BIBLIOGRAPHICAL STUDIES IN THE PLAYS OF GEORGE CHAPMAN

AKIHIRO YAMADA
BIBLIOGRAPHICAL STUDIES IN THE PLAYS OF GEORGE CHAPMAN

AKIHIRO YAMADA

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in the University of Birmingham

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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.
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 The Byron Plays, Q2, should be collated, and it is certainly desirable to examine the compositorial work of the second and subsequent quartos of other plays. Caesar and Pompey, 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.

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<td>14</td>
<td>Boas</td>
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<td>Fleay, Chronicle</td>
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<td>Foakes and Rickert</td>
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<td>Greg, Bibliography</td>
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<td>13</td>
<td>Greg, Blind Beggar</td>
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<tr>
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<td>Greg, Dramatic Documents</td>
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35 Greg, Editorial Problem
38 Greg, Henslowe's Diary
31 Greg, Masques
33 Greg, "Proof-Sheet"
36 Greg, Sh. P1
21 Greg and Smith, Day's Mirth
37 Hazlitt, Hand-Book
22 Hermedy, Diss.
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 Alde"
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
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.
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Library/Institution</th>
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</thead>
<tbody>
<tr>
<td>Aberd</td>
<td>University Library, Aberdeen.</td>
</tr>
<tr>
<td>AzU</td>
<td>University of Arizona Library, Tucson, Ariz., U.S.A.</td>
</tr>
<tr>
<td>BL</td>
<td>British Library, London.</td>
</tr>
<tr>
<td>Bod</td>
<td>Bodleian Library, Oxford.</td>
</tr>
<tr>
<td>Bristol</td>
<td>Bristol Public Library, Bristol.</td>
</tr>
<tr>
<td>Cam</td>
<td>University Library, Cambridge.</td>
</tr>
<tr>
<td>CLUC</td>
<td>W. A. Clark Memorial Library, University of California, Los Angeles, Cal., U.S.A.</td>
</tr>
<tr>
<td>CSmH</td>
<td>Henry E. Huntington Library, San Marino, Cal., U.S.A.</td>
</tr>
<tr>
<td>CtW</td>
<td>Olin Library, Wesleyan University, Middletown, Conn., U.S.A.</td>
</tr>
<tr>
<td>CtY</td>
<td>Yale University Library, New Haven, Conn., U.S.A.</td>
</tr>
<tr>
<td>DLo</td>
<td>Folger Shakespeare Library, Washington, D.C., U.S.A.</td>
</tr>
<tr>
<td>Dul</td>
<td>Dulwich College Library, London.</td>
</tr>
<tr>
<td>Dyce</td>
<td>The Library (Dyce Collection), Victoria and Albert Museum, London.</td>
</tr>
<tr>
<td>Edin</td>
<td>University Library, Edinburgh.</td>
</tr>
<tr>
<td>Eton</td>
<td>Eton College Library, Windsor.</td>
</tr>
<tr>
<td>Forster</td>
<td>The Library (Forster Collection), Victoria and Albert Museum, London.</td>
</tr>
<tr>
<td>Glas</td>
<td>University Library, Glasgow.</td>
</tr>
<tr>
<td>Guild</td>
<td>Guild Hall Library, London.</td>
</tr>
<tr>
<td>IGN</td>
<td>Newberry Library, Chicago, Ill., U.S.A.</td>
</tr>
<tr>
<td>ICU</td>
<td>University of Chicago Library, Chicago, Ill., U.S.A.</td>
</tr>
</tbody>
</table>
IU
Leeds
Liv
London
MB
MiU
MH
MWiW-C
NbU
Newcastle
NjP
NLS
NN
NNC
NNP
Pforz
FU
FU-F
Rylands
Sheffield
Trinity
TxCU
TxU
ViU
Wigan
Worc

University of Illinois Library, Urbana, Ill., U.S.A.
University Library, Leeds.
University Library, Liverpool.
University Library, London.
Boston Public Library, Boston, Mass., U.S.A.
University of Michigan Library, Ann Arbor, Mich., U.S.A.
Harvard University Library, Cambridge, Mass., U.S.A.
Chapin Library, Williams College, Williamstown, Mass., U.S.A.
University of Nebraska Library, Lincoln, Nebr., U.S.A.
University Library, Newcastle-upon-Tyne.
Princeton University Library, Princeton, N.J., U.S.A.
New York Public Library, New York, N.Y., U.S.A.
Columbia University Library, New York, N.Y., U.S.A.
Pierpont Morgan Library, New York, N.Y., U.S.A.
Carl H. Pforzheimer Library, New York, N.Y., U.S.A.
University of Pennsylvania Library, Philadelphia, Pa., U.S.A.
John Rylands Library, Manchester.
University Library, Sheffield.
Trinity College Library, Cambridge.
Texas Christian University Library, Tex., U.S.A.
University of Texas Library, Austin, Tex., U.S.A.
University of Virginia Library, Charlottesville, Va., U.S.A.
Wigan Public Library, Wigan.
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
THE BLINDE
begger of Alexandria, most pleasantly discoursing his variable humours
in disguised shapes full of conceits and prose.

As it hath beene sundry times
publickly acted in London,
by the rightheonorable the Duke
of Newcastle, Lord high Ad
miral his Counsell.

By George Chapman; Gentleman.

Imprinted at London for William
Lee, dwelling at the signe of the
Gentleman's Humble Cattell,

STC 4965
A pleasant Comedy

entitled:

An Humerous dayes Myrth.

As it hath beene sundrie times publikeely acted by the right honourable the Earle of Notting-ham Lord high Admirall his seruants.

By G.C...r

AT LONDON
Printed by Valentine Symes:
1599.
AL FOOLES

A Comedy, Presentd at the Black Fryers, And lately before his Maiestie.

Written by George Chapman.

AT LONDON,
Printed for Thomas Thorpe.
1605.
THE GENTLEMAN USHER

By

GEORGE CHAPMAN.

AT LONDON
Printed by V.S. for Thomas Thorpe.
1606.
Monsieur D'OLIVE.

A Comedie, as it was sundrie times acted by her Majesties children at the Blacke Friers.

By George Chapman.

LONDON
Printed by T. C for William Holeyn, and are to be sold at his Shop in Saint Dunstan Church-yard in Fleet-street. 1606.
Monsieur D'Olive
A
Comedie, as it vvas
sundrie times acted by her
Majesties children at the Blacke-Friers.

By Geo. Chapman.

London
Printed by T. C. for William Holmes, and are to be sold at
his shop in Saint Dun-Stones Church-yard in
Fleet Street, 1606.
Monsieur D'Olive.

A Comedie, as it was sundrie times acted by her Maiesties children at the Blacke-

Printed

By George Chapman.

LONDON
Printed by T. C. for William Hobbs, and are to be sold at
his Shop in Saint Dunstan Church-yard in
Fleet-Lyre, 1606.
SIR
GYLES GOOSEGAPPE
Knight,
A Comodie presented by the Child of the Chappell,

AT LONDON.
Printed by John Windet for
Edwardes, 1603.
SIR
GYLES GOOSE-CAPPE
KNIGHT.

Anonymous

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

LONDON:
Printed for H. O. and are to be sold by R. B., at the Golden Anchor, in the Strand near Temple Bar, 1636.
MAY-DAY.
A witty Comedie,
divers times acted at the
Blacke Fryers.

Written by GEORGE CHAPMAN.

LONDON.
Printed for John Browne, dwelling in Fleesstreete
in Saint Dunstones Church-yard.
1611.
THE
Widdowves Teares
A Comedie.
As it was often presented in the blacke and white Friers.

Written by
GEOR. CHAP.

LONDON,
Printed for John Browne, and are to be sold at his shop in Fleet-Sreet in Saint Dunstan's Church-yard,
1612.
MEMORABLE MASK

of the two Honorable Houses of Innos.D.
Court; the Middle Temple, and
Lincolne Inn. 

As it was performed before the King, at
White-Hall on Shrove-Munday, tonight,
being the 17th of February, 1613.

At the Princely celebration of the most Royall
Nuptials of the Palatinate, and his choice graces
Princes Elizabeth & Co.

With a description of their whole生产厂家 the manner
of their march on horse-back to the Court from
the Master of the Rolls his house, with all
their Right Noble companies and
all attendants.

Invented, and fashioned, with the ground, and
speciall structures of the whole workes,

By our Kingdomes most Artful and Ingenious
Scientists in the N E.

Supplied, Applied, Directed, and written,
By Geo. Chapman.

AT LONDON,
Printed by C. RED, for George Norton and are to be
sold at his shop in the->{$lon"}
THE
MEMORABLE
MASQUE OF THE TWO
HONOURABLE HOUSES OR
Inns of Court; the Middle Temple, and
Lincoln's Inn.

AS IT WAS PERFORMED BEFORE
the King, at White-Hall on Shrove Mon-
day as night being the 13. of Febr. 1613.

AT THE PRINCELY CELEBRATION OF
the most royall Nuptials of the P. of France, and his three
gracious Princess Elizabeth, &c.

With a description of their whole show,
in the manner of their march on horse-back to
the Court, from the Master of the Rolls his house;
with all their right Noble comforts, and
most showell attendants.

Invented, and fashioned, with the ground, and spe-
ciall structure of the whole worke:

By our King's omes most Artfull and Ingenious
Architect INNIGO JONES.

Supplied, Apried, Digested, and written,
By GEO. CHAPMAN.

AT LONDON,
Printed by F. X. for George Norton, and are to be sold
at his shop neere Temple-barre.

Title-page, A2 recto (Huntington Library, 9854.7)
STC 4982
(not original size)
Bussy D'Ambois:

A TRAGEDIE:

As it hath been often presented at Paulus.

LONDON,
Printed for William Aslye.
1608.
Bussy D'Ambois:

A TRAGEDIE:

As it hath been often Acted with great Applause.

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

LONDON:
Printed by A. N. for Robert Lume.
1641.
THE
CONSPIRACIE:
And
TRAGEDIE
OF
CHARLES Duke of BYRON,
Marshall of France.

Acted lately in two plays, at the
Black-Friars.

written by GEORGE CHAPMAK.

Printed by G. Eld for Thomas Thynne, and are to be sold at
the Tygers head in Pauls Church-yard,
1608.
THE

TRAGEDIE

OF CHARLES

Duke of Byron.

By George Chapman.

15
THE CONSPIRACIE
And
Tragedy of
CHARLES
Duke of Byron.
Marshall of France.

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

Written by George Chapman.

LONDON:
Printed by M. O. for Thomas Thorp, 1625.
THE TRAGÆDIE
OF
CHARLES
DUKE OF BYRON,
Marshall of France.

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

Written by George Chapman.

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

Half-title, I 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.

LONDON:
Printed by T.S. and are to be sold by JOHN HELME,
at his Shop in S. Dunstanes Church-yard,
in Fleetstreet. 1613.
Henslowe's Diary, fol. 90a

and

British Library MS. Add. 30262, fol. 66a
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.¹

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.

The lapse of half a century seems to suggest that Parrott's great 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: 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, moft pleafantly difcour- / [ing his variable humours / in difguifed shapes full of / conceite and pleafure. / As it hath beene sundry times / publickly acted in London. / by the right honorable the Earle / of Nottingham, Lord high Ad- / mirall his fervantes. / By George Chapman; Gentleman. / Imprinted at London for William / Iones, dwelling at the {igne of the / Gun, neere Holburne Conduict. / 1598.


SR] 15 August 1598, for William Jones:

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.

Other records] Henslowe's Diary refers to three occasions 'to bye divers thingp' 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


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

RT] An humorous / daves mirth. [humorous 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.


Stage] At least thirteen performances at the Rose in 1597.6
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 Sym 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 Maiestie. / Written by George Chapman. / [a pair of ornaments] / AT LONDON, / Printed for Thomas Thorpe. / 1605.  
**HT**] All Fools.  
**RT**] All Fools.  
Collation] 4°: A–I² K² [E–F fully signed; H3 for G3]; 38 leaves unnumbered.  

CW] A-B: I B-C: His C1-4v: [none] [Actus] D-B: Inuy [Inuygh]
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,
IGN, MB, MH, NLS, NN1-2, NNP, Pforz1-2, TxU1-2, Worc.

Stage] At court by the Boys of the Chapel on 1 January 1605.

Notes: 1 Verse and prose; divided into five acts.
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-1† K2; 38 leaves unnumbered.


CW] A2-2v: My [my] B4-4v: Actus [ACTVS] C-D: Thus [This]
D3-3v: Ba[s. [Ba]] D3v-4: Con- [Considering] E1v-2: [none] [Le]]
E2-2v: Bajs. [Ba||.] F2-2v: Ba[sio]lo [Ba||.] G1-1v: feeling
[Feeling] H2-2v: Dif- [Di[patch]

Copies] BL1-3, Bod, CLUC, CSmH, CtY, DPo, DLC, Dyce, Eton,
Glas, ICo, IU, MB, MH, MWiw-C; NLS, Pforz, TxU, Worc.

SR] 26 November 1605, for Valentine Simmes: 14
Entred for his copy vnder the handes of master HARsENJsT and the
Wardens A book called VINCENTIO and MARGARET . . . vj

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)(1), 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 vvas / fundrie
times acted by her / Maie[s]ties children at the Blacks / 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[tona] Church-yard in / Flee[tstrete], 1606.

HT] [ornament] / MONSIEVR D'OLIVE.

RT] (normally) MONSIEVR D'OLIVE.


blank [variant: 'ACTORS' crowned with a group of flower ornaments
and followed by another (verso blank)].

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

Monsieur D'Olive

TP] MONSIEVR / D'OLIVE. / A / Comedie, as it vvas / fundrie
times acted by her / Ma[ie]ties children at the Blacks / 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[tona] Church-yard in / Flee[tstrete], 1606.

HT] [ornament] / MONSIEVR D'OLIVE.

RT] (normally) MONSIEVR D'OLIVE.


blank [variant: 'ACTORS' crowned with a group of flower ornaments
and followed by another (verso blank)].

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

1. Q1 (1606)

TP] [ornament] / SIR / GYLES GOOSECAPPE / Knight. / [rule] / 
A Comedie presented by the Chilli / of the Chappell. / [ornament] / 
AT LONDON. / Printed by John Wundet for / Edward Blunt. 1606.

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

RT] Sir Gyles Goo[scappe]. [Sir on A4v, B1, B1v, Q4, Q4v, D3v, 
E2v, F2v, G1, G4v, H1v, H3, I3v, L4, K2; Giles on C1, C1v, D1v, E3v, 
F1, F1v, G3, G4, H3v, I1; Giles on D1v, F3, G3v, I2v; Go[scappe]. on 
A3, A4v; Goo[scappe]. on C1v, E3v, F1v, G4, I1]

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


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 Alde".
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 sp-/ plaufe at the private Houfe /
in Salisbury Court. / [device: McKerrow 251 (b)] / [rule] / LONDON. /
Printed for HVGH PERRY, and are to be sold / by ROGER BALL at the golden
Anchor, in / the Strand neere Temple barre.

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

RT] Sir Gyles Goo[se-cappe. [Giles on B1v, C1v, D1v, E4v, G3v,
H3v, L4v, K4v]

Collation] 4°; A 2 B-K l L 2; 40 leaves unnumbered.

A2; dedicatory epistle 'To the Worshipfull Richard / Young of
Woolley-farme / in the County of Berks. / Esquire' signed by 'HVGH PERRY', crowned with a group of lace ornaments, and a decorative initial. B1: text with HT, and a decorative initial. L1v: blank.


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


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

RT] MAY-DAY.

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


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, L4, 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 / Widdowves Teares / A / Comedie. / As it was often presented in the blacke / and white Friers. /[rule] / Written by / GEOR. CHAP. / [rule] / [ornament] / [rule] / LONDON, / Printed for John Browne, and are to be sold at his shop / in Fleet-street in Saint Dunstan's Church-yard. / 1612.

HT] [group of ornament] / The WViddowes Teares. / A COMEDIE.


a dedicatory epistle 'To the right Vertuous and truly / noble Gentleman,
Mr IQ. REED / of Mitton, in the Countie of Glo- / oster Esquire'
signed by 'GEORGE CHAPMAN', and a decorative initial. A2v: 'The
Actors' crowned with ornament. B1: text with HT.

Copies] BL1-3, Bod1-4, CLUC, CSmHh1-2, 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:
Entred for his Copy vnder th'handes of Sir GEORGE BUCH / and
master warden Lownes, Twoo play bookes, vj /

th'one called, The revenge of BUSSY D'AMBOYS,
beinge a tragedy,
th[e]other called, The wydowes teares, 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.

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).
3 The ornament on A2 also appears in The Downfall of
Robert Earl of Huntingdon (1601), Antonio's Revenge (1602),
A Yorkshire Tragedy (1608) and many other books printed
by Richard Bradock.
4 The ornament on A2v is one of Edward Alde's occasional
ornaments: '21' listed in McKerrow, "Edward Alde". 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".  

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 Houfes 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 Princoely celebration of the moft Royall / Nuptialls of the Paliferue, and his thrice gratious / Prince[f]e Elizabeth. &c. / With a description of their whole show; in the manner / of their march on horse-backe to the Court from / the Maifter of the Rolls his house: with all / their right Noble com[orts, and mo]ft / showfull attendants. / Invented, and fashioned, with the ground, and / specia[ll]structure of the whole worke, / By our Kingdomes moft Artfull and Ingenious / Architect INNIGO IONES. / Supplied, Aplied, Digested, and written. / By GEO: CHAPMAN. / [rule] / AT LONDON, / Printed by G. Eld, for George Norton and are to be / fould 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
Lincolns Inne. / [rule]

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

Collation] 4°: a² A⁴ a² B-E⁴ F²; 28 leaves unnumbered.

Contents] a1: title (verso blank). a2: 'The Epistle Dedicatorie'
'TO THE MOST NO- / ble and constant 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 anjwer certaine infolent
obiections'. 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 mo[st time- / fittted Nuptials of our / thrice
gracious Prince['] 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.]
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 Graves Inne and th[e] Inner Temple .. vj³

Notes: 1 Prose (B1-D1) and verse (D1v-E3).
2 Press-variants on ε(ο)(i), a(ο)(i), B(ο), D(ο), E(ο).

3 Ornaments on A1 and B1 are Ferguson 10, and ornament on E3 is Ferguson 16.

2. Q2 (1613?)

TP] THE / MEMORABLE / MASQUE OF THE TWO / HONOVRABLE HOUSES
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 Pal|grave, and his
thrice / gracios Prince|s Elizabeth, &c. / With a description of
their whole show, / in the manner of their march on horse-backe to /
the Court, from the Ma\ster the Rolls his house; / with all their
right Noble consorts, and / most showfull attendants. / Invented, and
fashioned, with the ground, and spe\cial \structure of the whole
worke: / By our Kingdomes most Artfull and Ingenious / Architect
INNIGO IONES. / Supplied, Applied, Dige|sted, and written, / By
GEO. CHAPMAN. / [rule] / AT LONDON, / Printed by F.K. for George
Norton, and are to be sold / at his shop neere Temple-barre.

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


[Temple on E3, E4, F3, F4]

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

'TO THE MOST / NOBLE, AND CONSTANT / Combiner of Honour and Vertue,
Sir ED- / VWARD PHILIPS, Knight, M. of / the Rolles' signed by
'GEO CHAPMAN'. A4: HT followed by a description of the masque, and
Bussy D'Ambois

1. Q1 (1607)


HT] [ornament] / Bu[y D'Ambois: / A / TRAGEDIE.

RT] Bu[y D'Ambois (Bu[ on D(i), Elv, G3v, H4v]

Collation] 4°: A-14; 36 leaves,paged (A2) 1-70.

Entred for his copie vnnder the handes of Sir GEORGE BUCKE knight and the Warden Master white. The tragedie of BUSYE D'AMBOISE, made by GEORGE CHAPMAN . . . . . . . . . . . . . vj. 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 Melchisideo Bradwood.

2. Q2 (1608)
   TP, HT, RT, Collation, Contents, CW] [as in Q1 excepting the date, which reads '1608']

3. Q3 (1641)
   HT] [group of ornaments] / Buffy D'Ambois: / A / TRAGEDIE.
   RT] Buffy D'Ambois. [Buffy on A3v, A4, B(i), B4v, C(o), C1v, D1v, D2v, E(1), E2v, F(1), F2v, G1v, G2v, H1v, H2v, I1v, I2v, K1v, K2v, K3v]
   Collation] 4°: A-K4; 40 leaves, paged (A3) 1-74.

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 sold 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 TRAGEDIE 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.


Ri: blank.


SR] 5 June 1608, for Thomas Thorpe: 21

Entered for his Copie vnder th[e h]andes of Sir GEORGE BUCK, and the wardens A booke called The Conspiracy and Tragedie of CHARLES Duke of BYRON written by GEORG[E] CHAPMAN . . . . . . . . . . vj d

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(i), C(i), D(o), E(o), F(i), G(o), H(o), I(i), M(i), N(o), O(o), P(o), R(o).

2. Q2 (1625)


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

RT (Part II)] BYRONS TRAGIE.

Collation] 4°; A-R; 68 leaves unnumbered.

The Revenge of Bussy D'Ambois

TP] THE / REVENGE / OF / Bussy D'Ambois. / A / TRAGDIE. / 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 solde by ICHN HELME, / at his Shop in S. Dunftones Church-yard, / in Fleetstreet. 1613.

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

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


B1: text with HT.

Copies: BLI-2, Bod, CLJC, CSmH, CtY, DFC1-2, DLC, Dyce1-2, Eton, ICU, IU, MB, MH, NLS, Pforz, TtxU.

SR: 17 April 1612, for John Browne: 22

Entred for his Copy vnder th'[h]andes of Sir GEORGE BUCE[KE] and master warden Lownes, Twoo play bookes, . . . . . . vij / th'one called, The revenge of Bussy D'AMBOYS, 

beinge a tragedy,

th[e]other called, The wydowes teares, 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 initials 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 Poakes 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. Foakes and Rickert, 169-70).

5 Poakes and Rickert, 169-70.


8 *Ibid.*, 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 *Every Man in His Humour*, 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 *An Humorous Day's Mirth*, which, as the title-page suggests, was 'sundrie times publikely acted by the right honourable the Earle of Nottingham Lord high Admirall his servants' (cf. Parrott, ii. 685; Greg and Smith, *Day's Mirth*, vi).
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 examination rather than speculation. 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 Qs. 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-textual 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 Q. 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, cleanliness 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 Dramatic Documents.

It is not surprising that most of the first Q of Chapman's plays were printed from authorial manuscripts of one sort or another and the subsequent Q 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, Q1 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 Q1 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-keeper'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 Q1 of The Memorable Masque is an authorial fair copy or a transcript from it.

In the cases of Sir Giles Goosecap, The Memorable Masque and The Byron Plays, Q1 served as the copy for Q2. A copy of Q1-2 of Bussy D'Ambois 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 Bussy D'Ambois.

It is perhaps appropriate here to summarise Chapman's general 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 F¹v 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. D¹v 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, D¹v 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 D¹v, 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, 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 sword. (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 ?)
5. Enter Cleanthes leading Porus, Rheses . . . . (F1v 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 kills 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 sound 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 counselors. (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". 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.

The unidentified passage reads

An angry man ys lyke one that is troubled w^th ye gowt so tender that he crye 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.\textsuperscript{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".\textsuperscript{11} Parrott believed that it was "printed from a stage copy which had been very considerably abbreviated".\textsuperscript{12} Chambers wrote that the text of Q "probably represents a 'cut' stage copy".\textsuperscript{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".\textsuperscript{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".\textsuperscript{15} And Berry, the latest editor of this play, accords with Greg's contention and suggests "the possibility of a reported text".\textsuperscript{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.
5. Besha for Labesha.
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. (B4v 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 Dow. and Flo.

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 Elan. (C3 2, for the three mentioned)
4. Exit. (C3 6, for Lemot)
5. Exit. (E1 4, for Maid)
6. Exeunt Boy and Iaques. (E1v 9, for the two mentioned)
7. Exit. (E4 13, for Iaques)
8. Exeunt. (F1v 13, for Laberuele, Labesha, Foyes and Countess)
9. Exit with Mar. (F1v 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 Iaques's exit.

The confusing character-names and their abbreviations, the speech-prefix 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. (F1v 23) ['another' is unidentifiable]
4. Exeunt al, but my host and the Gentlemen. (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 lorde,
   and the Countesse; Lemots / arme in a scarffe.
   (F3v 21-3) ['all the rest of the lorde' = 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 sleeve, and the Lord
Moren / comes to them. (D4 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 / codpiece, and a sword. (Dlv 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. (Civ 12-14)

3. Then he / sighes. (C4v 29-30)

4. The boy / speakes in / Foiés his ear. (E4 22-24)

5. He spies the / creame. (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\(^9\) 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, Emanuel, 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):

\[
\text{Quid Dei potes videri magnum in rebus humanis quae aeteri / omnes to thy cusque notas sic omnibus magna tutor}
\]

is, as Parrott points out, "apparently made from memory", 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". Parrott thought that it "was printed from a stage copy, and was not revised by the author". Greg and Smith suggested that it was "printed from a theatrical manuscript of some sort and not from a pirated report". 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". And Holaday maintained that "the printer worked from author's papers". 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 deceiued, you haue but me,
And what a trouble am I to your ioy?
But father, if you long to haue 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
Conuerts 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", 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
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 pri mi. 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 act 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 El 23 to Cornelio's 'Page' who at F2v 25 goes off the stage for an instrument for Cornelio. 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 Elv 20-22 and 30-31 and at Ii 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, setting a Table. (H4 31-3)
2. Enter Drawer with Wine and a Cup. (Ii 15)
3. Enter a Page with an Instrument. (E2v 33)
4. Enter Dar lotto, Claudio and Valerio: Valerio putting up his Sword. (El 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. retires himselfe. (Dl 6-7)

Such unspecified number as 'A Drawer or two' usually points to authorial manuscript. The style of the fourth direction with a repeated character-name, 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 forth. (C1 13)
2. He kisses her. (D1v 34)
3. She kisses her (D2v 15)
4. Gazetto sits and singes sowing. (D1 13)
5. He vntrusses and capers. (E2v 28)
6. He sings. (E3 6)
7. To himselfe. (E4v 15)
8. Drawes. (F4v 22)
9. He kneales. (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)
7. Intrant Rynaldo, Vali 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 *All Fools* 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 Giv 24-7. Q reads as follows:

Par. Come in Pock, come, apply; and for this deede
Ile glue 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

Whether or not *All Fools* has anything to do with *The World Runs on 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, SCÆNA PRIMA.' etc. But there is never a 'SCÆNA 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 stage-directions 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. Bug.', '2' and '1' all appearing on C3; and at least seven such unspecified stage-directions as 'with attendants' (A1), 'with others' (B2v, F1, C1, 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 speech-prefixes.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 character-name 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. (Civ 13)
4. Enter Sarpego halfe drest? (C2 38)
5. Enter Cortezza, 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, Cortezza, 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 servant. (D1 35)
11. Vin. & St. haue al / this while talked / togither a prettie / way. (Eiv 18-21)
12. Medice whispers with 1. / Huntsman all this while. (Eiv 34-5)
13. Enter Pogio running in, and knocking at Cynanches doore. (Eiv 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. ac. iterum cant. (H2 38)
24. Enter Bassiolo running. (H3v 4)
25. Enter Cynanche, Beneuenius, Ancilla, Strozza having 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 character-name at H1 11, where an entry is given to 'Ancilla'. This Ancilla has no lines to deliver nor any individual action to perform. The character-name appears nowhere else in the play. Unless this Ancilla is meant to be one of the two attendants appearing at E1 5-6 (cf. L. ancilla = maid), the character is a 'ghost'. If so, the appearance of this character-name suggests that it is a relic of the author's undeveloped ideas or of some later revisions.
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. (31v 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 character-names, 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, Cortezza, Margaret, Bassiolo, Sarpego, / two Pages, Bassiolo bare before.** (B1v 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, 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' (l. 23), while the double bracket gathers six lines together, referring to the opening of another morality 'Nymph[s]' (l. 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., 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 mis-divided. 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 revision 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. An anomaly of this kind would indeed "result in printing or copying from foul papers that had been obscured by alteration or marginal addition".
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, The Gentleman Usher 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. 

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.

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 'SICi', 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. '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.
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. (Civ 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 speaks 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' (C1 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, 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, 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 Ieronime 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 (Giv 27)
or Vandome's cousin (C4 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. Such a 'ghost' or 'mute' is characteristic of foul
papers or of an abridgement of the original draft. 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 travaile quoth you?' - could be taken as a fossil of revision: this speech seems to have no corresponding lines. 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 book-keeper, 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. 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 The Captives. 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.\textsuperscript{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 prompt-book to be submitted to the Master of the Revels for his licence.\textsuperscript{49} My supposition about the nature of the printer's copy for \textit{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.\textsuperscript{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, \textit{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.\textsuperscript{51}
Sir Giles Goosecap

1. Q1 (1606)

The text is divided into five acts: 'ACTVS PRIMVS, SCAENA PRIMA' or simply 'ACTVS QUARTVS'. 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, 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', 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), 'Cutberd' (D3 12), 'Cutbert' (E2 27), 'Cuttberd' (F2v 13), 'Cuthbeart' (F3 10, 17) etc. all to 'Climent' in accordance with the name given to this knight in the dramatis personae (A1v). This knight called Kingcob is introduced as 'Sir Cutherd 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 names of these 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 E1v 32, which is apparently intended for 'Cutt.'.

Q tells us about Lady 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 Lady Furnifall to appear in her 'drinking humor' (E2v 5), opens merely "with such an unusual amount of idle talk as to suggest revision", and Lady 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". Q4 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 I1v 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 Jack, Bullwaker, Will. (B2v 15)
3. Enter Wynnefred, Anabell, with their sowing worke\s/ and sing. After their song Enter / Lord Momford. (C3 15-17)
4. Enter Will and Jacke at seuerall doores. (E1v 12)
5. Enter Jacke 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, 'Omnès' (E1v 24, 27), and 'Om.' (E1v 34) for omnès.

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.

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.
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.\textsuperscript{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:

\begin{enumerate}
\item \textit{Ang.} (D3 38), which should be \textit{Lorenzo}.
\item \textit{Innoc.} (G4 26), which should be \textit{Liofnell}.
\item \textit{Lod.} (K2 27), which should be \textit{Leonoro}.
\item \textit{Lod.} (K4\textsuperscript{v} 11), which should be \textit{Quintiliano}.
\end{enumerate}

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

\begin{enumerate}
\item \textit{Amb.} (I4\textsuperscript{v} 29) = Honorio and Gasparo.
\item \textit{Amb.} (K1 5) = Honorio and Gasparo.
\item \textit{Omnes.} (K1\textsuperscript{v} 22) = Aurelio, Leonoro and Quintiliano.
\item \textit{Ambo.} (K4 37) = Aurelio and \textit{Emilia}.
\end{enumerate}

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 \textit{May-Day} four Latin directions:

\begin{enumerate}
\item Chorus Iuuenum cantantes & saltantes. (A2 3)
\item Interim, Intrat Lorenzo, . . . (A2 5)
\end{enumerate}
3. *Exiturus.* (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 *£5-* / 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.)* (Giv 36)

6. *(Enter Quintilliano, 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 AEmilia, aboue. (H1v 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. But the
style of some directions (in particular, 3 and 5) with descriptive explana-
tions, 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. But such phrasing as 'stealing along the stage', 'with Musicke' or 'running' is so harmonious with 'with Papiers / 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, 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.

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 specifi-
cation 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]
(Giv 28), 'Exit [with Lionell]' (G2 5), '[Exeunt]' (H2 7), and '[Exit with
Æmilia]' (I3 12). There are two 'above' entrances missing: one for
Aurelio and Æmilia at H2v between ll. 20-21, and another for Æmilia at
I3 between ll. 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 concen-
tration 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.\textsuperscript{66} The book-keeper probably added a few notes of his own, but they are insufficient for performance of any sort.\textsuperscript{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.\textsuperscript{68} Instances of division into scenes in Elizabethan and Jacobean dramatic works are comparatively few. One may perhaps refer to \textit{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".\textsuperscript{69} In \textit{May-Day} the book-keeper may have indicated a scene "by a line across the [\textit{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 \textit{The Captives}.\textsuperscript{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: C1v 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 Classe in his hand / making readie. (31 5-6)
2. Enter Lysander with a Classe in his hand, Cynt-/ thia, Hylus, Ero. (31 21-2)
3. Enter Argus barehead, with whom another Vsher Lycus / ioynes, going over 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)


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. (H1v 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, Ianthe, 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 book­keeper'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 vexed with Cynth. Hyl. Ero. (C4 16)
3. He kicks her out; (C4v 17)
4. shee strikes, (D3 3)
5. Musique: Hymen descends; and sixe Sylvanes enter be-neath, with Torches. (G2v 24-5)
6. Sylvans, 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. (I2v 23)
20. Eudora whispers with Cynthia. (I2v 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. (I3 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 discoveres . . / 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 'ac.', 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.' (I4v 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.

As Parrott's textual notes show, 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 Acheilos horns of all, Copie enough.

