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COMPOSITORS B AND E IN THE SHAKESPEARE FIRST FOLIO

AND SOME RECENT STUDIES

T. H. HOWARD-HILL.


COLUMBIA, S. C., 1976

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I learned of Dr. Cairncross's death only after this manuscript was typed for the printer. I believe that nothing I wrote during Dr. Cairncross's life will offend on account of his death, and that his devotion to the studies which were our common concern will excuse this untimely criticism of his views.

T. H. H.



C O N T E N T S

Introduction	3
Location of copies	4
COMPOSITORS B AND E IN THE FIRST FOLIO	5
MR. CAIRNCROSS'S E ATTRIBUTIONS	8
EVIDENCE OF COMPOSITORS B AND E IN THE FOLIO	11
(A) TYPOGRAPHICAL EVIDENCE	11
(1) Spacing of internal commas in short lines	12
(2) Gaps at the ends of long lines	22
(3) Lines containing contractions but not driven out	24
(4) Turn-overs	25
(5) Stage-directions set in	27
(6) Marginal divergence of entries	28
(7) Catchwords	30
(8) Dashes	31
(B) OTHER TYPOGRAPHICAL OR ORTHOGRAPHICAL EVIDENCE	33
(1) Number speech-prefixes	33
(2) Non-capitalized stage-directions	36
(3) Ampersands in stage-directions	37
(4) Hyphenation of 'a'	38
(5) Abbreviations for justification	39
(C) ORTHOGRAPHICAL FEATURES INFLUENCED BY COPY	41
(1) Speech-prefixes	42
(2) Elisions	48
(3) Use of apostrophes	52
(4) Spellings	55
(i) Spellings, as against B	55
(ii) Spellings cited in support of E	59
(iii) Other spellings	62
CONCLUSION	65
Notes	69

INTRODUCTION

The publication of Professor Andrew Cairncross's challenging article on 'Compositors E and F of the Shakespeare First Folio' in 1972, with its large-scale reallocation of responsibility for the setting of much of the Folio from compositor B to the apprentice compositor E, afforded me an opportunity to develop along fruitful lines an investigation into the reliability, and hence the ultimate usefulness, of different kinds of compositorial evidence for the Folio which had occupied me for many years. This discussion, together with the display of evidence of the practices of compositors B and E --- much of it not hitherto available --- grew to exceed the reasonable bounds of a periodical article. The study, completed in January 1974, was rejected by the editors of the Papers of the Bibliographical Society of America, Studies in Bibliography and Shakespeare Studies, on the fair grounds that publication of an article of such length and complexity could not be justified by the small number of readers to whom its appearance would be welcome. The publication of several articles on the compositors of the First folio in the past two years reminds me that a technical article does not improve with keeping, and I have ventured to send this unwanted child of my industry out into the world under no better aegis than my own.

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COMPOSITORS B AND E IN THE SHAKESPEARE FIRST FOLIO
AND RECENT STUDIES

The principal end of compositor studies of Shakespearian texts is to come to such certainty about the respective stints of the compositors that knowledge of their common and distinctive characteristics will allow scholars to penetrate the veils of typography and compositorial orthography to a clear view of the underlying copy. The First Folio, in which eighteen texts are printed for the first time, and another eleven plays are represented by substantively different or superior texts, supplies the main focus for the attention of bibliographers. An auxiliary focus is provided by the ten Pavier quartos printed in 1619, which, until recently, were commonly thought to have been set entirely by one of Jaggard's compositors, that identified as compositor B in the Folio. This hypothesis was examined and supported by Dr. William S. Kable in a University of Virginia dissertation and his conclusions were later summarized in an article which offered the encouraging possibility that certain of B's spellings would reveal accurately the corresponding forms of his copy.¹ Independent scrutiny of Kable's investigating by Dr. John Andrews and Dr. Peter W. M. Blayney, however, casts serious doubt on Kable's conclusions, the most significant reservation for present purposes being the disintegration of the Pavier quartos into sections set by two compositors of similar but statistically distinct habits.²

The first disintegration of compositor B was accomplished for the Folio by Professor Charlton Hinman as early as 1957, when he identified the 'apprentice', termed compositor E, in Folio Tit., Rom., Tro., Ham.,

lr. and Oth.³ Attrition of compositor B's responsibility in the Folio has been continued further by Professor Andrew S. Cairncross who reassigns some 216 pages or parts of pages from B to E, and several other pages from other Folio compositors to E.⁴ Professor Hinman had assigned B the equivalent of about 445 pages in the Folio; Mr. Cairncross would allow him only about 140 pages, and thus, in his view, E becomes the main compositor of the Folio. In Mr. Cairncross's opinion, E is not only a 'B-type' compositor sharing B's habitual 'do, go, heere' spellings but also a compositor whose proneness to inconsistency of habit and reproduction of copy forms makes confusion with compositors with different spellings of 'do', 'go' and 'here' possible and, indeed, likely.

These recent developments reopen the question of B's responsibility in the Folio with disheartening effect, for whereas formerly the more difficult problems of attribution were associated with compositors A, C, D, and the newly identified 'A-type' compositor, F, there is now the possibility that the portions of the Folio formerly distributed by Hinman and others with some confidence between B and E must be revised, to admit B's partner in the Favier quartos. More disquieting, so extensive are Mr. Cairncross's redistributions to E (ranging from page E1^v of the comedies to 3a6 in the tragedies section), is the implication that a good part of the Folio was set by a compositor particularly susceptible to errors of every kind.

The intention of this paper is to examine the evidence and methods by which Mr. Cairncross reassigns parts of the Folio from compositor B to E,⁵ and to draw attention to new evidence which will assist the distinction of

the two compositors. Since I am concerned only with these compositors, evidence which distinguishes the other compositors from each other, or the other compositors from B or E, will not be considered.⁶ Accordingly, it is not expected that a detailed analysis of E's characteristics can be presented here because Mr. Cairncross gives to E many pages from the stints of A and C. Such reassignments must rest on evidence other than the B/E characteristics. Because a large part of the Folio therefore comes into question, I shall reserve examination of Mr. Cairncross's reassignments from A and C to another time when, also, his other reassignments may be properly discussed. However, on the matter of B and E a more important reservation must be made. The customary attributions were made mainly on the basis of spellings of 'do, go' and 'here' and some other forms in individual texts. Presumably those spellings support the status quo and do not tell against any attempt to resist Mr. Cairncross's reattributions. It should be noted, therefore, for reasons which will become manifest, that little use is made here of the familiar spellings to test B and E attributions. Further, attributions to B and E which are suggested here, sometimes in support of Mr. Cairncross's reattributions, are not made on the basis of a detailed examination of all the evidence on each particular page which might tell for or against an attribution to one compositor or the other, but depend almost exclusively on the evidence of spacing, which is shortly to be discussed.

MR. CAIRNCROSS'S E ATTRIBUTIONS

One of the more perturbing aspects of Mr. Cairncross's article is the lack of system with which his evidence is presented, and the numerous misprints and ambiguities which accompany it. This is doubly disadvantageous: not only does it increase the burden on the reader when he attempts to follow a necessarily detailed argument and weigh the evidence, but it also places him under the jeopardy of misunderstanding and so misrepresenting the facts as Mr. Cairncross sets them forth. Accordingly, it is not possible to commence discussion of Mr. Cairncross's paper before his 'Some of main transfers', which will supply the basis of the following examination of B and E characteristics, is corrected.⁷

More serious reservations may be felt about the tactics Mr. Cairncross adopts in making his attributions. He observes correctly that 'Exclusive variants are the most desirable' (p. 370)—exclusive variants being forms which are found exclusively in the shares of one compositor or the other—but he rarely demonstrates that there are forms used exclusively by E. (When he attempts this, it is on the basis of his reattributions, which were made to accomplish the exclusive appearance of given features in E's share of the Folio). The most efficient tactic to facilitate reattributions and to demonstrate their correctness when made is to establish by enumeration or tabulation the characteristics of those pages generally agreed to have been set by the one compositor. The exceptional occurrence in a page attributed to one compositor of a feature which appears (preferably to the exclusion of a possible alternative form) in

pages assigned by numerous investigators to an alternative compositor must establish a good case for the reattribution of that page, when the attribution would not create a greater inconsistency in the evidence than the one it is designed to reform. Judiciously handled, this is the investigator's most powerful instrument.

There are other tactics more often adopted by Mr. Cairncross, to the detriment of his investigation. One can appeal to dissimilarity to show that a feature of a B page, for example, is unlike B's practice in generally agreed B pages elsewhere. This does not reveal the identity of the alternative compositor, however, but merely suggests re-examination of the basis of the first attribution. By the same token, one can note on a page by one compositor a feature which is consistent with the forms on pages set by an alternative compositor; in such an instance, however, reattribution is justified only if it can be shown that the feature is not common to both compositors (or, indeed, has significance for distinction at all) and again, only if the reattribution does not increase the inconsistency of other features of the new compositor's pages. The appeal to similarity of evidence, particularly if the phenomena are orthographical, is susceptible to error on account of the possible influence of the underlying copy. Indeed, it is possible to object strongly to Mr. Cairncross's methods precisely on the ground that, having made compositor E the almost exclusive repository of compositorial inconsistency, he has taken copy forms in one play as evidence of E's share in another. Ideally, one requires both similarity and dissimilarity of evidence to confirm an attribution—both the presence of an E form, say, and the absence of B forms, together

with the presence of other forms compatible with the reattribution, and the absence of evidence which weighs against it. Mr. Cairncross's reattributions suffer in general and in particular, as subsequent discussion will demonstrate, from his failure to identify strong evidence characteristic of the compositors in question, and from his unwillingness to weigh all evidence according to the principles outlined here. I should make it clear, however, that my intention in these introductory remarks is not so much to castigate Mr. Cairncross as to inform readers of the principles on which this discussion of his attributions is founded.

Another methodological error which might be mentioned is the practice of approaching compositor attributions ultimately by compositor and compositor rather than by text and text. It is essential to survey what may be the differentiating characteristics of compositors by examination of all pages assigned to them. However, information about compositorial practices must be applied circumspectly text by text to the respective pages set by different compositors, with continual attention to the order of printing, inasmuch as only by restricting the view to the confines of a single text can due allowance be made for the possible influence of copy upon even a compositor's most established habits. It is unfortunate in the history of compositor studies in the Folio that from Satchell's first examination of Mac. in 1920 to Mr. Cairncross's article, spellings have supplied the bulk of the evidence on which attributions are made. My contention, supported in the following discussion, is that the more likely it is that a compositorial attribute may be influenced by copy, the weaker the evidence is for



compositor identification.

EVIDENCE OF COMPOSITORS B AND E IN THE FOLIO

With that general principle in mind I divide the evidence for compositors B and E into three general classifications which correspond to the weight which each kind of evidence can bear, and its potential usefulness in compositor determination. The order is, of course, from the most useful to the least.

(A) TYPOGRAPHICAL EVIDENCE

The greatest weight in compositor determination, I suggest, must be given to the compositors' treatment of those typographical details in which the copy may be thought to exert no influence upon the compositor when he sets his text into type. A note of reservation should be sounded here, however, arising from the reflection that it is very difficult to determine what guidance a compositor would take from his copy, consciously or unconsciously; as recent studies show, there are signs in the Folio that the compositors sometimes reproduced calligraphic details of their copy which they would usually ignore.⁸ But there is no reason to doubt that, by and large, Jaggard's compositors (even if they had had no opportunity to scan their 'Moxons') considered such typographical matters as internal spacing, methods of justification, turnarounds, the typographical arrangement of special text like stage directions, and the form of catchwords and dashes, to lie peculiarly within the compositor's field of responsibility.⁹

(1) SPACING OF INTERNAL COMMAS IN SHORT LINES

The setting of spaces after commas inside short lines has already been shown to be a practice which distinguishes five of the six Folio compositors, many times absolutely when a page shows clear statistical preponderance of spaced or non-spaced internal commas, and very often contrastively when forme-mates, or sequences of pages for which Hinman's printing analysis shows concurrent or alternate setting by two compositors, demonstrate contrary spacing practices.¹⁰ In my opinion spacing provides good evidence, particularly since it cannot be supposed that the nature of the copy would have influenced the compositors' practices. (None of the Folio reprints from printed copy for instance, is line-for-line, page-for-page, where the compositor might recognise some advantage in following the spacing of his copy.) It is instructive, therefore, to examine the incidence of spaced internal commas in short lines—that is, lines which do not extend to the fullwidth of the compositor's measure—in the pages of the Folio usually assigned to compositor E (with Mr. Cairncross's concurrence) and in those B pages which the spacing evidence suggests to me should be reassigned to compositor E.¹¹ For economy of space, E's pages are listed in groups of eight, in Hinman's order of printing, and I have also noted the number of columns in each group in which the frequency of long lines has diminished the opportunities the compositor may have had to demonstrate his spacing practice.

COMPOSITOR E's SPACING IN GROUPS OF 8 PAGES IN PRINTING ORDER*

	Term-spaced	Intern. spaced	Non-sp. intern.	Columns with many long lines	TEXT
1.	2	89	288	0	dd4 (<u>Tit.</u>)-cc5 ^v (<u>Tit.</u>)
2.	3	46	282	1	cc5 (<u>Tit.</u>)-dd1 (<u>Tit.</u>)
3.	0	33	415	2	dd6 ^v (<u>Tit.</u>)-ee1 ^v (<u>Tit.</u>)
4.	1	15	459	2	ee6 (<u>Rom.</u>)-ff2 ^v (<u>Rom.</u>)
5.	1	24	378	5	ff5 (<u>Rom.</u>)-X2 (<u>Tro.</u>)
6.	0	22	336	5	X2 ^v (<u>Tro.</u>)-pp5 ^v (<u>Ham.</u>)
7.	1	26	335	8	qq4 (<u>Lr.</u>)-rr3 (<u>Lr.</u>)
8.	1j	47	363	2	rr2 (<u>Lr.</u>)-ss3 (<u>Lr.</u>)
9.	2	45	308	3	ss4 ^v (<u>Oth.</u>)-tt2 ^v (<u>Oth.</u>)
10.	0	31	252	6	tt2 (<u>Oth.</u>)-vv1 (<u>Oth.</u>)
11.	1	47	286	2	xx3 ^v (<u>Ant.</u>) -zz4 ^v (<u>Cym.</u>)
12.**	0	33	145	1	zz5 ^v (<u>Cym.</u>) -3a1 ^v (<u>Cym.</u>)
<hr/>					
Totals:	11:1	458	3847	37	

* The table includes the cancelled *gg3 of Tro.

** This group consists of 4 pages only.

Two significant observations may be made. First, compositor E is conspicuously reluctant to set a space after a comma in a short line: in this, his habit contrasts markedly with that of compositor B, who, as a later table shows, strongly prefers to insert spaces after commas.¹² Second, the itemised table of pages from which the table above was prepared shows that on only 7 of the 94 pages or columns assigned to E does the number of spaced commas reach double figures. It may be significant that 5 of these occur early on in E's hitherto-determined share of the Folio, in Tit.¹³ Clearly on this evidence, any page or column assigned to E in which there is a large number or preponderance of spaced commas deserves

14 COMPOSITORS B AND E IN THE SHAKESPEARE FIRST FOLIO AND RECENT STUDIES

close examination for possible reattribution. Moreover, any such reassignment would usually be to compositor B whose forms of 'do', 'go' and 'here' are most like E's.

Tabulation of the spacing of B pages in the tragedies reveals many pages in which the spacing contradicts B's habit elsewhere in the Folio. These pages (included in the summary above) are listed in the following table, where reattributions suggested by Mr. Cairncross are indicated by an asterisk.

