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978-1-107-02042-9 - Early Modern Playhouse Manuscripts and the Editing of Shakespeare

Paul Werstine

Frontmatter

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AND THE EDITING OF SHAKESPEARE

Early Modern Playhouse Manuscripts and the Editing of Shakespeare argues for editing Shakespeare's plays in a new way, without pretending to distinguish authorial from theatrical versions. Drawing on the work of the influential scholars A. W. Pollard and W. W. Greg, Paul Werstine tackles the difficult issues surrounding "foul papers" and "promptbooks" to redefine these fundamental categories of current Shakespeare editing. In an extensive and detailed analysis, this book offers insight into the methods of theatrical personnel and a reconstruction of backstage practices in playhouses of Shakespeare's time. The book also includes a detailed analysis of nineteen manuscripts and three quartos marked up for performance – documents that together provide precious insight into how plays were put into production. Using these surviving manuscripts as a framework, Werstine goes on to explore editorial choices about what to give today's readers as "Shakespeare."

PAUL WERSTINE has spent his career teaching Shakespeare and Medieval and Renaissance English Literature at King's University College and in the Graduate Program of the University of Western Ontario. Among his teaching awards are the King's College Award for Excellence in Teaching 2003, and awards from the graduating classes of 2003, 2007, and 2009. He is co-editor, with Barbara A. Mowat, of the Folger Shakespeare Library edition of Shakespeare's plays and poems. He is also co-general editor, with Richard Knowles, of the Modern Language Association's New Variorum Shakespeare edition, and particularly of *The Winter's Tale* (2005) and *The Comedy of Errors* (2011). He has written many articles about the early printings of Shakespeare, about the Shakespeare editorial tradition, and about early modern dramatic manuscripts. In 2010 he was elected a Fellow of the Royal Society of Canada.

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Contents

<i>List of illustrations</i>	<i>page</i> vi
<i>Preface</i>	xi
<i>List of abbreviations, short titles, and symbols</i>	xiv
Introduction: reading W. W. Greg	1
1 The discovery of “foul papers”	12
2 Redefining “foul papers”	60
3 Playhouse MSS: what bookkeepers did not do	107
4 Playhouse MSS: what bookkeepers did	148
5 Behind the stage/in the tiring house	200
Conclusion: empirical editing of Shakespeare	221
The manuscripts	234
Appendix A: Characteristics of Gregian “foul papers” in playhouse texts	358
Appendix B: Knight’s placement of stage directions in <i>Beleene</i>	392
Appendix C: Physical evidence of dramatist–bookkeeper collaboration	398
<i>Works cited</i>	401
<i>Index</i>	423

Illustrations

Figure 2.1: <i>HMF</i> fol. 32 ^a ©Victoria and Albert Museum, London	<i>page</i> 74
Figure 2.2: <i>Bonduca</i> fol. 2 ^a © British Library Board MS Additional 36758	76
Figure 2.3: <i>Bonduca</i> fol. 2 ^a © British Library Board MS Additional 36758	92
Figure 4.1: <i>Beleuee</i> fol. 21 ^b © British Library Board MS Egerton 2828	149
Figure 4.2: <i>Looking glasse</i> sig. G4 ^r . Reproduced by permission of the Special Collections Research Center, University of Chicago Library	165
Figure 4.3: <i>Captives</i> fol. 59 ^a © British Library Board MS Egerton 1994	176
Figure 4.4: <i>Captives</i> fol. 60 ^a © British Library Board MS Egerton 1994	181
Figure 4.5: <i>Looking glasse</i> sig. C1 ^r . Reproduced by permission of the Special Collections Research Center, University of Chicago Library	182
Figure 4.6: <i>Moore</i> fol. 22 ^a © British Library Board MS Harl. 7368	187
Figure 4.7: <i>Moore</i> fol. 16 ^a © British Library Board MS Harl. 7368	189
Figure 7.1: Munday's signature in <i>Kent</i> . Reproduced by permission of the Henry E. Huntington Library	246
Figure 7.2: Munday's 1598 signature. Reproduced with the permission of the London Metropolitan Archives	246