As much as Alizon of streames receiues,

Or loftie Ilea showes of shadie leaues. (I4v 25-7)

Editors have changed 'Acheilos' 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. 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? glue 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 l. 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 Blackfriars 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, Mº. of the Rolls' (Q2). 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 haue had their proper places, after euery fitted speech of the Actors; but being preuented by the vnexpected haste of the Printer, which he neuer let me know, and neuer sending me a proofe, till he had past those speeches; I had no reason to imagine hee could haue been so forward. (aiv 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.

Chapman also prints in the preliminaries his defence of The Masque 'To answer certaine insolent ions made against the length of [his] speeches, and narrations' (a3 1-2). And in 'The aplicable argument of the Maske' he explains:

Flutus, (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' (a^ 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 A1-2v, A1-4v, and a1-4 (a^v 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", 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 Phoebades (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 twelue Maskers, in a Mine of / golde; twelue 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 'Ac.' 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 Nuptials of our / thrice gracious Princesse / Elizabeth &c. (E4 i-4)

In the fourth direction, 'they' are the maskers, the 'the rest' are probably Eunomia, Phemis, the Phæbades 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 Eunomia spake to the Maskers set / yet above. (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 Phæbades 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 D1v 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-F1v) of Q is, as Parrott asserts,81 "not, properly speaking, a part of the performance, but Chapman's L'Envoi or Epilogue."

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 D1 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
8. Exeunt for Montsurry and Tamyra. (I4v 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)
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'Am. 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 above. (H4v 34)
5. Intrat vmbra, Comolet to the Countesse, / wrapt in a Canopie. (I1v 17-18)
6. D'Am. 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. turns 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 'Spîritis['].' 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, Comolot to the Countesse, / wrapt in a Canople. (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, 165?)

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 'loine 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 connexion 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 \((F^4v 22)\) was to be printed two lines earlier. Similarly, an added entrance direction has found its place uncomfortably at the end of a full verse line at \(H^2v 1\) and \(I^1 28\) 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. \((D^2 v 6)\)
2. Descendit Fryar. \((D^4 11)\)
3. Descendit Frier and D'Amb. \((E^1 6)\)
4. Exiturus. \((F^2 31)\)
5. Thunder. Intrat Vmbra Frier, and discovers Tamyra. \((I^4 v 6)\)
6. Moritur. \((K^2 v 13)\)

The curious mixture of Latin and English in the direction at \(I^4 v 6\) 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.' \((A^3 5)\). 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 \((H^3-K^3 v)\):

1. The Vault opens. \((D^2 35)\)
2. Whispers. \((F^1 12)\)
3. She seemes to sound. \((G^3 20)\)
4. He puts on his robes. \((H^1 12)\)
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. (K1v 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 'i.' 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 for some of his alterations, and produced his own corrected copy of Q1-2 which served as the printer's copy for Q3-6.
The Byron Plays

1. Q1 (1608)

The text consists of two parts, the Conspiracy (B1-I1v) and the Tragedy (I2-R3v), each part being divided into five acts: 'ACTVS 1. SCAENA 1.' or 'ACT. 2. SCE. 1.' etc. In the Tragedy, however, the indication of the second act is missing. The finis indication such as 'FINIS Actus 1.' or 'FINIS. Actus Secundii.' 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 Conspiracy and the Tragedy. It is also missing, naturally, from the first act of the Tragedy 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. 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 The Byron Plays by the licenser, the text itself is clean. Confusions in speech-prefix are practically legible. 'Hen.' at M2 33 is a mere repetition rather than confusion. Another at P1 1 is perhaps a compositor's misreading of 'Har.' in the manuscript. 'Vit.' at R4v 34 for 'Vid.' 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'Esques, 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 Soissi Espi', 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 O2v 3, fifteen instances of complete omission of exit directions have been noticed in the text; at B4 16 for Roiseau, at C2v 33 for Picoté, at C3 26 for Mansfield, Belleure, 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'Esques, 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 O1 1 for all but Byron, at O2 27 for Byron, Ianin, Vitry, and guards, at O2v 12 for Vidame and Espernon, at O3v 12 for Ambassador and his men, and at Q4 12 for D'Esques, 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, 'Exeunt.', 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.' (B2 v 5), 'Exit.' (B3 22), or 'Exit Mans.' (C2 v 22). Some directions, otherwise almost bare, are tagged with an ambiguous 'others' or 'ac'.

1. Enter Albert, Byri ... 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. (O3 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. (H3 v 19)
2. Musique and a Song, above, and Cupid enters ... / and
   4 Ladies more with their Torch-bearers, &c. / Cupid
   speaks. (K4 9-13)
3. Musique, Dance, &c. which done Cupid speaks. (L1 5)
4. Enter Chancellor ... Pralin, whispering by couples, &c.
   (M4 v 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. (O1 31-2)
7. Enter the Chancellor ... Fleury, / in scarlet gowmes,
   Laffin, Descures, with / other officers of state. (O4 v 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, /
   soildiers 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 speaks.' (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 Dauphine. (I4v 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. (O2 33)

These directions, along with yet others, 'Enter the other Commissioners of Fraunce, Bélieure, Brulart, / Aumall, Orange.' (B4v 27-8), 'Byron solus disguizd 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 kneels while the King goes on. (H3 30)
5. The King sodainely enters havung / determined what / to doe. (N^ 26-8)

6. Vytry layes hand on Byrons sword. (01 32)

7. He salutes, and stands / to the barre. (F1 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. (B^ 25)

2. Musique againe. (B^v 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. (B^v 23)

2. Enter Mansfield at another dore. (C2v 13)

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

A concentration of quasi-theatrical directions on a few early pages (B^v-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.' (F^v 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 $P^v$ 29 for the speech-prefix. 'Manet', 'manet', or 'Manent' appears in stage directions at $C^2v$ 34, $F^1v$ 3, $F^2v$ 6-7, and $Q^3$ 37. The rest are:

1. Redit Laffin. ($C^4v$ 23)
2. Exitur. ($C^4v$ 28)
3. Byron solus disguizd like a Carrier of letters. ($F^3$ 1)
4. Henry, Soissons, Ianin, Descures, cum aliis. ($O^2v$ 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 dismembre 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 $Q^1$ 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. $Q^2$ (1625)

The difference in collation between $Q^1$ and $Q^2$ and the variants between $Q^1$ and $Q^2$ suggest that $Q^2$ was printed from a copy of $Q^1$, from the beginning to $M^1$ 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 'deserving your reading' (A3 14) to Thomas Howard. 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 Messenger. '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.

Q is abundant in stage directions, nearly half of which are such bare directions as 'Enter Baligny, Renal.' (B1 7) or 'Exit Ren.' (E2v 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 ouer the Stage. (D4v 20)
2. Trumpets within. / Drums beate. (Eiv 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 Aumall 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 . . . Poisson, / 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 The Memorable Masque 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. 'Ommes.' or 'Om.' occurs in speech-prefixes
at H2 23, 32, and I3 32. 'Vmb(re).' 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 Vmbr. Bussi. (H4 8)
10. Enter Vmbr. Bussy. (I4 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


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. Fi or Chambers, W. Sh.


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. iii. 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.

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 'DarioottO' the speech-prefix 'Clau[dio]' at IIv 1 (V.i1.73 in Parrott). This is a sensible alteration, but the Q reading is also acceptable.
30 Cf. Greg, Henslowe's Diary, ii. 175 and 294; Parrott, ii. 701-2; Chambers, E.S., 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.
31 Cf. Parrot, ii. 725; the text of All Fools "was probably 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. 726-7). 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 (Lass.), C2v 31 (Fun.), C3v 31 (Sarp.) and H2 12 (Vln.); wrongly assigned prefixes at D1 30 (Cyn. for Stro.) and G3v 9 (Lass. for Med.).

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.

36 'Bugs song.' (C4v), 'Cant.' (H2) and 'Belle Piu. &c. iterum cant.' (H2) are the only exceptions. But these seem to be Chapman's directions.

37 Inconsistencies 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, Dramatic Documents, 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.


48 Greg, Sh. F1, 109.


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"; Kennedy, 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 Kennedy, Diss., 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. 
61 Cf. Ibid., loc. cit. 
62 Ibid., 122. 
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, Giv 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 prompt-book 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 Eastward Ho (1605) and the first act of Sir Giles Goosecap (1606) that are divided into scenes. Eastward Ho is a collaboration of several dramatists and Sir Giles Goosecap is an anonymous play, Chapman's authorship of which was once questioned.

69 Greg, Sh. Fl, 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."

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".
Parrott, ii. 828.

I.e. Q1-2 of Bussy D'Ambois and Q1 of The Byron Plays.

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.

Parrott, ii. 828.

Cf. Evans (Holaday, 559): "I see . . . no serious reason to question autograph copy-text for the whole of Q1."

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.

Also for example at Hi 28-9 in All Fools, at A4v 29-30, Flv 25-6, H1v 27-9 in Q1 of Sir Giles Goosecap, and at C3 31-2 in Q1 of The Byron Plays.

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).

Cf. Jewkes, Act Division, 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 . . .)."

See notes 79 and 85.

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" HTQ, 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 'lovd 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-lxivi: "[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 O4v correctly reads 'Har.' but it is not quite certain that O4v and F1 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.¹ 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.² 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. 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 (E1v 1), 'gifts:' ('guifts:'), 'work,' ('wolke,') and 'cleanse:' ('cleense:') in The Gentleman Usher (H1v 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 (G1 15). Examples of archaism are 'merry' ('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: 'desperate' (A3 22), 'Diffrent' (E4v 35), 'pursu'ast' (H4v 1), 'lou'st' (H4v 4), and 'desp'ately' (I2v 30); and perhaps two additional ones: 'Medcines' (H4v 34) and 'medcine' (H4v 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 (CIUC) 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 'Cost. 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:

<table>
<thead>
<tr>
<th>Corrected reading</th>
<th>Uncorrected reading</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Gentleman Usher:</strong></td>
<td></td>
</tr>
<tr>
<td>E1v 12. sometimes:</td>
<td>sometimes; Soune and my Lords.</td>
</tr>
<tr>
<td>H2 26-7. He lies down / by them.</td>
<td>[omit]</td>
</tr>
<tr>
<td>I1 18. Lead sir I pray. Exeunt.</td>
<td>[omit]</td>
</tr>
</tbody>
</table>
It should be remembered that Chapman in Q1 of *The Memorable Masque* complains of his printer "neuer sending me a prooue" (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. 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.
The occurrence 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 Bussy D'Ambois 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, 'Adsolus' 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 1599 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 copy-text 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, NLS ([head slightly and tail seriously cropped]), NN (Berg Collection [mounted; seriously
Corrected: BL1-2, Bod1-2, CSmH, DFo, Dyce, Glas, NLS, NN, Pforz.

Uncorrected: MH.

A2 3–4. [two-line spacing] [one-line spacing]
16–17. [two-line spacing] [one-line spacing]
22. is wel come, iswelcome,
22. Heauens preserve, Heauens preserve,
A3v 1. all his his all
7. stature statute
26. sportes sportes
A4 1. Equally Equally
3. towue, to
5. (vserer vse
26. to offend to offend
30. from from,
31. vs, vs
31. ye, ye
32. you, yo
34. seruice, service,

C2v RT. Begger egger
18. so fined sofined
CW. The [omit]
C3 14. perswade her perswadeher
17. thinks that if thinkes if
sig. [positioning altered]
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 torn off]), BL3 (Ashley 369), Bod (Malone 24.0/2), 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-sheet11]), NN1 (Arents Collection), NN2 (Berg Collection [mounted; head and tail seriously cropped]).

SHEET A (outer forme)
Corrected: BL3, Bod, Cam CtY, Dyce, Glas, NN1.
A2v 1-2. is astrō- / gest, isatstrō- / gest,

SHEET A (inner forme)
Uncorrected: BL1-3, Bod, Cam, CLUC, CSmH, CtY, DFo1, Dyce, Glas, NLS, NN1.
A2 26. dispaire, tis spare,
State I:
Corrected: BL1-3, CIUC, CSmH, CtY, DFo2, Dyce, Eton, Glas, NLS, NN1-2.
Uncorrected: Bod, Cam, DFo1, MH.

B2v 23. in in
24. to you, o you,
25. must must
26. though thou
32. all the all he

State II:
Corrected: BL1-3, CIUC, 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, CIUC, CSmH, CtY, DFo2, Dyce, Eton, Glas, NLS, NN1.
Uncorrected: BL1, Bod, Cam, DFo1, MH, NN2.

B1 11. much more
11. & and
18. hers 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


B3 2. profe profe
15. Madam: Madam,
24. more deeply, most deeply,
28. true, true,

B3v 8. euermore euer more
21. not? not?
21. said, said

SHEET B (inner forme)
Uncorrected: Cam.

B2 23. hauue h aue

B3v 15. against against
16. To liue idle to liue idle,
16. walke, walke
16. companie, companie
17. habite, habite?
33. head, head

B4 2. sirra, as sirra, as
25. need you needlyou
27. world? world.

SHEET D (outer forme)
Corrected: BL1, Bod, Cam, CSmH, Dfo1-2, Eton, MH, NLS.
D1 34. barendrie barrendrie
120

34. but bur

SHEET F (outer forme)

3. mony mony

Corrected: BL1-2, Bod, Cam, CLUC, CSmH, CtY, Dfo1-2, Dyce, Eton,


Uncorrected: BL3.

F1 CW. Enter [omit]

F4v 36-CW. the / world th / e / worl / d

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. Besilos Besilus

F3v 21. Queene, Queene,

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,


Uncorrected: NLS.

G1 15. procreation. procrea< >ion
18. him, such
18. haplesse,
19. company? yet
20. Lemot,
21. I, well:
28. why
31. do at the
32. way, your
G2v  16. mary
G3  1. Florila
21. part
33. himselfe
G4v  1. mine
16. foure
16. he

SHEET H (half-sheet)\(^7\)

State I:
Uncorrected: Eton.

H1  21. posie.
25. you change:
27. Dowsecer
35. tel you the
35-6. milde, / Verone loues mild, Verone loues /

his maide,

H1v  14. say:
15. maskt?
15. heare sayes
22. tis one of the torches:
22. torchbearer:

6. haue pursued

State II:

Reprinted: BL1.

<table>
<thead>
<tr>
<th>Corrected</th>
<th>Reprinted</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. iewell.</td>
<td>iewell.</td>
</tr>
<tr>
<td>4. Le.</td>
<td>Le.</td>
</tr>
<tr>
<td>4. Laberuele</td>
<td>Laberuele</td>
</tr>
<tr>
<td>6. Le.</td>
<td>Le.</td>
</tr>
<tr>
<td>6. Mary</td>
<td>Mary</td>
</tr>
<tr>
<td>9. La.</td>
<td>La.</td>
</tr>
<tr>
<td>11. Le.</td>
<td>Le.</td>
</tr>
<tr>
<td>12. fortune</td>
<td>fortune,</td>
</tr>
<tr>
<td>14. La.</td>
<td>La.</td>
</tr>
<tr>
<td>16. Laberuele</td>
<td>Laberuele</td>
</tr>
<tr>
<td>17. a paire</td>
<td>16-17. a / a paire</td>
</tr>
<tr>
<td>19. self</td>
<td>selfe</td>
</tr>
<tr>
<td>20. Le.</td>
<td>Le.</td>
</tr>
<tr>
<td>20. Dowsecer</td>
<td>Dowsecer</td>
</tr>
<tr>
<td>20. Martia</td>
<td>Martia,</td>
</tr>
<tr>
<td>21. for a</td>
<td>20-21. for / a</td>
</tr>
<tr>
<td>22. Dow.</td>
<td>Dow.</td>
</tr>
<tr>
<td>22. it?</td>
<td>ita</td>
</tr>
</tbody>
</table>
23. **Le.**
25. **Le.**
25. you change:
27. **Ca.**
27. **price:**
27. **eyes**
27. **Mercuries**
28. **Emeralds.**
29. **Dow.**
30. **Martia**
30. heads
30–31. **Dias-/monds.**
32. **Le.**
32. **Verone?**
33. **iewells.**
34. **Le.**
35. **To tel**
36. **Verone**

**Hiv**
**RT.** An humorous
1. **Ki**
5. **Lem.**
6. bellie
7. **Laquena,**
9. **Lem.**
12. **Lem.**
12. **Madam**
12. maner
14. and fortune

**H1**
36. **Ki**
4. **Lem.**
4–5. bel-/lie
6. **Laquena,**
8. **Lem.**
11. **Lem.**
11. **Madame**
11. manner
12–13. and / fortune
<table>
<thead>
<tr>
<th>15.</th>
<th>my husband</th>
<th>13-14.</th>
<th>my / huzbande</th>
</tr>
</thead>
<tbody>
<tr>
<td>15.</td>
<td>vnmaskt,</td>
<td>14.</td>
<td>vnmaskt? maskt,</td>
</tr>
<tr>
<td></td>
<td>maakt?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15.</td>
<td>Echo,</td>
<td></td>
<td>Echo:</td>
</tr>
<tr>
<td>16.</td>
<td>in what</td>
<td>14-15.</td>
<td>in / what</td>
</tr>
<tr>
<td>16.</td>
<td>sweete</td>
<td>15.</td>
<td>sweet</td>
</tr>
<tr>
<td>16.</td>
<td>heare sayes</td>
<td>15.</td>
<td>heare, sayes</td>
</tr>
<tr>
<td>21.</td>
<td>here</td>
<td>19.</td>
<td>here,</td>
</tr>
<tr>
<td>22.</td>
<td>tis one of the</td>
<td>19-20.</td>
<td>tis / one of them</td>
</tr>
<tr>
<td>22-3.</td>
<td>nei- / ther,</td>
<td>20.</td>
<td>neither,</td>
</tr>
<tr>
<td>24.</td>
<td>you tell</td>
<td>21-2.</td>
<td>you / tell</td>
</tr>
<tr>
<td>24.</td>
<td>torchbearer:</td>
<td>22.</td>
<td>torchbearer?</td>
</tr>
<tr>
<td>25.</td>
<td>lord.</td>
<td>23.</td>
<td>lord!</td>
</tr>
<tr>
<td>26.</td>
<td>Mor.</td>
<td>24.</td>
<td>Mor.</td>
</tr>
<tr>
<td>26.</td>
<td>Gentlemen</td>
<td>24.</td>
<td>Gentlemen,</td>
</tr>
<tr>
<td>27-8.</td>
<td>a- / ashamed</td>
<td>25-6.</td>
<td>asha- / med</td>
</tr>
<tr>
<td>29.</td>
<td>you swere,</td>
<td>26-7.</td>
<td>you / sweare,</td>
</tr>
<tr>
<td>30.</td>
<td>you would straight</td>
<td>27-8.</td>
<td>you would / straight</td>
</tr>
<tr>
<td>30.</td>
<td>home.</td>
<td>28.</td>
<td>home?</td>
</tr>
<tr>
<td>31.</td>
<td>King.</td>
<td>29.</td>
<td>King.</td>
</tr>
<tr>
<td>33.</td>
<td>Lemot</td>
<td>30.</td>
<td>Lemot</td>
</tr>
<tr>
<td>34.</td>
<td>Lem. who</td>
<td>31.</td>
<td>Lem. Who</td>
</tr>
<tr>
<td>34.</td>
<td>it,</td>
<td>31.</td>
<td>it!</td>
</tr>
<tr>
<td>35.</td>
<td>and good</td>
<td>31-2.</td>
<td>and / good</td>
</tr>
<tr>
<td>36.</td>
<td>from your</td>
<td>32-3.</td>
<td>from / your</td>
</tr>
<tr>
<td>OW.</td>
<td>Mor.</td>
<td>norable</td>
<td></td>
</tr>
</tbody>
</table>
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 18 seems to have been scrupulous about the matter of punctuation, occasionally consulted his copy, and preferred the 'foire' 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 CSnH, 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]), CSnH (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 (2050.16.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]), NN2 (Arents Collection [-A1; mounted; head and tail slightly cropped]), NNP ([-A1]), Pforzl (copy 1 with numeral "2" at the upper right corner of TP [+A1; G1-H4v tail seriously cropped]), Pforzl2 (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,
A3v 4. misery.
misery.
A4 5. effects
effect

SHEET B (outer forme)

Corrected: BL1-3, Bod, CLUC, CtY1, DLC, Dyce, NN2, Pforz1-2.

B2v 19. vnurioushing
vnusering
SHEET B (inner forme)

Corrected: BL1-3, Bod, CLUC, GSmH, CtY2, DLC, Dyoe, Pforz1-2, TxU1, Worc.


B2
15. Valerio. Valerio?
28. it. it?

SHEET C (outer forme)

State I:

Corrected: BL1-3, Bod, CLUC, GSmH, CtY2, DFo, DLC, Dyoe, Edin, ICN, MB, MH, NLS, NN1, NNP, Pforz1-2, TxU2, Worc.

Uncorrected: CtY1, NN2, TxU1.

C2v
6. have him: have him,
12. thus?, thus?

State II:

Corrected: BL3, Bod, GSmH, CtY2, ICN, NN1, Pforz1, Worc.

Uncorrected: BL1-2, CLUC, CtY1, DFo, DLC, Dyoe, Edin, MB, MH, NLS, NN2, NNP, Pforz2, TxU1-2.

C2v
20. see, wee see wee, wee
11. resolve Adsolue
32. propper weale, propper veale, 20

SHEET C (inner forme)

Corrected: BL1-3, Bod, CLUC, GSmH, CtY1-2, DFo, DLC, Dyoe, Edin, ICN, MB, MH, NLS, NN, NNP, Pforz1, TxU2, Worc.

Uncorrected: Pforz2, NN2, TxU1.

C2
23. I I
C3v
14. reforme. adforms.
30. wife; wifes;
GW. With Will
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.

Corrected: BL1-3, Bod, CLUC, CSmH, CtY1-2, DFo, DLC, Dyce, Edin, ICN, MB, MH, NN2, NNP, Pforz1-2, TxU1-2, Worc.

Uncorrected: NLS, NN1.

E2v 13. Vayne Vay ne

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

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

Corrected: BL1-3, CLUC, CtY1-2, DLC, Dyce, Edin, MH, NN1-2, NNP, Pforz2, TxU1-2, Worc.
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 'mystery' (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 Q4v 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.o.13 [head cropped]), BL2 (C.12.g.4.(5)), BL3 (Ashley 374), Bod (Mal. 24.0.4 [tail seriously cropped]), CLUC ([tail cropped]), CSmH (98550 SL), CtY ([head cropped]), Dfo, DLC (PBR PR 124.1. L 6/vol. 24.2:2), Dyce, Eton ([head cropped]), Glas, IGN ([head and tail seriously cropped]), IU ([head seriously cropped]), MB (G.3967.43), MH (14.4.14.65*), MWiW-C, NIS, Pforz ([Ilv head cropped]), TxU, Worc.

SHEET A (outer forme)


Uncorrected: DLC, TxU.

A2v

5. day?
14. now.
23. Wherevpon,
23. Count
29. Lord
31. faceliset
33. prey,
37. Boares

A3

5. Dart.
14. your
17. go fit me
22. desperate
23. Curbd
23. ritualitie;
32. seruant of
36. accesse.

A4v

13. the flundering
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
C2v 20. thee  the
  29. sir!  sir,
  37. Vasher,  Superintendent,
C3 6. Lord,  Lord
  9. Vasher;  Superintendent:
Q2v 2. springs. [?]  springs,
  19. duke)  duke
  22. see  see,
  32. askaunce  askaunce,
  37. female  Femall

SHEET E (inner forme)

State I:


Uncorrected: BL3.

E1v 12. sometimes:  sometimes; Soune and my Lords,
  17. I returne;  Ireturne;

State II:


Uncorrected: BL3, Bod, CLUC, CSmH, Eton, IU, MB, MWiW-C.

E1v CW. [omit]²¹  Lass.
SHEET F (outer form)

Corrected: BL1-3, Bod, CLUC, CSmH, CtY, DfO, DLC, Dyce, Eton, IGN, IU, MB, MH, MWiW-C, NLS, Pforz, TxU.

Uncorrected: Glas, Woc.

F1  8. side.  side?

F4v 11. blacknesse.  blacknesse:
16. alone  alone,
30. I:  I,
35. Diffrent  different

SHEET G (outer form)


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  fou le

SHEET H (outer form)

State I:


Uncorrected: BL2, CtY, NLS, Pforz.

H1  2. Iugge,  iugge,
    4. Sh'as  S'has
    7. time  time,
30. arrand  errant.
33. gods!
gods,

H2v
1. strait:
strait,

11. sweet
sweet

11. Creature,
creature,

18. honestest
honest

31. Vin.
Vnn.

H3
11. arm'd
arm'd

13. Duke:
Duke,

23. do
doe

23. domineere
domineere

27. Huswiferie.
huswiferie

38. Gard,
guard,

H4,v
1. pursu' st
pursuest

2. gifts:
gifts:

3. thereby
thereby,

4. lou' st
louest

6. cure.
cure,

9. Arrow
arrow

9. work,
worke,

10. Rite,
rite,

16. lues.
lues:

20. excitations
excitations,

21. Honor
honour

22. Vincentio
Vincentio,

25. 0,
0

27. innocent
innocent

29. Where?
where?

32. out
out,

33. remaines,
remaines
33. you
34. Medocnes
34. danger:

State II:

Corrected: CSnfl, IU, TxU.


H4v 17. "No No
18. "All All

SHEET H (inner forme)


Uncorrected: Eton, IGN.

H1v 10. I;
H2 21. ruftie
23. T'is
23. himselfe:
24. follie

margin. He lies down / by them. [omit].

34. Foxes,
H3v 6. heauen;
21. exile
21. Lord,
30. starue,
H4 1-2. Exeunt / Cor. Mar.

2. sons
14. head
22. medicine
SHEET I (outer form)

**Corrected:** BL1-3, Bod, CLUC, CSMH, CTY, DFO, DLC, Dyce, Eton, Glas, IGN, IU, MB, MWIw-C, NLS, Pforz, TxU, Worc.

**Uncorrected:** MH.

I1
10. sure
17. still.
18. Lead sir I pray. Exeunt. [omit]
24. néece. Ma. 0 most
31. harme;

I2v
3. more:
5. Tyrant
8. lost
9. Maides dowre:
10. me:
10. hope.
19. heapt
20. hurt.
22. delivered,
30. desp' ratedly

I3
18. man
22. least
27. mazde
27. speake:

I4v
25. he
26. so

SHEET K (inner form)

**Corrected:** BL3, Bod, CLUC, CSMH, CTY, DFO, DLC, Dyce, Eton, Glas, IGN, IU, MB, MH, MWIw-C, NLS, Pforz, Worc.

**Uncorrected:** BL1-2, TxU.
It is highly probable that the corrector of sheet C is the author, who alone could introduce the alteration from 'Superintendent' to 'Vusher' 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 H1 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. 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,
Press-variants in Q (1606)

Copies collated: STC 4983 - BL1 (Ashley 373), BL2 (G.12.g.4/6 [Q4 head slightly cropped]), BL3 (G.3.e.0.15 [D inner is an original Jacobean proof-sheet]), Bod1 (Douce C 286), Bod2 (Mal. 24.0/3 [E and H tail cropped]), CSmH1 (98556), CSmH2 (98557), CtY, DFO1 (copy 1 [G and D head cropped]), DFO2 (copy 2 [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.f.4), MH, MiU ([head and tail cropped]), NFS, NN, NNP, TxU, Woro ([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 [Q4 head cropped]), DFO3 ([head and tail cropped]), DLC, Dyce1 (2033.26.Box LL), Eton2 ([A and C head cropped]), IGN, ICU ([wants TP]), MB2 (G.3967.f.4), Pforz ([E3 tail slightly cropped]), Trinity (VI.8.54 [head seriously cropped]).

SHEET A (outer forme)

State I (a):

Corrected: BL1-4, Bod1-3, CLUC, CSmH2-4, CtY, DFO1-3, DLC, Dyce1-2, Eton1-2, IGN, ICU, IU, MB1-2, MH, MiU, NFS, NN, NNP, Pforz, Trinity, TxU.
Uncorrected: CSmH1, Wore.

A1 2. D'OLIVE. D'OLIVE
8. George Geo.
8. Chapman Chapman
11. Shop Shop
12. Fleete-strete, Fleete streete,

State I (b):

Corrected: BL1-3, Bod1-2, CSmH2, CtY, DFo1-2, Dyoe1, Eton1, ICU,
IU, MB1, MH, MiU, NIS, NN, NNP, Tzu.

Uncorrected: CSmH1, Wore.

A1 11. Dun-stones Dun-Stons

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, Wore.

A2v 7. managd managd
10. her, her
13. dancing, dancing
20. full. full
22. Have Have
28. this thls

A3 1. knowledge knowledge,
2. him, him,
16. spleene spleene,

A4v 4. messengers messengers
10. soule, soule,
11. second second,
15. teares, teares
16. next
20. her.
22. liues
22. good.
25. Rhoderique
27-8. La- / die
28. Lady
28. vow
29. forbeare
28-9. for- / beare
29. sincerely?
33. of

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 Dun-stons

State III (b):
Corrected: BL4, Bod3, CLUC, CSmH3-4, DFo3, DLC, Dyce2, Eton2, ICN, MB2, Pforz, Trinity.
Uncorrected: BL1-3, Bod1-2, CSmH1-2, CtY, DFo1-2, Dyce1, Eton1, ICU, IU, MB1, MH, MiU, NLS, NN, NNP, TxU, Worc.

A1 4. Comedie, as it was 4-5. Comedie, as it was /
   sundrie times acted sundrie times acted
   by her by her
   at the Blacke- at the Blackes-
6. Friers.

SHEET B (outer and inner formes)
Corrected: BL1-4, Bod1-3, CSmH1-4, CtY, DFo1-3, DLC, Dyce1-2, Eton1-2,
141

ICN, ICU, IU, MS1-2, MH, MiU, NLS, NN, NNP, Pforz, Trinity, 
TxU, Worc.

Uncorrected: CIUC.

