2 2 11 7 6 5 3 6 11 6 3 10 13 13 14 5 6 9 8 11	8 2 3 8 6 3 5 5 9 3 8 11 12 3 4 4 11 9 9 15 6

Perhaps further divisions may be possible within single pages, e.g. C3 29/30, Div 8/9, D3v 8/9, E3 2/3, F2v 26/27, G3 8/9, H1 6/7, and H4v 33/34. But without further evidence this would seem impractical. Compositor B's shares are especially clear. A few pages including A2 and A3 remain a little uncertain from the spelling test. Compositor A probably set up the title-page on A1.

An examination of punctuation marks has yielded another piece of evidence: the comparative frequency with regular intervals of colons against semi-colons generally supports the division of the work between the two compositors.

This pattern of course reflects the practice of a couple of compositors simultaneously setting from cast-off copy. As a reconstructed picture of press-work below shows, the two workmen who took up an exact half of sheets D-I each seem to have tried to balance the speed of work between the pressman and themselves.

The majority of running-titles, with the exceptions of Div, D2, D3v, D4, E4v, G3v, and H4v where the italic ligature \int is used for the italic \int , are very similar measuring approximately 26-27 mm, and only a sporadic identification of them has been possible. However, from corroborative evidence of two compositors working together and the general pattern of their work, a partial reconstruction of press-work was possible. It is certain that four skeleton-formes were employed up to the point of perfecting sheet E. The press-work must have been something like the following:

Printing order	1	2	3	4	5	6	7	8	9	10
Sheets (formes)	A (1)	A (o)	(i)	B (o)	(i)	(o)	(i)	D (0)	E (1)	E (o)
Skeleton-formes	I	II	I	II	I	II	III	I	II	IV

Printing order	11	12	13	14	15	16	17	18
Sheets (formes)	(?)	(?)	(i)	G (o)	H (1)	H (o)	[?)	[?)
Skeleton-formes			IV		IV			

The press-work of sheets F-I remains hopelessly obscure.

Compositor A perhaps started his work from the beginning of the text of the play (A2) and, after the title-page (A1) for the outer forme, proceeded to sheet B, where he encountered prose lines ending only with the close of the first act on B4. The second act begins with verse lines on the same page; therefore, to cast off copy between two workmen was easy. It must have been at this point that Compositor B joined his fellow-workman to set types for C3v onwards. When Compositor A came to the end of C2 the inner forme of that sheet with skeleton I became ready for the press. outer forme followed it. Compositor B had finished D1 (and presumably had already set up types for the first eight lines on Div) when his companion, finishing his share in sheet C, proceeded to his new share in sheet D. Compositor B in turn must have decided to proceed to the third act, beginning at D3v 9. Thus for the first time both compositors could be simultaneously engaged in setting types for sheet D. Composition of course went ahead of printing and necessitated the construction of a new skeletonforme for D inner (each of the four running-titles having an italic ligature β). Then Compositor A took up the first half of sheet E, leaving the second half for his companion, who had to continue his work to F1 owing to the prose lines involved. Apparently composition went far ahead of printing and another skeleton had to be built for E outer (the running-title on E4v having an italic ligature β). To follow the press-work after this point is difficult, but composition and printing seem to have been carried on at a balanced rate in sheets F-I.

The Byron Plays, Q1

Various pieces of evidence seem to make it rather difficult to come to a general conclusion on what exactly the compositors' stints are in The Byron Plays. It seems, however, that three compositors were employed, their shares being roughly as follows:

Compositor A: B
Compositor B: C-E, and G
Compositor C: A, F, and H-R

Evidence for sheet A is very slight. Several pages in sheets G, I, K, L, and P remain very doubtful and may belong to Compositor B.

Spelling tests, though very equivocal at some points as Table 9 shows, suggest that the first compositor worked on B, the second on C-E, and the third on F-R.

The measurement of composing-sticks offers evidence in partial support of the division of Q1 based on spelling tests:

A В C D E G H I K L M N P Q R 1v **v** 3**v** 4 96,5 91 915 93 915 91 (The sample is DFo)

The measurement of B (93-99 mm) is unmistakably unique. That of C-E and perhaps most of G (predominantly 92 mm) is distinctive enough to make a second group. That of A, F, part of G, and H-R (predominantly 91 mm) is distinctive enough to make a third group, although parts of M, N, P, and R offer a rather discordant indication that they may belong to the second group if judged by the measurement of sticks alone.

The Byron Plays, Q1 (sample: Bod)

The Byron Plays, Q1

Spelling Test	,	-	ve.	,		*				-			· · · · · · · · · · · · · · · · · · ·	· _				*
	A	В	С	D D	E	F	G	н		I	K	L	M	N	0	P	Q 1 1 1 2 2 2 3 3 3 1 1	R
	1 1v 2 2v 3 3v	4 4v 1 1v2 2v3 3v4 1	+v 1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v 1 1	7 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	1 1v 2 2v 3 3v 4 4v	r 1 1v 2 2v 3 3	3v 4 4v 1 1v 2	2 2v 3 3v 4 4v	1 1 2 2 3 3 4 4	v 1 1v 2 2v 3 3v 4	4v 1 1v 2 2v 3 3v 4 4v	.1 14 2 24 5 54 4	. 44 1 14 2 24 3 34 4	44 1 14 2 24 3 34 44	1 1 1 2 2 2 7 7 4 4	1 1 2 2 2 7 7 4 4
(Ambassadour(s) Ambassador(s)		2 2 2			2	1					1 .	1	•		1 3 1			
(here heere		1 1 2 1 3	2	1				•	_				1	2	. 1 1 1	1 2 1	1 2 1 1	3 1 1 5
(honour(s) honor(s)	1	1 1 2	1 1 1 1	1	1 2	1 1 1 1	1 1	1 1 2 1		1 1	1 1	1 1	2 3 1		1 1	1	1	
(humour(s) humor(s)		2 1	· 1 1	1	. 4			1		1	1		1			1		
(Ile ile		2	1 1 1	1 1 1	1								1		1 1	1	1; 1;	2 5
(power(s) powre(s)		1	1 1 2	3 1 1	1	1 1	1	3		1	1	1	1 1	1 1		1 1 1 1 2	2 1	1 1 1
(than then		1 2 1	1 1 1 1 2	1 1 1	1 1	1 1 1 2 1	1 1 1	1	1 1	1	2 1 1	2 1	2 1 4 1 2 2 1	2 2 1	2 1 1	2 1 2	2 1	1 1 1
(valo(u)r(s) valure(s)		1 1	1 1 1	. 1 1		. 1	1 1			1 2	1 1	1 3	3 1	1	1	1 1	1	
(worst wurst				1 1		. 1	, °		1		1		1		1			
&(c)						1 1	·		1 1	·	2 1	1	1	, , 1		1	1 1	
v v						• • • • • • • • • • • • • • • • • • •	*					•						

Punctuation Test

1 1 2 2 1 Roman exclamations

Two typographical pieces of evidence also join to support this division of Q, inparticular concerning F and H-R. First, the style of entrance directions, whose occurrences are only sporadic, implies that Qi may be divided into two compositorial groups of B-E and F-R. Centralisation of the directions is almost uniform in The Conspiracy, whereas it is found in The Tragedy along with directions positioned somewhat to the right of the text page, as on Fi, H3v, K2v, L4, Mi, M2, M4v, N3, N4v, Oiv, O2v-3v, F2, Qi, and Q2. The other typographical evidence is more distinctive. The appearance of an italic colon after every speech-prefix divides Qi into two similar groups of B-G and H-R. It occurs on H1-iv, H2v, H3v, Kiv-3, M1, M2v, M4v, N2v-3, N4v, Oiv-3, O4v, Q1, Q3, Q4, and R2-3. (The use of italic colons after abbreviated character-names in stage directions also occurs on C2v-3, Fiv, L3v-4, Miv-2, N3, Q1, Q2, and Q3.)

No positive evidence has been found, however, to prove H-R to be continuous work by one compositor. I2-4, K4-L3, P1-1v, and P2v-4v, where the measure of composing-sticks only partly suggests that they are Compositor C's work, may belong to the stints of Compositor B.

Examination of the running-titles has revealed a rather unusual pattern of their repeated use, which is as follows:

The Conspiracy

The Tragedy

Every sheet, excepting E, H, I, and R, has been perfected by the use of a single skeleton-forme, a set of four running-titles on the inner forme being found to be repeated on the outer forme. In the main, the same skeleton-forme seems to have been used only for two sheets, whether consecutive (in The Conspiracy) or inconsecutive (in The Tragedy). At least one skeleton, first employed for sheet B in The Conspiracy, seems to have been continuously used to print some sheets (I, N, and R) in The Tragedy. The running-titles on Ki and Kiv, the final 'Y' of which has been replaced by 'IE' on P2 and P3v, clearly shows the sign of its continuation from K to P.

The use in this way of four skeletons for <u>The Conspiracy</u> and another four for <u>The Tragedy</u> probably indicates three presses behind the printing of Q1. The benefit, however, of following this peculiar pattern, which is not consistent throughout Q1, is not clear to me. 34

A curious compositorial peculiarity is the use of a comma, a semicolon, or a colon instead of a period to close a speech. It occurs on C2,
C2v, D4v, Eiv-3, E4-F1, G4-H1, H3v, Liv, L2v-3v, M1, M2-3, M4v-N1, N2, N3,
N4v, O1v-2v, Q2v, and R2-3. The pattern of these occurrences seem to
correspond not so much to that of the typographical peculiarities mentioned
above as to the pattern of employing the same skeleton-formes. The pages
belonging to sheets K and P (skeleton II in The Tragedy) are almost free
from this peculiarity.35

The Revenge of Bussy D'Ambois

Evidence indicates that two compositors were employed for the printing of Q, and their stints in the text are as follows:

Compositor A: B, C, and G-K Compositor B: D-F

Compositor A may have also set up sheet A.36

The two compositors seem to have had very much the same preferences for spellings and punctuation, and no distinctive pattern of their stints has emerged from either spelling tests or punctuation tests. Evidence for the division of their work is entirely typographical.

Compositor A in some pages seems to have been prone to set up a short speech and the end of the preceding speech in one line, making the whole page look somewhat crowded. Pages where this has taken place are B3v-4v, C1, 2v, 3v-4v, G2-2v, 4-4v, H2, I4, K1-2v, and K3v. On the other hand, it seems to have been his occasional practice to use 'VV' and 'vv'. The use of 'VV' occurs on A3 and A4 only, and the use of 'vv' appears on C2, 3v-4, G2v, 4-4v, H3-4v, I2v, 4, and K2-3. Sheets D-F are absolutely free from these typographical idiosyncracies, whose absence is very noticeable.

Running-titles, measuring approximately 49-51 mm³⁷ and including a few defective types such as 'T', 'f', 'A', etc., have made it possible to obtain a clear pattern of their repeated use. It is as follows:

This pattern indicates that two skeleton-formes were employed. And it also supports Compositor B's continuous participation from D to F. It may be inferred from this that the printing of Q was started by Compositor A alone, who employed two skeletons, one for the inner forme and the other for the outer forme of each sheet, in order to keep balance between composition and press-work. But when he finished C and composition ran ahead of printing, some business seems to have prevented his further engagement and Compositor B had to be called for to print D-F using only one skeleton-forme, I. Before Compositor B had finished E, Compositor A could go back to his work on Q, using the other skeleton, II. The assignment of sheet I to skeleton I and sheet K to skeleton II suggests that part of sheet I may have been set up by Compositor B though there is no other evidence for this.

NOTES TO CHAPTER III

- 1 For example, McKerrow, <u>Introduction</u>, 128-33; and Hinman, "Variant Spellings", <u>Library</u>, xxi (1940-41), 78-94 or "New Uses for Headlines", <u>EIA</u> (1941), 209 ff., etc.
 - 2 See A. Walker, "Compositor Determination", SB, vii (1955), 5 ff.
- 3 For example, Pollard, "Elizabethan Spelling", Library, iv (1923-34), 1-8; McKerrow, Introduction, 128; McIlwraith, "Some Bibliographical Notes", Library, xi (1930-31), 78-92; Hinman, "Variant Spellings", Library, xxi (1940-41), 78-94; Edwards, "An Approach", ShS, v (1952), 25-49; Ferguson, "Compositors", SB, xiii (1960), 19-29, reprinted in his Simmes, 27-37; Howard-Hill, "Spelling", Library, xviii (1963-64), 1-28, etc.
- 4 Measurement of stick in the following pages is accurate to within to.3 mm.
- 5 After C2v the second B has been altered from the swash letter to the normal italic.
- Two different styles appear more or less regularly when catch-words involve speech-prefixes. Speech-prefixes appear by themselves as catch-words on Biv, 2v, 3, C3v, 4, D4, 4v, Eiv, 2, 2v, 3v, 4v, F2, 3v, G2, 3, 3v, 4, 4v, and Hiv, but they also appear along with the opening word of their speeches on A2v, 3, 3v, 4, 4v, B4, C1, iv, 2, 2v, D2, 3, Fiv, G1, iv, and H1.
- 7 Evans (Holaday, 228) does not think "that the spelling evidence, set forth at considerable length by Professor Yamada, warrants postulating more than three compositors" and divides their stints into three; sheets ABEF, CDIK(?), and GH. I still think that differences are distinct between AB and EF in spelling such as, for example, 'Alas'/'alas'. Another

distinctive difference can be noticed also in the use of pointings between AB (roman periods) and EF (black-letter periods).

- 8 Greg, Bibliography, i. 346.
- 9 A negligible difference has been noticed between sheets E and F, but all of the five -ee's and the single -or- in sheet F appear in prose lines, which are liable sometimes to disturb a compositor's normal habits.
- of a period at the end of a sentence by another punctuation mark occurs in sheets C, G, and I. Cf. the last paragraph of the section dealing with compositorial analysis of The Byron Plays, Q1.
- 11 But Evans (Holaday, 228) sees "no persuasive evidence of this, except perhaps in the stint of Compositor [responsible for sheets G-H]".
- 12 One of the two occurrences of '&' on B1, which seems to belong to Compositor A's stints, may be due to the printer's copy quoting several latin lines that probably bore the form '&' in the quotation. The same influence may be the cause of the other '&' (1. 22).
- 13 The table is based on DFo. Collation has proved that no proof-readings or corrections affected the form of these particular words on these particular sheets.
- 'any', 'many' (with one exception each, on D2v and I1v), and the '-ly' adverbs (with one exception each on B3v, B4, D2v, E2, H4v, and two on A2), and because the variant forms of 'very'/'verie', and 'Euery'/'euerie' have already been taken into account in Table 2.
- 15 The occurrences on A2v of 'goe' and 'ifaith', which seem to be Compositor A's normal habit, are presumably due to the influence on Compositor B of his copy which probably had 'goe' and 'ifaith'.
- 16 For the significance of this positioning, see Craven, "Simmes' Compositor A", SB, xxvi (1973), 45.
 - 17 Ornstein (Holaday, 133) supports my view. Smith, however, appears

to have found it hard to accept my view, and writes: "Yamada made a strong case for his view that two compositors set the quarto from cast-off copy, but the division of the work remains in doubt" (xiii).

- Difficulties sometimes occur with compositor-analysis when such block spellings as the -y/-ie ending are likely to obscure the differentiation of compositors. Cf. Walker, "Compositor Determination", SB, vii (1955), 14.
 - 19 Cf. McKerrow, Introduction, 65.
 - 20 Greg, Bibliography, i. 366.
 - 21 McKerrow, Introduction, 176-80.
- 22 Holaday thinks that sheets C and D are the work of one compositor, who perhaps "having depleted his case through excessive use of the colon in sheet C . . . omitted from sheet D nearly all terminal punctuation". "though continuing to use a few colons, particularly following speech heads" (Holaday, 400-401). I had, indeed, been very much inclined to think that only one compositor worked on sheets C and D. However, I find Holaday's argument a little unconvincing. Apart from the minor differences in spelling, I should point out the significant difference in punctuation marks As my table shows, a number of black-letter periods and colons occur on sheet C (Compositor D) but none on sheet D (Compositor E). It is generally thought that compositors of Shakespeare's time had their own type-cases. If sheets C and D are the work of one man, therefore, several black-letter periods and colons and perhaps a few queries (α) should appear on sheet D. Their complete absence makes me suspect that there must have been two men working on these sheets.
 - 23 Holaday, 311.
- 24 As Welsh writes, F3v 1-11 shows no "conclusive evidence either of alignment or of distinctive spellings" (Holaday, 311).
- 25 I also agree with Welsh about this. Cf. G. Williams, "Setting by Formes", SB, xi (1958), 39-53; Turner, "The Composition", SB, xii (1959),

- 198-203; J. Brown, "The Duchess of Malfi", SB, xv (1962), 57-69.
- 26 It may be suggested from this that Stansby's stock of the types used for Q was larger than the requirement for twelve Q pages.
- 27 My view presented here of the press-work for sheets H-K is different from that proposed in 1965, mainly owing to the altered identification of running-titles. The identification is also different from that of Welsh who thinks that the new pair of skeleton-formes for sheet H served to print both formes of sheet I.
 - 28 Their heavy occurrence in sheet C is inexplicable.
- 29 It is particularly impossible to classify them according to typographical patterns which are irregular.
- 30 Smeak has no remarks about this matter. Ornstein (Holaday, 474) writes that "convincing evidence, particularly in the early sheets [i.e. B-H], points to composition by formes from cast-off copy . . . Clear-cut evidences of casting-off are not present on sheets I, K, and L . . . " and goes on (<u>ibid</u>., 475) that "it is possible that two compositors worked on Q, one who started his sheets with the inner formes, the other who set outer formes first", concluding that "On the contrary, two typographical peculiarities [i.e., the unindented speech-prefixes and the alignment of the initial capitals of every speech] suggest that one compositor set all the formes". I find Ornstein's argument hard to follow, but I see no evidence of casting off the printer's copy for Q.
- There are at least three pieces of evidence for the possibility that this workman was Compositor A himself: 1) the size of the types used for A1-a2v is the same as that for B1-D1; 2) indention at the beginning of every new passage is common to both; and 3) the fact that A outer was printed before A inner suggests that both formes had been set up before the printing of E was over.
- 32 This conclusion is different from that proposed in my article of 1969, owing to my altered view of the printing order and of the pattern of

running-titles. Evans (Holaday, 558) writes that "The work of at least two compositors can be distinguished sporadically throughout the volume from the evidence of spellings, speech heads, and verse setting, but no very definite pattern of work stints seems to emerge".

- 33 Nicholas Brooke, lxi, has discovered no "clear evidence of more than one compositor".
- 34 The use of a single skeleton for both formes of every sheet could not be economical in terms of time-saving as well as type-saving. At least four set-up pages must have been kept standing for quite a while until the moment came for them to be properly set in a skeleton, and so composition must have always been far ahead of printing.
 - 35 See note 5 above.
- 26 Evidence for this is very slight. The similar setting-up of the title on A2 and B1, the occurrences of the word 'tragedie' with the 'ie' ending on A2, B1, and I4, and those of 'Mont sur(rau).' on A4v and C2v may be taken as part of evidence. However, there is contradictory evidence from 'Italie' which occurs on A3, E2, and F3v.
- 37 The single exception is G3v, which measures 54 mm. The increase by about 3 mm is due to the loosening of space quads between the ' \underline{f} ' and the ' \underline{B} ', which has been correctly adjusted when the same title was used for sheet H.

CHAPTER IV THE CHARACTERISTICS OF COMPOSITORS

A description of a certain compositor's characteristics would be meaningless and sometimes even misleading if the conditions under which the description has become possible were not clearly understood. Alice Walker's contention that a compositorial analysis in a single play alone is useless is justifiable, and a description of compositorial characteristics found in the isolated single play is surely meaningless. If, however, that single play is only a component of a large group of plays written by a certain dramatist or printed by a certain printer, the matter becomes entirely different. That single play is no longer isolated, but can be used for possible comparisons; it may share the general characteristics of other authorial manuscripts or it may share the compositorial idiosyncrasies characteristic of a certain printing house.

What has been presented here is each compositor's characteristics discovered in the course of compositorial analyses. As the analyses themselves are inevitably inconclusive at the present stage of Chapman scholarship as well as of analytical bibliography, some of the compositorial characteristics described in the following pages are subject to correction by further investigation. In spite of its conclusive nature, any example given here and any part of this chapter, I believe, will serve as a ready tool of reference for scholars of Chapman or his printers.

Much more work should be carried out with full caution before

discussing the question of authorial spelling. 2 I hesitate to repeat that kind of understandable misconception to which Dover Wilson was sadly led about Shakespeare an spellings forty years ago. It seems to me, however, that certain peculiar spellings appear and disappear in the compositorial stints of various printers. borders of some spellings peculiar presumably to Chapman seem to emerge from a glance at those examples collected in the following pages. Comparison of compositorial features in more than one edition printed by the same printer is a matter of more interest. An Humorous Day's Mirth and The Gentleman Usher were printed by Valentine Simmes within seven years of each other. Although no satisfactory correspondence in compositorial practice has been established between these two Qq, the compositor of An Humorous Day's Mirth shows those characteristics which can be found in sigs. A-G of the 1597 Q of Richard III, which is in fact the work of Simmes A, and one of the compositors of The Gentleman Usher seems to be Simmes A too. The identification and a discussion of its possible implication with reference to some other Shakespearean plays printed by Simmes are obviously beyond the scope of the present study.