SPACING IN PAGES REASSIGNED TO E FROM B

Text	Page	Case	Spacing	Remarks	Former- mate	Case	Spacing	Comp
JC	* 3b	y	0/6/15					
Tim.	*Gg3	x	1j/7/24	Col. a=0/15/7	ll4v			
Lr.	*ss3	y	0/8/31	Many long l.	Gg4v	y	0/44/20	B
"	*ss1	y	0/4/35	Short page	ss4v	y	0/31/25	B
Oth.	*tt3	y	0/5/14		ss6v	x	0/8/46	E
"	*tt2v	y	0/7/49	Many long l.	tt4v	y	0/41/9	B
"	*tt2	y	0/2/18		tt5	y	0/58/14	E
"	*tt1v	y	0/3/18	Many long l.	tt5v	y	0/38/10	B
"	*tt1	y	0/6/44	Many long l.	tt6	y	0/46/6	B
"	*vv3	y	0/3/21	Many long l.	tt6v	y	0/33/8	B
"	*vv2v	y	0/5/32	Many long l.	vv4v	y	0/37/16	B
"	*vv2	y	0/0/44	Many long l.	vv5	y	0/42/15	B
"	*vv1v	y	0/5/32	Many long l.	vv5v	y	0/38/19	B
"	*vv1	y	0/7/41	Former-mate short	vv6	y	0/40/23	B
Ant.	*xx3v	y	0/9/35		vv6v	y	0/16/4	B
"	*xx4	y	0/6/36					
"	*xx4v	y	1/3/47			y	0/19/13	B
"	*xx5	y	0/4/34					
"	xx6	y	0/8/33		xx3			
				Former-mate	xx2v	y	0/28/13	B
				col. w. many long lines	xx1v	y	0/34/14	B
						y	0/16/9	B

(continued)

Text	Page	Case	Spacing	Remarks	Forme- mate	Case	Spacing	Comp.
Ant.	xx6 ^v	y	0/5/52	Forme-mate col. w. many long <i>l</i> .	xx1	y	0/17/17	B
"	*yy1	y	0/11/37		yy6 ^v	y	0/35/12	B
"	zz4 ^v	y	0/1/12	Many long <i>l</i> .	zz3	y	0/36/5	B
Cym.	*zz5 ^v	y	0/6/37	Forme-mate col. w. many long <i>l</i> .	zz2	y	1j/32/12	B
"	*zz6 ^v	y	0/14/26	Col. with many long	zz1	y	0/41/11	B
"	*3a3	y	0/7/49		3a4 ^v	y	0/44/13	B
"	*3a1 ^v	y	0/6/33	Forme-mate col. w. many long <i>l</i> .	3a6	y	0/46/7	B
Totals:			1:1/148/849				1j/829/295	

In most instances there is a striking contrast between the spacing of these pages and their forme-mates, a distinction which does not permit their attribution to a single compositor. Although these reassignments to E are here suggested on the evidence of spacing alone, so consistent is the spacing with that of E's acknowledged pages elsewhere that I believe it would be difficult to challenge the reattributions either in particular or in general.¹⁴ The consequence of this is that, although Himman's view of E as an apprentice — or at the least, an unskilled and unaccomplished compositor — is not seriously modified, compositor E seems to have arrived at a degree of skill which allowed him to be set to work on plays printed from manuscript copy, Ant. and Cym. He did not, therefore, disappear 'from the Folio picture after quire ss'¹⁵ but remained to serve as B's partner to the Folio's completion. The implications of this fact (as I take it to be) for editors of Oth., in which his share is more extensive

than hitherto believed, Ant., and Cym., are serious.

On the other hand, there are a few pages where the spacing warrants reassignment from E to B. These (included in the summary table above) are: Tit. dd3^v (1/42/5); ee2^v (0/22/15), a short page; the original first page of Tro., *gg3^v (0/20/6): this reattribution removes the anomaly of E's setting a title-page so early on in his participation in the Folio composition¹⁶; Ham. pp6^v (1j/16/5), and probably pp6 (0/12/21) which has a column with many long lines: in context the spacing appears more like B's than E's, although I should not be surprised if closer examination of other evidence proved the reattribution to be incorrect.

Page dd3^v was set from cases y and x both, so the case evidence cannot be held to tell against or for either compositor: the forme-mate was set by E from case x and, since this is the first forme which E shared, it may not be remarkable if B, having started at his usual case, moved to case x (which was to become E's customary case) to complete the page. The first page of Tro., the cancelled *gg3^v, had as its forme-mate the present λ 2, set by E from the case of *gg3^v, case y. It seems that B, having set the first page of the play — as was his practice when E was setting from printed copy — relinquished his case for E to complete the intercalary forme. Two of the other reattributions from E to B (pp6^v, pp6) disturb the local symmetry of formes shared by the two compositors setting each from his own case; for two consecutive formes, B appears to set page by page from two cases, alternately. This is disturbing but acceptable, if all other evidence is good (the reader should be reminded

that spacing evidence alone suggests the reattributions), particularly as special circumstances (like the setting of the first page of Tro. already mentioned above) appear sometimes to have occasioned a compositor to move from one case to another during the setting of a forme. Instances recorded by Hinman in the tragedies section are dd3(Ey):4^V(Eyx), bb3^V(Ax/Bx):4(By), dd2(Ex):5^V(Ey), ddl^V(Ey):6(Ex), bb2^V(Ax/Bx):5(By), mm3^V(Ax):4(By/Ay), ff1(Ex):6^V(Ey), *gg4^V(Ey):3(Eyx), ss2(Ex):5^V(Ey), and ssl^V(Ey):6(Eyx). The reattribution of ee2^V to B places him at his case y, sharing the forme with E at case x; otherwise, forme ee2^V:5 might be included in the preceding list.

Any reattributions from B to E elsewhere in the Folio must conform, I suggest, to the strongly distinctive spacing habits demonstrated in their shares of the tragedies. That Mr. Cairncross's reassignments do not can be readily confirmed by anyone who wishes to count the spaces himself.¹⁷

Compositor B pages he assigns to E are too numerous in the comedies and histories to allow tabulation here.¹⁸ A few examples will serve: Wiv. E2 (1/28/5), E4 (0/17/3); MM G2^V (0/19/4); MND O3 (0/37/24); AYL R1 (0/41/10), R1^V (0/48/18); Shr. S4^V(0/39/8), T3^V (0/60/4); AWW V2^V (0/32/7), V5 (0/38/10); TN Y4 (0/42/3), Z1 (0/40/0); WI Aa4 (0/55/1), Aa4^V (0/55/1), Aa6^V (0/54/4); Jn. a3 (0/47/1), a4 (0/41/4); b2 (0/50/3); R2 c2^V (0/56/11), c3 (0/62/1); 2H4 xgg5 (0/74/11), *gg6 (0/61/21); H5 h3 (0/21/4), i4^V (0/30/4); 1H6 l3^V (0/42/1), l4 (0/56/4), l4^V (0/47/2); 2H6 n3^V (0/44/1), n5 (0/53/9); 3H6 p1 (0/45/15) q4 (0/37/28); Tro. X1 (0/15/2); Cor aal^V (0/38/24), aa3^V (0/26/11); cc3 (0/51/19); Tim. Gg6 (0/23/15); JC ll3^V (0/39/9), ll4 (2/38/13), ll4^V (0/44/20); Mac. nn2 (0/39/4); Ham. oo4^V (0/26/16); Oth. tt3^V (0/26/12);

Ant. yy^2 (0/38/15), yy^2v (0/49/28), yy^4v (0/34/14); Cym. 3a4 (0/50/16), 3a5^v (0/44/5), 3a6 (0/46/7). These pages all illustrate an absolute predominance of spaced commas over non-spaced, even though there are many columns with long lines. Further, even when, as on Gg6, the difference between the counts is not great, the high frequency of spaced commas is markedly unlike the habit of E in the tragedies. It is important in this connection to notice that whereas B's preference for spaced commas is in the rough proportion of 3 to 1, E's preference for non-spaced commas is 8 to 1,¹⁹ that is, compositor B prefers to space internal commas rather less strongly than E prefers not to space them. This point is significant when spacing figures for the histories (where Mr. Cairncross detects many signs of compositor E) are examined, with the aid of a summary in groups of eight pages in Hinman's order of printing.

COMPOSITOR B'S SPACING IN GROUPS OF 8 PAGES IN PRINTING ORDER²⁰

Turn.	spaced commas	Intern. spaced commas	Non-sp. intern. commas	Columns w. many long <u>ll</u> .	TEXT
1.	1	244			
2.	1	157	95	7	
3.	0	204	92	14	A1 (<u>Imp.</u>)-E3 ^v (<u>Wiv.</u>)
4.	1	257	40	9	E4 (<u>Wiv.</u>)-E1 (<u>Wiv.</u>)
5.	0	221	43	5	E6 ^v (<u>Wiv.</u>)-C1a (<u>MM</u>)
6.	4	248	65	6	H4 ^v (<u>Err.</u>)-I1 (<u>Ado.</u>)
7.	0	125	74	1	I2 ^v (<u>Err.</u>)-M6 (<u>LLL</u>)
8.	0	269	70	10	M6 ^v (<u>LLL</u>)-P6 (<u>MV</u>)
9.	0	338	80	3	P6 ^v a (<u>MV</u>)-R2 (<u>AYL</u>)
10.	1	241	61	5	R1 ^v (<u>AYL</u>)-S5 (<u>Shr.</u>)
11.	1	180	45	11	S2 (<u>AYL</u>)-T4 (<u>Shr.</u>)
12.	0	259	20	12	T3 (<u>Shr.</u>)-V6 (<u>AWW</u>)
13.	0	396	24	5	V1 (<u>Shr.</u>)-X5 (<u>AWW</u>)
14.	1	312	29	0	X2 (<u>AWW</u>)-a4 (<u>Jn.</u>)
			18	7	a3 (<u>Jn.</u>)-b5 ^v (<u>Jn.</u>)
					b1 ^v (<u>Jn.</u>)-Y4 ^v (<u>TN</u>)

(continued)

Total

	Term. spaced commas	Intern. spaced commas	Non-sp. intern commas	Columns w/many long <i>ll.</i>	TEXT
15.	0	204	25		
16.	0	228	31	11	Y2 ^v (TH)-Y6 (TH)
17.	1j	374	34	9	Z3 ^v (TH)-Z5 ^v (TH)
18.	0	427	28	3	Z1 (TH)-c2 (R2)
19.	0	218	42	2	c1 (R2)-Bb3 (WT)
20.	0	282	27	6	Bb2 ^v (WT)-h3 (H5)
21.	1	312	37	5	h2 ^{va} (H5)-l5 ^v (1H6)
22.	0	311	34	0	l6 (1H6)-m1 (1H6)
23.	0	314	83	4	n3 ^v (2H6)-o3 (2H6)
24.	1j	210	130	4	o2 ^v (2H6)-d5 (R2)
25.	0	202	126	11	d5 ^v (1H4)-e1 ^v (1H4)
26.	0	126	183	6	e1 (1H4)-f6 ^v (2H4)
27.	0	234	96	11	g3 ^v (2H4)- ^x gg1 (2H4)
28.	0	318	220	6	^x gg8 ^v (2H4)- ^x gg7 ^v (2H4)
29.	0	181	202	0	p3 ^v (3H6)-q4 (3H6)
30.	0	234	270	0	q5 (R3)-r4 (R3)
31.	2	189	234	1	r3 (R3)-s4 ^v (R3)
32.	0	224	98	5	s5 (R3)-aa2 ^v (Cor.)
33.	2	303	143	5	dd3 ^v (Tit.)-cc1 ^v (Cor.)
34.	1	271	140	1	bb3 (Cor.)-kk4 (JC)
35.	2:1	260	105	2	kk4 ^v (JC)-kk6 ^v (JC)
36.	1j	186	158	0	ll3 ^v (JC)-ll5 ^v (JC)
37.	0	272	121	4	ll1 ^v (JC)-ee2 ^v (Tit.)
38.	0	255	73	0	bb6 (Cor.)-nn3 ^v (Mac.)
39.	5	278	97	4	nn4 (Mac.)-nn1 ^v (Mac.)
40.	0	352	136	0	nn1 (Mac.)-v4 (H8)
41.	1	229	144	1	v4 ^v (H8)-x2 ^v (H8)
42.	0	213	112	4	x2 (H8)-oo5 (Ham.)
43.	1j	189	103	5	oo5 ^v (Ham.)-pp2 (Ham.)
44.	0	249	76	4	pp1 ^v (Ham.)-qq1 ^v (Ham.)
45.	0	177	94	4	qq1 (Ham.)-rr1 ^v b (Lr.)
46.	0	247	71	7	rr6 (Lr.)-Gg5 (Tim.)
47.	0	320	111	3	Gg2 (Tim.)-hh4 (Tim.)
48.	0	306	76	5	hh1 (Tim.)-hh2 (Tim.)
49.	0	263	120	0	hh5 ^v (Tim.)-tt6 (Oth.)
50.	0	225	121	1	tt1 (Oth.)-vv6 ^v (Ant.)
51.	0	326	123	4	xx3 (Ant.)-yy4 (Ant.)
52.	1j	257	61	0	yy3 (Ant.)-yy6 (Ant.)
53.	0	394	88	4	yy6 ^v (Ant.)-zz1 ^v (Ant.)
54.	0	338	98	2	zz6 (Cym.)-3a2 (Cym.)
55.	0	283	123	2	3a5 ^v (Cym.)-3b4 ^v (Cym.)
56.	1j	273	84	0	3b2 ^v (Cym.)-¶3 ^v (Tro.)
				3	¶3 (Tro.)-X1 (Tro.)
Totals	23:8	14,502	5,234	244	

The summary shows that B's preference for spaced commas persists strongly through the comedies to the start of the composition of 1H4 (group 24). This is not to say that there are not pages where there are many commas without following spaces, sometimes more non-spaced than spaced, but this can be explained by such special circumstances as the presence of prose or long verse lines, which tend to exhaust the supply of spaces in the compositor's typecase. The only instances up to 1H4 are E6 (0/14/24), E1 (0/14/26), E6^v (0/11/10), Q6^v (0/26/22), and Bb1^v (0/7/11), of which Mr. Cairncross would assign E6^v and Q6^v to E. But at 1H4 the picture changes, so that groups 26, 29, 30, and 31 demonstrate a small predominance of non-spaced commas. This is seen more clearly in the individual pages where, even if non-spaced commas do not predominate-- as they do in e3^v (0/3/21), e3 (0/17/21), e2^v (0/10/17), e2 (0/12/13), f5^v (0/11/26), g3 (0/4/28), g1^v (0/16/29), x_{gg}1 (0/5/16), x_{gg}6^v (0/24/26), all pages with many long lines, many pages contain more commas without spaces than would usually be expected in pages set by B. Predominance of non-spaced commas first becomes remarkable in R3 (group 29) and continues to the beginning of B's work on Cor. (aa3^v). Thereafter, the number of non-spaced commas in pages attributed to B diminishes until in Tim. his habit is consistent with what has been seen in the comedies. Even so, there are occasional pages after Cor. where B's preference for spaced commas is contradicted: kk5^v (0/19/26), bb2^vb (0/9/14), v6^v (0/27/30), x1^v (1/16/18), and oo2^v (0/26/30).

How is this variation to be explained? It cannot readily be reconciled

with Hinman's account of interruptions in the printing of the Folio, during which the composition of non-Folio matter could have taken spaces out of play. Nor can the contradictory pages be explained by E's presence.²¹ There are too many spaced commas for E to have been responsible, particularly in 3H6 and R3 where the imbalance is most remarkable. The explanation which I would find acceptable -- assuming that another B-type compositor is not to be identified in the histories -- is that compositor B's habit was influenced by the long sequences of pages in the histories which contained large numbers of prose and long lines, so that he only gradually reverted to his preferred practice during the setting of the predominantly-verse tragedies. Examination of the influence of prose on B in the comedies (where attributions have been thoroughly checked against spelling evidence) supports this notion, but how it might be proved conclusively I cannot conceive.

On the other hand, the spacing anomalies might be taken to suggest the presence of another compositor in the Folio from 3H6 onwards, one who shares most of B's general characteristics. This is a proposition which demands closer attention than can be paid to it here, especially on account of the disintegration by Andrews of the B compositor in the Pavier quartos into two compositors of remarkably similar habits. But there are two general objections to identifying Andrews' Pavier compositor G with the compositor in this part of the Folio.²² The first is that there is a large amount of non-orthographical evidence (much of it presented hereunder) which supports the integrity of the present B compositor. The other is that Dr.

Andrews has found that his Pavier compositor G, a B-type compositor on the evidence of spellings, strongly prefers not to space commas: consequently, it is amongst the E pages of the Folio, with their preponderance of non-spaced commas, that the Pavier G is best to be sought.²³

Spacing has already been shown in the comedies to provide a useful means of distinguishing pages set by different compositors. It cannot alone identify a compositor, however, because it is always possible (and in fact, probable) that different compositors will have similar spacing habits. Fortunately for the distinction of the compositors who are my present concern, spacing evidence is a powerful aid to separate the shares of compositors B and E in the Folio. The clear-cut distinction between their spacing habits encourages me to give greater weight to this evidence to distinguish B from E than I would to distinguish B from C, for example. Although, as I have said, my reattributions must be provisional, since they derive from the spacing evidence in conjunction with examination of Mr. Cairncross's compositor criteria and not from meticulous inspection of the complete range of evidence pertaining to particular attributions, I take the attributions to B and E as set out above to supply basis of my discussion of other varieties of evidence in the Folio.²⁴

(2) GAPS AT THE ENDS OF LONG LINES

Compositors A, B and E of the Folio sometimes failed to drive out a long line, usually prose, to the full width of the column measure, leaving what Mr. Cairncross terms a 'gap, a convenient name for a lack of justification.'²⁵ He states that as 'Compositors A and B left no gaps . . . any

gap . . . in the turnover or in the full line identifies Compositor E.' Compositor A is not my concern here and I will not discuss the gaps on Aa3 and aa5 (2) where the compositor may have thought he was setting verse, and on s4, the only instances of this phenomenon on pages usually assigned to A.