B1  RT. MONSEVER  MONSIEVR

1. Rhoderique.  Rhoder.
2. is?  is?
3. spend  spende
4. sacred  Sacred
5. Spectacles  Spectacles
6. sensualitie,  Sensualitie,
7. question,  Question,
8. lets  letts
8. forget  forgette
8. we  wee
11. Painter  paynter
11-12. suf-/ferst  sufferst
12. honorable  honourable
13. yeeld  yeelde
14. spotlesse  spottelesse
14. Innocencie  innocencie
14-15. pen-/nance?  pen-/nance.
16. graffe  grafte
16. Tush  Tushe
17. she is,  shee is,
17. she liues,  shee liues,
17. the
18. we
18* Hue now
19. old Saturnes
19. had
19. art, than
20. Art I
21. teach
21. Luxurie
22. art
22-3. forbid-/ den tree;
23. Perwiggges
24. Maskes, Masking;
24. word
25-6. per-/ happes
26. as ... the
28. world!
29. Rho.
29. flesh!
30. Mug.
30. Diuell!
31. Rhod.
31. Mugeron.
31. Flesh
31. so
32. Diuell,
32. a little
32. left
33. lefte
The text of B1v of the corrected copies corresponds to the text of B3v of the uncorrected copy, GLUC, with the following variants:

B1v 1-2. honou-/rable  B3v 1. honourable

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-/ours,   7. Fauours,
9. that her      8. that her
10. Why,         why,
11. terme,       terme,
11. I wotte      I wote
12. Stallion     stallion
12. Servant,     servaunt,
14. it;          it;
14. offend       offend
17. Skinne,      Skinne,
18. wash         washe
18. Chamber      Chamber
18. Cell,        Cell,
19. Sunne        Sunne
20. worlde      World
20. our [black-letter r]  our
21. and our  our
22. laye  laye
22-3. Ar- / gua  Argus
23. makes  make
23. Sheets  Sheets
23-4. Ser- / uaunt  Seruaunt
25. i'th streetes  i'th streets
27. Rhod.  Rhod.
29. service.  service.
30. Fye  Fye
31. Sexe:  Sexe;
32-3. to / bee wanton,  to be wanton:
33. willing;  willing;
34. too wilfull;  too / wilfull,
34. modest:  modest,
34-5. bee / honest,  be honest,
35. we  wee

MONSIEVR D'OLIVE.
1. wits?  witt?
2-3. coun- / ttey  coun- / trey
5. D'ol.  D'ol;
5. lets  letts
5. skirmishes,  skirmishes,
5. say  say
6. we  wee
7. we  wee
8. I we 
9. free the free 
9. Sacke, 
10. wits witts 
10. wilde Goose wilde- / goose 
11. Court Court 
11. Countrey, I Countrey, I 
11. chamber the chamber the 
12. wits, wittes, 
12. good wordes, good wordes, 
13. Mint Minte 
13. fine discourse, fine discourse, 
14. Critickes, Critickes, 
14. Poets, Poets, 
15. other professors other professors 
15. wit, witte, 
16. resort resort 
16. be bee 
16. Sorbonne, Sor-/ bonne, 
17. Honour, Ho-/ nour, 
18. Criticisme, Criticisme, 
18. Poetrie ... be Poetrie, ... bee disputed: 
18. wits, do ye follow witts doe follow 
19. Court Court 
19. still? still? 
20. air, Syr,
20. I
20. haue
21. for
21. starres,
21. not
23. D'ol.
23. wits?
24. Rhod.
24. Why sir,
24. Court's
24. twere
24. stage;
25. they
25. parts
26. to
26. presse
26. receive
26. their
26-7. me- / rite.
28. Dol.
28. Court
28. me;
28. he
28. too
29. neare
29. sunne,
29. times; as I
29-30. I pos- / sese
30. as for
31. I possessse
31. honor  
31. go, Ile  
31. learning to be  
31-2. learn/ ning to bee  
34. Dol.  
34. what!  
34. here,  
35. admire  
35. I  
36. Rhod.  
36. you?  
37. I, I admire  

B3  
RT. MONSEVER  

1. Rhod.  
1. I  
1-2. so-/ litarie  
2. she  
3. D'ol.  
3. She ... she  
3-4. Physicke, / she  
4. fister  
4. she  
4. my turne,  
5. the other,  
5. Vandome  
5. them  
6. them  
7. sayest  
7. Greece,  
8. sister,  
8. Paragon  

hONOE  
goe, Ile.  
... learning to bee  
D'ol.  
what!  
here,  
admyme  
I  
Rho.  
you?  
I, I admyme  
so-/ litarie  
shee  
D'oli.  
Shee ... shee  
phy-/ sicke, shee  
sister  
shee  
by/ turne,  
th' other;  
Vandome  
them  
sayst  
Greece,  
Sister,  
Paragon for
Monsieur D'olive,
admire
D'ol.
me.
Rhod. No,
lies
choise.
D'ol.
tell me not
tell not me
I
that
I
do Valentines,
blindfold,
draw cuttes
I ... be
be deceived
me, there's
ten times
women
Horse-flesh:
and I ... still,
pac'd Chambermaid
only
she grow
six ... buy
handbasket,
send
flesh,
Indeed

d'Monsieur D'o- / live,
admyme
D'ol.
mee.
Rho. No.
lyes
choice?
D'ol.
tell not mee
I
that
I
do 'Valentines,
blindefolde,
drawe cuttes
I ... bee
bee deceived
mee, theres
tenne times
women,
Horse-fleshe,
pac't Chamber-maide
only
shee growe
sixe ... buye
handbafket,
sends
fleshe
Indeede
22. me!
22. hell tis
22. be tied
22. the
23. Coach,
24. mans
25. countrey
26. wayting maides? 
26-7. wife, / she
27. me,
27. she
27. honest,
28. intollerable
28. wise, imperious
28. Empresse,
29. she does
29. law,
29. Gospell:
32. be
32. Pie on't,
32. very
33. marriage
33. liuer in
34. France
35. Rhod. Well, I
36. Connies
36. we
36. coppy
37. moneths
The text of B3v of the corrected copies corresponds to the text of B1v of the uncorrected copy, CLUC, with the following variants:

**B3v**

26. God

26. *can,*

28. time

**B1v**

26. *good*

can

time,

**CW.** Rho.

**B4v**

RT. MONSEVER

MONSIEVR


3. Enter Digue, Licette, ENTER DIGUE LICETTE

4. Dig.

4. *this?*

5. at,

6. morning

7. we

7. I

8. Lady, Lady,

9. wind

9. tempestuously, I tempestuously, I

10. loue?

11. whom,

12. Dig.

14. goodnesse

15. Cardicue

15. *bountie;* bountie;

15. indeed

16. now adayes

16. now a dayes

17. Bonitas

18. heauinesse

Bonitas

heauinesse
19. be bee
19. For For
20. spirit spirits
20-21. peo- / ple, peo- / ple,
21. Enter Enter
22. Marcellina Marcelina
27. seen seen
27. wife, wife
28. dearely, dearly,
28. death? death;
29. and 28. and
29. pleasures; pleasures;
29. and honours, & honours,
30. nothing, now 29-30. no- / thing; Now
CW. Mar Mar.

SHEET C (outer forms)
Uncorrected: IU.

C1 RT. D'OLIVE. DELIVE.
  1. Exceeding Exceeding
  8. not you you not
 13. Sexe, Sexe
 14. wee? wee.
 16. MAR: Mtv:
 18. I louse the I louse you louse the
33. SIG:  
35. your  

C2v  
RT. D'OLIVE.  
4. possible?  
5. was  
6. spirits  
14. out  
23. you  
27. EVRY;  

C3  
RT. D'OLIVE.  
22. louers  
22. captious  
23. obseru'd  
32. without  

C4v  
RT. D'OLIVE 31  
19. Highnes  

SHEET D (inner forme) 32  

Corrected: CSm1-3, CtY, DFe2, Dyce2-3, Eton1, IGN, ICU, IU, Pforz, Trinity, Worc.  

Uncorrected: BL1-4, Bod1-3, CLUC, CSm4, DFe1, DLC, Dyce1, Eton2, MB1-2, MH, MiU, NIS, NN, NNP, Tzu.  

D1v  
12. men  
21. or  

D2  
13. Shall  
16. you'le  
22. high  

D3v  
28. breath,  
36. brayne,  

D4  
6. there
15. begetta?
17. Iohannes
21. country?
25. Garlick,

SHEET E (outer forms)
Corrected: BL1-2, BL4, Bod2, CLUC, CSmH3-4, CtY, DLC, Dyce1,
Eton1-2, MB1, NNP, Pforz, Trinity, TxU.
Uncorrected: BL3, Bod1, Bod3, CSmH1-2, Dfo1-3, Dyce2, ICN, ICU,
IU, MB2, MH, MiU, NLS, NN, Worc.

E4v 6. Courtly

SHEET E (inner forms)
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.

E1v 7. tirranous terrenous
13. vincitur viuatur
36. dilectas delectas
36. littus actus

E2 3. Gueaquin, Guraquin,
3. Ieronime, Ierommie,
28. threed: throat:

E3v 18. their my

E4 27. out out an't
35. Here Heere
35. with it with

SHEET H (inner forms)
Corrected: BL1-4, Bod1-2, CLUC, CSmH1-2, CSmH4, Dfo1-2, DLC, Dyce1,
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) ....

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 A1v 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 A1v came to the corrector's notice in the course of printing and that he wanted to have A1 adjusted to A1v, 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.

Most corrections are self-evident. The corrections at A1v 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 forme was set up by the compositor responsible for the other forme of the sheet, but, as CLUC shows,
B1v 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 forme 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 forme, 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 forme, 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.\(^1\)

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]).

STATE C (inner forme)

State I:
Corrected: BL1-2, Bod, CSmH1-2, CtY, Dfo, DLC, Dyce, Glas, IU, MB, MH, NNP.
Uncorrected: Pforz, PU.

CIV 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.

CIV 4. frends friends
4. sets set
4. hart, heart,
4. friend friende
4. Nephews Nephew?
4. both? both
5. nephew is nephew is
6. thee the
10. greatnesse greatnesses
20. builds bindes
26. eminent eminent
28. with bodies with bodies?
29. thee the
35. richest, rightest,
1. through a
6. here
6. Win nyfred; from Winnyfred; for
16. woman.
18. sweet
dear
22-3. mar- / ket,
23. dore.
dore
28. it Winnifred,
itWinnifred,
30. it then till you are
it till you are then

RT. [respaced]
Sir Gyles Goosecappe.
me.
Epitaths,
therefore a- / dew
hours
any
ifaith;

3-4. He daunceith / speaking [omit]
do
be
tro?
tro yee,
blockhed
blockhead
woman,
word
woord
marualous
marualous
Sit
Sit
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.

D₄v 13. Cut: Cut

State II (a):
Corrected: BL1-2, Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, MH, NNP, Pforz, Ftr.

Uncorrected: CSmH1, MB.

D1 34. virtue vertute
D₄v 14. well, well
14. plauge plauge,
14. hill, hill
16. women weomen
19. gallants, gallants

State II (b):
Corrected: MH.

Uncorrected: CSmH1, MB.

D2v 25. Kingcob, Bingocob,
D₄v 36. ftarte Arte

State III:
Corrected: BL1-2, Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, NNP, Pforz, Ftr.

Uncorrected: CSmH1, MB, MH.

D2v 25. Kutberd Kutberd
D3 16. Fuen Fuen
32. glouses fro glones fro
D₄v 17. arr art
26. french Lords french Lords
33. Monsieur Meusieur

State IV:
Corrected: BL1-2, Bod, CSmH2, CtY, DFo, DLC, Dyce, Glas, IU, NNP,
Pforz, Pu.

Uncorrected: MH.

D2v 25. Cingoob, Kingoob,
D4v 36. farte ftarte
State V:45

Corrected: MH.

Uncorrected: BL1-2, Bod, CSMH1-2, CtY, DFO, DLC, Dyce, Glas, IU, MB, NNP, Pforz, PU.

D4v GW. 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. illa ille illa ille
19. complexu tenet complexutenet
25. Sunne; but Sunne but;
26. [respaced] it would then

D2 10. ornat.
D4 32-4. hott yfath; Enter Foul. / Enter Foul. / hott yfath;
how now sweet Captain how now sweet Capitaine
dost feel ye ease / dost feel ye ease /
thy paine / yet? in thy paine 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, England,

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
20. paint haint
G3 6. Orrenges Orrenges
G4v 21. n esse, [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 Cut all
31. For For

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, Dyoe, Glas, IU.
H1 13. What What
H3 33. loue loue?

State II:
Corrected: BL1, CSmH1, DFo, MB, MH.
Uncorrected: BL2, Bod, CSmH2, CtY, DLC, Dyoe, 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. heari ng 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, Dyoe, Glas, IU.
State II:

Corrected: BL1-2, CSmH1, MB, MH, NNP, Pforz, PU.
Uncorrected: Bod, CSmH2, CtY, Dfo, DLC, Dyce, Glas, IU.

H1v 21. speake
H2 11. thing
18. kinsmans
H4 32. you

SHEET I (outer forme)

Corrected: BL2, Bod, Dfo, DLC, Dyce, Glas, NNP, Pforz, PU.
Uncorrected: BL1, CSmH1-2, CtY, IU, MB, MH.

I1 7. Heimhi
14. that

I4v 7. WWith
30. MMmm

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
I4 10. can

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

The alterations at C1v 20, C1v 35, C2 6, C2 18, C2 30, C4 3-4, C4 7, C4 8, D2v 25 (Cingoob, 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 ... sales 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.

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]), CSH1 (152172SL [mounted; K4 head and side-note seriously cropped]), CSH2 (61147, STC 12052 [K4 head cropped]), OtY, DFo ([head seriously cropped]), Dul ([wants I3-4]), Dyce, ICN ([tail of
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
A1v 1-4. Eugenia, a widow, Hippolyta, Eugenia, a widow,

Lady- Penelope, Lady-

Penelope,


**SHEET C (outer forme)**

*Corrected:* Bod1-2, CSmH1-2, Dfo, Dul, Dyce, IGN, IU, MB, MWiW-C, Njp, NLS1, TxU1, Worc.


C3 3. Commendations, Commendations,

**SHEET H (outer forme)**

*Corrected:* BL1-2, Bod1, CSmH1, CtY, Dfo, Dul, Dyce, IGN, ICU, IU, Liv, MB, MH, MWiW-C, Njp, NLS1-2, TxU1-2, Worc.

*Uncorrected:* Bod2, CSiriH2.

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, IGN, Liv, MB, Njp, NLS1, Worc.

H3v RT. Goose-cappe. Goose-c appe.

TxU1 alone shows peculiarity with regard to running-titles. Those on C3, C4v, D2v, D3, D3v, E1v, E4, F2, F2v, F3, I4, K2v, K3, L1, and Liv show traces of repacing or re-setting of types. The running-titles on B3 and E1v even have the following variant readings:

B3 Giles (other copies read 'Gyles')

E1v Gyles (other copies read 'Giles')

In addition to this, TxU1 alone wants the catch-word on K1v. What
happened to the printing of these running-titles is unknown to me. Nevertheless, $\text{TxU1}$ 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.

<table>
<thead>
<tr>
<th>Q1 [BL1]</th>
<th>Q2 [Cty]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[omit]</td>
<td>A2 - A2v. [epistle dedicatory: 35 lines]</td>
</tr>
<tr>
<td>A2</td>
<td>A2v</td>
</tr>
<tr>
<td>20. gods</td>
<td>20. Gods</td>
</tr>
<tr>
<td>10. your</td>
<td>13. you</td>
</tr>
<tr>
<td>10. moist braind</td>
<td>16. moist-braind</td>
</tr>
<tr>
<td>13. &amp; a will</td>
<td>19. and will</td>
</tr>
<tr>
<td>A3v</td>
<td>B2v</td>
</tr>
<tr>
<td>1. comes</td>
<td>8. oome</td>
</tr>
<tr>
<td>11. himselfe</td>
<td>18. himselfe</td>
</tr>
<tr>
<td>30. Cannon</td>
<td>37. Canna</td>
</tr>
<tr>
<td>A4</td>
<td>B3</td>
</tr>
<tr>
<td>3. ye.</td>
<td>10. you.</td>
</tr>
<tr>
<td>A4v</td>
<td>B3v</td>
</tr>
<tr>
<td>23. Suppers</td>
<td>30. Supper</td>
</tr>
<tr>
<td>28. Ceur.</td>
<td>35. cure.</td>
</tr>
<tr>
<td>B1</td>
<td>B4v</td>
</tr>
<tr>
<td>36. gods</td>
<td>11. Gods</td>
</tr>
<tr>
<td>B1v</td>
<td></td>
</tr>
<tr>
<td>2. ony</td>
<td>15. any</td>
</tr>
<tr>
<td>8. white,</td>
<td>21. whit,</td>
</tr>
<tr>
<td>B2</td>
<td>B2v</td>
</tr>
<tr>
<td>15. leatne</td>
<td>11. Learne</td>
</tr>
<tr>
<td>15. Construe,</td>
<td>28. Conster,</td>
</tr>
<tr>
<td>B2v</td>
<td>C1v</td>
</tr>
<tr>
<td>8. dew.</td>
<td>22. dieu.</td>
</tr>
<tr>
<td>13. ont</td>
<td>28. ant</td>
</tr>
<tr>
<td>33. saw how she</td>
<td>14. saw she</td>
</tr>
</tbody>
</table>
14. mile, 36. miles,
27. vaunt-currying 17. vaunt-currying
7. flights 35. fights
4. friend sets 35. friend sets
4. heart, what? friend 36. heart? friend,
10. greatnesses 6. greatnesses
20. buildes 16. binds
34. hortetur: 30. hortatur:
35. richest, 31. rightest,
1. thorough 34. thorough
6. Where 2. Here
6. from 2. for
18. sweet 15. deare
30. then till you are 28. till you are then
29. Thanks 29. Thank's
30. Prims 30. Primi
8. widowhead. 12. wodow-head.
12. revenge. 16. revenger.
25. dew 29. adew
30. iafith; 34. yfaith,
3-4. He daunceth / speaking 8-9. [omit]
7. do 12. be
8. tro? your Loi 13. tro yee, your Lo.
13. blockheded 18. block-head
18. must 23. must
20. such 25. smoh
bellissime I desire
to die now saies
he for your

3. pick-thacht
21. had as
33. be sworne,
E1v 8. frenchman
22. mett
E2v 16. exceedingly
19. if I
30. Beare with
12-13. put- / ning it,

27. Wh, y

G2 16. moonshine
16. it'h

G2v 13. Tha'st
28. will
31. me

G3 24. cast of
G3v 24. ont

G4 4. their
16. Gods
28. nutshells.

G4v 10. pierst
H1 10. defect
17. lame
H1v 16. With
24. truth.

H2v 17-18. th'ex- / ange

I2v 17-18. th'ex- / change.

H3 4. od
10. more
26. Gods

H4v 11. younger
27. ye

I1 7. nullus
I1v 25. udgment
32. Antevenit sortem

I2 6. marrrre
7. sine

12-13. put- / ting in,

27. Why?

H2 16. moone-shine
16. it'h

H2v 13. Tha's
28. well
31. my

H3 24. cast-of
25. ant

H4 4. there,
16. Gods
28. nut-shells!

H4v 10. pierc't,
I1 10. defects
17. lame,
I1v 16. Whith
24. ttuth.

I2v 17-18. th'ex- / change.

I3 4. good
10. most
26. Gods

I4v 11. youngest
27. you

K1 7. nullis

K1v 25. judgment

32. Moribus Antevenit

sortem virtibus

moribus virtutibus
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.

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:

<table>
<thead>
<tr>
<th>Q2 readings</th>
<th>Q1 readings</th>
<th>corrected</th>
<th>uncorrected</th>
</tr>
</thead>
<tbody>
<tr>
<td>D1 4. sets</td>
<td>C1v 4. o</td>
<td>set</td>
<td></td>
</tr>
<tr>
<td>4. Nephews</td>
<td>4. o</td>
<td>Nephew?</td>
<td></td>
</tr>
<tr>
<td>6. greatnesses</td>
<td>10. greatnesse</td>
<td>o</td>
<td></td>
</tr>
<tr>
<td>16. bindes</td>
<td>20. builds</td>
<td>o</td>
<td></td>
</tr>
<tr>
<td>31. rightest,</td>
<td>35. richest,</td>
<td>o</td>
<td></td>
</tr>
<tr>
<td>D1v 2. Here</td>
<td>C2 6. o</td>
<td>VWhere</td>
<td></td>
</tr>
<tr>
<td>2. for</td>
<td>6. from</td>
<td>o</td>
<td></td>
</tr>
<tr>
<td>15. deare</td>
<td>18. sweet</td>
<td>o</td>
<td></td>
</tr>
</tbody>
</table>
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 (6.12.g.5(4) [I and K tail cropped]), BL3 (Ashley 379), Bod1 (Mal.24.1 [head slightly cropped]), Bod2 (Douce 24.9), CSmH, CtW, CtY, DFCo ([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 124.1.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)


Uncorrected: IU.

A2v 33. Paris

Sheet A (inner forme)

Uncorrected: IU.

A2 18. bosome: What  bosome; what
    19. you doe?      you not do
    20. wheresoeuer  wheresoever

SHEET C (outer forme)


Uncorrected: BL2, Glas.

C3 9. disgracing?  disgracing?
    11. of          of

SHEET D (outer forme)


Uncorrected: ICU, NLS.

D2v 11. loue-squire.  loue-squire
    15. ticki'st      ticki'st
    16. avoid        avoid
    18. Citie,       Citie

SHEET D (inner forme)


Uncorrected: CSmH, ICU, NLS, TxCU, Worc1.

D1v 2. Angelo.)  Angelo.
    33. waie      waies
D4. 1. fludgs. fluds.
12. Eringos, Eringos,

SHEET E (outer forme)


Uncorrected: Glas.

E1 CW. my my,

E3 22. Lodouico, Lodouico

E4 15. you? you?

SHEET E (inner forme)


Uncorrected: BL1-3, Bod1, CtW, Dfo, Glas, Pforz, Worc1.

E4 33. not, my not. My

E3v 1. him- him-
3. Snaile, snaile,
4. he triumphes hetriumphes
5. as curiously ascuriously
6. sweepers) sweepers,
7. beautifull beautifull)
7. lips. lipst.
13. world. worl.
15. one by one to it one to by one it
22. Lorenzo Loreuzo

E4 5. imagine Imagine
11. neither nerther
34. case: case:
35. case case:
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 (0.12.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, Dyce1 (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]), IGN ([wants TP, supplied in facsimiles]), IU ([head slightly cropped]), MB, MH, MWiW-C ([head and K3v tail cropped]), NbU ([wants A2; head slightly and tail seriously cropped]), NLS ([L4 tail slightly cropped]), NNP, Pforz ([K3v and L4 tail slightly cropped]), Rylands ([K4 edge torn off]), TxU, Worc ([wants A and H-L, and D4 and G4; G3 blank edge torn off]).

**SHEET C (outer forme)**

Corrected: BL1-3, Bod2-4, CLUC, CSmH1, CtY, DLC, Dyce1, Glas, IGN, IU, MB, MH, MWiW-C, NbU, NLS, NNP, Pforz, TxU, Worc.

Uncorrected: Bod1, CSmH2, DFO, Dyce2, Eton, Rylands.

**C1**

13. Giant, 
21. Madam?

**C2v**

3. erection, 
3. lowe 
21. like 
26. engender? 
33. Well

**O3**

27. yong 
33. 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, NLS, NNP, Pforz,
Rylands, TxU, Worc.
Uncorrected: CSmH2.

C4 17-18. spee- / ding place / speeding
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.

C2 this is
C3v it but was
C4 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, Pforz, TxU.
Uncorrected: Bod1, Rylands, Worc.

D1 9. seeme good;
28. to you, & that
too, and that
28. shal
shall
29. firmly
firmed
D2v 1. Sthenio,
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,
179


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 Lad: that my Ladie

E3 4. fine fiue
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,

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, MW-W-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, CILUC, CSMH1-2, OtY, DFO, DLC, Dyce1-2,
            Eton, Glas, ICN, IU, MB, MH, MWiW-C, NbU, NLS, Pforz, Rylands,
            TtU, 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 Q4 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, G3 27, C3v 34, and
D1 28 are possible only when the corrector consults his copy.
Correction at C2v 21, C2v 33, and G3 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
(0.34.0.56), 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 24.1/2), Bod4 (Corpus Christi College, p.0.1.8(5)), Cam (LE.20.59 [A3 head slightly cropped]), CSmH, DFo, Dyce1 (204.5./26.Box 5.5.), Dyce2 (204.5./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 C (outer forms)

State I:
Corrected: BL2-4, Bod1-4, CSmH, DFo, Dyce1-2, IU, MH, NNP, Pforz.
Uncorrected: BL1, Cam, Eton.

2v 4. part, part
4. yours; yours,
20. affectionate affectioned,
21. Obscurant. [omit]

State II:
Corrected: Bod2.
Uncorrected: BL2-4, Bod1, Bod3-4, CSmH, DFo, Dyce1-2, IU, MH, NNP, Pforz.

2v 20. affectionate affectionate

SHEET C (inner forms)

Corrected: BL1-4, Bod2-4, Cam, CSmH, DFo, Dyce1-2, Eton, IU, MH, Pforz.
Uncorrected: Bod1, NNP.

2 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. faign'd faign'd

a2v
2. to set; to be set;
4. descended; descended,

a3
12. expressively-arise expressively-arise;
13. for for;
15. vaine. vaine.

SHEET a (inner forme)

State I:

Corrected: BL1-4, Bod1-2, Bod4, Cam, CSmH, Dfo, Dyce1-2, Eton, IU, MH, NNP, Pforz.

Uncorrected: Bod3.

a1v
5. world; world.

a2
13. in

a3v
1. oportunitas oportunitas.
4. slight sleight
4. Freedom; freedom;
11. write writ

a4
13. witted; witted,
16-26. all issuing ... [omit]

devotions.

State II:

Corrected: BL2.
The corrector is extremely careful. Changes in punctuation make the text very intelligible. Judging from such variants as those at a2v 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 a4 16-26 reads:

all issuing (to con- / clude the necessary application) from an honorable / Temple, &c. / Non est certa fides, quam non Injuria 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, love and / beauty, in the first stance of the second song, for this re, his, for / sweet deuvotions, re, fit deuvotions.

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]), CSmH (98547/SL), Cty, Dfo ([head slightly cropped]), Guild ([head slightly cropped]), MH, NN ([head, tail, and side-notes seriously cropped]).

SHEET B (outer forms)

Corrected: Dfo, Guild, MH, NN.

Uncorrected: BL, CSmH, Cty.

B1 3. Sunne

SHEET B (inner forms)

Corrected: CSmH, Cty, Dfo, Guild, MH, NN.
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
A1v 1. Masks
8. were
A4 3. earthy
13. embroidered
a1v 23. could
a2v 5. Cloudes;
16. aud
19. observances
a3 4. Maske;
a4 2. Maske.
16. issuing
21-6. ["Errata": 6 lines]

B1v 4. masks;
B2 4. peece
B3 7. Ile
B4v 13. pot
C1v 5. (in in
C2v 6. Antemaskes;
C4 3. the,
D2 6. Goddefes,
E1 2. Antemaske,
13. lifes
E3 6. Anti-maskes;
E4 3. thee,
D1 4. peece
D2 7. Isle
D3v 13. post
D4v 5. (in
G1v 6. Anti-masks;
G2v 6. Goddefes,
G3v [omit]
G2 [omit]
F1 27. Brests
F4 2. Anti-mase,
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-Q4-G3]), CSmH (98515SL/Case), DFo, MH (144.24.13.4*), 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; / & / TRAGÆDIES; / [rule] / WRITTEN / By GEORGE CHAPMAN. / [rule] / [ornament] / LONDON, / 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-notes seriously cropped]), Dyce ([C3 side-note slightly cropped; H1 and I1 head cropped]), London ([head cropped throughout; C3, E3, G2v, and H2v side-notes seriously cropped]), MH ([C3 side-note seriously cropped; H2 side-note slightly cropped]), Worc (Plays 4.31 [G2v and H2v side-notes slightly cropped]).

Uncorrected: Q1 - Bod, CSMH. Q2 - BL, CLUC, CSMH, Dyce, Worc.

A3v 6. are you  ereyou

SHEET B (outer forme)

State I:


Uncorrected: Q1 - MH.

B2v 3. sight:  sight

State II:


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.


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.


SHEET F (outer forme)

Corrected: Q1 - Bod, DFo, NN. Q2 - BL, CLUC, Dyce, MH, Worc.

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, 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 copy-text for the text of Q1-2.


Copies collated: Q3 (1641; Wing C1941) - BL1 (644.d.42), BL2 (C12.s.51), Bod1 (Mal.q.1), Bod2 (Mal.163[7][C1 tail seriously cropped]), CSMH (D/C1941/114344), CTY (Th/C366/607d[C1 tail seriously cropped]), DFo, Dyce ([[head seriously cropped]], Eton (Chapman II(c) [tail seriously cropped]), IGN (Case Y135/G3656),
ICU (C1 tail seriously cropped), IU, MB, MH (14424.13.7 [wants K4]), NJP, NLS, 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)).

Q4 (1641; Wing C194.2) - CSmH (D/C194.2/114347 [mounted; head and tail cropped]).

Q5 (1646; Wing C194.3) - BL (644.d.43), CSmH ([wants K4; head cropped; C1 tail cropped]), Dfo ([head cropped]), MH ([14424.13.8* [C1 head cropped]]).

Q6 (1657; Wing C194.4) - BL (644.d.44), Forster ([wants A4; explanatory notes on otherwise blank leaves and margins]).

Sheets A

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.

Sheets B

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.

Sheets C

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,!

C3 32. th' tw' other

38. Nun.

Q4v 1. Exit:

5. Montsurrries

28. ith'

**SHEET D (outer form)**

**State I:**

**Corrected:**

Q3 - BL1-2, Bod1-2, CSmH, CtY, Dyce, Eton, ICN, ICU, IU, MB, MH, NjP, NLS, Trinity, TxB1-3, Worc. Q4 - CSmH.

Q5 - BL, CSmH, DFo, MH. Q6 - BL, Forster.

**Uncorrected:**

Q3 - DFo.

D1 7. Put-off's

22. poyson

37. you are

D2v 2. me;

14. know

D4v 29. your friend.

**State II:**

**Corrected:**

Q3 - BL1-2, Bod2, CtY, Dyce, Eton, ICN, IU, MB, NjP, NLS, Trinity, TxB3, Worc. Q4 - CSmH. Q5 - CSmH, DFo, MH. Q6 - BL.

**Uncorrected:**

Q3 - Bod1, CSmH, DFo, ICN, MH, TxB1-2. Q5 - BL. Q6 - Forster.

D2v 12. her worths

**SHEET D (inner form)**

**Corrected:**

Q3 - BL1-2, Bod1-2, CtY, Dyce, Eton, ICN, IU, MB, MH,
NJP, NLS, Trinity, TxU1-3, Worc. Q4 - CSMH. Q5 - CSMH, DFO, MH.
Q6 - BL, Forster.

Uncorrected: Q3 - CSMH, DFO, IGN. Q5 - BL.

Div 24. triumph, triumph.
D4 5. importun'd importun'd
31. us, us:

SHEET E (outer forme)


Uncorrected: Q3 - BL1. DFO, IGN. Q4 - CSMH. Q5 - BL, CSMH, DFO, MH.

E4v 1. I shall I 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, Dyoe, Eton, 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. Lady.)
34. , honour'd (honour'd
36. Madam. Madam,

E4 8. ordinance ordinance
16. wise
16. advantage.
17. worst

wise;
advantage
woorst.

SHEET F (outer forme)
Uncorrected: Q3 - Dyce, ICU, NjP. Q6 - BL.

F1 1. besides;
14. busie
F2v 6. bold
F3 2. I will then
5. her highest,
F4v 6. you are
27. and

besides:
a busie
bo 62
then I will
the highest,
y'are
amp

SHEET F (inner forme)
Uncorrected: Q3 - Bod2, CtY, DFo, Dyce, IU, NjP, Wore. Q5 - BL. Q6 - BL.

F1v 31. answering;
F2 1. Mouns.
31. Masse.
F3v 24. heart
F4 16. dunghill,

answering:
Mount.
#Masse.
heart,
dmnghill,

SHEET G (inner forme)
Corrected: Q3 - BL1-2, Bod1-2, CSnH, CtY, DFo, Dyce, Eton, ICN, ICU,
194

IU, MB, NjP, NLS, Trinity, TxU1-3, Worc. Q4 - CSmH. Q5 - BL, CSmH, Dfo, MH. Q6 - BL, Forster.

**Uncorrected:** Q3 - MH.

G1v 5. therefore 5. therefore
6. these base therse base

G2 32. thorow thorow

G3v 35. resolv'd resolv d [?]

Q4 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?

**H3** 30. seek, seek!

**SHEET H (inner forme)**

**Corrected:** Q3 - BL1-2, Bod1-2, 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 - CSmH.

**H4** 35. search search.

**SHEET I (outer forme)**
Corrected: Q3 - BL1, Bod1-2, CSmH, Cty, Dfo, Dyce, IGN, ICU, IU, MB, MH, NjP, NLS, Trinity, TxU1-3, Woc. Q4 - CSmH. Q5 - BL, CSmH, Dfo, MH. Q6 - BL, Forster.

Uncorrected: Q3 - BL2, Eton.

I1 27. yet,
34. rock
38. T D'

I2v 16. others
20. drop)
33. none
35. Exeunt.

I3 5. fore-warn'd.
6. come:
13. weed,
36. pow'rs.

I4v 6. Vmbra
38. T D'

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, Q4 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, 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 1903 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, 1). 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.

<table>
<thead>
<tr>
<th>Q1 (DFo)</th>
<th>Q3 [CSmH]</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2</td>
<td>A2 - A2v. [&quot;Prologue&quot;: 27 lines]</td>
</tr>
<tr>
<td>A2v</td>
<td>A3v</td>
</tr>
</tbody>
</table>

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>5.</td>
<td>Bussy solus.</td>
<td>5.</td>
</tr>
<tr>
<td>10.</td>
<td>incessant</td>
<td>10.</td>
</tr>
<tr>
<td>13.</td>
<td>forging</td>
<td>13.</td>
</tr>
<tr>
<td>15.</td>
<td>our Tympanouse statists</td>
<td>15.</td>
</tr>
<tr>
<td>25.</td>
<td>powers</td>
<td>25.</td>
</tr>
<tr>
<td>2.</td>
<td>glad</td>
<td>4.</td>
</tr>
<tr>
<td>8.</td>
<td>world;</td>
<td>10.</td>
</tr>
<tr>
<td>18.</td>
<td>poore</td>
<td>20.</td>
</tr>
<tr>
<td>21.</td>
<td>likely</td>
<td>23.</td>
</tr>
</tbody>
</table>
22. fit

A3
1. Think'st

A4
3. Callest

24. doth

26. doe

28. me doe?

28. me?

30. where

35. heart

37. portly

A3v
18. eyes,

20. Loves,

21. rude

23. old

25. rul'd;

27. wise:

30. But hee's no husband

heere

32-6. Like to disparking

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

A4
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.
2. a
6. his wise excellencie
10. bad
24. highnes
31. scholar,
37. excellence

And to your Deserts/

of a faithfull Steward;

4. merrie
5. beleewe it,
7. my Lord

15-16. [none]

And to you of long ones.

17. Serue God,
28. sown
28. their

34. this
36. hand

5. Court forme,

8. some
12. your great Masters goodnesse
16. rude
20. Graces
37. Poet,
5. bounteous Grace
6. And to you of long ones.

D'Amb. You call'd me lately D'Amboys,
has your Worship /
So short a head? /
Maff. I cry thee mercy D'Amboys.

17. Serue God,
27. If you be thriftie and
38. set
38. the

4. that
6. the hand.

12. Court-fashion,
6. Semi-gods

9-10. [none]

13. Demi-gods

16-17. Mont. No question

she's the rarest
Queene in Europe. /

Guis. But what's
that to her

Immortality?