All Fools, Q1 of The Memorable Masque, and Q1 of The Byron Plays were all printed by George Eld within a period of eight years.

Because of the utterly different layout of the page, it was not possible to consider with any certainty the compositors of Q1 of The Memorable Masque in terms of compositorial identity. However, compositors B and D of All Fools and compositors B and C of The Byron Plays seem to have in common many compositorial characteristics which are also shared to some extent by the compositors of Q of Shakespeare's Troilus and Cressida printed by Eld only a year after The Byron Plays. Eld's compositor B, who is sometimes called Eld Y,

Byron Plays, although there still remains more work to be done for the identification.

The Blind Beggar of Alexandria

1. Spellings

The compositor prefers we, he, she, me, and be, although he sometimes uses the longer forms.

He often uses the al, cal(s), fel, ful, hil(s), kil(s), shal, skil, tel, til, wel, and wil forms along with the longer forms.

He seems to have preference for do and goe over doe and go, and the -ie ending over the -y ending.

The y: i substitution occurs very frequently throughout Q. The instances of words appearing more than once are as follows:

agayne (A4 33, B3v 37, C2v 20, C4v 6, D3v 32, D4v 2, D4v 7, E1v 4, F1 27, F2 5)

agaynst (B3 27, B4v 24, C4 15, C4 17, E1v 6, F1v 15)

brayne (A4 12, C2v 28, E1 27)

byrth (B3v 30, B4 3)

choyse ([B4 9,] B1v 35, D3 1, D3 4, F4 2)

dye (E3 28, E3v 2, E3v 11)

E1v 24, E1v 36, E3v 29, E3v 33, F2v 32, F3 31, F3v 16, F3v 32, F3v 33)

fayth (B2 3, B3 28, B3v 2, C1 34, C2v 10, C4v 22, D1v 16, D3v 17, D3v 23, D3v 26, D3v 26, E2v 30,

fayre (B2 14, C1 31, D3v 20,

E2v 31, F2 12, F2v 36, F3 29)

fyre (B1 28, D4v 9)

gaynst (E3 35, F1v 28)

hayle (E3 34, E4v 21) prayse (D2v 35, D2v 36) hye (A2v 5, E1 7, F3 30) rayne (A2 23, B2v 14) lye (E2v 21, E2v 29, E4v 20) repayde (C3v 31, C4 8) mayde (A4v 27, A4v 28, A4v 29, sayde (A₄v 32, B2v 8, C2 7) slayne (B2v 3, C1 2, E4 13, F1v 4) A_4v 29, A_4v 32, C1 33) mayster (B2 12, F1 13) sodayne (B3 33, C1 9, E4v 8, F3 35) myne (A2v 31, C2 22, C4 18, spoyle (E2v 14, E2v 15) F2v 22) trayne (D1v 19, D3v 21, E1 10) neyther (C1v 26, D1v 13, D3 16, traytor (D3 15, D3 16, D3 25) D₄v 23, F1 28) tyme (A3v 26, B1v 34, B1v 35, B4v nyght (B2 26, D2 36, D2v 4, D3 11, D1 26, D3v 30) 37) tyre (B1 20, D2 12, D2 13, D2 14, nymph (A3v 33, B3 33) D₃v 20) payde (C4 11, C4v 15) vayne (C1 29, D3 13, F1v 15, F3v playmely (A3v 27, E2 31) 13)

The instances of words appearing only once are: Adioyning (E3 5), apoynted (C1 32), ayde (F1v 27), ayre (C1v 24), Battayle (F3 21), cockhye (E2 6), denyed (A2v 15), disdayne (C3 6), dryed (C2 20), hye (E3v 12), entertayne (D3v 32), eyther (D1v 11), Fayle (D3v 29), fountayne (A2 5), fye (E1 11), fyght (F1v 28), hayre (D3 2), headtyres (E1 9), heroycke (C3 1), heyre (E3v 5), hoyse (C1v 23), imployde (C3 3), Ioynd (E4v 14), layne (E2 11), mainetayne (F2 20), mayne (C3 6), myght (B1v 2), noyse (B4v 8), nye (E2v 7), payne (D2 35), plyed (C2 19), poyntes (C3v 16), remaynes (D3 8), repayre (D1 18), ryding (D1 4), rysing (E1v 33), stayne (A2v 2), tayle (E1 34), thyme (D3 5), toyles (E3v 25), villayne (E4 4), voyces (E3v 22), vnstayed (B3 25), and vntymely (F2v 9).

The oo : o substitution occurs several times in the text:

doost (A3 17, D4v 24) woord(es) (A4v 6, A4v 32, A4v 35, swoord (C1 7) C4 16, D3 25, F1 24, F1 26)

Other instances of unusual spellings are as follows:

a [= he] (E2v 27, E2v 28, E2v 31) of [= off] (D1v 36) One [= on] (F1v 11) a = on (D3 13)abrode (D2 36) othes [= oaths] (F2 5) adew [= adieu] (B4 35, B4 35) parson [= person (D1v 11) peares [= peers] (F1v 19) ar [= are] (B3v 3) Poungranet [= pomegranate] (E1v 12) bene (D3 17, E2v 25) bould (C1v 29) powles [= poles] (E3v 18) rode [= road] (D2v 23) breth [= breath] (E1 3) rosiat [= roseate] (B1 37) Buckrome [=buckram] (B3 5) Cotes [= coats] (E4 1) se [= see] (B3v 35) seased [= seazed] (F2 26) cround [= crowned] (B1v 25) sene [= seen] (C3v 35) ceasd [= seized] (F3 1) sownd(es) [= sound(s)] (B4 2,dores (D1 2) hard [= heard] (D1 28, E3v 3) C1 3) sute(d, s) [= suit(ed, s)] (B2v 21, hearbes [= herbs] (B2 20) C3v 1, C3v 7, F2 15) heather [= hither] (B2v 37) there [= their] (A3v 29, A3v 34, hower (C2 27) A4 23, C2 31, D3 11, D4v 29, kepe (F2 5)

lether (E1v 35)

F1v 11, F2v 7, F2v 14, F2v 15,

litell [= little] (A4v 4)

F2v 19)

loke [= look] (D2 31)

thorow [= through] (B3v 10)

loth (D3 11) thous [= thus] (E1 11)

neare [= never] (B2 10, F2 7) tirrannisde (D2v 17)

nier [= nigher] (E2v 8) to [= too] (A2v 19, A4v 4, A4v 9, noe [= no] (D1 28, D1v 16, B2 11, B2 32, E2 26, E2v 12,

D3v 25, D4v 12, D4v 24) F3 30)

togeather (C3v 4) vew [= view] (B4v 35, E4v 18)
tould (A2v 19) wardroppe [= wardrobe] (B2 38)
venter [= venture] (A4v 13, A4v 18)

A few other instances of some interest are as follows:

calt [= call it] (D1v 23)

saite [= say it] (C1v 6)

fort [= for it] (D4v 10)

VVhose [= who is] (E4 6)

ile [= I'll] (D3v 5)

your [= you are] (D3 31, D4v 22)

plast [= placed] (A3v 6)

2. Punctuation

The compositor heavily depends on commas and periods. Other punctuation marks he uses in Q are black-letter periods (42 in number), roman colons (5 only), an italic colon, and an black-letter colon. He never uses semi-colons, exclamations or queries. The average number of commas in a page is 24.2, and that of periods is 23.2. This means that his punctuation is very light. He pays no particular attention to the function of punctuation; several sentences sometimes run continuously without any kind of punctuation marks, and sometimes go lame with wrong marks.

On the other hand, the punctuation of the following five lines seems extremely theatrical:

And therefore beautious Ladie make not strange,

To take a freind and adde vnto thy Ioyes,

Of happie wedlocke: the end of every acte,

Is to increase contentment and renowne,

Both which my loue: shall amplye ioy in you, (D2v 24-8)

This is not the usual practice of the compositor, who is very irresponsible in the matter of punctuation in Q.5

3. The Style of Composing a Page

The compositor appears to have an ordinary style of composing a page. Entrance directions are centred and accompanied or unaccompanied by a broad space before and/or after them. Indention is given to each speech-prefix, which is always set up in italic types. Proper nouns in the text and a song are also printed in italic.

An Humorous Day's Mirth

1. Spellings

The compositor seems to prefer we, he, she, me, and be, although he sometimes uses the longer forms.

He frequently uses al, cal, ful, il, shal, stil, tel, til, wal, wel, and wil along with the longer forms.

Monsieur is his ordinary spelling, but he also uses Monsier, Monseur, and Monser.

He uses now and then such abbreviated forms as $\overline{0}$, \overline{u} and $\underline{\&}$.

His almost invariable preferences are for another, do, go, very, and yong, but in a very few cases he also uses an other, doe, goe, verie, and young.

The compositor's invariable preferences are for the following spellings:

any then [= than]

diuell yfaith

euery <u>in-</u> as in <u>indure</u>

many - sin passion

No apostrophe in <u>Ile, tis,</u> etc.

He sometimes uses the -ie ending in such words as cry, deny, dry, fly, etc. Also he sometimes uses the -lie instead of the -ly form. He uses both the -y and the -ie ending in words such as beauty, body, etc., but as a whole he shows a preference for the -ie over the -y form.

The y: i substitution occurs throughout Q. The following are the instances:

The oo: o form occurs here and there in the text:

Some other instances of unusual spellings are as follows:

controule (D₄v 19, D₄v 31) shuld (B1v 22, E1v 2, E4v 30) enow (D2 17) stoupe (B1 13) gess [= guess] (C2v 5, C2v 25) sute [= suit] (B2 29) hote [= hot] (A₄v 31) suttle [= subtle] (B2 31) inowe [= enough] (C4v 9) thogh [= though] (A3v 9) mease [= mess] (F3 8, F3 11) thorow [= through] (C4 2) menne (D2v 7) throgh (F2 17) nete [= neat] (C2 21) throwt [= throughout] (A2 6) othes [= oaths] (E3 23) twee-light [= twi-light] (A2 10) scoold [= schooled] (E1 7) wold [= would] (D2 2) shold [= should] (B1v 6) Wy [= why] (G4, 10)

Other interesting spellings include 'ile' [=I'll] (B1v 10, C2v 9, F2v 19, G2 1), 'to' [= too] (E4v 8, G1v 18), and 'too' [= to] (E2v 21).

Many of the compositor's characteristics, particularly his preferences for heart, here, do, and Ile without an apostrophe, his almost constant and conventional use of a period after an unabbreviated speech-prefix, his use of the upper-case 'E' for exit directions, and his use of italic types for proper nouns, resemble the characteristics of Simmes B. But for the use of italic types for names, however, the compositor's characteristics would be similar to those of the compositor who set the first seven sheets A-G of Q1 of Shakespeare's Richard III (1597), i.e. the compositor whom A. E. Craven supposes to be Simmes A. The possibility of the compositor being Simmes S seems slight in view of the former's dominant preference for heart over hart and for here over heere.

2. Punctuation

The most noticeable features of the compositor are his frequent

use of periods and commas, his reserved use of colons and queries, and his almost negligible use of semi-colons. Practically negligible is his use of black-letter marks (8 periods only), italic marks (2 colons and 6 queries only), and exclamation marks (9 only). The average number of occurrences in a page of various kinds of punctuation marks are 29.6 periods (roman), 29.4 commas, 3.8 queries (roman), 2.1 colons (roman), and 0.3 semi-colons. The average number per page is 67.0. This means that punctuation in Q is rather heavy.

Perhaps some of the compositor's most interesting habits will be exemplified by the following quotations:

- 1. he will speake the very selfe same word, to a sillable after him of whome he takes acquaintance, (A3 6-8)
- 2. your name being in word general, is in nini, or in hammer, or in cock, or in huzzard. (C1 26-7)
- 3. is no harme done, betweene my louing daughter, and your grace? (G2v 5-6)

Clearly the punctuation of 1 and 3 has nothing to do with grammar, but appears to be connected with the manner in which the speech is given. However, the compositor's general way of pointing indicates his attention to grammar. In most plays of Chapman, the grammatical construction is indicated by the use of colons and semi-colons as well as commas. In An Humorous Day's Mirth, however, commas suggest grammatical implications. It is hard to believe that the practice ever originated with the author.

3. The Style of Composing a Page

The compositor appears to have no invariable style of composing a page. As a whole, entrance directions, even such short ones as 'Enter Laques' (E4 6), 'Enter Lemot' (F1 30), etc., are centralised

and set up in italic with or without one-line-spacing before and/or after them. Exit directions are always placed to the right of the text page. Indention of speech-prefixes is very regular, but the compositor's practice in respect to catch-words is variable when a speech-prefix is involved. He sometimes picks up a speech-prefix only, although he also picks it up together with the opening word of the speech.

All Fools

1. Spellings

All the four compositors seem to have their own individual spelling habits, although some of the habits are shared.

They always use be, he, and she; but Compositor B alone shows a slight preference for mee and wee over me and we.

They use the -ly ending, but again Compositor B alone aften uses the -lie form.

Compositor C differs in many respects from others. One of his most noticeable characteristics is his frequent y: i substitution, and thus he in Q has nearly as many <u>yfayth</u>'s as <u>ifaith</u>'s.

Some of the most distinctive characteristics of each compositor's preferences will be found in the following list (* signifies 'practically invariable' and -* 'almost invariable'):

Compositor A	Compositor B	Compositor C	Compositor D
*alas	*Ahlas	*Alas	ahlas
*be	*be	*be	*be

Compositor A	Compositor B	Compositor C	Compositor D
*colour	*cullour		
*doe	? ,	?	- doe
	*else	*else	*els
foorth [?]	*foorth	*forth	foorth [?]
goe [?]	?	?	*goe
*he	-*he ·	*he	*he
*heart	?	*heart	*hart
*here	?	?	?
iealousie [?]	?	*ielous(y)	*iealousie
*Ile	*Ile	?	-*Ile
indeed(e) [?]	in deed(e)	*indeed	*indeed(e)
*me	mee	*me	*me
*she	?	*she	*she
***	Signior [?]	*Signeuer	*Signior
?	Sir	*sir	sir
straite [?]	straight [?]	*strait	*straight
	?	*that's	*thats
*twere	*t'were	*t'were	
*we	wee	*we	• •we
?	*young(er)	?	young(er)
*them	them	them	them
}	am	\m\	am
*-ly	-ly	*-1y	*-ly
-nesse	-*-nesse	*-nesse	?
*-our-	?	*-our-	-*-our-
-fs- [?]	*- fs-	?	*-17-
-*-y	-ie-	*-y	-y

Abbreviated words such as 'sudde', '&', etc. are found only in prose lines for which Compositors C and D are mostly responsible.

Another noticeable feature is the use of -1 for -11:

Compositor A	Compositor B	Compositor C	Compositor D
	cals (C3 23)	kils (F4v 5)	Guls (H3v 7, H4 13)
	fils (C3v 18)	Wel (E4 26, F1	
	shal (13v 26)	28 , F 3 35)	
		`wil (E4v 33,	
		F2 16)	
		wils (F3 1, F3	
		2. F3 3)	

Other peculiar spellings are as follows:

Compositor A	Compositor B	Compositor C	Compositor D
Ne [= not]	boord [= board]	bloud (F3v 21)	boord [= board]
(B4v 13)	(D4 6, I3 8)	byrlady (E3v 34)	(G3 38, H2v 6)
shalbe (K1 17)	conseaue (C4 28)	eche (E2v 3)	bould (G4v 38)
soone [= son]	cooplets (D3 22)	eene (E3 25)	Byr-lady (G1 38)
(B3v 36)	cullour [= col-	trow (F4 12)	doost (G3 17)
there [= their]	our] (I2 22,	Trowt (F1 34)	doo't (H3v 38)
(K1 1)	13v 11)	Zoones (E3 22)	hoale [= hole]
woone [= won]	doone (I3v 21)		(H2 17)
(B1 3)	doo't (C1 10,		knowen (G1 38)
	D1 10)		leeue [= lief]
	Doozens (D3 20)		(H2 29)
	errour (C1v 2)		mutch (G4v 21)
	hote [= hot]		noe [= no] (Q ₁ v 18)
	(D2 25)		shalbe (G2 8)

Compositor A	Compositor B	Compositor C	Compositor D
	<pre>imploy [= im-</pre>		shroad [= shrewd]
	ply] (D1v 33)		(H2 29)
	Inuay [= in-		shrowd [= shrewd]
	veigh] (D4v	,	(H4 2)
	37)		Soe [= so] (H1v 22)
	least [= lest]	•	there [= their]
	(C2v 25)		(G1 38)
	recive (D2v 14)		too [= to] (H2v 34,
	Scholards (C3v 3	3)	нз 16)
	Scilence (I2v 29)	toot [= to it]
	shalbe (C2v 20,		(H2v 33)
	I2v 34)		tould (G1v 33,
	theer's (I3v 7)		G2 36)
	togeather (I3 8))	waighty (H2 36)
			wilbe (G3 15)

The fact that there are a greater number of peculiar spellings in the stints of Compositors B and D suggests that perhaps they yielded themselves more readily than Compositors A and C to the influence of the printer's copy.

2. Punctuation

The compositors' punctuation habits as a whole are regular, and nearly every colon and semi-colon as well as every comma is closely connected with the syntactical and grammatical function.

In most cases, a colon and a semi-colon are interchangeable between thembelves, and a comma seems to be used to replace either of them.

Each compositor's practice may be summarised as follows:

Compositor A uses a very few black-letter marks, and no exclamatory marks. The average number of his punctuation marks in a page is 51.3.

Compositor B uses no black-letter queries but does use a small number of exclamatory marks, roman and italic. The average is 59.5.

Compositor C uses no italic queries but does use a small number of italic colons and roman exclamatory marks. His punctuation is rather heavy, the average being 67.6.

Compositor D virtually uses no black-letter colons and queries nor exclamatory marks. His punctuation is also heavy, the average being 66.5.

3. The Style of Composing a Page

It is doubtful that the compositors have any invariable style of composing a page. Each compositor has his entrance directions always in italic but in several ways, sometimes to the right of the text and sometimes at the centre. Centralised directions are flanked by one-line-space before and/or after them. Two-worded entrances such as 'Enter Darioto' (H4v 20) are placed by all the compositors, as a rule, to the right of the text space. Longer entrances such as 'Enter Valerio, Rynaldo.' (H1 2) are centralised. It is only Compositor B who shows a tendency to space before and after longer and centralised directions - seven instances out of nine such directions.

The style of act division and finis indication varies from one compositor to another. The difference can be best understood by visual observation.

A rather unusual practice in <u>All Fools</u> can be found in sheets C, G, H, and I, where Compositors B and D sometimes use a comma, a semi-colon, or a colon instead of a period to close a speech. This

practice can be noticed also in the stints of Compositors B and C of Q1 of The Byron Plays and in Q of Shakespeare's Troilus and Cressida, both printed by George Eld during the two consecutive years, 1608-1609. There seems to be a possibility of these three Qq having been printed, at least in part, by the same workman. 11

The Gentleman Usher

1. Spellings

Both compositors prefer we, he, she, me and be to the longer forms.

The medial - ff-, the medial - our- or the final - our, and such

word-forms as Ile and its seem to be the compositors' normal spellings.

Both compositors have <u>do</u> and <u>doe</u>, and the final <u>-ie</u> and <u>-y</u> (to be pronounced 'e'), but Compositor A tends to use the <u>doe</u> and the <u>-y</u> forms more frequently than Compositor B, who has a little stronger preference for <u>do</u> and <u>-ie</u> over <u>doe</u> and <u>-y</u>.

Both compositors use the final -ie form (to be pronounced 'i') in such words as cry, deny, dry, fly, sly, try, etc., but Compositor B appears to have a stronger preference than Compositor A.

It is only Compositor B who uses contracted forms. Most noticeable is a common p-contraction with an apostrophe as in 'temp'rate' (G4 15). 12

The following represents each compositor's preference (* signifies 'practically invariable' and -* 'almost invariable':

Compositor A

Compositor B

art

Art

Compositor A	Compositor B
*asse	*Asse
be	- be
Dame (s)	dame(s)
*d¹ee	*dee
doe	do
*Duke(s)	duke(s)
*euery	*euerie
*eye(s)	eie(s)
*goe	~*go
*he	*he
*here(s)	-*here('s)
*I / ifaith	*yfaith
*Ile	*Ile
*kinde	kind [?]
*me	*me
*M / mistris	M / mistresse
*power	*powre
seely [?]	*silly
sense [?]	sence
*she	*she
*strait	*straight [?]
*Swo(u)nds	*Swoon(e)s
*t'ee	*tee
<pre>(then [= than] (*than</pre>	(*then [= than]
tis	tis
*very	verie ·
*we	*we

*worth	woorth	
*young	*yong	
*Zwound(e)s		
-*im- / in-	-*em- / en-	
*-our-	*-our-	
*-per-	-p*r-	
*-11-	*-{{-	
- y	-ie [pronounced 'e']	
- y	-ie [pronounced 'i']	
	&	

The y: i substitution occurs in both compositors' stints:

Compositor A	Compositor B
ayre (B3 16, H3v 30)	aymed (A3 5)
fayth (D4 5)	aymes (G3 31)
iuyce (H4v 35)	ayre (C4 17, I2 20)
Lyon (H2 27)	Cabynets (G3 36)
playne (D3v 32)	conceyt (E2v 2)
	mayds (E2 6)
	payne (G1v 38, G2 3, G2 5)
(poynt (A2v 20, A2v 22)
	spoylde (I2v 2)
	yfayth (E2v 26)

More instances are found in Compositor B's stints, because, as is obvious from Table 2 prepared for the compositorial analysis, Compositor A seldom interferes with his partner's preferences for particular spellings, and Compositor B is more readily subject to the influence of his copy.