First, it should be noted that compositor B does show gaps throughout the Folio on pages which Mr. Cairncross has not challenged. These pages are A3, X3^v(2), Bb1, Bb2, d4, q5^v, r1, s4, 2 ¶4^{va}, bb5, bb6, ee3, hh1, hh2^v, hh3(2), kk5^v, ll1^v, ll2, oo6^v, pp2^v, zz2, and zz4, containing 24 instances of the gap. (Professor Andrews informs me that gaps also occur in B's share of the Pavier quartos). There are another 81 instances on B pages which Mr. Cairncross assigns to E, incorrectly according to the evidence of spaced commas. Compositor E shows 10 gaps on 7 pages. Accordingly, there are no grounds to use gaps as evidence for reattribution, of pages from B to E. Indeed, considering the relative disproportion of B's and E's shares in the Folio, gaps cannot be used at all to distinguish between these two compositors.

Mr. Cairncross complicates consideration of this question by including in the term 'gap' the indention which frequently accompanies a turn-around of a long line (which may also show a gap at the right). This is a distinct phenomenon which is better considered with turn-arounds in a later section.²⁶ I mention this here because it explains why 'gaps' are recorded as occurring on pages (e.g., M4-6^v) which offer no examples of white at the ends of long lines.²⁷ An interesting instance occurs on P4^v, where 'the

pages that show gaps . . . belong to Compositor E.²⁸ This is indention accompanying the division of a long line which resulted from the incorporation of a half verse which should have been set separately. Even more interestingly, although Mr. Cairncross notes that Hinman attributes the pages in question to compositor C, he reassigns them to E on the evidence of non-B spellings.

(3) LINES CONTAINING CONTRACTIONS BUT NOT DRIVEN OUT

Rather more suggestive of the integrity of B than gaps are the numerous lines in the Folio which contain ampersands and contractions like 'M.' (for 'master'), 'Rich.', and 'u', 'e' and 'c' over 'y', 'y' and 'w', but which were not driven out to the width of the compositor's measure.²⁹ These occur on E1^v (1371), G3 (2098), Y1 (2976), Y2^v (214), b3 (2121), c1 (307), c2^v (611), c3^v (933), d3^v (2459), e2 (717), m3^v (244), o1 (2771), p3 (1367), p3^v (1495), q4 (3057), r3^v (1153), s5 (3045), s6^v (3375), t1^v (3695), t3^v (185), v5^v (2210), ¶3^v (1092), aa3^v (665), bb4 (2305), bb4^v (2530), ee1 (2267), ff4 (1867), Gg2^v (285), hh2 (1747), hh2^v (1896), kk5 (1072), ll3a (2085), mm5^v (1405), mm6^v (1619), nn1^v (1814), nn3 (2279), oolb (742), oo2^v (1016), yy5 (2782), yy6^v (3123), zz1^v (3384), and 3b3^v (3114). Twenty-two of these fall on B pages not challenged by Mr. Cairncross, another 18 on pages Mr. Cairncross assigns to E (making 40 instances in B's pages as they appear on the evidence of spacing), and 2 on E's pages.³⁰

Listed amongst the above are three sections of text which appear, from the presence in them of contractions in short lines, to have been set with justifying quadrats at the right of the compositor's measure. These

are clear at ¶3^v (1089, 1092), aa3^v (660, 663, 665) and bb4^v (2300, 2305), only the first page of which Mr. Cairncross wishes to assign to E from B.³¹

(4) TURN-OVERS

When a compositor finds that the text which he has to set exceeds the length of his measure he has -- apart from cutting his text to suit his measure by contraction or the omission of text -- these expedients. He may divide the verse into two lines, as both B and E often did.³² He may turn the text around to the next line, as is usually done with prose; he may turn the text up into the line previously set, removing quadrats and spaces for that purpose as necessary; or he may turn the run-over text down into the right of the text he is about to set, if he calculates that the extent of the next line to be set will accommodate the turn-down. Turn-overs afford potentially good discriminatory evidence because the compositor's choice is ternary, rather than binary as it all too often is.

In the table from which the following summary was prepared, the counts omit turn-overs (a) when lack of white in lines above or below the long line appears to have restricted the choice available to the compositor when determining how to deal with a run-over long line (e.g., A2^v 396; A4 849; H6 1262); (b) when it appears from the capitalization or metre that the compositor thought that he was setting prose (e.g., E4 2125; F6 1249); (c) when the addition of a half verse to a full pentameter forced the compositor to over-run his measure (e.g., F5^v 1206).³³ In the table the attributions accord with my analysis of the comedies, Hinman's attributions

to compositors other than B and E in the histories, and the B and E assignments suggested by spacing evidence.

TURN-AROUNDS: SUMMARY ANALYSIS

COMP.	Verse up	Prose up	TURN -UPS	Verse down	Prose down	TURN- DOWNS	TURN-AROUNDS		TURN AROUNDS
							Non-ind.	Indent.	
A	5		5	1		1	37	4	41
B	8	2	10	22	2	24	60	26	86
C	21	5	26	4	1	5	10	1	11
C7A	11		11				5		5
D	2		2	2		2	4	76	80
E	1		1	8	3	11	1		1
F	4		4	2		2		1	1
TOTALS	52	7	59	39	6	45	117	108	225

Compositor A clearly favors turn-arounds, as Alice Walker noted, but without indentation of the turn-around: in this A's habit contrasts usefully with B's preference for turn-arounds with indentation.³⁴ Compositor B is eclectic and uses all devices to turn-over a long line, but there is a marked predominance of turn-arounds, many of which are indented in his pages. Compositor E alone of the Folio compositors prefers to turn run-overs down into the following line; in this his habit contrasts with that of compositor B. Consequently, a turn-around on a page where E may be suggested is a strong contradiction of his presence.³⁵ Compositor C, like B, is eclectic, but his preference inclines towards turning a run-over up into the white space of the line previously set.³⁶ Mr. Cairncross did not consider this evidence independently of the 'gap': the table shows

that he is not correct to take indention to identify E.³⁷ Turn-arounds with indentions can indicate only B or D, against E.

(5) STAGE-DIRECTIONS SET IN³⁸

Mr. Cairncross writes 'As Alice Walker noted, B, who was quite distinct in this, "set his marginal directions and so forth full out"'.³⁹ What Miss Walker actually wrote was '[B] set his marginal directions for exits and so on full out unless he was hurried';⁴⁰ it will be noted that her form of expression includes other more elaborate forms of exits as well as the plain 'Exit' and 'Exeunt' which are so frequent in the Folio. Moreover, her words imply that sometimes B did not set them right out to the righthand end of this measure.⁴¹ Miss Walker cited this distinction to contrast B's practice with A's: compositor A usually but not invariably (e.g., d2^v, d3, h4^v, i4, i5^v, k3, k4, k4^v, l1, l2, l2^v, m4, n1^v, o5, q1^v, r6^v, s1, s3, aa6, bbl, bb2^v, ll5b, mml^v) set exits and the like a few ems in from the right. Set-in stage-directions occur on the following pages by compositor B which are not challenged by Mr. Cairncross: d4, f5^v, h3^v, q5^v, q6^v, r2, s4, t1, v4^v, v5^v, v6, x2, x2^v, ¶2^v, ¶3, aa4^v, bb5, bb5^v, cc4, ee3, Gg2^v, Gg4, hhl, hh5, kkl, kk2, kk4, kk4^v, mm6^v, nn1, nn2^v, nn3, nn4, nn4^v, nn5, oo4, oo5, oo5^v, ppl, pp2^v, pp3, pp3^v, qql, rrl^vb, rr3^v, rr4^v, rr6^v, tt4, tt5, tt6, tt6^v, vv3^v, vv4^v, xx2, xx5^v, yy3, yy4, yy6^v, zz1, zz2, zz3^v, zz4, zz5, 3a1, 3a4^v, 3a5, 3a6, 3a6^v, 3b4, and 3b6. There are, of course, many examples of set-in stage-directions on the B pages Mr. Cairncross wishes to assign to E, as well as many pages in the same class which do not demonstrate the typographical irregularity which Mr. Cairncross takes to indicate compositor E. (See

for example, Aa4, Aa6^v, a4^v, b4^v, b5, b6, c2 and many others.)

Compositor L's pages, on the other hand, show a diversity of stage-direction setting which one would not expect from the weight that Mr. Cairncross puts on indentation of marginal stage-directions as a sign of E's hand. Only 8 pages of the 78 with stage-directions occurring in conditions that permitted the compositor to exercise choice of spacing contain only set-in stage-directions. These 8 pages are X2^v, ff1, ff2^v, ff4, gg2^v, pp5^v, and tt3, with 11 set-in stage-directions.⁴² Another 26 pages contain stage-directions both set in (37) and set full out (55). These pages are eel, eel3, ff3, ff4^v, ff6, ff6^v, gg1^v, gg2, gg3, gg4, gg5^v, rrl^va, rr3, ssl^v, ss2, ss2^v, ss4, ttl^v, tt2, vv3, xx4, xx4^v, yy1, zz6^v and 3a1^v. The remaining 44 pages show only exits and the like which were set full out (85).⁴³

On this showing, when 99 stage-directions are set full out, and only 45 set in, there seems small ground to take set-in stage-directions to tell for E against B, who, as I have mentioned, is by no means consistent in this respect either. Set-in stage-directions on e2^v (Cairncross, p. 348), f4b (p. 384), p1^v, p2, p5^v, q4 (all p. 385), ll4^v, (p. 388), nn2 (p. 389), and ss6^v (p. 389) do not offer substantial evidence of E's hand.

(6) MARGINAL DIVERGENCE OF ENTRIES

Part of the evidence used by Philip Williams to distinguish two compositors (B, and another later identified as E) in *Lr.* was irregularity in centering stage directions in the width of the column measure.⁴⁴ Mr. Cairncross refers to the possibility that this 'could prove another useful

useful bibliographical tool,⁴⁵ but apparently does not use irregularity of the centering of stage-directions in reassigning pages from B to E.⁴⁶ Nevertheless, the supposed spacing irregularities of E's centered stage-directions need to be examined, particularly if there is a chance that E's practice may thereby be distinguished from B's.

I should not myself have been inclined to put as much weight on the evidence of stage-direction centering in Lr. as Mr. Williams did, for although it is true that 5 of E's 47 centered directions in Lr. are more off-center than any of B's 32 directions, it is also true that E centers 12 directions perfectly to B's 7, and there is very small overall difference in their competence (if competence it is) in this respect.⁴⁷ A survey of the first hundred centered directions on B's sure pages in the tragedies (up to hhl 1408) and a hundred on E's sure pages (up to ffl 1105) confirms what I take to be an unsatisfactory distribution of evidence for the distinction of these two Folio compositors.

MARGINAL DIVERGENCE OF 100 CENTERED DIRECTIONS IN TRAGEDIES

Mm. difference ⁴⁸	Compositor B	Compositor E
0	7	8
1	24	26
2	22	14
3	16	13
4	8	12
5	8	10
6	11	5
7	9	5
8	2	1
	0	

(continued)

Nm. difference	Compositor B	Compositor E
9	1	3
10	0	0
11	0	2
12	0	1
	100	100

Only a difference of over 7mm. between the amounts of white on each side of the centered direction could tell in E's favour, but this sample suggests that such asymmetrical directions do not occur very frequently. Centering evidence, therefore, is not useful to distinguish compositors B and E.

(7) CATCHWORDS

Catchwords were first used to distinguish the stints of A and B: the first compositor almost invariably set the speech-prefix with the whole or part of the first word of the speech, whereas B usually set the speech-prefix alone. Although Mr. Cairncross did not use this evidence to distinguish B from E, it is useful here to survey the catchwords in the Folio in light of the reassignments we have suggested.⁴⁹

COMPOSITOR	SPEECH-PREFIX & WORD				SPEECH-PREFIX ALONE			
	Com.	Hist.	Trag.	Total	Com.	Hist.	Trag.	Total
B	0	3	0	3	11	10	32	53
B(E)	0	0	3	3	27	16	11	54
E	-	-	7	7	-	-	12	12
TOTAL:	0	3	10	13	38	26	55	119

Compositor B's strong preference for setting the speech-prefix alone

is contradicted by three instances in the histories of the speech-prefix with the following word. However, these three are number speech-prefixes ('1 'Tis' on r2^v, '2 I' on r3 and '2 'Tis' on v6), as are the three instances in the pages Mr. Cairncross wishes to reassign to E. They fall on pages bb6^v, ll1 and ll1^v. Compositor B, it appears, set speech-prefixes alone in the catchwords, unless the speech-prefix was of the number kind, in which case the compositor would set the speech-prefix with the following word of the speech. Compositor B's practice, allowing for this consistent exception, is absolutely consistent.

Compositor E's practice, on the other hand, is manifestly not consistent. The number of speech-prefix with word catchwords in E's pages indicates that the presence of such a catchword on a page would weigh heavily against re-assignment from E to B. There are no such occurrences in the pages Mr. Cairncross reassigns to E, for, remarkably, the B(E) pages as I term them (the B pages where Mr. Cairncross finds E's hand) are consistent in showing the speech-prefix alone in the catchwords. This observation must tell strongly against Mr. Cairncross's reattributions, for, given that E's habit is mixed, chance alone could not bring it about that the 54 pages Mr. Cairncross gives to E should show none of the speech-prefix with word catchwords which occur on E's unchallenged pages. That the three apparent exceptions on bb6^v, ll1 and ll1^v are consistent with B's exceptions to his habit elsewhere must also tell against these B(E) reassignments.⁵⁰

(8) DASHES

As far as compositors B and E go, dashes supply indifferent evidence

for distinction, since each compositor prefers to set a dash as a single length of rule rather than as a string of hyphens. However, it is conceivable that some significance may attach to the regularity of the length of E's dashes: they are neither as short nor as long as B's dashes sometimes are. This observation may cast doubt on at least five of the B(E) reassignments, independent of other evidence.

DASHES IN PAGES ATTRIBUTED TO B AND E

Length	B	B(E)	All B	E
4-5 cm.	6	3	9	1 ⁵¹
9-10 cm.	16	10	26	4
11-12 cm.	9	8	17	4
14-15 cm.	3	2	5	0
	34	23	57	9

Mr. Cairncross refers to dashes only in connection with the reassignment of pages to E from compositor A. He notices that the 'broken dashes' characteristic of A occur on those pages and, arguing towards a predetermined conclusion, asserts that 'these are simply another example of E's imitation: he merely follows the quarto copy.'⁵² If these are indeed instances of the influence of copy upon a tyro compositor (except that Mr. Cairncross conceives of E as an accomplished workman who set most of the Folio), it is difficult to understand why A could not have been influenced as readily as E, in whose sure pages there are no instances at all of broken dashes. Here the integrity of one typographical characteristic of a compositor's work is weakened by the addition of new attributions to his share of the Folio: this is not good procedure.

(B) OTHER TYPOGRAPHICAL OR ORTHOGRAPHICAL EVIDENCE

This second category of evidence for compositor determination often supplies strong evidence to distinguish one compositor from another, but it must be used judiciously. Whereas typographical evidence not subject to copy influence requires little more than tabulation for patterns which may be distinctive of compositors to emerge, the typographical features discussed under the above heading may reflect some copy influence. The details therefore may require interpretation and the possibility may always exist that what appears to be a habit characteristic of a compositor is merely a feature of the copy which he has set into type. Nevertheless, the following features of the Folio text lie within the customary ambit of the compositor's responsibility. Although, from time to time, and from one text to another, anomalous features may occur which could be attributed to copy influence (although, as usual, normal compositorial inconsistency may play a part in obscuring the tendency of the evidence), copy is not expected to influence compositors in their typographical treatment of the following details.

(1) NUMBER SPEECH-PREFIXES

Mr. Cairncross writes, 'Compositor B uses number prefixes without, Compositor E with, the full stop',⁵³ and on this basis he assigns to E pages, columns, and parts of pages which contain the stopped number speech-prefixes characteristic of E's hand. There is no reason to doubt that E strongly preferred stopped prefixes: they appear on his pages cc5^v, ee5, gg2^v, Gg3, ss4^v, ss5 and zz6^v. But, as the table below illustrates, compositor B's

practice is not as Mr. Cairncross represents it.