11. boast

13. Rudenesse

25. deformitie

25. sight,

B2

2. first borne

8. wee;

9. be the Pictures of

our vanitie:

11. [none]

13* Dend-gods

<

16-17* Mont, No question

she's the rarest
Queene in Europe. /

Guis. But what's
that to her

Immortality?

11* Dend-gods

<

16-17* Mont, No question

she's the rarest
Queene in Europe. /

Guis. But what's
that to her

Immortality?

B2

2. first borne

8. wee;

9. be the Pictures of

our vanitie:

11. [none]

13. this

13. t'attend you;

18. I

19. I

23. He

23. her; shee's not

shamelesse.

27. my loue;

26. Beaupres,

31. [none]

B3v

1. sweet heart;

2. Beaupre;

5. D'Amb. 'Save you

Ladyes.
31. me

B2v 1. [none]

6. my Lord, me

13-14. Henr. Markes Ducheasse 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?

17. Madam,

5-6. princely Mi-/ stresse,

18. Courtship.

6. Courtship. Another Riddle.

21. good

9. young

23-4. [none]

12-17. [6 lines from B2v 31-6 of Q1; no substantive variants]

29-30. more Courtship, as you loue it. / Enter Barrisor, L'Anou, Pyrlot.

23. Another Riddle.

31-7. Bar. What ... Sir, so [the first 6 lines used at B4 12-17 of]

23-4. [omit]
Q3: no substantive variants

B3  8. Courtship.
  27. Ardor
  28. And
  34. more.

B3v  5. come new
  12. beare
  12. roaring
  17. honour.
  18. [none]
  33. Pyr. O strange credulitie!
  35. Our
  36. Bar.

B4  1. L An.
  2. with
  7. outright.
  25-6. Come fol- / low

B4v  8. When
  23. What
  25. his

C1  32. Sparkl'd

Clv  4. Follow

Clv  27. newly drawne
  34. bare
  34. braying

C1  1. honour sake.
  2. Exeunt Ladies.
  16. Bar. O miraculous jealousie!
  18. The matter of our
  21. Pyr.
  22. in
  27. outright else.

Ctv  8-9. [rule before 'Actus']
  9. secund.
  10. Montsury, and
  14. than
  22. Where
  23. What
  25. their
  32. Sparkl'd
202

Civ 25. and  C3 3. and
C2  8. quicks 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,
  10. God  25. law
  24. Mort dieu,  38. [omit]
C3  27- Buss. How ... Tamy.  C4v  3-4. [omit]
C4  14. Yet unanswered?

[62 lines]

14-15. [none]  4-13. An now forth ...
       [omit]

4. joyning a lose
34. weighing a dissolute
3. solemn
D1  5. Mont.  D1v  3. Tamira.
34. profit,
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. love is hatefull  34. life's mere death
without love againe,

loving one that
loathes me,

2-3. the gulfe is opening,
that will swallow/
Me and my fame for
euer;

38- a Vault is opening
that was never/
Knowne to my Lord
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]

6. Ascendit Frier and
D'Ambois.

5. Com.

7. Frier.

10. her worths

12. worths

24. Com.

26. Frier.

D2v

11. Comolot. She

D3 13. Frier. Shee

18. Made some deepes

D2v 4. that was never /

26. honour,

D2v

27. Tamyra.

28. Tamyra with a Book.

34. Com.

36. Frier.

36. Com.

38. Frier.

D3 17. sits

D3v 18. wakes

25. Was something troubled

26. hand,

29. which my presence

30-32. his long love / And

service, as I

heare, being

deepely vowed /
To your perfections, which my ready presence

35. comfort,

38. good,

D3v 3. importun'd

6. importud'd

5-6. [none]

8-9. Exit Tamira / and

D'Amb,

7. Com.

10. Fryar.

7-8. [none]

11. Descendit Fryar.


14. Enter D'Ambois.

11. [none]

Tamyra, with a Chaine of Pearle.

15-16. D'Amb. Sweet Mistr esse cease, your conscience is too nice, / And bites too hotly of the Puritan spice.

15. hartlesse

21. heartlesse


34. D'Ambois.

D4 1. Goddesse

6. Servile

D4v 7. in our

7. in

8. truth

12. in

10. men

13. selfe

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 Fryar and

Tamy.

D'Amb.
10. better
11. sease thy beauties
37. vnderneath the King; E1v
17. Elenor, Tam. Pero.
18. my Bussy,
21. nothing;
33. truth,
E1v
9. than
33. oppressed
38. tother,
E2 1-2. [none]
9. charge
37. equall
E2v 6. eminence
14. pluck'd out
14. sticke
15. was compris'd,
17. th'ingenuious
27. proous
27. rodde
31. Engender not
E3 1. yours
2-3. [none]
4. proper
E4 1. worthy
E3v 37. Ladies
36. betrer
37. seize thine eyes
25. under our Kings arme;
3. Dutches
4. Annabell, Charlot,
Attendants.
5. Bussy
8. Sparrowes;
20. man,
33. by
together,
rest,
Enter Mont-Surrey,
Tamira, and Pero.
34. bout
24. honour'd
31. Empire
1. pluck'd one
1. stick out
2. bound our lifes,
4. th'ingenious
14. hold
14. vertue
18. Decline not to
26. your
28-37... And hope you ... met you? [10 lines]
14. gadding
17. and indeed
25-6. (being old, / And cunning in his choice of
   22-3. and Hart / (Being old, and cunning in his
28-9. his custom is / To beat his vault, and he ruts
   25-6. (behind some Queich) / He breaks his gall, and rutteth
33. greatest
37. an excellent
E3v 1-4. already broke the ice, E4 36- broken / The yoe to
   my Lord, / With the most trusted woman of your Countesse, /
   And hope I shall wade through to our discovery, / Mont.
E4v 4. it already with 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.
5. And we will to the other.
7. engag'd.
8. An.
13. spirit
15. concerning
16-17. pro-/mised.
18. you have sworn
22-3. it be not to one that will betray thee:
27. into earth here,
29. wondering
29. stole
31-2. she set close / at a banquet.
36. No my Lord,
37-8. [none]

17. assurance
20. we reach our objects:
24-5. to / perdition,
27. watching
27. stole up
29-30. her selfe / reading a letter.
34. I swear,
35-7. Why this / was the happiest shot that ever flew, the just plague of hypo- / crise level'd it, Oh the

E4. 3. freight
4. deare Pero
6. his
7. could
7-8. per- / formed?
13. [none]
14-17. Char. I swear to your Grace, all that I can conjecture tou- / ching my Lady your
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;
26. put off
27. hard
29. at
35. be

9. if

14. portion?
19. you;
23. I
23. my
24. mercy.

24. Exit.
30. is
37. horrible

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
8. great portion?
13. it;
17. wee
17. our
18. mercies.

18. Exeunt women.
24. is thought
31. miraculous
36. well my Lord,
38. Guise. Come my Lord,

I have the blind side of one of them.

6. dark and standing
15-18. I will conceal all yet, and give more time / To D'Ambois triall, now upon my hooke; / He awes my throat; else like Sybilla's Cave / It should breath oracles;

18. [none]

19-20. And may resemble his advanced valour / Vnto a spirit

22-3. [none]

23-4. Enter D'Ambois. /

Mons. How now, what leap'st thou at?

27. head

32. Sir,

34-5. [none]

35. This still hath made

Foggs,

10-11. [omit]

F2 11- But what a cloud ...

F3 5. most bloody humors.

[71 lines]

F3 6-7. his advanced valour /

Is like a spirit

10-17. Enter Maffe ... sweet heart! [8 lines]


22. browes

27. Prince,

30-8. D'Amb. Why wrongfull? ...

... personal appearance.

[9 lines]

35. Thy absence so long
me 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,

suffered oftentimes /
Put me in some little doubt

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,

20. D'Amb. Why
32. pay me home, ile bide it bravely.

35. so
1. fierce
3. strumpet,
3. Ajax;

F2 7. that 16. thy
7. my 16. the
8. I carrie 17. hath reference
35. once wrong'd 6. wrong'd

F2v 9. A perfect 18. The purest
28. Monsieur, 2. Monsieur with

G1 35. fare

F3 8. light
12. images
16-17. [none]

19. motions:
23. predominance:
24. claim'd,
25. And
33. tyrannous
38. Ely.
38. granted,

F3v 10. bound
15. Buc.
25. than
26. but
29. strike
31-5. Buc. No I thinke not

5. Ajax;

6. wrong'd

F2v 9. A perfect
26. [none]
28. Monsieur,

G1 35. fare

F3 8. light
12. images
16-17. [none]

19. motions:
23. predominance:
24. claim'd,
25. And
33. tyrannous
38. Ely.
38. granted,

F3v 10. bound
15. Buc.
25. than
26. but
29. strike
31-5. Buc. No I thinke not

5. Ajax;

6. wrong'd

16. thy
16. the
17. hath reference
18. The purest
35. Exeunt.
2. Monsieur with

a Letter,

9. foule
17. height
21. Idols

26. So then they rule

in men, not men

in them.

29. faculty:
31. Montsur.
33. divided Empires:
34. prove
35. D'Amb. And

8. privilidge
13. granted,

23. bar
38. then
1. and
4. not strike

6-14. D'Amb. If he be
### Textual Content

<table>
<thead>
<tr>
<th>Line</th>
<th>Description</th>
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<tbody>
<tr>
<td>36.</td>
<td>great nose</td>
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<tr>
<td>36.</td>
<td>indeed: and</td>
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<td>2.</td>
<td>Buc.</td>
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<td>13.</td>
<td>toughnesse</td>
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<td>17.</td>
<td>aire.</td>
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<td>24.</td>
<td>spirit</td>
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<td>25.</td>
<td>effect</td>
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<td>33.</td>
<td>is comming to afflict</td>
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<td>38.</td>
<td>D'Amb.</td>
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<td>2.</td>
<td>growen</td>
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<td>20.</td>
<td>[none]</td>
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<td>29.</td>
<td>a.</td>
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<td>10-11.</td>
<td>eies, for shame of</td>
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<td></td>
<td>Noblesse: /</td>
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<td></td>
<td>Mercilesse</td>
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<td></td>
<td>creature;</td>
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<td>31.</td>
<td>loth'd</td>
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<td>38.</td>
<td>hand.</td>
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<td>10.</td>
<td>art</td>
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<tr>
<td>13.</td>
<td>teeth (whence, in mine</td>
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<td>36.</td>
<td>and</td>
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<tr>
<td>15.</td>
<td>nose</td>
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<td>18.</td>
<td>D'Amb.</td>
</tr>
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<td>29.</td>
<td>roughnesse</td>
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<td>33.</td>
<td>the aire.</td>
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<td>2.</td>
<td>minde</td>
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<td>3.</td>
<td>desert</td>
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<td>11.</td>
<td>steales on to ravish</td>
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<td>18.</td>
<td>growne</td>
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<tr>
<td>35.</td>
<td>Enter Tamira &amp; Pero.</td>
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<tr>
<td>38.</td>
<td>Exeunt Guise and Monsieur.</td>
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<tr>
<td>7.</td>
<td>a. ——</td>
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<tr>
<td>20.</td>
<td>She seems to sound.</td>
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<tr>
<td>25-7.</td>
<td>eyes, unbend that masking forehead, / Whence is it you rush upon her with these Irish warres, / More full of sound then hurt?</td>
</tr>
<tr>
<td>9.</td>
<td>just</td>
</tr>
<tr>
<td>16.</td>
<td>fingers.</td>
</tr>
<tr>
<td>26.</td>
<td>are</td>
</tr>
<tr>
<td>29.</td>
<td>venom'd teeth (from</td>
</tr>
</tbody>
</table>
25-7. Be not nice / For any trifle, ieweld with your honour, / To pawn your honor;

3-7. Papers hold /

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
15. this touch
30. but I will to him.

12. Ile attend your Lordship.
32. Meet

14. Speake
33. King.

15. king. Exeunt.

15-16. [none]

G2 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

26-9. infamy. Our love is knowne, /

Your Monsieur
inanimate vapour
without fashion,

hath a paper
where is writ /
Some secret
tokens that
decipher it. /
D'Amb. What
cold dull
Northern brain,
what foole but
he,

wherein you
stuff e

D'Amb. What
cold dull
Northern brain,
what foole but
he,

Enter Pero with
a Letter.

Exit Mont, and stabs

1. Pero? Enter servant.

2. Who's

3. Whose

12. die

13. In

19. curb his valour, with your policies.

19. [none]

14. taint

18. by

18. Exeunt.

21. in by the haire

22. Frier.

22. Buss.


15. Print

19. from

22. in,

22. Complet,

23-4. [none]

24-9. Tamy. O help me ... Lord. [6 lines]

24. Com.

31. harts;

H3v

3. hearts;

12. that

14. off

19. secret

4. it

6. of,

11. hatefull

32. ill

32. Exit Mont.

36. be, at least, if not a

38. Mons. Now out upon her.

36-7. Guise. To you my Lord. / Mons. To me? Now out upon her.

20. Let him curb his rage, with policy.

22. Com.

23. Buc.
13. Com. pursue
15. touch;
18. commit;
20. Tempt
24. God
24. ye
25. Exit Com.

pursue
tread;
commit ---,

27-8. your terrors / Tempt

32. heaven

32. you

34-6. Tam. 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,

27. Ope the seuentimes-heat

29. 0 cares enraged
29. 

H4
3. God

H4v
11. laden for thy distract

H4v
34. state

H2
1. sins,

I1
36. there:

Of the like cruell
cruelty:
21.

38. [none]

12. Stabs her.

11. still

23. ever

12. like in ill,

24. parallel,

13. [none]

25. Stabs her again.

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]

27. Writes.

30. [none]

I2 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]

I2 7- [54 lines basically from 57 lines at H4v 34-I1v 16 of Q1: substantive variants at the end of this list*]

30-31. [none]

I2v 22. Enter Montsurry ...

my Lord. Exeunt.

[9 lines]

30-31. [none]

I2v 23-31.

31. Pages.

32. Pages with Tapers.

34. Exit.

35. Exeunt.
H3v
3. Crackes
4. Comol.
5. my
10-11. [none]  11-12. And now his restless
11. vtmost
13. upper
H4
6. see
7. sense is
11. [none]
35. [none]
6. and
6. soule
12. [none]
15. Frier.
13. Inmost
6. or
6. life
15-16. Frier, with a
Letter / written
in bloud.
17-22. welcome loused father
... your speediest
presence. [6 lines]
17-32. To say the Frier ...
so calls him.
[14 lines]
33. Exit.
H4v 34- Enter Monsieur ... all  5. Exeunt.
11v 16. mens hate. [57 lines]
basically used at
I2 7-I2v 22 of Q3:
substantive variants
at the end of this
list*]

Il:v 17-22. Intrat vmbra, ...       6-12. Thunder, Intrat ...
        fancie; but devise
        and not study
        [6 lines]

25. engag'd.


30. t'haue

31-6. Vmb. Tis the iust
        course ... will mend
        his maker. [6 lines]

I2 2. Count.

2-3. [none]


11-12. [none]

K1 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,
        I am up and ready.

15-16. [none]

    enter not the
coward villains?
16. Dare
16-17. [none]

18. 1.
19. Vmb.
20. Exeunt.

22. Buss.
27. Buss.

12v 9. others.
13-14. [none]
14-15. [none]
15. Buss.
32-3. [none]

33-4. [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. D'Amb.
23. Frier.
24. D'Amb.

K1v 5. all the murtherers.
10. D'Ambois hath Montsurr y downe.
12. Pistolis shot within.

31-4. And if Vespasian 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 Groomes.

35-6. She offers to / help
him.

Ij 2. perfumes,
22. Bus. And
K2 3. perfumes
23. Now
Ijv 1. gainst
2. endless
K2v 2. in
12. [none]
12-13. [none]

Farewell ... old humanity. [7 lines basically from Ijv
11-17 of Q1:
substantive
variants at the
end of this list**]

13. Vmb.
15-17. (Since thy revengefull

Spirit hath
rejected / The
charitie it
commands, and the
remission / To
serve and worship,
the blind rage of
bloud)

25. sitting

30. kneeling

36-7. My soule more scruple K3 2-3. [omit]
breeds, than my
bloud, sinne, /
Vertue imposeth
more than any stepdame:

I4 11-12. [none] 15-17. Mons. Come let's away, my sences are not proofs / Against those palints. --- Exeunt Guise, Mons. / D'Ambois is borne off.

25. to 31. to a


8-17. Vmb. '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**]

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.

I1 1. 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
17. beleue should
19. Right
20. (men thinke)
20. gard them;
28. decorum
31. an absolute
32. whole
33. than
35. Why you shall

Ilv
3. let
5. rages,
6. full creature now

10-12. whole man / (That
will not wind
with every crooked
way, / Trod by the
servile world)

7. purblinde
11. euxine
13. blind borne
17. Euxian

** The 7 lines at K2v 14-20 of Q3 have basically derived from
the 7 lines at Ilv 11-17 of Q1. Substantive variants between them
are as follows:

Ilv
11. relicts
13. Ioine
13. Hercules:
15. continent,

K2v
14. reliques
16. Jove
16. her rules,
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 (Hy/C366/608ob [Q1 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 [Q2 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 4,32 [wants I2-R3]), Worc2 (Plays 4,32 bound together with Worc1 [wants A1 and A2; head cropped; Q3 tail cropped]).

[Copies in Wesleyan University (CtW), University of Chicago (IU), 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)

Uncorrected: CLUC, CtY2, TxU1.

B1
23. shall
23. Cannons,
25. Our
25. reconcilement

B3
5. chide me
13. Mook'st al
13. poisonst;
14. vertue;

B4v
4. Cannon,
8. with
14. be
25. come
27. Bélieure,


Uncorrected: BL1, DFo, TxU1.

B1v
3. him;
11. Sauoy;

B2
3. errour;

B3v
1. Swette
33. I now make

B4
5. taint his
19. Spirites;

Corrected: BL2, MB, MWiW-C, Newcastle, TxU1-2, TxU4, Woro2.

Uncorrected: BL1, Bod, CLUC, CSmH, CtY1-2, DFo, Dyoe, IU, MH, TxU3,
Worc1.

Ct v CW. To

SHEET C (inner forme)

Uncorrected: TxU4, Worc2.

Ct v 2. nothing,

C 2 3. forme:

11. pace on continue

Ct v 13. sweare,

C 4 27. humane

37. Lord.

SHEET D (outer forme)
Corrected: BL1-2, Bod, CSmH, CtY1, IU, MH, MWiW-C, TxU1-2, TxU4, Worc1.

Uncorrected: CLUC, CtY2, DFo, Dyce, MB, Newcastle, TxU3, Worc2.

Dt v 3. fomy

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.

5 25. (Which

25. prosecute).

E2v 21. their state

E 3 3. you;

8. heighness;

29. his

Which

prosecute

they eate

you,

heighnesse

their
31. deservings? deservings,
E4v 19. as shal it shall

SHEET E (inner forme)

Corrected: BL1-2, Bod, CLUC, CtY1-2, Dfo, Dyce, IU, MB, MH, MWiW-C,
Newcastle, TxU1-4, Worc1.

E2 28. of Sauoy, Sauoy,
E4 34. it he

SHEET F (inner forme)

State I:

Corrected: BL1-2, Bod, CLUC, CSniH, 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, CSniH, 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, CIUC, 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)


Uncorrected: CIUC, CtY2.

H1 5. enforce infeire
5. self; selfe;
16. th'example th example
17. lest best
17. diminitue? diminitue?
38. you this you\this

H3 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 Beatrice. / And of my late-deceased wife, th'Infanta. /
my late-deceased wife, th'Infanta.
19. matter matter
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. [re spaced]

State II:
Corrected: BL2, Bod, IU, TxU1, TxU4, Worc1.

H2 8. people people
de idle and ridiculus King such as he
H4 9. most the most
gae,

SHEET I (inner forme)

Uncorrected: CLUC.

I1v 2. stolne it stolneit
4. disease.

6. France.

7. wethers

8. he has

8. th'invention

8. Rimers.

9. Where in?

10. warre,

11. absolute

SHEET M (inner forme)

Corrected: BL2, Bod, CLUC, CSmH, CtY2, Dfo, Dyoe, IU, MB, MH,
Newcastle, TxU1-4, Woro1-2:

Uncorrected: BL1, CtY1, MWiW-C.

M3v 22. and lye

andlye

SHEET N

SHEET O (outer forme)

State I:

Corrected: BL1-2, Bod, CLUC, CSmH, CtY2, Dfo, Dyoe, IU, MB, MH,
MWiW-C, Newcastle, TxU1-4, Woro1-2.

Uncorrected: CtY1.

01 14. ouerchargd, ouerchargd,
15. beseech beseech
20. vtterd, vtterd,
27. night. might.

02v 3. lead; ile lead ile;
03 7. Lord Lord of
14. continuance continuance
24. Fuentes, Fluentes,
36. expectance  espectance
Qlv 19. now  new
38. pleasures  plesures

State II:
Uncorrected: CtY1, MWiW-C.

C1 9. safe. safe,
19. Action, Acton,
O3 30. faithlesse; faithlesse;
Qlv 14. Descares, Descares,
25. Rhosuy Rhosuy
29. him. him,
CW. Har' Har.

SHEET 0 (inner forme)
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:
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 (C45.d.9 [head cropped off throughout]), BL2 (E4.d.44 [I1-R3v only; K3, M2, N2-2v tail cropped]), BL3 (E4.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, Dyce2.
Uncorrected: BL1, Bod, CLUC, CSmH, CtY, DFo1, Dyce1.

A2 12. Thorpe. 

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 king and

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 Treason
G3v CW. Byr. Byr. 76

SHEET H (outer forme)

Corrected: BL3, Cam, CLUC, CSmH, CtY, DFo1, Dyce2.

Uncorrected: BL1, Bod, Dyce1.
H3 17. conclude, conclude,

SHEET H (inner forme)

Corrected: BL3, Cam, CLUC, CSmH, CtY, DFo1, Dyce2.

Uncorrected: BL1, Bod, Dyce1.
H3v 1. king. king.
H4 29. behold me behold me
Corrected: BL3, Bod, Cam, CLUC, CSmH, CtY, Dfo1-2, Dyce1.
Uncorrected: BL1-2.

K1 6. crownes; crowres;

Corrected: BL3, Bod, CSmH, Dfo1-2.
Uncorrected: BL1-2, Cam, CLUC, CtY, Dyce1.

Klv 1. sacrificiz sacrz ifiz
4. me. we;

Corrected: BL2, Bod, Cam, Dyce1.
Uncorrected: BL1, BL3, CLUC, CSmH, CtY, Dfo1-2.

M1 13. in the inthe

Corrected: BL1-3, CLUC, Dyce1.
Uncorrected: Bod, Cam, CSmH, CtY, Dfo1-2.

Otv 30. For F or
31. Is 1s

Corrected: BL3, Bod.

Uncorrected: BL1-2, Cam, CLUC, CSmH, CtY, Dfo1-2, Dyce1.

Qtv 10. I am I am

Corrected: BL1-3, CLUC.

Uncorrected: Bod, Cam, CSmH, CtY, Dfo1-2, Dyce1.

Rtv 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.

<table>
<thead>
<tr>
<th>Q1 [Bod]</th>
<th>Q2 [CtY]</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2v</td>
<td>1. Prologus.</td>
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<tr>
<td>B1</td>
<td>2. Sauoy,</td>
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<td></td>
<td>19. than</td>
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<tr>
<td>B1v</td>
<td>23. Cannons,</td>
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<td>9. French County,</td>
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<td>12. than</td>
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<td>20. sleight</td>
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<td></td>
<td>22. projection,</td>
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<td></td>
<td>36. than</td>
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<tr>
<td>B2v</td>
<td>12. their</td>
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<tr>
<td></td>
<td>26. Cowherds,</td>
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<td>B3</td>
<td>3. Licentiate</td>
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<td>6. is to be</td>
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<td></td>
<td>7. noblesse,</td>
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<td></td>
<td>12. praises,</td>
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<td></td>
<td>23. Now</td>
</tr>
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<td></td>
<td>24. greatest life</td>
</tr>
<tr>
<td>B3v</td>
<td>22. haue trust</td>
</tr>
<tr>
<td></td>
<td>24. traitrous</td>
</tr>
</tbody>
</table>
B4  24. Steppes                 B3  24. steppe
B4v  4. Cannon,               B3v  4. Cannon,
    7. Semele                   7. Semelo
C1  4. offends                 B4  4. offend
    6. my                      6. by
C1v  2. nothing,               B4v  2. nothing else,
    5. carue                   5. craue
    9. nature                  9. nature
    19. shining,               19. shining,
    34. th'others              34. th'other
    38. th'others              38. th'other
C2v  6. vttermost              C1v  6. vtmost
    10. your                   10. our
    13. dore.                  13. doors.
    21. renowne all            21. renowne all
C3  23. Ile hold               C2  23. Is held
    27. Ruis.                  27. Ruis.
C3v  15. haue smokt            C2v  15. smokt
C4v  2. reputed                C3v  2. repured
    2. harted                  2. hearted
    3. desperatei               3. desperatd;
    21. not                    21. no
D1  12. into                   C4  12. in
29. so skorn'd, 29. skorn'd,
D2 27. and D1 27. end
D2v 8. from D1v 8. then
29. mist 29. mist
D3 2. eyes D2 2. eye
22. wan 22. won
22. was not 22. not was
D3v 7. cannons, D2v 7. cannons,
15. part first 15. first part
22. Which 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
D4v 12. On D3v 12. On
E1v 21. points D4v 21. poyn\t
26. of 26. on
32. sleight. 32. slight,
E2 6. concepts, E1 6. concepts
17. could 17. would
27. streames, 27. forces,
E2v 3. quite E1v 3. quit
7. of, 7. off,
E3 28. weight E2 28. weigh
E3v 24. smoke E2v 24. smokt
E4 3. coherence E3 3. coherence
24. Earls,

7. sumptures;

8. The

6. flatrerers

14. led

23. corrupted

29. noises;

13. fayning

24. there

28. there

30. intimation

34. there

11. sproyte)

20. you?

28. And

29. witch,

28. The

35. About

5. similies,

26. studious

30. noblesse, royaltie,

31. others

35. standing

26. parts

7. claime

8. friendship

17. ofi

26. fill

14. all-enolyng

24. Earla,

7. sumpteres;

8. En, the

6. flatrerers

14. let

23. corrupted

29. noses;

13. saying

24. their

28. their

30. intimation

34. their

11. sproote)

20. yout?

28. Aud

29. wich,

28. D' Au. The

35. Abour

5. smiles,

26. studions

30. noblenesse, royally,

31. other

35. standing

26. part

7. proclaime

8. friendship

17. off:

26. filli

14. al-enolyng
17. mauer,  
20. ouerrules  
24. need it  
36. feed,  

H1  
15. slight  
29. slight,  

H1v  
28. rescu'd  

H2  
27. of  

H2v  
11. to  

H3  
11. without  
29. not another  

H3v  
18. flattery,  

H4  
3. for us to  
18. curtesies  
26. then haue  

H4v  
14. treasury,  
24. your  
32. articles;  

I1  
7. care  
16. Then  

I1v  
8. has  
11. most absolute  

I3  
4. Henry,  
12. then  

I3v  
5. Spaniard  
9. braueries,  
31. conceits,  

I4  
6. spirit
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<td>in an</td>
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<td>L4v</td>
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<td>L3v</td>
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<td>K1</td>
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<td>his</td>
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<td>K1v</td>
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<td>L4v</td>
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<td>K2</td>
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<td>thererfore,</td>
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<td>therefore</td>
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<td>36.</td>
<td>voyage</td>
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<td>36.</td>
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<td>K2v</td>
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<td>7.</td>
<td>Justice;</td>
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<td>leuis made</td>
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<td>K3v</td>
<td>2.</td>
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<td>K2v</td>
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<td>30.</td>
<td>wright</td>
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<td>K4</td>
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<td>22.</td>
<td>of</td>
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<td>L1</td>
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<td>K4</td>
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<td>15.</td>
<td>Lapydarie,</td>
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<td>Ladidary,</td>
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<td>L4v</td>
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<td>K4v</td>
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<td>5.</td>
<td>the vertue,</td>
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<td>5.</td>
<td>vertue,</td>
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<td>9.</td>
<td>is seen</td>
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<td>8.</td>
<td>seen</td>
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<td>13.</td>
<td>least</td>
</tr>
<tr>
<td>13.</td>
<td>lest</td>
</tr>
<tr>
<td>27-8.</td>
<td>and then attend, /</td>
</tr>
</tbody>
</table>

[omit]

Your heighness will,

L2  2. Byron.
L1   2. the Duke of Byron,
L2v 27. D'escuris.
L4v 27. D'escures.
| L3  | 31. grace,                      | L2  | 31. Grace,                      |
| L4  | 20. here                        | L3  | 20. heare                       |
| L4v | 13. staires                     | L3v | 13. starres                     |
|     | 16. will                        | 16. will                        |
|     | 23. glasses.                    | 23. glasse.                     |
|     | 28. nor lessend;                | 28. no nor lessened;            |
|     | 22. scruple                     |     | 22. scruples                   |
|     | 34. dispos'd;                   | 34. dispos'd;                   |
| M4v | 12. From                        | L4v | 12. From                       |
| M2  | 3. their                        | M1  | 3. thir                         |
|     | 6. that                         | 6. what                         |
|     | 16. should                      | 16. shall                       |
|     | 20. Province,                   | 20. Province,                   |
|     | 27. subtract;                   | 27. subtract;                   |
|     | 33. Hen. He                     | 33. He                          |
|     | 25. of                          | 27. and                         |
|     | 28. conceiue,                   | 30. conceiue,                   |
|     | 38. lest                        | M2  | 2. least                        |
| M3  | 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                           |
meane;
12. them-selues;
25. lead

3. diuerted
5. must
10. here's
14. mercy;
18. miserably
19. most loth

35. out

1. fare you wel,
21. kept beneath
22. aspects
23. Brake
31. I my
33. here's

12. too
16. the
36. fell-mad,

25. apprehendor,
28. vnthankefull
30. of,
31. tast

2. of
16. what
18. of,
25. manadage
35. there

13. meant;
14. then themselws;
27. led

7. delivered
9. most
14. her's
18. mercy,
22. miserably
23. loth

4. ont
8. farwel.
28. keepe beneath
29. specs
30. Barke
4. hers
2. My

19. to
23. thee
7. fell mad,

3. off
4. taste

11. off
25. that
27. off,

34. manadage

6. their
21. too
14. you
16. on D'Avuergne;
25. voluptuous
23. then
25. D'Avuergne.

34. voluptuous

6. Hen: Heere
9. winges
19. blood,

N3

6. Hen: Heere
9. winges
19. blood,

N3v

12. the
22. as before,
24. to vs

N2v

21. that
31. as be before,
33. vs

29. India,

32. enough.

4. their

N2v

33. theit

N3v

5. their

N4v

28. enough.

31. Lord; Exit.

O1

2. will
29. Aske

N4

7. will

34. As

33. Vyr.

N4v

3. Vyr.

O1v

25. Aud

27. wich

O1

1. And

3. which

O2

1. here
6. Were

15. heare
20. Were

7. A property

21. Properties

23. And

23. out

23. is best

37. So,

37. out

37. So,

22. aduise

24. As

25. As

25. glorified. Exeunt.
That Cont Brabant And as That Cont lately levied; And hart hand, Till Authorisade

Till Authorisade Take lothes That feared impartiall Byron command it, slack merry That That vnwares not thinks of. Till Hen. sees
<table>
<thead>
<tr>
<th>2. him</th>
<th>20. tim</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. arraigned,</td>
<td>27. arraigned,</td>
</tr>
<tr>
<td>18. Lice</td>
<td>36. Lice</td>
</tr>
<tr>
<td>P1v</td>
<td>Q4v</td>
</tr>
<tr>
<td>6. The fourth is;</td>
<td>2. such such</td>
</tr>
<tr>
<td>20. such</td>
<td>4. treaty</td>
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<tr>
<td>22. treaties</td>
<td>10. Thirdly,</td>
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<td>28. 3. Thirdly,</td>
<td>15. from</td>
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<td>33. for</td>
<td>17. Fourthly,</td>
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<td>35. 4. Fourthly,</td>
<td>P1v</td>
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<tr>
<td>P2</td>
<td>3. suspicion</td>
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<td>19. suspicion</td>
<td>11. and</td>
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<td>27. then, and</td>
<td>17. you then say?</td>
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<td>33. you say?</td>
<td>18. It</td>
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<tr>
<td>34. I know it</td>
<td>P2</td>
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<tr>
<td>P2v</td>
<td>3. these</td>
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<tr>
<td>15. these</td>
<td>10. rogue,</td>
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<td>22. rogue,</td>
<td>16. off</td>
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<tr>
<td>28. of</td>
<td>P2</td>
</tr>
<tr>
<td>P3</td>
<td>34. Which</td>
</tr>
<tr>
<td>8. That</td>
<td>1. simple</td>
</tr>
<tr>
<td>11. simply</td>
<td>12. royalty:</td>
</tr>
<tr>
<td>22. royalty:</td>
<td>P2v</td>
</tr>
<tr>
<td>P3v</td>
<td>37. Armenia,</td>
</tr>
<tr>
<td>37. and Arabia</td>
<td>29. Armenia,</td>
</tr>
<tr>
<td>Q1</td>
<td>9. my judges</td>
</tr>
<tr>
<td>Q1v</td>
<td>9. judges</td>
</tr>
<tr>
<td>15. tenters</td>
<td>Q1</td>
</tr>
<tr>
<td>17. tenters</td>
<td>17. tentures</td>
</tr>
<tr>
<td>19. th'ancient</td>
<td>P1</td>
</tr>
<tr>
<td>24. sits</td>
<td>26. sets</td>
</tr>
<tr>
<td>31. brother,</td>
<td>33. brother, Within</td>
</tr>
<tr>
<td>38. your selues</td>
<td>Q1v</td>
</tr>
<tr>
<td>Q2</td>
<td>3. you selfe</td>
</tr>
<tr>
<td>6. Vit: Pralin,</td>
<td>10. Pralin,</td>
</tr>
<tr>
<td>14. right a</td>
<td>18. a right</td>
</tr>
</tbody>
</table>
2*7

Q2v 9. pierasing; Q2 15. persing;
15. blowne.
21. that
23. restaines
25. England,
Q3 2. his
Q3v 6. delights
20. guldied
36. Authority
Q4 3. of
R1 1. Byr. Do
21. yee
32. depositions
33. deposition,
38. is in
R1v 7. heigh
22. peace-meale, eare
R2 5. her
15. ends
19. the Mountains?
R2v 2. curse;
5. vpward
27. to
38. kill me.
R3 7. deathes!
30. hearty
32. her's

10. their
17. delights
20. Sou.
31. guided
13. Authority
18. off
27. Do
12. you
23. dispositions
24. disposition,
29. in
36. high
15. peace-meals, eare
1. his
11. ends
15. mountaines,
1. curse;
4. vpwards
26. too
1. me,
8. death!
31. hearts
33. heer's
Collation shows that Q2 from the beginning to L4v is a page-for-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.