Some other peculiar spellings are as follows:

woonder (E2v 30)

Compositor A

doost (H2 15, K1 16) eene (B4v 17, B4v 18, B4v 19) cud [= could] (I1v 36) hir [= her] (D4 37) doone (E2 4) inough (F4v 18) eene (C1v 3) ghest [= guessed] (A2v 4) inough (I3v 28) seauenth (G2 13, G2 37) Slud (A2 21) sute [= suit] (A3 35) theese [= these] (I2v 6)

Added to these may be 'moou's' (G1v 6), 'too't' (C1 23), 'ougly' (I2v 12) and 'woorse' (C1v 11).

No compositorial similarity has been established between either of the compositors of The Gentleman Usher and the compositor of An Humorous Day's Mirth, another play printed by Valentine Simmes. Some of Compositor B's characteristics, however, (in particular, his exit directions which are mostly set slightly in from the right margin rather than flush right, his use of contrasting italic types for names, and his spelling preferences including his distinctive here over heere) seem to resemble not so much the idiosyncrasies of the compositor Hinman named Simmes S as those of the workman Ferguson called Simmes A who shares many compositorial habits with Simmes B. 13

2. Punctuation

The compositors seem to have been almost meticulous about punctuation. It is closely connected with syntax and grammar.

Colons and semi-colons are interchangeable, and in many cases commas are used to replace them.

The following is the unique example which diverges from the usual practice of the compositor who would use a comma instead of a semi-colon:

heere is a Poeme that requires

Your worthy censures; offerd it it like

To furnish our intended amorous shew: (A4v 2-4)

Both compositors seem to share a general punctuation practice.

The average number of punctuation marks in a page is 74.1 in Compositor A's stints and 72.3 in Compositor B's. This means that their punctuation is very heavy. Commas and periods dominate, but they are scattered evenly throughout Q. Both compositors use few black-letter periods. They use a good number of queries almost always in roman, but sometimes in italic. They also use some exclamations in roman, but few in italic. Their brackets are round. The only difference between their habits is Compositor B's more frequent use of semi-colons, their ratio of Compositors A: B being about 4: 9.

3. The Style of Composing a Page

Here again both compositors' habits seem to be very similar.

They use italic types for speech-prefixes, for proper nouns, for Latin, and for stage directions.

Stage directions sometimes indicate their differences. Both of them set up exit directions to the right of the text space, but it is Compositor A who tucks up an 'Exit' (D4v 15) and two 'Exeunt' directions (B1v 25 and H1v 14). Both compositors tend to place shorter entrance directions such as 'Enter Vincentio' (A3 19) or 'Enter Pogio' (B2 21) to the right of the text, thus saving the text space.

Centralised directions are occasionally followed by one-line-spacing.

The style of act-division differentiate them one from the other. Compositor A has 'ACTVS SECVNDVS SCÆNA PRIMA.' etc., but Compositor B's style is 'ACTVS PRIMVS, SCÆNA PRIMA.' etc. with a comma in the middle.

Monsieur D'Olive

1. Spellings

The six compositors' preferences would be best listed as follows

(* signifies 'invariable' and -* 'almost invariable'):

Comp. A	Comp. B	Comp. C	Comp. D	Comp E	Comp. F
(00-000	*A/alas	***	?	*A/ahlas	?
edia spia	(*am			des ans	(* 'am
	([= them]				([= them]
*any	*any	?	*any	?	?
No do	*another		*an other		*another
be	-* be	?	be	be	be
?	-*bene	?	?	?	?
	(*c/	***	,	*country	*Countrie
	(countrey	• '			•
*deare	*de are		?	?	*deare
?	до	-*doe	*doe	?	ф
*euery	?		*euery	?	*euerie
,	*forth		?	-*foorth	*foorth
	*go	?	?	?	goe
	*happie		*happy		*happie

Comp. A	Comp. B	Comp. C	Comp. D	Comp. E	Comp. F
*he	-*he	-*hee	*he	he	he
••	heart	?	?	••	*hart
	*here		? ,		heere
-	?		*H/highne	s *highnes	?
*honour	H/honor	*H/honour	honor	?	H/honour
data anah	*honorable	e *honourab	le ?	?	*honorable
*honoured	*honor(')	d	*honor(')	d ?	?
*Ile	*Ile	-	?	*ile	*Ile
	*indeed	-*indeede	*indeede	*indeede	*indeed
	*ith	?	-		*i'th
? ,	Ladie	***	*Lady	50 cm	?
	?		Maddam		?
Anale Class	*many		?	*many	many
	-*Marry	au 40	*mary	-	*Mary
-*me	-*me	-*mee	*me	*me	?
(*M/	(*M/	*mistress	se (* M/		?
(mistres	se (mistris		mistris		
*Monsiew	r *Monsiew	?	?	•	*Monseuer
	?	?		*neede	*need
?	* O	*0	* 0		Oh
	S'foote			?	?
she	- she	*shee	*she	?	. ?
	*shees	*shees			*shee's
?	*sir	Syr	S/sir	*Sir	*Sir
?	terme	?			te arme
	*these		theise	thiese	*the se
?	tis	t'is	*tis	?	*tis
?	*truth	?	•		*trueth

Comp. A	Comp. B	Comp. C	Comp. D	Comp. E	Comp. F
	*very	*very	*very	*very	*verie
*we .	*we	wee ,	we	we	we
	wits	*witt(e)s	?	?	*Witts
*worthy	*worthy	?	*worthy	?	?

Slight differences between this and Table 3 prepared for the compositorial analysis are due to the gross differentiation of words in this list in which only preferred spellings, and not incidental exceptions, are recorded.

Compositor A's preferences are for such spellings as we, he, she, me, be; the adverbial -ly, any, every, other final -ie (to be pronounced 'e'); the final -esse as in 'princesse' or 'goodnesse'; the initial en- or em-; the medial -our- and the final -our as in 'honour(able)'; and such forms as Monsieur, Mistresse, deare, and Ile.

Compositor B's preferences are for we, he, she, me, be; the adverbial -ly, any, many, very; do, go; the final -esse; the initial in- or im-; the medial - \(\) - as in 'pa\(\) ion'; the medial -or- and the final -or; and such forms as Monsieur, Mistris, alas, deare, here, terme, sir, Ile, weele, sheele, theyle, tis, twas, twere, and who's.

Compositor C prefers wee, hee, shee, mee; very, consonant (ecepting 1, n, and r)+ie; doe; the final -ess; the medial -our- and the final -our; and such words as mistress (and perhaps Monsieur), Syr, witt(e)s, and probably shees which occurs four times towards the end of B1v.

Compositors D and E seem to share preferences, which are very 'modern'. Compositor D prefers we, he, she, me, be; the final -y in every part of speech; doe; the final -es as in 'princes' or 'goodnes'; the medial - ((-; the medial -or- and the final -or; and

such forms as <u>Mistris</u>, <u>Sir</u>, <u>ile</u> (excepting, of course, at the beginning of a line where <u>Ile</u> occurs), and <u>tis</u>.

Compositor E's preferences are for we, he, me, be; the adverbial -ly, many, very; the final -es; the medial -(-; the medial -or- and the final -or; and such forms as ahlas, Sir, ile and presumably t'was.

Compositor F prefers we, he, be; -ly, verie, euerie, consonat (excepting l and r)+ie; do and goe; the final -esse; the medial -(s-; and such words or phrases as Monseuer, deare, heere, hart, tearme, Sir, lie, heele, theyle, hee's, shee's, tis, here's, and there's.

A few extremely distinctive spellings peculiar to each compositor will be useful as clues to identification of compositors working at Thomas Creede's shop within a few years before and after 1606, the year of printing Monsieur D'Olive. They are as follows (numerals indicate frequency):

Compositors

- A: --
- B: am [= them] 4, colours 1, countrey 4, VV for W 8.
- C: too [= to] 7, Syr 4, y: i substitution frequent.
- D: couller [= colour] 1, parson [= person] 3, theise [= these] 2.
- E: culler [= colour] 1, parson [= person] 3, theise [= these] 1, thiese [= these] 2.
- F: 'am [= them] 14, cooler [= colour] 1, cullour [= colour] 6, moneth 2, shalbe 5, trueth 2, wilbe 3, W for W 5.

Some of these may be spellings of the writer of the printer's copy.

2. Punctuation

Table 3 prepared for the compositorial analysis indicates that each compositor has his own habits.

Compositor A's punctuation is light. He likes commas best of all, but uses almost every kind of mark, both roman and gothic, other than exclamation marks and italic queries. His brackets are round.

Compositor B's punctuation is considerably heavier. His most distinctive characteristic is the use of exclamation marks, both italic and roman. He likes periods and commas, and takes reasonable care not to use black-letter marks. He uses roman queries in most cases, but he also uses a very few italic queries. His brackets are round.

Compositor C's punctuation seems to be fairly heavy. He uses almost every sort of mark, but it would be too risky to deduce his habitual practice from only four pages available.

Compositor D's totally unintelligible punctuation can be illustrated by a passage from C3v 18-31:

[EVR.] You would not loose the credit and the honor. You should have by my satisfaction?

For all this house in Gold the very Fates,
And you were all one in your power to help me.

And now to come and wonder at my folly.

Mocke me? and make my Loue impossible

Wretch that I was, I did not keepe it in,

VAN. Alas poore sister: When a greefe is growne.

Full home, and to the deepest then it breakes.

And ioy (Sunne like) out of a black cloude shineth.

But couldst thou thinke yfaith I was in earnest:

To esteeme any man without the reach

Of thy far-shooting beauties any name?

Too Good to subscribe to EVERIONE:

Compositor D seems to have followed his copy faithfully as far as

the words were concerned, but put his punctuation marks without paying much attention to syntax. The general characteristic of his punctuation is its heaviness. He uses commas and colons. His brackets are round but he sometimes adopts an unusual pair of brackets ().

Compositor E's punctuation is very light. The most distinctive of his features is his use of no black-letter periods nor colons nor queries. He is very careful not to mix roman types with gothic types.

Commas and colons dominate. His brackets are round as well as square, and like his fellow compositor he uses unusual brackets () too.

Compositor F's punctuation is very heavy. He probably uses almost every sort of mark, but it does not seem to be his habit to use exclamation marks or heavy black-letter question marks. His brackets are round.

3. The Style of Composing a Page

Compositors A, B, C and F use italic types for speech-prefixes, for proper nouns (though not always consistently), for Latin, and for most stage directions.

Compositors D and E, on the other hand, use no italic types at all; small capitals are used for speech-prefixes, and for proper nouns (sometimes large capitals). Stage directions and Latin in the text are printed in roman types. Compositor D leaves ugly irregular indent of speech-prefixes.

It is obvious to anyone's eye that the pattern of act-division on E1 exactly corresponds to that on F1v¹⁵ - a good indication of the work of compositor F. Likewise the pattern of 'Finis Actus' on G2v is similar to that on H3v - an indication of the work of compositor B. According to spelling and other tests, Compositor B seems to have set up B4v on which a different pattern of act-division appears. One of

the differences is in spelling, 'Scena' or 'Scæna'; and another in types, captals or minuscules. A comforting correspondence is the lack of period after 'secundi' and 'QVINTI'. These differences, however, are due to Compositor B who could not set up these pages at one sitting. A considerable length of time had to pass between B4v and G2v, before he could reset Compositor C's original B4v as is found in the Clark Library copy, and Compositor B was unable to refer himself to the exact pattern he had previously adopted. 16

The style of stage directions indicates more about compositorial characteristics.

Compositor A's entrance direction on A₄v is centred with one-line-space before and after it. It is printed in italic types with names in roman types. He places two exits in italic types to the right of the text.

Compositor B has eight entrance directions, which are all printed in italic types, and centred with one-line-space before and after them (excepting two directions on B4v and H2). The reason for the exceptional direction on B4v can be found in the preceding discussion with reference to the pattern of act-division on B4v. The reason for another on H2 is simple: the direction happens to occur at the very botton of the page where no space is available. Exits and similar directions in the text are printed in italic types to the right of the text space.

No generalisation is possible of Compositor C's practice.

Compositor D seems to be inconsistent, but his practice may have been to use small capitals for character-names, and to leave no space at all either before or after stage directions.

Compositor E has no entrance direction in his stint. An exit direction on D4v is not enough to deduce any generalisation from.

Compositor F has eight entrance directions, which are all in italics and centred with a one-line-space only before them. Two exceptions are the directions on E3v and F2v. The direction on F2v occurs at the very bottom of the page, and is printed at the end of the last line but one. Another on E3v is preceded by two-line-spacing and succeeded by one-line-spacing, the reason for which is not very clear. Exits and similar directions are printed in italics and to the right of the text.

Sir Giles Goosecap, Q1

1. Spellings

Both compositors have almost the same spelling habits. The following list will indicate some of their characteristics (* signifies 'practically invariable' and -* 'almost invariable'):

Compositor A	Compositor B
-*any	-*any
be	-* be
doe	*doe
*done	*done
*euery	euerie (?)
*goe	*goe
gon [?]	
he / hee	*he
heart / hart	-*hart
*here	*here
honour(s)	honour(s) / honor(s)

Compositor A	Compositor B
*humor	
<pre>Ile / ile</pre>	ile / Ile
-*madam	-*madam
-*many	
-*me	⊶*me
-*mistris	*mistris
-*power(s)	*power(s)
-*she	-*she
*then [= than]	*then [= than]
though / tho	*tho
*together	
very / verie	*verie
we	-*we
*im- / in-	*im- / in- [?]
*-lesse	-lesse / -les
-nesse / -nes	-*-nes
*-{{-	*-11-

Both compositors use 'VV' and '&', but it is only Compositor A who uses tildes for contraction.

They occasionally substitute 'y' for 'i' but the substitution seems to reflect not so much their consistency in spelling as their subjection to the printer's copy. The examples are as follows:

Compositor A	Compositor B	
ayme (G1v 14)	ayre (I4 34, I4v 10)	
ayrie (D1v 3)	choyce (K1 15, K1 25)	
Brayne (D1 18)	choyse (I2v 33)	
byte (F2v 9)	fynde (I4 21)	

choyce (E4v 26)

foysting (G3 29)

kytchin-stuff (E4v 26)

lykelier (E1 17)

nyppe (F1v 15)

payne (D4 32)

plyant (C2 1)

pyne (F1v 10)

radyant (B4 1)

raygnes [= reins] (C1 21)

sayle (F2v 31)

Slydd (E3v 15, E3v 30)

syfted (B4v 14)

voyce (G4 22)

ydell [= idle] (E4v 23)

Compositor B

ioynt (I2v 4)

lymme(s) [= limb(s)] (H1 15, H3v 8)

slydd (H3 33)

voyce(s) (H1v 20, H3v 19)

Both compositors have -1 along with -11 in such words as al, shal, skil, stil, tel, wel, wil, and withal. Compositor A seems to have a slightly stronger preference for -1 than his companion. He also has a stronger preference for a [= on].

A number of peculiar spellings are noticed in both compositors' stints:

Compositor A

ake [= ache] (A3 4, G3 16)

alide [= allied] (C3v 30)

beshrow(e) (C1v 1, F4 8, F4 9)

bloud(s) (F1v 22, G4 19)

blount [= blunt] (F2 32)

Compositor B

binne [= been] (K2 2)

Bould (I3 35)

cood [= could] (H4 5, and 3 others)

doost (H3v 10)

dores (I3v 34)

binne [= been] (C3 33)

boord [= board] (F3 13)

bore [= boor] (B2v 2)

bould (B4 26, C3 20)

cood [= could] (A3 18, and

13 others)

cud [= could] (E3v 17)

dooing (F1v 6)

doost (B3 13, E2v 26)

dore (C2 23)

exemt [= exempt] (E4v 11)

extreame(ly / lie) (A4 30, A4 33,

C4v 35, F3v 23, G1 15)

foorth (C4v 28, F4 30)

foulded [= folded] (E4v 14)

hir (A4 7, A4 26, A4v 17, A4v 19,

E4 21)

noe [= no] (F3v 8)

off [= of] (G2v 15)

pretely [= prettily] (A2 22)

raygnes [= reins] (C1 21)

readiant [= radiant] (G1 36)

shood [= should] (D3 19, and

8 others)

shouldiers [= shoulders] (G2v 33)

sodenly (A4v 4)

stud (D4v 28)

Compositor B

eche (H1 34)

extreamely /--lie (H1v 10, K1v 10)

fain'd [= feigned] (H1v 18)

frends (I3 34)

gould (H2 24)

hir (H4 23, I1v 23)

noe [= no] (H2 25, I4 10)

rore [= roar] (H2 8)

shalbe (H2 24)

shood [= should] (H3v 6, and

11 others)

theis [= these] (I3 37, K1 2)

to [= too] (I1v 22, I2v 21)

wilbe (H3v 12)

wood [= would] (H1 7, and

19 others)

woodst (H3 33)

Compositor B

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their(s) [= there (is)] (D2 24,
    F4v 7, G3v 35, G4 4)

theis [= these] (A2 12, A2v 14,
    A4 35, B4 22, C3v 26, E1 10)

tooth [= to the] (D4 28)

too't [= to it] (F4 13)

tournd [= turned] (C1 10)

wilbe (E3v 37-E4 1, E4v 15)

wood [= would] (A2 21, and
    44 others)

woodst (G2 18)

woord (C4 22)

woorthie (D1 17)

woorse (C1v 7)