NUMBER SPEECH PREFIXES

Comp.	Non-Stopped	Total	Stopped	Total
B	Hist.:106, Trag.:282	388	Hist.:3; Trag.:62	65
B(E)	Com.: 7; Trag.: 60	67	Com.: 30; Hist.: 28;	
E	Trag.: 1	1	Trag.: 93	151
			Trag.: 40	40

If the attributions suggested by the spacing evidence are correct, B used 455 non-stopped prefixes, and nearly half that number of stopped prefixes (216). However, even if all Mr. Cairncross's reattributions were correct, compositor E would be left with a large number of uncharacteristic non-stopped prefixes (67): starting from an assumption of consistency in the compositor's treatment of number prefixes, Mr. Cairncross has effectively destroyed one of the premises supporting his reattributions. ⁵⁴

Disquieting features of B's practice with number prefixes on some pages warrant particular enumeration.

SOME COMPOSITOR B PAGES WITH NUMBER PREFIXES ⁵⁵

Text	Page	Non-stopped	Stopped	Comments
AYL	R1		2	
	S2		1	*
Shr.	S2v		5	*
	S3	4	3	*
	S3v		3	*
	S4		1	*
	T3v		1	*
ARW	V2v		5	*
	V5		2	*

(continued)

Text	Page	Non-stopped	Stopped	Comments
<u>TN</u>	V5 ^v		1	*
	X1		1	*
	Z3	2	2	*
	Z3 ^v		3	*
	Z4 ^v	1		
				*In these pages, for which the spacing evidence supports B strongly, there are only 7 non-stopped prefixes to 30 stopped prefixes, a decided exception to what has been understood as B's usual practice.
<u>R2</u>	c1 ^v		2	*
<u>1H4</u>	e2		13	*
<u>2H4</u>	x ^{gg} 7		3	*
<u>1H6</u>	l4 ^v		2	*
<u>2H6</u>	n5		3	*
	n5 ^v		2	*Another 26 stopped prefixes exceptional to B's usual practice.
<u>R3</u>	n6 ^v		1	*
	r2 ^v		3	
	r3	37		
	r3 ^v		2	*
	r4 ^v		20	Compare with r3, neither page challenged by Mr. Cairncross.
<u>Cor.</u>	aala		12	*
	aalb	7		
	aal ^v	1	8	*
	aa6 ^v	12	11	*Mr. Cairncross attributes the middle part to B, where the non-stopped prefixes occur.
<u>JC</u>	ll1	12	10	
	ll1 ^v	11	14	
	ll2	3	20	
<u>Ham.</u>	oo2		2	

It seems very much as B did not favour non-stopped prefixes before he started to set R3, there being only 7 non-stopped prefixes in the pages

usually assigned to him through 3H6. (This conclusion is not affected by the order of printing). I take this to demonstrate a change of compositorial habit rather than a reflection of the influence of copy, since it would be a remarkable coincidence were the nine plays with number prefixes in which B shared (up to R3) all to have had stopped prefixes which the compositor consistently reproduced. For this portion of the Folio, at least, compositor B's practice does not contrast with E's, and stopped number prefixes cannot be adduced in support of E's hand. From R3 onwards, B's practice inclines strongly (though not consistently, as the table indicates) in favour of non-stopped prefixes. The three pages of JC, in which Mr. Cairncross does not find E's hand, are anomalous in a way that does not suggest that compositor B had a very strong preference for one form of number prefix or the other. If the variation was due to some revision of JC, as Mr. Cairncross suggests, citing a paper by Professor Brents Stirling,⁵⁶ reproduction of the putative copy forms does not support the premise of B's strong preference for non-stopped number prefixes.

(2) NON-CAPITALIZED STAGE-DIRECTIONS

The Folio contains 30 instances of stage-directions which are not capitalized. All but five (on N6^v, S6^v, 2J3^v, ddl) are exits and entrances and three of this five (at 1460 and 1462 on N6^v by D, and 2678 on 2J3^v by A) are on pages generally assigned to compositors other than B and E. The rest fall on pages usually attributed to B. Mr. Cairncross writes that 'A few lower case exits — a form almost certainly peculiar to Compositor

E -- have been quoted for supplementary evidence'.⁵⁷ His practice, however, is to give the occurrence of a lower case exit a weight which is not supported by the paucity of such forms on E's agreed pages.⁵⁸ Six lower case exits and exeunts are found on yy5 of Ant., in which text occur 14 of the forms under discussion. Although copy influence cannot be dismissed out of hand as an explanation of these instances, Mr. Cairncross has made no case against Professor Hinman's suggestion that a shortage of upper case E's (arising from the large number of Exit, Exeunt, Eros, and Enobarbus spellings in Ant.) was responsible for this phenomenon; there is therefore no reason to doubt that Professor Hinman was correct.⁵⁹ Lower case exits offer no testimony of E's hand.

(3) AMPERSANDS IN STAGE-DIRECTIONS

Ampersands, which may have existed in copy, occur from time to time in stage-directions, in both short and long lines. None occur on pages clearly set by compositor E, but 31 may be found on pages usually assigned to B, with another 27 on B pages where Mr. Cairncross detects the hand of E.⁶⁰ Justification affects the setting only on pages p3 (1311), cc4 (86), and pp2^v (2619). Since the attribution of these pages (which contain in all 58 ampersands in stage-directions) to B is supported by the spacing evidence, I take the presence of an ampersand in stage-directions in each of them to be strong confirmation of B's hand (in the absence of ampersands in E's pages), and suggest that the overall figures support the integrity of the portion of the Folio usually assigned to compositor B.

(4) HYPHENATION OF 'A'

Modern 'awhile' is represented orthographically in the Folio in three forms: 'a while', 'a-while', and 'awhile'. Although copy influence cannot be discounted (or identified in most texts), analysis of the frequency and distribution of 'awhile' forms yields interesting results. ⁶¹

FORMS OF AWHILE IN THE FOLIO ⁶²

	A	B	C	D	E	F	Total
A WHILE	21	14	15	3	10	3	66
A-WHILE	1(j)	26	0	0	0	0	27
AWHILE	0	21	0	0	4	1	26
							109

Here it appears that compositors A and C prefer 'a while' exclusively, a form set by all compositors. For D, E and F the evidence is not conclusive. For B, however, 'a-while' which he alone sets, offers good evidence of his presence. Inasmuch as a compositor who elects to hyphenate 'a' here may well hyphenate other such words, I thought it worthwhile to examine other hyphenated words beginning with 'a' in the Folio concordance, but without attention to the non-hyphenated forms.

HYPHENATED 'A' SPELLINGS ⁶³

A	B	C	D	E	F
7:1	35:13	3:4	1	0	1:2
9	74	7	1	0	3

Incorporating 'a-while'.

What appears significant here is (a) that compositor E did not use hyphens in words starting with weak 'a' and the presence of such a form on a page attributed to him must therefore tell strongly against his presence;⁶⁴ (b) that there is only one chance in eight that such a page was set by A, and A's contrary spacing habit would distinguish him from B even if the customary spellings were ambiguous; and most importantly, (c) that a page with such a spelling is four times more likely to have been set by compositor B than any other compositor. It is more than likely that other hyphenated spellings will confirm B's apparent preference for hyphenation.

(5) ABBREVIATIONS FOR JUSTIFICATION

Moxon includes 'Abbreviations or Titled Letters, Abbreviate Words, &c.' amongst those reprehensible but sometimes necessary 'Botches' which a compositor may sometimes adopt in order to avoid over-running.⁶⁵ When the compositor 'Counts off his Copy', he makes allowance for the full number of letters it will take to spell the abbreviated word at length, for, 'in Composing he Sets those Words at length'.⁶⁶

Abbreviations in the Folio are distributed amongst pages assigned to compositors B and E (excluding those assigned to E by Mr. Cairncross from compositors other than B) in the following manner.

ABBREVIATIONS FOR JUSTIFICATION

Text	B	B(E)	E
Wiv.	16:6	14:17	
MI		0:6	
Err.	3	0:1	
LLI		1	
AYL		0:4	
Shr.		3:1	
AW ⁶⁷	1	4:1	
IN		3:3	
WT		0:2	
Ja.		2	
R2	1:1	3:3	
TH ⁶⁸		0:2	
2H ⁶⁸		16:17	
H5		1:1	
TH6		2:1	
2H6		3:6	
3H6 ⁶⁹		6:2	
R370	5		
H8	0:1		
Cor.	0:1	0:1	
Tit.	1		
Rom.			2
Tim.			
Ham.	4		
LF.	2		
	0:1		
Total	33:10	58:68	2

This table takes no account of abbreviations in stage directions where compositors frequently needed to contract words for purposes of typographical display of multi-line entrances or the like, or to fit a longer exit into available space at the right of the measure. Consequently, omn. (Y1^v) and lucen. (S3^v), which Mr. Cairncross includes amongst abbreviations 'peculiar or habitual in Compositor E' are omitted.⁷¹ What shows clearly is that compositors B and E, with only two abbreviated words (in Rom.) was not given to 'botching' of this kind. Compositor B on the other hand was, and a great number of abbreviations (not to mention the 'Titled Letters' like

ō and ā which are not considered here) occur in long lines set by him. The main exceptions are 'M.' and 'M^r' for 'Master' (which occur numerous in Wiv., Err. and 2H4) and 'S.' for 'Saint'; these abbreviations frequently occur in short lines. 'S.' is a common form in manuscripts of the period, and only 6 of the 36 instances in the Folio (one in a short line in E's portion of Rom.) fall in long lines.

The use of 'M^r' without the point is, as Alice Walker first drew to my attention, a good sign of B's presence.⁷² Apart from one instance in a long line (65) on D2 of Wiv. set by compositor C, all of the Folio 'M^r' abbreviations (42 in all) fall on pages usually assigned to B. The use of abbreviations is usually occasioned by the compositor's need to fit his text to the measure, and in any case is strongly characteristic of compositor B. Mr. Cairncross can therefore gain no support from abbreviations for reassignments to E when he cites them in connection with pages c1^v, c3^v, c4a, Bb3 (p. 382); g1^v, g3^v (p. 384); and p1 (p. 385).⁷³

(C) ORTHOGRAPHICAL FEATURES INFLUENCED BY COPY

Into this category falls the great bulk of evidence generally used to distinguish compositors. Whereas for catchwords, say, the compositor receives no guidance from his copy, for spellings, italics, hyphens, apostrophes, punctuation and capitals he may be influenced by copy, although he customarily regards these as details falling within his scope to alter at will. The relationships of compositor to copy with respect to these details is complicated and difficult to define, particularly as it need not be consistent from one part of the task to another.⁷⁴ With

spellings, for example, at one point a compositor may reproduce the forms of his copy consistently (e.g. the 'King.' speech-prefixes on M4 of LLL) to produce a statistically-preponderant spelling that may be incorrectly taken as the compositor's 'preferred' form; at another point in the text, by contrast, he may alter most of the copy forms to produce a variation in which the statistically-insignificant spelling can sometimes be identified as a 'copy' spelling.⁷⁵ As students of texts reprinted by Jaggard in 1619 and 1623 well know, the compositor may often alter the form of a spelling in the new text away from a well-attested preference. Accordingly, orthographical details require the most judicious examination. No compositor should be forced to lie in the Procrustean bed of absolute consistency: even compositor B, whose preference for 'do' is not in doubt, occasionally set 'doe'. On the other hand, it is not good method to assume for another compositor, as Mr. Cairncross appears to do for E, an almost exclusive inconsistency. This makes 'E' a mere label for lack of pattern or consistency amongst spellings, with the harmful consequences for Folio compositor studies demonstrated in the following discussion.

(1) SPEECH-PREFIXES

Because they occur frequently within individual texts, and take numerous distinct forms which may characterize compositors, speech-prefixes may provide good evidence of variation of compositors in texts. However, variation in forms of speech-prefixes often occurs in a manner which suggests the influence of copy. When the text is manifestly reprinted from extant copy

this is readily detected, but when the compositor's copy does not survive it is difficult to decide whether speech-prefix variation should be attributed to copy influence or compositorial inconsistency. Mr. Cairncross admits no doubt: 'Instead of a consistent form, like Compositor A's Warw. (Warwick), or B's War., E mixes the forms'.⁷⁶

It is true that compositor E's unchallenged pages show variation of speech-prefixes (e.g., 'Ti.' and 'Tit.' on cc4^v, 'Cre.' and 'Cres.' on X2^v), but there are other E pages where the speech-prefixes are perfectly regular (e.g., X2, dd1). This feature would not identify E unless his practice was notably different from B's, but Mr. Cairncross -- in numerous citations of speech-prefix variants throughout pp. 379-89 as evidence of E's hand -- does not examine B's practice at all, and does not attend to justification as a possible cause of variation.⁷⁷ Yet many B pages unquestioned by Mr. Cairncross show examples of just that kind of variation which he takes to indicate E. A few examples will suffice: A3 (Pro. 8:1/Pros. 1. Mir. 4:1/Mira. 2, Ariel/Ariell); A3^v (Gon. 6:3/Gonz. 1); H4^v (Ant. 7/Anti. 15); H5 (An. 1j/Ant. 8:2/Anti. 1:2); I2 (Fa. 3:2/Fat. 1/Fath. 3/Father 1j); K4 (Fri. 4:2/Frier 1, Leo. 2/Leon. 1:3).⁷⁸

More challenging of Mr. Cairncross's use of speech-prefix variation for distinction of compositors, and, indeed, of the usefulness of speech-prefixes for this purpose in general, are the many instances where a preferred speech-prefix on one sure B page is contradicted by the use of another variant elsewhere in the same text. In Tmp. for instance, in order of printing, A6 has Pro. 3 and Mir. 9:1, A3^v shows Pros. 8 and Mira. 5, and A3

has Pro. 8:1/Pros. 1 and Mir. 4:1/Mira. 2. If this is taken to indicate a movement towards the shorter form (in Pro.), Mira. is anomalous. In Err., again in printing order, H4^v has Ant. 7/Anti. 15, H5 An. 1j/Ant. 8:2/Anti. 1:2, H6 An. 1/Ant. 3:4/Anti. 5:4, and H6^v only Ant. 6:4, which may show movement towards that preferred variant. Consolidation of preference may also appear in Tim. where B set Gg6^v (Alc. 8/Alci. 4) and hh2 (Alc. 15) in that order, and hh2 (Pain. 2:1/Painter 6) and hh4^v (Pain. 3 only), but it cannot explain other anomalies.⁷⁹ Again in printing order, in Mac. there is mm5b (Lady.), mm5^v (La. 10:1/Lady. 1), and nn2^v (La. 2j/Lad. 1:2/Lady. 1), with nn3^v (Mal. 1), nn4 (Mal. 2:1/Malc. 1j), nn3 (Malc. 3) and nn1^v (Mal. 7:1/Malc. 7). In Ham., oo4 (Pol. 6:1/Polon. 1:2), oo3 (Pol. 15:2), oo2^v (Pol. 5:1), oo5 (Pol. 2:1), oo5^v (Pol. 1), oo6 (Pol. 1:1/Polon. 1j), and ppl (Polon. 4:1), the compositor appears to have forgotten his early preference for Pol. In R2, compositor B sets Yor. 5:2/Yorke 9:2 on d3^v, and continues the variation in the forme-mate d4 (Yor. 3:1/Yorke 4:1), but in R3 he sets Yor. 6/York. 1 on r5, an instance which has significance for Mr. Cairncross's discussion of Kin./King. and Glo./Glou.⁸⁰

Compositor E is also distinguished from B, according to Mr. Cairncross, by his use of 'occasional long or complete forms, e.g. Pucel., Marcell., Horat., Gloucester., Margaret., Que(e)(n)(e)',⁸¹ examples clearly drawn not only from E's pages in the tragedies but also from the pages Mr. Cairncross has recently attributed to him. Although E does tend to use somewhat longer speech-prefixes than the economical B (and, of course, shorter forms, e.g. 'Ti.' is Tit.), all Folio compositors set complete forms, possibly prompted

by copy, from time to time. Compositor B has 'Ariell, Finch, Duke, Father, Claudio, John, Borachio, Pedro', and 'Frier' in the comedies, 'Caunt, Enton, Gray/Grey, Añne, Margaret, Rivers, Yorke, Scribe, Crier, King, Lowell' in the histories, and '2 Citizen, Volce, Foole, Page, Boy, Painter, Timon, Brutus, Rosse, Lady, Lenox, Ghost, Hamlet, Lear, Cassio, Iago, Caesar, Lord' and 'Jupiter' in the tragedies: there are doubtless others. Long speech-prefix forms are clearly not good evidence for the distinction of compositors.

Two speech-prefixes ('Kin.' and 'Glo.') discussed in some detail by Mr. Cairncross and given great weight as evidence of E's participation in the setting of the comedies and histories, need to be examined more closely.

Mr. Cairncross discusses what he takes to be an inconsistency of Mr. Bliman's in assigning to B some pages of LLL which contain 'Kin./King.' when, later, he is to assign to B pages in Mac. and Ham. with 'King.' alone. 'The whole problem disappears', writes Mr. Cairncross, '...when it is realized that Kin. is also a preference of Compositor E; and that the absence of other specific C criteria in these passages indicates that they belong to compositor E.'⁸²

It is difficult to understand how lack of evidence supporting the presence of one compositor can prove the presence of another, particularly when the reader is invited to accept Mr. Cairncross's view of the question without any evidence to the effect that E did have a preference for one or the other, or both, speech-prefix forms.

The evidence, as so often happens in compositor studies, is rather more complicated than Mr. Cairncross makes it appear. Kings are rare in the plays in which most agree compositor E shared, and the only relevant speech-prefixes

occur in Ham. On page pp5^v E sets King. (2), and on pp6 and pp6^v (which I have already suggested should be reassigned to B) he has Kin. (2) and King. (1j)/King. (3) respectively, which is hardly good evidence of E's practice. Compositor B, on the other hand, starts off in LLL with page M4, on which he sets King. 8 times, following quarto copy.⁸³ Thereafter, in printing order, he set M5 (Kin. 5), M4^v (Kin. 5/King. 4), M5^v (Kin. 1/King. 1), M6 (Kin. 5), and M6^v (Kin. 2/King. 1) totalling Kin. 19:1/King. 11:5. All the Kin. forms change copy, all the King. forms follow copy. Mr. Cairncross assigns all these pages to E; that is, M4 where the compositor follows copy consistently, M6 where he changes copy consistently, and the other pages where there is variation. (If the quarto did not permit comparison of the Folio text and copy, the figures would make it possible to distribute these pages amongst compositors in a different fashion). In ANW up to Y1^v, and then through pages b6 and b6^v of R2, the compositor varies his practice in the same manner, with the distribution Kin. (34:5)/King. (25:9). Thereafter, on 60 pages or columns, the compositor sets Kin. in short lines only on f5 (Kin. 7/King. 8), f4 (Kin. 1/King. 5) and pp6 (Kin. 2). About half of these pages are assigned from compositor B to E by Mr. Cairncross, who thereby creates Kin./King. variation and a change of attitude towards the speech-prefix in E rather than leaving the varied practice with B, of whom the variation seems characteristic. It appears that B intended to shorten King. but abandoned his attempt after encountering persistent King. in two texts: in settling on the full form he was consistent with his settling of other four-letter prefixes like Iago., Kent. and Lear.

Similar variation occurs between Glo./Glou. speech-prefixes and '-o/ou-' spellings of 'Glouster' within stretches of text usually assigned to compositor B. The distribution of these forms bears closer examination, particularly as the table which Mr. Cairncross prints is defective.⁸⁴

GLOUCESTER SPEECH-PREFIXES AND SPELLINGS⁸⁵

Texts	Pages	<u>Glo.</u> Glouster	<u>Glo.</u> Gloster	Compositors
R2	b6 ^v , c4a, b, 3, 1	6	1	B(c4b), B(E) 4
H5	i5	1		B(E) ⁸⁶
1H6	l3 ^v , 4, 5 ^v , 6, m2, 1 ^v		14:1	B(E) 6 ⁸⁷
2H6	m3 ^v , 3, 2 ^v , n3 ^v		12:1	B(E) 4
R2	d1 ^v	3		B(E)
1H4	e1 ^v	1		B
2H4	x _{EG} 8 ^v , 6	1:1		B(E) 2
3H6	p3 ^v , q4, 4 ^v , 1		7:1	B(E) 4 ⁸⁸
R3	q5, 5 ^v		2	B 2
"	r3 ^v , 4		4	B(E) 2
"	r3, 4 ^v , 2 ^v , 5, 2, 1	11:1	2	B 6
Lr.	qq3 ^v , 2, rr3 ^v , 4, 4 ^v			
	5, 5 ^v , 6, 6 ^v	77:20	4:4	B 9
	qq2 ^v , 5 ^v , 6, 6 ^v , rr3, 2, 1 ^{va} , 1, ss2 ^v , 2, 1 ^v		38:4	E 11
	Total B	90:21	8:4	18½ pages
	Total B (E)	9:1	38:3	24 pages
	Total E		38:4	10½ pages

If the B pages in the histories challenged by Mr. Cairncross are taken as B's, one finds that '-ou-' is the preferred form in R2 and H5, '-o-' in 1H6 and 2H6, after which the compositor reverts to '-ou-' in the remainder of R2, 1H4, and 2H4, returning to '-o-' again in 3H6 and R3, at the end of which there is some mixture on pages r2 and r1. Mr. Cairncross judges that 'where o forms appear exclusively they rule out Compositor B and indicate a

compositor other than B. This will generally be Compositor E,' (p. 373). It is interesting in this connection that in Lr, only compositor B has pages with mixed forms (qq3v, qq2, rr4, and rr5); this observation may cast some doubt on Mr. Cairncross's division of page c4 between the two compositors on the basis of the mixture there. It would be convenient if Mr. Cairncross were able to free compositor B of this mixture but, as the totals above show, B's forms remain mixed, and mixture which is not characteristic of E in Lr. is imported into what Mr. Cairncross takes to be E's share of the histories. It is difficult to resist the conclusion that copy influenced B rather more than it is easy to prove, especially in 1H6, 2H6, and 3H6 for which his copy was manuscript.⁹⁰

(2) ELISIONS

The elisions of pronouns and the future auxiliary have been shown recently to provide, because they are fairly numerous, useful evidence to distinguish the Folio compositors.⁹¹ For B and E, however, the criterion does not give good distinction, for, according to Mr. Cairncross, E favours B's distinctive "I" elision. Indeed, compositor E uses most of the elision forms characteristic of all the other Folio compositors, an attribute which greatly facilitates Mr. Cairncross's reattribution of their pages to him. Hence, in discussing E's presence in quire M, Mr. Cairncross writes 'Even the changes [in LLL] from they'le and you'le to B-type they'l and you'l, are typical of Compositor E',⁹² thus concluding that E is present because elisions characteristic of a different compositor occur. By this logic,

elisions serve no distinguishing function at all. Nevertheless, it is useful to survey the evidence, although for economy's sake, the analysis shall be confined to the tragedies section, with corroborative information from an earlier study.

HE, SHE, THEY, WE AND YOU ELISIONS IN TRAGEDIES AND COMEDIES ⁹³

	E ^a	+E ^b	Total E	B(E) ^c	B ^d	B comedies ^e	Total B
hee'l	2	1	3	7	12:2	11:10	30:12
hee's	3	0	3	0	0	0	0
hee'le	0	1	1	0	0	0	0
he'l	0	1	1	0:1	0	0	0:1
he'le	0	4:1	4:1	0	0	0	0
he'll	0	0	0	0	0	4	4
sheel	1	0	1	0	7:1	0	7:1
shee'l	0	1	1	0	0	2:1	2:1
she'l	1	0	1	0	0	1:3	1:3
she'le	0	3	3	0	0	0	0
she'll	0	0	0	0	0	1	1
thei'le	1	0	1	0	0	0	0
they'l	1	0	1	3	3:1	6:1	12:2
theyle	0	0	0	0	0	0:1	0:1
they'le	0	0:1	0:1	1	0	0:1	1:1
they'll	0	0	0	0	0	2	2
wee'l	7:2	0	7:2	15:4	44:12	21:8	80:24
wee's	13:1	5	18:1	0	0	0	0
wee'le	0	0	0	0	0	1:4	1:4
wee'll	0	0	0	0	0	1:2	1:2
we'l	0	0	0	0	0	0:3	0:4
we'le	0	0	0	0:1	0	2:3	2:3
we'll	0	0	0	0	0	0	0
you'l	1	0	1	10	16:5	20:10	46:15
you's	5	0	5	0	0	0	0
you'le	1:3	0	1:3	0	0	1:1	1:1
you'll	0	4:1	5:4	0	0	0:1	0:1
	0	0	0	0	0	0	0

This information is more readily accessible in a table in which the varying use of apostrophes is ignored.

	E ^{a+b}	B ^{cde}
heel	3	30:12
heele	4	0
hel	1	0:1
hele	4:1	0
hall	0	4
sheel	2	9:2
shel	1	1:3
shale	3	0
shell	0	1
theile	1	0
theyl	1	12:2
theyle	0:1	1:2
theyll	0	2

	E ^{a+b}	B ^{cde}
weel	7:2	80:24
weele	18:1	1:4
weell	0	1:2
wel	0	0:4
well	0	2:3
youl	1	46:15
youle	10:4	1:1
youll	0	0:1

Compositor E shows a preponderance of '-ee-' forms, and favours '-le-' as the aphetic form of the future auxiliary. Compositor B's pages also show a marked preponderance of '-ee-' forms, but he has '-l-' endings; '-e' and '-le' forms occur mostly in long lines (11:18) in his pages. Nine of the 10 '-ll' forms in B's pages occur in *Temp.*, the copy of which was in the hand of Ralph Crane, who favoured that spelling. On the showing of the tragedies, then, the practices of B and E are distinctive and the judicious use of these elisions, with due allowances for the influence of justification will assist the identification of compositors.

Another kind of evidence which was found to be a useful compositor discriminant in the Folio comedies was elisions of prepositions and "til", in which the use of apostrophes supplies the main means of distinction. In the

1.
2.
3.
4.
Total

comedies B's practice was to set "x'th" (69:17), and elisions of the form "x'th" (14:3) and "xth'" (1) are unusual; all but two instances of these non-favoured forms occur in B's share of Temp. and WT., both set from copy in the hand of Ralph Crane, who generally wrote "x'th".⁹⁴ However, a survey of B's practice in the histories and tragedies reveals a different picture.

TH' ELISIONS IN B PAGES: HISTORIES AND TRAGEDIES⁹⁵

B	xth'	x'th	x'th'	x th	Printing order
1.		4:2	1	2:1	<u>Jn.</u> b1 ^v -2H6 n5 ^v
2.		3:1	3	2:1	<u>2H6</u> n6 ^v -R3 r1
3.		11	5:1	13:3	<u>Cor.</u> aa3 ^v -6 ^v
4.		9:3	25:1	10	<u>Cor.</u> bb3 ^v b-cc3
5.		3:1	20:4	5:1	<u>JC</u> kkl ^v -Mac. mm5 ^v
6.		0	14:1	2	<u>Mac.</u> mm6-H8 v4
7.		3	25:1	3	<u>H8</u> v4 ^v -Ham. oo3
8.		0:1	7:6	2:1	<u>Ham.</u> oo4 ^v -Lr. rr3 ^v
9.		0:1	17:1	3	<u>Lr.</u> rr4-Tim. Gg2
10.		0	9:2	4	<u>Tim.</u> Gg5 ^v -hh5
11.		0	9:3	2	<u>Tim.</u> Gg2-0th. vv5 ^v
12.		0	14:5	1	<u>Ant.</u> vv6 ^v -yy2 ^v
13.		1	26:5	1	<u>Ant.</u> yy5-zz1 ^v
14.		0	25:3	2	<u>Cym.</u> zz6-3a6
15.		0	26:1	4	<u>Cym.</u> 3a1-3b5 ^v
16.		1	11:2	2	<u>Cym.</u> 3b1-Tro. 2 ¶ 4 ^v _a
Total:	0	35:9	233:36	58:7	

TH' ELISIONS IN E PAGES: TRAGEDIES

E	xth'	x'th	x'th'	x th'	Printing order
1.	0	0:1	11:7	4:1	<u>Tit.</u> dd5-Lr. qq6
2.	3:2	0	8:9	1	<u>Lr.</u> qq6 ^v -ss3
3.	1	0	8:2	4:1	<u>Lr.</u> ss2-0th. vv2
4.	3	0	32:2	0	<u>Ant.</u> xx3 ^v -Cym. 3a1 ^v
Total:	7:2	0:1	59:20	9:2	

In the tragedies, as the table shows, Compositor B greatly prefers the form "x'th'" to both "x th'" (which is likely to reflect copy) and his former preference of the comedies, "x'th". The transition from one form of elision to another seems to have been effected during the setting of Cor., a text which provides both the greatest number of "th'" elisions in the Folio and also the greatest variation in B's setting of them: "x'th" 21:4; "x'th'" 47:5; "x th'" 25:4. The influence of copy is strongly suggested. Thereafter, with occasional use of "x'th" (on pages xl, oo4, yy6 and 12v in short lines), "x'th'" is the dominant form in B's pages.

The distribution of these forms amongst B and B(E) pages does not support Mr. Cairncross's reassignments from B, but in any case, compositor E (who, like B, strongly prefers "x'th'") uses "xth'", a form which is not used by B. Moreover, E does not set the "x'th" form characteristic of B in the comedies. These two minor forms of elision supply, therefore, a useful means of distinguishing pages set by these two compositors.

(3) USE OF APOSTROPHES

That compositor E was singularly willful in the insertion and positioning of apostrophes may be readily confirmed by inspection of the pages Hinman attributes to him. Mr. Cairncross rightly takes the unusual use of apostrophes as characteristic of E but goes further than judgement endorses in seeking to assign every page with an unusual use of the apostrophe to E. When the occurrence of the forms Mr. Cairncross mentions in the course of his paper are surveyed on B or E pages, it is seen that apostrophic irregularity is in no way peculiar to E: examples may be found throughout the

respective compositors' share of the Folio.⁹⁶

APOSTROPHES IN B AND E PAGES⁹⁷

Spellings	B	B(E)	E	Occurrences
70	25	51	46	122

Mr. Cairncross appears to acknowledge this situation in words of uncertain significance: 'This trait can also be found in what is probably Compositor B's work, but only to a minimal and doubtful extent — shrew'd, can'st, and a few words in 's.'⁹⁸ Yet the presence of 'can'st' on V6 (p. 380), p1 (p. 385), q4 (p. 385) and e2 (p. 383, where the spelling is included in a list of 'strong non-B forms'), and 'shrew'd' on N2V (p. 379), S2 and S5 (p. 380), b5 (p. 381), r5 (p. 386, described as 'E's') is taken as evidence of E's hand.⁹⁹

Two other spellings with unusual apostrophes are separately mentioned by Mr. Cairncross: they are 'doe's' and 'goe's', which were 'adopted by Compositor E alone'.¹⁰⁰ However, there are, he comments in a footnote, 'two doubtful examples, on A5 and F5', neither page set by B or E. The other instances occur in Cor. on aa3^v, bb6^v, cc1^v, cc2^v and AWW V2^v (all B(E) pages), Lr. rr2, Ham. pp5, and Tro. (two occurrences of 'goe's' on 2), pages set by E. An instance of 'doe's' overlooked by Mr. Cairncross occurs in Ant. on B's yy6^v (3090). Mr. Cairncross concedes the possibility that these spellings originated in copy but uses their occurrence to distinguish the two compositors. However, two spellings which appear only 12 times in pages set by four compositors cannot serve that function.¹⁰¹

Compositor E is also taken to omit apostrophes in words where they

are usually set: the list Mr. Cairncross provides is 'diddest, dide (died), doest, gives (give us), goest, mayest' and 'plaid', to which may be added 'layest', 'wild' for 'willed', 'yonda', and 'your' (you are), the only other similar forms mentioned in Mr. Cairncross's discussion.¹⁰² It is difficult to know what to make of this, for, although apostrophes may be set in words like 'plaid' and 'gives', it would be odd to find them in spellings like 'mayest'. It may be that Mr. Cairncross means that E, unlike the other compositors, uses the long rather than an elided spelling of those words. However, examination of the evidence does not support such an interpretation. 'Diddest' in the Folio occurs only on pp4b (3067), a column assigned to C7A by Hinman and not challenged by Mr. Cairncross; 'doest' appears 25 times, 9 times in long lines, from Ado. to Ham.: 12 instances are to be found in the comedies and histories where, I hope sufficient evidence has accumulated to show, E is unlikely to be found. 'Goest' occurs in pages set by B (rr4^v), C (I4, Q3^v), D (P1 twice), and E, qq4^v (651) where the spelling is used to rhyme with 'showest, knowest' and so on. 'Mayest' is set by compositor A on s6 (3258) and B on Bb1 (1571j); none of the 5 occurrences is to be found on an E page; 'layest' is similar, the two instances falling on B's P6 and M3^v (2280), assigned from him to E by Mr. Cairncross. As for the spellings lacking apostrophes, 'dide' (which E does not use in the tragedies) falls on F5^v (1115) and c4b (1052) by compositor B, the only instance of 'gives' (xx6 1482) is E's, and none of the 32 instances of 'plaid' appears to have the apostrophe: this disposes of Mr. Cairncross's assertion that E omits apostrophes 'where the Folio

normally uses them'.¹⁰³

(4) SPELLINGS

Mr. Cairncross discusses several distinct groups of spellings as evidence of E against B. My examination of these is restricted to the spellings which he mentions specifically; I do not undertake to extend his classes, thus avoiding the risk of mistaking his intentions. The spellings are considered only if they fall on B or E pages.