<table>
<thead>
<tr>
<th>Q2 readings</th>
<th>Q1 readings</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>corrected</td>
</tr>
<tr>
<td>B2</td>
<td>13. Mock'at</td>
</tr>
<tr>
<td>B2v</td>
<td>33. I now make</td>
</tr>
<tr>
<td>B3v</td>
<td>8. with</td>
</tr>
<tr>
<td>B4v</td>
<td>2. nothing else</td>
</tr>
<tr>
<td>C1</td>
<td>3. fame,</td>
</tr>
<tr>
<td></td>
<td>11. place</td>
</tr>
<tr>
<td></td>
<td>11. continuall</td>
</tr>
<tr>
<td>C3</td>
<td>37. instrument</td>
</tr>
<tr>
<td>D3v</td>
<td>3. fomy</td>
</tr>
<tr>
<td>D4</td>
<td>25. (Which prosecute)</td>
</tr>
<tr>
<td>E1</td>
<td>28. of Sauoy,</td>
</tr>
<tr>
<td>E1v</td>
<td>21. their state</td>
</tr>
<tr>
<td>E2</td>
<td>29. his</td>
</tr>
<tr>
<td>E3</td>
<td>34. it</td>
</tr>
<tr>
<td>E3v</td>
<td>19. as</td>
</tr>
<tr>
<td>F1</td>
<td>13. leerd,</td>
</tr>
<tr>
<td>F3</td>
<td>4. Colchos,</td>
</tr>
<tr>
<td>G2</td>
<td>3. on</td>
</tr>
</tbody>
</table>
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 side-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 (copy 2 [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 (204/2), 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 (144.24.13.9.5* [head and tail cropped; some side-notes cropped]), NLS (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, ICU, MB, MH, Pforz, TxU.

Uncorrected: BL1, Bod, CtY, DLC, Dyce2, Eton, IU, NLS.

A4v 6. sureau, sureau,
State I:
Corrected: BL1-2, Bod, CLUC, CSmH, DFo2, DLC, Dyce1-2, Eton, MH.
Uncorrected: CtY, DFo1, ICU, IU, MB, NLS, Pforz, Tju.


C3 37. Mont. Mons.

C4v 1. Mont. Mons.

State II:
Corrected: BL1-2, Bod, CLUC, CSmH, DFo2, Dyce1-2, MH.
Uncorrected: CtY, DFo1, DLC, Eton, ICU, IU, MB, NLS, Pforz, Tju.

C3 3. dry dye
7. engender. engender
29. lines, lieses,

SHEET E (outer forme)
Uncorrected: CLUC.

E2v 6. Gossips Of Gossips
E4v 15. off of
19. honour, honour
23. circumstance circumstance,
E4 22. Exit.

E4 37. drossie

F1 9. in

F3 16. doe

F3 22. thus

F4v 27. Lieutenant

G2v 27. I thinke

G3 sig. G3 [none]

G1v 4. passe,

G2 8. grasse,

G2 12. sworne-married

G2 14. good,

G2 17. sworne-married

G3v 24. graces;

G4 6. lightning,

G4 16. hee breaks,
16. brack 
23. had had
28. it, if
34. should

brack's
had
it, if
should;

SHEET H (inner forme)

State I:

Corrected: BL2, Bod, CLUC, OtY, DLC, Eton, MB, MH, Pforz, TxU.
Uncorrected: BL1, CSmH, DFO2, Dyce1-2, ICU, IU, NLS.

H1v 10. Exe. leads her out. leads her out. Exe.

State II (a):

Corrected: DFO1.

Uncorrected: BL2, Bod, CLUC, OtY, DLC, Eton, MB, MH, Pforz, TxU.

H1v margin. He raises / her, 9-10. He raises her, and /
and / leads her / Exe. leads her out.
out.

10. Exeunt.

State II (b):

Corrected: DFO1.

Uncorrected: BL1-2, Bod, CLUC, CSmH, OtY, 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, OtY, 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. DPo1 that shows the uncorrected readings on F outer will be the first candidate for copy-text.
NOTES TO CHAPTER II

1 See McKerrow, Introduction, 21 and 210-11; Hinman, Printing, i. 229 and 231-3.

2 Cf. for instance, Hinman, Printing, i. 243-5.

3 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 ibid., 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 Poakes 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 earthlye; 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.


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, Bibliography, i. 261. Sheet B of Q2 of Marston's The Malcontent (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 'propperweals,'.

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.


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'O LIVE.' 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 't'.
36  Only in ten copies seen, i.e. Bod1-2, CLUC, CSmH4, DFo2, 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.
41  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, IGN, 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; from 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:

\[
\begin{align*}
D2 & \\
1. & \text{glad} & \rightarrow & \text{lad} \\
2-3. & \text{pre-/sently} & \rightarrow & \text{gre-/sently}.
\end{align*}
\]
47  Deterioration of types occurs in the sheet. BL1-2, DLC, 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 E4v 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' (O3 11) appears in the margin in BL1, CSmH, CtW, DFO, Dyoe, MWiW-C, NLS, TxCU, and Worc2. The last letter in 'e- / uer' (Q4 33-4), likewise, is missing in two copies seen, i.e. BL2 and Bodl.

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 Bodl and Dyoe2, which present the uncorrected reading. The variants are due to deterioration of types.

54 The layout of the text-page of a4 was slightly affected by the correction of a4 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 'Goddess,' to 'Goddesses,'.

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 forms.

58 Due to deterioration of types.

59 Q1 - BL2 alone reads 'H ath' at Q4 8 due to deterioration of types.

60 Greg, Bibliography, i. 375.

61 In three copies, i.e. Q3 - CSmH, DPo, 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 DPo. 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, DPo, 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 ll. 8-10.

69 CtY2 and Dyce read 'foes;' (M4 34), while all others read 'foes,' - probably due to imperfect inking or pressure.

70 Several variants have been found in both forms of the sheet. They are 'TRAGEDIE.' / 'TRAGIEDIE.' (N2 RT), 'strangers,' / 'strangers,' or 'strangers,' (N3v 13), 'strike?' / 'strike?' (N4v 8), 'Exit.' / 'Exit.' (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 occurrences.

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 'condemning.'

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.\(^1\) 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.\(^2\)

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,\(^4\) 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 Q1 of Bussy D’Ambois. At least part of All Fools must be another case, and Q1 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:

<table>
<thead>
<tr>
<th>Q</th>
<th>Number of compositors and their stints</th>
<th>Number of skeletons</th>
<th>Copy</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Blind Beggar of Alexandria</td>
<td>1</td>
<td>2</td>
<td>I: inner II: outer</td>
</tr>
<tr>
<td>An Humorous Day's Mirth</td>
<td>1</td>
<td>2</td>
<td>I: outer II: inner</td>
</tr>
<tr>
<td>All Fools</td>
<td>4</td>
<td>5</td>
<td>I: B,G II: H III: C-D, I-K IV: E V: F partly cast-off</td>
</tr>
<tr>
<td></td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>---</td>
<td>-----</td>
<td>---</td>
</tr>
<tr>
<td>Monsieur D'Olive</td>
<td>6</td>
<td>A</td>
<td>B(0), G-H</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>D</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>E</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>F</td>
<td>E-F</td>
</tr>
<tr>
<td>Sir Giles Goosecap, QI</td>
<td>2</td>
<td>A</td>
<td>A-G</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td>H-K</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>D</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>E</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>May-Day</td>
<td>2</td>
<td>A</td>
<td>A2-D1,D4v 15-E3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td>F3v 12-G1 9,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td>G3-H3 27, I2v 12-K3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>D</td>
<td></td>
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<td></td>
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<td></td>
<td></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>The Widow's Tears</td>
<td>2</td>
<td>A</td>
<td>B-G</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td>A, H-L</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td></td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>The Memorable Masque, QI</td>
<td>3</td>
<td>A</td>
<td>B1-D1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td>C1-2v,a3-4, D1v-F1v</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td></td>
</tr>
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<td></td>
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<td>D</td>
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<td></td>
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<td>E</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>Bussy D'Amblois, Ql-2</td>
<td>2</td>
<td>A</td>
<td>A2-C3,D1v-3,E1-2v,F1v-2v,F4v-G2v,H1-2v,I1-2v</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td>C3v-D1,D3v-4v,E3-F1,F3-4v,G3-4v,H3-4v,I3-4v</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td></td>
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<td>D</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>The Byron Plays, Ql</td>
<td>3</td>
<td>A</td>
<td>B</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td>C-E-G</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td>A,F,H-R</td>
</tr>
<tr>
<td></td>
<td></td>
<td>D</td>
<td></td>
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<td></td>
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<td>E</td>
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<tr>
<td></td>
<td></td>
<td>F</td>
<td></td>
</tr>
<tr>
<td>The Revenge of Bussy D'Amblois</td>
<td>2</td>
<td>A</td>
<td>B,C,G-K</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B</td>
<td>D-F</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C</td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
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<td>E</td>
<td></td>
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<td></td>
<td></td>
<td>F</td>
<td></td>
</tr>
</tbody>
</table>
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:

\[
\begin{array}{cccccccc}
B1v & C1v & D1v & E1v & F1v \\
B2 & C2 & D2 & E2 & F2 \\
A3v & B3v & C3v & D3v & E3v & F3v \\
A4 & B4 & C4 & D4 & E4 & F4 \\
\end{array}
\]

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 Q.

The compositor used two skeleton-formes, one mainly for the outer forms and the other mainly for the inner:

\[
\begin{array}{cccccccc}
B1 & C1 & D1 & E1 & F1 & G1 & H1 \\
B2v & C2v & D2v & E2v & F2v & G2v & H1v \\
A4 & B3 & C3 & D3 & E3 & F3 & G3 & H2 \\
A3v & B4v & C4v & D4v & E2v & F4v & G4v \\
\end{array}
\]
The irregularity in sheets A and H suggests that the compositor started with the inner forms of sheet A, proceeding to the outer forms 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.
## Table 1

### All Pools (Sample: CSmH)

<table>
<thead>
<tr>
<th>Spelling Test</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
<th>K</th>
</tr>
</thead>
<tbody>
<tr>
<td>Periods</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Punctuation Test</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speech-prefix Test</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exclamation</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Periods)</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
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<td>Roman periods and commas</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Roman colons and semi-colons</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exclamations</td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>(Exclamation)</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

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:

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>K</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>88</td>
<td>89</td>
<td>88</td>
<td>88</td>
<td>84</td>
<td>84</td>
<td>87.5</td>
<td>87</td>
<td>89</td>
<td>89</td>
</tr>
<tr>
<td>2v</td>
<td>?</td>
<td>88</td>
<td>89</td>
<td>88</td>
<td>88</td>
<td>84</td>
<td>84</td>
<td>87.5</td>
<td>87.5</td>
<td>89</td>
</tr>
<tr>
<td>3</td>
<td>88</td>
<td>88</td>
<td>89</td>
<td>88</td>
<td>88</td>
<td>85</td>
<td>87</td>
<td>87.5</td>
<td>90</td>
<td>-</td>
</tr>
<tr>
<td>4v</td>
<td>90</td>
<td>88</td>
<td>89</td>
<td>88</td>
<td>84</td>
<td>84</td>
<td>85.5</td>
<td>87</td>
<td>?</td>
<td>90</td>
</tr>
<tr>
<td>1v</td>
<td>88</td>
<td>89</td>
<td>88</td>
<td>88</td>
<td>84</td>
<td>85</td>
<td>87.5</td>
<td>87</td>
<td>89</td>
<td>87</td>
</tr>
<tr>
<td>2</td>
<td>90</td>
<td>88</td>
<td>89</td>
<td>89</td>
<td>84</td>
<td>84</td>
<td>87</td>
<td>87</td>
<td>89</td>
<td>-</td>
</tr>
<tr>
<td>3v</td>
<td>?</td>
<td>89</td>
<td>89</td>
<td>89</td>
<td>88</td>
<td>84</td>
<td>85</td>
<td>87.5</td>
<td>90</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>90</td>
<td>88</td>
<td>?</td>
<td>84</td>
<td>84</td>
<td>85</td>
<td>87</td>
<td>87.5</td>
<td>90</td>
<td>-</td>
</tr>
</tbody>
</table>

(The sample is 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", - 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:

I  B1 - B2 - C1 - C2
    E2v- E1v- C2v- C1v

II - H3 - H4
    H2v- H1v

III C1 - C2 - D1 - D2 - I1 - I2
    C2v- C1v- D2v- D1v- I2v- I1v
    C3 - C4 - D3 - D4 - I3 - I4
    C4v- C3v- D4v- D3v- I4v- I3v[- K1]

IV E1 - E1v
    E2v- E2
    E3 - E4
    E4v- E3v

V F1 - F2
    F2v- F1v
    F3 - F4
    F4v- F3v

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, 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). 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 Flv, 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 Composi­
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, may not
be what one usually encounters. But the printing of Q of All Fools seems
to be best explained in this way.

Evidence from spellings, punctuation, and running-titles indicates
that two compositors were employed.

The clearest differences between them are in the following spellings:
Table 2

Table 2 .

The Gentleman Usher

A lie \aoii\i j.omsn uarici vsampxc; LK\JJ

A

1

B

1v 2 2v 3 3v 4 4v

1

CD

1v 2 2v 3 3v 4 4v

1

1v 2 2v 3 3v 4 4v

1

asse

Dame(s)
d'ee
Duke(s)

-1
12

heere(s)
I/ifaith
M/mistris

1

1

1

1

1

1
131

1

5
1

3

•

/euerv

Asse
dajos(s)
dee
duke(s)
go
here('s)
yfaith
IV'mistresse
po-wre ( s)
sence(less)
straight
Swoon(e)s
tee
then [=than]
vroorth
yong(er)

1

2

•

11
1
1

T\ 11

3

l" 42111

111
1

1v 2 2v 3 3v 4 4v

1

.
x

1

•1.

21

4.

i

21
1

jt
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12

2111.
311
1
1

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1
1

11

1

3

1
1

1

4
1

2 1

111
1
111

2

11
1

0
2

4

1
1

11

!

2
32

1

1

1

1

1
11

1
2

21

1

3
1

1

1

1

1

1

1

1
11

1
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2

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2

11
12

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1

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1 I
1

1
1

1v 2

1

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11

1

21

1133

3
>

1v 2 2v 3 3v 4 4v

2

•
1

1

1

1

3

121
31

2

1

1
1
1

1

3

12
211
^11

1v 2 2v 3 3v 4 4v

12312445
5111

1

1

1

1

IK

1211

11321
2
11221

1

1

1
1111
o
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322212
1
•

13

Final -ie (^^J6
Initial em- / en-

^

1
211
2

1

,1

1v 2 2v 3 3v 4 4v
1

1

1

v

1

1

11

•i
i
'1

1v 2 2v 3 3v 4 4v

H

1

'

Final -y (^ery
Initial iml 7in-

&(c)

1

1

G

P

1
1-1
111112

131111
3

1v 2 2v 3 3v 4 4v
,
1

-

sense
strait
Z/Svro(u)nds
^^
vii 3X1
vrorth
young

1

E

1

1
1
211111

112
1
1
1
1121

1

J


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 El onwards, and secondly, the influence on him of his copy in which the variant forms were introduced from El 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:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>asse</td>
<td>Asse</td>
</tr>
<tr>
<td>d'ee, t'ee</td>
<td>dee, tee</td>
</tr>
<tr>
<td>goe</td>
<td>go</td>
</tr>
<tr>
<td>Ifaith, ifaith</td>
<td>yfaith</td>
</tr>
<tr>
<td>young</td>
<td>yong</td>
</tr>
<tr>
<td>-</td>
<td>&amp;</td>
</tr>
</tbody>
</table>
The varying frequency of semi-colons also clearly suggests the same:

<table>
<thead>
<tr>
<th>A2-3</th>
<th>A3v-4v</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>K</th>
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<td>1/4</td>
<td>1/0</td>
<td>0/3</td>
<td>4/2</td>
<td>0/4</td>
<td>3/1</td>
</tr>
<tr>
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<td>0/6</td>
<td>7/0</td>
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<td>0/2</td>
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<tr>
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<td>1/0</td>
<td>2/1</td>
<td>3/4</td>
<td>1/2</td>
<td>2/1</td>
</tr>
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<td>3/2</td>
<td>1/1</td>
<td>2/1</td>
<td>0/3</td>
<td>2/0</td>
<td>0/0</td>
<td>3/1</td>
<td>0/6</td>
<td>-</td>
</tr>
<tr>
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<td>0/7</td>
<td>1/1</td>
<td>0/3</td>
<td>2/1</td>
<td>2/2</td>
<td>2/1</td>
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<td>2/0</td>
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<td>-</td>
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<td>0/4</td>
<td>2/1</td>
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<td>-</td>
</tr>
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<td>1/5</td>
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<tr>
<td>Total</td>
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<td>12/4</td>
<td>12/9</td>
<td>7/23</td>
<td>15/13</td>
<td>6/24</td>
<td>12/8</td>
<td>3/19</td>
<td>15/12</td>
<td>6/31</td>
</tr>
</tbody>
</table>

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:

**Compositor A:** A3v-4v, B, D, F, H, K  
**Compositor B:** A2-3, C, E, G, I

Evidence for sheet A is slight, 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 SECUNDVS' etc., without a comma. They occur on the following pages belonging to each compositor:
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: B1v 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:

```
I
A2v- C1v- C2v- E1v- E2v- G2- G2v- I4- I3
A3v- A3- C2- C3- E4- E3- G4- C3- I2- I1
A4- A4v- C4- C4v- E3v- E4v- G3v- G4v- I3v- I4v

II
B1v- B2v- D1v- D2v- F1v- F2v- H1v- H2v- K1v
B2- B1- D2- D1- F2- F1- H2- H1- K2- K1
B3v- B4v- D3v- D4v- F3v- F4v- H3v- H4v
B4- B3- D4- D3- F4- F3- H4- H3
```

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 CIUC: G-H only)
Compositor C: B inner (but CIUC: 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/he 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 forms 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

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<thead>
<tr>
<th></th>
<th>Compositors</th>
</tr>
</thead>
<tbody>
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<td></td>
<td>A</td>
</tr>
<tr>
<td>we, he, she</td>
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<td>(bee)</td>
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<tr>
<td>me</td>
<td>7</td>
</tr>
<tr>
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<td>1</td>
</tr>
<tr>
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<td>-</td>
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<td>-</td>
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<tr>
<td>(very, every)</td>
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<td>(any, many)</td>
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<tr>
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<td>20</td>
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<tr>
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</tr>
<tr>
<td>(-ff-)</td>
<td>2</td>
</tr>
<tr>
<td>our/or as in honour, etc. excepting colour</td>
<td>6</td>
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<tr>
<td>(cur)</td>
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</tr>
<tr>
<td>Uses of VV for W</td>
<td>-</td>
</tr>
</tbody>
</table>

Words of comparative interest:

| alas          | - | 5 | - | 1 | 0 | 0 |
| shalas        | - | 0 | - | 2 | 2 | 1 |
| been          | 0 | 0 | 0 | - | 0 | 1 |
| beene         | 1 | 0 | 1 | - | 2 | 1 |
| bene          | 0 | 5 | 0 | - | 0 | 0 |
| bin           | 0 | 1 | 0 | - | 2 | 0 |
| deare         | 3 | 5 | - | 5 | 1 | 7 |
| deere         | 0 | 0 | - | 3 | 0 | 0 |
| heart         | - | 4 | 1 | 2 | - | 0 |
| hart          | - | 2 | 0 | 2 | - | 6 |
| here          | - | 10 | - | 2 | - | 3 |
| heere         | - | 0 | - | 1 | - | 14 |
### Compositors

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<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
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<td>1</td>
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<td>-</td>
<td>-</td>
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<td>-</td>
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<td>1</td>
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<td>0</td>
</tr>
</tbody>
</table>

**Uses of apostrophes in combined words:**

- here's - 0 1 - - 0
- here's - 2 0 - - 1
- it's - - - - 3
- its - - - - 2
- let's - 3 1 - - 0
- let's - 4 0 - - 1
- that's - 4 1 - - 3
- that's - 6 0 - - 1
- there's - 4 - - - 0
- there's - 6 - - - 5
- tis 1 8 1 8 4 10
- t'is 0 1 3 0 2 0
- twas - 1 - - 1 -
- t'was - 0 - - 6 -
- twere 1 3 - 0 1 0
- t'were 0 0 - 1 2 1
- what's - 2 - - - 1
- what's - 3 - - - 1
- where - 0 - - - -
- where - 2 - - - -
- who - 0 - - - -
- who - 6 - - - -

* 6 any's and 4 many's.
** 4 anie's, 2 manie's, 5 verie's and 3 euerie's.
*** Plus 2, which are 'diswasuie' (E131) and 'succe/sore' (E1v 13).
**Punctuation Test**

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<td>Black-letter periods</td>
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<td>Roman periods</td>
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<td>Semi-colons</td>
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<tr>
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<tr>
<td>All the marks</td>
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<tr>
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**Speech-prefix Test**

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<td>D'Olive</td>
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<td>D'O.</td>
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</tr>
<tr>
<td>D'OL.</td>
<td>-</td>
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<tr>
<td>D'OIL.</td>
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</tr>
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</tr>
<tr>
<td>'D'l.</td>
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</tr>
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<td>'D'ol.</td>
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<td>Pacque</td>
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<tr>
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<td>-</td>
</tr>
<tr>
<td>Di.</td>
<td>-</td>
</tr>
</tbody>
</table>
1. **Spelling**

a. Final e/ee: almost the same.
b. Final o/oe: the same.
c. Final esse/ess: the same.
d. Medial ff/fs: the same.
e. Initial em/im or en/ins: the same.
*f. Final y/ie excepting any, many, very, every, and all adverbs of -ly ending: α 5/19, β 35/38.
g. Final or medial our/or: α 2/2, β 3/14.
*h. Apostrophes in combined words: some differences.
i. Words of comparative interest: the same.
j. Spellings in favour of the α-β identification: diuell, countrey, am [= them], and spirit.
k. Spellings against the α-β identification: followe 1/follow 3, prettie 1/prettie 1 and prettie 2, only 1/only 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. Font of type: the same, and only compositors α and β seem to have used this font.
*d. Number of lines to the page: α 35/7/β 38.
*e. Measurement of composing-stick: α 84/β 89-90.
f. Positioning of stage directions: almost the same.
g. Uses of W or vv: the same.

Several pieces of evidence not in favour of the α-β 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 font 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 font 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 Digre, . . .', 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. 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:

<table>
<thead>
<tr>
<th>Compositors</th>
<th>Style</th>
<th>Sheets</th>
</tr>
</thead>
<tbody>
<tr>
<td>A, C</td>
<td>MONSIEVR D'OLIVE.</td>
<td>A2, B1v, 2, 3v, 4</td>
</tr>
<tr>
<td>D, E</td>
<td>MONSIEVR D'OLIVE.</td>
<td>C, D</td>
</tr>
<tr>
<td>B, F</td>
<td>MONSEVER D'OLIVE.</td>
<td>B1, B2, 3v, 4v, G, H, E, F</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
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<td>54</td>
<td>53.5</td>
<td>48</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>48</td>
<td>47.5</td>
<td>50</td>
<td>50</td>
<td>54</td>
<td>53.5</td>
<td>48.5</td>
<td>-</td>
</tr>
</tbody>
</table>

(The sample is Cty)

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". It is now certain that it did not. An examination of running-titles has proved the positioning of some running-titles of CSmHi to be different from that of other copies seen. Their difference on A4v may have been due to the stop-press correction of the outer forme of sheet A, as CSmHi alone has the forme in a variant state. I can see no rhyme or reason for their difference on B1v 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. 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; E1 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. 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:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>he / hee</td>
<td>he</td>
</tr>
<tr>
<td>do / doe</td>
<td>doe</td>
</tr>
<tr>
<td>though / tho</td>
<td>tho</td>
</tr>
<tr>
<td>very / verie</td>
<td>verie</td>
</tr>
<tr>
<td>[use of tildes]</td>
<td>-</td>
</tr>
</tbody>
</table>

A result of the spelling test has been tabulated. As Table 4 clearly
## Spelling Test

### Table 4

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

### Final -y/-ie

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>-y</td>
<td>-y</td>
<td>-y</td>
<td>-y</td>
<td>-y</td>
</tr>
<tr>
<td>-ie</td>
<td>-ie</td>
<td>-ie</td>
<td>-ie</td>
<td>-ie</td>
</tr>
</tbody>
</table>

### Uses of Tildes

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
<td>1 2 3 4</td>
</tr>
</tbody>
</table>
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 Iacke, 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):

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>K</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>3F2</td>
<td></td>
<td>F3</td>
<td>F5</td>
<td>F5</td>
<td>I1</td>
<td></td>
<td></td>
<td>R1</td>
</tr>
<tr>
<td></td>
<td>1R1</td>
<td>2R1</td>
<td>R1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1v</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>F5</td>
<td></td>
<td>1F2</td>
<td>8F</td>
<td>F2</td>
<td>F3</td>
</tr>
<tr>
<td></td>
<td>R5</td>
<td>2R</td>
<td>I5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1R1</td>
<td>R1</td>
</tr>
<tr>
<td>2</td>
<td>214</td>
<td>F5</td>
<td></td>
<td>I1</td>
<td>1I2</td>
<td>4F4</td>
<td>F9</td>
<td>F1</td>
<td></td>
<td>F2</td>
</tr>
<tr>
<td></td>
<td>R4</td>
<td>I12</td>
<td>2R2</td>
<td>R1</td>
<td>1R1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2v</td>
<td>2F</td>
<td>2F3</td>
<td>1I2</td>
<td>I2</td>
<td></td>
<td>2F4</td>
<td></td>
<td>1R4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3R2</td>
<td>I1</td>
<td>R4</td>
<td></td>
<td></td>
<td>F8</td>
<td></td>
<td></td>
<td></td>
<td>F1</td>
</tr>
<tr>
<td>3</td>
<td>4I2</td>
<td>5F4</td>
<td>3I3</td>
<td>R1</td>
<td></td>
<td>2F4</td>
<td>3F10</td>
<td>F2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I3</td>
<td></td>
<td>2R10</td>
<td>R2</td>
<td></td>
<td>3F10</td>
<td>F2</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3v</td>
<td>2I</td>
<td>F4</td>
<td>F1</td>
<td>F4</td>
<td>F5</td>
<td>F5</td>
<td></td>
<td>I4</td>
<td>I2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I2</td>
<td>R5</td>
<td>R5</td>
<td></td>
<td></td>
<td>F5</td>
<td>F5</td>
<td></td>
<td>R2</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>6I</td>
<td>F1</td>
<td></td>
<td>F5</td>
<td></td>
<td>1F1</td>
<td>I13</td>
<td>I12</td>
<td></td>
<td>R6</td>
</tr>
<tr>
<td></td>
<td>R6</td>
<td>I12</td>
<td></td>
<td></td>
<td></td>
<td>F1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4v</td>
<td>F2</td>
<td></td>
<td>F6</td>
<td>F5</td>
<td>1F1</td>
<td>I2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>I13</td>
<td>R1</td>
<td>R4</td>
<td>I13</td>
<td>I12</td>
<td>R1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


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 Cutti,' 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 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:

<table>
<thead>
<tr>
<th>Compositor A:</th>
<th>A-G</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compositor B:</td>
<td>H-K</td>
</tr>
</tbody>
</table>

The repeated use of running-titles has been difficult to trace. Their identification has been possible only occasionally:

<table>
<thead>
<tr>
<th>B1v - C4v - D3v</th>
<th>F2v - G4v - H3 - I3v</th>
</tr>
</thead>
<tbody>
<tr>
<td>B2</td>
<td>G2v - H4v</td>
</tr>
<tr>
<td>C1 - D1v</td>
<td>F1 - G3</td>
</tr>
<tr>
<td>D2 - F3</td>
<td></td>
</tr>
<tr>
<td>A3 - A4v - B1</td>
<td>C4</td>
</tr>
<tr>
<td>G1v</td>
<td>E3v - F1v - G4</td>
</tr>
<tr>
<td></td>
<td>H1v - K2</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td></td>
</tr>
<tr>
<td></td>
<td>G3</td>
</tr>
<tr>
<td></td>
<td>I2v</td>
</tr>
</tbody>
</table>
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:

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-4w

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>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
<th>J</th>
</tr>
</thead>
<tbody>
<tr>
<td>1v</td>
<td>2v</td>
<td>3v</td>
<td>4v</td>
<td>1v</td>
<td>2v</td>
<td>3v</td>
<td>4v</td>
<td>1v</td>
<td>2v</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>1v</td>
<td>2v</td>
<td>3v</td>
<td>4v</td>
<td>1v</td>
<td>2v</td>
</tr>
<tr>
<td>1v</td>
<td>2v</td>
<td>3v</td>
<td>4v</td>
<td>1v</td>
<td>2v</td>
<td>3v</td>
<td>4v</td>
<td>1v</td>
<td>2v</td>
</tr>
<tr>
<td>doe</td>
<td>goe</td>
<td>hee</td>
<td>here</td>
<td>Lieftenant</td>
<td>Mistris</td>
<td>shee</td>
<td>doe</td>
<td>goe</td>
<td>hee</td>
</tr>
</tbody>
</table>

**Note:** A stroke (/) in the table signifies the division between compositors within a page. Than/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. 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:

```
I
B1v - C2v - D4v  F3v - G2v  K1v
B2 - C1 - D3  F4 - G3  K1
A3v - B3v - C4v - D2v  F1v - G4v  K2
A4 - B4 - C3 - D1  F2 - G1 - H1  K4

II
A2v - B2v - C3v - D3v  E4v - F4v  H4v  K2v
A3 - B3 - C2 - D2  E1 - F1  H2 - I2
A4v - B4v - C1v - D1v  E2v - F2v  H1v - I1v

III
e1v  G3v  H3v  I3v
E2  G4  H4  I4
E3v  G1v  H2v  I1
E4  G2  H3  K3

I2v
I3
I4v
K3v
K4v
```

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 copy 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. The compositors had to set up the third skeleton-forme, 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. Three new 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.

The press-work may be summarised in the following diagrams:

<table>
<thead>
<tr>
<th>Printing order</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheets (forme)</td>
<td>A</td>
<td>A</td>
<td>B</td>
<td>B</td>
<td>C</td>
<td>C</td>
<td>D</td>
<td>D</td>
<td>E</td>
<td>E</td>
</tr>
<tr>
<td></td>
<td>(1)</td>
<td>(o)</td>
<td>(1)</td>
<td>(o)</td>
<td>(o)</td>
<td>(1)</td>
<td>(o)</td>
<td>(1)</td>
<td>(1)</td>
<td>(o)</td>
</tr>
<tr>
<td>Skeleton-formes</td>
<td>I</td>
<td>II</td>
<td>I</td>
<td>II</td>
<td>I</td>
<td>II</td>
<td>I</td>
<td>II</td>
<td>III</td>
<td>II</td>
</tr>
</tbody>
</table>
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: CSnJH2]

Spelling Test

Brother

"The" Final -ie

I'm
tis

Final -y

as in cry, cleny, dry, fly, try, etc.

Speech-prefix Test

Iysander /Iysan.