wrott [= wrote] (F1 35)
```

2. Punctuation

The majority of punctuation marks are badly worn out through use, and it is unusually difficult to make distinction between roman and black-letter periods or colons. However, both compositors seem to share general habits. Their punctuation indicates their intention to relate it to grammar and syntax. Colons and semi-colons, which can be replaced by commas, are interchangeable.

They use all sorts of marks but one, the single exception being roman exclamations. Commas and periods dominate (more than 80%) and are evenly used throughout Q. Their brackets are round.

The only noticeable difference between their habits is Compositor B's relatively more frequent use of colons: Compositor A's use of it

per page is 1.2 and Compositor B's 3.4. The average of Compositor A's punctuation marks in a page is 54.6 and that of Compositor B's 52.9. This means that their punctuation is neither heavy nor light.

3. The Style of Composing a Page

Both compositors again share the general style of setting up a page. They have all their stage directions in italics. All exit directions but two are placed to the right of the text. One of the exceptions (D2 15) is found at the end of the line, and the other (L4 margin) on the marginal space. This marginal direction was, as collation shows, originally set up to the right of the text. All entrance directions but three, short or long, are centred sometimes with one-line-spacing before and/or after. The three exceptions are found at D4 32, D2v 16, and F4v 20, all printed to the right of the text.

Three explanatory directions appearing on Compositor A's pages are all printed in the margin, whereas one in Compositor B's stints is centrally printed in the text space and followed by one-line-spacing.

Both compositors set up proper nouns and foreign languages such as Latin and French in italics. A letter which is found on Compositor A's pages (F4-4v) are printed in roman type.

A practice peculiar to both compositors is their frequent use of italic types for the initial capitals in 'Lord(ship)', 'Lady(ship)' or 'Sir'.

Differences in practice between the two compositors are that Compositor A sometimes begins a speech-prefix with a roman capital followed by italic minuscules, and that Compositor B occasionally abbreviates speech-prefixes and character-names by colons.

May-Day

1. Spellings

The substance presented here is entirely different from that presented in my article of 1965 now that the work of two compositors has been confirmed.

Both compositors have very similar spelling habits, which are as follows (* signifies 'practically invariable' and -* 'almost invariable'):

Compositor A	Compositor B
*be	*be
*doe	đo
*goe	go
*he	he
*here	heere
*Lieftenant	*Lieutenant
*me	*me
*Mistris	*mistre sse
*shee	she
*we	*we
*yong	*yong
*-our-	*-our-
*-17-	*{-

As is obvious from this, Compositor A has an extremely strong disposition to stick to a fixed word-form. A remarkable inner contradiction will be noticed in his use of he and shee.

Both compositors use &, \underline{a} [= on, of], and tildes in $\underline{\underline{e}}$ and $\underline{\underline{o}}$; 17 but Compositor B's preference for them is much stronger than

Compositor A's. One of their distinctive characteristics is their liberal use of apostrophes in contraction. Particularly interesting is 's for his, is, and us. 18 For this and 'em for them, Compositor A has a much stronger preference than Compositor B.

The examples of the y: i substitution are as follows:

Compositor A	Compositor B
coyle (C1v 2)	ayre (G2 27)
dye (B1 1)	bayte(d) (E3v 11, E4 21)
dyeted (A2 24)	clyent (G2 20)
Gyant (B2 12)	coyning (D1v 7)
lowlynesse (A4 25)	eyther (I1v 22)
lye(s) (A2v 8, A3v 5, B1 31,	fayle (G2 3, H3v 20)
B4 19, C4v 30, E1v 24,	fayre (D2 10, D2v 25, H4 24)
G4v 31)	hayre (04 15, H4v 10)
Lyon (B2v 11)	Lyonell (G2 17)
Ordeying (N ₊ v 28)	nayle $(K_4v 1)$
sayes (A3 22, E1 28)	Pyes (D3 12)
tryed (A4 26)	sayes (D3 17, E4v 3, F1 35, F3 2)
whyniard (A2v 35)	sayle (G1v 26, G1v 27)
	spoyld (I2 36)
•	tayle (E4 24)
	voyce (I1 1)

Nearly two thirds of these words are also found elsewhere in Q in their ordinary spellings, and the majority of the examples of the substitution are scattered on Compositor B's pages that occupy less than forty per cent of Q while almost all of Compositor A's examples appear on his first several pages only. All this seems to suggest that the substitution as a whole reflects the degree of influence

of the printer's copy upon both compositors: Compositor A again was less influenced by his copy.

A number of peculiar spellings found in Q are as follows:

Compositor A Compositor B compleate (B4 28) bith [=by the] (I1v 11) cote [= coat] (C1v 31) eene [= even] (H4v 29) gesse [= guess] (E4. 2) disausterous (K3 24) eene [= even] (B4v 20) rore [= roar] (K4v 27) steed [= stead] (H4 10) enimy [= enemy] (B3v 3) trewell [= trowell] (D2 4) extreames (B2v 30) God [= Good] ($A_{+}v$ 7, $A_{+}v$ 7, A4v 9, C4 10) gossaue [= god save] (B2 29, B3 25, B4 34, B4v 13, E1v 11) moe [= more] (E2 26) parlee [= parley] (A3 2) se auen (D1 31, E1v 30) shoes [= shows] (K2 27) shoude [= should] (I3 21, I3v 9) sprede [= spread] (A2v 7) theame [= theme] (B1 5) tho (C4 30) throte (K4 20) twise (B4 9) vprore (H2 15) wee' [= with ye] (C4v 34) wilbe (G4 31) woud(e) [= would] (A4v 36, C1 14,

Compositor B

C2v 6, C2v 16)

wurse [= worse] (C2 5)

2. Punctuation

Both compositors share an established punctuation practice, although more of its examples are found on Compositor A's pages. The practice as a whole appears to be closely connected with grammar and syntax. Colons and semi-colons are interchangeable, and commas are used to replace them. Occasionally round brackets are also used to replace commas, semi-colons, and colons.

The average number of punctuation marks in a page is 66.9 in Compositor A's stints and 63.8 in Compositor B's. This means that their punctuation is fairly heavy. Commas and periods dominate (82-84%). Colons and semi-colons are relatively scarce (6-9%), but queries, both roman and italic, are used as frequently as possible (6-9%). Both compositors' brackets are round.

3. The Style of Composing a Page

Both compositors have an almost identical style of layout.

A conspicuous feature is their use of an ornamental initial at the beginning of each act, and of an ordinary large initial for each scene. Another characteristic is the centralisation of every entrance direction given immediately after scene division, which is indicated by a rule across the page, often in the turned pyramidal form, and the placement of other entrance directions, long or short, either in the middle of a speech or at the end but always within round brackets. They print all exit directions to the right of the text. All stage directions, including character-names, are printed in italics.

Speech-prefixes are indented and printed also in italics. Italic types are also used for Latin and for some proper nouns.

Their pattern of act-division seems to be the 'Actus Prima, Scæna prima.' form with a comma in the middle, although only the first two acts ar headed by 'Scæna prima.' (A2 2 and B4v 17). 19

The only difference in style between the two compositors seems to be that by the use of quads of different length after speech-prefixes Compositor A always brings every speech's initial capital in a straight line down the page whereas Compositor B uses quads of fixed length (i.e. about $\frac{1}{2}$ em) to make impossible such an alignment of initial capitals.

The Widow's Tears

1. Spellings

Both compositors have almost every spelling habit in common.

The following is a list of words representing their characteristics

(* signifies 'practically invariable' and -* 'fairly strong, though
not invariable'):

Compositor A	Compositor B
an other	*another
beene / been	-*beene
*bodie	body
Brother	*brother
*happie	*happy
me / mee	-*me

Compositor A	Compositor B	
*that's	that	
tis / 'tis	, *tis	
-*Sir	, Sir / sir	
*-ie	-ie / -y	

Compositor B shows a stronger preference for such abbreviated forms as ath', th', 's [= is], and 't [= it], while Compositor A shows a stronger preference for the initial im- or in- as in 'imploy' or 'intrappe'. It is only Compositor B who uses tildes in 'aducture' (I1v 10) and 'opes' (K2v 37).

Another noticable feature is the use of -1 for -11:

Compositor A	Compositor B
cal (D2v 7, F3 37)	cal (K1v 37)
shal (D1 28, G1v 2)	il (K2 38)
stil (G2v 9)	wil (L2 35)
wil (B3v 29, C4 14, F2v 32)	

Other peculiar spellings are as follows:

Compositor A	Compositor B
abrode (E1 30, F2v 12)	Coch [= coach] (L2 19)
aboorde (B3 25, F3v 18)	doo't (I4 12, I4 29, K2v 28,
am [= them] (F1 10)	K3v 17)
approch (E4 11, F1 21, F1v 23,	extrem (L4 5)
G4 32)	hether [= hither] (K1 28, K1 32)
Beshrow (D4v 5)	loded [= loaded] (K3 13)
boord (B3v 24, B4v 25, F1v 23)	mone [= mourn] (H2 8)
bord (B3v 23)	pereles [= peerless] (I2 33)
doo't (E3v 30, G2 15)	rord [= roared] (L2v 27)

het [= heated] (F4 31)
hether [= hither] (C4 30)
lode [= load] (F2 19)
of [= off] (F3 14)
othes (F1v 26)
sted [= stead] (E3v 10)
Theame [= theme] (G4 21, H3 28)
to [= too] (E2v 34, G1 4)
troad [= trod] (G1v 20)
whose [= who is] (E4 6)
widgine [= widgeon] (E3v 7)

Compositor B

2. Punctuation

Both compositors have a strong disposition to put a punctuation mark wherever it can find a place in a sentence. They seem to relate it to the grammatical construction of sentences and sometimes to the practical convenience of actors.

More examples of various usages of colons and semi-colons are found on Compositor A's pages. One might be surprised at the variety presented, in particular, by Compositor A. Many of the marks do not seem to represent the original authorial pointing; they are probably the compositors'.

Both compositors use no black-letter colons at all, but they do use black-letter periods and a small number of queries. No roman exclamation marks are used by Compositor A. The average number of marks in a text page is 63.0 in Compositor A's stints and 70.5 in

Compositor B's. This means that their punctuation is markedly heavy.

3. The Style of Composing a Page

Both compositors have a very similar style of composing a page.

Their act-divisions are 'Actus Primi. / Scoena Prima.' etc. with the first half set up in larger types. The end of an act is always indicated by, for example, 'Finis Actus Primi.' followed by a rule in full length across the page between itself and the following actus indication.

A noticeable feature is that both compositors give no indention to speech-prefixes which are all set up in italics, and the initial capitals of every speech are generally arranged in such a way as to make a straight line down the page. A more distinctive feature is their use of a large initial, which occupies a two-line space or a three-line space, for the opening letter of speech after every centralised entrance direction.

The two compositors' difference lies in the style of their stage directions. With respect to centralised entrances, Compositor A sets them up leaving sometimes (in 9 instances) no space and sometimes (in 13 instances) a one-line space before and after the directions (and only in two instances a one-line space before the directions), whereas compositor B sets them up leaving no space at all in eight instances (and only in one instance a one-line space before the direction). With respect to mere descriptive directions, Compositor A sets them up either after a speech-prefix (in one instance) or in the middle of a speech (in 3 instances) or to the right of the text space (in 2 instances) or at the centre leaving no space before and after the directions (in 2 instances); Compositor B sets them up either to the right of the text space (in 12 instances) or at the centre leaving no space (in 5 instances) with the single exception occurring in the

middle of a speech. Thus Compositor B's practice seems to be more regular.

The Memorable Masque, Q1

1. Spellings

The substance presented here is different from that of my 1969 article in which I suggested the work of four compositors. It is rather risky to describe the compositors' preference for specific spellings in Q1 which offers no sufficient examples. The following is a tentative list (* signifies 'practically invariable' and -* 'almost invariable'):

Compositor A	Compositor B	Compositor C
be	*be	*be
	-*Bewty / Bewtie	*beauty
-*doe	?	
-*gould(en)	-*golde(n)	golde(n)
he	*he	?
?	-*Honor	-*Honor
loue	-*Loue	*** ****
mee	me [?]	me [?]
-*Nuptialls	Nuptial(1)s	~-
*Sir		Sir [?]
	*we	wee [?]
*-17-	-1s-/	*-ff-

The y: i substitution seems to be a practice more or less

common to the three compositors. Instances are as follows:

Compositor A	Compositor B	Compositor C
Fayries (B2v 5)	Ayre(s) / ayre(s)	attyr'd (A3v 19)
myracle (C2 6)	(D3 17, E3v 5, E4	hayre (A2v 8)
myraculously (B2v 19)	9, E4v 26, E4v 28,	trayne (A3v 17)
payre (B2 3)	F1 20)	
shyming (B3v 8)	boyle (D3 14)	
	hayrs (E4 18)	
	hyd (E4 18)	
	oyly (E2v 11)	
	styr (F1v 5)	
	toyle (D3 12)	
	Twyn(n, ns, nes)	
	(E1 20, E1 20,	
	F1 24, F1v 2)	
	voyces (D3v 9, D4 20)	

Examples of the use of the final -ie for -y are as follows:

Compositor A	Compositor B	Compositor C
glorifie (D2 25)	amplefir (a4 10)	
satisfie (C3 20)	flie (E4v 22)	
Skie / skie (D2v 18,		
D4v 19, E2 2)		
waie (D4v 2)		

Another feature is the use of the final -1 for -11:

Compositor A	Compositor B	Compositor C
cal (C2v 18)	al (D3 2, D3 17,	al (A1 10, A3 12, a2v 19)
dul (C2 2)	E4 18)	ful (A4 11, A4v 15)

Compositor A	Compositor B	Compositor C
shal (C2v 18)	cals (D1v 8)	wel (A3v 22)
wil (C1 21)	ful (D2v 9)	
	shal (D1v 19)	
	stil (D4 22)	
	wil (@ 2v 9)	
	withal (a3v 10)	

A number of peculiar spellings are also found in all compositors:

Compositor A	Compositor B	Compositor C
boords [= boards]	ad[= add] (E4 16)	basses [= bases]
(C3 5)	bloud (a3 25)	(A3v 21)
bould (B2v 2)	deaws (E4v 10)	boarn(e) [= borne]
cote [= coat]	Dores (F1v 4)	(A1v 6, A3 22)
(C1v 16)	grouth (E4v 8)	Curace [= cuirass]
dore (C1 2)	hew [= hue] (F1 15,	(A3v 20)
hony (B2v 10)	F1 17)	fethers (A2v 3, A3 5)
<pre>Iland [= island]</pre>	hie [= high] (E1 8,	fowre [= four] (A3v 6)
(B3 2, B3 20)	E2 3)	greeces [= greces]
Ile [= isle] (B3 7,	hony (E2v 12)	(a1 5)
вз 10)	Ile [= isle] (D2v 13)) lardge (A2v 9)
Iusting (C1v 2)	ould (a3v 7)	rewes [= rows] (A2v 3)
scituate (B3 14)	Se [= see] (D2v 23)	rouling (a1v 2)
the [= thee] (C4 3)	sould (@1 25)	watshed [= watchet]
wilbe (B3v 15)	,	(A2v 24)
		woare [= wore] (A2 9)

2. Punctuation

The compositors put a punctuation mark wherever it accords with

grammar or with the practical convenience of actors. Here is an example: "And all is, onely this; my late being in loue, with the louely Goddesse Honor." (C3v 4-6). Or another example is: "Let, there be Peace, yet Murmur: and that noise, / Beget of peace, the Nuptiall battailes ioyes." (F1 28-9). The variety in usage of colons and semi-colons is exceptionally wide. They are interchangeable between themselves, and commas are used to replace them.

A unique usage of a semi-colon is noticed in the following example:

the golden wings ... that pompously beare her about the world; On that Temple ... put off by her, and fixt, for assured signe she would never forsake it. (alv 3-8)

The semi-colon is likely to obscure the meaning. This appears on one of Compositor C's pages. Of all compositors he has the most variable and yet the most delicate and sensible punctuation practice. Evidence, however, is not sufficient to discuss a possible link between the author and the compositors. 20

Compositor A uses no black-letters, queries, or exclamatory marks except for one occasion on B1v, and his average number of marks in a page is 24.8 (probably equivalent to about 37 of a normal Q). Compositor B uses black-letter periods, italic colons, italic semicolons, queries and exclamatory marks, and his average is 34.5 (equivalent to about 40 of a normal Q). Compositor C uses no queries or exclamatory marks, but he does use a small number of italic semicolons and a few black-letter periods, and his average is 34.0 (equivalent to about 44).

3. The Style of Composing a Page

Indention of a speech seems to be the practice of Compositors

A and C, but Compositor B does not indent. Centralisation of stage directions appears to be a practice common to Compositors A, B, and C.

Bussy D'Ambois, Q1-2

1. Spellings

Both compositors in Q have strikingly similar spelling preferences, which seem to have been established so well as not to be affected by the printer's copy.

The following is a list of word-forms that represent some of their characteristic preferences (* signifies 'practically invariable' and -* 'almost invariable'):

Compositor A	Compositor B
*Alas, alas	-*Ahlas, ahlas
*any	*any
*approoue	*approue
*be	*be
*doe	do
*goe	-*goe
*he	*he
*heart	*heart
*heere	*heere
*honour	honour
*loth	*loath
-*many	*many
me / mee	*me

Compositor A	Compositor B
*prooue	*proue
	shalbe
*she	*she
sir	*Sir
*than	*than
wee	*we
*yoong	
*em- / en-	*em- / en-
*-lesse	*-lesse
*-nesse	*-nesse
-ly	*-ly
*-ie (excepting -ly and -ny)	- y
-*-or-	-or- / -oor-

Examples of the y: i substitution are extremely few: 'Cypher' (A2v 13), 'Mylor' (E4 16), 'syncerelie' (F1 36), and 'Syren' (H1v 10). This fact, which is rarely found in other plays of Chapman, suggests the possibility of the compositors having normalised the y: i substitution in their copy prepared by the author.

Examples of the use of -1 for -11 are likewise very few:

Compositor A	Compositor B
cals (C1v 34)	al (D1 21)
fals (D1v 23)	fals (E3 17, H4 33)
fils (I1 13)	wil(s) (H4 15, I3v 28)
kils (H1 37)	windfals (E4 35)
skils (A2 26)	

On the other hand, the use of -ie for the final -y in certain

words is comparatively frequent in both compositors' stints:

Compositor A	Compositor B
Crie (A4 29)	drie (C3v 34, E4 27)
defie (G2 14)	flie (D4 15, F3v 13, F4 35,
flie (B4v 12, D1v 38, E1 36, E2 27)	G3 36, I3 4, I3 6, I4 25)