List of illustrations

vii

Figure 7.3: <i>Woodstock</i> fol. 178 ^b © British Library Board MS Egerton 1994	262
Figure 7.4: <i>Woodstock</i> fol. 181 ^a © British Library Board MS Egerton 1994	262
Figure 7.5: <i>Charlemagne</i> fol. 125 ^a © British Library Board MS Egerton 1994	263
Figure 7.6: <i>Charlemagne</i> fol. 134 ^b © British Library Board MS Egerton 1994	263
Figure 7.7: <i>Woodstock</i> fol. 185 ^b “Drom Collours” © British Library Board MS Egerton 1994	264
Figure 7.8: <i>Woodstock</i> fol. 185 ^b “ithin” © British Library Board MS Egerton 1994	265
Figure 7.9: <i>Woodstock</i> fol. 179 ^a © British Library Board MS Egerton 1994	265
Figure 7.10: <i>Woodstock</i> fol. 176 ^b © British Library Board MS Egerton 1994	266
Figure 7.11: <i>Woodstock</i> fol. 165 ^b © British Library Board MS Egerton 1994	267
Figure 7.12: <i>Woodstock</i> fol. 163 ^b © British Library Board MS Egerton 1994	267
Figure 7.13: <i>Woodstock</i> fol. 179 ^b © British Library Board MS Egerton 1994	267
Figure 7.14: <i>Woodstock</i> fol. 183 ^b “Dromes” in left margin © British Library Board MS Egerton 1994	268
Figure 7.15: <i>Woodstock</i> fol. 183 ^b “Dromes” in right margin © British Library Board MS Egerton 1994	268
Figure 7.16: <i>Woodstock</i> fol. 168 ^a © British Library Board MS Egerton 1994	269
Figure 7.17: <i>Woodstock</i> fol. 166 ^a © British Library Board MS Egerton 1994	269
Figure 7.18: <i>Woodstock</i> fol. 167 ^b © British Library Board MS Egerton 1994	270
Figure 7.19: <i>Woodstock</i> fol. 161 ^b © British Library Board MS Egerton 1994	270

viii	<i>List of illustrations</i>	
Figure 7.20:	<i>Woodstock</i> fol. 170 ^b “>growe” © British Library Board MS Egerton 1994	271
Figure 7.21:	<i>Woodstock</i> fol. 168 ^a © British Library Board MS Egerton 1994	271
Figure 7.22:	<i>Woodstock</i> fol. 172 ^b © British Library Board MS Egerton 1994	272
Figure 7.23:	<i>Woodstock</i> fol. 162 ^a © British Library Board MS Egerton 1994	272
Figure 7.24:	<i>Woodstock</i> fol. 166 ^b © British Library Board MS Egerton 1994	272
Figure 7.25:	<i>Woodstock</i> fol. 170 ^b “Blankes” © British Library Board MS Egerton 1994	273
Figure 7.26:	<i>Woodstock</i> fol. 169 ^b © British Library Board MS Egerton 1994	273
Figure 7.27:	<i>Barnauelt</i> fol. 20 ^a © British Library Board MS Additional 18653	284
Figure 7.28:	<i>Barnauelt</i> fol. 16 ^b © British Library Board MS Additional 18653	284
Figure 7.29:	<i>Barnauelt</i> fol. 21 ^b © British Library Board MS Additional 18653	285
Figure 7.30:	<i>Barnauelt</i> fol. 25 ^a © British Library Board MS Additional 18653	287
Figure 7.31:	<i>Barnauelt</i> fol. 20 ^b © British Library Board MS Additional 18653	289
Figure 7.32:	<i>Barnauelt</i> fol. 10 ^b © British Library Board MS Additional 18653	290
Figure 7.33:	<i>Barnauelt</i> fol. 10 ^a © British Library Board MS Additional 18653	291
Figure 7.34:	<i>Barnauelt</i> fol. 21 ^b © British Library Board MS Additional 18653	292
Figure 7.35:	<i>Barnauelt</i> fol. 2 ^b © British Library Board MS Additional 18653	292
Figure 7.36:	<i>Noble Ladys</i> fol. 235 ^b © British Library Board MS Egerton 1994	295

List of illustrations

ix

Figure 7.37: <i>Noble Ladys</i> fol. 242 ^a © British Library Board MS Egerton 1994	295
Figure 7.38: <i>Ironsides</i> fol. 103 ^b © British Library Board MS Egerton 1994	298
Figure 7.39: <i>Captives</i> fol. 52 ^a © British Library Board MS Egerton 1994	303
Figure 7.40: <i>Captives</i> fol. 68 ^b © British Library Board MS Egerton 1994	304
Figure 7.41: <i>Captives</i> fol. 62 ^b © British Library Board MS Egerton 1994	305
Figure 7.42: <i>Lady=mother</i> fol. 192 ^b © British Library Board MS Egerton 1994	335
Figure B.1: <i>Beleeue</i> fol. 15 ^a © British Library Board MS Egerton 2828	393
Figure B.2: <i>Beleeue</i> fol. 13 ^a © British Library Board MS Egerton 2828	395
Figure B.3: <i>Beleeue</i> fol. 25 ^b © British Library Board MS Egerton 2828	396

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[More information](#)

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[More information](#)

Preface

Inspiration for this book, long in the making, first came from two articles published decades ago. The first is Stephen Orgel's "What is a Text?" in which he provocatively declares "We know nothing about Shakespeare's original text" (1981, 6). The second is William B. Long's "Stage Directions: A Misinterpreted Factor in Determining Textual Provenance" (1985a); indeed this present book is one that for a great while I hoped Bill Long would write, and I remain most grateful to him for his enthusiastic support for my undertaking it when I told him my plans.