Cynthia

Punctuation Test

Black-letter queries

Roman exclamations

Si

Hyphenation

3112 16

Omits

3 3942 5 27486 1 1 1

Syllable counts

2 4 147 1

Dictionaries

2 4 144 4 1 4 6

Final -ie

1 1 1 2 3 4 5 6 7 8 9 10

1 1 1 2 3 4 5 6 7 8 9 10

E.
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 formes 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 Llv-2 and half-sheet Alv-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 G. An examination of running-titles has rendered a beautiful picture of the press-work:

<table>
<thead>
<tr>
<th>Printing order</th>
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<td>(1)</td>
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<td>II</td>
<td>II</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>II</td>
<td>III</td>
<td>III</td>
</tr>
</tbody>
</table>
Table 7

The Memorable Masque, Q1 (samples: CSmH)

### Spelling Test

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<th></th>
<th>A</th>
<th></th>
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<th>C</th>
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<th>D</th>
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<td>2v</td>
<td>1</td>
<td>1v</td>
<td>2v</td>
</tr>
</tbody>
</table>

**/beauty**
- beauty / -ie
- gold(-e, -en)
- gould(-e, -en)

**/Nuptials**

- final -e/-ee
  - be
  - the
  - me

- medial -fe-
  - we

**Punctuation Test**

- black-letter periods
- italics
- italics semi-colons
- roman queries
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. D1 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\(^3\) seems to have started setting types for A1-a2v.

Some time later, Compositor B joined him and began setting types for Dlv 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-forme. 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 G. Though evidence for G 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, Div-Fiv  
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: C1-2v, a3-4 (verso blank), D1v-F1v

Again, evidence for € is slight. The characteristics of Group I are the use of larger types and the indentation 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:

\[
\begin{array}{cccccccc}
\text{C} & A & a & B & C & D & E & F \\
1 & 92 & 87 & 89 & 86 & 86 & 87 & 87 & 90 \\
1v & - & 86 & 88 & 86 & 86 & 87 & 87 & 90 \\
2 & 87 & 86 & 88 & 86 & 86 & 87 & 87 & \\
2v & - & 88 & 88 & 86 & 86 & 87 & 87 & \\
3 & - & 88 & 91 & 86 & 86 & 86 & 87 & \\
3v & - & 86 & 91 & 86 & 86 & 87 & - & \\
4 & - & 87 & 91 & 86 & 86 & 87 & 87 & \\
4v & - & 87 & - & 86 & 86 & 87 & 87 & \\
\end{array}
\]

(The sample is Dfo)

In spite of the clear-cut division between C and D, a division between D1 and D1v appears more plausible. In addition to the indentation in D1 and the difference in size of the types, D1 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" (B4-F1v) - 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/Nuptials variants and the -e/-ee variants.

A division between a and B, and another between C and D, or D1 and Div, 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:

A-a, B-D1, 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
Table 8

Bussy D’Ambois, Q1-2 (sample: DFo)

<table>
<thead>
<tr>
<th>Spelling Test</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
<th>I</th>
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</thead>
<tbody>
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<table>
<thead>
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<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
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</tbody>
</table>

Table 8

Bussy D’Ambois, Q1-2

Spelling Test

- honour
- Sir
- /oor
- afford, forth,
- worst, -worth (y, etc.)
- Final OY/re/ower in /-owre

- Final y/ie after 1, n(_^ Q
- Final y/ie after c,d,/-y

Punctuation Test

- Roman exclamation
- Roman semi-colons
- Roman colons
Perhaps further divisions may be possible within single pages, e.g. C3 29/30, Dlv 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 press-man and themselves.

The majority of running-titles, with the exceptions of Dlv, D2, D3v, D4, E4v, G3v, and H4v where the italic ligature \( \mathcal{f} \) is used for the italic \( \mathcal{f} \), 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 A A B B C C D D E E
(formes) (i) (o) (1) (o) (1) (o) (1) (o) (1) (o)
Skeleton-formes I II I II I II III I II 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. The 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 skeleton-forme for D inner (each of the four running-titles having an italic ligature $\beta$). 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 $\beta$). 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:

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
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</tbody>
</table>

(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.
Two typographical pieces of evidence also join to support this division of Q, in particular concerning F and H-R. First, the style of entrance directions, whose occurrences are only sporadic, implies that Q1 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 F1, H3v, K2v, I4, M1, M2, M4v, N3, N4v, O1v, O2v-3v, P2, Q1, and Q2. The other typographical evidence is more distinctive. The appearance of an italic colon after every speech-prefix divides Q1 into two similar groups of B-G and H-R. It occurs on H1-iv, H2v, H3v, K1v-3, M1, M2v, M4v, N2v-3, N4v, O1v-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, F1v, L3v-4, M1v-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 areCompositor 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**

<table>
<thead>
<tr>
<th>I</th>
<th>B1v - B4v - E1v - H1v - [I3v]</th>
<th>C1v - C2v - D1v - D4v</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>B2 - B3 - E2 - H2</td>
<td>C2 - C1 - D2 - D1</td>
</tr>
<tr>
<td></td>
<td>B3v - B2v - E3v - H3v - I1v</td>
<td>C3v - C4v - D3v - D2v</td>
</tr>
<tr>
<td></td>
<td>B4 - B1 - E4 - H4 - [I4]</td>
<td>C4 - C3 - D4 - D3</td>
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<tr>
<td></td>
<td>E1 - H1 - I1</td>
<td>F1v - F2v - G1v - G4v</td>
</tr>
<tr>
<td></td>
<td>E2v - H2v</td>
<td>F2 - F1 - G2 - G1</td>
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<td>E3 - H3</td>
<td>F3v - F4v - G3v - G2v</td>
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<tr>
<td></td>
<td>E4v - H4v - [I4v]</td>
<td>F4 - F3 - G4 - G3</td>
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</tbody>
</table>

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.
### The Tragedy

<table>
<thead>
<tr>
<th>Sheet I</th>
<th>Sheet II</th>
<th>Sheet III</th>
<th>Sheet IV</th>
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<tr>
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<td>M1v - M2v - Q3v - Q4v</td>
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<tr>
<td>N1v - N2v - R2v</td>
<td>K2 - K1 - P2 - P1 - R2</td>
<td>L2 - L1 - O4 - O3</td>
<td>M2 - M1 - Q4 - Q1</td>
</tr>
<tr>
<td>I4 - N4 - N3 - R3</td>
<td>K3v - K4v - P3v - P4v - R3v</td>
<td>L3v - L2v - O1v - O2v</td>
<td>M3v - M4v - Q1v - Q4v</td>
</tr>
<tr>
<td></td>
<td></td>
<td>L4 - L3 - O2 - O1</td>
<td>M4 - M3 - Q2 - Q3</td>
</tr>
</tbody>
</table>

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 K1 and K4v, 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 The Conspiracy and another four for The Tragedy 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.

A curious compositorial peculiarity is the use of a comma, a semi-colon, or a colon instead of a period to close a speech. It occurs on C2, C2v, D4v, E1v-3, E4-F1, G4-H1, H3v, L1v, L2v-3v, M1, M2-3, N4v-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.
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, Cl, 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 idiosyncrasies, 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:

<table>
<thead>
<tr>
<th>I</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>B1v</td>
<td>C4v- D3v- D4v- E3v- E4v- F3v- F4v-------------------- H4v- I3v- I4v</td>
</tr>
<tr>
<td>B2v</td>
<td>C2v- D1v- D2v- E1v- E2v- F1v- F2v-------------------- H2v- I1v- I2v</td>
</tr>
<tr>
<td>B3v</td>
<td>C3- D4- D3- E4- E3- F4- F3-------------------- H3- I4- I3</td>
</tr>
<tr>
<td>B4v</td>
<td>C1- D2- D1- E2- E1- F2- F1-------------------- H1- I2- I1</td>
</tr>
<tr>
<td>IIv</td>
<td>--------------------------</td>
</tr>
<tr>
<td>B2v</td>
<td>C1v---------------------------</td>
</tr>
<tr>
<td>B4v</td>
<td>C3v---------------------------</td>
</tr>
<tr>
<td>C2</td>
<td>--------------------------</td>
</tr>
<tr>
<td>B3</td>
<td>C4---------------------------</td>
</tr>
</tbody>
</table>
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, Introduction, 128-33; and Hinman, "Variant Spellings", Library, xxi (1940-41), 78-94 or "New Uses for Headlines", EIA (1941), 209 ff., etc.


4 Measurement of stick in the following pages is accurate to within ±0.3 mm.

5 After C2v the second B has been altered from the swash letter to the normal italic.

6 The treatment of catch-words, however, is somewhat puzzling.

Two different styles appear more or less regularly when catch-words involve speech-prefixes. Speech-prefixes appear by themselves as catch-words on Eiv, 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, D4, C1, 1v, 2, 2v, D2, 3, Fiv, G1, 1v, 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, 1. 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.

10 But the reason is not clear to me why the concentrated replacement 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 E1, 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.

14 The reason for excluding such words is because both men set up 'any', 'many' (with one exception each, on D2v and l1v), 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).

18 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.


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 (ɔ) 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),
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.

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.

Their heavy occurrence in sheet C is inexplicable.

It is particularly impossible to classify them according to typographical patterns which are irregular.

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 (ibid., 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) indentation 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.

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 forms 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.

36 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 'f' and the '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. I hesitate to repeat that kind of understandable misconception to which Dover Wilson was sadly led about Shakespearean spellings forty years ago.

It seems to me, however, that certain peculiar spellings appear and disappear in the compositorial stints of various printers. The 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,
is likely to be compositor B of All Fools and compositor B of The 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, C2v 6, D3v 32, D4v 2, D4v 7, E1v 4, F1 27, F2 5)

agaynst (B3 27, B4v 24, A4 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 (B3 28, E3v 2, E3v 11)

fayre (B2 14, C1 31, D3v 20, 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, 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)
ye (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)
A4v 29, A4v 32, C1 33)
slayne (B2v 3, C1 2, E4 13, F1v 4)
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)   tyne (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
playnely (A3v 27, E2 31)   13)

The instances of words appearing only once are: Adioynig (E3 5),
sayed (C1 32), sayde (F1v 27), sayre (C1v 24), Battayle (F3 21),
cockhye (E2 6), denied (A2v 15), disdayne (C3 6), dryed (C2 20), hye
(E3v 12), entertaine (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), Ionyd (E4v 14), laye (E2 11), mainetayne (F2 20), mayne (C3 6),
myght (B1v 2), noyse (B4v 8), nye (E2v 7), payne (D2 35), plyed
(C2 19), poynetes (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), unstayed (B3 25),
and untymely (F2v 9).

The oo: o substitution occurs several times in the text;
doost (A3 17, D4v 24)
swoord (C1 7)

Other instances of unusual spellings are as follows:

a [= he] (B2v 27, E2v 28, E2v 31)
a [= on] (D3 13)
abrode (D2 36)
adew [= adieu] (B4 35, B4v 35)
ar [= are] (B3v 3)
bene (D3 17, E2v 25)
bould (C1v 29)
breth [= breath] (E1 3)
Buckrome [= buckram] (B3 5)
Cotes [= coats] (E2 1)
cround [= crowned] (B1v 25)
ceasd [= seized] (P3 1)
dores (D1 2)
hard [= heard] (D1 28, E3v 3)
hearbes [= herbs] (B2 20)
heather [= hither] (B2v 37)
hower (C2 27)
kepe (F2 5)
lether (E1v 35)
litell [= little] (A4v 4)
loke [= look] (D2 31)
loth (D3 11)
neare [= never] (B2 10, F2 7)
nier [= higher] (E2v 8)
noe [= no] (D1 28, D1v 16, D3v 25, D4v 12, D4v 24)

woord(es) (A4v 6, A4v 32, A4v 35, Q4 16, D3 25, F1 24, F1 26)
of [= off] (D1v 36)
One [= on] (F1v 11)
othes [= oaths] (F2 5)
parson [= person] (D1v 11)
peares [= peers] (F1v 19)
Foungranet [= pomegranate] (E1v 12)
powles [= poles] (E3v 18)
rode [= road] (D2v 23)
rosiat [= roseate] (B1 37)
se [= see] (B3v 35)
seased [= seazed] (F2 26)
sene [= seen] (C3v 35)
sound(es) [= sound(s)] (B4 2, C1 3)
sute(d, s) [= suit(ed, s)] (B2v 21, C3v 1, C3v 7, F2 15)
there [= their] (A3v 29, A3v 34, A4 23, C2 31, D3 11, D4v 29, F1v 11, F2v 7, F2v 14, F2v 15, F2v 19)
thorow [= through] (B3v 10)
thous [= thus] (E1 11)
tirrnassде (D2v 17)
too [= too] (A2v 19, A4v 4, A4v 9, B2 11, B2 32, E2 26, E2v 12, 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) VWhose [= 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 addde 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, all, ful, ill, shal, stil, tel, til, wel, well, and will 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 ë, ü and ò.

His almost invariable preferences are for another, do, go, very, and young, 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
diuell
every
many
then [= than]
y\text{faith}
in- as in induce
-\text{n}- as in passion

No apostrophe in lle, tis, 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:

attyre(d) (C3 7, C3 11, C3 14) poyson (A4 33, F2 8, F3v 35, F4v 25)
ayde (F3v 34)      quackemyred (D1 6)
ayre (A2 8)         receyte (D1 8)
clyents (D2 1)      soyle (A2 7)
coyne (G4v 35)      voyce (B3 17, B3 23)
fayre (G2 32)      ydle (B2 6)
frayd (G2v 2)         yfayth (Q4 17, E3v 16, F3v 16,
Gyants (D2 7)  F3v 24)
myrth (A1 4, F3 3)  yron (D2 15, F1 26)
perceyue (C3v 14)  

The oo : o form occurs here and there in the text:

affoorde (B3v 18) prooue(r) (B3 29, B3v 21, C3 26,
Cupboord (D4 29) C3v 23)  proouing (C3v 13)
mooue(d) (D1v 7, P2 26) woorke (F3 13)
swoords (G4v 22)  
woorde(s) (B2 6, B4v 8, G1 35,
A3 26)

Some other instances of unusual spellings are as follows:

ake [= ache] (F3v 25) caulf[e (= calf] (D3 21)
bloud (B3 20) coles [= coals] (D3 3)
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, betwenee 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 Iaques' (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 often 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 yfayth's as ifaith'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'):

<table>
<thead>
<tr>
<th></th>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
<th>Compositor D</th>
</tr>
</thead>
<tbody>
<tr>
<td>*alas</td>
<td></td>
<td>*Ablas</td>
<td>*Alas</td>
<td>ahas</td>
</tr>
<tr>
<td>*be</td>
<td>*be</td>
<td>*be</td>
<td>*be</td>
<td>*be</td>
</tr>
<tr>
<td>Compositor A</td>
<td>Compositor B</td>
<td>Compositor C</td>
<td>Compositor D</td>
<td></td>
</tr>
<tr>
<td>-------------</td>
<td>-------------</td>
<td>-------------</td>
<td>-------------</td>
<td></td>
</tr>
<tr>
<td>*colour</td>
<td>*culour</td>
<td>--</td>
<td>--</td>
<td></td>
</tr>
<tr>
<td>*doe</td>
<td>?</td>
<td>?</td>
<td>doe</td>
<td></td>
</tr>
<tr>
<td>--</td>
<td>*else</td>
<td>*else</td>
<td>*els</td>
<td></td>
</tr>
<tr>
<td>forth [?]</td>
<td>*foorth</td>
<td>*forth</td>
<td>forth [?]</td>
<td></td>
</tr>
<tr>
<td>goe [?]</td>
<td>?</td>
<td>?</td>
<td>*goe</td>
<td></td>
</tr>
<tr>
<td>*he</td>
<td>-*he</td>
<td>*he</td>
<td>*he</td>
<td></td>
</tr>
<tr>
<td>*heart</td>
<td>?</td>
<td>*heart</td>
<td>*hart</td>
<td></td>
</tr>
<tr>
<td>*here</td>
<td>?</td>
<td>?</td>
<td>?</td>
<td></td>
</tr>
<tr>
<td>iealousie [?]</td>
<td>?</td>
<td>*ielous(y)</td>
<td>*iealousie</td>
<td></td>
</tr>
<tr>
<td>*Ile</td>
<td>*Ile</td>
<td>?</td>
<td>-*Ile</td>
<td></td>
</tr>
<tr>
<td>indeed(e) [?]</td>
<td>in deed(e)</td>
<td>*indeed</td>
<td>*indeed(e)</td>
<td></td>
</tr>
<tr>
<td>*me</td>
<td>mee</td>
<td>*me</td>
<td>*me</td>
<td></td>
</tr>
<tr>
<td>*she</td>
<td>?</td>
<td>*she</td>
<td>*she</td>
<td></td>
</tr>
<tr>
<td>--</td>
<td>Signior [?]</td>
<td>*Signueer</td>
<td>*Signior</td>
<td></td>
</tr>
<tr>
<td>?</td>
<td>Sir</td>
<td>*sir</td>
<td>air</td>
<td></td>
</tr>
<tr>
<td>straite [?]</td>
<td>straight [?]</td>
<td>*strait</td>
<td>*straight</td>
<td></td>
</tr>
<tr>
<td>--</td>
<td>?</td>
<td>*that's</td>
<td>*thats</td>
<td></td>
</tr>
<tr>
<td>*t'were</td>
<td>*t'were</td>
<td>*t'were</td>
<td>--</td>
<td></td>
</tr>
<tr>
<td>*we</td>
<td>wee</td>
<td>*we</td>
<td>*we</td>
<td></td>
</tr>
<tr>
<td>?</td>
<td>*young(er)</td>
<td>?</td>
<td>young(er)</td>
<td></td>
</tr>
<tr>
<td>*them</td>
<td>them</td>
<td>them</td>
<td>them</td>
<td></td>
</tr>
<tr>
<td>{</td>
<td>am</td>
<td>vm</td>
<td>am</td>
<td></td>
</tr>
<tr>
<td>*-ly</td>
<td>-*ly</td>
<td>*-ly</td>
<td>*-ly</td>
<td></td>
</tr>
<tr>
<td>-*nesse</td>
<td>-*nesse</td>
<td>*-nesse</td>
<td>?</td>
<td></td>
</tr>
<tr>
<td>-*our-</td>
<td>?</td>
<td>-*our-</td>
<td>-*our-</td>
<td></td>
</tr>
<tr>
<td>-*s- [?]</td>
<td>-*s-</td>
<td>?</td>
<td>-*s-</td>
<td></td>
</tr>
<tr>
<td>-*y</td>
<td>-*y</td>
<td>-*y</td>
<td>-y</td>
<td></td>
</tr>
</tbody>
</table>
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:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
<th>Compositor D</th>
</tr>
</thead>
<tbody>
<tr>
<td>cals (G3 23)</td>
<td>kilns (F4v 5)</td>
<td>Guls (H3v 7, H4 13)</td>
<td></td>
</tr>
<tr>
<td>files (G3v 18)</td>
<td>Wel (E4 26, F1 28, F3 35)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>shal (I3v 26)</td>
<td>wil (E4v 33, F2 16)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>wils (F3 1, F3 2, F3 3)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Other peculiar spellings are as follows:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
<th>Compositor D</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ne [= not] (B4v 13)</td>
<td>board [= board] (D4 6, I3 8)</td>
<td>byrlady (E3v 34) (G3 38, H2v 6)</td>
<td></td>
</tr>
<tr>
<td>shalbe (K1 17)</td>
<td>conseu (G4 28)</td>
<td>echo (E2v 3)</td>
<td>bould (G4v 38)</td>
</tr>
<tr>
<td>soone [= son] (B3v 36)</td>
<td>cooplets (D3 22)</td>
<td>eene (E3 25)</td>
<td>Byr-lady (G1 38)</td>
</tr>
<tr>
<td>there [= their] (I1 1)</td>
<td>cullour [= col-trow (F4 12)</td>
<td></td>
<td>doost (G3 17)</td>
</tr>
<tr>
<td>woone [= won] (B1 3)</td>
<td>doone (I3v 21)</td>
<td>Zoones (E3 22)</td>
<td>hoale [= hole] (H2 17)</td>
</tr>
<tr>
<td>Doozens (D3 20)</td>
<td>error (C1v 2)</td>
<td>known (G1 38)</td>
<td></td>
</tr>
<tr>
<td>hote [= hot] (D2 25)</td>
<td></td>
<td>leews [= lief] (H2 29)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>mutch (G4v 21)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>noe [= no] (G4v 18)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>shalbe (G2 8)</td>
<td></td>
</tr>
<tr>
<td>Compositor A</td>
<td>Compositor B</td>
<td>Compositor C</td>
<td>Compositor D</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------</td>
<td>-------------</td>
<td>-------------</td>
</tr>
<tr>
<td>employ [= im-</td>
<td>shrowd [= shrewd]</td>
<td>shrowd [= shrewd]</td>
<td>shrowd [= shrewd]</td>
</tr>
<tr>
<td>ply] (D1v 33)</td>
<td></td>
<td></td>
<td>(H2 29)</td>
</tr>
<tr>
<td>Inuay [= in-</td>
<td>shrowd [= shrewd]</td>
<td>Soe [= so] (H1v 22)</td>
<td></td>
</tr>
<tr>
<td>weigh] (D4v</td>
<td></td>
<td></td>
<td>(H4 2)</td>
</tr>
<tr>
<td>37)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>least [= lest]</td>
<td>there [= their]</td>
<td></td>
<td>(G1 38)</td>
</tr>
<tr>
<td>(C2v 25)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>receiv (D2v 14)</td>
<td>too [= to] (H2v 34,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scholards (C3v 3)</td>
<td>H3 16)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scilence (I2v 29)</td>
<td>toot [= to it]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>shalbe (C2v 20,</td>
<td>(H2v 33)</td>
<td>tould (G4v 33,</td>
<td></td>
</tr>
<tr>
<td>I2v 34)</td>
<td></td>
<td>G2 36)</td>
<td></td>
</tr>
<tr>
<td>theer's (I3v 7)</td>
<td>weighty (H2 36)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>togeather (I3 8)</td>
<td>wilbe (G3 15)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.8

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 themelves,9 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' (H2v 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 All Fools 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 -*ye*, the medial -*our* or the final -*our*, and such word-forms as *lie* and *its* seem to be the compositors' normal spellings.

Both compositors have *do* and *doe*, and the final -*ie* and -*y* (to be pronounced 'e'), but Compositor A tends to use the *doe* and the -*y* forms more frequently than Compositor B, who has a little stronger preference for *do* and -*ie* over *doe* and -*y*.

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' (Q4 15).¹²

The following represents each compositor's preference (* signifies 'practically invariable' and -* 'almost invariable'):

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>art</td>
<td>Art</td>
</tr>
</tbody>
</table>
Compositor A
*asse
*be
Dame(s)
*d'ee
doe
*Duke(s)
*euery
*eye(s)
*goe
*he
*here(s)
*I / ifaith
*Ile
*kinde
*me
*M / mistris
*power
seely [?] sense [?] *she *strait *Swo(u)nds *t'ee
{ then [= than]
{ *than
 tis
*very
*we

Compositor B
*Asse
*be
dame(s)
*dee
do
duks(s)
euerie
eie(s)
*goe
*he
*here('s)
*yfaith
*Ile
kind [?]
*me
M / mistresse
*powre
*silly
sence
*she
*straight [?]
*Swoon(e)s
*tsee
{ then [= than]
{ --
tis 
verie
*we
The *y : i substitution occurs in both compositors' stints:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ayre (B3 16, H3v 30)</td>
<td>aymed (A3 5)</td>
</tr>
<tr>
<td>fayth (D4 5)</td>
<td>aymes (G3 31)</td>
</tr>
<tr>
<td>iuyce (H4v 35)</td>
<td>ayre (C4 17, I2 20)</td>
</tr>
<tr>
<td>Lyon (H2 27)</td>
<td>Cabynets (G3 36)</td>
</tr>
<tr>
<td>playne (D3v 32)</td>
<td>conceyt (E2v 2)</td>
</tr>
<tr>
<td></td>
<td>mayds (E2 6)</td>
</tr>
<tr>
<td></td>
<td>Payne (G1v 38, G2 3, G2 5)</td>
</tr>
<tr>
<td></td>
<td>poynt (A2v 20, A2v 22)</td>
</tr>
<tr>
<td></td>
<td>spoylde (I2v 2)</td>
</tr>
<tr>
<td></td>
<td>yfayth (E2v 26)</td>
</tr>
</tbody>
</table>

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:
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 Porig' (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'):

<table>
<thead>
<tr>
<th>Comp. A</th>
<th>Comp. B</th>
<th>Comp. C</th>
<th>Comp. D</th>
<th>Comp. E</th>
<th>Comp. F</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>*A/ alas</td>
<td></td>
<td>?</td>
<td>*A/ alas</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td>{*am}</td>
<td></td>
<td></td>
<td>{*am}</td>
<td>[ = them]</td>
</tr>
<tr>
<td>*any</td>
<td>*any</td>
<td>?</td>
<td>*any</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td>*another</td>
<td>--</td>
<td>*an other</td>
<td>--</td>
<td>*another</td>
</tr>
<tr>
<td>be</td>
<td>-*be</td>
<td>?</td>
<td>be</td>
<td>be</td>
<td>be</td>
</tr>
<tr>
<td>?</td>
<td>-*bene</td>
<td>?</td>
<td>?</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td>{*c/}</td>
<td></td>
<td></td>
<td>*country</td>
<td>*Countrie</td>
</tr>
<tr>
<td></td>
<td>{ counrey}</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>*deare</td>
<td>*deare</td>
<td>--</td>
<td>?</td>
<td>?</td>
<td>*deare</td>
</tr>
<tr>
<td>?</td>
<td>do</td>
<td>-*doe</td>
<td>*doe</td>
<td>?</td>
<td>do</td>
</tr>
<tr>
<td>*every</td>
<td>?</td>
<td>--</td>
<td>*every</td>
<td>?</td>
<td>*euerie</td>
</tr>
<tr>
<td></td>
<td>*forth</td>
<td>--</td>
<td>?</td>
<td>-*forth</td>
<td>*forth</td>
</tr>
<tr>
<td></td>
<td>*go</td>
<td>?</td>
<td>?</td>
<td>?</td>
<td>goe</td>
</tr>
<tr>
<td></td>
<td>*happie</td>
<td>--</td>
<td>*happy</td>
<td>--</td>
<td>*happie</td>
</tr>
<tr>
<td>Comp. A</td>
<td>Comp. B</td>
<td>Comp. C</td>
<td>Comp. D</td>
<td>Comp. E</td>
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<tr>
<td><strong>he</strong></td>
<td><strong>he</strong></td>
<td><strong>heee</strong></td>
<td><strong>he</strong></td>
<td>he</td>
<td>he</td>
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<tr>
<td>--</td>
<td>heart</td>
<td>?</td>
<td>?</td>
<td>--</td>
<td><strong>hart</strong></td>
</tr>
<tr>
<td>--</td>
<td><strong>here</strong></td>
<td>--</td>
<td>?</td>
<td>--</td>
<td><strong>heere</strong></td>
</tr>
<tr>
<td>--</td>
<td>?</td>
<td>--</td>
<td><strong>H/highnes</strong></td>
<td><strong>highnes</strong></td>
<td>?</td>
</tr>
<tr>
<td><strong>honour</strong></td>
<td><strong>H/honor</strong></td>
<td><strong>H/honour</strong></td>
<td>honor</td>
<td>?</td>
<td><strong>H/honour</strong></td>
</tr>
<tr>
<td>--</td>
<td><strong>honorable</strong></td>
<td><strong>honourable</strong></td>
<td>?</td>
<td>--</td>
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</tr>
<tr>
<td><strong>honoured</strong></td>
<td><strong>honor(')d</strong></td>
<td>--</td>
<td><strong>honor(')d</strong></td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td><strong>Ile</strong></td>
<td><strong>Ile</strong></td>
<td>--</td>
<td>?</td>
<td><strong>Ile</strong></td>
<td><strong>Ile</strong></td>
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<tr>
<td>--</td>
<td><strong>indeed</strong></td>
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<td><strong>indeede</strong></td>
<td><strong>indeede</strong></td>
<td><strong>indeede</strong></td>
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<td>--</td>
<td><strong>ith</strong></td>
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<td>--</td>
<td><strong>i'th</strong></td>
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<tr>
<td>?</td>
<td>Ladie</td>
<td>--</td>
<td><strong>Lady</strong></td>
<td>--</td>
<td>?</td>
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<tr>
<td>--</td>
<td>?</td>
<td>--</td>
<td><strong>Maddam</strong></td>
<td>--</td>
<td>?</td>
</tr>
<tr>
<td>--</td>
<td><strong>many</strong></td>
<td>--</td>
<td>?</td>
<td><strong>many</strong></td>
<td>many</td>
</tr>
<tr>
<td>--</td>
<td><strong>Marry</strong></td>
<td>--</td>
<td><strong>mary</strong></td>
<td>--</td>
<td><strong>Mary</strong></td>
</tr>
<tr>
<td><strong>me</strong></td>
<td><strong>me</strong></td>
<td>--</td>
<td><strong>mee</strong></td>
<td><strong>me</strong></td>
<td><strong>me</strong></td>
</tr>
<tr>
<td>(*M/</td>
<td>(*M/</td>
<td>*mistresse(*M/</td>
<td>--</td>
<td>?</td>
<td></td>
</tr>
</tbody>
</table>
| mistresse(mistris | mistris | }

<table>
<thead>
<tr>
<th>Comp. A</th>
<th>Comp. B</th>
<th>Comp. C</th>
<th>Comp. D</th>
<th>Comp. E</th>
<th>Comp. F</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monsieur</strong></td>
<td><strong>Monsieur</strong></td>
<td>?</td>
<td>?</td>
<td>--</td>
<td><strong>Monsieur</strong></td>
</tr>
<tr>
<td>--</td>
<td>?</td>
<td>?</td>
<td>--</td>
<td><strong>needs</strong></td>
<td><strong>need</strong></td>
</tr>
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<td>?</td>
<td><strong>O</strong></td>
<td><strong>O</strong></td>
<td><strong>O</strong></td>
<td>--</td>
<td>Oh</td>
</tr>
<tr>
<td>--</td>
<td><strong>S'foote</strong></td>
<td>--</td>
<td>--</td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td><strong>she</strong></td>
<td><strong>she</strong></td>
<td><strong>sheee</strong></td>
<td><strong>she</strong></td>
<td>?</td>
<td>?</td>
</tr>
<tr>
<td>--</td>
<td><strong>shees</strong></td>
<td><strong>shees</strong></td>
<td>--</td>
<td>--</td>
<td><strong>shees's</strong></td>
</tr>
<tr>
<td>?</td>
<td><strong>sir</strong></td>
<td>Syr</td>
<td><strong>S/sir</strong></td>
<td><strong>Sir</strong></td>
<td><strong>Sir</strong></td>
</tr>
<tr>
<td>?</td>
<td>terme</td>
<td>?</td>
<td>--</td>
<td>--</td>
<td>terme</td>
</tr>
<tr>
<td>--</td>
<td><strong>these</strong></td>
<td>--</td>
<td>theise</td>
<td>thiese</td>
<td><strong>these</strong></td>
</tr>
<tr>
<td>?</td>
<td><strong>tis</strong></td>
<td><strong>tis</strong></td>
<td><strong>tis</strong></td>
<td>?</td>
<td><strong>tis</strong></td>
</tr>
<tr>
<td>?</td>
<td><strong>truth</strong></td>
<td>?</td>
<td>--</td>
<td>--</td>
<td><strong>truth</strong></td>
</tr>
<tr>
<td>Comp. A</td>
<td>Comp. B</td>
<td>Comp. C</td>
<td>Comp. D</td>
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<tr>
<td>--</td>
<td>*very</td>
<td>*very</td>
<td>*very</td>
<td>*very</td>
<td>*verie</td>
</tr>
<tr>
<td>*we</td>
<td>*we</td>
<td>wee</td>
<td>we</td>
<td>we</td>
<td>we</td>
</tr>
<tr>
<td>--</td>
<td>wits</td>
<td>*witt(e)s</td>
<td>?</td>
<td>?</td>
<td>*Witts</td>
</tr>
<tr>
<td>*worthy</td>
<td>*worthy</td>
<td>?</td>
<td>*worthy</td>
<td>?</td>
<td>?</td>
</tr>
</tbody>
</table>

Slight differences between this and Table 3 prepared for the compositional 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 -ff- as in 'passion'; the medial -or- and the final -or; and such forms as Monsieur, Mistres, alas, deare, here, terme, sir, Ile, weele, sheele, theyle, tis, twas, twere, and who's.

Compositor C prefers wee, hee, shee, mee; very, consonant (excepting l, n, and r)+ie; doe; the final -ess; the medial -our- and the final -our; and such words as mistresse (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 -as as in 'princes' or 'goodnes'; the medial -ff-; the medial -or- and the final -or; and
such forms as Mistrie, Sir, ile (excepting, of course, at the beginning of a line where Ile occurs), and tis.

Compositor E's preferences are for we, he, me, be; the adverbial -ly, many, very; the final -es; the medial -s-; 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, Ile, 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, W 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.