glorifie (F2 12)	pacifie (I3v 18)
outcrie (I1v 24)	satisfie (E3v 12)
Relie (H1 9)	skie (F4 37, I4v 16)
skie (A4 9, C1v 23, G2 36)	slie (D3v 34)
supplie (C2v 13, D1v 11, D2 9,	supplie (H3v 13)
G1 15)	
trie (B4 26)	

The number of peculiar spellings is rather small considering the length of the play. They are found equally in both compositors' stints:

Compositor A	Compositor B
Abodes (A2v 26)	Ahlasse (D4v9)
affoorded (C1 2)	ante [= aunt] (C3v 13)
alleaging (D3 38)	compleat (Lv 11)
blew [= blue] (G2v 38)	danted [= daunted] (G3v 9)
boies [= boys] (B4 13)	d'ee (F3v 5)
boule [= bowl] (F2v 19)	dore(s) (D3v 12, H4v 13)
buie [= buy] (F4v 22)	embrewd [= imbrued] (13 33)
compleat (B2 2)	extreame (C3v 36)
faine [= feign] (D2v 5)	faines [= feigns] (G3v 7)
flouds [= floods] (F2v 33)	foorth (E3v 23, E3v 28, G3 26)
fome [= foam] (B3 32, E2 30)	fordge (D3v 32)

Compositor A	Compositor B
foorth (A3 18, B1v 37, D3 13)	forst [= forced] (G4 14)
Haie [= hay] (B1v 22, E1 30)	hony (I4 35)
mooues (H2v 35)	mushrome (D4v 36)
naie [= nay] (A4v 28)	maners (C3v 3)
ods (B4 14, C2 3)	ods (G4v 35)
of [= off] (H1 6)	reminiscion (H3v 18)
remooue (H1 26)	sh'as (E4 27, G4 3)
shewne $[= shown] (F1v 5)$	sheeres [= shears] (H4 30)
skard [= scared] (B3 36)	sleight(ed) (E4 2, G3 3)
sok'd [= soaked] (H2v 20)	smoake (F4 36)
stai'd (H1v 32)	Spred (L _v 16)
steede [= stead] (E1 25)	strook(e) [= struck] (H3v 34,
strait [= straight] (B4v 16)	14v 8)
swai'd (H2v 37)	strow [= strew] (G4v 1)
thorow (I1v 8)	twilbe (E3 36)
thridbare (A3v 14)	valure (F3v 10, I3v 7)
Tode (F2 15)	vnfain'd [= unfeigned] (I3 17)
toombe (H1v 15)	waighty (H3 3)
wodden (B1 15)	wait [= weight] (G4v 9)
	woorst (E3 20, F3 36, G4v 29)
	woorthy (G3v 12)

2. Punctuation

Both compositors have almost the same habits. They use neither black-letter types nor exclamation marks. They do not use italic types, either: the single use only of an italic question mark by each compositor, and four italic colons only by Compositor A. Commas and periods dominate (about 70%) and are evenly used throughout Q.

Their brackets are round. Perhaps the only noticeable difference between them is Compositor B's relatively more frequent use of colons: Compositor A's use of it per page is 4.7 and Compositor B's 10.6.

The average number of punctuation marks in a page is 56.8 in Compositor A's stints and 56.6 in Compositor B's. This means that their punctuation is neither heavy nor light.

3. The Style of Composing a Page

Both compositors share the general style of setting up a page to such an extent that every page throughout Q presents a remarkable impression of consistency and uniformity.

Italic types are used only for the indented speech-prefixes and various kinds of stage directions in the text and margin. Both compositors are very strict in observing this practice, and proper nouns and foreign languages including Latin (G2v 16-23) are all printed in roman type.

Both compositors seem to have had a somewhat fixed idea about location for all sorts of stage directions in italics. All bare exit directions but one are placed to the right of the text - mostly, verse lines. The exception occurs in the margin of C3, Compositor A's page. Longer exit directions are mostly placed to the right of the text, but each compositor has one in the margin (C3 and E3) and Compositor A has a long direction (B3) which is centred. All entrance directions but two are centred; the two exceptions (F4v and G3) are printed to the right of the text by each compositor. Other directions, mostly explanatory, are printed either to the right of the text or in the margin or centred. All the centred directions have a little space before and after them.

The unique difference in style between the two compositors can

A adopts such a form as 'Actus primi Scena prima.' or 'Finis Actus

primi.', whereas Compositor B prints 'Actus Tertij Scena Prima.' etc.

or 'Finis Actus Quarti.' with initial capitals for each act and scene.

The Byron Plays, Q1

1. Spellings

The three compositors in Q have surprisingly similar spelling preferences. Although the division of their work stints remains somewhat uncertain, their spelling preferences for certain words seem to have been so firmly established that it is possible to prepare a list of word-forms, which is as follows (* signifies 'practically invariable' and -* 'almost invariable'):

Compositor A	Compositor B	Compositor C
	*Ambassadour	*Ambassador
*any	*any	*any
*be	*be	*be
*beene	*beene	-*beene
doe	đo	- do
*euery	*euery	*euery
*goe	go / goe	go / goe
*he	*he	*he
*heart	*heart	-*heart
-*heere	*here	-*here
*honour	honor	honor

Compositor A	Compositor B	Compositor C
*humour [?]	*humor	*humor
*Ile [?]	*Ile	Ile / ile
*many	*many	*many
-*me	*me	*me
*mooue [?]	moue / mooue	moue
*powre [?]	-*powre	powre / power
*prooue [?]	-*proue	prooue / proue
*she [?]	*she	-*she
*than	*then	*then
*valure [?]	valure / valo(u)r	-*valure
*very [?]		*very
*we [?]	*we	-*we
	-*wurst	-*worst
-*-lesse	-*-lesse	-lesse
-*-nesse	-*-nesse	-ne sse
*-{{-	*-11-	*-{(-

Some of Compositor A's word-forms in this list are not quite confirmed because of their comparatively rare occurences.

Examples of the y: i substitution are as follows:

Compositor A	Compositor B	Compositor C
Alchymie (B1v 23)	all-enclying (G3v 14)	affayres (13v 20)
ayre (B4 26)	ayde (G1 36)	Assayld (Q4 2)
chymicall (B1 21)	ayre (C1v 13, C3 20,	ayd (13v 10)
hyue (B2v 10)	C4 9, D2v 7, D2v	aydes (L2v 21)
toyle (B1v 32)	10, E1v 28, G1 5,	aye (P4 23)
	G1v 36, G2 25,	aymd (13 30)
	G4 ₊ 2)	ayme(s) (I3v 11, I3v 21,
	bountyfull (E2 37)	14v 36, 02v 27)

Compositor A	Compositor B	Compositor C
	Brym (E1 14)	ayming (I3v 9)
	flye (G1 18)	ayre (A2v 25, F2 22,
	foyles (G2 16)	F3v 32, F4v 19, H3 3,
	Gyantly (G2v 23)	H3 19, L4v 27, K1 31,
	Glyding (E2 24)	K1v 23, L4v 35, P2v
	Ioynde (C1v 8)	26, P2v 36, Q3v 4,
	ioyne (C4v 17)	Q4v 17, R2 16, R3 25)
	layde (G3 19)	battayle (N3 17)
	lye (G2v 1, G2v 16)	boyld (I4 18)
	lyne (G3 29)	Byrde (O4 22)
	Lyon (C2 7)	Cabynet (02 14)
	Lyon-like (E4v 16)	counsayles (K3 14)
	retyring (D4 13)	cryme (03 12)
	sayd (G2 21, G3 16)	Cytadell (P2 10)
	shyning (G3v 15)	dayly (F3 6, I3v 34)
	soyle (G1v 23)	Despayre (M2v 12)
	spoyle (E3v 3)	disclayming (H2v 24)
	spyc'd (D2v 11)	disioynde (P3v 29)
	<u>Tesyn</u> [= Ticin]	dye (P4v 29)
	(C1v 32)	Enioyne (F2v 27)
		fayle (K3 1)
		fayning (F2v 13)
		fayrest (H4v 21)
		forfeyt (R3 28)
		foyld (M3 19)
		glyde (L2 10)
		haynous (K2v 17)

hayre(s) (F3v 12, K4v 6)

Compositor C

horse-fayre (H1v 22)

hoyse (R3 25)

hyrelings (P2 27)

inclynations (F2v 23)

Lapydarie (L1 15)

lye (F3 10, M3v 22, R2 20)

Lyon(s) (L4 4, N1v 19)

Mylan (K2 25, M2v 29)

myne (R3 5)

Mynion (R3 22, R3 25)

myre (H1v 22)

nayle (01 13)

nye (L1v 9)

poyson (H1v 14, K3 35,

02 21)

proclayming (F2 11)

proyne (M3v 14)

repayring (K1v 13)

Sayle-yeards (F4v 17)

sproyte [= sprout]

(F3 11₁)

Syre (H1v 34)

tayles (L2 35)

theyr (M₄v 13, M₄v 20,

My 21, My 22, My 25,

M4v 26, 03 4)

tyed (K4v 6)

Tygers (A1 12)

yrcks (01 30)

On the other hand, a few examples of the i: y substitution have been noticed in the stints of Compositors B and C. Compositor B has 'roiall' (C2v 8, C2v 18, C2v 31) and 'praier' (C2v 21); and Compositor C 'roiall' (F1 12) and 'voiage' (F2 36, H4v 10).

Examples of the -1 for -11 usage are extremely rare in spite of the considerable length of the text:

Compositor A	Compositor B	Compositor C
al (B3 13)	farewels (G2v 37)	al (I1 12, I1 18, L2v 21,
shal (B1 23)	hils (C1v 11)	Q1v 2)
	shal (E4v 19)	fore-tel (F2v 20)
	Swels (G2 17)	hils (A2v 4)
	wel-coloured (E2 8)	stil (K3 13)
	wil (E4 38)	Tels (F3 7)
		til (Q ₄ v 18)
		wel (I1 38, M4v 1)
		wil (H4 15, H4 19, M2v 24)

Examples of the use of the final -ie for -y (to be pronounced 'i') are as follows:

		`
Compositor A	Compositor B	Compositor C
flie (B3v 25)	Denie (G4 23)	drie (H4 5)
glorifie (B4 7)	drie (C4 33)	flie (F3 9, F4v 7, I1v 24,
Slie (B3 4)	flie (C2 23, C2 26,	14v 31, 14v 36, Q3 9,
	D3v 7)	R1 1, R1 6, R3v 25,
	gratefie (C3 24)	R3v 25)
	gratifie (C1v 31)	fortifie (K3 17)
	rectifie (D2 28, G1v	glorifie (F2 24)
	29)	iustifie (M2v 15, P2 26)
	ski (G1v 33)	rectifie (N4v 14)

Compositor A	Compositor B	Compositor C
		replie (L3 32, L3v 11,
		Q1 2) .
		satisfie (L3 38, L3v 9)
		skie (K3 10)
		supplie (H2v 13)

A number of peculiar spellings are also noticed in all the compositors:

Compositor A	Compositor B	Compositor C
coozen (B3v 30)	abrode (E1 31)	abrode (L1v 12)
Cowherds (B2v 26)	Ahlas (C4 25)	ad (M2 26)
doone (B4 3)	carire [= career]	adiew (H4 18)
ech-part (B4v 19)	(D4v 17)	Eriall [= airial]
flouds [= floods]	chuse (C3v 16)	(Q1 38)
(B3v 13)	Circkle (G3v 30)	ahlas (M1v 35, Q1 12,
forraine (B3v 6)	coles [= coals]	Q3 27, Q3v 26)
hencefoorth (B2v 13)	(G2v 21)	ant [= on't] (I1v 1)
honny (B3 38)	Cont [= Count]	apperd [= appeared]
retreite (B2v 9)	(C2v 18)	(M2v 32)
rhegion (B4 26)	deawes [= dews]	appere (Q3v 17)
shewes (B4v 7)	(C1v 12)	approching (L3 20)
shewne (B3v 31)	dore (E2v 7)	blew [= blue] (H3 19,
sleight (B1v 20)	embrewed (E3v 17)	F3v 33)
smootherd (B2v 27)	extreamely (D4v 13,	bouldest (03v 37)
sorie (B4v 29)	E2v 25)	buie [= buy] (F1v 34)
streames (B3v 10)	extreames (E1v 33)	chus'd (K3 1)
Strooke [= struck]	fained [= feigned]	clensed (A2v 11)
(B4v 20)	(E1 22, E2 9)	clere (R1v 34, R3 21)

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Compositor B
                                              Compositor C
Compositor A
                       fead [= fed] (G3v 36) coles [= coals] (F1v 23)
supreame (B2 14)
                                              Cont [= Count] (02v 20,
Swette [= sweat]
                       feends [= fiends]
                           (D1 30)
                                                  03 24)
   (B3v 1)
                       fleade [= flayed ?] continew'd (01 5)
woonted [= wonted]
                                              controwler (R1 2)
   (B<sub>2</sub>v 17)
                           (C4 34)
                        fomy [ = foamy]
                                              cosine (H4v 38)
                                               coullo(u)r(s) (02v 18,
                           (D_4v 3)
                        forfaited (C2. 29)
                                                  02v 35, P3 15)
                                               Cyment [= cement] (K2 9)
                        grose [= gross]
                                               daie (C3 22, D1 20,
                           (G2v 23)
                                                  Q2 28)
                        guirds [= guards]
                                               dewty (01 3)
                           (C1v 17)
                                               disseignes [= designs]
                        Gullffe (E3v 5)
                        heare [= here] (E1 1)
                                                  (K2v 33, M1 17)
                                               diuill (P3 3, R1 35)
                        heighnesse (E2v 29,
                                               dome(s) = doom(s)
                           E3 8)
                                                   (Q2 29, Q3v 27, R1 22)
                         least [= lest]
                            (C2v 22, C3v 15)
                                               dooes (H4 5)
                                                doune [= down] (Q2v 31)
                         Loded [= loaded]
                                                doun-right (L3v 30)
                            (D4v 4)
                         loden [= loaden]
                                                dum = dumb  (N1 30)
                                                durty [= dirty] (M3v 11)
                            (E4v 2)
                                                ech (N4v 15)
                         lothe (G3v 9)
                         nere [= near] (G3v 9) enouge [= enough] (N4v 28)
                         of [= off] (E2v 7,
                                                Ewrs [= ewers] (H4v 17)
                                                extreamely (K3 4)
                            G3 17)
                                                extreame(s) (K1 23,
                         ould (G1 7, G1v 9,
                                                   N4 16, 01 8, Q3v 13)
                            G3 7)
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Compositor A	Compositor B	Compositor C
	Out-buies [= out-	faulce (N ₄ v 23)
	buys] (G3 19)	feend [= fiend] (F1v 20)
	prooue (D1v 5)	fetherd (K1 2)
	prowde (B2w 10)	forraine (M1 5)
	raigne (G1v 38)	gards [= guards] (04v 29)
	reproche (C2 22)	Goulde (F1 3)
	scilence (C1 34,	gould (L1v 21)
	E1 33)	guift(s) (H2v 17, M1v 25)
	shalbe (C3 24)	gulphe [= gulf] (K2v 22)
	shrode [= shrewd]	hante [= haunt] (L4 28)
	(E1v 34)	heigh(nes) (L1v 28, R1v 7)
	sleight(ed) (E1v 32,	helth (L2v 29, L2v 31,
	G1v 4)	L2v 32)
	strooke [= struck]	here [= hear] (L4 20,
	(E3v 38)	02 1)
	supreame (C2v 20)	hoorded [= hoarded] (N4 1)
	to [= too] (D1 9)	hould(s) (01 25, Q4 4,
	vallewed (C3 8)	Q4 5)
	vante [= vaunt]	Ile [= isle] (P2v 18)
	(C4v 37, D3 12)	iyrck [= jerk] (Q1 14)
	warlick (D2v 1)	laie (D4 8)
	welthy (C3 7)	least [= lest] (A2 11,
		04 15)
		lest [= least] (H1 17,
	,	L1v 12, M2v 38)
		lode [= load] (Q4 37)
		loden [= loaden] (K1 9)
		lothe(s) (M, 19, 03v 12,

P4v 38)

lothesome (P2v 24)

meisures [= measures]

(L1 4)

misling [= mizzling]

(L3v 31)

moneths (P2 21, R1v 13)

nere [= near] (L3 21,

04v 34)

of [= off] (H2 27, M2v 19,

N2 2, N2 18, N3 23,

04v 20, P2v 28, Q4 3)

ould(er) (F3 28, 04v 23)

Pezants (L4v 25)

peirse [= pierce] (K1 32)

plurisie [= pleurisy]

(P3 23)

pore(st) [= poor(est)]

(F2v 4, H2v 17, L4v 25,

Q2v 2)

poulder [= powder] (04v 23)

powr'd [= poured] (R3v 21)

prease [= press] (L1 4)

prest (H3v 35)

raigne (K3 9)

repaie (H3 16)

rhegion (Q4 36)

roge [= rogue] (P2v 22)

rowse (Q4v 9)

saft(e) [= saved] (K1v 15,

P4v 15)

seasure [= seisure] (M1v 12)

se auen (H4 33, K3v 10)

Seigneurs (P3v 25)

sementing [= cementing]

(L4v 21)

shooes (K1 4, 02 31)

siue [= sieue] (M3 26)

sleight(ed) (H1 15, H1 29,

M3 6, 02 1, P3 25, P3

29, P3v 34)

smootherd (M3v 19)

sodaine (N1 31)

soder [= solder] (L4v 23)

sould (F1 4)

spheares (M3 22)

spight (H2 4, K1v 19,

L1v 25, M2 15)

steed [= stead] (M3v 17)

streame(s) (F1 26, I3v 37,

R2 22)

strooke [= struck] (F4 5,

ରୀ 11)

supreamer (I1 15)

tearmes (K2 17)

the [= thee] (N1 16)

Compositor B.

Compositor C

there [= their] (F2v 34) throte(s) (F1v 12, F3v 23) to [= too] (F2 27, H1v 2, H₃v 9, K₃v 23, N₂v 12, 04v 22, R1v 38, R2v 27) tooch [= touch] (L4 22) tould (I4 16) trubl'd (R2 27) vallewd (H4v 18) vanted [= vaunted] (P2v 32) Voud [= vow'd] (14 30) matcht (M₄v 10) welth (I4v 36, M1v 24, . M2 6, Q3v 12) wethers (I1v 7) whoore (R1 33) whose [= who is] (Q2 5, R2 33, R3 17) wich [= which] (01v 27) wilbe (H3 28) Woolues (F2 6) Woulfe (Q3 8) wright(ing) [= writ(ing)] (L3 13, L3v 30, P2 21)

yong (Lyv 6)

As is clear from all this, instances of the y: i substitution, the -1: -11 usage, the -ie: -y ending, and of unusual spellings

are distributed almost evenly throughout Q in proportion to the size of each compositor's share.

2. Punctuation

All sorts of punctuation marks excepting italic exclamations are used by all the three compositors, who share similar habits.

Black-letter marks are worn out and often resemble roman marks. More than half of the punctuation marks are commas in each workman's stints.

The use of periods is surprisingly scanty (15-18%). Semi-colons occupy 10-13 per cent of all the punctuation marks, and colons 5-10 per cent. Their brackets are round. The average number of punctuation marks in a page is 52.8 in Compositor A's stints. It is 59.5 in Compositor B's, and 62.4 in Compositor C's. This means that Compositor C alone has a slightly heavier punctuation practice.

Perhaps the most unusual characteristic of all is the replacement of the period at the end of a sentence by a comma, a semi-colon, or a colon in Compositor B's and Compositor C's stints. For example, Compositor B has the following:

Ron. Ist not a face of excellent presentment,

Though not so amorouse with pure white, and red,

Yet is the whole proportion singular;

Roch. That euer I beheld,

Bret It hath good lines,

And tracts drawne through it: The purfle, rare,

Ron. I heard ...

(E4 19-25)

and Compositor C has the following:

Var. You are vndone my Lord;

Exit.

Byr: Is it possible?

Que. Play good my Lord: whom looke you for?

Esp. Your mind,

Is not vpon your Game,

Byr. Play, pray you play,

Hen. Enough ...

 $(N_{LV} 31-7)$

ሪ

This unusual practice explains an extremely scanty use of periods in Q. Compositor C seems to be more ready to discard periods for lighter punctuation marks than Compositor B.

The unusual practice of replacing a period by another punctuation mark can be noticed also in the stints of Compositors B and D of All Fools, also printed by Eld three years before The Byron Plays.

A similar typographical peculiarity is in fact characteristic of Compositors A and B of Shakespeare's Troilus and Cressida (1609), sometimes called Eld A and Eld B, or Eld X and Eld Y. Comparisons of spelling preferences seem generally to lead to the identification of Compositor B of Troilus and Cressida with Compositor B of All Fools and Compositor B or C of The Byron Plays. What makes the identification inconclusive, however, is their disagreement over certain preferences for such word-forms as alas / ahlas, shall be / shalbe, and will be / wilbe.

3. The Style of Composing a Page

The general style of setting up of a page is more or less shared by the three compositors. Indented speech-prefixes and some proper nouns in speech lines are italicised, but they are occasionally started with roman capitals perhaps owing to the shortage of stock, giving the page an appearance of disharmony. Exit directions are always printed in italics to the right of the text page. Entrance directions are also italicised and in most cases centred either with or without proper spacing before and/or after them.