For conversation about the ideas in this book and/or encouragement to pursue them, my thanks to Hardin Asand, John Astington, Leeds Barroll, Kate Belsey, Tom Berger, David Bevington, Tom Bishop, Karen Bjelland, Al Braunmuller, Nicole Campbell, Bill Carroll, Kent Cartwright, Susan Cerasano, Dale Churchward, Alan Dessen, Jerry Downs, Cheryl Dudgeon, Gabriel Egan, Antonia Forster, Alan Galey, Suzanne Gossett, Adam Green, Tanya Hagen, Jay Halio, Michael Hays, Barbara Hodgdon, the late Trevor Howard-Hill, James Johnston, Mark Johnston, John Jowett, Charles Kelly, Harry Keyishian, Dick Knowles, Ros Knutson, Barbara Kreps, Anne Lancashire, Jill Levenson, Meg Livingston, Russ MacDonald, Lynne Magnusson, Laurie Maguire, Lawrence Manley, James Marino, Randall Martin, Sonia Massai, Jeff Masten, Kathleen McLuskie, the late Scott McMillin, Gordon McMullan, Bob Miola, Andrew Moore, Lucy Munro, Michael Neill, Alan Nelson, Gail Paster, Richard Proudfoot, Eric Rasmussen, Phil Rollinson, Skip Shand, Bill Sherman, Jim Siemon, Bruce Smith, Alan Somerset, Peter Stallybrass, Tiffany Stern, John Tobin, Nicholas Watson, Bill Williams, Bill Worthen, H. R. Woudhuysen, and Susan Zimmerman. Special thanks for extraordinary help are due to Peter Blayney, Carter Hailey, and Leslie Thomson. Much gratitude to all the editors, living and dead, of the Malone Society Reprints used in this study, without which it would have been altogether impossible to complete it.

For invitations to speak or write about ideas developed in this book my thanks to Leeds Barroll, Michael Best, John Cox, Mary Jane Edwards,

Cambridge University Press

978-1-107-02042-9 - Early Modern Playhouse Manuscripts and the Editing of Shakespeare

Paul Werstine

Frontmatter

[More information](#)

xii

Preface

Lukas Erne, David Greetham, Andy Gurr, David Kastan, M. J. Kidnie, Arthur Kinney, Steve May, Ted McGee, Dieter Mehl, Barbara Mowat, Andy Murphy, Lena Orlin, Pat Parker, Mary Beth Rose, Michael Stapleton, George Williams, and Susan Zimmerman; the Columbia University Shakespeare Seminar, the International Shakespeare Association, the Modern Language Association of America, the Shakespeare Association of America, the Society for Textual Scholarship, the University of Calgary, the University of Toronto Centre for the Book, and the University of Wisconsin-Milwaukee.

My debt to the libraries, archives, and record offices holding the documents I have treated is most substantial: my thanks to the staff of the Cardiff Public Library; to that of the Folger Shakespeare Library (and especially to Richard Kuhta, Frank Mowery, and Heather Wolfe) and to the Library for providing a one-month fellowship; to the staff of the Henry E. Huntington Library (and especially to Mary Robertson, Stephen Tabor, Erin Jue, and Holly Moore) and to the Library for a one-month fellowship; to Joanna Parker of the Library of Worcester College, Oxford; to the staff of the London Metropolitan Archives; to that of the Manuscript Room of the British Library for extraordinary help throughout many visits; to that of the Northumberland Estates at Alnwick Castle; to Pierre-Jacques Lamblin of la Bibliothèque Marceline Desbordes-Valmore, Douai; to the staff of the Special Collections Research Center, University of Chicago Library; to that of the Victoria and Albert Museum; and to that of the Wiltshire and Swindon Record Office.

The two anonymous readers of my typescript for Cambridge University Press took extraordinary care, wrote pages of constructive suggestions for revisions, and saved me from costly errors. I am very grateful to them and to Sarah Stanton for her initial interest in this book when I first approached her with it almost four years ago; for her patience, encouragement, and counsel as I slowly finished; and for finding such expert readers to review it. My thanks also to Fleur Jones for helping me get the typescript to the Press.

King's University College has generously provided sabbaticals, research grants, and a wonderful place to work, surrounded by encouraging and supportive colleagues. My thanks too to the Social Sciences and Humanities Research Council of Canada, which has provided research grants and research time stipends. An earlier, much abbreviated version of the first two chapters appeared as an article in *Shakespeare Survey* 62 (2009); I am grateful for permission to reproduce it here.

My greatest scholarly debts are to James Purkis and Barbara Mowat. James, my colleague at Western University, has carefully read the entire manuscript, talked about it with me for hours on many days in great detail,

Cambridge University Press

978-1-107-02042-9 - Early Modern Playhouse Manuscripts and the Editing of Shakespeare

Paul Werstine

Frontmatter

[More information](#)*Preface*

xiii

and made countless suggestions for its improvement that I have happily accepted. I'm particularly grateful for his reminding me of the relevance of W. W. Greg's early work on *The Battell of Alcazar* and for mentioning the possible importance of Restoration theatrical texts. Barbara Mowat has read most chapters too many times for me to remember and has made such a wealth of suggestions about the book's structure and argument that the formation of virtually every sentence in some way bears her splendid influence. My gratitude to her exceeds my capacity to express it, not only for her review of the manuscript, but for her encouragement of the work of this book almost from its very beginning, and especially for her courage in co-editing with me for the Folger Shakespeare Library an edition of Shakespeare based directly on the early printed versions that eschews the New Bibliographical categories of "foul papers" and "promptbooks."

Finally I want to thank my loving family – Ginny, Rob, Kate, Mel, Jack, Olivia, Carter, and Ava. They have been so generous in allowing me to pursue research that has been very expensive in time and money and that focuses on topics too arcane for any kind of ordinary conversation, and they have let me do it just because that is what I wanted to do.

List of abbreviations, short titles, and symbols

<i>Annals</i>	Alfred Harbage 1989. <i>Annals of English Drama, 975–1700</i> , revised by S. Schoenbaum; 3rd edn. revised by Sylvia Stoler Wagonheim. London: Routledge
<i>Barnauelt</i>	John Fletcher and Philip Massinger's <i>The Tragedy of S^r John Van Olden Barnauelt</i>
<i>Beleuee</i>	Philip Massinger's <i>Beleuee as you List</i>
<i>Bonduca</i>	John Fletcher's <i>Bonduca Queene of Brittain</i>
<i>Bordeaux</i>	?Robert Greene's [<i>John of Bordeaux or The Second Part of Friar Bacon</i>]
<i>Captives</i>	Thomas Heywood's [<i>The Captives</i>]
<i>Charlemagne</i>	[<i>Charlemagne or the Distracted Emperor</i>]
<i>Embassador</i>	<i>The Welsh Embassador</i>
<i>Fleire</i>	Edward Sharpham's <i>The Fleire</i>
<i>HMF</i>	Nathan Field, John Fletcher, and Philip Massinger's <i>The Honest mans Fortune</i>
<i>Ironside</i>	<i>Edmond Ironside The English King</i>
<i>Kent</i>	?Anthony Munday's <i>John A kent & John a Cumber</i>
<i>Lady=mother</i>	Henry Glapthorne's <i>the Lady=mother</i>
<i>Lanchinge</i>	Walter Mountfort's <i>The Lanchinge of the Mary ... Or the Seamans honest wyfe</i>
<i>Looking glasse</i>	Thomas Lodge and Robert Greene's <i>A Looking glasse, for london and England</i>
<i>Milke-Maids</i>	J.C.'s [<i>A Pleasant Comedie, Called The Two Merry Milke-Maids. Or, The Best Words weare the Garland</i>]
<i>Moore</i>	?Anthony Munday's, Henry Chettle's, ?Thomas Heywood's, ?William Shakespeare's, and Thomas Dekker's <i>Sir Thomas Moore</i>
MS	manuscript
MSR	Malone Society Reprint
MSS	manuscripts

List of abbreviations, short titles, and symbols

xv

<i>Noble Ladys</i>	<i>The 2. Noble Ladys, and The Converted Coniurer</i>
<i>Parliam^f</i>	Philip Massinger's <i>The Parliam^f of Love</i>
SD	stage direction
SDD	stage directions
<i>SM/LT</i>	?Thomas Middleton's <i>The second Maydens tragedy</i> [or <i>The Lady's Tragedy</i>]
<i>Sodderd</i>	John Clavell's <i>The Sodderd Cittizen</i>
SP	speech prefix
SPP	speech prefixes
<i>Waspe</i>	<i>The waspe</i>
<i>Woodstock</i>	[<i>The First Part of the Reign of King Richard the Second,</i> <i>or Thomas of Woodstock</i>]
⌈ ⌋	enclose deletions marked in MSS
< >	enclose illegible or not entirely legible letters or words in MSS