(i) Spellings, as against B:¹⁰⁴

The first category to be examined is the spellings which are taken to tell against B's hand in any portion of the text in which they fall. Excluded from the following table are 'doe', 'goe' and 'here', and 'Gloster/Glocester' which have been examined separately,¹⁰⁵ but I have added other spellings mentioned elsewhere in Mr. Cairncross's article which are apparently orthographically similar to the spellings which Mr. Cairncross lists as non-B forms. It is especially important to consider the non-B spellings closely, not only on account of the use Mr. Cairncross makes of them, but particularly because he does not attempt to show that they are characteristic of E.¹⁰⁶

NON-B SPELLINGS

	B	B(E)	E	Notes
briefe	E1, P5 ^v b, v5, oo6, zz3 ^v	N1 ^v , R2, S3 ^v , V5 ^v , Z1 ^v , gl	ee4 ^v , ff3 ^v , ff4 ^v gg2 ^v (2), ss2 ^v , tt2 ^v , tt3 ^v	Cairncross, p. 379, 401-2
chiefe		b2, gl ^v , gg5 ^v (2), xgg7(3), xgg7 ^v , aal, yy5, yy5 ^v	ee2, xx5	7 in 2H4

(continued)

	B	B(E)	E	Notes
chuse			X2 ^v , ee4 ^v , ff2, ff5, rr2, vv1, zz4 ^v ee3 ^v	An E spelling 11 in 1H4
cousin	I3, d5 ^v , e1 ^v (5), f4 ^v b(2), f6	Q3, e2, f4 ^v a		
deare	G1 ^v , XI ^v , f4a, s5 ^v , cc2, hh2 ^v , kk3, kk4 ^v , oolb, p. 6, pp6 ^v	M4 ^v (2), M6, M6 ^v , O3, V2, Aa4, r4	cc5 ^v , cc6, dd2 ^v (3), dd3, dd4, ee5, ee5 ^v (2), ee6(2), ee6 ^v (4), ff1(2), ff2(2), ff3(2), ff4(3), ff4 ^v (2), ff6, gg1 ^v , gg2(2), gg2 ^v (2), rr3 ^v	See note 107
deuill	E5 ^v (2), E6 ^v , r2	V6, Z3 ^v , q4, nn2	dd5, dd5 ^v (2), ee1 (2), ee1 ^v (2), pp5 ^v , ss4(2)	See note 108
deulls griefe	I2, dd3 ^v , hh3 ^v , nn3 ^v , nn5 ^v , pp6	T4 ^v M6, b1 ^v , p2, nn3(3)	dd4 ^v , dd5 dd2, dd2 ^v , dd3, dd4, ee1, ee2, ee3 ^v , ee6, ee6 ^v , ff4 ^v , ff5(2), ff5 ^v , ff6, gg2, gg2 ^v , rr2, ss5, ss5 ^v (2), vv1, zz5 ^v , 3a1 ^v qq5 ^v , rr1(2), ss4 ^v (2), ss5, ss5 ^v	Gairncross, p. 38 See note 109
haste	d4, d5 ^v , v5, hh5, pp1 ^v , pp3 ^v , xx1 ^v , zz5, zz6	S6, Y6, Z4 ^v , Aa6 ^v , b2 ^v (2), b3, c2 ^v , f3 ^v , n6 ^v , p1(2), aa3, zz1 ^v		
lower	s4 ^v , Gg5			
inalous	ll(2), g5, cc2, kk1 ^v , kk2	E2, E4, N2 ^v (2), Aa3 ^v	ee6 ^v , ff6 ^v (2), gg2, qq4, ss1 ^v	See note 110
madame		M4 ^v (2), M6(2), Q4, S3 ^v , S4 ^v , V1 ^v , X1(2), Z2 (2), Z5 ^v , m1, aa2 ^v (2)	dd1, xx5	8 in long lines in B(E) pages
mistrasse	h ^v , 3a5	M6 ^v , H2 ^v , R1 ^v , R6 ^v , S5 ^v , T3 ^v , T4 ^v , V2	ee5, ee6(2), ff1 ^v , ff2(2), ff4	3 in long lines in B(E) pages
neyther	kk2, ll ^v , oo5 ^v (2), vv3 ^v , 3b1, 3b3, 3b4	E3 ^v , Q2, Y3, Z3 ^v , b4 ^v , g1 ^v , m1, n5, p2, q4		No E evidence; 7 in long lines

(continued)

percei
perswad
perswade
perswas
receiu'd
receiue
receiues
relieue
suddainely
traytor
Troian
Troians
value
vile

K4
e1,
93,
ll5^v

	B	B(E)	E	Notes
perceiue	E1, E6, H5, X4, k5b, v4 ^v , Gg4 ^v , Gg5 ^v , kk1, ll1 ^v , ll2 ^v , nn2 ^v , oo6 ^v , rr3 ^v , tt4 ^v , tt5, vv4	R3, S2, S5 ^v , X4 ^v , X5a, Y4 ^v , Z5 ^v , b2, *gg7 ^v (2), l3 ^v , l6, l6 ^v , cc1 ^v , Gg6, ll4 ^v (2), vv1 ^v	cc6, dd2 ^v , ss2 ^v , ss5 ^v (2), xx5, 3a3	ll in long lines in B and B(E) pages
perswade	A4 ^v , G3 ^v a, H6, v4 ^v , pp3 ^v , vv4,	E1 ^v , S2 ^v , l4 (2), n3 ^v , p5 ^v , cc2 ^v , tt2 ^v	qq5 ^v , rr2	
perswades	d4 ^v	Z4 ^v , Aa4, c3 ^v	rr1 ^v a	Cairncross, p. 383.
perswasion	A4 ^v , H5, f5a, hh1, kk4	G3 (2), N1 ^v , Z3, b5, d6 ^v	zz4 ^v	Cairncross, p. 383.
receiu'd	E6, H6 ^v , I1 ^v , I2, Bb1, xl, ll2 ^v , oo3, oo4, rr4 ^v , tt6, xx2	E4 ^v a, M6, Q2, b6, b6 ^v , c3 ^v , m2 ^v , m3, n3 ^v , p2, p2 ^v , Gg3 ^v b, 3a4	qq3, qq6, tt2 ^v , vv3, yy1	Cairncross, p. 382; 'received' is on B's Gg5 ^v (1092), and G1 ^v (1728) assigned from B to C.
receiue	H4 ^v (3), H5, P5 ^v b, el, r3, aa1 ^v (4), kk6 ^v (2), mm6, nn2 ^v , oo2 ^v , oo3, oo5 (2), pp6, pp6 ^v , tt4 ^v , 3a4 ^v , 3b2	R1, S1 ^v (2), V2 ^v , V5, X6 ^v , Y4 ^v , Z2 ^v , Aa6 ^v , c1 ^v , f2, l6, s6 ^v , ll1	cc5, cc5 ^v , dd2 ^v , eel ^v (2), ff2 ^v , qq5, rr2 (2)	
receiues	A3 ^v , oo2 ^v	G3, Aa4	eel ^v , Gg3	Cairncross, p. 386.
relieue			rr3	See note 111
suddainely			dd6 ^v (2)	See note 112
traytor	bb4	a4	cc5, cc5 ^v , dd5 ^v	
Troian		m2, X1	X2	Cairncross, p. 383.
Troians		e2		
value	K4, ¶3, kk1 ^v	M4 ^v	rr1 ^v a, zz5 ^v , 3a2	
vile	el, el ^v , f5 ^v , r1, ¶3, kk1 ^v , ll3a (2), ll5 ^v	V5 ^v , X2, a4, a4 ^v , c2 ^v , h3 (2), l3 ^v , l4 ^v , l6 ^v , m1, o3, ll1, ll4, ll4 ^v , 3a4	ee5, ff1, ff2 ^v , ff3, ff3 ^v (2), ff4, gg2	

(continued)

Text	B	B(E)	E	Notes
vnckle	I2, I3, d4 ^v , e1, s5(3), ee2 ^v , oo4(2)	E2, R3, S1 ^v , a4 ^v , b1, b1 ^v (2), b6 ^v , i4 ^v , l3 ^v , l5 ^v (2), m2, m2 ^v , m3(2), r4 (2)	dd5 ^v , ee1 ^v (3)	
yeere	G1 ^v , Bb1 ^v , Gg5 ^v , sq2	E2, xgg6 ^v , xgg7 ^v	cc6, qq4 ^v	See note 113
young	I3, P6 ^v a, X3 ^v , d5 ^v , q5 ^v , r4 ^v (2), q2, q3 ^v , hh1 ^v , hh5, na3 ^v (2), nn4, nn5 (3), oo2 ^v , pp3 ^v , pp6, tt4 ^v , vv4 ^v , yy6 ^v , 3b1, 3b1 ^v , 3b2, 3b3, 3b5 ^v	Q4(2), S5, V5 ^v (2), X1, X2, X4 ^v , Y3 ^v (3), Z2, c2 ^v , d6, xgg7, p1 ^v a, p5 ^v , q1, yy2 ^v , yy5, 3a6	X2 ^v , cc5 ^v , cc6, cc6 ^v , dd4(2), dd4 ^v (3), dd5(2), dd5 ^v , ee3 ^v , ee4, ee4 ^v (4), ee5 ^v (2), ee6, ff1 (3), ff3, ff4, ff5, ff5 ^v (2), gg2, gg2 ^v , pp5, qq2 ^v (2), qq4 (2), qq4 ^v , tt1 ^v , vv2, zz4 ^v , 3a3	

It is remarkable, and doubtless challenging for Mr. Cairncross's case, that 83 instances of these 'non-B' spellings fall on B's pages; if the spacing evidence is as useful a discriminant as I have no doubt it is, another 193 instances of 'non-B' spellings from the comedies and histories (where E is most unlikely to be found) can be added. Clearly, the spellings which compose this list are not strong evidence against B's hand as Mr. Cairncross has taken them to be. Even when E appears to favour one of these forms, little use can correctly be made of it if the same spellings occur in B's unchallenged pages, and E has not been shown to eschew use of a contrary spelling. A corollary to this examination would be to show that the list of B's spellings which Mr. Cairncross provides are in fact characteristic of B's share in the Folio. There is little doubt that they are, although

inspection might show that B did not prefer one spelling over another: 'hast/haste', 'perceue/perceiue' etc., 'persuade/perswade', 'receue/receiue' etc. are obvious candidates for consideration. It is clear, however, that the distribution of the 'non-B' spellings indicates the folly of ignoring the possibility of influence from copy, and common compositorial inconsistency.

(ii) Spellings cited in support of E:

The other groups of spellings cited by Mr. Cairncross as evidence of E's extensive participation in the setting of the Folio must, for economy of space, be discussed more briefly, with the aid of a summary table.¹¹⁴ To the spellings listed specifically under these categories are added other similar forms mentioned in passing by Mr. Cairncross to support his reassignments to compositor E.

GROUPS OF SPELLINGS CITED TO SUPPORT E ATTRIBUTIONS

Spelling group	B	B(E)	E
1. <u>-e/i-</u>	2	8	20
2. <u>-ies</u>	45	83	41
3. <u>-ee-</u>	0	5	5
4. <u>-au-</u>	3	12	3
5. <u>heare/heere</u>	1	2	3
6. <u>there/their</u>	0	0	2
7. <u>-z-</u>	19	26	3
8. <u>hir</u>	3	16	0
Total:	73	152	77

When it is considered that Mr. Cairncross's reattributions were designed to limit the appearance of these spellings in B's pages, the 73 spellings

remaining in B's share of the Folio are a substantial obstacle to one's confidence in the usefulness of the spelling evidence he cites. In fact, there are several peculiarities about the distribution of these spellings, obscured in the table, which warrant discussion.

The first group, the 'e/i' spellings (which omits B's 'iealous'), appears to show E's preference for the 'i' spelling, 20 occurring in his pages and only 10 in B's pages or pages assigned to E from him.¹¹⁵ The spellings 'inough' and 'pignons' occur only in E's pages and appear to be characteristic of him. However, 'mistrisses' on Q4, and 'together' on Z2 and g2^v, all in long lines, reflect B's justification practice. One might also remark that there is another occurrence of 'couragious' (which occurs on B's t2^v) at O2 (1173), a page which Mr. Cairncross wishes to reassign from C to B. Although individual spellings support Mr. Cairncross's reattributions, the group as a whole does not.

Spellings with '-ies' Mr. Cairncross describes as 'almost exclusive' to E; exceptions like 'Compositor A's "Henries" are rare'.¹¹⁶ However, 23 out of the 44 'Henries' in the Folio fall on pages usually assigned to A, and 45 '-ies' spellings occur in B's pages against 41 in E's. More interestingly, 9 spellings of the 13 in this group do not occur in E's pages at all; another ('armies') occurs only once, against 6 instances elsewhere; 'monkies' occurs once on an E page and once on P3 by F (Cairncross D); and the remaining 2 spellings ('ladies, sales') are equally distributed amongst the three categories of pages.¹¹⁷ There are no useful B and E discriminants here.

There are few spellings containing '-ee-'. None falls on B's pages, although 'endeered' -- which Mr. Cairncross does not consider -- appears once on B's Gg5^v and again on b2^v by B(E).¹¹⁸ The instance of 'appeere' on a6^v by B(E) is a rhyme with 'heere', and there is no alternative spelling of 'casheer'd' in the Folio.

In the fourth group, the '-au-' spellings, 'braules' on N2^v (462) may show the effect on B's spelling of the shortage of 'w' sorts manifest on that page, although there are other variants of the same word with '-au-' (including 'braule' on Z6, which Mr. Cairncross does not mention) on three other pages he would assign to E from B. (There is only one instance on a sure E page). Justification affects the use of 'hauthorne' as evidence for attribution, since this spelling is found only in long lines, on rr3^v by B, E1^v, N1^v and Q3 by B(E), and rr3 by E; it may be significant that 'hawthorne' occurs in a short line on p2^v (1176) by B(E).¹¹⁹

Variation of 'here' spellings for 'hear' occurs too infrequently to be useful for discrimination, unless one believes that no other compositor but E could adopt the 'incorrect' spelling. On M4 at l. 2225 'heare' is used to rhyme with 'geare' and supplies no evidence of compositorial practice. Other instances of this interesting variation, to which E was apparently prone, occur on B's r2 (where, however, Mr. Cairncross detects some E mixture) in l. 821, V6 (1188) by B(E), on E's xx3^v (820) as 'heere' for 'hear', yl1 (1748) as 'heareafter', and as 'here' for 'hear' on 2^{ll}2^v (2445) where also 'heire' for 'hair' occurs at l. 2369: this last, however is an A page which Mr. Cairncross assigns to E. -- The 'there/their' variation occurs

only on E's Gg3 at f. 383 and 387.¹²⁰

The distribution of the '-z-' spellings of group 7 is particularly interesting; Mr. Cairncross remarks 'Many z spellings formerly attributed to Compositor B now seem characteristic also of E'.¹²¹ Yet only one of the 12 spellings in this group falls in E's sure pages: there are 3 instances of 'surpriz'd' in E's pages, 7 in pages reassigned from B to E, and 2 in B's unchallenged pages. There are 12 instances of 'enterprize' in B's pages against 7 in B(E) pages. It would be surprising if the extension of this group by the addition of other '-z-' spellings did not confirm the impression that Mr. Cairncross's reattributions have redistributed good evidence of the hand of one compositor to another compositor of dissimilar practice.

The last spelling to be considered, 'hir', demonstrates the necessity of recording whether the spelling occurs in a long line, for of the 19 occurrences of 'hir' in the Folio, all but 2 clearly reflect the influence of justification. Thirteen 'hir' spellings occur as the last or penultimate word of a long line: successive lines 2583 and 2584 on S1 are good examples. It is hard to understand why this form should be considered an E spelling in any event, since it does not occur on a sure E page. However, 3 instances may be found in B pages not challenged by Mr. Cairncross: E5Va (2417), 3a5 (2056) and 3b4v (3429), all in long lines. 'Hir' is obviously B's spelling for justification.¹²²

(iii) Other spellings:

There remains to be considered an artificial group of 63 spellings apparently not related to the spellings of the groups above, which are cited

by Mr. Cairncross in the course of his discussion as evidence against B in connection with the assignation of individual pages. Again for economy's sake, these spellings will be dealt with summarily.¹²³ The composition of this group is complex and there is no convenient way to organize discussion of the spellings it contains. However, 60 spellings fall on E's pages, 198 on B pages reassigned to E, and 122 on B pages not questioned by Mr. Cairncross. The group contains 7 forms ('compeld, countri-man, enrold, faild, replide, spand' and 'til't' (the last, the only elision of 'till it' in the Folio) cited as evidence against B, although they fall only on pages by other compositors like C which Mr. Cairncross seeks to reassign to E. For 47 of these 63 spellings there is no occurrence of the spelling in E's sure pages, and 3 others do not appear where Mr. Cairncross records their occurrence.¹²⁴

Twenty-eight spellings fall on B's unquestioned pages: most remarkable amongst these are 'alowd', with 7 instances on B pages, 2 on B pages assigned to E, and no instances at all on E's pages; 'deere', of which (as one might expect from B's partiality for 'deere') 20 occur on B pages, 3 on B(E) pages and 5 on E's pages¹²⁵; 'lowd' with 12 instances in E's portion, 7 in B(E)'s and none in E's;¹²⁶ and 'rescue' with 8 on B's pages, 8 on B(E) pages, and 2 on E's.¹²⁷ Ten spellings show the influence of justification: 'coms' (p. 379) falls on E2^v (1743), M5 (2489) and Y2^v (158), all in long lines on B(E) pages; the only instance of 'go's' (p. 385) in the Folio occurs in the long line 1362 on p3;¹²⁸ the only instance of 'griueus' (p. 385) in B or E pages occurs on f5 at 2988, a long line; two instances of 'kno' (p. 378) are rhymes (at M5 2426, S5^v 807), and the

other is in a long line at g^{2v} (501); ¹²⁹ the two instances of 'married' (p. 391) on the B(E) page h3 (521) and the E page xx3^v (820) are in long lines; 'rescu' (p. 384) occurs 3 times on g3 (661,662) in long lines; 4 of the 5 'sayes' (p. 383) in 1H4 (the only text in which the occurrence of this spelling was checked) occur in long lines at d6^v (220) and e3^v (1069, 1070, 1073); the only instances of 'thoughts' (p. 384) in the Folio are in long lines on f5^v and 113 by B, E2, v1v, 2gg7 and n3^v, all B(E) pages, and there are 9 occurrences of 'thought' in the Folio, all in long lines. Further, Mr. Cairncross notes, apparently without attaching significance to it, the use of 'wilde' in order to fit the text to the measure on d6 (131) and 'wold' on the same page (192): all 29 occurrences of 'wold' in the Folio are in long lines. ¹³⁰ On p. 392 Mr. Cairncross refers to 'E's typical' spelling 'bloud': 3 instances occur on E pages, 3 on B pages, but only one on a B(E) page. Such a distribution does not warrant designation as 'typical'. On p. 384 Mr. Cairncross cites variation between 'harke/hearke' as evidence of E's presence: variation occurs on e3, aa3, and cc3, which he reassigns to E, 3 pages of the 65 on which these spellings are found; however, variation does not occur on any of the 16 pages which E set. In brief, examination of the spellings above which Mr. Cairncross cites to support E's influence in the Folio does not reveal a single spelling useful for that purpose.

One other spelling mentioned by Mr. Cairncross, 'souldier', warrants more extensive examination on account of the considerable variation in the spelling of 'soldier' found in the Folio. The distribution of the different

factors of variation amongst the generally agreed compositorial stints is set out in the table:

ANALYSIS OF 'SOLDIER' SPELLINGS¹³¹

Spelling factor	A	B	C	D	E	Other
All -old-	0	71	0	0	3	C?A 1
All -ould-	87	117	18	5	28	C?A 10, A(E) 1
All -ier	72	167	18	3	31	
All -ior	15	0	0	1	0	
All -iour	0	9	0	1	0	

'Souldier' is the statistically predominant spelling used by all compositors, and by C to the exclusion of other variants. 'Souldior' is characteristic of compositor A, with only one other instance occurring in a page (05) assigned to D. 'Soldier' and 'souldiour' are characteristic of B, although E has 3 instances of 'soldier' (together with 28 '-ouldier-' spellings).

CONCLUSION

The preceding discussion of evidence for the distinction of compositors B and E in the Folio has been so extensive that it is necessary to limit what further might be said by way of conclusion. No evidence has been found to suggest that compositor E's share in the setting of the Folio is materially different from Mr. Hinman's description of it, although at once it should be noted that until Mr. Cairncross's attributions involving distinctions between A, C and E are examined, the possibility that E might appear before the tragedies cannot be discounted completely. Nevertheless, it seems reasonable to conclude that (remarkably in so long and detailed an

article) Mr. Cairncross has not drawn a clear picture of E's characteristics, either of those features of his habits which supply the firmest basis of attributions of pages to him, or of the general orthographical and characteristics of pages so assigned, which would assist the detection of E's hand elsewhere.

Yet it may be claimed by those who believe that Mr. Cairncross's evidence is good, and his exposition and use of it convincing and correct, that he was successful in correctly identifying, according to the evidence of spaced commas, 24 E pages hitherto assigned to B, and that although this number amounts to only about one ninth of his B(E) attributions, it is too large a number to be attributed to mere chance.¹³² (Mr. Cairncross, of course, believes that all his attributions are good, as good as the evidence on which they were made.) It cannot be denied that the evidence he uses does fall, sometimes with impressive weight, on the pages he designates as E's. This is clear in the tables of spellings in the preceding section. However, the occurrence of purportedly discriminative spellings on pages reassigned to E, together with the appearance of the same evidence on B pages not reassigned to E, is readily explained if the features which Mr. Cairncross used to assign pages to E were not characteristic of E, but of compositor B, or at the least, used indifferently by each compositor. If, on the other hand, this explanation is to be rejected, then those who support Mr. Cairncross's view of the evidence, and his method of applying it, are left with no other recourse than to claim as E's all of the other B pages on which the same evidence occurs. Mr. Cairncross himself would see no

virtue in claiming 'deereat' on one page as a characteristic E spelling, and on another page as a characteristic or indifferent B spelling.

However, when the evidence Mr. Cairncross has brought forth to show compositor E's influence in the Folio is applied to the remaining B pages which he does not challenge, one finds that all but 21 pages or columns contain good signs of E's hand.¹³³ Compositor B's share in the Folio is now so insignificant that the question must be asked whether he exists at all. Scrutiny of the 21 remaining pages soon reveals spellings which are morphologically related to the E spellings used by Mr. Cairncross, and other evidence considered by Mr. Cairncross to be characteristic of E.¹³⁴ On A⁴ the compositor sets 'Tunis', 'Carthage', 'Italy', 'Naples', and 'Millaine' in italics: 'B uses roman, E italic',¹³⁵ and 'foyzon' and the 'e/i' spelling 'sildome' suggest E. On G1a there is the '-ies' spelling 'waies' and the variation 'bawd/baud'; on Bb3^v 'powre' like 'sowre' (p. 385) and 'Deucalion' in italics; on Bb4 'dy'de' like 'cry'de' (p. 385) and 'Bohemia' in italics; on Cc2 the italicized personal names and the superfluous apostrophe in 'ha's'; on 2^{ll}4, the italicized 'quondam', 'doest' (p. 378) and the 'e/i' spelling 'intreat'; on bb2 the italicized 'Minnoes', an error, the 'z' spelling 'Meazels', and 'controul't' (p. 382); on Gg1^v 'boul't' like 'controul' (p. 382); on Gg2 the '-ies' spelling 'Lobbies' and the 'z' spelling 'enfranchized'; on hh2, 'Misantropos' in italics and the '-ies' spelling 'Miseries'; on hh6 ('The Actors Names'), the consistent spelling 'Tymon' and 'Tymons' against 'Timon' elsewhere; on kk5 the '-ies-' spelling 'Ceremonies' and 'e/i' spelling 'intrailes'; on kk6 the 'e/i

spelling 'infranchisement' and '-ies' spelling 'Skies', with the italicized 'Et Tu Brute?'; on oo5^v 'doest' (p. 378) and '-ies' spelling 'Countries'; on qql^v the apostrophes in 'command'ment' and 'death's', and 'bloudie' (p. 392); on rr3^v 'Tom's' in italics and the '-ies' spelling 'Skies'; on rr4 the 'z' spelling 'hizzing' and 'powre' like 'sowre' (p. 385); on the short page vv6, the 'e/i' spelling 'inforce'; on xx2 the italicized 'Medena' and 'ha's'; on yy3^v the apostrophe in 'was't' and the 'e/i' spelling 'ingender' finally, on zz3 'Dy'de' like 'cry'de' (p. 385) and mixed number speech prefixes. If this is not convincing evidence of E's hand in these pages, then it would not be difficult to show in them other spellings not used as evidence by Mr. Cairncross which are consistent with the spellings in pages reassigned to E.

There are two possible conclusions. The first is that B or E do not exist as individual compositors and that the compositor known as 'B' must now be renamed 'E'. If this is true, then the compositor's only distinguishing characteristic is thorough-going inconsistency in every orthographical and typographical feature occurring in his share of the setting of the Folio. An alternative conclusion -- which, of course, is my own view -- is that the evidence adduced by Mr. Cairncross to reattribute pages from B to E is inadequate for that purpose and that the individual attributions he makes rest on no sure ground. Bad arguments supported by bad evidence cannot produce good conclusions.



NOTES

- 1 'Compositor B, the Pavier Quartos, and copy spellings', Studies in Bibliography, 21 (1968), 131-61.
- 2 Dr. Andrews' examination was presented as a Vanderbilt University dissertation, 'The Pavier Quartos of 1619; evidence for two compositors', 1971, and summarized in a paper read at a meeting of the Shakespeare Association of America in March, 1973. Mr. Blayney's investigation was published as "'Compositor B' and the Pavier Quartos: Problems of Identification and their Implications', The Library, 27 (1972), 179-200. -- I recorded my reservations about the usefulness of Kable's compositor B copy-reflecting spellings in Ralph Crane and Some Shakespeare First Folio Comedies (Charlottesville: Bibliographical Society of the University of Virginia, 1972), p. 93, 99.
- 3 'The Prentice Hand in the Tragedies of the Shakespeare First Folio: Compositor E', Studies in Bibliography, 9 (1957), 3-20. The identification of E's share in the setting of the Folio was corrected in his The Printing and Proof-Reading of the First Folio of Shakespeare (Oxford: Clarendon Pr., 1963), mentioned hereafter as 'Hinman'.
- 4 'Compositors E and F of the Shakespeare First Folio', PBSA, 66 (1972), 369-406, hereafter designated 'Cairncross.'
- 5 Is it significant that Mr. Cairncross makes no reassignment in the contrary direction?
- 6 The question of the presence of the second Pavier compositor is mentioned on pp. 21-2, but I am content to leave this problem for others in the meantime, before I continue my examination of the Folio histories. -- Professor Andrews comments privately in connection with the relative preferences of B and E for spaced and non-spaced internal commas respectively, that E's ratio of non-spaced to spaced commas is 'remarkably similar to compositor G's difference from Pavier (B). I imagine if I isolate E anywhere in "do-go-haere" Folio pages I will find him on pages hitherto attributed to E, not B.'
- 7 Cairncross, p. 306. For 'M4-6' read 'M4-6^v'; Hinman assigns P4 to C and this page should not be included amongst transfers from 'B to E'; similarly 'L5' is assigned to A in Hinman's Tabular Synopsis (vol. 11, p. 515); 'gg2^v' is assigned to C?A/B by Hinman; 'xgg4^v' is assigned to C?A by Hinman; for 'a al al^v-' read 'aala l^v-'; for 'ss16^v/' read 'sal 3 6^v/'; for 'gg3' read 'Gg3'; for '3^vb6' read '3^v 6' (see Cairncross, p. 391). In the table of transfers from 'C, or A, to E', Hinman assigns oo4^v and X1 to B. -- Other corrections, particularly to the tables in the text, will be noted where appropriate.
- 8 See for example Howard-Hill, Ralph Crane (1972), pp. 69-103,

9 I have rigorously excluded from this category features which some readers might expect to find here. Such details may be discussed under the next heading of evidence, on pp. 33ff.

10 See T. H. Howard-Hill ("The Composers of Shakespeare's Comedies," Studies in Bibliography 26 (1973), 61-106, particularly pp. 66-70. The article is cited henceforth as 'Howard-Hill (1973)'.
 11 The spacing of reassignments is listed by pages in following tables.

12 I make no distinction in counting between one or more spaces.

13 Tit. dd5 1/17/39, cc6^v 0/27/23 (the sole instance of a preponderance of spaced commas), cc6 (0/18/30), cc5^v (0/13/25) and cc5 (0/12/45).

14 As between B and E that is; the new E attributions in plays set from manuscript copy may belong to a compositor of E's habits but without his proneness to error. The careful reader will have observed that a good number of the reattributions have compositors B and E setting alternate pages of formes from a single type-case, case y. It is impossible to believe that this is what occurred in Jaggard's printing-house. To discuss this observation—which was not made by Mr. Cairncross—requires detailed examination and lengthy discussion of Hinman's type evidence for that portion of the Folio. As such a discussion would be intrusive in the present paper, it shall be reserved to a separate article. I should remind readers sceptical of the possibility of resolving the difficulty through recourse to arguments from printing evidence of the clear testimony of the spacing that two compositors shared the composition of pages in formes set from a single case.

15 Hinman, I, p. 224.

16 See Hinman, I, pp. 223-4.

17 I would be pleased to provide any disinterested enquirer with a copy of the detailed tables.

18 For pages in the comedies, at least, spacing counts are included in the tables in Howard-Hill (1973), pp. 89-104, and passim.

19 In the comedies, B prefers spaced commas in the ratio of nearly 5 to 1.

20 The groups, which include Mr. Cairncross's reattributions to compositors E and the reattributions from E listed previously, are adjusted to take account of single columns and short pages like ee2^v, in order to equalise the extent of each group. Group 24 contains 9 pages through an oversight. Group 27 includes xgg8^v (Actors' names) and xgg8 (prose Epilogue).

- 21 It is not remarkable that such pages in the tragedies do not suggest E, because when they did, I allocated them to E; the counts are included in his table.
- 22 Blayney (1972), p. 203n. tentatively distinguishes two compositors in the Pavier quartos; the second, who is less like the Folio B, he calls H.
- 23 A few tests using criteria by which Mr. Andrews distinguished B and G failed to yield encouraging results in the Folio.
- 24 Spaces after periods and question marks occur too infrequently to supply good evidence. All Folio compositors adopted the convention mentioned by Moxon of inserting spaces before the beginning of a sentence.
- 25 Cairncross, p. 375.
- 26 See section 4 following.
- 27 Cairncross, p. 379. Following his usual practice, Mr. Cairncross does not tabulate the gaps, and does not identify them by line number.
- 28 Cairncross, p. 379.
- 29 These were not included in the figures for gaps, nor are lines like TN Y2^V 144, where the compositor had room to set the full form, listed here.
- 30 The use of '&' here is distinct from that which is discussed in section B(3). See (B)5 for discussion of contractions.
- 31 See D. F. McKenzie, "Indenting the stick" in the First Quarto of King Lear (1608)', PBSA 67 (1973), 125-30 for a discussion of this compositorial practice.
- 32 Alice Walker, Textual Problems of the First Folio (Cambridge: C. U. P., 1953), p. 10.
- 33 Divided lines, which occur sometimes when the compositor seeks to expand the text to fill out a page, are also omitted.
- 34 Walker, op. cit., p. 10; D's habit was noticed in Howard-Hill (1973), pp. 71-2. — The figures for D are altered somewhat, but not materially, by reattributions made by Dr. John O'Connor in 'Compositors D and F of the Shakespeare First folio', Studies in Bibliography 28 (1975), 81-117.
- 35 Professor Fredson Bowers in an essay, 'The copy for the Folio Othello' included in his Bibliography and Textual Criticism (Oxford: Clarendon Press, 1964) observes 'The splitting of pentameter lines in F that may follow Q

is of no significance: E very seldom turns under or over a long line and almost invariably prefers to set such as two independent lines, breaking at the caesura' (p. 87).

36 It seems unlikely that all the turn-ups on C?A pages are C's.

37 Cairncross, p. 375: 'any gap thereafter in the turnover or in the full line identifies Compositor E'.

38 The compositor may be influenced by the position of stage-directions in his copy when it is printed copy but in general I believe is reasonable to consider this a feature of typography which is not copy influenced.

39 Cairncross, p. 376.

40 Op. cit., p. 10.

41 I cannot see why it is necessary to suggest haste as a reason for variation; the compositor must set the same number of sorts however he arranges the stage-direction.

42 That is, directions which the compositor manifestly intended to set towards the right of his measure, not irregularly centered directions; these are mostly entrances.

43 The 78 E pages with stage-directions include 19 which Mr. Cairncross reassigns from B (113b, ssl, ss3, tt1^v, tt2, tt2^v, tt3, vv1, vv2^v, xx4, xx4^v, xx5, yy1, zz5^v, zz6^v, 3a1^v and 3a3) and two which I suggest are E's from the evidence of spacing, i.e., xx6, xx6^v.