The compositors seem to have no established style of act or finis indication: examples are 'ACTVS 1. SCAENA 1.' (B1 1), 'FINIS Actus 1.' (C3 29), 'ACT. 2. SCE. 1.' (C3 30), 'FINIS. Actus Secundi.' (E1 19), 'ACTVS, 1. SCENA, 1.' (I3 20), and 'Finis Actus Secundi.' (L1v 34).

Compositor C's practice, however, seems to be slightly different from the others'. He frequently uses italic colons after speech-prefixes and after abbreviated character-names in stage-directions. His entrance directions are more often than not located somewhat to the right of the text page.

The Revenge of Bussy D'Ambois

1. Spellings

Both compositors have surprisingly identical spelling preferences.

They are 'modern' in many ways as the following list of words clearly indicates (* signifies 'practically invariable' and -* 'almost invariable'):

Compositor A	Compositor B
*any	*any
*be	*be
*doe	*doe
*euer	*euer
*euery	*euery
*goe	*goe
he / hee	he / hee

Compositor A	Compositor B
*here	*here
*honour	*honour
*many	*many
me / mee	me / mee
*she	*she
*sir	*sir
*then [= than]	*then
*very	*very
we / wee	we / wee
em- / en-	em- / en-
*-cie	*-cie
*-lesse	*-lesse
*-ly	*-ly
*-nesse	*-nesse
*-ty *-{{-	*-ty *-{{-
*	*-{(-

Examples of the y : i substitution are as follows:

Compositor A

Compositor B

ayme(s) (B3v 37, G3 13, H1 5)	aymes (D4v 2, D4v 4, E2 10)
ayming (B2 13)	ayre (F4 32)
ayre (C2v 27, C3 25, C3 26, G1 23,	dye (E3v 26)
G2v 9, H4 12, I3 6, I4 21,	Eyther (D2v 15)
K3v 11)	Gyant (E2 2)
contayning (A3 13)	lye(s) (E2 34, E3 37)
dye (C3 3, G1 4, H2v 8, I4 24)	Lyons (D3 4, D3 5, D3 7, E2v 7)
eyther (A3v 12, G4v 37, H2v 1)	mayden-heads (E4 19)

Compositor A

Compositor B

Fryers (A2 8)

neyther (F4v 36)

Gyant (13 36)

tryall (E4v 35)

Heroycall (A3 15)

ioyne (C4v 24, K3 36)

ioynts (H4v 4)

lye(s) (C3 9, C2v 32, C4v 9, H1 37,

K4 35)

Lyons (I1 4)

neyther (C1v 1, H2v 8, I2 26)

poyson'd (K1 22)

Retyre (I1 2)

reynes (C3v 5)

sayles (G3v 8)

Trayters (C4 29)

tryall (I2 35)

tye(d) (B1 21, C3 16)

tynder (G3v 35)

tyre (H1v 24)

voyce (H4v 13, K2 12, K2 12)

Instances of the -1: -11 usage are as follows:

Compositor A

Compositor B

Bels (B1 20)

Dwels (E4 18)

cals (K4 18, K4 22)

ils (D1v 19)

fals (K3 17)

shal (E1v 35)

ils (H4 21)

kils (K4 32)

swels (C2 4, I4v 10)

Compositor A

Compositor B

tels (I1 4)

Wals (C3v 4)

wel-wall'd (C3v 1)

wils (F1 21, K2 18)

Instances of the final -ie for -y (pronounced 'i') are as follows:

Compositor A

Compositor B

denie (I2v 4)

denie (F2v 30)

flie (B1v 28, K4v 12)

satisfie (D2 17, D3v 14)

iustifie ($L_{1}v$ 36, K1 5)

trie (E₄v 15, F3 11)

satisfie (B2 28, I4 23)

skie (G2v 19, L4v 26)

slie (C1 2)

A number of peculiar spellings are also found to be distributed evenly throughout Q:

Compositor A

Compositor B

abode (K3 26)

barraine (E1 27)

Auant [= avaunt] (G3 33)

compleate (F2 16, F2 17)

auchthor (L4 18)

doo't (F1 35, F3 19)

autenticall (H3v 6)

encreasing (E2 32)

barraine (B2 2)

entend (D4 14)

bon [= boon] (B4v 27)

fain'd (E4v 13)

compleate (G3 22)

hainous (D3v 16, E2 5)

encreast (A4 5)

mezel'd [= measled] (D3v 4)

enstil'd (C1v 16)

pezzants (D3 15, D3v 3)

enuited (G4v 5)

prease [= press] (F3 32)

Compositor A

extreamely (G3 6)

Faines (H4v 24)

hant(ing) [= haunt(ing)]

(C2v 36, I2 4)

Indure (14 15)

lode [= load] (K3 27)

mone [= moan] (H3 25)

pide [= pied] (C1v 23)

Pouder [= powder] (13 14)

raigne (K4v 16)

Rascols (G3 33)

roring (G2v 6)

Sement [= cement] (K3v 33)

spide [= spied] (G2v 6)

stile (H3v 1)

to [= too] (B1v 28, B1v 38, B4v 26,

H₃v 12, H₄ 5, H₄v 20, K₁ 25,

K3 36]

vant(s) [= vaunt(s)] (K2 13, K2v 2)

2. Punctuation

Both compositors share similar habits. They use black-letter periods and colons, which are badly worn out. They do not use italic semi-colons and italic exclamation marks. Their brackets are mostly round, but sometimes when they are used to indicate stage-directions they are square. Commas and periods are dominant, commas representing 40-48 per cent of all the marks, and periods 31-35 per cent. The average number of Compositor A's punctuation marks in a page is 60.1

Compositor B

sleight (E2 4)

sorie (F1v 22)

supreame (D1 24)

tearmes (F1v 28)

to $[=t\infty]$ (F3 24)

that of Compositor B's is 64.7. This means that their punctuation is rather heavy.

3. The Style of Composing a Page

Both compositors seem to share the general practice of using italic types only for speech-prefixes and stage-directions. Speech lines are all printed in roman type.

All entrance directions but two, long or short, are centred with proper spacing before and after them. The two exceptions are the directions at B3 18-22 and C4 25, which are placed to the right of the lines.

Exit directions are all printed to the right of a speech line in the same way as are most directions of a descriptive nature such as 'She sings.' (C2v 34). Several of these descriptive directions, however, are centred, like entrance directions, with proper spacing before and after them. They are all set up by Compositor A, and occur at D4v 20, G1 7, G1 15, G1 20-21, L4v 31-2, and K2v 20.

Four short directions are printed within square brackets in the middle of speech lines at E4v 12, E4v 34, H1 28, and H1 31; a Latin direction is printed in the margin of H1v.

Three marginal notes appear in the outer forme of sheet D (i.e. D2v and D3).

Perhaps the unique difference in style between the two compositors is that ompositor A sometimes sets up two short speeches together in one line leaving the text space less blank, whereas Compositor B always starts a fresh line after another, no matter how short it may be.

NOTES TO CHAPTER IV

- 1 A. Walker, "Compositor Determination", SB, vii (1955), 12.
- 2 Cf. Howard-Hill, "Spelling", Library, xviii (1963), 1-28.
- 3 Cf. Wilson, Manuscript of 'Hamlet', especially 107-17.
- 4 Evans (Holaday, 228) also thinks that Compositor B of All

 Fool was "probably" Compositor B, i.e. Eld Y, of Troilus and Cressida.
- 5 Not only for punctuation but also for word order, does he appear to be very irresponsible. Many instances of awkward wording, though not quite unintelligible, seem to be due to his almost habitual inversion of the original word order in his copy. One of the instances is 'To have a graces from thy summer darted' (D2v 14), which must be, as Parrott has emended, 'To have a summer from thy graces darted'. Another is 'But that will never, be so chuse thou ever' (D3 6), which must be 'But that will never be, so chuse thou ever'. Most instances are extremely delicate in nature, and sometimes deny an editor's emendation.
 - 6 Craven, "Simmes' Compositor A", SB, xxvi (1973), 48.
- 7 Simmes S's preference for the variant forms of those words are 5: 10 and 5: 5 according to Craven, "Simmes' Compositor A", SB, xxvi (1973), 43.
- 8 Needless to say, we ought to complete the study of Eld's compositors in order to reach the final conclusion of this subject.
 - 9 In sheets A and B only colons are used.
 - 10 TP (A2) and 'Actors' (A2v) are not included.
 - 11 Cf. the last paragraph dealing with punctuation in Q1 of The

Byron Plays in this chapter.

- 12 Instances are as follows: desprate (A3 22), temp'rate (G4 15), desp'rate (I2 15), desp'rately (I2v 30), and temp'rature (I4 10). As supplementary information, one may add the following: accommodating (E4 5), op'ned (G2 21), trait'rous (G3v 18), traitrous (G4 5), and with'red (I3v 31). Their concentration on sheets G and I is interesting.
- 13 Hinman, R2 (1597), xiv. See also Ferguson, Simmes, 27-37, and Craven, "Simmes' Compositor A", SB, xxvi (1973), 42-4.
- Lasso, and others.' (I2 31) and 'Enter Strozza, Vincentio, brought in a chaire, Beneuenius, / Pogio, Cynanche, with a guard, Strozza before & Medice.' (I2v 33). It is not certain whether these exceptions have anything to do with the little disturbance in sheet I concerning compositorial preferences for spelling. Other shorter stage directions on I2 and I2v are all printed in italic types.
- others. The 'FINIS' indication on F1v in these five copies is preceded by a one-line space, which seems to represent the earlier state. The alteration appears to have been made, like that on H4, in the course of printing. No other alteration seems to have been introduced on F1v.
- 16 Note the absence of a 'Finis' indication at the end of Act I on B4, where enough room has been left for it. It is only Act I that has no 'Finis' indication before the following act opens.
- 17 Namely, ornamets (D2 7), he aue (H3v 21), copany (I1v 3), employmet (I1v 3), and getle (K1v 9).
- Namely, for 'his': away's (I2v 37), break's (C3v 23), cut's (C2 9), in's (E1v 24), and on's (B4 9); for 'is' after a noun: question's (E2v 25), romme's (K1v 12), wine's (G2v 26), and word's

- (G2 31); and for 'us': among's (F2v 8).
- 19 A2 contains 'Actus prima, ...' with the lower-case 'p', and B4v has 'Actus Secundi, ...' with the upper-case 'S' which I think was his normal practice.
- 20 But see the section dealing with the press-variants of this play in Chapter II. Some changes in punctuation in the list of press-variants, together with some other substantive variants, may reflect the author's intention.

CONCLUSION /

The best way of summarising the substance of the present thesis would perhaps be to avoid verbal tautology and to prepare a table in which one can find some skeletonic information about topics discussed. What follows is the table.

Short-title	Q	STC	Greg	Date
The Blind Beggar of Alexandria	ହୀ	4965	146	1598
An Humorous Day's Mirth	Q1	4987	159	1599
All Fools	Q1	4963	219	1605
The Gentleman Usher	Q1	4978	226	1606
Monsieur D'Olive	Q1	4983/4	236	1606
Sir Giles Goosecap	Q1	12050	228 (<u>a</u>)	1606
Sir Giles Goosecap	Q2	1 2051	228 (<u>b</u>)	1636
May-Day	Q1	4980	297	1611
The Widow's Tears	Q1	4994	301	1612
The Memorable Masque	Q1	4981	310(<u>a</u>)	1613 ?
The Memorable Masque	Q2	4982	310(<u>ъ</u>)	1613 ?
Bussy D'Ambois	Q1	4966	246(<u>a</u>)	1607
Bussy D'Ambois	Q2	4967	246(<u>a</u>)	1608
Bussy D'Ambois	Q 3	C1 941	246(<u>b</u> I)	1641
The Byron Plays	Q1	4968	274-5(<u>a</u>)	1608
The Byron Plays	Q2	4969	274-5(<u>b</u>)	1625
The Revenge of Bussy D'Ambois	Q1	4989	307	1613

	Printer	Publisher
The Blind Beggar of Alexandria	?	William Iones
An Humorous Day's Mirth	Valentine Simmes	?
All Fools	George Eld	Thomas Thorpe
The Gentleman Usher	Valentine Simmes	Thomas Thorpe
Monsieur D'Olive	Thomas Creede	William Holmes
Sir Giles Goosecap	Iohn Windet	Edward Blunt
Sir Giles Goosecap, Q2		(Roger Ball
May-Day	William Stansby	Iohn Browne
The Widow's Tears	Richard Bradock	Iohn Browne
The Memorable Masque	George Eld	George Norton
The Memorable Masque, Q2	Felix Kingston	George Norton
Bussy D'Ambois	(Arnold Hatfield or Melchisidec Bradwood	William Aspley
Bussy D'Ambois, Q2	(Arnold Hatfield or Melchisidec Bradwood	William Aspley
Bussy D'Ambois, Q3	Alice Norton	Robert Lunne
The Byron Plays	George Eld	Thomas Thorpe
The Byron Plays, Q2	Nicholas Oakes	Thomas Thorpe
The Revenge of Bussy D'Ambois	Thomas Snodham	Iohn Helme

Stationers' Register

t	Date	Enterer	Licencers
The Blind Beggar of Alexandria	15. 8.1598	William Iones	(both the wardens
An Humorous Day's Mirth			
All Fools			
The Gentleman Usher	26.11.1605	(Valentine Simmes	(Harsnet an
Monsieur D'Olive			
Sir Giles Goosecap	10. 1.1606	Edward Blunt	(Wilson and Field
Sir Giles Goosecap, Q2			
May-Day			
The Widow's Tears	17. 4.1612	Iohn Browne	(Buc and Lownes
The Memorable Masque	27. 2.1613	George Norton	
The Memorable Masque, Q2			
Bussy D'Ambois	3. 6.1607	William Aspley	(Bucke and White
Bussy D'Ambois, Q2	3. 6.1607	William Aspley	(Bucke and White
Bussy D'Ambois, Q3			
The Byron Plays	5. 6.1608	Thomas Thorpe	(Buck and wardens
The Byron Plays, Q2)	
The Revenge of Bussy D'Ambois	17. 4.1612	Iohn Browne	(Buc and Lownes

	Number of extant copies (examined)	Number of lines in- cluding TP and prelimi- naries	Number of pages ex- cluding blank pages
The Blind Beggar of Alexandria	12 (12)	1628	46
An Humorous Day's Mirth	17 (17)	2013	58
All Fools	24 (24)	2476	72
The Gentleman Usher	21 (21)	2761	74
Monsieur D'Olive	35 (35)	2177	62
Sir Giles Goosecap	16 (16)	2691	75
Sir Giles Goosecap, Q2	24 (23)	2849	81
May-Day	23 (22)	2755	79
The Widow's Tears	29 (29)	2816	79
The Memorable Masque	18 (18)	1104	51
The Memorable Masque, Q2	7 (7)	1103	50
Bussy D'Ambois	8 (8)	2597	71.
Bussy D'Ambois, Q2	9 (9)	2597	71
Bussy D'Ambois, Q3	21 (21)	2810	78
The Byron Plays	25 (20)	4683	128
The Byron Plays, Q2	28 (12)	4691	130
The Revenge of Bussy D'Ambois	19 (19)	2748	77

Nature of printer's copy

The	Blind	Beggar	OŢ,	Alexandria	

?

An Humorous Day's Mirth

All Fools

The Gentleman Usher

Monsieur D'Olive

Sir Giles Goosecap

Sir Giles Goosecap, Q2

May-Day

The Widow's Tears

The Memorable Masque

The Memorable Masque, Q2

Bussy D'Ambois

Bussy D'Ambois, Q2

Bussy D'Ambois, Q3

The Byron Plays

The Byron Plays, Q2

The Revenge of Bussy D'Ambois

authorial foul papers

authorial fair copy

authorial fair copy

authorial copy, marked by book-keeper

authorial fair copy, censored

Q1

(authorial or scribal copy, marked by

book-keeper

authorial copy, marked by book-keeper

authorial fair copy or transcript there-

from

Q1

authorial copy, marked by book-keeper

authorial copy, marked by book-keeper

Q1 with revisions partly authorial and

partly non-authorial

authorial fair copy, excised by censor-

ship

Q1

authorial fair copy

	Press-ve	riants	Number of	
	Number of pv. recorded	Number of pages involved	variants in Qq (and substan- tives)	
The Blind Beggar of Alexandria	32	9		
An Humorous Day's Mirth	84	24		
All Fools	29	19		
The Gentleman Usher	120	25		
Monsieur D'Olive	82	18		
Sir Giles Goosecap	101	33	\ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \	
Sir Giles Goosecap, Q2	7	5	\ \ \ 1500 ⁺ (142 ⁺)	
May-Day	42	17		
The Widow's Tears	42	17		
The Memorable Masque	33	15)	
The Memorable Masque, Q2	9	6) 300 ⁺ (26 ⁺)	
Bussy D'Ambois	9	8	}	
Bussy D'Ambois, Q2	9	` 8	1700 ⁺ (433 ⁺)	
Bussy D'Ambois, Q3	71	33	` }	
The Byron Plays	119	46	} 3400 ⁺ (336 ⁺)	
The Byron Plays, Q2	20	17) 5400 (336)	
The Revenge of Bussy D'Ambois	44.	23		

	Average number of pv. per corrected page	Number of composi-	Number of skeleton- formes
The Blind Beggar of Alexandria	3•5	1	2
An Humorous Day's Mirth	3.5	1	2
All Fools	1.5	4	5
The Gentleman Usher	4.8	2	2
Monsieur D'Olive	4.5	6	?
Sir Giles Goosecap	3.0	2	?
Sir Giles Goosecap, Q2	1 •4		
May-Day	2.4	2	3 ⁺
The Widow's Tears	2.4	2	2
The Memorable Masque	2.2	3	2 ⁺
The Memorable Masque, Q2	1.5		
Bussy D'Ambois	1.1	2	4+
Bussy D'Ambois, Q2	1.1	2	4+
Bussy D'Ambois, Q3	2.1		
The Byron Plays	2.5	3	8
The Byron Plays, Q2	1.1		
The Revenge of Bussy D'Ambois	1.9	2	2

Method of printing

The Blind Beggar of Alexandria

An Humorous Day's Mirth

All Fools

The Gentleman Usher

Monsieur D'Olive

Sir Giles Goosecap

Sir Giles Goosecap, Q2

May-Day

The Widow's Tears

The Memorable Masque

The Memorable Masque, Q2

Bussy D'Ambois

Bussy D'Ambois, Q2

Bussy D'Ambois, Q3

The Byron Plays

The Byron Plays, Q2

The Revenge of Bussy D'Ambois

by formes; in seriatim

by formes; in seriatim

by formes; partly cast-off

by formes; cast-off

by formes; cast-off; at different houses

by formes; in seriatim

[page-for-page reprint]

by formes; cast-off

by formes; in seriatim

by formes; in seriatim

[page-for-page reprint]

by formes; cast-off

by formes; cast-off

[mostly line-for-line reprint]

by formes; cast-off (?)

[page-for-page reprint]

by formes; in seriatim

APPENDICES

1: A PROOF-SHEET IN AN HUMOROUS DAY'S MIRTH

W.W. Greg, discovering a Jacobean proof-sheet bound up in a British Library copy of Monsieur D'Olive, discussed the problem of proof-sheets before 1642 and suggested that

On an average, one may suppose, perhaps 1 per cent of the copies printed of an edition of an early play survive, and there are perhaps a thousand known editions down to 1642. Suppose even that a proof-sheet got bound up in one copy of every edition, the probable number extant to-day would be ten, of which most would probably escape record. 1

While collating microfilm copies of An Humorous Day's Mirth, I came across an instance of an original Elizabethan proof-sheet from Valentine Simmes's shop, bound up in the Bute copy now in the National Library of Scotland.² All four pages of the outer forme of sheet G show the reader's marks; most of the corrected readings can be found in all other copies of the book examined. Indeed, out of seventeen copies examined,³ the Bute copy alone retains the uncorrected readings on the outer forme of sheet G, and all other copies have the forme in the corrected state.

To those familiar with Elizabethan or Jacobean proof-sheets, 4 no explanation will be needed of the significance of this discovery; such proof-sheets offer invaluable evidence of the practice of proof-reading characteristics of a workman or a printing-house, of which at present we have so little knowledge. As a reproduction of the newly-discovered proof-sheet will show, the corrector's marks are more or less the same as ours today, although he seems to have been a little too scrupulous in repeating

dayes mirth.

world, to fee what a difference my liege was subject to, being with a woman in so means a house.

Foy. . Whose daughter was it that he forst I pray?

Lem. Your daughter fir.

La. Whose some was that ranne so mad for her?

Lem. Your sonne my Lord.

La. O Gods, and fiends forbid.

Co. I pray fir, from whom did he take the Ladie?

Le. From your good I ord.

Co. O Lord I beseech thee no.

Le. Tis all too true, come follow the Queen and I, where,
I shall leade you.

Qu. O wretched Queene, what would they take from him?

Le. The instrument of procreation.

Enter Moren.