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:

\[\text{You would not loose the credit and the honor.}
\text{You should haue by my satisfaction?}
\text{For all this house in Gold the very Fates,}
\text{And you were all one in your power to help me.}
\text{And now to come and wonder at my folly.}
\text{Mocke me? and make my Loue impossible}
\text{Wretch that I was, I did not keepe it in,}
\text{\underline{VAN.} Alas poore sister: When a greefe is growne.}
\text{Full home, and to the deepest then it breakes.}
\text{And ioy (Sunne like) out of a black cloude shineth.}
\text{But couldst thou thinke yfaith I was in earnest:}
\text{To esteeme any man without the reach}
\text{Of thy far-shooting beauties any name?}
\text{Too Good to subscribe to EVERIONE:}\]

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 F1v - 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 'Scena'; and another in types, captials 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.  

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 in 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 bottom 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'):

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>-*any</td>
<td>-*any</td>
</tr>
<tr>
<td>be</td>
<td>-*be</td>
</tr>
<tr>
<td>doe</td>
<td>*doe</td>
</tr>
<tr>
<td>*done</td>
<td>*done</td>
</tr>
<tr>
<td>*every</td>
<td>euerie (?)</td>
</tr>
<tr>
<td>*goe</td>
<td>*goe</td>
</tr>
<tr>
<td>gon [?]</td>
<td>--</td>
</tr>
<tr>
<td>he / hee</td>
<td>*he</td>
</tr>
<tr>
<td>heart / hart</td>
<td>-*hart</td>
</tr>
<tr>
<td>*here</td>
<td>*here</td>
</tr>
<tr>
<td>honour(s)</td>
<td>honour(s) / honor(s)</td>
</tr>
</tbody>
</table>
Compositor A

*humor
*Ile / ile
-*madam
-*many
-*me
-*mistris
-*power(s)
-*she
*then [= than]
though / tho
*together
*very / verie
we
*im- / in-
*lesse
-nessse / -nes
*ff-

Compositor B

 ile / Ile
-*madam
-*me
-*mistris
-*power(s)
-*she
*then [= than]
*tho
-*verie
-*we
*im- / in- [?]
-lesse / -les
-*nes
-*ff-

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

ayme (G1v 14)
ayrie (D1v 3)
Brayne (D1 18)
byte (F2v 9)

Compositor B

ayre (L4 34, L4v 10)
choyce (K1 15, K1 25)
chosye (I2v 33)
fynde (L4 21)
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] (A3v 4, C3 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)
Compositor A

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)

Compositor B

eche (H1 34)

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extreamey / -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)
ror [ = roar] (H2 8)
shalbe (H2 24)
shood [= should] (H3v 6, and
11 others)

Compositor A

foorth (C4v 28, P4 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] (C1 36)
shood [= should] (D3 19, and
8 others)

Compositor B

shouldiers [= shoulders] (G2v 33)
sodenly (A4v 4)

stud (D4v 28)

wood [= would] (H1 7, and
19 others)

woodst (H3 33)
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 (I4 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.
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**

*be
*doe
*goe
*he
*here
*Lieftenant
*me
*Mistris
*shee
*we
*yong
*-our-
*-ff-

**Compositor B**

*be
*doe
*goe
*he
*heere
*Lieutenant
*me
*mistresse
*she
*we
*yong
*-our-
*-ff-

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 &, a [= on, of], and tildes in & and 0; 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. 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:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>coyle (Civ 2)</td>
<td>ayre (G2 27)</td>
</tr>
<tr>
<td>dye (B1 1)</td>
<td>bayte(d) (E3v 11, E4 21)</td>
</tr>
<tr>
<td>dyeted (A2 2v)</td>
<td>clyent (G2 20)</td>
</tr>
<tr>
<td>Gyant (B2 12)</td>
<td>coyning (D1v 7)</td>
</tr>
<tr>
<td>lowlynesse (A4 25)</td>
<td>eyther (I1v 22)</td>
</tr>
<tr>
<td>lye(s) (A2v 8, A3v 5, B1 31, B4 19, C4v 30, E1v 24, G4v 31)</td>
<td>fayle (G2 3, H3v 20)</td>
</tr>
<tr>
<td>Lyon (B2v 11)</td>
<td>fayre (D2 10, D2v 25, H4 24)</td>
</tr>
<tr>
<td>Ordeying (A4v 28)</td>
<td>hayre (D4 15, H4v 10)</td>
</tr>
<tr>
<td>sayes (A3 22, E1 28)</td>
<td>Lyonell (G2 17)</td>
</tr>
<tr>
<td>tryed (A4 26)</td>
<td>nayle (K4v 1)</td>
</tr>
<tr>
<td>whyniard (A2v 35)</td>
<td>Pyes (D3 12)</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>compleate (B₄ 28)</td>
<td>bith [=by the] (I₁v 11)</td>
</tr>
<tr>
<td>cote [= coat] (C₁v 31)</td>
<td>eene [= even] (H₄v 29)</td>
</tr>
<tr>
<td>disausterous (K₃ 2₄)</td>
<td>gesse [= guess] (E₄ 2)</td>
</tr>
<tr>
<td>eene [= even] (B₄v 20)</td>
<td>rore [= roar] (K₄v 27)</td>
</tr>
<tr>
<td>enimy [= enemy] (B₃v 3)</td>
<td>steed [= stead] (H₄ 10)</td>
</tr>
<tr>
<td>extremes (B₂v 30)</td>
<td>trewell [= trowell] (D₂ 4)</td>
</tr>
<tr>
<td>God [= Good] (A₄v 7, A₄v 7, A₄v 9, C₄ 10)</td>
<td></td>
</tr>
<tr>
<td>gossaue [= god save] (B₂ 29, B₃ 25, B₄ 3₄, B₄v 13, E₁v 11)</td>
<td></td>
</tr>
<tr>
<td>moe [= more] (E₂ 26)</td>
<td></td>
</tr>
<tr>
<td>parlee [= parley] (A₃ 2)</td>
<td></td>
</tr>
<tr>
<td>seauen (D₁ 3₁, E₁v 30)</td>
<td></td>
</tr>
<tr>
<td>shoes [= shows] (K₂ 27)</td>
<td></td>
</tr>
<tr>
<td>shoude [= should] (I₃ 2₁, I₃v 9)</td>
<td></td>
</tr>
<tr>
<td>sprede [= spread] (A₂v 7)</td>
<td></td>
</tr>
<tr>
<td>theama [= theme] (B₁ 5)</td>
<td></td>
</tr>
<tr>
<td>tho (C₄ 30)</td>
<td></td>
</tr>
<tr>
<td>throte (K₄ 20)</td>
<td></td>
</tr>
<tr>
<td>twise (B₄ 9)</td>
<td></td>
</tr>
<tr>
<td>vprore (H₂ 15)</td>
<td></td>
</tr>
<tr>
<td>wee' [= with ye] (C₄v 3₄)</td>
<td></td>
</tr>
<tr>
<td>wilbe (C₄ 3₁)</td>
<td></td>
</tr>
<tr>
<td>woud(e) [= would] (A₄v 3₆, C₁ 1₄,</td>
<td></td>
</tr>
</tbody>
</table>
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, Scene prima.' form with a comma in the middle, although only the first two acts are headed by 'Scene 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'):

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>an other</td>
<td>*another</td>
</tr>
<tr>
<td>beene / been</td>
<td>-*beene</td>
</tr>
<tr>
<td>*bodie</td>
<td>body</td>
</tr>
<tr>
<td>Brother</td>
<td>*brother</td>
</tr>
<tr>
<td>*happie</td>
<td>*happy</td>
</tr>
<tr>
<td>me / mee</td>
<td>-*me</td>
</tr>
</tbody>
</table>
Compositor B shows a stronger preference for such abbreviated forms as ath', th', a [= 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 'aduèture' (I1v 10) and 'opès' (K2v 37).

Another noticeable feature is the use of -l for -ll:

Compositor A

- cal (D2v 7, F3 37)
- shal (D1 28, G1v 2)
- stil (G2v 9)
- wil (B3v 29, Q4 14, F2v 32)

Other peculiar spellings are as follows:

Compositor A

- abrode (E1 30, F2v 12)
- aboorde (B3 25, F3v 18)
- am [= them] (F1 10)
- approch (E4 11, F1 21, F1v 23, Q4 32)
- Beashrow (D4v 5)
- boord (B3v 24, B4v 25, F1v 23)
- bord (B3v 23)
- doo't (E3v 30, G2 15)

Compositor B

- Coch [= coach] (L2 19)
- doo't (L4 12, L4 29, K2v 28, K3v 17)
- extrem (L4 5)
- hether [= hither] (K1 28, K1 32)
- loded [= loaded] (K3 13)
- mone [= mourn] (H2 8)
- pereles [= peerless] (I2 33)
- rord [= roared] (L2v 27)
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. / Scena 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 indentation 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'):

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
</tr>
</thead>
<tbody>
<tr>
<td>be</td>
<td>*be</td>
<td>*be</td>
</tr>
<tr>
<td></td>
<td>*Bewty / Bewtie</td>
<td>*beauty</td>
</tr>
<tr>
<td>-*doe</td>
<td>?</td>
<td>--</td>
</tr>
<tr>
<td>-*gould(en)</td>
<td>-*golde(n)</td>
<td>golde(n)</td>
</tr>
<tr>
<td>he</td>
<td>*he</td>
<td>?</td>
</tr>
<tr>
<td>?</td>
<td>-*Honor</td>
<td>-*Honor</td>
</tr>
<tr>
<td>loue</td>
<td>-*Loue</td>
<td>--</td>
</tr>
<tr>
<td>mee</td>
<td>me [?]</td>
<td>me [?]</td>
</tr>
<tr>
<td>-*Nuptial(l)s</td>
<td>Nuptial(l)s</td>
<td>--</td>
</tr>
<tr>
<td>*Sir</td>
<td>--</td>
<td>Sir [?]</td>
</tr>
<tr>
<td></td>
<td>*we</td>
<td>wee [?]</td>
</tr>
<tr>
<td>*-ff-</td>
<td>-fs- / -ff-</td>
<td>-*ff-</td>
</tr>
</tbody>
</table>

The y : i substitution seems to be a practice more or less
common to the three compositors. Instances are as follows:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fayries (B2v 5)</td>
<td>Ayre(s) / ayre(s)</td>
<td>attyr'd (A3v 19)</td>
</tr>
<tr>
<td>myracle (C2 6)</td>
<td>(D3 17, E3v 5, E4 hayre (A2v 8)</td>
<td></td>
</tr>
<tr>
<td>myraculously (B2v 19)</td>
<td>9, E4v 26, E4v 28, trayne (A3v 17)</td>
<td></td>
</tr>
<tr>
<td>payre (B2 3)</td>
<td>F1 20</td>
<td></td>
</tr>
<tr>
<td>shyning (B3v 8)</td>
<td>boyle (D3 14)</td>
<td></td>
</tr>
<tr>
<td>hayrs (E4 18)</td>
<td>hyd (E4 18)</td>
<td></td>
</tr>
<tr>
<td>oyly (E2v 11)</td>
<td>styr (F1v 5)</td>
<td></td>
</tr>
<tr>
<td>toyle (D3 12)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Twyn(n, ns, nes)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(E1 20, E1 20, F1 24, F1v 2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>voyces (D3v 9, D4 20)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Examples of the use of the final -ie for -y are as follows:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
</tr>
</thead>
<tbody>
<tr>
<td>glorifie (D2 25)</td>
<td>amplefir (A4 10)</td>
<td></td>
</tr>
<tr>
<td>satisfie (C3 20)</td>
<td>flie (E4v 22)</td>
<td></td>
</tr>
<tr>
<td>Skie / skie (D2v 18, D4v 19, E2 2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>waie (D4v 2)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Another feature is the use of the final -l for -ll:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
</tr>
</thead>
<tbody>
<tr>
<td>cal (C2v 18)</td>
<td>al (D3 2, D3 17, E4 18)</td>
<td>al (A1 10, A3 12, A2v 19)</td>
</tr>
<tr>
<td>dul (C2 2)</td>
<td></td>
<td>ful (A4 11, A4v 15)</td>
</tr>
</tbody>
</table>
A number of peculiar spellings are also found in all compositors:

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 of by her, and fixt, for assured signe she would never forsake it. (a1v 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.

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 semi-colons, 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 semi-colons 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'):

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>*Alas, alas</td>
<td>-*Ahlas, ahlas</td>
</tr>
<tr>
<td>*any</td>
<td>*any</td>
</tr>
<tr>
<td>*approove</td>
<td>*approve</td>
</tr>
<tr>
<td>*be</td>
<td>*be</td>
</tr>
<tr>
<td>*doe</td>
<td>do</td>
</tr>
<tr>
<td>*goe</td>
<td>-*goe</td>
</tr>
<tr>
<td>*he</td>
<td>*he</td>
</tr>
<tr>
<td>*heart</td>
<td>*heart</td>
</tr>
<tr>
<td>*heere</td>
<td>*heere</td>
</tr>
<tr>
<td>*honour</td>
<td>honour</td>
</tr>
<tr>
<td>*loth</td>
<td>*loath</td>
</tr>
<tr>
<td>-*many</td>
<td>*many</td>
</tr>
<tr>
<td>me / mee</td>
<td>*me</td>
</tr>
</tbody>
</table>
Examples of the \textit{y : i} substitution are extremely few: 'Cypher' (A2v 13), 'Mylor' (E4 16), 'syncerlie' (P1 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 \textit{y : i} substitution in their copy prepared by the author.

Examples of the use of -\textit{l} for -\textit{ll} are likewise very few:

\begin{tabular}{ll}
\textbf{Compositor A} & \textbf{Compositor B} \\
*prooue & *prooue \\
-- & shalbe \\
*she & *she \\
sir & *Sir \\
*than & *than \\
wee & *we \\
*yoong & -- \\
*em- / en- & *em- / en- \\
*-lesse & -*lesse \\
*-nesse & -*nesse \\
-ly & -*ly \\
*-ie (excepting -\textit{ly} and -\textit{ny}) & -y \\
*-or- & -or- / -oor- \\
\end{tabular}

On the other hand, the use of -\textit{ie} for the final -\textit{n} in certain
words is comparatively frequent in both compositors' stints:

**Composer A**

Crie (A4 29)  
defie (G2 14)  
flie (B4v 12, D1v 38, E1 36, E2 27)  
glorifie (F2 12)  
outcrie (I1v 24)  
Relie (H1 9)  
skie (A4 9, C1v 23, G2 36)  
supplie (C2v 13, D1v 11, D2 9, G1 15)  
trie (B4 26)

**Composer B**

drie (C3v 34, E4 27)  
flie (D4 15, F3v 13, F4 35, G3 36, I3 4, I3 6, I4 25)  
pacific (I3v 18)  
satisfie (E3v 12)  
skie (F4 37, I4v 16)  
salie (D3v 34)  
supplie (H3v 13)

The number of peculiar spellings is rather small considering the length of the play. They are found equally in both compositors' stints:

**Composer A**

Abodes (A2v 26)  
affoorded (G1 2)  
alleging (D3 38)  
blew [= blue] (G2v 38)  
boies [= boys] (B4 13)  
boule [= bowl] (P2v 19)  
buie [= buy] (F4v 22)  
compleat (B2 2)  
faine [= feign] (D2v 5)  
flouds [= floods] (F2v 33)  
foxe [= foam] (B3 32, E2 30)

**Composer B**

Ahlassse (D4v 9)  
ante [= aunt] (C3v 13)  
compleat (I4v 11)  
danted [= daunted] (G3v 9)  
d'ee (F3v 5)  
dore(s) (D3v 12, H4v 13)  
embrewd [= imbrued] (I3 33)  
extreame (G3v 36)  
faines [= feigns] (G3v 7)  
forth (E3v 23, E3v 28, G3 26)  
fordge (D3v 32)
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 $Q$. 

2. Punctuation
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 (P4v 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
probably be found in the 'Actus' and 'Finis' indications. Compositor 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 Quartii.' 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'):

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
</tr>
</thead>
<tbody>
<tr>
<td>* any</td>
<td>* Ambassadour</td>
<td>* Ambassador</td>
</tr>
<tr>
<td>* be</td>
<td>* any</td>
<td>* be</td>
</tr>
<tr>
<td>* beene</td>
<td>* beene</td>
<td>-* beene</td>
</tr>
<tr>
<td>* doe</td>
<td>do</td>
<td>-* do</td>
</tr>
<tr>
<td>* euery</td>
<td>* euery</td>
<td>* euery</td>
</tr>
<tr>
<td>* goe</td>
<td>go / goe</td>
<td>go / goe</td>
</tr>
<tr>
<td>* he</td>
<td>* he</td>
<td>* he</td>
</tr>
<tr>
<td>* heart</td>
<td>* heart</td>
<td>-* heart</td>
</tr>
<tr>
<td>-* heere</td>
<td>* here</td>
<td>-* here</td>
</tr>
<tr>
<td>* honour</td>
<td>honor</td>
<td>honor</td>
</tr>
<tr>
<td>Compositor A</td>
<td>Compositor B</td>
<td>Compositor C</td>
</tr>
<tr>
<td>---------------------------</td>
<td>-------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td><em>humour [</em>]</td>
<td>*humor</td>
<td>*humor</td>
</tr>
<tr>
<td><em>Ile [</em>]</td>
<td>*Ile</td>
<td>Ile / ile</td>
</tr>
<tr>
<td>*many</td>
<td>*many</td>
<td>*many</td>
</tr>
<tr>
<td>-*me</td>
<td>-*me</td>
<td>-*me</td>
</tr>
<tr>
<td>*moose [?]</td>
<td>moose / moose</td>
<td>moose</td>
</tr>
<tr>
<td>*powre [?]</td>
<td>-*powre</td>
<td>powre / power</td>
</tr>
<tr>
<td>*prooue [?]</td>
<td>-*proue</td>
<td>prooue / proue</td>
</tr>
<tr>
<td>*she [?]</td>
<td>-*she</td>
<td>-*she</td>
</tr>
<tr>
<td>*than</td>
<td>-*then</td>
<td>-*then</td>
</tr>
<tr>
<td>*valuere [?]</td>
<td>valure / valo(u)r</td>
<td>-*valuere</td>
</tr>
<tr>
<td>*very [?]</td>
<td>-*very</td>
<td>-*very</td>
</tr>
<tr>
<td>*we [?]</td>
<td>-*we</td>
<td>-*we</td>
</tr>
<tr>
<td>--</td>
<td>-*wurst</td>
<td>-*worst</td>
</tr>
<tr>
<td>-*lesse</td>
<td>-*lesse</td>
<td>-lesse</td>
</tr>
<tr>
<td>-*nessse</td>
<td>-*nessse</td>
<td>-nessse</td>
</tr>
<tr>
<td>*-{f}</td>
<td>*-{f}</td>
<td>*-{f}</td>
</tr>
</tbody>
</table>

Some of Compositor A's word-forms in this list are not quite confirmed because of their comparatively rare occurrences.

Examples of the y : i substitution are as follows:

Compositor A
- Alchymie (B1v 23)
- ayre (B4 26)
- chymicall (B1 21)
- hyue (B2v 10)
- toyle (B1v 32)

Compositor B
- all-enclying (G3v 14)
- ayde (G1 36)
- ayre (G1v 13, G3 20, ayd (I3v 10)
- G4 9, D2v 7, D2v
- 10, B1v 28, G1 5, aye (P4 23)
- G1v 36, G2 25, aymd (I3 30)
- G4 2)

Compositor C
- affayres (I3v 20)
- Assayld (Q4 2)
- ayms(s) (I3v 10)
- aydes (L2v 21)
- aye (P4 23)
- aymd (I3 30)
- ayme(s) (I3v 11, I3v 21,
- bountyfull (B2 37)
- L4v 36, 02v 27)
Compositor A

Brym (E1 14)
flye (G1 18)
foyles (G2 16)
Gyantly (G2v 23)
Glyding (E2 24)
Ioynde (C1v 8)
ioyne (C1v 17)
layde (G3 19)
lye (G2v 1, G2v 16)
lyne (G3 29)
Lyon (C2 7)
Lyon-like (E4v 16)
retyring (D4 13)
sayd (G2 21, G3 16)
shyning (G3v 15)
soyle (C1v 23)
spoyle (E3v 3)
spyc'd (D2v 11)
Tesyn [= Ticin]
          (C1v 32)

Compositor B

F3v 32, F4v 19, H3 3
H3 19, L4v 27, K1 31
K1v 23, L4v 35, P2v
26, P2v 36, Q3v 4,
Q4v 17, R2 16, R3 25

Compositor C

ayring (I3v 9)
ayre (A2v 25, P2 22,
F3v 32, F4v 19, H3 3,
H3 19, L4v 27, K1 31,
K1v 23, L4v 35, P2v
26, P2v 36, Q3v 4,
Q4v 17, R2 16, R3 25)
battayle (N3 17)
boyld (L4 18)
Byrds (Q4 22)
Cabynet (O2 14)
counsayles (K3 14)
cryme (O3 12)
Cytadell (P2 10)
dayly (F3 6, I3v 34)
Despayre (M2v 12)
disclayming (H2v 24)
disioynde (P3v 29)
dye (P4v 29)
Enioyne (F2v 27)
faclye (K3 1)
fayning (P2v 13)
fayrest (H4v 21)
forfeyt (R3 28)
foyld (M3 19)
glyde (I2 10)
haynous (K2v 17)
hayre(s) (F3v 12, K4v 6)
Compositor A  Compositor B  Compositor C

horse-fayre (H1v 22)
hoyse (R3 25)
hyrelings (F2v 27)
inclynations (F2v 23)
Lapydarie (I1 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 (O1 13)
nye (L1v 9)
poyson (H1v 14, K3 35, O2 21)
proclayming (P2 11)
proyne (M3v 14)
repayring (K1v 13)
Sayle-yeards (F4v 17)
sproyt [= sprout] (F3 11)
Syre (H1v 34)
tayles (L2 35)
theyr (M4v 13, M4v 20, M4v 21, M4v 22, M4v 25, M4v 26, O3 4)
tyed (K4v 6)
Tygers (A1 12)
yrcks (O1 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 'prayer' (C2v 21); and Compositor C 'roiall' (F1 12) and 'voiage' (F2 36, H4v 10).

Examples of the -1 for -ll usage are extremely rare in spite of the considerable length of the text:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
</tr>
</thead>
<tbody>
<tr>
<td>al (B3 13)</td>
<td>farewels (G2v 37)</td>
<td>al (I1 12, I1 18, L2v 21, Q1v 2)</td>
</tr>
<tr>
<td>shal (B1 23)</td>
<td>hils (C1v 11)</td>
<td>shal (E4v 19)</td>
</tr>
<tr>
<td></td>
<td>shal (E4v 19)</td>
<td>fore-tel (F2v 20)</td>
</tr>
<tr>
<td></td>
<td>Swels (C2 17)</td>
<td>hils (A2v 4)</td>
</tr>
<tr>
<td></td>
<td>wel-coloured (E2 8)</td>
<td>stil (K3 13)</td>
</tr>
<tr>
<td></td>
<td>wil (E4 38)</td>
<td>wel (I1 38, M4v 1)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>wil (H4 15, H4 19, M2v 24)</td>
</tr>
</tbody>
</table>

Examples of the use of the final -ie for -y (to be pronounced 'i') are as follows:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
</tr>
</thead>
<tbody>
<tr>
<td>flie (B3v 25)</td>
<td>Denie (Q4 23)</td>
<td>drie (H4 5)</td>
</tr>
<tr>
<td>glorifie (B4 7)</td>
<td>drie (C4 33)</td>
<td>flie (F3 9, F4v 7, I1v 24, L4v 31, L4v 36, Q3 9, R1 1, R1 6, R3v 25, R3v 25)</td>
</tr>
<tr>
<td>Slie (B3 4)</td>
<td>flie (C2 23, C2 26, D3v 7)</td>
<td>fortifie (K3 17)</td>
</tr>
<tr>
<td></td>
<td>gratefie (C3 24)</td>
<td>glorifie (F2 24)</td>
</tr>
<tr>
<td></td>
<td>gratifie (C1v 31)</td>
<td>justifie (M2v 15, P2 26)</td>
</tr>
<tr>
<td></td>
<td>rectifie (D2 28, G1v 29)</td>
<td>rectifie (N4v 14)</td>
</tr>
<tr>
<td></td>
<td>ski (G1v 33)</td>
<td></td>
</tr>
</tbody>
</table>
A number of peculiar spellings are also noticed in all the compositors:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
<th>Compositor C</th>
</tr>
</thead>
<tbody>
<tr>
<td>coozen (B3v 30)</td>
<td>abrode (E1 31)</td>
<td>abrode (L4v 12)</td>
</tr>
<tr>
<td>Cowherds (B2v 26)</td>
<td>Ahlas (Q4 25)</td>
<td>ad (M2 26)</td>
</tr>
<tr>
<td>doone (B4 3)</td>
<td>carire [ = career]</td>
<td>adiew (H4 18)</td>
</tr>
<tr>
<td>ech-part (B4v 19)</td>
<td>(D4v 17)</td>
<td>ærial [ = airial]</td>
</tr>
<tr>
<td>flouds [ = floods]</td>
<td>chuse (Q3v 16)</td>
<td>(Q1 38)</td>
</tr>
<tr>
<td>(B3v 13)</td>
<td>Cirkle (G3v 30)</td>
<td>ahlas (M1v 35, Q1 12,</td>
</tr>
<tr>
<td>forraine (B3v 6)</td>
<td>coles [ = coals]</td>
<td>Q3 27, Q3v 26)</td>
</tr>
<tr>
<td>hencefoorth (B2v 13)</td>
<td>(G2v 21)</td>
<td>ant [ = on’t] (I1v 1)</td>
</tr>
<tr>
<td>honny (B3 38)</td>
<td>Cont [ = Count]</td>
<td>apperd [ = appeared]</td>
</tr>
<tr>
<td>retreite (B2v 9)</td>
<td>(C2v 18)</td>
<td>(M2v 32)</td>
</tr>
<tr>
<td>rhegion (B4 26)</td>
<td>dews [ = dews]</td>
<td>appers (Q3v 17)</td>
</tr>
<tr>
<td>shewes (B4v 7)</td>
<td>(C1v 12)</td>
<td>approching (L3 20)</td>
</tr>
<tr>
<td>shewne (B3v 31)</td>
<td>dore (E2v 7)</td>
<td>blew [ = blue] (H3 19,</td>
</tr>
<tr>
<td>sleight (B1v 20)</td>
<td>embrewed (E3v 17)</td>
<td>P3v 33)</td>
</tr>
<tr>
<td>smootherd (B2v 27)</td>
<td>extremely (D4v 13,</td>
<td>bouldest (03v 37)</td>
</tr>
<tr>
<td>sore (B4v 29)</td>
<td>E2v 25)</td>
<td>buie [ = buy] (F1v 34)</td>
</tr>
<tr>
<td>streams (B3v 10)</td>
<td>extremes (E1v 33)</td>
<td>chus’d (K3 1)</td>
</tr>
<tr>
<td>Strooke [ = struck]</td>
<td>fained [ = feigned]</td>
<td>clensed (A2v 11)</td>
</tr>
<tr>
<td>(B4v 20)</td>
<td>(E1 22, E2 9)</td>
<td>clere (R1v 34, R3 21)</td>
</tr>
<tr>
<td>Compositor A</td>
<td>Compositor B</td>
<td>Compositor C</td>
</tr>
<tr>
<td>--------------</td>
<td>--------------</td>
<td>--------------</td>
</tr>
<tr>
<td>supreme (B2 14) flead [= fed] (G3v 36) coles [= coals] (P1v 23)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swette [= sweat] feenda [= fenda] (D1 30) Cont [= Count] (O2v 20, 03 24)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(B3v 1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>woonted [= wonted] fleade [= flayed ?] continew'd (O1 5)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(B2v 17)</td>
<td></td>
<td>controwler (R1 2)</td>
</tr>
<tr>
<td></td>
<td>fomy [= foamy] cosine (H4v 38)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(D4v 3) coullo(u)r(s) (O2v 18, 02v 35, P3 15)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>forfeated (G2 29)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>grosse [= gross] Coyment [= cement] (K2 9)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(G2v 23)</td>
<td>daie (G3 22, D1 20, Q2 28)</td>
</tr>
<tr>
<td></td>
<td>guirds [= guards]</td>
<td>dewty (O1 3)</td>
</tr>
<tr>
<td></td>
<td>(G1v 17) disseignes [= designs]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Gullffe (E3v 5)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>heare [= here] (E1 1) (K2v 33, M1 17)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>heighnesse (E2v 29, E3 8) diuill (P3 3, R1 35)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>least [= lest] dome(s) [= doom(s)] (Q2 29, Q3v 27, R1 22)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(G2v 22, G3v 15) dooes (H4 5)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Loded [= loaded] doune [= down] (Q2v 31)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(D4v 4,) doun-right (L3v 30)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>loden [= laden] dum [= dumb] (N1 30)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(E4v 2) durty [= dirty] (M3v 11)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>lothe (G3v 9) ech (N4v 15)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>nere [= near] (G3v 9) enouge [= enough] (N4v 28)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>of [= off] (E2v 7, G3 v 17) extreame(s) (K1 23, N4 16, O1 8, Q3v 13)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ould (G1 7, G1v 9, G3 7)</td>
<td></td>
</tr>
</tbody>
</table>
Compositor A

Out-buies [= out-buys] (G3 19)
prooue (D1v 5)
prowde (B2v 10)
raigne (G1v 38)
reproche (C2 22)
silence (G1 34, E1 33)
shalbe (G3 24)
shrode [= shrewd] (E1v 34)
sleight(ed) (E1v 32, G1v 4)
strokes [= struck] (E3v 38)
supreme (C2v 20)
to [= too] (D1 9)
vallowed (C3 8)
vante [= vaunt] (Q4v 37, D3 12)
warlick (D2v 1)
welthy (G3 7)

Compositor B

fauclce (N4v 23)
feend [= fiend] (F1v 20)
fetherd (K1 2)
forraigne (M1 5)
gards [= guards] (Q4v 29)
Goulde (F1 3)
gould (L1v 21)
guilfs (H2v 17, M1v 25)
gulpshe [= gulf] (K2v 22)
hante [= haunt] (L4 28)
heigh(nes) (L1v 28, R1v 7)
hetlth (L2v 29, L2v 31, L2v 32)
here [= hear] (L4 20, 02 1)
hoarded [= hoarded] (N4 1)
hould(s) (Q1 25, Q4 4, 5)
Ile [= isle] (P2v 18)
iyrck [= jerk] (Q1 14)
laie (D4 8)
least [= lest] (A2 11, Q4 15)
lest [= least] (H1 17, L1v 12, M2v 38)
lode [= load] (Q4 37)
loden [= loaden] (K1 9)
lothe(s) (M4 19, 03v 12,
lothesome (P2v 24)
measures [= measures]
(L1 4)
missing [= mizzling]
(L3v 31)
moneths (P2 21, R1v 13)
ere [= near] (L3 21, Q4v 34)
of [= off] (H2 27, M2v 19, N2 2, N2 18, N3 23, Q4v 20, P2v 28, Q4 3)
could(er) (P3 28, Q4v 23)
Peisants (L4v 25)
peirse [= pierce] (K1 32)
plurisie [= pleurisy]
(P3 23)
pore(st) [= poor(est)]
(P2v 4, H2v 17, L4v 25, Q2v 2)
pouder [= powder] (Q4v 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 [= seizure] (M1v 12)
seauen (H4 33, K3v 10)
Seigneurs (P3v 25)
sementing [= cementing] (L4v 21)
shooes (K1 4, O2 31)
siue [= sieue] (M3 26)
sleight(ed) (H1 15, H1 29, M3 6, O2 1, P3 25, P3 29, P3v 34)
smootherd (M3v 19)
sodaine (N1 31)
soder [= solder] (L4v 23)
sould (P1 4)
spheares (M3 22)
spight (H2 4, K1v 19, L1v 25, M2 15)
steed [= stead] (M3v 17)
stream(s) (F1 26, I3v 37, R2 22)
strooke [= struck] (F4 5, Q1 11)
supreamer (I1 15)
tearmes (K2 17)
the [= thee] (N1 16)
As is clear from all this, instances of the $y : i$ substitution,
the $-\ell : -\text{ll}$ usage, the $-\text{ie} : -\text{y}$ 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 ...

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 upon your Game,

Byr. Play, pray you play,

Hen. Enough ...

(N°v 31-7)

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 / ahlaa, 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.' (L'IV 34).

Composer 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.