44 Williams, 'Two Problems in the Folio Text of King Lear', Shakespeare Quarterly, 4 (1953), 451-60.

45 Cairncross, p. 375.

46 He does include 'asymmetrical spacing of the stage-directions' amongst the 'really decisive features typical of Compositor E' (p. 393) in connection with reassignments to E from A: I do not intend to consider this observation in the present paper.

47 The figures for B (first) and E for millimeters off-center are: 1mm. 9,9; 2mm. 9,14; 3mm. 3,2; 4mm. 0,2; 5mm. 3,1; 6mm. 1,2; 7mm. 2(E); 8mm. 1 (E), and 12mm. 2(E). — There are differences between Mr. Williams' measurements and mine, but none greater than 1mm. His table (p. 454) omits directions on rr4^v (2188), and rr5^v (2372) and there are several misprints.

- 48 This is the difference between the measurement from the left marginal rule to the first character of the direction, and the measurement from the last character of the direction to the right marginal rule. The divergence from the center is, of course, half this figure, a point not taken by Mr. Cairncross.
- 49 The pages on which speech-prefix catchwords fall include pp6 which spacing suggests belongs to B rather than E, and vv2^v, tt2^v, vvl, vvl^v, and zz6^v which are reassigned from B to E on the same evidence.
- 50 It might also be noted that the catchwords on the pages Mr. Cairncross seeks to reassign from A to E ¶5, 5^v, 2 ¶1^v, 2, 3, 3^v, 4^vb and 6^v) are all of the type, speech-prefix and word; this is consistent with A's practice elsewhere.
- 51 This occurs at the end of l. 1589 on xx6^v.
- 52 Cairncross, p. 394.
- 53 Cairncross, p. 376.
- 54 The B(E) category somewhat misrepresents Mr. Cairncross's reassignments on this evidence, for such is the weight that he gives to stopped prefixes as a sign of E against B that he gives small passages of text to E on this basis: see, for instance, 'On page [r]2^vb10-17 there is a patch of E's work, identified from the stopped speech-prefixes'. (p. 386).
- 55 The asterisk in the Comments column signifies that Mr. Cairncross finds E on this page or column. For economy, I have not cited the numerous pages from ss6^v, some unchallenged by Mr. Cairncross, where both forms of number speech-prefix fall on the same page.
- 56 Cairncross, p. 388: 'Julius Caesar in revision', SQ, 13 (1962), 187-205.
- 57 Cairncross, p. 376.
- 58 Ib., p. 391, 392.
- 59 Hinman, II, p. 312.
- 60 Other ampersands occur in stage-directions on F1^vb (C), t5^v (C?A), oola (C?A): the compositor attributions are my own or Hinman's.
- 61 There are 10 instances of hyphenated 'a' in B's pages of Temp., TGV, Wiv., MM, and WT, plays set from copy in the hand of Ralph Crane who is known to favour hyphens. Nine of these are in WT; C has 2, and F one instance.

62 In the counts for this table I have preferred my own attributions in the comedies, and for B and E thereafter. For A?C and C?A I have made the best guess on readily available criteria. The counts include spellings in long lines.

63 The number after the colon gives spellings in long lines. — The spellings examined were: a-bed, a-board, a-brest, a-crosse, a-dayes, a-do, a-doe, a-downe, a-downe-a, a-dreames, a-farre, a-feard, a-field, a-float, a-foot, a-fresh, a-front, a-hungry, a-light, a-lighted, a-manie, a-mort, a-new, a-nights, a-part, a-row, a-scorne, a-shore, a-side, a-sleepe, a-sunder, a-tilt, a-uisd, a-way, a-weary, a-worke.

64 There are 19:7 hyphenated 'a' spellings on B pages Mr. Cairncross assigns to E.

65 Mechanick Exercises on the Whole Art of Printing (1683-4) by Joseph Moxon. Edited by Herbert Davis & Harry Carter. 2nd ed. (London: Oxford Univ. Pr., 1962), p. 237.

66 Ib., p. 243.

67 At l. 2976 the full form could not be accommodated to the measure.

68 At l. 3085 the full form could not be accommodated to the measure.

69 At l. 2382 the full form could not be accommodated to the measure.

70 At l. 485 the full form could not be accommodated to the measure.

71 Cairncross, p. 375.

72 Howard-Hill (1973), p. 76.

73 Cairncross, p. 388 in discussing cc2^v misprints 'Mess.' for 'Mess.', the speech-prefix.

74 Howard-Hill, 'Spelling and the bibliographer', The Library series 5, 18 (1963), 1-28.

75 All spellings in a text are compositorial, regardless of their similarity or dissimilarity to the spellings of the copy.

76 Cairncross, p. 376.

77 I am not concerned to discuss or dispute here the common use of one invariant speech-prefix to distinguish a compositor from that of another page which shows a different invariant form.

78 Unchallenged B pages with variant speech-prefixes are: A3, A3^v, F5^v, F6, H4^v, H5, H6, H6^v, I1, I2, I5, K4, c1, d3^v, d4, d4^v, h3^v, q5^v, q6, r1, r4^v, r5, v2^v, v4, x2, aal, aa4^v, bb3, bb4, bb4^v, bb5, Gg4, Gg6^v, hh4, hh4^v, kkl^v, kk4, mm5^v, nnl, nnl^v, nn2^v, nn4, nn5^v, oolb, oo4, oo6, tt4, tt5^v, vv4, vv5^v, vv6^v, xx1^v, yy3, yy6^v, zz5, 3a3^v, 3a6^v, 3b2, and 3b5.

79 I should remind readers that I am neglecting the evidence on B pages where Mr. Cairncross finds E.

80 See p. 47 hereunder.

81 Cairncross, p. 376. 'Margaret.' occurs on r1, a page which, although he detects signs of E there, he does not finally assign to E (see p. 386).

82 Cairncross, p. 374.

83 Spelling variation for justification has little influence on the figures and the forms in long lines are noted separately only when it is significant for the argument.

84 Cairncross, p. 372 writes that he omits spellings in long lines and the form 'Gloucester', but the totals he provides are comprehensible only if spellings in long lines are included, and 'Glocester' as well as 'Gloucester' ignored. Most of the figures need to be revised for these reasons. There are also misprints: for 'm2^v-3n3^v' read 'm2^v-3^v n3^v'; for 'gg4-4^v' read 'x gg4-4^v'; for 'gg6' read 'x gg6'; under Lr. for '5-6^v...' read '5^v-6^v...'. Pages xgg4-4^v are assigned to C7A by Hinman, E by Mr. Cairncross; q2^v is by compositor A and not reassigned by Mr. Cairncross.

85 The figures omit 'Glocester' and 'Gloucester' but include 'Glost.', 'Glost^rers', 'Glousters' and 'Gloustershire'. Texts are listed in order of printing, corresponding generally to the order in Cairncross, p. 373.

86 Not included in Cairncross's table; see p. 373 n.

87 Pages m3^v, 3, 2^v of 2H6 set after 66 of 1H6.

88 Pages q5, 5^v of R3 set after q4^v of 3H6.

89 Cairncross, p. 376 mentions that B uses roman type, E italic for names like Tom, Kent . . . , Dover, and foreign phrases like gratis, Bon iour'. A proper examination of this distinction would require inspection of all proper nouns, etc. in the Folio, a task which it is expected the computer will facilitate, but at a later time.

90 Cairncross (1971), p. 42, (1972), p. 374, Howard-Hill (1973), p. 76 and passim.

91 E's forms are said to be: weele, wee'le, we'le, wee'l, we'l, (we'll—occasionally).

92 Cairncross, p. 379.

93 ^aPages assigned to E by Hinman and not challenged, in printing order, i.e., dd3, 4, cc6, 5^v, dd6, ee3^v, 4^v, 5, 5^v, ff4^v, 2^v, 2, 1^v, 6^v, ~~xx2~~^v, gg1, 1^v, 4^v, 2^v, 6^v, rr2, 1, ss4, 2, 1^v, 6.

^bPages assigned to E from B from spacing evidence in printing order; Cairncross attributions asterisked, i.e. ~~ll~~3b, *ss3, *tt3^v, *2, *1^v, *1, *yv3, *2, *1^v, *1, *xx4^v, *5, *yy1, *3a3, *1^v.

^cPages assigned to E from B not confirmed by spacing evidence, in text order, i.e., aal, 1^v, 2, 2^v, 3, 6^v, bb6^v, ccl, 1^v, 2^v, 3, 3^vb, ~~ll~~3^v, 4^v, xxl, yy1^v, 2, 4, 5^v, 3a2, 4, 5^v, 6.

^dB pages not challenged, in text order: ~~ll~~2, 2^v, 3^v, bb2, 3, 4^v, 5, 6, cc2, ee3, Gg2, 2^v, 4, hh2, 2^v, 4^v, kk4, 5, ~~ll~~1, 1^v, 2, mm5b, 5^v, 6, 6^v, nml, 3^v, 4, oo2^v, 4, 6, 6^v, ppl, 2^v, qq5, rrl^v, 4, 5, tt5, 6, vv4, 4^v, 6^v, xx2, 3, 5^v, yy3^v, 4, 6^v, zz1, 2, 4, 5, 3al, 4^v, 6^v, 3b1, 1^v, 2, 3, 3^v, 5^v, 6.

^eB pages in Comedies section; see Howard-Hill (1973), p. 106.

94 Howard-Hill, Ralph Crane (1972), p. 45.

95 Groups of 10 pages or part pages, in printing order, containing "th" elisions. Group 2 contains 9 pages, group 16, 8 pages. In E, the last group contains 11 pages.

96 For example, 'gos't' on A's k2^v, s6; 'prophesi'd' on B3^v by F; 'vpbray'd' on A's 1; 'yon'd' on D's Q6. I have not sought for unusual apostrophes in the portions set by other compositors.

97 The spellings mentioned by Mr. Cairncross (p. 378 and passim) are 'accur'st, an'ds, applau'd, appli'd, awl'd (old), breath's, cast's, call's, clow'd, conceiu'd, cri'de, cri'st, cry'de, cur'st, dan'st, deni'de, dilemme's, ecchos't, e'm, endu'rd, expre'st, fare's, fins't, gell'd, gil'd, gill'd, go's, gos't, intru'd, 'ist, i'st, let's (lets), lou'd (loud), low'd, means't, new's, plai'd, our's, odd's, pier'st, pin'd (pinned), plea'd, pou'rd, prai'd, prai'st, prounounc'st, prophesi'de, put's, rin'd, sai'st, satisfi'd, scal'd (scaled), scoul'd, seeme's, see's, sh'one, shrow'd, sit's, speak's, stanço's, strick'd, swell's, swoon'd, think's, truth's, vil'd(e), vnroo'ft, vpbray'd, wer't (were it), will'd (wild), wil's (wills)' and 'yon'd'. I could not locate an instance of 'low'd', and have omitted 'dos't': the Folio contains 353 occurrences of 'dost' and they cannot readily be checked for apostrophes at the moment.

98 Cairncross, p. 378. That Mr. Cairncross, having assigned to E most pages with irregular apostrophes, should characterize B's use of them as 'minimal' is understandable, but how the use or absence of apostrophes be described as 'doubtful' I cannot conceive.

- 99 'Shrew'd' also occurs on kk4, tt5^v (both B), and yy5 ('E in part').
- 100 Cairncross, p. 377.
- 101 Disagreement over attributions does not modify the force of this statement. However the pages are assigned, there remain four compositors involved.
- 102 Cairncross, p. 378, 380, 388, 390.
- 103 Cairncross, p. 378.
- 104 Cairncross, p. 378.
- 105 See p. 47.
- 106 I shall draw attention to the occurrence of spellings in long lines only when justification appears significantly to affect the form or distribution of spellings.
- 107 E's 'deare' spellings on M4^v are rhymes, as are E's on ee5 and rr3^v. Another 'deare' occurs on O2 (1786) by C, which Mr. Cairncross assigns to B. He assigns G1^v to C.
- 108 Mr. Cairncross divides E5^v between B and C, E6^v between E and B. Another 'deuill' occurs on P6^vb by C, which he assigns to B. 'Deuil' is recorded on p. 385 as occurring with 'diuel' on q4: the spellings on that page are 'Deuill' (3078) and 'diuels' (3057).
- 109 Six of the 10 'griefe' spellings in B or B(E) pages are in long lines.
- 110 On s4^v (2952) in 'Humfrey Hower', on Gg5 (879), rhyming with 'power'. (Note 'howers' on c3 (824), assigned to E).
- 111 The other instance of 'suddainely' is on P2 (1090) by F (Cairncross D); 'suddaine' is used 4 times by compositor A: Bb6 (2837), k4^v (515), aa5^v (1141), bbl^v (1653).
- 112 On bb4 'Traytor' occurs with B's 'Traitor' (2345, 2349). Other 'ay' spellings in the Folio are 'traytorous', 'traytors', and 'traytrous'.
- 113 Cairncross, p. 382, cites the B spelling, 'yeares', on cl^v and c2 amongst 'other signs of Compositor E in the context' (p. 381).
- 114 Cairncross, pp. 376-7. In the table the figures record the occurrence of spellings, not the number of pages on which they fall.

- 115 The spellings in this group are 'beautious, condiscead, couragious, inough, mistriases, pigions' and 'together'.
- 116 Cairncross, p. 377. The spellings in this group consist of 'allies, Antonies, armies, chimnies, Henries, iournies, lackies, laquies, ladies, monkie, saies, turkie' and 'Volcies'.
- 117 'Allies' occurs only on H5^v by D (Cairncross C) and ool^v by C?A (Cairncross 'not C'); the only instance of Antonies on kk6 (1340) does not have the apostrophe Mr. Cairncross prints, and the instance of 'Armie's' to which he refers on p. 387 is the elision of 'army is' on aa2 (332).
- 118 Spellings in group 3 are 'appeer'd, appeere, casheer'd' and 'endeer'd'.
- 119 Cairncross, p. 377. The '-au-' spellings are 'braul, braul'd, braules, brauling, gaul, gauled, hauking, instaul'd' and 'restauration'.
- 120 Cairncross, p. 377 notes 3 occurrences on this page. I have not examined the 1,730 instances of 'there' in the Folio for futher examples.
- 121 Cairncross, p. 377. These spellings are 'brouz, brouzing, bruiz'd, comprize, enterprize, iealouzie, measures, mouz'd, pezant, presumize, rowze' and 'surpriz'd'.
- 122 The 'hir' spellings in short lines are in R2 (1288), e2 (717) where it is the antepenultimate word in a line containing '&' which ends about an em from the right of the column, and s6^v (3356).
- 123 These spellings are: 'aie (aye), alowd, Al-soules, All-soules, Arch-bishop, Auffidious, bloud, cald, cheared, chearefully, clouds, compeld, coms, conceiue, controule, Corioles, Corialus, cosine, countrey-man, countri-man, countrey-men, cozen, deerest, enrold, faild, go's, grieues, guest (guessed), harke, hearke, her's (here is), idely, ielous, ist, kept'st, kno, lowd, maddam, marryed, murderers, murmore, ne're (near), praid, proud, publique, receiues, replide, rescu, rescue, saist, sayes, sirra/sirrah, sowre, spand, thoughts, til't (till it), Vlisses, vncontroul'd, Volce/E, vpbraided, wher'e, wilte' and 'wolde'. "Maist" (30 occurrences in the Folio) is not included, and 'soldiours' is examined separately hereunder.
- 124 They are 'controul' (see Cairncross, p. 382) which is not used in the Folio, and 'cosine/cozen' which cannot be found on cl^v (Cairncross, p. 382).
- 125 Cairncross, p. 392.
- 126 Cairncross, p. 382.
- 127 Cairncross, p. 385.

- 128 This spelling was also considered in connection with the use of apostrophes: see note ' '.
- 129 Compare 'tho', A3 (500) by B, a1^v (178) by C, 3a2^v (1436) by B, all long lines.
- 130 Cairncross, p. 383. It is difficult to understand why 'shold at l.202 was not also cited on E's behalf.
- 131 The B and E attributions are those indicated by the spacing evidence. Spellings included in the table are 'soldier, soldiers, soldiership, soldiour, soldiours, souldier, souldiers, souldier-breeder, souldier-like, souldiership, souldier-ship, souldior, souldiors, souldiour' and 'souldiours'.
- 132 If the hitherto unidentified E pages were scattered throughout the Folio on a random basis (which, of course, they are not), by making the same number (210) of attributions without using any evidence, Mr. Cairncross would have found about half the new E pages.
- 133 Evidence used were the spellings mentioned in the preceding sections, contractions, speech-prefixes and gaps, only evidence used by Mr. Cairncross. --Page e1^v has 7 pieces of Mr. Cairncross's E evidence, 5 pages have 6 pieces, 63 pages or columns 2 pieces, and 70 pages contain one piece of E evidence. (Details will be provided on request).
- 134 I give the first few features encountered on each page.
- 135 Cairncross, p. 376.
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