Mr. Now was there ever man so much accurst, that when his minde misgaue him fuch a man was haplesse, to keep him company; yet who would keep him company but I,O yilde Lemosmy wise and I are bound to eurse thee while we like, but chiefely I well, seeke her, or seek her not, find her, or find her not, I were as good see how hell opens, as looke you her:

Enter Citation, and Berger, behind him.

him liere.

Mo. Wil', I will venture once to feek her.

Ber. Gods Lord, my Lord, come you this way, why? your wiferunnes ranging like as if the were mad, twearing to flit your note if the can catch you.

Exit.

Mo. What shal! doube sight of her and hern.

Ca. Gods precious niv Lord, come you this way, wour wife comes ranging with a troope of dames, like Bacchus drunken foes, suft is you go, shift for your selfe my Lord.

Mo. Stay good Catalian.

Ca. No noll my Lord.

Exit.

.

An humerous

Le. Go to, go to, you are one of those siddles too yfinth. Ki. Well pardon my minion, that hath frayd you thus, twas but to make you mery in the end.

A Que Lioy it endes fo well, my gracious I ord.

Fo. But lay my gracious Lord, is no harme done, betweene my louing daughter, and your grace?

Ki. No, of my honor and my soule Fores.

Dow. The fire of love which the hath kindled in me being greater then my heate of vanity, hath quite expelled.

Ki Come Domlecer, receive with your lost wittes your love, though Jost, I know youle yeeld, my lord and you her father.

Both Most joyfully my Lord.

Ki. And for her part I know her dispositio well enough.

Lem. What, will you have her?

Dow. Yeamarly will I.

Le. Ile go and tell Labelha presently?

"Emer lagues, and my Host. ...

In. Monsieur Lemor, I pray let me speake with you, I come to you from the Lord Moren, who would desire you to speake to the King for my masters lottery, and he hath my place to beare a torch, for bare faced hee dares not look you his wife, for his life.

Le. O excellent, Ile further thy masters lottery and it be but for this iest only, harke you my liege, heres the poore man hath bin at great charges for the preparation of a lottery, and he hath made the rarest deuice, that I know you wil take great pleasure init, I pray let him present it before you at Valeres house.

- Ks. Whith all my heart, can you be ready so soone?

Holl. Presently and if it like your grace.

Ki. Buthearke you Lemot, how shall we do for eucry mans posse.

Le. Will you all trust me with the making of them?

All. With all our hearts.

Le. Why then He go to make the poses and bring LabeBato the lottery presently:

Enter

dayes mirth.

Emer Florila like a Puritan.

Flo. Surely the world is full of vanitie, a woman must take heed she do not heare a lewd man speake, for every woman cannot when sheets tempted, when the wicked stend gets het into his snares escape like me, for graces measure is not so silled vp, nor so prest downe in every one as me, but yet I promise you a little more: well, He go seeke my head, who shal take me in the gates of his kind armes vntoucht of any.

A Charles Commen

King. What Madam are you so pure now?

Flo. Yea, would not you be pure?

King. No puritane.

Flo. You must be then a diuell. I can tell you.

Lab. O wife where hast thou beene?

. Flo. where did I tell you I would be I pray.

Lab. In thy close walke thou saids.

Flo. And was Inot?

Lab. Truly I know not, I neither looked nor knocked, for Labelha told me that you, and faire Maria were at Verones ordinarie.

Ki. Labelha?my lord you are a wife man to beleene a fool.

Fig. Well my good head, for my part I forgive you: but furely you do much offend to be suspicious: where there is no trust, there is no love, and where there is no love twixt man and wife, theres no good dealing surely: for as men should ever love their wives, so should they ever trust the, for what love is there where there is no trust?

King. She tels you true, my lord.

Lab. Shee dott my liege; and deare wife pardon this and I will never be suspicious more.

Flo. Why Isy, I do.

Enter Lemotyleading Labelha in a halter.

Lem. Looke you my liege, / haue done simple service amongest you, here is one had hanged himselfe for loue, thinking his Mistresse had done so for him: well, see your Mistresse lives.

Lubes. And doth my Mistresse frue?

7 2

King

X.

An humorous

Hearke you mide host, what goodly person is that?

Host. Ile tell your Maiestie insecrete who it is, it is my maide saquena.

King. I promise you she becomes her state rately.

Lem. Well my liege, you were all content that I should make your poses: well here they be every one: give Marter Verone his five crownes.

King. Theres mine and the Queenes.

Labeth. Theirs ours

Dew. And there is mine and Martia.

Lem. Come Labesha thy money.

Lab You must lend me some, for my boy is runne away with my purse.

Le. Thy box? i neuer knew any that thou hadle.

Lab. Had not I a boy three or four yeares ago, and het

but stand by Le excuse you. But sirrah C. ration, thou shalt stand on one side and reade the proses, and I will stand on the other and read the Poses.

.. Car. Content Lemot.

1.em. Come on Queene Fortune, tell every man his posse, this is orderly, the Kingand Queene are first.

Kmg. Come let vs see what goodly poses you have gi-

uen Ys.

L.m. This is your Maiesties, At the fairest, so it bee not

King. A plague vpon you, you are still playing the villaines with me.

This is the Queenes, Obey the Queene: and the speakes it to her husband, or to Fortune, which she will.

Cet. A prise: your Malesties is the summe of source shil-

lings in gold

King. Why how can that be thereis no fin here in Hill. Here is the worth of it, if it plane your grace?

some of his marks in both the text and the margin.

It will be convenient here, as Greg did, to tabulate the proofreader's marking and the readings in both the corrected and uncorrected states.

		UNCORRECTED	CORRECTOR'S MARKING	CORRECTED
G1	15	procrea< >ion.	stroke through a letter after a,5	procreation.
			and t in margin.	
	18	him, Tuch	stroke through comma after him,	him, fuch
			and deletion mark in margin	
	18	haplesse	comma both after final e and in	haplesse,
			margin.	
	19	company, yet	stroke through comma, and question	company? yet
		•	mark in margin.	
	20	Lemot	comma both after t and in margin.	Lemot,
	21	I, well,	stroke through comma after I, and	I, well:
			colon and stroke in margin.	
	28	why:	stroke through colon, and deletion	why
			mark in margin.	
	31	do the	caret after do, and at in margin.	do at the
	32	way, Jyour	stroke both through inked space	way, your
			quad and in margin.	
G21	v 16	marry	stroke through second r, and	mary
			deletion mark in margin.	
G3	1	Flo rila	liaison mark both below divided	Florila
			name and in margin.	
	21	pert	stroke through v, and unfamiliar	part
			marks in margin.6	
	33	himfeife	stroke through i, and l in margin.	himfelfe
G4n	, 1	miue	stroke through u, and n in margin.	mine

- 16 four <u>caret after final</u> r, <u>and e in</u> foure <u>margin</u>.
- 16 hee stroke through final e, and he deletion mark in margin.

Judging from the variant readings on the formes of sheets A, B, D, F, and H, and particularly of sheet B, which shows the variant readings in four different states, 7 stop-press correction seems to have been a practice of Simmes's shop. From the above table it may be inferred that the stop-press corrections, so far as G outer is concerned, were made at a fairly early stage in the printing of the forme, and that the proof-corrector probably marked the whole forme at one sitting.

The proof-corrector seems to have taken considerable care in his addition or correction of punctuation marks, especially when he thought a passage rather complicated (cf. G1 17-21). One of his main concerns seems to have been the correction of simple literal errors, but he was not necessarily thorough, as is obvious from 'Whith' for 'With' (G2v 30) and 'aud' for 'and' (G4v 9). He may occasionally have referred to his copy because an addition of 'at' (G1 31) was rightly made, whereas he probably overlooked on the same page the lack of 'it' (G1 5) and 'him' (G1 25) and an erroneous 'foes' (G1 34) for 'froes'.8 He did not bother about worn-out or poorly-inked letters like the upper case L, the italic I and the lowercase k that appeared here and there. On the other hand, he did indeed take care to bring the spelling into harmony with current practice or more probably into conformity with his personal taste. Thus on G4v, where we find 'foure' (G4v 33), the reader altered 'four' (G4v 16) to 'foure' and had therefore to justify the line with a change from 'hee' to 'he'. suggests that he had a strong preference for the 'foure' form or a strong dislike of 'hee'.

The extent to which the proof-reader's marking caught his fellow

compositor's eye would also be of interest. The compositor overlooked or ignored the corrector's first mark on G1 18, while he probably misunderstood the mark in 1. 21 which was perhaps intended to read 'I; well,', which is quite right, rather than to read 'I, well;'.

Dr. Alice Walker, discussing the stop-press corrections in the text of the first quarto (1600) of <u>2 Henry IV</u> printed by Valentine Simmes, suggests that

Simmes's proof-reading was clearly done with reference to the manuscript, but in spite of this not all these corrections were right or rightly made.9

This may find some support from what has been suggested in relation to this proof-sheet. Whoever made the correction of Chapman's An Humorous Day's Mirth or Shakespeare's 2 Henry IV, the incomplete proof-correction in the course of printing with reference to the printer's copy seems to reflect part of the ordinary practice of Simmes's shop, at least during the years 1599 and 1600.

Notes:

- 1 Greg, "Proof-Sheet", Library, xvii (1937), 457.
- Not mentioned by Parrott, ii (1914), or by Greg and Smith, Day's Mirth (Malone Society, 1937), or by Greg, Bibliography, i (1939). Of course, the Bute copy had not at that time entered the National Library of Scotland. Miss Marion Linton, Deputy Keeper in the Department of Printed Books at the National Library of Scotland, was the first to report the correction. In her article, "NIS Copies", SB, xv (1962), 93, she notes that 'sig. G has press corrections'. I learned this after I had completed the present paper. We corresponded and she most generously offered me assistance respecting some doubtful points in the proof-sheet.
 - 3 See Chapter II.

- Instances of non-Shakespearean proof-sheets are described by McKerrow, Introduction, 218-9, and by Simpson, Proof-Reading; and those of Shakespearean proof-sheets for the First Folio are discussed in Willoughby, Printing of F1, 63-4, Greg, Sh. F1, 462-3, and Hinman, Printing, 1. 233-5. The discovery of a proof-sheet of 1609 was announced by John R. Brown in SB, xi (1958), 228-31.
 - 5 The original letter is almost indecipherable, but is probably r.
- The significance of the two marks in the margin is not clear to me, but they must be some sort of turn mark.
- 7 Incidentally, the editors for the Malone Society who collated four copies (British Library, C.34.c.14 and C.12.g.4/2; Bodleian Library; Victoria and Albert Museum) are somewhat misleading when they write: "The process of checking has also revealed several deliberate alterations of the type in the outer forme of B, and one in that of D; in both the Garrick copy [BL, C.34.c.14] (and hence the reprint) shows the uncorrected state" (Day's Mirth, v). It is only part of the readings on B(o) of the copy that are in the uncorrected state, and the last three pages of the copy (sig. H) that are a reprint in the true sense of the word. Greg's note in Bibliography, 1. 261, however, on the reprint of sig H of the copy is correct.
- 8 Cf. Parrott, ii. 699. More evidence for the probability of his occasional reference to his copy will be seen from the variants between copies on A(1), B(0), F(1), and H.
 - 9 Textual Problems, 104.

2: A PROOF-SHEET IN MONSIEUR D'OLIVE

W.W. Greg has already reported his discovery of a proof-sheet bound up in a British Library copy of Monsieur D'Olive ("Proof-Sheet", Library, xvii (1937), 454-7). The corrections of this particular sheet, like all the corrections appearing in other parts of Q, are stop-press corrections, and the proof-reader's markings appear on the four pages of D(i).

The following is the table Greg provided regarding the reader's markings together with the readings in the uncorrected and the corrected states.

		UNCORRECTED	READER'S MARKING	CORRECTED
Div	2	your (tail of y	stroke through y	your (y apparently
		rather		replaced).
		indistinct).		
	12	mcn (possibly a	stroke through c	men
		broken e).	X .	
	21	offiftie	stroke through	or fiftie
D2	16	you.le	stroke through . and	you'le
			'turn' mark in margin.	
	22	hţgh	similar to the last.	high
D3v	28	breath (head of h	stroke through h, and	breath (h replaced).
		bent).	h in margin.	
	3 6	brayne	caret mark after e and	brayne,
			,/ in margin.	
D4	6	thete	stroke through second t,	there
	•		and r in margin.	

MONSIEVR D'OLIVE.

Qui bene latuit, bene vixit, Itill. PHI, Two much you could containe your selfe, that had So great meanes to have liu'd in greater place Dor: Faith Sir I had a poore roofe, or a p iint house To shade me from the Sunne, and three or source tyles Tofhrow'd me from the Rayne and thought my felfe Asprivateus I had King Giris Ring And could have gone invisible, yet faw all That past our states rough Sea both neere and farre, There law I our great Galliastestoit Vpon the wallowing wates, vp with one billow And then downe with another: Our great infu . Like to a Masse of clowds that now seeme like An Elephant, and straight wayes like an Oxe. And then a Moule, or like those changeable creatures That live in the Burdello, now in Satten To morrow next in Stammell. When I fate all this while in my poore cell Secure of lightning, or the sodaine Thunder Convers with the poore Muses, gave a scholler Forty of fiftie crownes a yeare to teach me And prate to me about the predicables When indeede my thoughts flew a higher pitch Then Genus and Species as by this talk Thope your highnes happyly perceives And shall hereafter more at large approue If any worthy oportunitie Make but her fore topp subject to my hold And so I leave your Grace to the tuition Ofhim that made you.

R Ho: Soft good Sir I pray:
What fayes your Excellence to this gentleman?
Haue I not made my word good to your highnes?
P H1: Well Sir, how ever Envious policie
Hathrood? my predicellors of your fervice

You must not scape my hands, that have design'd

bro-

MONSIEVR D'OLIVE:

present employment for you; and tis this
T is not unknowne unto you; with what griese
Wee take the sorrow of the Earle Saint Anne
For his deceased wise; with whose dead sight.
Hee feeds his passion, keeping her from right
Of christian buriall, to make his eyes
Doe pennance by their enerlasting teares
For loosing the deare sight of her quick bewties
Dol: Wellspoke y-faith, your grace must give me leave
To praise your witt, for faith tis rarely spoken

PHIL The better for your good commendation

But Sir your Ambassy to the French King Shall, be to this effect; thus you shall say

Do L: Notso, your Excellence shall pardon me I will not have my tale put in my mouth If you ledeliver me your mind in grose Why so I shall expresse it as I can I warrant you t wilbe sufficient.

PHIL: T'is very good, then Sir my willingrole
Is that in pitty of the sad Countes case
The King would aske the body of his Neece
To give it Funerall fitting her high blood,
Which (as your selfe requires and reason wills!)
I leave to be enforst and amplyfied
With all the Ornaments of Arte and Nature
Which flowes I see in your sharp intellect

Do L: Ahlas you cannot see tin this short time.

Bur there be, some not far hence that have seene
And heard me too ere now: I could have wisht

Your highnes presence in a privat Conventicle
At what time the high point of state was handled?

PHIL: What was the point?

MONSIEVR D'OLIVE:

He charged and conjur'd you to see the vse, Of vaine Tobacco banisht from the land Forfeareleast for the great abuse thereof Or candle were put out; and therewithall Taking his handker-chiefe to wipe his mouth As he had told a lie, he tun'd his noi e To the olde straine as if he were preparing For a new exercise, But I my selfe [Angry to heare this generous Tabacco The Gentlemans Saint and the souldiers idoll So ignorantly polited flood me vp Tooke some Tabaccosor a complement Brake sleame some twice or thrice, then shooke mine eares And licke my lipps, as if I begg'd attention and so directing me to your sweet Grace Thus I replyed,

RHO: Mvc: Rome for a speach there. Silence
Dol-I am amused, or I am in a quandarie gentlemen
I for in good faith I remember not well whether of them

was my words] · · · ·

PHI: Tis no matter either of them will serve the turne
Dol: Whether I should (as the Poet sayes) eloquar,
an siliam? whether by answering a soole I should my
selfe seeme no lesse; or by giving way to his winde (for
words are but winde) I might betray the cause; to the maintay nance whereof, all true Troyans (from whose race we
elaime our decent lowe all their patrimonies; and if neede
be their dearest blood, and their sweetest breats, I would
not be tedious to your highnes:

PHI: You are not Sir: Proceede:

DOL. TARACCO that excellent plant, the vse whereof [as of fift Flement] the world cannot want, is that
little shop of Nature, wherein her whole workeman-ship
is abridg'd; whereyou may see Earth kindled into fier, the
fire breath out an exhalation, which entring in at the mouth
walkes through the Regions of a mans brayne drives

MONSIEVR DOLIVE.

out all ill Vapours but itselfe, drawes downe all bad Humors by the the mouth, which in time might breed a Scabbe cuer the whole body if already they have not; a plant of fingular vsc, for on the one fide, Nature being an Enemie to Vacuitie and emptines, and on the other, there beeing so many empty braines in the World as there are, how that! Natures course be continued? How shall thiefe empty braines be filled; but with avre Natures immediate instrument to that purpose? If with ayre, what so proper as your fume: what tume so healthfull as your perfume? what perfume so soueraigne as Tabacco? Besides the excellent edge it gives a mans wit, [as they can beltiudge that have beene present at a feast of Tobacco where commonly all good wints are conforted] what varietie of discourse it begents? What sparkes of wit it yeelds, it is a world to heare: as likewife to the courage of a man, for if it be true, that Iohannes de sauo et sauo et writes, that hee that drinkes Veriuice pilleth vinegers, Then it must needs follow to be as true, that hee that eates smoke, farts fire; for Garlicke I will not say because it is a plant of our owne country? but it may cure the diseases of the country, but for the diseases of the Court, they are out of the Element of Garlick to medicine; to conclude as there is no enemy to Tabacco but Garlick, fo there is no friend to Gatlick, but a sheeps head: and lo I conclude.

PHIE: WellSir, Yf this bebut your Naturall vaine:
I must confesse I knew you not indeede
When I made offer to instruct your brayne
For the Ambassage, and will trust you now
It t'were to send you foorth to the great Turke
With an Ambassage

Do L: But Sir in conclusion
Twas ordered for my speach, that since Tobacco
Had so long bin in vse, it should thence footthe

- begetts? (first t end of word underlined begetts? (t

 broken so as to and long inclined replaced).

 leave only a faint stroke in margin.

 mark like :).
- 19 (vi-)negere, stroke through final e (vi-)negere, (no and deletion mark in alteration).

 margin.
- 21 country; stroke through ; and country?

 'turn' mark in margin.1
- 25 Garlick, stroke through Y, and Garlick,

 l in margin.

Twelve corrections are indicated in D(1). All but one were duly carried out by the compositor.

The proof-reader of Thomas Creede's shop, if this part of Q did really come from his shop, does not seem to have been so meticulous as Valentine Simmes's reader who took great pains to alter punctuation and even some word-forms in the proof-sheet found in An Humorous Day's Mirth. The proof-reader of Monsieur D'Olive does not bother about punctuation as a whole, irregularity of which abounds in D(1). Either a period or a colon, or even a comma or a hyphen is used after a speech-prefix, and a speech closes with a comma, a colon, or even with no punctuation mark at all. And yet the proof-reader has never indicated the correction of any such irregular pointing as well as the irregular indention of speech-prefixes. He has even overlooked the very noticeable 'Bur' for 'But' at D2 28.

3: THE PRINTING OF SHEET B IN THE W.A. CLARK LIBRARY COPY OF MONSIEUR D'OLIVE

The uncorrected state of sheet B which is found only in the Clark Library copy of Monsieur D'Olive is of great interest and importance, not only because it retains several original authorial readings which were to be wrongly corrected in all other copies, but also because it provides us with an example of wrong imposition of the early Jacobean period. uncorrected readings as well as the wrong imposition, as far as I am aware, have never been reported. Greg writes about the running-titles of Monsieur D'Olive "(normally) MONSIEVR D'OLIVE. [MONSEVER in B(o) E-H] (CD) MONSIEVR D'OLIVE.". 1 and gives no reference to the variant running-titles of B outer in the Clark Library copy, which read 'MONSIEVR D'OLIVE.' throughout. He does not record in his Bibliography any variations in catchwords in sheet B: the Clark Library copy's 'Enter' for others' 'Rho.' on Biv. As is suspected from the interchange of the catchwords between Biv and B3v (and it has been proved to be true), wrong imposition of these pages took place. As the text on these pages happens to begin with the same speech-prefix 'Mug.', the interchange does not affect the catchwords on B1 and B3, which read 'Mug.' correctly.² R.B. McKerrow thinks that examples of wrong imposition are "very rare" and records only two instances.3 In both cases. as in the case of Monsieur D'Olive, the pages interchanged belong to the same forme.

Thanks to the example of wrong imposition in Monsieur D'Olive, we can with certainty infer the press-work of sheet B of the quarto. Both formes of sheet B appear from the running-titles to have been set up originally by one compositor. Let us call him Compositor C.4 He set up the outer

forme first, and then the inner forme with wrong imposition. The error could be noticed by the proof-reader only after the completion (or, with less probability, at the last moment) of the press-man's work on the forme. All the sheets thus perfected ought to have been cancelled, and the printer had to print sheet B again from the start. When the wrong imposition was noticed and corrected, however, distribution of the types in the outer forme was already over. Compositor C, therefore, had to ask his fellow-compositor B to set up anew the four pages in the outer forme with a new running-title 'MONSEVER D'OLIVE.' on each page, while he himself, after correcting the wrong imposition, was working on the inner forme once again. It seems highly probably from the variant readings on B3v (which was to be corrected as Biv) that this page had also been distributed when the wrong imposition was noticed, and therefore Compositor C had to reset the page line by line following the text he set himself. The printing of the corrected sheet B was started with the inner forme followed by the outer.

In order to make more convincing the compositorial identification of sheet B of the Clark Library copy, I have prepared statistics of words whose variant spellings can easily distinguish the compositors one from the other.

		(1) W.A. Clark Copy: Sheet B Compositor C								(2) Other Copies: Sheet B Compositor B Compositor C									Comparison: Total of:- Sheet		
	1	2v	3	40	1v	2	3 v	4	1	2v	3	40	ív	2	<u>3</u> ▼	4	(1)	(2)	A		
admire	•••	_		-	-	_	•••	1:	_	2	1	_	_	-	-	1	1	4	0		
admyre	-	2	1	-	-	-	-	-	_	-	-		-	-	-	_	3	0	0		
A/art	-	_	-	_	-	-	_	-	3	-	-	-	-	-	-	_	0	3	0		
A/arte	3	_	_	-		-	_	-	-	-	-	•••	-	-	_	-	3	0	0		
be	_	2	3	-	1	1	4	1	-	4	7	1	4	1	1	1	12	19	14		
bee	-	3	4	1	3	-	1	2	-	1	-		1	-	3	2	14	7	0		
choice	_	-	2	_	_	-	-	-	_	-	-	-	-	-	-	-	2	0	0		
choise	_	_	-			_	-	-	_	_	2	-	-	-		_	0	2	0		
Deuill	2	_	_	-	-		1	-	_	-	_	-	1	-	-	-	3	1	0		
Diuell		_	-	_	_	-	-	-	2	-	-	-	-	-	_	_	Ō	2	0		
flesh	_	_	-	-	_	_	_	-	2	-	1	_	-	_	-	•	0	3	0		
	2	_	1	_	_	-	_	-	_	-	-	_	•	-	_	-	3	0	0		
he	_	_	_	-	_	_	_	1	-	1	-	-	-	_	-	1	1	2	4		
hee	-	1	-	-	6	-	3	8	-	-	-	-	3	-	6	8	18	17	0		

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indeed	-	-	-	-	_	1	-	-	1	_	1	1	_	1	•	_	1	4	0
indeede	1	_	1	1	_	-	_	-	-	-	_	_	-	-	-	-	3	0	0
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mee	-	1	5	_	1	1	-	_	-	-	_	_	_	1	1	-	8	2	i
she	_	_	1	1	_	_	_	~	2	_	10	1.	-	_	_	_	2	13	13
shee	2	-	11	_	_	_	9	_	-	_	2	_	9	-	_	_	22	11	0 ,
sir	_	_	••	_	_	_	_	- ,	_	2	_	_	_	_	_	_	0	2	1(S-)
Syr(s)	2	_	-	_	1	3	_	-		_	_	-	-	3	1	_	6	4	ì
we	-	-	-	1	2	_	_	_	2	3	1	2	_	_	2	_	3	10	2
wee	2	3	1	1	_	_	_	_		_	_	_	•	_	_	_	7	0	Õ
wit	-	4	_	_	_	••	-	_	_	5	_	_	_	_	_	_	4	5	0
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Deep OT AA	_	_	-	_		-	-	-	-	Ţ	T	-	-	-	_	-	U	4	U

There is practically no difference at all in B inner between the two columns in the table, whereas one can notice some influence which Compositor C's spelling preferences have exerted on Compositor B in B outer. The clearest differences between the work of Compositors B and C are in the following spellings:

Compositor B	Compositor C
admire	admyre
Art, art	Arte, arte
choise	choice
Diuell	Deuill
flesh	fleshe
indeed	indeede
me	mee
she	shee
sir	Syr
We	Wee
wits	witt(e)s

As Compositor C's general style of composing a page is very much the

same as that of Compositor A who is responsible for sheet A, I have given the table a column in which frequency of each spelling up to B4v gives some indication of the two compositors' preferences. Spellings of such words as hee/he, mee/me, shee/she, and presumably wee/we would be helpful enough to distinguish Compositor C from A. Indeed, the outer forme of sheet B in the Clark Library copy alone shows the first original composition from the manuscript, and the forme in other copies merely its resetting - one step removed from the manuscript.

Notes:

- 1 Greg, Bibliography, i. 366.
- 2 The question of the catchword deserves consideration here. R.B. McKerrow discussed this question as early as 1921 (cf. <u>Library</u>, IV ser., ii. 97-108), and several years later he wrote: "The catchword must therefore have been taken from the MS., not, as would be the case if the matter had been first standing in galley, from the opening line of the next page" (<u>Introduction</u>, 65). So far as sheet B of the W.A. Clark Library copy of <u>Monsieur D'Olive</u> is concerned, the case seems to be <u>vice versa</u>. In spite of the wrong imposition, the catchword '<u>Enter</u>' on Biv which should be 'Rho.' in correct imposition corresponds correctly to the opening word of the next page, and so does the catchword 'Rho.' on B3v which should be '<u>Enter</u>'. This would be possible only when we assume that the matter must have been "first standing in galley" and the catchword taken "from the opening line of the next page".
 - 3 McKerrow, Introduction, 259-60.
 - 4 See Chapter III.

4: HOW TO DETERMINE THE ORDER OF STATES IN A FORME

Corrected readings always represent a later point of the time sequence in printing within a given state. Suppose vO stands for the earliest readings and V for the final corrected readings in the same forme of a sheet, a formula indicating the time sequence is always

$$\mathbf{V} \Rightarrow \mathbf{v}\mathbf{0}$$

Where only two groups of variants are given, the formula naturally implies that one occasion of stop-press correction has occurred. Should four groups of variants occur in the same forme of a sheet, it means that there were three occasions of stop-press correction in the course of printing. Let v0 stand for the readings of the earliest uncorrected state, va and vb for those of the other two corresponding partially corrected states, and V for the final corrected readings. For each occasion of stop-press correction, a possible sequence in time in the four groups of variants is one of the following:

V = va, vb, v0

V, va = vb, v0

V, va, vb = v0

V, vb = va, vO

From these derives one of the following:

 $V \Rightarrow va \Rightarrow vb \Rightarrow vO$

V = vb = va = v0

Either of these represents the time sequence of printing variants. The last occasion of correction is represented by the uttermost left group

(always V), the first occasion of correction by the group next to the uttermost right, and the earliest readings, that is, the readings in the original uncorrected state, by the uttermost right group (always vO). Given n groups of variants, there are always (n-2) occasions of stop-press correction between vO and v. Each occasion of correction, then, may be indicated by v1, v2, v3 ... v(v0 - 2) in priority order. The general formula, therefore, is

$$V = v(n - 2) = v(n - 3) \dots = v2 = v1 = v0$$

The following is the application of this formula to each specific case relevant to the studies of Chapman's plays in the present thesis.

An Humorous Day's Mirth, B outer

Groups: A = BL1

B = NN2

C = Bod, Cam, DFo1, MH

V = BL2-3, CLUC, CSmH, CtY, DFo2, Dyce, Eton, Glas, NLS, NN1

All Fools, A inner

Groups: A = BL1. DLC, Dyce, MH, NNP

B = BL3. Bod, Edin, MLS, Pforz2

C = CLUC, CSmH, CtY1, NN2

V = BL2, CtY2, DFo, ICN, MB, NN1, Pforz1, TxU1-2, Worc

Formulae:
$$V$$
, B , $C = A$ V , $C = B = A$ $V = C = B = A$ $V = A$, B $V = A$, B

All Fools, C outer

Groups: A = CtY1, NN2, TxU1

B = BL1-2, CLUC, DFo, DLC, Dyce, Edin, MB, MH, NLS, NNP, Pforz2, TxU2

V = BL3, Bod, CSmH, CtY2, ICN, NN1, Pforz1, Worc

Formulae: V, B = A)

: V = B = A

V = A, B

The Gentleman Usher, E inner

Groups: A = BL3

B = Bod, CLUC, CSmH, Eton, IU, MB, MWiW-C

V = BL1-2, CtY, DFo, DLC, Dyce, Glas, ICN, MH, NLS, Pforz, TxU, Worc

Formulae: V, B = A)

: V = B = A

V = A, B

The Gentleman Usher, H outer

Groups: A = BL2, CtY, NLS, Pforz

B = BL1, BL3, Bod, CLUC, DFo, DLC, Dyce, Eton, Glas, ICN, MB, MH, MWiW-C, Worc

V = CSmH, IU, TxU

Formulae: V, B = A

∴ V = B = A

V = A, B [this cannot be V = A, B]

Monsieur D'Olive, A outer

Groups; A = Eton1

B = CSmH1, Wore

C = BL1-3, Bod1-2, CSmH2, CtY, DFo1-2, Dyce1, ICU, IU, MB1, MH, MiU, NLS, NN, NNP, TxU

V = BL4, Bod3, Cam, CLUC, CSmH3-4, DFo3, DLC, Dyce2, Eton2, ICN, MB2, Pforz

Sir Giles Goosecap, Q1, C inner

Groups: A = Pforz, PU

B = BL1, Bod, CSmH, DLC, Glas, MB

V = BL2, CSmH2, CtY, DFo, Dyce, IU, MH, NNP

Formulae: $V, B \Rightarrow A$ $V \Rightarrow B \Rightarrow A$ $V \Rightarrow A$

Sir Giles Goosecap, Q1, D outer

Groups: A = CSmH1

B = MB

C = MH

V = BL1-2, Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, NNP, Pforz, PU

Formulae: V, B, C = A V, C = A, B V = A, B, C

Sir Giles Goosecap, Q1, H outer

Groups: A = Bod, CSmH2, CtY, DLC, Dyce, Glas, IU

B = BL2, NNP, Pforz, PU

V = BL1, CSmH1, DFo, MB, MH

Formulae: V, B = A) V = B = A V = A, B

Sir Giles Goosecap, Q1, H inner

Groups: A = CSmH2, DFo, Dyce, Glas, IU
B = Bod, CtY, DLC

V = BL1-2, CSmH1, MB, MH, NNP, Pforz, PU

Formulae: V, B = A)

: V = B = A

V = A, B

Sir Giles Goosecap, Q2, A outer

Groups: A = CSmH2, ICN, IU

B = BL1, Bod1-2, CSmH1, CtY, Dyce, MB, MH, MWiW-C, NLS1, TxU1-2, Worc

V = BL2, DFo, Dul, ICN, NjP, NLS2

Formulae: $V, B \Rightarrow A$)

∴ V = B = A

 $V \Rightarrow A, B$

The Widow's Tears, C inner

Groups: A = CSmH2

B = DFo, Eton

V = BL1-3, Bod1-4, CLUC, CSmH1, CtY, DLC, Dyce 1-2, Glas, ICN,
IU, MB, MH, MWiW-C, NbU, NLS, NNP, Pforz, Rylands, TxU,
Worc

Formulae: V, B = A)

: V = B = A

V = A, B

The Memorable Masque, Q1, d outer

Groups: A = BL1, Cam, Eton

B = BL2-4, Bod1, Bod3-4, CSmH, DFo, Dyce1-2, IU, MH, NNP, Pforz

V = Bod2

Formulae: V, B = A)

∴ V = B = A

 $V \Rightarrow B$

The Memorable Masque, Q1, a inner

Groups: A = Bod3

B = BL1, BL3-4, Bod1-4, Cam, CSmH, DFo, Dyce1-2, Eton, IU, MH,

NNP, Pforz

V = BL2

Formulae: V, B > A)

∴ V = B = A

V = A, B

Bussy D'Ambois, Q1-2, B outer

The order has been given arbitrarily. There are no logical clues to determine it. Variants may be due to deterioration of types.

Bussy D'Ambois, Q3-6, D outer

Groups: A = Q3 - DFo

B = Q3 - Bod1, CSmH, ICN, MH, TxU1-2. Q5 - BL. Q6 - Forster

V = Q3 - BL1-2, Bod2, Cam, CtY, Dyce, Eton, ICU, IU, MB, NjP,

NLS, TxU3, Worc. Q4 - CSmH. Q5 - CSmH, DFo, MH. Q6 - BL.

Formulae: V, B = A)

: V = B = A

V = A, B

The Byron Plays, Q1, F inner

Groups: A = TxU1

B = CtY2

V = BL1-2, Bod, CLUC, CSmH, CtY1, DFo, Dyce, IU, MB, MH, MWiW-C, Newcastle, TxU2-4, Worc1-2

Formulae: V, A = B)

: V = A = B

V = A, B

The Byron Plays, Q1, H inner

Groups: A = BL1, CLUC, CtY2, DFo, MH

B = CSmH, CtY1, Dyce, MB, MWiW-C, Newcastle, TxU2-3, Worc2

V = BL2, Bod, IU, TxU1, TxU4, Worc1

Formulae: $V, B \Rightarrow A$)

: V = B = A

V = A, B

The Byron Plays, Q1, 0 outer

Groups: A = CtY1

B = MWiW-C

V = BL1-2, Bod, CLUC, CSmH, CtY2, DFo, Dyce, IU, MB, MH, Newcastle, TxU1-4, Woro1-2

Formulae: V, B = A)

: V = B = A

V = A, B

The Byron Plays, Q1, P outer

Groups: A = Bod

B = MH

V = BL1-2, CLUC, CSmH, CtY1-2, DFo, Dyce, IU, MB, MWiW-C, New-castle, TxU1-4, Worc1-2

Formulae: V, A = B)

: V = A = B

 $V \Rightarrow A, B$

The Revenge of Bussy D'Ambois, C outer

Groups: A = CtY, DFo1, ICU, IU, MB, NLS, Pforz, TxU

B = DLC, Eton

V = BL1-2, Bod, CLUC, CSmH, DFo2, Dyce1-2, MH

Formulae: V, B = A)

∴ V = B = A

 $V \Rightarrow A, B$

The Revenge of Bussy D'Ambois, H inner

Groups: A = BL2, Bod, CLUC, CtY, DLC, Eton, MB, MH, Pforz, TxU

B = BL1, CSmH, DFo2, Dyce1-2, ICU, IU, NLS

V = DFo1

Formulae: $A \Rightarrow B$) $V \Rightarrow A$

V = A = B

V = A, B

5: ERRORS IN THE MALONE SOCIETY REPRINTS

The Blind Beggar of Alexandria

Q of <u>The Blind Beggar of Alexandria</u> abounds in examples (about 100 in number) of an italic letter where it should be a roman and of a roman letter where it should be an italic. None of them has, owing to the editorial principles, been reproduced in the Malone Society Reprint text. They have not come, therefore, under my consideration in the following list.

		Q [CSmH]			MSR
A2v	35•	diue.		66.	diue,
A 3	28.	Cleauthes		95•	Cleanthes
CV+	4.	pound,	•	730.	pound.
	26.	him, [?]		752.	him
	32.	willingly,		758.	willingly
D1	7.	sufficient		807.	sufficient
D1v	20.	it.		857.	it
D4	sig.	Dl_{+} .			D4.
E 1	1.	scrue		1093.	serue
E1v	5.	VVhy, [?]		1133.	VVhy
E4	15.	accident		13.21.	accident.
E4v	2.	ray,		1343.	ray.
	3 0.	Leon		1371.	Leon.
F1v	28.	fyght, [?]		1443.	fyght.
F3	17.	fot		1540.	for
	29.	fayth <u>:</u>		1552.	fayth:

An Humorous Day's Mirth

Q of An Humorous Day's Mirth also abounds in examples (about 400 in number) of an italic letter where it should be a roman and of a roman letter where it should be an italic. None of them has been reproduced in the Malone Society Reprint text for editorial reasons. They have not come, therefore, under my consideration in the following list.

		Q [Bod]		MSR
A2v	29.	Le.	53•	<u>Le</u>
A _† v	22.	<u>Fo</u>	189.	Fo.
B1v	36.	lady,	275.	lady
С4т	31.	lords,	768.	lords
E2v	1.	Lem.	1163.	Lem
G2	15.	<u>Le</u> ,	1710.	<u>Le</u> .
G4v	1.	King	1876.	King.

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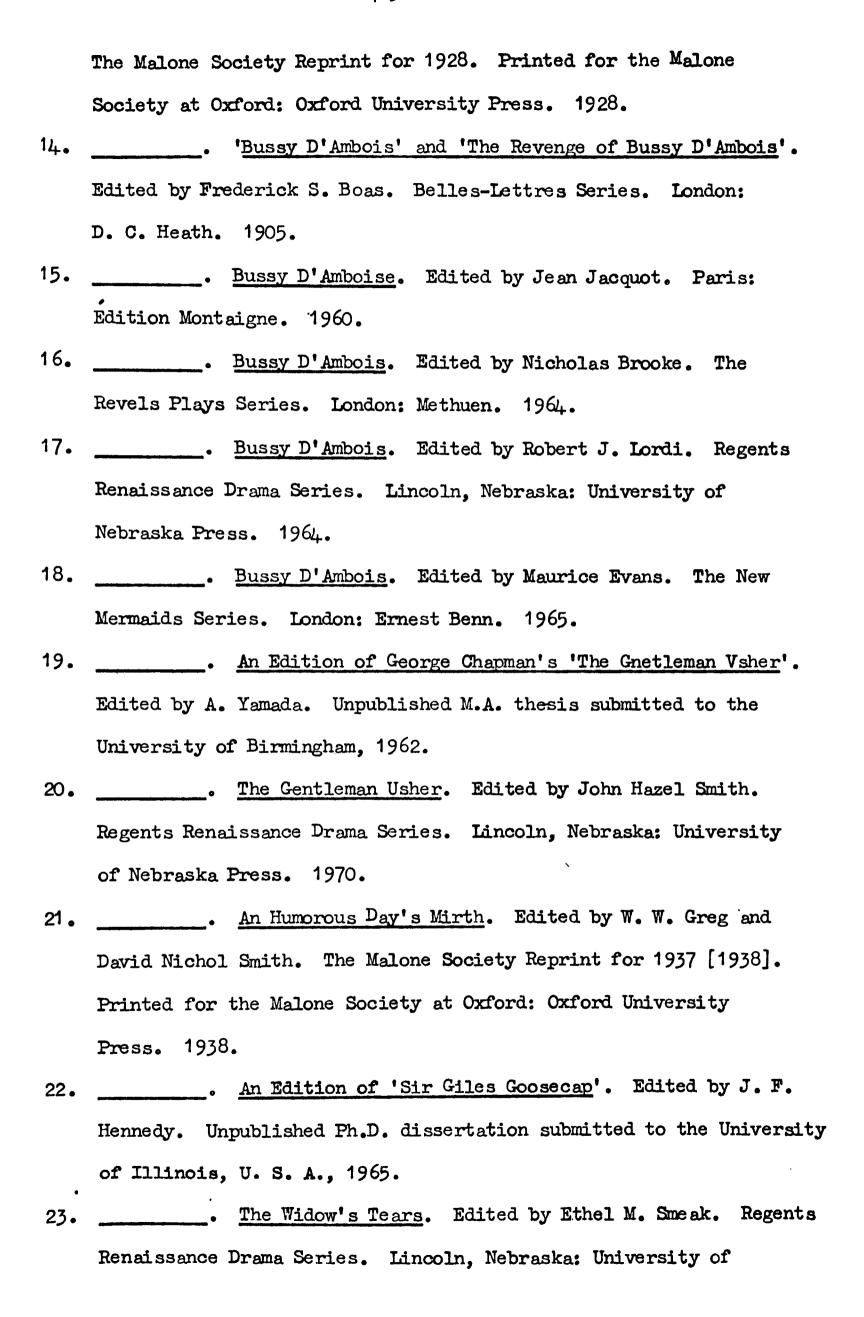
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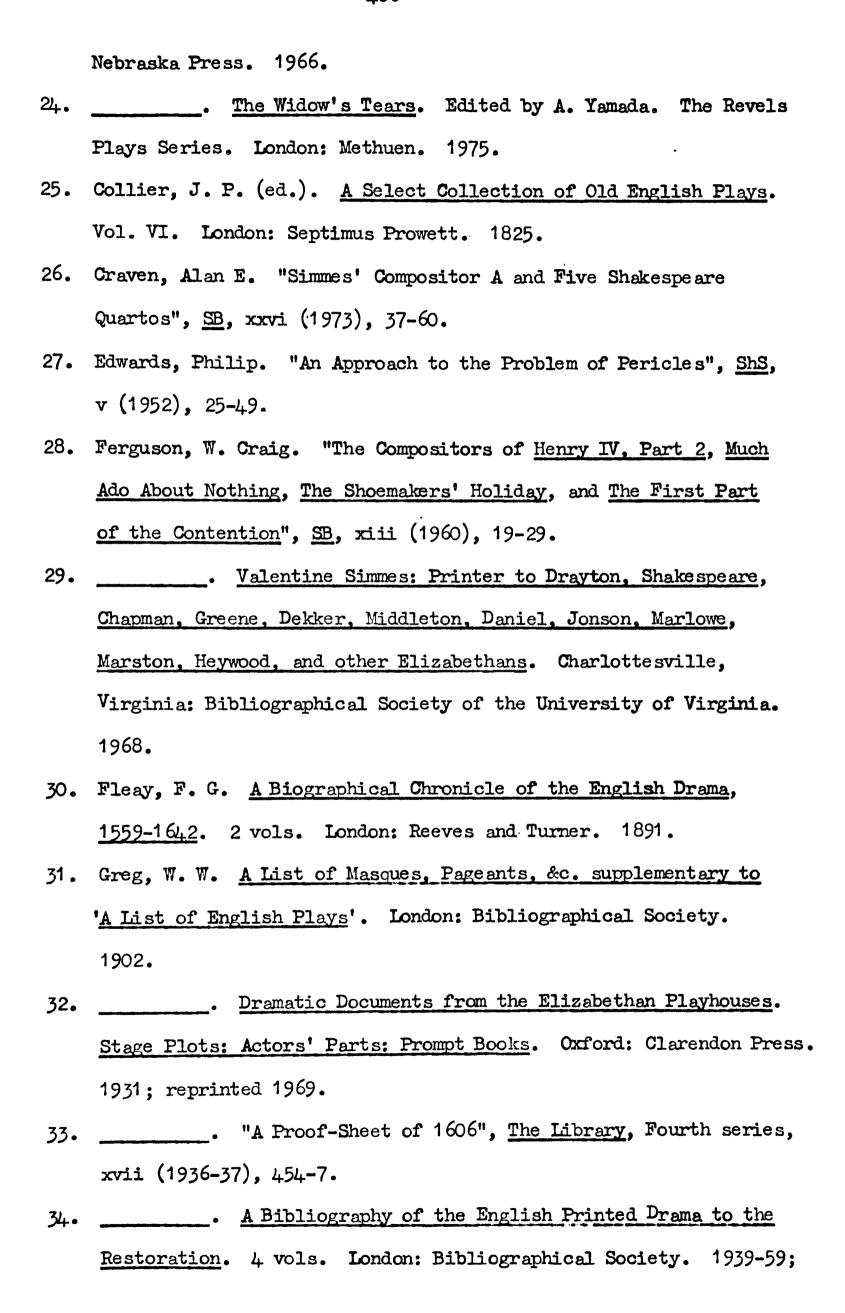
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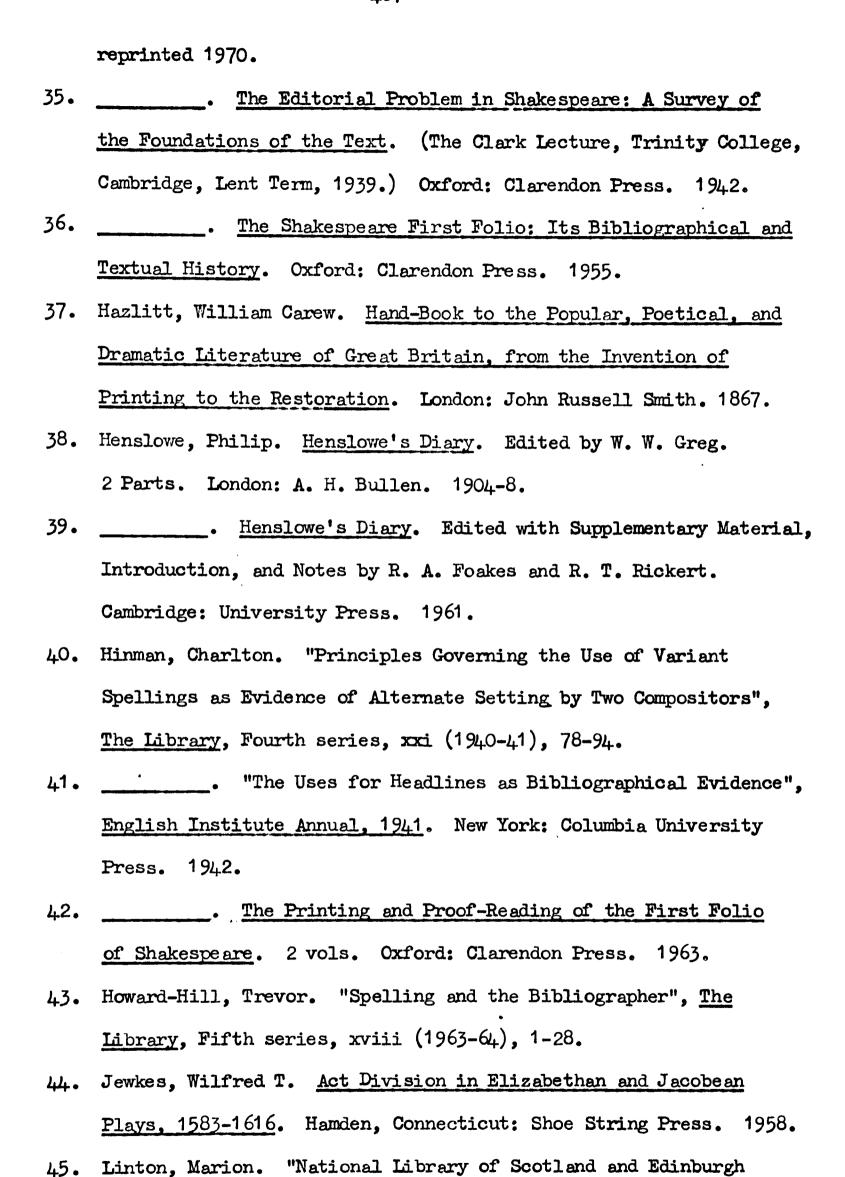
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- j. "Bibliographical Studies of George Chapman's <u>The Memorable Mask</u> of the Middle Temple and Lincoln's Inn (1613) Printed by George Eld", <u>Shakespeare Studies</u> [Shakespeare Society of Japan], vii (1969).