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'):

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>*any</td>
<td>*any</td>
</tr>
<tr>
<td>*be</td>
<td>*be</td>
</tr>
<tr>
<td>*doe</td>
<td>*doe</td>
</tr>
<tr>
<td>*euer</td>
<td>*euer</td>
</tr>
<tr>
<td>*euery</td>
<td>*euery</td>
</tr>
<tr>
<td>*goe</td>
<td>*goe</td>
</tr>
<tr>
<td>he / hee</td>
<td>he / hee</td>
</tr>
</tbody>
</table>
Examples of the y : i substitution are as follows:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>ayme(s) (B3v 37, G3 13, H1 5)</td>
<td>aymes (D4v 2, D4v 4, E2 10)</td>
</tr>
<tr>
<td>ayming (B2 13)</td>
<td>ayre (F4 32)</td>
</tr>
<tr>
<td>ayre (C2v 27, C3 25, C3 26, G1 23, G2v 9, H4 12, I3 6, I4 21, K3v 11)</td>
<td>dye (E3v 26)</td>
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<tr>
<td>contayning (A3 13)</td>
<td>Eyther (D2v 15)</td>
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<tr>
<td>dye (C3 3, G1 4, H2v 8, I4 24)</td>
<td>Gyant (E2 2)</td>
</tr>
<tr>
<td>eyther (A3v 12, G4v 37, H2v 1)</td>
<td>lye(s) (E2 34, E3 37)</td>
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<tr>
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<td>Lyons (D3 4, D3 5, D3 7, E2v 7)</td>
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<td>mayden-heads (E4 19)</td>
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</tbody>
</table>
Instances of the -\(\frac{1}{2}\) : -11 usage are as follows:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bels (B1 20)</td>
<td>Dwels (D1v 18)</td>
</tr>
<tr>
<td>cal's (K4 18, K4 22)</td>
<td>ils (D1v 19)</td>
</tr>
<tr>
<td>fals (K3 17)</td>
<td>shal (E1v 35)</td>
</tr>
<tr>
<td>ils (H4 21)</td>
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<tr>
<td>kil's (K4 32)</td>
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<tr>
<td>swels (O2 4, L4v 10)</td>
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</tr>
</tbody>
</table>
Instances of the final -ie for -y (pronounced 'i') are as follows:

<table>
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<tr>
<th>Compositor A</th>
<th>Compositor B</th>
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<tr>
<td>denie (I2v 4)</td>
<td>denie (F2v 30)</td>
</tr>
<tr>
<td>flie (B1v 28, K4v 12)</td>
<td>satisfie (D2 17, D3v 14)</td>
</tr>
<tr>
<td>iustifie (L4v 36, K1 5)</td>
<td>trie (E4v 15, F3 11)</td>
</tr>
<tr>
<td>satisfie (B2 28, L4 23)</td>
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<tr>
<td>skie (G2v 19, L4v 26)</td>
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<tr>
<td>slie (C1 2)</td>
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</table>

A number of peculiar spellings are also found to be distributed evenly throughout Q:

<table>
<thead>
<tr>
<th>Compositor A</th>
<th>Compositor B</th>
</tr>
</thead>
<tbody>
<tr>
<td>abode (K3 26)</td>
<td>barraine (E1 27)</td>
</tr>
<tr>
<td>Auant [= avaunt] (G3 33)</td>
<td>complete (F2 16, F2 17)</td>
</tr>
<tr>
<td>auchthor (L4 18)</td>
<td>doo't (F1 35, F3 19)</td>
</tr>
<tr>
<td>autenticall (H3v 6)</td>
<td>encreasing (B2 32)</td>
</tr>
<tr>
<td>barraine (B2 2)</td>
<td>entend (D4v 14)</td>
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<tr>
<td>bon [= boon] (B4v 27)</td>
<td>fain'd (E4v 13)</td>
</tr>
<tr>
<td>compleate (G3 22)</td>
<td>hainous (D3v 16, E2 5)</td>
</tr>
<tr>
<td>encreast (A4 5)</td>
<td>mezel'd [= measled] (D3v 4)</td>
</tr>
<tr>
<td>enstil'd (C1v 16)</td>
<td>pezzants (D3 15, D3v 3)</td>
</tr>
<tr>
<td>enuited (G4v 5)</td>
<td>prease [= press] (F3 32)</td>
</tr>
</tbody>
</table>
Compositor A

extremely (G3 6)
Faines (H4v 24)
hant(ing) [= haunt(ing)] (G2v 36, I2 4)
Indure (I4 15)
lode [= load] (K3 27)
mone [= moan] (H3 25)
pide [= pied] (C1v 23)
Pouder [= powder] (I3 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)

Compositor B

sleight (E2 4)
sorie (F1v 22)
supreme (D1 24)
tearmes (F1v 28)
to [= too] (F3 24)

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
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 forms of sheet D (i.e. D2v and D3).

Perhaps the unique difference in style between the two compositors is that Compositor 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

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 euer' (D3 6), which must be 'But that will never be, so chuse thou euer'. Most instances are extremely delicate in nature, and sometimes deny an editor's emendment.
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: desparate (A3 22), temp'rate (Q4 15), despr'ate (I2 15), desparately (I2v 30), and temp'rate (L4 10). As supplementary information, one may add the following: accommodating (E4 5), op'ned (G2 21), trait'rous (G3v 18), traitrous (Q4 5), and with'red (I3v 31). Their concentration on sheets G and I is interesting.


14 There are two exceptional stage directions: 'Enter Alphonso, Lasso, and others.' (I2 31) and 'Enter Strozza, Vincentio, brought in a chaire, Beneuenius, / Fogio, 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.

15 Only five copies (BL2-3, CtY, TxU, Trinity) differ from 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), heauē (H3v 21), cópany (I1v 3), employmet (I1v 3), and getle (K1v 9).

18 Namely, for 'his': away's (I2v 37), break's (G3v 23), cut's (G2 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
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.

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<th>STC</th>
<th>Greg</th>
<th>Date</th>
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<td>Q1</td>
<td>4965</td>
<td>146</td>
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<td>Q1</td>
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<td>159</td>
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<td>All Fools</td>
<td>Q1</td>
<td>4963</td>
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<td>Q1</td>
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<td>Thomas Thorpe</td>
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<td>Valentine Simmes</td>
<td>Thomas Thorpe</td>
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<tr>
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<tr>
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<td>May-Day</td>
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<tr>
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<tr>
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<td>Q1</td>
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<td>Number of</td>
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<td>42</td>
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<td>15</td>
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<td>8</td>
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<td>2</td>
<td>4*</td>
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<tr>
<td>The Blind Beggar of Alexandria</td>
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<tr>
<td>An Humorous Day's Mirth</td>
<td>by formes; in seriatim</td>
<td></td>
<td></td>
<td></td>
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<td>by formes; partly cast-off</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>The Gentleman Usher</td>
<td>by formes; cast-off</td>
<td></td>
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<tr>
<td>Monsieur D'Olive</td>
<td>by formes; cast-off; at different houses</td>
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<td></td>
<td></td>
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<tr>
<td>Sir Giles Goosecap</td>
<td>by formes; in seriatim</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Sir Giles Goosecap, Q2</td>
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<tr>
<td>May-Day</td>
<td>by formes; in seriatim</td>
<td></td>
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<tr>
<td>The Widow's Tears</td>
<td>by formes; in seriatim</td>
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<tr>
<td>The Memorable Masque</td>
<td>by formes; in seriatim</td>
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<tr>
<td>The Memorable Masque, Q2</td>
<td>[page-for-page reprint]</td>
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<tr>
<td>Bussy D'Ambois</td>
<td>by formes; cast-off</td>
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</tr>
<tr>
<td>Bussy D'Ambois, Q2</td>
<td>by formes; cast-off</td>
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<tr>
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<td>by formes; cast-off (?)</td>
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<tr>
<td>The Byron Plays, Q2</td>
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<tr>
<td>The Revenge of Bussy D'Ambois</td>
<td>by formes; in seriatim</td>
<td></td>
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</tbody>
</table>
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 see what a disgrace my title was subject to, being
with a woman in so mean a house.

Fey. Whose daughter was it that he forse I pray?

Lem. Your daughter sir.

La. Whose sonne was that taine so mad for her?

Lem. Your sonne my Lord.


Co. I pray sir, from whom did he take the Lady?

Le. From your good Lord.

Co. O Lord I beseech thee no.

Le. This is all too true, come follow the Queen and I, where,
I shall lead you.

Qu. O wretched Queene, what would they take from
him?

Le. The instrument of proceeding.

Enter Morien.

Ma. Now was there ever man so much accurst, that
when his minde misgave him; such a man was haplesse, to
keep him company; yet who would keep him company
but I, O vi de Lem my wife and I are bound to eare thee
while we live, but there'l y will, seek her, or seek her not,
find her, or find her not; I were as good see how hell opens,
as looke vpon her.

Enter Cailet, and Brevet behind him.

Ca. We hane yfaith, stop thou him there, and I will meet
him here.

Mo. W. I, I will venture once to seek her.

Br. Gods Lord, my Lord, come you this way, why
your wifetimen ranging like as if they were mad, swearing
to fit your foes if she can catch you.

Ex. Mo. What shall I doth the sight of her and her.

Ca. Gods precious my Lord, come you this way, your
wife comes ranging with a troop of dimes, like Bacchus
drunken foes, with it you to lust for your selfe my Lord.

Ma. Sny good God in.

Ca. No not my Lord.

Ex. G

Mo. How
An Humorous

Le. Go to God, you are one ofthose fiddles too y'nh.
Ki. Well pardon my monon, that hath strayd you thus,
twas but to make you merry in the end.
Qn. I joy it enotes so well, my gracious Lord.
Fe. But, fay my gracious Lord, is no harm done, be-
tweene my loving daughter, and your grace?
Ki. No, of my honor and my soule Fere.
Dem. The fire of love which the hath indulged in me be-
ing greater then my heate of vanity, hath quite expelled.
Ki. Come Democrit, receive with your lost waits your
love, though Jofh, I know youle yeild, my lord, and you her
father.
Bab. Most joyfully my Lord.
Ki. And for her part I know her disposition well enough.
Lem. What, will you have her?
Dem. Yet marry will I.
Le. Ile go and tell Labias presently.

Enter Inquis, and my Hoff.

Is. Monfeur Lemot, I pray let me speake with you, I
come to you from the Lord Aforen, 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
upon his wife, for his life.
Le. O excellent, he further thy masters lottery and it be
but for this iet it only, haite you my hege, here the poore
man hath bin at great charges for the preparation of a lotte-
ry, and he hath made the rarest device, that I know you will
take great pleasure in it, I pray let him present it before you
at Valeres house.
Ki. Whith all my heart, can you be ready fo soone?
Hoff. Presently and if it like your grace.
Ki. But hearken you Lemot, how shal we do for every
mans poie.
Le. Will you all trust me with the making of them?
Ad. With all our hearts.
Le. Why then Ile go, to make the poies and bring Labias
proue to the lottery presently.

G2 verso (National Library of Scotland)
dayes mirth.

Enter Floria like a Puritan.

Flr. Surely the world is full of vanity, a woman must take heed she doth not hear a lewd man speak, for every woman cannot when she is tempted, when the wicked fiend getth into his snares escape like me, for grace is measure is not so filled vp, nor so prest downe in every one as me, but yet I promise you a little more: well, I e go seek my head, who shal take me in the gates of his kind arms vntoucht of any.

Knt. What Madam are you so pure now?

Flr. Ye, would not you be pure?

Kng. No pурitane.

Flr. You must be then a dweller, I can tell you.

Lab. O wife where hast thou been?

Flr. Where did I tell you I would be? I pray.

Lab. In thy close walke thou saidst.

Flr. And was I not?

Lab. Truly I know not, I neither looked nor knocked, for Labesia told me that you, and faire Meris were at Verones ordinaries.

Knt. Labesia, my lord you are a wise man to beleue a fool.

Flr. Well my good head, for my phit I forgive you: but surely you do much offend to be suspicous: where there is no trust, there is no loue: where there is no trust, and where there is no loue twixt man and wife, there is no good dealing: for as men should not love their wives, so should they ever trust them, for what loue is there where there is no trust?

Kng. She tells you true, my lord.

Lab. She doe not, my liege, and deare wife pardon this and I will never be suspicious more.

Flr. Why, so I do.

Enter Lemo, holding Labesia in a halter.

Lem. Lookke you my liege, I haue done simple seruice amongst you, here is one had hanged himselfe for loue, thinking his Mistresse had done so for him: well, see your Mistrelles hue.

Labesia. And doth my Mistrelle hue?

Knt.

G 3
An humorus

Hearde you mine host, what goodly person is that?
Is it Fortune herself?

Host. Ile tell your Maiestie in secrete who it is, it is my
maide Inquena.

Kins. I promise you the becomes her state rarely.

Lem. Well my liege, you were all content that I should
make your poses: well here they be every one: give Master
Verone his due crowne.

Kins. Theres mine and the Queenes.

Lem. Thiers ours

Dem. And there is mine and Martyrs.

Lem. Come Lembe thy money.

Lem. You must lend me some for my boy is runne away
with my purse.

Le. Thy boy? never knew any that thou hadst.

Lem. Had not I a boy three or foure years ago and he
ran away.

Lem. And never since he went thou hadst not a penny,
but stand by, Ie excuse you. But Sirrah C. talsen, thou shalt
stand on one side and read the prises, and I will stand
on the other and read the poses.

Cer. Content Lemet.

Lem. Come on Queene Fortune, tell every man his
pose, this is orderly, the King and Queen are first.

Kings. Come let vs see what goodly poses you have gi-
uen vs.

Lem. This is your Maiesties, At the fairest, so it bee not

Martyrs.

Kins. A plague upon you, you are still playing the vil-
aines with me.

Le. This is the Queenes, Obev the Queene: and she
speakes it to her husband, or to Fortune which she will.

Cer. A prize: your Maiesties is the summe of four shil-
lings in gold

Kins. Why how canst thou then so sinfully?

Host. Here is the worth of it, if it please your grace.
It will be convenient here, as Greg did, to tabulate the proofreader's marking and the readings in both the corrected and uncorrected states.

<table>
<thead>
<tr>
<th>UNCORRECTED</th>
<th>CORRECTOR'S MARKING</th>
<th>CORRECTED</th>
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<tbody>
<tr>
<td>G1 15 procrea( &gt; )ion.</td>
<td>stroke through a letter after a, t in margin.</td>
<td>procreation.</td>
</tr>
<tr>
<td>18 him, such</td>
<td>stroke through comma after him, and deletion mark in margin</td>
<td>him, such</td>
</tr>
<tr>
<td>18 hapleffe</td>
<td>comma both after final e and in margin</td>
<td>hapleffe,</td>
</tr>
<tr>
<td>19 company, yet</td>
<td>stroke through comma, and question mark in margin</td>
<td>company? yet</td>
</tr>
<tr>
<td>20 Lemot</td>
<td>comma both after t and in margin</td>
<td>Lemot,</td>
</tr>
<tr>
<td>21 I, well,</td>
<td>stroke through comma after I, and colon and stroke in margin</td>
<td>I, well:</td>
</tr>
<tr>
<td>28 why:</td>
<td>stroke through colon, and deletion mark in margin</td>
<td>why</td>
</tr>
<tr>
<td>31 do the</td>
<td>caret after do, and at in margin</td>
<td>do at the</td>
</tr>
<tr>
<td>32 way, your</td>
<td>stroke both through inked space quad and in margin</td>
<td>way, your</td>
</tr>
<tr>
<td>G2v 16 marry</td>
<td>stroke through second r, and deletion mark in margin</td>
<td>marry</td>
</tr>
<tr>
<td>G3 1 Flor ila</td>
<td>liaison mark both below divided name and in margin</td>
<td>Florila</td>
</tr>
<tr>
<td>21 part</td>
<td>stroke through u, and unfamiliar marks in margin</td>
<td>part</td>
</tr>
<tr>
<td>33 himselfe</td>
<td>stroke through i, and l in margin</td>
<td>himselfe</td>
</tr>
<tr>
<td>G4w 1 miue</td>
<td>stroke through u, and n in margin</td>
<td>mine</td>
</tr>
</tbody>
</table>
Judging from the variant readings on the forms of sheets A, B, D, F, and H, and particularly of sheet B, which shows the variant readings in four different states, 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'. 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'. This 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 2 Henry IV 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. 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:
2 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, "NLS 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.

5 The original letter is almost indecipherable, but is probably r.

6 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*, i. 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(i), B(o), F(i), 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.

<table>
<thead>
<tr>
<th>UNCORRECTED</th>
<th>READER'S MARKING</th>
<th>CORRECTED</th>
</tr>
</thead>
<tbody>
<tr>
<td>Div 2</td>
<td>your (tail of y</td>
<td>stroke through y</td>
</tr>
<tr>
<td></td>
<td>rather</td>
<td>stroke through y</td>
</tr>
<tr>
<td></td>
<td>indistinct).</td>
<td>stroke through</td>
</tr>
<tr>
<td>12 mcn</td>
<td>(possibly a</td>
<td>stroke through c</td>
</tr>
<tr>
<td></td>
<td>broken e).</td>
<td>stroke through h</td>
</tr>
<tr>
<td>21 offiftie</td>
<td>stroke through f</td>
<td>stroke through h, and you'le</td>
</tr>
<tr>
<td>D2 16</td>
<td>you'le</td>
<td>'turn' mark in margin.</td>
</tr>
<tr>
<td></td>
<td>stroke through h</td>
<td>h in margin.</td>
</tr>
<tr>
<td>22 high</td>
<td>similar to the last.</td>
<td>high</td>
</tr>
<tr>
<td>D3v 28</td>
<td>breath (head of h</td>
<td>stroke through h, and breath (h replaced).</td>
</tr>
<tr>
<td></td>
<td>bent).</td>
<td>h in margin.</td>
</tr>
<tr>
<td>36 brayne</td>
<td>caret mark after e and brayne,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>,/ in margin.</td>
<td></td>
</tr>
<tr>
<td>D4 6 thete</td>
<td>stroke through second t, there</td>
<td></td>
</tr>
<tr>
<td></td>
<td>and r in margin.</td>
<td></td>
</tr>
</tbody>
</table>
MONSIEUR D'OLIVE.

Qui bene labuit, bene vixit, still.

PHI, This was much you could contain your selfe, that had
so great means to have had in greater place

DOLE, Faith Sir, I had a poor roome, or a Print house

to shade me from the Sunne, and three or four tyles

to thow'd me from the Rayne, and thought my selfe

as private as I had King Ciriis Ring

and could have gone invisible, yet I saw all

that past our states rough Sea both nere and farre,

Therewas I our great Gillias soft

Vpon the wallowing waters, vp with one billow

and then downe with another. Our great man

Lake to a Maffe of clouds that now seeme like

An Elephant, and straight wayes like an Oxe

And then a Moutie, or like those' changeable creatures

That live in the Burdello, now in Sattin

To morrow next in Stammell.

When I saw all this while in my poor cell

Secure of lightning, or the soudaine Thunder

Conuest with the poor Muses. gave a choller

Forty of fifteen 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 taft

I hope your higness happily perceives

And shall hereafter more at large approove

If any worthy opportunity

Make but her fore topp subject to my hold

And so I leave you grace to the tuition

Of him that made you.

RHO: Soft good Sir I pray.

What says your Excellence to this gentleman?

Have I not made my word good to your higness?

PHI: Well Sir, how ever Enious policy

Hath rob'd? my predecessors of your service

You must not scape my hands, that have design'd

D1 verso (British Library, C. 34. c. 15)
MONSIEVR D’OLIVE:

Present employment for you; and this is
This not unknowes into you; with what grieves.
Wee take the sorrow of the Earle Saint Anne
For his deceased wife, with whose dead sight—
Hee feeds his passion, keeping her from right
Of christian burial, to make his eyes
Doe penance by their everlafting tears
For loosing the deare sight of her quick beauties.

DOl: Well spoke: faith, your grace must give me leave
To praise your witt, for faith is rarely spoken.

PHIL. The better for your good commendation.
But Sir your Ambaffy to the French King
Shall, be to this effect; thus you shall say

DOl: Not fo, your Excellence shall pardon me
I will not have my tale put in my mouth
If you deliver me your mind in Grose
Why fâ I shall exprefse it as I can
I warrant you ‘twill be sufficient.

PHIL: This very good; then Sir my will in Grose
Is that in pity of the sad Countes case
The King would ask the body of his Niece
To give it funerall fitting her high blood,
Which (as your felfe requires and reason wills)
I leave to be enfrafed and amplified;
With all the Ornaments of Arte and Nature.
Which flowers I feen in your sharp intellect.

DOl: Alas you cannot feen in this short time.
But there be, fome not far hence that have seen
And heard me too ere now: I could have wisht
Your higlernes presence in a priuat Conuenticle
At what time the high point of State was handled.

PHIL: What was the point?

DOl: It was my happ to make a number there
My felfe (as every other Gentleman)
Being interested in that grave affayre.
Where I delivered my opinion: how well?

D2 recto (British Library, C. 34. c. 15)
MONSIEUR D'OLIVE.

He charg'd and conur'd you to fee the vice,
Of vaine Tobacco banish'd from the land
For fear it last for the great abuse thereof
Or candle were put care; and therewithall
Taking his handkerchief to wipe his mouth
As he had told a lie, he turn'd his nose.

To the olde firne as if he were preparing
For a new exercise, But I my selfe
[Angry to heare this generous Tobacco
The Gentleman Saint and the soldiers idoll
So ignominiously pointe'd; flood me vp
Tooke some Tobacco for a complemient
Brake sleepe some twice or thrice, then shook mine ears
And licked my lips, as if I begg'd attencion
And so directing me to your sweet Grace
Thus I replied.

RHO: My gome, for a speach there. Silence

DOL: I am amus'd, or I am in a quandarie gentlemen
[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 Poets sayes) eloquar,
an sliam whether by answerung a foule I should my
selfe seeme no lefe; or by giving way to his winde (for
words are but winde) I might betray the cause; to the main-
taynance whereof, all true Tro yans (from whose race we
claim our decent) owe all their patrimonies; and if neede
be their dearest blood, and their sweetest brede, I would
not be tedious to your highnesse.

PHI: You are not Sir. Proceed:

DOL: Tobacco that excellent plant, the vice where-
of [as of fift Element] the world cannot want, is that
little shop of Nature, wherein her whole workman-
ship is abridg'd, where you may see Earth kindled into fire,
the fire breath out an exhalation, which entering in at the mouth
walketh through the Regions of a Mans brayne, drive

D3 verso (British Library, C. 34. c. 15)
Monsieur Dolive.

one all ill Vapours but itselfe, draws downe all bad Humours by the mouth, which in time might breed a Scabbe over the whole body if already they have not; a plant of singular use, for on the one side, Nature being an Enemy to Vaeusie and empyre, and on the other, there being so many empty brains in the World as there are, how that Nature course be continued? How shall these empty brains be filled; but with ayre Nature's immediate instrument to that purpose? if with ayre, what so proper as your fume: what fume so healthfull as your perfume? what perfume so soueraigne as Tobacco? Besides the excellent edge it gives a mans wit, [as they can both judge that have beene present at a feast of Tobacco where commonly all good wits are comforted] what variety of discourse it begets? What sparkes of wit it yeelds, it is a world to heare: as likewise to the courage of a man, for if it be true, that Johannes de facto et fauo et writes, that hee that drinks Venerius pillets viterneger, Then it must needs follow to be as true, that hee that eates smoke, eates fire; for Garlick 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 Tobacco but Garlick, so there is no friend to Garlick, but a sheeps head. And so I conclude.

Well Sir, If this be not your Natural Waine, I must confesse I knew you not indeede. When I made offer to instruct your brayne, For the Ambaffage, and will trust you now. It were to send you fourth to the great Turk with an Ambaffage.

But Sir in conclusion, Twas orderd for my speach, that since Tobacco had so long bin in use, it should thence fourth.
15 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 ¥ and Garlick, l in margin.

Twelve corrections are indicated in D(i). 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(i). 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. The 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.

<table>
<thead>
<tr>
<th>W.A. Clark Copy:</th>
<th>Other Copies:</th>
<th>Comparison:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheet B</td>
<td>Sheet B</td>
<td>Total of i-</td>
</tr>
<tr>
<td>Compositor C</td>
<td>Compositor B</td>
<td>Compositor C</td>
</tr>
<tr>
<td>1  2v  3  4v  iv  2  3v 4</td>
<td>1  2v  3  4v  iv  2  3v 4</td>
<td>(1)(2) A</td>
</tr>
<tr>
<td>admire</td>
<td>- - - - - - - - - - - 1 - 2 1 - - - - - 1 1 4 0</td>
<td></td>
</tr>
<tr>
<td>admyre</td>
<td>- 2 1 - - - - - - - - 3 - - - - - - 0 3 0</td>
<td></td>
</tr>
<tr>
<td>A/art</td>
<td>- - - - - - - - - - - - - - - - - - - 3 0 0</td>
<td></td>
</tr>
<tr>
<td>A/arte</td>
<td>- - - - - - - - - - - - - - - - - - - 3 0 0</td>
<td></td>
</tr>
<tr>
<td>be</td>
<td>- 2 3 1 1 4 1 - 4 7 1 - 4 1 1 1 12 19 14</td>
<td></td>
</tr>
<tr>
<td>bee</td>
<td>- 3 4 1 3 - 1 2 - 1 - 1 - 3 2 14 7 0</td>
<td></td>
</tr>
<tr>
<td>choice</td>
<td>- - 2 - - - - - - - - - - - - 2 - - - - - 2 0 0</td>
<td></td>
</tr>
<tr>
<td>choise</td>
<td>- - - - - - - - - - - - - - - - - - - 0 2 0</td>
<td></td>
</tr>
<tr>
<td>Deuill</td>
<td>2 - - - - - - - - 1 - - - - 1 - - 3 1 0</td>
<td></td>
</tr>
<tr>
<td>Dlusell</td>
<td>- - - - - - - - - - - - - - - - - - - 0 2 0</td>
<td></td>
</tr>
<tr>
<td>flesh</td>
<td>- - - - - - - - - - - - - - - - - - - 0 3 0</td>
<td></td>
</tr>
<tr>
<td>fleshe</td>
<td>2 - 1 - - - - - - 1 - - - - - - 1 1 2 4</td>
<td></td>
</tr>
<tr>
<td>he</td>
<td>- - - - - - - - - - - - - - - - - - - 1 6 8 18 17 0</td>
<td></td>
</tr>
<tr>
<td>hee</td>
<td>- 1 - - 6 - 3 8 - - - - - - 3 - - 6 8 18 17 0</td>
<td></td>
</tr>
</tbody>
</table>
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:

<table>
<thead>
<tr>
<th>Compositor B</th>
<th>Compositor C</th>
</tr>
</thead>
<tbody>
<tr>
<td>admire</td>
<td>admyre</td>
</tr>
<tr>
<td>Art, art</td>
<td>Arte, arte</td>
</tr>
<tr>
<td>choise</td>
<td>choice</td>
</tr>
<tr>
<td>Diuell</td>
<td>Deuill</td>
</tr>
<tr>
<td>flesh</td>
<td>fleshe</td>
</tr>
<tr>
<td>indeed</td>
<td>indeede</td>
</tr>
<tr>
<td>me</td>
<td>mee</td>
</tr>
<tr>
<td>she</td>
<td>shee</td>
</tr>
<tr>
<td>sir</td>
<td>Syr</td>
</tr>
<tr>
<td>we</td>
<td>wee</td>
</tr>
<tr>
<td>wits</td>
<td>witt(e)s</td>
</tr>
</tbody>
</table>

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. Library, 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" (Introduction, 65). So far as sheet B of the W.A. Clark Library copy of Monsieur D'Olive is concerned, the case seems to be vice versa. In spite of the wrong imposition, the catchword 'Enter' 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 'Enter'. 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 v₀ 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

\[ V = v₀ \]

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 vₖ 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:

\[ V = vₐ, vₖ, v₀ \]
\[ V, vₐ = vₖ, v₀ \]
\[ V, vₐ, vₖ = v₀ \]
\[ V, vₖ = vₐ, v₀ \]

From these derives one of the following:

\[ V = vₐ = vₖ = v₀ \]
\[ V = vₖ = vₐ = v₀ \]

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 v0). Given n groups of variants, there are always \((n - 2)\) occasions of stop-press correction between \(v_0\) and \(V\). Each occasion of correction, then, may be indicated by \(v_1\), \(v_2\), \(v_3\) ... \(v(n - 2)\) in priority order. The general formula, therefore, is

\[
V = v(n - 2) = v(n - 3) \ldots = v_2 = v_1 = v_0
\]

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, NM

Formulae: \(V, A, B = C\)

\[
V, A = B = C \quad \therefore V = A = B = C
\]

\[
V, A = B, C
\]

\[
V = A, B, C
\]

**All Fools, A inner**

Groups: A = BL1, DLC, Dyce, MH, NNP

B = BL3, Bod, Edin, NLS, Pforz2

C = CLUC, CSmH, CtY1, NN2

V = BL2, CtY2, DfO, ICN, MB, NM1, Pforz1, TxUl-2, Wro

Formulae: \(V, B, C = A\)

\[
V, C = B = A \quad \therefore V = C = B = A
\]

\[
V, C = A, B
\]

\[
V = A, B, C
\]

**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, Wore

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, MFiW-C
V = BL1-2, CtY, Dfo, DLC, Dyce, Glas, ICN, MH, NLS, Pforz, TxU, Wore

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, MFiW-C, Wore
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
Formulae: \( V, A, C \Rightarrow B \)
\( V, C \Rightarrow A, B \)
\( V = A, B, C \)

Sir Giles Goosecap, Q1, C inner

Groups: \( A = \text{Pforz, PU} \)
\( B = \text{BL1, Bod, CsmH, DLC, Glas, MB} \)
\( V = \text{BL2, CsmH2, CtY, Dfo, Dyce, IU, MH, NNP} \)

Formulae: \( V, B = A \)
\( V = A, B \)

Sir Giles Goosecap, Q1, D outer

Groups: \( A = \text{CsmH1} \)
\( B = \text{MB} \)
\( C = \text{MH} \)
\( V = \text{BL1-2, Bod, CsmH2, CtY, Dfo, DLC, Dyce, Glas, IU, NNP, Pforz, PU} \)

Formulae: \( V, B, C = A \)
\( V = A, B, C \)

Sir Giles Goosecap, Q1, H outer

Groups: \( A = \text{Bod, CsmH2, CtY, DLC, Dyce, Glas, IU} \)
\( B = \text{BL2, NNP, Pforz, PU} \)
\( V = \text{BL1, CsmH1, Dfo, MB, MH} \)

Formulae: \( V, B = A \)
\( V = A, B \)

Sir Giles Goosecap, Q1, H inner

Groups: \( A = \text{CsmH2, Dfo, Dyce, Glas, IU} \)
\( B = \text{Bod, CtY, DLC} \)
\( V = BL1-2, CSmH1, MB, MH, NNP, Pforz, PU \)

**Formulae:**  
\[ V, B \Rightarrow A \Rightarrow V = B \Rightarrow A \]
\[ V = A, B \]

**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:**  
\[ V, B \Rightarrow A \Rightarrow V = B \Rightarrow A \]
\[ V = A, B \]

**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:**  
\[ V, B \Rightarrow A \Rightarrow V = B \Rightarrow A \]
\[ V = A, B \]

**The Memorable Masque, Q1, A outer**

Groups:  
\( A = BL1, Cam, Eton \)
\( B = BL2-4, Bod1, Bod3-4, CSmH, DFo, Dyce1-2, IU, MH, NNP, Pforz \)
\( V = Bod2 \)

**Formulae:**  
\[ V, B \Rightarrow A \Rightarrow V = B \Rightarrow A \]
\[ V = B \]

**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

Formulæ: \( V, B = A \) \quad \therefore 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, CSmn, 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 - CSmn. Q5 - CSmn, Dfo, MH. Q6 - BL.

Formulæ: \( V, B = A \) \quad \therefore V = B = A
\[ V = A, B \]

The Byron Plays, Q1, F inner

Groups: A = TxU1

B = CtY2

V = BL1-2, Bod, CLUC, CSmn, CtY1, Dfo, Dyce, IU, MB, MH, MWiW-C, Newcastle, TxU2-4, Worc1-2

Formulæ: \( V, A = B \) \quad \therefore V = A = B
\[ V = A, B \]

The Byron Plays, Q1, H inner

Groups: A = BL1, CLUC, CtY2, Dfo, MH

B = CSmn, CtY1, Dyce, MB, MWiW-C, Newcastle, TxU2-3, Worc2

V = BL2, Bod, IU, TxU1, TxU4, Worc1

Formulæ: \( V, B = A \) \quad \therefore V = B = A
\[ V = A, B \]
The Byron Plays, Q1, O outer

Groups: A = CtY1
B = MiW-C
V = BL1-2, Bod, CLUC, CSmH, CtY2, Dfo, Dyce, IU, MB, MH, Newcastle,
   TxU1-4, Worc1-2

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, MiW-C, Newcastle,
   TxU1-4, Worc1-2

Formulae: V, A = B ) ; V = A = B
V = 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 = 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 = B ) ; V = A = B
V = A, B
The Blind Beggar of Alexandria

Q of The Blind Beggar of Alexandria 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]  

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5: ERRORS IN THE MALONE SOCIETY REPRINTS
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]  
A2v 29. Le. 53. Le
A4v 22. Fo 189. Fo.
B1v 36. lady, 275. lady
C4v 31. lords, 768. lords
E2v 1. Lem. 1163. Lem
G2 15. Le, 1710. Le.
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See Introduction for full description.

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Published articles by Akihiro Yamada:


