A TEXTUAL STUDY OF THE 1600 QUARTO AND 1623 FOLIO

OF SHAKESPEARE'S PLAY, MUCH ADO ABOUT NOTHING

———————————

A Thesis

Presented to

the Faculty of the Department of English

Kansas State Teachers College

———————————

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

———————————

by

Victor L. Druten

July 1972

Charles E. Walton

Approved for the Major Department

John E. Peterson

Approved for the Graduate Council

327634

TO MY WIFE,

TERESA DRUTEN

PREFACE

Shakespeare's play, <u>Much Ado About Nothing</u>, was first published in book form in a 1600 Quarto. Twenty-three years later it appeared again in print in the Folio of 1623. There has been much disagreement concerning what text of <u>Much Ado About Nothing</u> was used for the Folio edition. Theories hypothesize that the Folio text was set from a playhouse prompt book, from the author's autograph, or from the Quarto. An investigation of the textual differences between the 1600 Quarto and the 1623 Folio establishes a certain amount of acceptability of one of these thoughts over the others. Fredson Bower's, <u>Bibliography and Textual Criticism</u>, was especially helpful in establishing the guidelines for such an evaluation.

A survey of the sources for <u>Much Ado About Nothing</u> coupled with an understanding of Elizabethan printing methods also adds to the total comprehensiveness of a study of this play.

I would like to express my sincere appreciation to Dr. Charles E. Walton for his guidance and assistance in the course of this investigation, and for his valuable criticism of the material presented. I also deeply appreciate Mr. Richard L. Roahen's critical reading of this study, and for his valuable criticism. I am indebted

to my family and friends who aided me in my work.

July, 1972   V. L. D.

Emporia, Kansas

TABLE OF CONTENTS

CHAPTER I

THE ELIZABETHAN'S ATTITUDE TOWARD SOURCE MATERIAL

One should not labor under the illusion that Shakespeare, along with his immediate predecessors, contemporaries, and successors, was a man of measureless creativity coupled with an inexhaustible and novel imagination. The authors of the sixteenth and seventeenth century usually appropriated their plots from fellow writers, past and present, regarding, by their standards, ideas and phrases as common literary property.[1] However, to appreciate fully this Elizabethan attitude toward borrowing from another's work, one must consider the audiences of the time.

The population of Elizabethan London, both inside and outside its walls, did not exceed more than 200,000[2] and a very small percentage of this number could be understood to have been theatre-goers.[3] The playwright, then, wrote anticipating the wishes of a small, specific citizenry.[4]

---

[1]Karl J. Holzknecht, Background of Shakespeare's Plays, p. 221.

[2]George Pierce Baker, The Development of Shakespeare as a Dramatist, pp. 8-9.

[3]Ibid., p. 10.

[4]Loc. cit.

With such a definite and precise public at their disposal,
the competition among companies over acquiring and securing
these small, regular audiences demanded that the players
yield a plenteous supply of imaginative productions,[5] the
fulfillment of which was not unachievable, since the
playgoers lacked a fastidious attitude toward their enter-
tainment.[6] They journeyed to the theatre, not so much to be
entertained by a totally new and original presentation, as
to witness a story dramatized in an interesting and
refreshing manner.[7] "For them what was re-presented, if
skillfully done, was as good as new."[8] Therefore, the
public was not deterred by a common acquaintanceship with
the material--play, pamphlet, or tale--as long as the
recent version could sustain their ebullient interest.[9]
Fortunately, for the authors, it was a period that abounded
in material from which they could peruse and select what
they wanted and needed.

From Italy, the golden land of romance, poets,
painters, and the sciences of knowledge, the Renaissance

---

[5]A. L. Attwater, "Shakespeare's Sources," A Companion
to Shakespeare's Studies, pp. 219-220.

[6]Baker, op. cit., p. 13.

[7]Loc. cit.

[8]Ibid., pp. 12-13.

[9]Ibid., p. 13.

was pervading all Europe. The people sought the mastery of
the Italians--the works of Bandello and Boccaccio as well as
those of their French imitators.[10] Thus, it was not long
before the English writers began incorporating the foreign
authors' works into their own. And they did it with such
rapidity and thoroughness that one-third of the old plays
from the Tudor line to the Restoration was of an Italian
influence.[11] This prevalence of foreign drama was so
engulfing that some dramatists attempted to beguile the
public into believing that they had adapted their work from
a foreign source. These enterprising playwrights could
fabricate an Italian atmosphere by the simple introduction
of a few Italian names and places.[12] Shakespeare, like his
contemporaries, cast his eyes over the literature of
Ariosto, Bandello, Boccaccio, and their imitators, and
their plots gave him a center from which to operate. It
should be noted, however, that, although Shakespeare
utilized many foreign works for his sources, his interest
did not completely lie within the stories or the plots but
within characters.[13] Whatever the famous bard and his

---

[10]Felix E. Schelling, _Foreign Influences in Elizabethan
Plays_, pp. 49-50.

[11]_Ibid._, p. 52.

[12]_Loc. cit._

[13]_Ibid._, p. 46.

associates appropriated, they exploited to the best of their writing abilities. Since such an attitude toward source material prevailed and is now acknowledged, it is with certainty that the commentators of the twentieth century must accept the conscious and consistent borrowings of Elizabethan authors. However, it is necessary to understand this different world of thought, where

> . . . instead of searching futilely for novelty, their purpose was re-interpretation, transformation, re-expression of old things in the spirit of their own day and of their own individualities . . . .[14]

It is not surprising, then, to find that "they regarded all earlier literature as an inexhaustible mine from which to dig treasure."[15] That Shakespeare acquired fame from this "mine" should not cause consternation among even the most idealistic of scholars:

> As a fact, originality and imitation are not in the least opposed, but are in healthy cases absolutely correlative and inseparable processes, so that you cannot be truly original in any direction unless you imitate, and cannot imitate effectively, worthily, admirably, unless you imitate in original fashions.[16]

And as every individual carves out his niche in life upon the accomplishments of his predecessors, so did Shakespeare in an admirable and unprecedented manner.

---

[14]Holzknecht, op. cit., p. 221.

[15]Loc. cit.

[16]Baker, op. cit., p. 15.

The sources of most of Shakespeare's plays are, today, well known by the literary scholar, the exceptions being Love's Labor's Lost and The Tempest.[17]   Modern day readers should be thankful that Shakespeare was not encumbered with the task of originating new plots. If he had, his remark-able craftsmanship in dealing with lifelike people and their realistic situations might never have developed into the art that it became. Commenting on this ability,

> Dr. Johnson . . . went so far as to say that
> Shakespeare "has not only shown human nature
> as it acts in real exigencies, but as it
> would be found in trials, to which it cannot
> be exposed."[18]

Johnson's observation both exonerated Shakespeare from his use of borrowed resources and applauded his application of style and technique. Thus, one should not dwell upon an author's procurement of material but upon the subsequent manipulations of what he possessed. Shakespeare

> . . . did not hesitate to condense, reproportion,
> rearrange, or expand his stories, reverse their
> conclusion, add episodes from other stories, or
> invent whatever seemed to him properly effective.[19]

Using his proficient methods and versatile techniques, he created originality from what he had obtained.

As to sources, it would be superfluous and conjectural

---

[17]Holzknecht, op. cit., p. 220.

[18]Horace Furness (ed.), Much Ado About Nothing: New Variorum Edition, p. xix.

[19]Holzknecht, op. cit., p. 229.

to state exactly what Shakespeare did read. Suffice it to
say that his reading was diverse and his vocabulary
extensive.[20] What languages he could read or speak, one
can only surmise. Prouty has little doubt that Shakespeare
read both Italian and French and was thoroughly familiar
with the works of Bandello and Belleforest.[21] Reinforcing
this concept, Attwater[22] and Schelling[23] disclose that there
was no English translation of Cinthio's _Tale of the Moor of
Venice_ in Shakespeare's time; yet, the parallel between this
story and _Othello_ is extremely close. Holzknecht also
points out that

> In an age nourished, as was the Elizabethan, upon
> Italian culture and eager for Italian stories in
> the theatre, it would have been surprising if a
> popular playwright could not have conducted a
> search for profitable material in the original.[24]

Regardless of how Shakespeare acquired access to his
sources, whether in the vernacular or in a foreign tongue,
the modern student of English literature should be both
considerate and understanding of these sources.

---

[20]_Ibid._, p. 222.

[21]Charles T. Prouty, The Sources of "_Much Ado About
Nothing_," p. 10.

[22]Attwater, _op. cit._, p. 237.

[23]Schelling, _op. cit._, p. 59.

[24]Holzknecht, _op. cit._, p. 228.

CHAPTER II

SOURCES OF MUCH ADO ABOUT NOTHING

In the seventeenth century, there were numerous written versions of the Much Ado[25] plot of Hero and Claudio.[26] Appendix A contains a number of these sources and analogues for this plot. The eight works, which are surveyed in this chapter, have been selected on the basis of their contribution to the origination of the plot or to their availability to Shakespeare. The works incorporated are Chaereas and Callirhoe, Chariton (400); Tirante El Blanco, Juan Martorell (1400); Orlando Furioso, Book V, Ludovico Ariosto (1516); Novelle, Book XXII, Matteo Bandello (1554); Histoires Tragiques, Book III, Francois de Belleforest (1596); The Historie of Ariodanto and Jenevra, Peter Beverly (1566); The Faerie Queene, Book II, Canto IV, Edmund Spenser in 1596; and Die Schoene Phaenicia, Jacob Ayer (1593-1605). These authors produced their masterpieces in Spanish, French, German, and Italian, and many were never translated into Shakespeare's native tongue. Thus, the contention that certain works were available to

---

[25]Much Ado About Nothing will hereafter be referred to as Much Ado.

[26]Prouty, op. cit., p. 5.

Shakespeare depends, to some extent, upon one's belief that Shakespeare was acquainted with more than his own vernacular. There is also a second plot, that of Beatrice and Benedict, for which no source has ever been substantiated. However, one such work incorporates sequences that might have inspired Shakespeare in his concept of the two wit-antagonistic lovers--Il Cortegiano written by Baldassare Castiglione (1528). These, then, are the two plots that one must consider: first, the serious love affair of Hero and Claudio, including the deception perpetrated upon them; and second, the comic love affair, more resembling a battle of sexes and wits, between Beatrice and Benedict.

Chaereas and Callirhoe was a Greek production composed in the fourth century by Chariton.[27] Mention of this work is deemed necessary, because it is undoubtedly the earliest source of the plot of the serious lovers who are disunited by outsiders who involve them in a deception. Chariton's works were still solely in Greek during Shakespeare's life, and it is unlikely that the author's grasp of languages included classical Greek. This story commences with the marriage of Chaereas and Callirhoe. Frustrated lovers of the lady, however, plot vengeance to comfort their despair. Chaereas is positioned outside his house by the villains,

---

[27]Warren E. Blake (trans.), Chariton's Chaereas and Callirhoe.

who have already secured the services of the maid of the
house in admitting a false lover at nightfall. Chaereas
observes the intrigue, storms into his home, mistakes
Callirhoe for the prowler, and seemingly murders her with
a kick. The maid, in terror, immediately confesses the
treachery. Later, while Callirhoe's tomb is being robbed,
she is revived but then kidnapped. Chaereas hears of the
incident and contemplates suicide; he is restrained by his
friend, Polycharmos. After a long search, the two lovers
are happily reunited, and another girl is found for
Polycharmos. Some of the main ingredients of Much Ado can
be seen in this early work. The male lover is duped into
falsely suspecting his lover as unfaithful. However, the
antagonists in this story are former lovers, while
Shakespeare's Don John is motivated out of innate depravity.
Also, a maid of the house is necessary to the action and
knowingly plays her part in the treachery, though
Shakespeare's Margaret is unaware of her involvement in
the scheme. In Chariton's and Shakespeare's work, the male
lovers are the cause of the supposed death of the heroine.
In the end, however, the lovers of both works are reunited,
and wives are found for the best friends—Benedict and
Polycharmos.

Tirante El Blanco was written in the 1400s by Juan
Martorell, published, in Spanish, in 1511, and later

translated into Italian by Manfredi in 1538.[28] By the

seventeenth century, it had not been translated into

English.[29] Tirante El Blanco is in love with Cremesina,

whereas the widow, Reposada, desires Tirante. When Reposada

perceives that she is denied the love that she covets, she

arranges a heinous masquerade. Thus, Tirante is placed in a

position from which he can view the garden. The widow,

then, entices Cremesina and her maid to participate in a

charade in which the maid is to wear the clothes and a black

leather mask of the repulsive Negro gardener; the two are to

show affection for each other. The unknowing Tirante wit-

nesses the deception, is despaired, and in grief later kills

the poor gardener. When the confused Cremesina sends the

maid to question Tirante concerning his actions, the truth

is revealed. Unfortunately, Tirante is leaving on a

journey, and an approaching storm makes his departure

expedient. He returns but dies of a sudden illness, while

the heroine's ensuing grief is fatal. Martorell's piece,

since it was published in the sixteenth century, was the

first contemporary version of the deception plot. The only

real similarity that exists between this work and Much Ado

lies in the use of the heroine's maid in the deception.

---

[28]John Payne's translation of 1890 as reprinted in
Furness' New Variorum, pp. 311-326.

[29]Ibid., p. 345.

In both pieces, the servants are unaware of their parts as accomplices.

In 1516, Ariosto introduced a story with a similar deception ingredient in Book V of Orlando Furioso.[30] This work was very popular; French prose translations were printed between 1543 and 1582, and verse translations in French were done in 1555 and 1571.[31] If Shakespeare lacked the capability to read the French versions, it is possible that he had access to Sir John Harington's translation, which appeared in 1591.[32] Ariosto's work begins with Rinaldo, a wandering knight, rescuing Dalinda, a maid in distress. The maid, in explaining how she arrived in her predicament, relates the story. Ariodante, who is in love with Geneura, is deceived by Polynesso, who has persuaded Dalinda to dress in her lady's clothes and make love to him from her lady's window. Following this intrigue, Ariodante disappears and is believed dead. It is left to his friend, Lurcanio, to bring the hapless Geneura to justice. She is accused, judged, and sentenced to die if someone does not champion her cause. The final stage of the story occurs with rapidity and decisiveness of action. Ariodante returns, in

---

[30]William Stewart Rose (trans.), The "Orlando Furioso" of Ludovico Ariosto.

[31]Geoffrey Bullough (ed.), Narrative and Dramatic Sources of Shakespeare, II, 533.

[32]Ibid., p. 62.

disguise, to fight for his lady; but Rinaldo, too, arrives, intercedes, and unravels the prior embroilment, leaving Ariodante to wed Geneura. Although the villain in Ariosto's work, like Chariton's and Martorell's, proved to be motivated by a deprivation of love, Polynesso approaches Don John's Machiavellism. The relationship of Dalinda, the maid, to the perpetrator of the deception also resembles that of Margaret in Much Ado. And, for the first time, these previous minor roles are becoming, more and more, the main focus of the story.[33] Other incidents also show a similarity: for the first time the spurious conspiracy materializes at a window; the lady's maid, unknowingly, is included in the deceitful act; and the treachery is finally resolved by a minor character outside the regular plot-- Rinaldo in Ariosto's and Dogberry and the watch in Shakespeare's.

Matteo Bandello composed Book XXII of his Novelle in 1554.[34] It was translated into French in 1569 by Belleforest, but was not transcribed into English verse until 1890.[35] Bandello seems to have appropriated his plot from Ariosto, inasmuch as both stories centered simply on the narration of a story in which the love of the hero and

[33]Ibid., p. 63.

[34]Ibid., p. 533.

[35]Furness, op. cit., p. 311.

heroine is presented more as an accepted fact than a
romantic interlude.[36] King Pedro returns from a victorious
war with a party that includes a friend, Don Timbreo Di
Cardona, upon whom he has bestowed much honor. This young
soldier meets Fenecia, daughter of Lionato, falls in love
with her, and announces his wedding plans. Meanwhile,
Girondo, a discomfited lover of Fenecia, has conceived a
nefarious crime to discredit the lady Fenecia. Don Timbreo
is informed that his lady's virtue is not above reproach
and that he can have visual proof of her debauchery if he
will station himself outside her window. All that he
perceives is Girondo's entering an opening where an awaiting
servingman is dressed in Fenecia's garments. The masquerade
proves successful, however, and Don Timbreo sends a messenger
to change the wedding banns and to accuse Fenecia of
infidelity. At the news, Fenecia swoons. Her family revives
her and decides to withdraw her from the scene and harbor
her for a period of years. Meanwhile, Don Timbreo and
Girondo meet at Fenecia's supposed tomb, and Girondo, over-
come with grief, confesses his unscrupulousness and is
forgiven. The victimized lover, then, relates this
admission to Lionato and promises to marry whomever the
father will choose for him. A year passes, and Lionato

---

[36]Prouty, op. cit., p. 26.

produces a new bride for Timbreo; the girl, naturally, is a more enchanting Fenecia. With the truth exposed, there is a double marriage of Don Timbreo and Fenecia and of Girondo and Belfiore, who is Fenecia's sister.

The similarities between this work and Much Ado are so extensive that there must be minimal doubt that Shakespeare was acquainted with Bandello's piece or with its translation by Belleforest.[37] Allison Gaw points out that in Shakespeare's and Bandello's works there are numerous incidents extremely close in their similarity.[38] Two of the main characters in both works have parallel names (Bandello's King Pedro of Arragon becomes Don Pedro of Arragon in Much Ado, while Lionato De' Lionati is represented as Leonato), and the location is also the same (Messina). Other parallels include the love suit as it grows between the two young lovers; the heroine is the daughter of Lionato; an intermediary is sent to intercede for Don Timbreo; Girondo, like Don John, attempts to break off the marriage; subordinates are used in the deception at the window; the hero renounces the heroine; the heroine swoons as if dead; there is a mock burial; an atonement is enacted at the tomb; a consent to a later marriage occurs,

---

[37]Ibid., p. 1.

[38]Allison Gaw, "Is Shakespeare's Much Ado About Nothing a Revised Earlier Play?" PMLA, L (September, 1935), 718-719.

precipitating the actual nuptial. The joyful discovery of
identities is manifested; a double marriage evolves with
Girondo's marrying a relative of Fenecia; and a dance
concludes the action. However, if Shakespeare made use of
this work as a source, he did not rely upon it alone,
because Girondo's character is not that of the total villain,
Don John, and there is no maid involved in the masquerade,
but rather a servingman disguised in female clothing.

Francois de Belleforest translated Bandello's Novelle
as his Histoires Tragiques in 1569. Book III of this work
is the translation of Book XXII of the Novelle.[39] In
Shakespeare's time, as mentioned earlier, there was no
English version.[40] Belleforest is accurate in his work, but
he develops and expands the romantic aspect of the two
serious lovers ". . . with a wealth of moral and sentimental
rhetoric."[41] If Shakespeare were familiar with the French
copy, he seems to have shunned Belleforest's romantic
expansion. Moreover, in Much Ado, Claudio dwells too much
on Hero's station and inheritance to be considered a
parallel of the French Don Timbreo.

Another example of the rhetorical elaboration of love

---

[39]Furness' own translation of Belleforest as found in
Furness' New Variorum, pp. 326-329.

[40]Bullough, op. cit., p. 533.

[41]Ibid., p. 65.

is observed in Peter Beverly's handling of the Ariosto plot
in The Historie of Ariodanto and Jenevra (1566).[42] Since it
is an English version, this story may have been Shakespeare's
source for the Machiavellian character, Polinesso (Don John's
counterpart), who is first found in Ariosto's work. This
plot is similar to the one in Book V of the Orlando Furioso,
but deviates from the original in that the deception
involves a ring that Polinesso obtains with the help of the
heroine's maid. Beverly, like Belleforest, employs love as
the essential centerpiece upon which he can administer his
romantic orations.[43] And if Shakespeare came into contact
with Beverly's story, he was wise enough to avoid the
sentimentality of the young lovers.

In 1596, Edmund Spenser produced his version of the
Ariosto plot in Book II, Canto IV, of The Faerie Queene.[44]
Although Spenser introduced some interesting concepts in his
version, they are not elaborations of a romantic point of
view. Instead, his is an allegorical account of the action
and a ". . . warning against rage, the excess of 'irascible'

---

[42]Found in unique copy at the Henry E. Huntington
Library and Art Gallery of San Marino, California, by
Charles T. Prouty and reprinted in Prouty's The Sources
of "Much Ado About Nothing," pp. 70-140.

[43]Prouty, op. cit., p. 29.

[44]Edition by R. Morris and John W. Hales first
published as The Globe Edition in 1869. Reprinted in
Selected Poetry of Edmund Spenser, William Nelson (ed.).

qualities in the soul."[45] Though Shakespeare may not have
read all the books of The Faerie Queene, it is not unreason-
able to allow that he had come in contact with it.

Sometime between 1593 and 1605, Jacob Ayer composed
Die Schoene Phaenicia.[46] It existed only in German during
Shakespeare's time. Ayer seems to have relied upon Bandello
as a source;[47] however, he interestingly expands his work to
include a small, but contrasting segment of low comedy
involving a pair of mock lovers. This light farce revolves
around a clownish figure, Jahn, and his ludicrous attempts
at wooing a maid serving the heroine in the story. Other
incidents and events in Ayer's work parallel Bandello; and,
although the slight humor of Ayer never approaches the
comic techniques employed in Much Ado by Shakespeare, Die
Schoene Phaenicia is the only extant dramatic source that
contains any reference resembling the contrasting love
sequences of Hero-Claudio versus Beatrice-Benedict.

This second plot, involving the comic lovers, is more
important to Shakespeare's Much Ado. There is little doubt
that Shakespeare borrowed his serious love plot from another
source or sources, but the inclusion of the comic love

---

[45]Bullough, op. cit., p. 64.

[46]Translation by Professor Thomas Solly reproduced in
Furness' New Variorum, pp. 329-337.

[47]E. K. Chambers, William Shakespeare: A Study of
Facts and Problems, I, 388.

affair appears to have been an origination by Shakespeare
himself. Discounting Jahn and the maid of Ayer's work,
Beatrice and Benedict, or their counterparts, have not been
discovered in a previous work of drama. However, a pair did
live whose witty retorts concerning the opposite sex may
have lent an inspiration to Shakespeare in his pursuance of
a contrasting element of wit for Much Ado. This pair, Lady
Emilia Pia and Lord Gaspare Pallavicino, are present in Il
Cortegiano, a book of manners, written by Baldassare
Castiglione in 1528.[48] This work consisted of a ". . .
running dialogue in narrative form dramatically interspersed
with gay stories, delicate interruptions, combat or wit. .
. ."[49] It was translated in 1561 by Sir Thomas Hoby, and
subsequent editions appeared both in 1577 and 1588.[50]
Translations were sold in every shop in London, and it is
highly probable that Shakespeare would have been familiar
with so popular a work.[51] Shakespeare's perusal of this
work would almost have been certain when one realizes that
Shakespeare surely understood the public craving for

---

[48]Charles S. Singleton (trans.), Baldassare
Castiglione, Book of the Courtier.

[49]Mary Augusta Scott, "The Book of the Courtyer: A
Possible Source of Benedict and Beatrice," PMLA, XVI
(1901), 482.

[50]Ibid., p. 490.

[51]Ibid., pp. 488-490.

Italian literature, and that Castiglione's work was
mentioned as one of the ". . . two most commonly read by
those who wanted to know a little Italian."[52] The book
deals with four nights of discussion related to the question
of what should constitute the person of the perfect courtier.
During the ensuing discussions, it is Lady Pia's position to
keep the debate centered on that one topic, while Lord
Pallavicino's discourse often pursues other issues. As the
conversations progress, it is apparent that Lord Gaspare's
opinion of women is degradingly low; thus, it becomes Lady
Emilia's charge to defend womanhood. Although not lovers,
their resemblance to the relationship that exists between
Beatrice and Benedict is noticed in one of the young
gentleman's speeches:

> Moreover, I have also seen a most ardent love
> spring up in a woman's heart toward a man for
> whom at first she had not the slightest affection,
> merely from hearing that many persons thought that
> the two were in love.[53]

This event could have been the seed for the incident in Much
Ado in which both Beatrice and Benedict experience a change
of heart toward each other when they overhear planned
conversations that, although false, indicate their love for
each other. The book is serious in tone but, as in Much Ado,
the highlights occur when one of the antagonists is speaking.

---

[52]Ibid., p. 490.

[53]Singleton, op. cit., p. 272.

For example, Gaspare remarks:

> . . . but I do say that very learned men have
> written that, since nature always intends and
> plans to make things most perfect, she would
> constantly bring forth men if she could: and
> that when a woman is born, it is a defect or
> mistake of nature, and contrary to what she
> would wish to do: as is seen too in the case
> of one who is born blind, or lame, or with
> some other defect; and, in trees, the many
> fruits that never ripen.[54]

It should be noted, however, that Gaspare is not a woman

hater. He, like his counterpart, Benedict, merely wishes

to be assured that women realize their station in a man's

world. Disregardingly the young nobleman's egotistical

suppositions, Lady Pia, like Beatrice, is always prepared

to reply to her nemesis:

> Therefore, let Signor Gaspare hold to this
> perverse opinion of his, which arises from his
> never having found a lady who would look at him,
> rather than from any fault on the part of women--
> and go on with your discussions of pleasantries.[55]

Of these two characters, Gaspare more resembles his parallel

in Much Ado, than Emilia does Beatrice in Shakespeare's

play. Both male personages are aggressive but likeable;

Emilia, however, is a lady at all times and never really

approaches the overflowing spirit of Shakespeare's Beatrice.

But the substantial consideration lies in the fact that

these two individuals of Castiglione's book emerge as the

---

[54]Ibid., p. 213.

[55]Ibid., p. 167.

most memorable participants in the entire debate; the same
development is also exhibited in Much Ado with Beatrice and
Benedict. Whereever Shakespeare received his inspiration
for the Beatrice-Benedict entanglement, whether from fiction
or from the real, rich, educated ladies of the Renaissance,
he seems to have ". . . taken Lyly as his model and has
tried to reproduce the polished facets of his dialogue."[56]

Shakespeare borrowed stories and personages, but the
method in which he molded and handled his characters and
motivated their conduct substantiates an unimitated and
unprecedented genius. Let it merely be said, here, that
the plot which he discovered, whether in Bandello or
Ariosto, was just a ". . . springboard for his imagination
which was quickened both by the incidents of the story and
also by the general pattern of its human relationships,
and the ethical conflicts implied in or inducible from
it."[57] It is pleasant to think that Benedict and Beatrice
were his own invention; but it is even more acknowledgeable
to recognize Shakespeare at work, weaving his art with
parallelism, symmetry, and contrast.[58] It can be said that
he always borrowed but never copied.

---

[56]George Brandes, William Shakespeare, p. 218.

[57]Bullough, op. cit., p. 81.

[58]Loc. cit.

CHAPTER III

THE PATH OF A MANUSCRIPT TO THE STAGE AND THE PRINTING HOUSE

Once a dramatist like Shakespeare had selected a plot
from one of his sources, be began to revise and elaborate
upon it until a nearly finished product was at hand. More
often than not, the resultant manuscript possessed his own
peculiar style of handwriting, erasures, marginal notes,
punctuation, contractions, and other such eccentricities
that would constitute laborious reading.[59] This manuscript
was known as the author's "foul papers." Since extensive
arduousness was undoubtedly experienced in the reading of
this original work, a fair copy was often furnished, which
was then, presented to the Master of Revels or to his deputy
for licensing.[60] Before authorizing a play, these individuals
would examine the manuscript for anything that offended

> . . . decency and good taste like oaths and
> unchaste, unseemly, and unshamefaced speeches--
> discussion of any subject likely to promote
> discontent or sedition, expecially [sic] religion
> or politics.[61]

59Evelyn May Albright, Dramatic Publications in England 1580-1640, p. 322.

60Holzknecht, op. cit., p. 348.

61Loc. cit.

In the last half of the sixteenth century, innumerous proclamations and statutes were put forth by different English rulers tightening this censorship.[62]

The fair copy of the manuscript, after it had been allowed by the Master of the Revels, was subsequently committed into the hands of the prompter of the acting company who had purchased the play. Another reason for the necessity of a fair copy was to provide the prompter with a very reliable copy from which to work.[63] It was his responsibility to scrutinize the script, to amend any careless errors made by the authors, and to assure that the manuscript could be staged.[64] Naturally, some authors' works required less supervision.[65]

After the majority of notable problems were removed from the prompt copy, the manuscript was entrusted to the company scrivener, who reproduced the individual parts for the actors.[66] Thereafter, each actor possessed a manuscript containing only his lines and cues. The prompter, then,

---

[62]Albright, op. cit., p. 63.

[63]Ronald B. McKerrow, "The Elizabethan Printer and Dramatic Manuscripts," The Library, XII (December, 1931), 264.

[64]Chambers, op. cit., p. 98.

[65]Since Shakespeare was also an actor, his manuscripts probably required less scrutiny concerning their stageability.

[66]Hardin Craig, An Introduction to Shakespeare, p. 9.

assembled an outline plot, indicating divisions of scenes
and designating who was to participate in each scene; this
document was called a "plat."[67] As the play progressed upon
the stage, it is easy to acknowledge that corrections in
passages (hard-to-say lines), stage directions, and cues
would be entered upon the prompter's copy as necessary.
This method of revising would explain some of the errors and
differences that later appear in the printed versions of a
play.[68]

Although plays were composed only for one reason, that
being their production upon the stage, some eventually came
to be published as books, when the plays had been procured
through some unique methods. The Elizabethans possessed a
low opinion of authors who wrote for the stage and believed
that as ". . . profitable as they often were in theatre,
plays could add nothing to a man's literary reputation."[69]
Indeed, early plays were held with such debasement that
Jonson was ridiculed for terming his plays as "works."[70]
Since this attitude was prevalent, it was comprehensible
that only a minute number of the plays created for the stage

---

[67]Loc. cit.

[68]The prompter's influence on the manuscripts will be
mentioned in Chapter IV.

[69]Holzknecht, op. cit., p. 344.

[70]Attwater, op. cit., p. 222.

were accorded the honor of being printed. Chambers

explained that, between 1586 and 1616, only 237 plays were

entered in the Stationer's Register to be published.[71] But

there were, no doubt, plays that had been secured and issued

through illegal methods, and these would certainly enlarge

this list. To re-emphasize, however, the scarcity of

printed plays, Chambers also related that of 280 plays with

which Philip Henslowe experienced a contact, only forty

were published, most without the authors' name.[72] That the

plays in print did not often bear their originators' names

was not too disturbing. Frequently, the plays were

hurriedly created to meet an impending installment, and

were executed in such a manner as to exhibit little regard

for a critical audience.[73] Surely, the author of such a

hurried and often unorganized manuscript as this would feel

little remorse over the absence of his rightful claim to

authorship. There also existed collaboration between

authors on the same work; hence, a feeling of individual

accomplishment did not always prevail.[74] On the other hand,

a writer like Thomas Heywood held an opposite view

concerning the printing of his works:

---

[71]E. K. Chambers, The Elizabethan Stage, III, 181.

[72]Ibid., p. 182.

[73]Holzknecht, op. cit., p. 345.

[74]Loc. cit.

> It hath been no custome in me of all other men
> (courteous Reader) to commit my Playes to the
> Presse: the reason though some may attribute to
> my owne insufficiency, I had rather subscribe,
> in that, to their seveare censure, then by
> seeking to avoyd the imputation of weakenesse,
> in incurre greater suspition of honesty . . . .[75]

If some authors expressed only slight or no anxiety that
their plays came into print, while others opposed the idea,
one wonders how these manuscripts found their ways into
book forms.

Those who owned the plays while they were being
produced on the stage were not the writers but the company
staging the play. And it was not to the benefit of these
groups to have their most valuable assets, the manuscripts,
reproduced. First of all, if a play were issued in book
form while it was still active on the stage, there was the
slim chance that a prospective spectator would read the work
and not wish to view the story acted. Secondly, and more
important, if a play were printed, there was the further
danger that another company might obtain a copy and
subsequently produce it.[76] Moreover, as formidable as the
competition was between companies for their small audiences,
they certainly would have possessed no desire to supplement
their rivals' repertories. What, then, would have inspired
a company to yield its plays to a printer?

----

[75]Thomas Heywood's Prologue of Rape of Lucrece.

[76]Chambers, The Elizabethan Stage, III, 183-184.

For many years, plays were printed in one of two ways: with and without authority. There were a number of reasons that initated the submission of a play to a printer. For example, if a drama were not attracting audiences and a publisher could be found, the play was released.[77] On the other hand, a company would often disband and dispose of its assets by selling its plays.[78] Moreover, if the actors were experiencing frugal times, they would sell a play, thus obtaining temporary monetary assistance to aid them.[79] Such a reason was, no doubt, the cause of an exceedingly large output of printed plays in 1594 when many of the companies were attempting a financial adjustment after the plague.[80] It sometimes occurred that a play fell into disfavor with the authorities, whereupon the company would have its play printed to exhibit to the public the play's real worthiness.[81] Furthermore, an acting group would have to publish their play in an action of counter-movement if it were stolen.[82] They would also sell some manuscripts if they

---

[77]David L. Stevenson (ed.), _Much Ado About Nothing_, p. xvii.

[78]Holzknecht, _op. cit._, pp. 356-357.

[79]_Ibid._, p. 357.

[80]Thomas Marc Parrott, _William Shakespeare: A Handbook_, p. 198.

[81]Holzknecht, _op. cit._, p. 357.

[82]_Loc. cit._

were trying to raise money to expand the company. On the other hand, the building of the Globe in 1599 and the Fortune in 1600 would probably have accounted for the surrendering of certain plays to the printers.[83] On rare occasions, a group would yield its publication rights to a certain play as a tribute to an author's genius.[84] There is no evidence of it, but this last reason could have applied to Shakespeare's group, who held him in high regard. Shakespeare was both revered by his friends and acclaimed by his contemporaries:[85]

> From 1591 to 1616, there were more than two hundred
> allusions to Shakespeare and his writings, more
> than a hundred different authors quoting or parodying
> lines from the plays and poems, and occasionally
> mentioning the author by name.[86]

However, there were other ways in which plays may have found their ways into printers' hands:

> In Shakespeare's day, the only recognized
> property right in a book were those of the
> publisher who received from the Honourable
> Company of Stationers regulation the booktrade
> protection against any infringement by a trade
> competitor. No question seems to have been
> asked as to how the manuscript was obtained.[87]

For example, there were three major ways by which a copy of

---

[83]Chambers, _The Elizabethan Stage_, III, 184.

[84]Holzknecht, _op. cit._, p. 357.

[85]Hardin Craig, _An Interpretation of Shakespeare_, pp. 374-375.

[86]Holzknecht, _op. cit._, p. 375.

[87]_Ibid._, p. 357.

a play could be printed without authority of the company

that owned it. First, an author might have transmitted a

copy of his work to his friends, as Shakespeare did some of

his sonnets.[88] There was always the chance that this

entrusted copy would be circulated by the acquaintance. And,

if the work were seen by the wrong individual, it could

accidentally or dishonestly come into the possession of a

disreputable publisher.[89] Secondly, an actor could have

been a hireling for a publishing company and, having access

to his lines, plus a fragmentary view of the others' parts,

might, with a good memory, have placed a very sketchy

outline on a printer's desk.[90] Although there is no

concrete or scientific evidence for this method, Parrott

bases the bad quartos of Romeo and Juliet, The Merry Wives

of Windsor, Henry IV, and Hamlet upon the theory of an

actor's memory.[91] Thirdly, a stenographer or a memorizer

might have been dispatched to the theatre to copy the

play.[92] Albright explains that stenography was commonly

used in the late sixteenth and early seventeenth centuries

---

[88]Edwin Eliott Willoughby, Printing of Shakespeare,
p. 15.

[89]Loc. cit.

[90]Holzknecht, op. cit., pp. 357-358.

[91]Parrott, op. cit., p. 198.

[92]Holzknecht, op. cit., p. 358.

and that it was a regular practice for theatre-goers to attempt to memorize parts of the plays.[93] Moreover, many systems of stenography were taught throughout England between 1580 and 1640.[94] Chambers, however, thinks that the stenography of this period was cumbersome and feels that it relied too heavily upon the stenographer's interpretation of many symbols and characters.[95] But a statement in a Thomas Heywood prologue seems to counteract Chamber's opinion:

> . . . That some by Stenography drew
> the plot, put it in print, (scarce one word true)
> And in that lameness it hath limp'd so long
> The Author now, to vindicate that wrong
> Hath took the pains upright upon its feet
> to teach it walk: so please you sit and seit.[96]

Even though Heywood claimed piracy by stenography, it is difficult to imagine that a person in the audience, already fearful of detection, was able to take notes over the noise of the audience and the speed of the rhetoric. Some manuscripts were undoubtedly obtained underhandedly, but the vast majority of plays were obtained honestly.[97]

---

[93]Evelyn May Albright, "To be Staied," PMLA, XXX (1915), 498.

[94]Albright, Dramatic Publications in England 1580-1640, p. 315.

[95]Chambers, William Shakespeare, I, 159-160.

[96]From Thomas Heywood's Prologue of If You Know Not Me You Know Nobody.

[97]Willoughby, op. cit., p. 12.

To maintain printing and publishing within the law,
there was some organization. Printers and publishers of
this period belonged to a guild called the Stationer's
Company, chartered in 1557, and employed by existing govern-
ments as a means of controlling what was distributed by the
presses.[98] Elizabeth, during her reign, intending to
enforce and tighten the control over the emergence of
seditious or heretical material, issued an Injunction in
1599. The Injunction forbade the printing of any book
without license from herself or one of those whom she
appointed for scrutinizing printable matter.[99] Elizabeth's
Injunction was the basis for licensing until 1586. In this
year, the power of censoring books was empowered to the
Archbishop of Canterbury and his deputized professional
experts.[100] The Archbishop, or one of his deputies, would
be presented a work for examination. If the corrector had
any reason to be suspicious of the material, he read it and
omitted any section that he considered to be harmful to the
state.[101] Since some books, by the nature of their content,

_____

[98]Giles E. Dawson, "Copyright of Shakespeare's
Dramatic Works," University of Missouri Studies, Charles
Prouty, (ed.), XXI (1946), 11.

[99]Chambers, The Elizabethan Stage, III, 161.

[100]Willoughby, op. cit., p. 20.

[101]Loc. cit.

carried no suspicion, they were licensed without a reading.[102]

When the publisher or the stationer, as he was titled, had received a licensed manuscript, he would take it to a warden and have it entered in the Stationer's Register.[103] If, in some cases, a stationer handed a warden a work that had not been licensed, then, the warden had the alternatives of approving the book himself and hope that it contained nothing seditious, or of inserting the book with a written understanding that it could not go to print until it possessed the expected license or signature of a corrector.[104]

Once the book was licensed and the owner of the play maintained continued printing of it, there existed a type of copyright.[105] However, if the book became neglected and sufficient time had passed, the book was, then, available to other publishers for reprinting.[106] Although the availability of a copyright was present, some works, for one reason or another, were never listed in the Register and, therefore, received no protection.[107]

---

[102]Loc. cit.

[103]Chambers, The Elizabethan Stage, III, 174.

[104]Ibid., p. 175.

[105]Willoughby, op. cit., p. 22.

[106]Loc. cit.

[107]Chambers, William Shakespeare, I, 129.

When the publisher presumably had his book licensed and copyrighted, he was ready to take it to the press. The stationer would choose a printer and submit his manuscript to him to be published. Regarding the size and number of the book to be printed, there was little choice. There were only four sizes available, e.g., duodecimo, octavo, quarto, and folio, and a printer could not produce more than 1500 copies of a work. This latter restriction was imposed by the Stationer's Company in 1587.[108] What happened to the manuscripts in the printing offices was interesting.[109]

Shakespeare wrote Much Ado About Nothing between the autumn of 1598 and the summer of 1599, a time settled on because of two facts: Meres, in 1598, did not list the play; and William Kempe, an actor of the King's Men, whose name is designated for certain parts in the play, left Shakespeare's company in 1599.[110] Much Ado was performed on the stage once before it was entered in the Register in 1600.[111] However, the 1600 entry of this play into the Register offers some interesting questions. For example,

---

[108]Ronald B. McKerrow, Introduction to a Bibliography for Literature Students, p. 241.

[109]The printing offices and their handling of the manuscripts will be treated in Chapter IV.

[110]Parrott, op. cit., p. 147.

[111]Thomas Marc Parrott, Twenty-Three Plays and the Sonnets, p. 482.

the Stationer's Register reads:

S.R. 1600(1), Aug. 4. to be staied; the commedie
of Muche Adoo about Nothing,
a booke.

S.R. 1600 Aug. 23. Ent. A. Wyse and W. Aspley:
Muche a Doo about Nothinge,
by Shakespeare.[112]

The August fourth entry intends that the play was "to be
staied," which is interpreted to mean "not published." Why,
then, was the play given the right to be published nineteen
days later, while another of Shakespeare's plays, As You
Like It, which was also "staied" on the same date, was not
published until the Folio of 1623?[113] There seems to be
more than one possible explanation for this occurrence. One
reason for the "staied" entry might have been for the fact
that the play was entered prematurely into the Register and
was not immediately available for printing.[114] A more
probable answer, however, might have been furnished by the
warden who supplied the entry. It is obvious that the
King's Men, Shakespeare's group, was quite concerned about
the possible piracy of some of its plays. They appealed to
a powerful friend, the Lord Chamberlain, who took it upon
himself to forbid the printing of any plays that belonged to

---

[112]W. W. Greg, A Bibliography of English Printed Drama
to the Restoration, p. 274.

[113]Furness, op. cit., p. viii.

[114]Ibid., p. ix.

Shakespeare's company.[115] And, in 1599, the Master and
Warden of the Stationer's Company were summoned to the
palace and were committed for the following reasons as the
Stationer's Register shows:

> that noe Englishe Historyes be printed excepte
> they bee allowed by some of her maiesties privie
> Counsell
>
> that noe playes be printed excepte they bee
> allowed by suche as have aucthorytie[116]

These entries exemplified a tendency by those in power to
curb the number of pirated plays being utilized in the
printing shops. In returning to the "staied" entry, it is
possible for one to assume that the Warden, seeing a work
of the King's Men given to him and remembering the recent
admonishment against pirating, might have "staied" the piece
until clarification with Shakespeare's company could have
been made. Another explanation, however, might have been
one that has already been mentioned. For example, the play
might have been presented to the Warden without its first
having been licensed; therefore, the "staied" notation might
have been the King's Men, themselves, who may have placed
the "staied" entry, assuring that the printer who bought the
copy from the company would have had the copyright.[117]

---

[115]Willoughby, _op. cit._, p. 17.

[116]Edmund Arber (ed.), _A Transcript of the Register of
the Company of Stationer's of London_, p. 677.

[117]Albright, "To be Staied," p. 456.

Since it was issued to Wyse and Aspley only nineteen days later, it seems that the most logical explanation for this "staied" entry was that which entailed the security of the copyright for the two publishers.

The Quarto of Much Ado was printed for Wyse and Aspley by V. S. (Valentine Simmes). As was sometimes the case, the printer's name was given in the Stationer's Register entry. Since the play had been enacted upon the stage once and since original autograph copies were usually too altered to be sent to the censor, it could be assumed that the Quarto of this play was printed from the fair copy that had been licensed, then used as a prompt book. The reasons for assuming that the manuscript employed for the printing of the Quarto had been utilized as a prompt book were the extensive early stage directions (type of stage cue) along with the names of actors entered in place of the names of characters.[118] However, there is some basis to the theory that the Quarto was set from the first draft of the play by Shakespeare. This hypothesis is construed from the appearance of loose ends, false starts, inconsistencies in the designation of character, substitution of actors' names, and ghost characters.[119] J. Dover Wilson claims that these

---

[118]W. W. Greg, Shakespeare's First Folio, p. 142.

[119]Loc. cit.

errors were produced by Shakespeare's revising an earlier play.[120] Gaw, on the other hand, refutes Wilson's claims and presents her own explanations of the above regularities.[121] Neither view is conclusive. The absence of Shakespeare's foul papers for this play, coupled with the absence of the play from which _Much Ado_ could have been revised, commit the verification of one of these theories to the scholar who discovers the foul papers or the earlier play. As mentioned previously, Simmes owned the printing shop that had the responsibility of the _Much Ado_ Quarto. His shop was considered to be fairly competent in the handling of printing of his time.[122] Therefore, one can assume that the compositor or compositors of this shop were fairly accurate in their reproductions. Although it was normal practice, sometimes, for more than one printer to be working on the same manuscript, Ferguson proves that only one was employed on the _Much Ado_ Quarto. His proof lay in the regular treatment of stage directions and the high percentage of certain end spelling (final "e"--73%; "ll" preferred

---

[120]Sir Arthur Quiller-Couch and J. Dover Wilson (editors), _Much Ado About Nothing_, pp. 93-94.

[121]Gaw, _op. cit._, pp. 715-738.

[122]A. W. Pollard, "Shakespeare's Text." _A Companion to Shakespeare's Studies_, Harley Granville-Barker (ed.), p. 278.

to "1"--75%; "y" preferred to "ie"--77%).[123]

After the 1600 publication of Quarto of _Much Ado_,
one does not find mention of the work until 1613. In this
year, one discovers that _Much Ado_ was performed twice at a
festival celebrating Princess Elizabeth's marriage.[124]
That it was performed twice is also an interesting tale.
Heminge was the business manager of the King's Men and was
paid to produce twenty plays at Court. He evidently tricked
the Lord Treasurer by entering the same play under two
titles: _Much Ado About Nothing_ and _Benedicte and Betteris_.
That the titles show similarity is evident, but the
substantiating evidence was drawn from another discovery.
Charles I, who, as a prince, saw both _Much Ado_ and _Benedicte
and Betteris_, later wrote the title, _Benedicte and Betteris_,
opposite the title of Shakespeare's _Much Ado_. This notation
was uncovered in his copy of the Second Folio in Windsor
Castle.[125]

Then, in 1623, one of the greatest collections of
dramatic writing appeared: the First Folio of Shakespeare's
plays, containing all but one of his works. These plays

---

[123]Craig Ferguson, "The Compositors of _Henry IV_, Part
2, _Much Ado About Nothing_, _The Shoemaker's Holiday_, and
the First Part of _The Contention_." _Studies in Bibliography_,
XIII (1960), 22-23.

[124]Parrott, _Twenty-Three Plays and the Sonnets_, p. 482.

[125]Gaw, _op. cit._, p. 718.

were collected and published by John Heminge and Henry
Condell, the only survivors of the Lord Chamberlain's King's
Men company to which Shakespeare had belonged.[126] There
were two plausible reasons for the 1623 Folio undertaking
which must have been considered a risky investment. First,
Ben Jonson had published his works in 1616, and it was only
likely that Shakespeare's friends would similarly want to
honor their beloved playwright.[127] The other reason,
formerly mentioned, was that Shakespeare's popularity as
a writer was in a lofty state, making the financial invest-
ment much less hazardous.

The task of printing this First Folio was entrusted
to Isaac Jaggard and E. Blount, the former a printer, the
latter a bookseller.[128] William Jaggard, Isaac's father,
was mentioned in the colophon as the printer. The mention
of both names gives rise to the question of which Jaggard
was in charge of the production. Since William died in
1623, the year when the First Folio was completed, but was
blind for some years preceding his death,[129] Isaac was
apparently the one in charge of this undertaking. That

---

[126]Holzknecht, op. cit., p. 363.

[127]Willoughby, op. cit., p. 157.

[128]W. W. Greg, Aspects and Problems of London
Publishing 1550-1650, p. 83.

[129]Dawson, op. cit., p. 15.

the Jaggard shop was even chosen was a little surprising,
since it was the older Jaggard, who, along with Thomas
Pavier, tried to reprint ten Shakespeare or pseudo-
Shakespearean plays as new creations in 1619.[130] However,
they were apprehended before the crime was committed, and
Shakespeare's friends seemed to have forgiven the culprits'
overzealousness.

The publication was undertaken by a syndicate of
stationers: Jaggard, Blount, Smithweeke, and Aspley. It
settled on the plays, discovered their owners, and acquired
the rights to all of the plays except Pericles.[131] The
acquisition of the rights being sustained, the First Folio's
printing followed.

It has been said that the First Folio, of all the
books of its time, had the greatest care taken with both the
obtaining of good copies and their actual printing.[132]
Moreover, since there had been reports of false editions
circulating, the producers of this work undertook the
responsibility of informing the reading public that this
new work contained:

> The Workes of William Shakespeare, containing
> all his Comedies, Histories and Tragedies:

---

[130]Greg, Shakespeare's First Folio, p. 9.

[131]Dawson, op. cit., pp. 16-17.

[132]Greg, Shakespeare's First Folio, p. 10.

> Truely set forth, according to their first
> Originall.

And, to reassure the public, they reiterated this conviction
in the epistle of the Folio.

> So to have publish'd them, as where (before) you
> were abus'd with diverse stolne and surreptitious
> copies, maimed, and deformed by the frauds and
> stealthes of injurious impostors, the espos'd
> them: even those, are now offer'd to your view
> cur'd and perfect of their limbes; and all the
> rest, absolute in their numbers, as he conceived
> them.

Therefore, the public of the time, to whom this epistle was
worded, must have surely considered their purchases to be
the originals of Shakespeare. However, no one can really
acknowledge what the printers and publishers understood or
considered to be a "first Originall."

Concerning what text of Much Ado was used for the
Folio edition, there is a division of thought. Craig
offered the belief that the Folio text was set from a
playhouse prompt book.[133] Pollard thought that the Folio
was set from the manuscript prompt book, but changed his
mind and decided that the Folio version was printed from
the Quarto, then checked with a prompt book.[134] Chambers
felt that both the Quarto and Folio were set from the
author's autograph.[135] Without the original manuscript

---

[133]Craig, An Introduction to Shakespeare, p. 106.

[134]Pollard, op. cit., p. 279.

[135]Chambers, William Shakespeare, I. 152.

extant, there can be no real substantiating proof; but a
study of the differences and similarities, in conjunction
with the printing methods and spelling habits of the time,
tends to establish Pollard's thought as the most acceptable.

CHAPTER IV

A TEXTUAL COMPARISON OF THE 1600 QUARTO AND THE 1623 FOLIO

OF MUCH ADO ABOUT NOTHING, WITH A BACKGROUND ON

ELIZABETHAN PRINTING METHODS

It has been previously stated that the 1623 Folio of
Shakespeare's works was a book with which much consideration
was assumed in the editing. Nevertheless, within the
complete Folio of 1623, there are approximately 3,500
palpable errors and 2,000 minor differences.[136] If the
compositors had copies of the manuscripts in front of them,
and were these men of average intelligence and dexterity,
one wonders why these multitudes of discrepancies occurred.
It is probably necessary, therefore, to understand what
Elizabethan printing entailed.

Printers of the sixteenth and seventeenth centuries
were only human in their handling of the manuscripts that
they received. They were not necessarily ignorant, clumsy,
or amateurish but confronted with primitive conditions and
methods. For example, in a print shop, there were a
compositor, a pressman, and a corrector; in most cases,
probably all the same man--e.g., the master printer.[137]

136Holzknecht, op. cit., p. 366.
137Chambers, William Shakespeare, I, 170.

Moreover, there were many types of errors, both mechanical and psychological, that a printer inadvertently could manufacture while reproducing his copy. The largest category of inconsistencies would be those that were the product of seventeenth century.

When one makes a comparison of texts in Shakespeare's era, he is impressed with the awesome number of variant spellings. Accounting for this discovery is the approach to spelling in the Elizabethan period, which was totally different from those adopted in later centuries. The classical languages were passing, and the English vernacular was experiencing an early and challenging growth. "Orthography . . . was in a state of transition and . . . chaos."[138] Moreover, every pressman utilized his own individual spelling habits.[139] Also, authors tolerated typographical methods involving spelling as long as they did not alter the intended sense of the words.[140] This acquiescence, naturally, afforded the printers even more freedom in their orthographic habits. That the authors or owners of plays were yielding in such matters was fortunate, because it was apparently a normal compositor's belief that

---

[138]Ibid., p. 186.

[139]Charlton Hinman, The Printing and Proofreading of the First Folio of Shakespeare, I, 180.

[140]Albright, Dramatic Publications in England 1580-1640, p. 350.

it would take too long to follow the exact spelling of copy before him.[141] Not all errors, however, were blameless, and there existed many mechanical and psychological reasons for their frequent appearance.

Chambers and McKerrow have demonstrated the basic techniques employed by a printer in setting type.[142] For example, the printer of the period stood before the copy of what he was to reproduce in type. In his left hand, he held a composing stick, a tool that could be filled with a line of type that met the specifications of the box measured for the page size. Before him was his printer's font, where he kept his letters and symbols. The pressman might memorize a line from the present text, then, using the letters from his case, spell out the line in reverse. Thus, by utilizing space types discreetly and by sometimes altering the spelling, he would always have his lines terminate with the same margin. When a line was filled, it was placed in the above-mentioned box, and the printer had a page of type. The top of the type would, then, be worked with an ink ball. The press pushed the paper down on the ink-covered type, and the result was a reproduction on paper.[143] This was the

---

[141]Chambers, _William Shakespeare_, I, 187.

[142]McKerrow, _Introduction to a Bibliography for Literature Students_, pp. 7-15.

[143]Albright, _Dramatic Publications in England 1580-1640_, p. 340.

manner in which a page basically was printed. But along the way there was much room for mistakes.

Taking for granted that the printer was reading from the copy and memorizing approximately one line at a time, it is understandable how his mind might have played subtle tricks on him. For example, once the words were in his head, they could easily have taken on unique forms. A simple mistake, here, could have been accounted for by similar sounding words. For instance, it would have been easy for a printer to place "mistake" for "must take," "should'st tow" for "stowe," "th' attest" for "that test," and "a rivall" for "arrivall." Homonyms like "sight" for "cite" and "write" for "rite" could also have easily resulted.[144] But as simple as it was for the printer's memory to deviate, it was even easier for his fingers to manipulate irregularities. Facing the printer was his case which was constructed with numerous small boxes for each capital and small letter and whatever symbols the pressman might have required. Since speed was somewhat important, the printer probably only glanced at his case while setting type. Thus, it would have been a simple mistake to place one's fingers in the wrong case box. The same error could have occurred if the person whose responsibility it was to

---

[144]Loc. cit.

sort the type pieces into their appropriate case boxes accidentally should have placed some wrong letters into the incorrect boxes.[145] Furthermore, transposition of letters or even words would happen when, as in typing, the hands moved faster than the eye. In addition, a printer's sight may have failed him if he lost eye contact with the text, causing him to skip words, phrases, or even entire lines; this laxity could also have resulted in his repeating letters, words, or sentences.[146] Quite often, however, the printer was completely innocent, the fault resting with his tools. For example, a broken letter such as an "e" may have resulted in a printed "a" or "c."[147] Even after the entire box had been set, there was still room for further error. For instance, the ink ball, rubbed over the type after it was set, inadvertently could have picked up a type completely out of the line, thereby leaving a blank, or it could have raised a space type just enough to leave an impression of the press.[148] A mechanical error could also have transpired if the paper were shifted while it was being pressed. This movement might have left an uneven side or have omitted

---

[145]Chambers, William Shakespeare, I, 176.

[146]Ibid., p. 177.

[147]Ibid., p. 176.

[148]Ibid., p. 177.

some letters.[149] Finally, there was a possibility that may have caused a multitude of typographical differences between copies, such as the Quarto of 1600 and the Folio of 1623--namely, the use of a reader by the printer.

It would have seemed likely that, as a printer became advanced in age and his eyes became constantly strained by everyday reading, his sight could have begun to weaken. Often, he would hire someone to read the copy. Albright indicates a fairly general belief in dictation. Her evidence lies within the presence of noticeable discrepancies between texts that could not be explained as physical or mental errors. An example of her evidence lies in numbers like "4" being printed as "four."[150] McKerrow presents corroboration along these lines with words like "something" having been printed for "jingling."[151] At the same time, however, he comments that no early graphic depictions of English compositors show any indication of a reader's presence.[152] He also notes that it would have been extremely difficult for a printer to have used his spaces competently to modify the end of the line if he could not

---

[149]Ibid., p. 176.

[150]Albright, Dramatic Publications in England 1580-1640, p. 326.

[151]McKerrow, Introduction to a Bibliography for Literature Students, p. 241.

[152]Ibid., p. 244.

precipitate the exact termination of the line.[153]
McKerrow[154] and Chambers[155] both agree that the additional
expense of the extra man, along with a hindrance to rapid
work that would have evolved from reading, would not have
made the employment of a reader a profitable venture.
However, their conclusions lack supporting concrete evidence
and only reveal one side of the controversy. A compositor
would have been prepared to know when the end of a line had
arrived if the reader were in the habit of citing a line at
a time. Furthermore, the added expense would have been of
no consequence if the reader were already employed as an
apprentice printer, and rapid work could have surely evolved
from a reader who possessed an awareness of how the printer
worked. But, until more proof is uncovered, it is still a
matter of conjecture.

There is no way in which to tell how many variants
could possibly exist between the 1600 Quarto and the copy
from which it was printed; the author's manuscript of a fair
copy of his hand does not exist, or has not yet been
discovered. But some valid investigation and comment can
be undertaken between the 1600 Quarto and 1623 Folio. As

---

[153]Ibid., p. 245.

[154]Loc. cit.

[155]Chambers, William Shakespeare, I, 171.

mentioned earlier, there were certain differences of opinion
as to whether the Folio was printed from Shakespeare's
original manuscript, a fair copy used as a prompt book, or
from the 1600 Quarto. A close look at the many differences
and similarities may help to shed some new light on this
question.

If one makes a word-for-word comparison of the two
texts, discounting stage directions, character designations,
and punctuation, he discovers approximately 1,205
differences.[156] These inconsistencies between texts are
presented in Appendix B in the order in which they were
encountered. At first, the bulk of the number of discrep-
ancies seems to indicate that the Folio was published from
a copy different from that used for the Quarto. It seems
somewhat incredible that anyone could sustain the belief
that anyone's setting from another printed copy could have
produced so many variants. However, McKerrow, after much
work concerning the printers of the period, concluded that
". . . they did reproduce [the] text they saw before
them."[157] When one begins to take note of and to categorize

---

[156]Mr. William Shakespeare's Comedies, Histories, and
Tragedies Faithfully Reproduced in Facsimile from the Edition
of 1623, 1910. Much Adoe About Nothing. The Quarto Edition,
1600. A facsimile by Charles Praetorius, 1866.

[157]McKerrow, Introduction to a Bibliography for
Literature Students, p. 254.

the types of differences existing between the texts, he
makes some interesting revelations that presuppose the
employment of a reader. For example, the initial discov-
eries show that the majority of the errors are those that
could have ensued if the printer were not always in eye
contact with the text, e.g., errors of a spelling nature.
Of the 1,205 differences discovered between the texts, 222
originated through the use of capitals by the printers of
the Folio. Interestingly, though, these capitals were not
placed erratically, but, instead, followed a consistent
pattern. When referring to a person, the Quarto employs
small letters, but the Folio utilizes capitals. So, where
the Quarto reads "lady, lord, prince, uncle, brother, and
neece," the Folio reproduces them as "Lady, Lord, Prince,
Uncle, Brother, and Neece." Only in rare instances does the
Quarto capitalize words such as these. Capitalization also
occurs when an individual is referred to metaphorically.
Thus, the Quarto readings of "lamb, lion, orange, beauty,
dog, cow, and bull" become capitalized in the Folio. Since
these 222 capitalizations follow a pattern, they may be
explained, not as errors, but as a non-uniformity of
printing standards some twenty-three years apart.

There are twenty-eight omissions to be found in a
tracing of the two texts. Many of these involve no more
than a single word, usually an adjective perhaps acciden-
tally left out. Others involve stage directions. Four

omissions, however, apply to more than one or two words and
involve the most obvious differences between the two texts.
In the first, the Quarto reads:

> And I will breake with her, and with her father,
> And thou shalt have her: wast not to this end. . .
> $\qquad$ (I.i. 311-312)

The Folio reads:

> And I will breake with her: wast not to this end. . .
> $\qquad$ (I.i. 311)

Here, it appears obvious that the compositor was guilty of
eye-skipping and has picked up the wrong "her" in the middle
of the line and finished the first line with the last half
of the second. "One of the commonest errors made by
compositors [was] that of skipping a passage and resuming
just after a word which [was] identical with the last word
copied."[158] The second major omission could also possibly
be explained in the same manner. Here, the Quarto reads:

> <u>Prince</u> There is no appeerance of fancie in him unless it
> be a fancy that he hath to strange disguises, as to be a Dut[c]
> man to day, a French-man to morrow, or in the shape of two
> countries at once, as a Germaine from the waste downward,
> all flops, and a Spaniard from the hip upward, no dublet: u[n]
> lesse he have a fancie to this foolery, as it appeares he ha[t]
> he is no foole for fancy, as you would have it appeare he
> is. $\qquad$ (III.ii. 30-38)

The Folio reads:

> <u>Prin.</u> There is no appearance of fancie in him, unlesse
> it be a fancy that he hath to strange disguises, as to bee a
> Dutchman to day, a Frenchman to morrow: unlesse hee

---

    [158]Albright, <u>Dramatic Publications in England 1580-1640</u>, p. 337.

have a fancy to this foolery, as it appeares hee hath, hee
is no foole for fancy, as you would have it to appeare
he is.   (III.ii. 30-35)

It is highly improbable that the Folio compositor's eyes
could have skipped from the "to morrow" in the third line of
the Quarto, down two lines and over one-half of a line to
":un-." Obviously, there has to be another explanation,
however, the solution to which could probably lie with the
nature of the censorship of the period. Since the lines
concerning the "Germaine" and the "Spaniard" exist in the
Quarto, it is possible that some kind of intervention may
have taken place after 1600. For example, it is very likely
that censorship of a political nature, as this exclusion
seems to be, could have resulted when the play was introduced
at Court in 1613. Since this presentation was given in
connection with a festival for Elizabeth's marriage, there
would surely have been many foreign dignitaries present. It
is known that the Spanish were very sensitive to any type of
ridicule.[159] And, to avoid embarrassment, this passage
concerning the Spanish was probably omitted. The nature and
syntax of the line being as it was, it would have been
necessary to cut the passage referring to the Germaine also.
A third omission also presents a theoretical explanation.
The Quarto reads:

---

[159]Ibid., p. 114.

> Clau. O what men dare do! what men may do! what men
> daily do, not knowing what they do!   (IV.i. 20-21)

The Folio reads:

> Clau. O what men dare do! what men may do! what
> men daily do!   (IV.i. 20-21)

Here, it was highly possible that the Folio printer became

somewhat bewildered with the text because of the repetitious

"do." It is easy to see that both texts end with the word

"do," perhaps causing the printer of the Folio to think that

he had completed the line. The last major omission has the

Quarto reading:

> Ke. Write downe maister gentleman Conrade: maisters,
> do you serve God?
> Both Yea sir we hope.
> Kem. Write downe, that they hope they serve God: and
> write God first, for God defend but God shoulde goe before
> such villaines: maisters, it is prooved alreadie that you are li
> better than false knaves, and it will go neere to be thought s
> shortly, how answer you for your selves? (IV.ii. 17-25)

The Folio reads:

> Kee. Write downe Master gentleman Conrade: mai-
> sters, doe you serve God: ma sters, it is proved alreadie
> that you are little better than false knaves, and it will goe
> neere to be thought so shortly, how answer you for your
> selves?   (IV.ii. 17-21)

A large portion of the passage is not present in the Folio

text. Since the content of the missing lines deals with God,

censorship must be given some consideration here. But if

expurgation was the cause, why was it not exercised in the

1600 edition? The reason could have been the Act of Abuses

of 1606, one of the purposes of which was to eliminate

any blasphemous oaths or the irreverent use of the name of

God.[160] And if censorship were the cause of the omission,
then Albright is correct when she notes that the definition
of indecency during this period was "individual and
whimsical."[161] However, there is the slightest chance that
the difference may have followed as a result of eye-skipping.
The evidence is extremely slim but existing. In both texts,
a repetition is present that could have deceived a fatigued
printer. The duplicity is ":maister,"; its reproduction
appears twice in both texts. It does involve quite a bit of
skipping, but the corresponding punctuation (:_____,)
and the duplication of the word (maisters) are so close
together that comprehension of the possibility of such a
mistake is credible.

To return to the 1,205 errors, one discovers other
explainable differences. Repetition counts for two of the
errors (the Quarto has "Counte Counte" and "thou thou"),
while transposition of letters accounts for four more
mistakes such as "hower" for "howre." Twenty-eight errors
can be found in the use of the wrong word by the printer;
but even these, for the most part, are explainable. For
example, the compositor substituted "eate for ease" "four

---

[160]W. W. Greg, _Shakespeare's First Folio_, p. 149;
The complete Act of Abuses text reprinted in Chambers,
Elizabethan Stage, IV, 338-339.

[161]Albright, _Dramatic Publications in England 1580-1640_, p. 85.

for r"; "spoke for speake"; "Ballad for Ballet"; "live for
liefe"; "said for saies"; "than for then"; "they for thy";
"their for there's"; and "mine for my." Clearly, most of
these words are very close to the meaning which was meant,
and can be excused on the presumption that a printer's
memory could not have been perfect. One must remember that
the printer was not memorizing word by word but line by
line. However, the capitalizations, transpositions,
omissions, repetitions, and wrong words total 273 errors,
leaving 921 differences. These 921 mistakes are all in the
area of spelling. Once again, one would immediately wonder
how an experienced printer, working from another printed
copy, could have introduced so many variant spellings. The
first assumption would be that this evidence points
emphatically for the employment of a reader. However,
further investigation of these exhaustive differences
refutes this statement. This study has already pointed out
that the state of spelling at this time was in utter chaos,
and that the printers had their own orthographic habits.
Besides spelling individually, a pressman could also have
taken license to justify his line of type by varying the
spelling of some words. Appendix D categorizes the spelling
habits of the printers and seemingly accounts for the 921
spelling errors. Some of the major categories, however, will
be discussed. For example, errors involving the use of
double letters (rr, ll, ee, and oo) are found 269 times.

Often, these words occur close to the end of a line, probably because the printer felt the necessity of adding or subtracting a letter to maintain an even margin. The inconsistent use of the double letters, which transpires in both texts, seems to advocate such a theory. The Folio or Quarto printer might double a letter in a word (will) one time and drop it (wil) in another. This practice should not be considered an inconsistency on the part of the printer, but rather should be viewed as the entailment of certain printing methods. Line length can also justify the use of abbreviations like "&" for "and." Appendix D shows that the majority of errors point to the printer's spelling: 231 words end with "e's" added at the end; fourteen "w's" are employed for "u's"; "de" is utilized thirty-one times for the verb suffix "ed"; and the "es" plural is substituted twenty-nine times for the "s" endings. That the spelling rules of the printers involved were inconstant is fairly obvious; that they used different copies from which to print, though, is not.

If the words in the dialogue reveal extensive irregularities in spelling, one will be impressed, also, by the variety in character designations. For example, in Act I, there are 101 names that are reproduced with the same spelling, but forty-three that are not; Act II finds 147 names similar with ninety differently spelled; Act III shows 137 parallel, while eighty-seven are contrary; in Act IV

the numbers start to approach the same level with eighty-
seven names alike and sixty-eight dissimilar; and in Act V
the different spellings of character designations outnumber
the similar ones--114 to ninety-eight. That the number of
inconsistencies is substantial is not a frightening factor.
Both the printer of the Quarto and the printers of the Folio
used abbreviated forms for the characters' names. Thus, the
Quarto, for the character, Claudio, might print his whole
name or a variety of derivatives, such as <u>Cla</u>, <u>Clau</u>, <u>Clad</u>
or <u>Claud</u>; the Folio imitates the same procedure but not
necessarily at the same place in the text. Other variations
which occurred in both texts were: <u>Pedro</u>, <u>prince</u>, <u>prin.</u>,
<u>prine</u>, <u>pr</u>; <u>Benedicke</u>, <u>Benedick</u>, <u>Bened</u>, <u>Bene</u>, <u>ben</u>, <u>be</u>;
<u>Beatrice</u>, <u>beatr</u>, <u>beat</u>, <u>bet</u>; <u>Margaret</u>, <u>marge</u>, <u>marg</u>, <u>mar</u>.
Neither of the texts was consistent in its use of one form
of abbreviation over another, although an interesting
aspect was encountered from time to time. For some reason,
perhaps the meticulous attitude of a certain printer, the
character designations, in both texts, were exactly alike
from ten to fifty consecutive times. Moreover, it was
noticeable that errors such as these would appear for
varying periods of time, and would often begin in the
middle of a page and end in the middle of a page. This
method is unusual, since it is doubtful that more than one
printer was assigned to the same page of a text. Another
interesting note appeared in IV,ii. The actors, Kemp and

Cowley, who played the parts of Dogberry and Verges, had
their own names entered in the texts instead of the alias of
the characters they represented. This error takes place in
both the Quarto and Folio, in only this location. There
has been much argument concerning the origination of these
real names for the characters. For example, Chambers thinks
the designations were inserted by the prompter.[162] However,
McKerrow claims that Shakespeare was ". . . notoriously
careless about names of minor characters."[163] And in
relation to the substitution of names in Much Ado, it is
his opinion that

> Dogberry and Verges were so lifelike because
> they were not merely a constable and watch in
> the abstract, but actually the Kemp and Cowley
> whose every accent and gesture Shakespeare
> must have known . . . .[164]

To support Shakespeare as the originator of the insertions,
Gaw points out that of twenty-nine theatrical manuscripts
that had been in possession of the prompter of his company
for periods varying from four to thirty years, there are
only two clear cases of a prompter's additions.[165]

---

[162]Chambers, William Shakespeare, I, 237.

[163]McKerrow, "The Elizabethan Printer and Dramatic
Manuscripts" The Library, XII (December, 1931), 275.

[164]Loc. cit.

[165]Allison Gaw, "Actors' Names in Basic Shakespearian
Texts with Special Reference to Romeo and Juliet and Much
Ado," PMLA, XL (1925), 534.

There are sixty-seven instances of stage directions in the two texts of Much Ado.[166] Act I shows an almost perfect comparison, the only difference lying with an "exit" for "Exeunt." In Act II, the second and third stage directions in the Folio appear to have been added, pointing to a possible later expansion of the music in the play. This growth could have transpired in conjunction with the 1613 presentation of the play. There is, however, an omission in Act II. Stage direction (14) in the Quarto has "Balthasar enter with musicke," while the Folio cites no direction of any type. Perhaps this situation happened because of an oversight on the printer's part, because both texts later (16) have Balthasar involved in an exit. In Act III, the Folio had additions in three places (3), (6), and (14). These insertions are all "exits" of characters who have said their final line for the scene and then left. These introductions were probably helpful cues added by the prompter to aid him in his work. Act IV has no discrepancies. Act V, at stage direction (5), finds the Quarto introducing two characters not mentioned in the Folio. The "brother" and "Sexton" intromitted have no parts here. Stage direction (6) of this Act has only an "Exeunt" in the Folio which materializes after a character's final line in

_____

[166]These stage directions are listed in parallel in Appendix C. This chart shows that most of these stage directions are exact duplicates.

the scene. The directions (8) and (9) are also interesting
from a bibliographical point of view, because in (8) the
spelling of the maid's name is "Margaret" and in (9) it is
"Margarite." This contrasting spelling is parallel in both
texts. In all the Acts, the stage directions are also
located in the corresponding places in both works; most
close to the left margin, some in the middle, and a few in
the right margin. They always coincide, except when the
printer, in one or two cases, had to squeeze the stage
direction next to or under a line because of a problem
concerning margins or space.

Thus, although there exist (counting character
designations) over 1400 differences between the texts of
1600 and 1623 of Much Ado, one suggests that the text of
1623 was copied from a printed copy of the 1600 Quarto.
Reading and printing from a manuscript copy could produce
many of these errors, or the employment of a reader could
account for the multitude of spelling variants. But it
was probably the printing methods and the chaotic
orthography that initiated so many explainable differences.
One must remember that the print was set from memory and
that the printer was not similar to a modern typist who
types single letters or words at a time. If a typist tried
to commit a line of work to memory and afterwards type it,
there would surely be some omissions and transpositions.
Contemporary typists would not make many mistakes concerning

spelling, but that is a rectification made possible by the establishment of orthographic rules and regulations. However, one does not think that the Quarto used for the Folio text had ever been utilized as a prompt book. Surely, Kemp's and Cowley's names would have been removed in the ensuing twenty-three years if the text had been employed as a prompt book. Moreover, a few of the stage directions in both works have characters listed who have no parts, and it is highly unlikely that these designations would have survived in a useful prompt book. There are a few elements presented by this study that support the conception of the theory that a copy of the Quarto was checked against a prompter's copy to bring it up to date before it was handed to a printer. This checking of the Quarto could account for the appearance of the possible late censorship on Germaine and Spanish costumes in Act III, and the use of the term God in Act IV. It could also have been the reason for the inclusion of Jacke Wilson's name for "musicke" in stage direction (13) in Act II. Since the vast majority of differences that have been uncovered between the texts are explainable, leaving little to be considered as real error, the conclusion, most probable, is that the Folio was printed from the Quarto. It is highly possible that, if the Folio were printed from a manuscript copy, there would have been a more recognized inconsistency between words, spellings, and stage directions.

BIBLIOGRAPHY

BIBLIOGRAPHY

Albright, Evelyn May. _Dramatic Publications in England_
    _1580-1640_. New York: D. C. Heath & Company, 1927.

Albright, Evelyn May. "To be Staied," _PMLA_, XXX (1915),
    451-499.

Arber, Edmund (ed.). _A Transcript of the Register of the_
    Company of Stationer's of London. London: privately
    printed, 1876.

Attwater, A. L. "Shakespeare's Sources," _A Companion to_
    Shakespeare's Studies, Harley Granville-Barker, (ed.).
    Cambridge: University Press, 1934, pp. 219-241.

Baker, George Pierce. _The Development of Shakespeare as a_
    Dramatist. New York: Macmillan Co., 1923.

Blake, Warren E. (trans.). _Chariton's Chaereas and_
    Callirhoe. Ann Arbor: University of Michigan Press,
    1939.

Bowers, Fredson. _Bibliography and Textual Criticism_.
    Oxford: Clarendon Press, 1964.

Brandes, George. _William Shakespeare_. New York: Macmillan
    Co., 1920.

Bullough, Geoffrey (ed.). _Narrative and Dramatic Sources_
    of Shakespeare. In VI Vols. New York: Columbia
    University Press, 1958.

Chambers, E. K. _The Elizabethan Stage_. In IV Vols.
    Oxford: Clarendon Press, 1965.

Chambers, E. K. William Shakespeare: _A Study of Facts and_
    Problems. In II Vols. Oxford: Clarendon Press, 1936.

Craig, Hardin. _An Interpretation of Shakespeare_. Columbia,
    Missouri: Lucas Brothers Pub., 1948.

Craig, Hardin. _An Introduction to Shakespeare_. Chicago:
    Scott, Foresman and Co., 1952.

Dawson, Giles E. "Copyright of Shakespeare's Dramatic
    Works," _University of Missouri Studies_, Charles Prouty,
    (ed.). XXI, No. I. Columbia: University of Missouri,
    1946, 9-35.

Ferguson, Craig. "The Compositors of Henry IV, Part 2, Much Ado About Nothing, The Shoemaker's Holiday, and The First Part of The Contention," Studies in Bibliography, XIII (1960), 19-29.

Furness, Horace (ed.). Much Ado About Nothing: New Variorum Edition. London: J. B. Lippincott Company, 1899.

Gaw, Allison. "Actors' Names in Basic Shakespearian Texts with Special Reference to Romeo and Juliet and Much Ado," PMLA, XL (1925), 530-550.

Gaw, Allison. "Is Shakespeare's Much Ado About Nothing a Revised Earlier Play?" PMLA, L (September, 1935), 715-738.

Greg, W. W. Aspects and Problems of London Publishing 1550-1650. Oxford: Clarendon Press, 1956.

Greg, W. W. A Bibliography of English Printed Drama to the Restoration. Oxford: Bibliographical Society, 1939.

Greg, W. W. Shakespeare's First Folio. Oxford: Clarendon Press, 1955.

Hinman, Charlton. The Printing and Proofreading of the First Folio of Shakespeare. In II Vols. Oxford: Clarendon Press, 1963.

Holzknecht, Karl J. Background of Shakespeare's Plays. New York: America Book Company, 1950.

McKerrow, Ronald B. "The Elizabethan Printer and Dramatic Manuscripts." The Library, XII (December, 1931), 253-275.

McKerrow, Ronald B. Introduction to a Bibliography for Literature Students. Oxford: Clarendon Press, 1928.

Nelson, William (ed.). Selected Poetry of Edmund Spenser. New York: The Modern Library, 1964.

Parrott, Thomas Marc. Twenty-three Plays and the Sonnets. New York: Charles Scribner's Sons, 1953.

Parrott, Thomas Marc. William Shakespeare: A Handbook. New York: Charles Scribner's Sons, 1955.

Pollard, A. W. "Shakespeare's Text," A Companion to Shakespeare's Studies, Harley Granville-Barker, (ed.).

Prouty, Charles T. The Sources of "Much Ado About Nothing." New Haven: Yale University Press, 1950.

Quiller-Couch, Sir Arthur and J. Dover Wilson (editors). Much Ado About Nothing. Cambridge: University Press, 1962.

Rose, William Stewart (trans.). The "Orlando Furioso" of Ludovico Ariosto. London: George Bell and Sons, 1910.

Schelling, Felix E. Foreign Influences in Elizabethan Plays. New York: Harper and Brothers, 1923.

Scott, Mary Augusta. "The Book of the Courtyer: A Possible Source of Benedict and Beatrice." PMLA, XVI (1901), 475-502.

Singleton, Charles S. (trans.). Baldassare Castiglione's Book of the Courtier. New York: Doubleday and Company, 1959.

Stevenson, David L. (ed.). Much Ado About Nothing. New York: New American Liberty, Inc., 1964.

Willoughby, Edwin Eliott. Printing of Shakespeare. New York: E. P. Dutton and Co., 1934.

APPENDIX A

SOURCES AND ANALOGUES OF THE PLOTS OF MUCH ADO

ABOUT NOTHING

Hero--Claudio Plot

1. Martorell, Juan. Tirante el blanco. 1490. Italian translation, 1538.

2. Ariosto, L. Orlando Furioso. 1516. Canto V. French translation in prose was often printed between 1543 and 1582. Verse translation by J. Fornier de Montauban in 1555 and G. Landre in 1571.

3. Alciato, Andrea. Duello do lo Eccelentissimo e Clarissimo Giurisconsulto M. Andrea Alciato. 1545.

4. Bandello, M. La Prima Parte de le Novelle del Bandello. 1554.

5. De Taillemont. La Tricarite. 1556. From Ariosto in prose.

6. Lost. A play performed at Fontainebleau on February 13, 1564.

7. Beverly, Peter. Historie of Ariodante and Jenevra. 1566. From Ariosto.

8. Belleforest, P. De. Le Troisieme Tome des Histoires Tragiques extraictes des oeuvres Italiennes de Bandel. 1574.

9. Lost. Panecia. (Fenicia?) A play rehearsed by Leicester's Men. 1574.

10. Whetstone, G. The Rocke of Regard. 1576.

11. Pasqualigo, L. Il Fedele, Comedia Del Clarissimo M. Luigi Pasqualigo. 1579.

12. Lost. Ariodante and Genevora. A play performed by Merchant Taylor's Boys in 1583. (Based on Beverly poem?).

13. M(unday) A(nthony)? Fedele and Fortunio. The deceites in Love: excellently discoused in a very pleasaunt and fine conceited Comoedie, of two Italian Gentlemen. 1585. From Pasqualigo.

14. Spenser, E. *The Faerie Queene*. Books I-III. 1590.
    (Based on Ariosto)

15. Harington, Sir John. *Orlando Furioso in English
    Heroical Verse*. 1591.

16. Fraunce, Abraham. *Victoria*. 1580-83. Based on
    Pasqualigo.

17. Ayer, Jacob. *Die Schone Phonicia*. 1595.

18. Della Porta, G. B. *Gli duoi fratelli rivali*. 1601.

Benedick-Beatrice Plot

1. Castiglione, Baldassarre. *Il Cortegiano*. 1528.
   English translation by Sir Thomas Hoby. *The Boke of
   the Courtyer*. 1561.

APPENDIX B

TEXTUAL COMPARISON OF WORD DIFFERENCES OF THE 1600 QUARTO

AND THE 1623 FOLIO OF <u>MUCH</u> <u>ADO</u> <u>ABOUT</u> <u>NOTHING</u>

QUARTO*	FOLIO*		
3	**101**	**4 contin.**	**101 contin.**
governour	Governour	eate	ease
neece	Neece	valiaunt	valiant
don	Don	trencher man	Trencher-man
neare	neere	he	hee
leagues	Leagues	lady	Lady
atchiver	atchiever	souldiour	souldier
homeful	homefull	but	But
find	finde	lord	Lord
here	heere	lord	Lord
don	Don	stufft	stuft
lamb	Lambe	al	all
lion	Lion	honorable	honourable
indeed	indeede	wel	well
uncle	Uncle	al	all
		neece	Neece
4		Warre	war
kind	kinde	Benedicke	Benedick
washt	wash'd	and	&
ladie	Lady	betweene	between
army	armie	4	four
neece	Neece	he	hee
cosen	cousin	warm	warme
Benedicke	Benedick	for	For
hee's	he's	known	knowne
bills	bils		
challengde	challeng'd	**5**	
uncles	Uncles	he	He
chalenge	Challenge	the	ÿ
subscribde	subscrib'd	vlocke	block
Challengde	challeng'd	lady	Lady
he	hee	gentleman	Gentleman
kild	kil'd	hee	he
indeed	indeede	than	then
promised	promis'd	madde	mad
neece	Neece	he	hee
heele	hee'l	cured	cur'd
lady	Lady	holde	hold
warres	wars	Ladie	Lady
vittaile	victuall	You will	You'l

*The Quarto starts with Page 3, while the Folio begins with
  Page 101.

5	101	7	102
never	ne're	truelie	truely
runne	run	putte	put
madde	mad	go	goe
niece	Neece	fury	furie
hote	hot	dooth	doth
approacht	approach'd	worlde	world
are you	you are	cappe	cap
avoyd	avoid		
incounter	encounter	**8**	
likenesse	likenes	me	mee
grace	Grace	dumb	dumbe
me	mee	he	hee
happines	happinesse	with	With
		answer	answere
	102	Lorde	Lord
thinckc	thinke	spoke	speake
tolde	told	worthy	worthie
child	childe	Beauty	Beautie
wee	we	wil	will
		very	verie
6			
happy	happie		**103**
honourable	honorable	me	mee
lady	Ladie	mee	me
onelie	onely	doe	do
suter	Suter		
dog	Dog	**9**	
crow	Crow	bacheller	Batchellor
stil	still	sickenesse	sicknesse
mind	minde	eies	eyes
parrat	Parrat	Ballad	Ballet
alwayes	alwaies	dost	doost
know	knowe	calld	cal' d
olde	old	bull	Bull
bidde	bid	bulls	bulles
lord	Lord	vildly	vildely
		letters	Letters
7		here	heere
wil	will	hyre	hire
&	and	be	bee
lookte	lookt	horn	horne
ladie	Ladie	madde	mad
Do	Doe	quiver	Quiver
sex	sexe	howres	houres
litle	little	signior	Signior
onely	onlie	flowt	flout
unhansome	unhandsome		
do	doe	**10**	
thinkest	think'st	liege	Liege

10	103
now	nowe
lesson	Lesson
shees	she' s
Doost	Dost
lookt	look'd
likt	lik'd
returnde	return' d
likt	lik'd
wil	will
hir	her

First Major Omission

QUARTO
"And I wil breake with hir,
and with her father
And thou shalt have her:
wast not to this end,

FOLIO
"And I wil breake with hir:
wast not to this end,

storie	story
you do	doe you
salude	salu'd
the	y
ile	Ile

11	
some	son
strange	
dreampt	dreamt
thicke	thick
mine	my
prince	Prince
he	hee
daunce	dance
he	hee
he	hee
we	wee
til	till
be	bee
go	goe
me	mee
shill	skill

12	
eate	eat

12	103
stomack	stomacke
sleep	sleepe
mery	merry

	104
stood	stoode
true	
self	selfe
cariage	carriage
thogh	though
enfranchisde	enfraunchisde
clogge	clog
therfor	therefore
only	onely
entertain'd	entertained
mariage	marriage
model	Modell
he	hee

and who, and who	and who, and who

REPETITION IN BOTH COPIES

looks	lookes
on	one
heire	Heire

13	
prince	Prince
arras	Arras
yong	young
me	mee
mind	minde
Weele	Wee'le
exis	exeunt

ACT II

tartely	tartly
hower	howre
He	Hee
inough	enough
a	he
neece	Neece

14	
saide	said
ocw	Cow

14	104		16	105
do	doe		beate	beat
he	hee		Fleete	Fleet
me	mee		ile	Ile
go	goe			
divill	Devill		**17**	
cuckold	Cuckold		heele	hee'l
Saint	S.		break	breake
rulde	rul'd		peradveture	peradventure
duetie	dutie		laught	laugh'd
			melancholy	melancholly
15			partrige	Partridge
prince	Prince		leaders	Leaders
solicite	solicit		Dance exeunt	Musicke for the dance exeunt
wooed	woed			
prince	Prince		knowe	know
and	&		he	hee
daunce	dance		very	verie
answer	answere		brother	Brother
here	heare		enamourd	enamor'd
and	&		do	doe
ful	full		parte	part
and	&		he	hee
repentance	Repentance		marry	marrie
			exeunt	ex.
	105		office	Office
	Maskers with a drum (S. Dir.)		eie	eye
lute	Lute		Beauty	Beautie
love	Love			
many	manie		**18**	
			willow	Willow
16			owne	own
drie	dry		busines	business
and	&		county	Count
doune	down		of	off
do	doe		scarffe	scarfe
do	doe		prince	Prince
go	goe		sell	sel
appeere	appeare		would	wold
disdanefull	disdainfull		youle	you'l
mery	merry		ile	Ile
wel	well		foule	fowle
signior	Signior		he	hee
dul	dull		and	&
fool	foole		merry	merrie
only	onely		apte	apt
slaunders	slanders		do	doe
wit	witte		puts	putts
he	hee		ile	Ile

18	105
Enter the	Enter the
Prince Hero,	Prince
Leonato John	
and Borachio	
and Conrade	
Counte	Count
	106
ladie	Lady
tolde	told
good	will
yoong	young
offred	offered
up	
worthie	worthy
bee	be
flatte	flat

19	
&	and
worn	worne
rodde	rod
ladie	Lady
shee	she
blocke	block
beganne	began
she	shee
tolde	told
me	mee
thawe	thaw
huddleing	hudling
stoode	stood
she	shee
al	all
find	finde
would	woulde
sanctuarie	sanctuary
horrour	horror
Enter Claudio	Enter Claudio and
and Beatrice	Beatrice, Leonato,
	Hero
me	mee
worldes	worlds
mee	me

20	
haire	hayre

20	106
holde	hould
harpy	Harpy
imployment	employment
my this	
Ladie	Lady
Tongue	tongue
mary	marry
me	mee
civil	civill
orange	Orange
ile	Ile
he	hee
Counte	Count
and	&
doate	doat

21	
her	my
burnt	burnd
cry	crie
maide	maid
coulde	could
unles	unlesse
grace	Grace
every	everie
grace	Grace
me	mee
born	borne
hower	howre
mother	Mother
crie	cry
uncle	Uncle
graces	Graces
lady	Lady
sleeps	sleepes
&	and
unhappines	unhappinesse
sute	suite
lord	Lord

22	107
til	till
my mind	minde
go	goe
wil	will
too	to
lord	Lord
help	helpe
strain	straine
approoved	approved

22	107	24	107
confirmde	confirm' d	noble	Noble
fal	fall	angell	Angell
do	doe	musitian	Musitian
be	bee		
we	wee	**25**	
me	mee	prince	Prince
		monsieur	Monsieur
23		arbor	Arbor
ladies	Ladies	Musicke	and Jacke
poison	poyson		Wilson
prince	Prince	stil	still
he	hee	wel	well
honor	Honor	lord	Lord
prince	Prince	Enter Balthasar	
endevour	endeavour	with musicke	
Go	Goe	againe	again
find	finde	lord	Lord
houre	howre	voice	voyce
on	don	slaunder	slander
Counte	Count	excellencie	excellency
&	and		
be	bee		**108**
Marg	Margaret	musicke	Musicke
&	and	wooe	woe
		sute	suit
24		Do	Doe
here	heere	speakes	speaks
here	heere	ladies	Ladies
becom	become	sea	Sea
and	&	go	goe
he	hee	blith	blithe
armour	armor		
wil	will	**26**	
woont	wont	soundes	sounds
and	&	voice	voyce
and	&	mischeefe	mischiefe
and	&	live	liefe
eies	eyes	mary	marry
be	bee	musique	mussick
ile	Ile	ladie	Lady
wel	well	mee	me
com	come	niece	Niece
she	shee	think	thinke
shal	shall	lady	Lady
certain	certaine	she	shee
ile	Ile	wind	winde
ile	Ile	neare	neere
mild	milde		
neare	neere	**27**	
		she	shee

27	108
wil	will
spirite	spirit
sworn	sworne
lord	Lord
knowne	known
shee	she
she	shee
sheel	shee'll
til	till
sheete	sheet
prety	pretty
and	&
she	shee
she	shee
haire	hayre
prayes	praies

28	
sometime	somtime
lady	Lady
blood	bloud
sory	sorry
beeing	being
uncle	Uncle
gardian	Guardian
sayes	saies
crosnese	crossenesse
shoulde	should

	109
heele	hee'l
Before	'Fore
mannaging	managing
say	see
he	hee

29	
most	
christianlike	Christianlike
go	goe
seeke	see
wel	well
	to have
lady	Lady
doate	doat
uppon	upon
nette	Net
seene	Scene
woulde	would

29	109
	Exeunt
their	the
censurde	censur'd
prowdly	proudly
prowd	proud
trueth	truth

30	
wit	witte
follie	folly
chaunce	chance
meate	meat
quippes	quips
saide	said
woulde	would
batcheller	batcheler
married	maried
lady	Lady
painful	painefull
took	tooke
took	tooke
thank	thanke
pains	paines
thanks	thankes
do	doe
go	goe

ACT III

Ursley	Ursula
Ursley	Ursula

31	
prince	Prince
merite	merit
dialogue	Dialogue
wild	wilde
madame	Madam
lov'de	lov'd

32	110
dooth	doth
gentlemen	Gentlemen
nature	Nature
framde	fram'd
hart	heart
eies	eyes
Valewes	Values
els	else

32	110
she	shee
sheele	she
featured	featur'd
spel	spell
faced	fac'd
antique	anticke
vildly	vildlie
winds	windes

33	
ile	Ile
slaunders	slanders
do	doe
madame	Madame
madame	Madame
every	everies
go	goe
attyres	attires
counsaile	counsell
limed	tane
madame	Madame
	exit
wild	wilde

34	
til	till
lord	Lord
youle	you'l
coate	coat
wil	will
only	onely
be	bee
company	companie
sadde	sad
bee	be

Omission - Quarto reads
"..or in the shape of two
countries at once, as a
Germaine from the waste
downward, all flops, and a
Spaniard from the hip
upward no dublet..."

This reading left out of
Folio

fancie	fancy
he	hee

35	110
barbers	Barbers
seene	seen
already	alreadie
stufft	stuft
be	bee
civit	Civit
youthe's	youth' s
woont	wont

	111
tels	tells
knows	knowes
wordes	words
beares	Beares
lord	Lord

36	
lady	Lady
go	goe
me	mee
fitte	fit
mind	minde
knowe	know
and	&
proceede	proceed
anie	any
should	shold
wed	wedde

37	
coldely	coldly
midnight	night
strongely	strongelie
	exit
allegeance	allegiance
nature	Namture
maister	Maister
wel	well
and	&
apeere	apeare
bidde	bid
goe	go

38	
watch	Watch
watch	Watch
we	wee
antient	ancient
onely	only

38	111	40	112
al	all	Al	All
alehouse	Alehouse	giddy	giddie
those	them	tel	tell
thiefe	theefe	prince	Prince
kind	kinde	master	Master
we	wee	master	Master
we	wee	farre	far
Truely	Truly		
defilde	defil'd	**41**	
thiefe	theefe	orchard	Orchard
alwayes	alwaies	they	thy
called	cal'd	prince	Prince
manne	ma	oths	oathes
dogge	dog	villany	villanie
		enragde	enraged
39	**112**	he	hee
child	childe	meet	meete
lamb	Lamb	prince	Prince
very	verie	common	Church
princes	Princes	go	goe
princes	Princes	bills	bils
stay	staie	excelent	excellent
birlady	birladie		
any	anie	**42**	**113**
statutes	Statutes	waight	weight
stay	staie	ashamed	asham'd
mary	marrie	&	and
Birlady	Birladie	do	doe
wel	well	harm	harme
any	anie	lady	Lady
chanuces	chances	els	else
cal	call	coze	Coze
goe	go	sweete	sweet
sitte	sit	sicke	sick
church	Church	ile	Ile
twoo	two	heels	heeles
		youle	you'll
40		see	looke
ducates	Ducates		
any	anie	**43**	
neede	need	wel	well
poor	poore	turnde	turn' d
yeere	yeeres	hearts	harts
body	bodie	moral	morall
vane	vaine	perchaunce	perchance
and	&	think	thinke
and	&	heart	hart
church	Church	he	hee
tapestry	tapestrie	meate	meat

43	113
prince	Prince

44	
church	Church
me	mee
me	mee
speaks	speakes
wittes	wits
find	finde
worshippe	Worship
citie	Citie
be	bee
be	bee
help	helpe

45	
behind	behinde
be	bee
and	&
wee	we
lord	Lord
lord	Lord
Go	Goe
penne	pen
examination	examine

	114
	exeunt

ACT IV

dueties	duties
lord	Lord
lady	Lady
marry	marrie
counte	Count
do	doe

46	
any	anie
any	anie
counte	Count

Omission - Quarto reads
"not knowing what they do"

This reading left out of
Folio

nowe	now

46	114
maide	maid
mee	me
backe	back
pretious	precious
learne	learn
orange	Orange
honor	honour
maide	maid
aprooved	approved
lord	Lord

47	
seemde	seem'd
prince	Prince
lincke	linke
prince	Prince
princes	Princes
child	childe
Mary	Marry

48	
hower	howre
lord	Lord
Counte	Count
indeede	indeed
lord	Lord
lady	Lady
sory	sorry
misgovernement	misgovernment
bin	beene
bin	beene
impietie	impietie
ile	Ile
biddes	bids
beautie	beauty
sinke	sink
uncle	Uncle

	115
lady	Lady

49	
here	heere
deny	denie
story	storie
bloud	blood
eies	eyes
spirites	spirits
rereward	reward
reproches	reproaches

49	115	51	115
Grieved	Griev'd	accusde	accus'd
frugall	frugal	excusde	excus'd
lovely	lovelie	fals	falls
loynes	loines	lackt	lack'd
loved	lov'd	valew	value
praisde	prais'd	find	finde
prowd	proud	hee	he
incke	inke	died	dyed
Lady	Ladie	apparell'd	apparel'd
bard	barr'd	mooving	moving
two		ful	full
loved	lov'd	eie	eye
only	onely	livde	liv'd
bin	bene	shal	shall
and	&		
lady	Ladie	**52**	
		liver	Liver
50		Will	wil
angel	Angel	ladies	Ladies
princes	Princes	eies	eyes
ladie	Ladie	tongues	tongnes
here	heere	minds	mindes
errour	error	prince	Prince
Lady	Ladie		
accusde	accus'd		**116**
modesty	modestie	justly	justlie
mercie	mercy	body	bodie
father	Father	grief	greefe
princes	Princes	leade	lead
very	verie	wel	well
honour	honor	and	&
Bastard	bastard	al	all
toyle	toile	weepe	weep
prowdest	proudest	do	doe
shal	shall	wronged	wrong'd
		me	mee
51		verie	very
awakte	awak'd	do	doe
kind	kinde	worlde	world
policy	policie		
mind	minde	**53**	
Pawse	Pause	knowe	know
princesse	Princesse	wel	well
indeed	indeede	beleve	beleeve
families	Families	sory	sorry
epitaphe	Epitaphe	lovest	lov'st
will	wil	Do	Doe
well	wel	eate	eat
caried	carried	eat	eate
slaunder	slander	sweete	sweet

53	116	55	116
houre	howre	mary	marry
do	doe	don	Don
deny	denie	duckats	Dukates
sweete	sweet	don	Don
go	goe		
go	goe		**117**
Weele	Wee'll	burglarie	Burglarie
approoved	approved	masse	th' masse
slaundered	slandered		
dishonored	dishonoured	**56**	
handes	hand	uppon	upon
uncoverd	uncovered	assemblie	assembly
slaunder	slander	marrie	marry
		secretlie	secretly
54		awaie	away
eate	eat	accusde	accus'd
Sweete	Sweet	verie	very
slaundered	slandered	refusde	refus'd
she	shee	uppon	upon
surely	surelie	sodainlie	sodainely
princely	Princely	Leonatoes	Leonato
Counte Counte	Count	bind	binde
sweete	sweet	he	hee
surely	surelie	be	bee
woulde	would	down	downe
tel	tell	thou	ỿ
shal	shall	pretie	prety
think	thinke	shal	shall
comforte	comfort	prov'de	prov'd
we	wee	witnes	witnesse
		anie	any
55		and	&
gentlemen	Gentlemen	go	goe
maister	Maister	hansome	handsome
do	doe	go	goe
		falles	falls
		fyne	fine

Omission - Quarto reads
"Both. Yea sir we hope
Kem. Write downe, that they
hope they serve God: and write
God first, for God defend but
God shoulde goe before such
villaines:"

This reading left out of
Folio

		57	
prooved	proved	comfortes	comfort
go	goe	doe	doth
go	goe	child	childe
		answer	answere
		proverbes	proverbs
		medcine	medicine
		ach	ache
		griefes	griefs
		do	doe
		do	doe

58	117
prince	Prince
lord	Lord
well	wel
lord	Lord
wel	well
quarrel	quarrell
thou	ŷ
mine	my
forct	forc'd
Do	Doe
child	childe
toomb	tombe
framde	fram'd

59	
do	doe

	118
answer	answere
indeed	indeede
boies	boyes
cogge	cog
slaunder	slander
shew	show
sory	sorry
chargde	charg'd

60	
wil	will
shal	shall
part	parte
we	wee
melancholie	melancholy
very	verie
angry	angrie
catte	cat
chaunges	changes
indeed	indeede
jeast	jest
howe	how
doo	do
mee	me

61	
Lady	Ladie
wil	will
meet	meete
&	and

61	118
capon	Capon
kniffe	knifes
find	finde
witte	wit
witte	wit
said	saies
me	mee
theirs	there's
theirs	there's
houre	howre
cocluded	concluded
Italy	Italie
shee	she
saide	said
shee	she
cared	car'd
shee	she
deadly	deadlie
bulles	Bulls
one	on
wel	well
boy	Boy
may	maie
thanke	thank
company	companie
bastard	Bastard
kild	kill'd
lady	Ladie
hee	he
shal	shall

62	
ile	Ile
challengde	challeng'd

	119
Mary	Marrie
Lady	Ladie
thinges	things
lastly	lastlie
Rightly	Rightlie
wel	well
answere	answer
go	goe
Counte	Count
me	mee
very	verie
eyes	eies
widesom	wisedomes

62	119
shallowe	shallow
broght	brought
slaunder	slander
Lady	Ladie
howe	how

63	
orchard	Orchard
disgracde	disgrac'd
marry	marrie
her	hir
villany	villanie
lady	Ladie
friefely	friefelie
Runnes	Runs
composde	compos'd
framde	fram'd
sexton	Sexton
and	&
shall	shal
asse	Asse
sexton	Sexton

Omission - Quarto reads
"Enter Leonato, his brother
 and the Sexton"

Folio reads
"Enter Leonato"

thou thou	thou
killd	kild
worthy	worthie
pacience	patience

64	
Heavy	Heavie
pray	praie
son	sonne
nephew	Nephew
heyre	heire
naughty	naughtie
Shal	Shall
Hyred	Hired
alwayes	alwaies
blacke	black
heere	here
me	mee

65	119
locke	lock
borows	borrowes
usde	us'd
&	and
hearted	harted
wil	will
praie	praye
thankful	thankefull
reverent	reverend
merie	merrie
mistriss	Mistriss
me	mee

	120
sonnet	Sonnet
shal	shall

66	
witte	wit
swordes	swords
daungerous	dangerous
maides	Maides
blanche	Blanke
mary	marrie
very	verie
plannet	Plannet
termes	tearmes
wel	well
plainly	plainely

67	
evil	evill
admitte	admit
peaceable	peaceablie
do	doe
toomb	tombe
monument	monuments
bell rings	Bels ring
widow	widdow
find	finde
contrary	contrarie
witnes	witnesse
wil	will
uncle	Uncle
Lady	Ladie
falsely	falselie
mightily	mightilie
presently	presentlie

67	120
signior	Signior
uncles	Uncles

68	
slauderous	slanderous
heere	here
wronges	wronge
toomb	tombe
dead	dombe
solemne	somemn
help	helpe
&	and
torches	Torches
al	all

	121
shee	she
accusd	accus'd

69	
wel	well
sorts	sort
enforct	enforc'd
mask'd	masked
promisde	promis'd
visite	visit
brother	Brother
undo	undoe
niece	neece
do	doe
wil	will
honorable	honourable
help	helpe

Omission - Quarto reads
"Heere comes the Prince and
  Claudio"

This reading left out of
Folio

"and two or	"with
three others"	attendants"
mind	minde
foorth	forth
Bened	Benedike

70	
weele	we'll

70	121
lowe	low
cowe	cow
feate	feat
bleate	bleat
do	doe
shees	she's
shall	shal
loved	lov'd
do	doe
maide	maid
Do	Doe

71	
Do	Doe
me	mee
cosin	Cosin
that	
that	
welnight	wel-nige
do	doe
heres	heeres
and	&
tel	tell
prince	Prince
colledge	Colledge
me	mee
Epigramme	Epigram
hansome	handsome
doe	do
marrie	marry
think	thinke
anie	any
saie	say
giddie	giddy
unbruidde	unbruid'd
hopte	hop'd
thou	ÿ
that	ÿ
what	
cudgelld	cudgel'd

72	
coosin	Cousin
maried	married
worde	word
plaie	play
musicke	musick
stuffe	stuff
reverent	reverend

APPENDIX C

PARALLEL COMPARISON OF STAGE DIRECTIONS OF THE 1600

QUARTO AND 1623 FOLIO EDITION OF <u>MUCH</u>

<u>ADO ABOUT NOTHING</u>

QUARTO	FOLIO

ACT I

(1) Enter Leonato governour of Messina, innogen his wife, Hero his daughter, and Beatrice his neece, with a messenger.

Enter Leonato Governour of Messina, Innogen his wife, Hero his daughter, and Beatrice his Neece, with a messenger.

(2) Enter don Pedro, Claudio, Benedicke, Balthasar and John the bastard.

Enter don Pedro, Claudio, Benedicke, Balthasar, and John the bastard.

(3) Exeunt Manent Benedicke & Claudio

Exeunt Manet Benedicke and Claudio

(4) Enter don Pedro, John the bastard

Enter don Pedro, John the bastard

(5) exit

Exit

(6)   exeunt
Enter Leonato and an old man brother to Leonato

           Exeunt
Enter Leonato and an old man, brother to Leonato

(7)   exeunt
Enter sir John the bastard, and Conrade his companion.

           Exeunt
Enter Sir John the Bastard, and Conrade his companion.

(8)   Enter Borachio

       Enter Borachio.

(9)   exit

           Exeunt

ACT II

(1) Enter Leonato, his brother, his wife, Hero his daughter, and Beatrice his neece, and a kinsman.

Enter Leonato, his brother, his wife, Hero his daughter, and Beatrice his neece, and a kinsman.

(2)	Enter prince, Pedro, Claudio, and Benedicke, and Balthasar, or dumb John	Enter Prince, Pedro, Claudio, and Benedicke, and Balthasar or dumbe John, Maskers with a drum.
(3)	Dance exeunt	Exeunt Musicke for the dance.
(4)	exeunt:manet Clau.	Ex. manet Clau.
(5)	Enter Benedicke.	(dicke Enter Bene-
(6)	Enter the Prince, Hero, Leonato, John and Borachio, and Conrade.	Enter the Prince
(7)	Enter Claudio and Beatrice.	Enter Claudio and Beatrice, Leonato, Hero.
(8)	exit.	Exit.
(9)	exit Beatrice.	Exit Beatrice.
(10)	exit. Enter John and Borachio	Exit Enter John and Borachio
(11)	exit Enter Benedicke alone	Exit. Enter Benedicke alone.
(12)	exit	Exit.
(13)	Enter prince, Leonato, Claudio, Musicke.	· Enter Prince, Leonato, Claudio, and Jacke Wilson.
(14)	Enter Balthasar with musicke	
(15)	The Song	The Song
(16)	Exit Balthasar	Exit Balthasar
(17)	Enter Beatrice	Enter Beatrice.
(18)	exit.	Exit.
(19)	exit.	Exit.

ACT III

(1)	Enter Hero and two Gentlewomen, Margaret and Ursley.	Enter Hero and two Gentlewomen, Margaret, and Ursula.
(2)	Enter Beatrice.	Enter Beatrice.
(3)		Exit
(4)	exit. Enter Prince, Claudio, Benedicke, and Leonato.	Exit. Enter Prince, Claudio, Benedicke, and Leonato.
(5)	Enter John the Bastard	Enter John Bastard
(6)		Exit.
(7)	Enter Dogbery and his compartner with the Watch	Enter Dogbery and his compartner with the watch
(8)	exeunt. Enter Borachio and Conrade.	Exeunt. Enter Borachio and Conrade.
(9)	exeunt. Enter Hero, and Margaret, and Ursula	Exeunt. Enter Hero, and Margaret, and Ursula
(10)	Enter Beatrice	Enter Beatrice
(11)	Enter Ursula	Enter Ursula
(12)	Enter Leonato, and the Constable, and the Headborough.	Enter Leonato, and the Constable, and the Headborough.
(13)	exit.	Exit.
(14)		Exeunt

ACT IV

(1)	Enter Prince, Bastard, Leonato, Frier, Claudio, Benedicke, Hero, and Beatrice.	Enter Prince, Bastard, Leonato, Frier, Claudio, Benedicke, Hero and Beatrice.

(2) exit.   Exit.

(3) Enter the Constables, Enter the Constables,
   Borachio, and the Towne Borachio, and the Towne
   clearke in gownes.   Clerke in gownes.

(4) exit.   Exit.

ACT V

(1) Enter Leonato and his Enter Leonato and his
   brother.   brother.

(2) Enter Prince and Claudio. Enter Prince and Claudio.

(3) Exeunt amb.   Enter Benedicke.
   Enter Ben.   Exeunt ambo.

(4) Enter Constables, Conrade, Enter Constable, Conrade,
   and Borachio.   and Borachio.

(5) Enter Leonato, his brother, Enter Leonato.
   and Sexton.

(6)   Exeunt.

(7) exeunt   Exeunt.

(8) Enter Benedicke and Enter Benedicke and
   Margaret.   Margaret.

(9) Exit Margarite   Exit Margarite.

(10) Enter Beatrice.   Enter Beatrice

(11) Enter Ursula.   Enter Ursula.

(12) exit.   Exeunt.

(13) Enter Claudio, Prince, Enter Claudio, Prince, and
   and three or foure with three or foure with Tapers.
   tapers.

(14) Epitaph.   Epitaph.

(15) exeunt.   Exeunt

(16) Enter Leonato, Benedick, Enter Leonato, Bene. Marg.
   Margaret Ursula, old man, Ursula, old man, Frier, Hero.
   Frier, Hero.

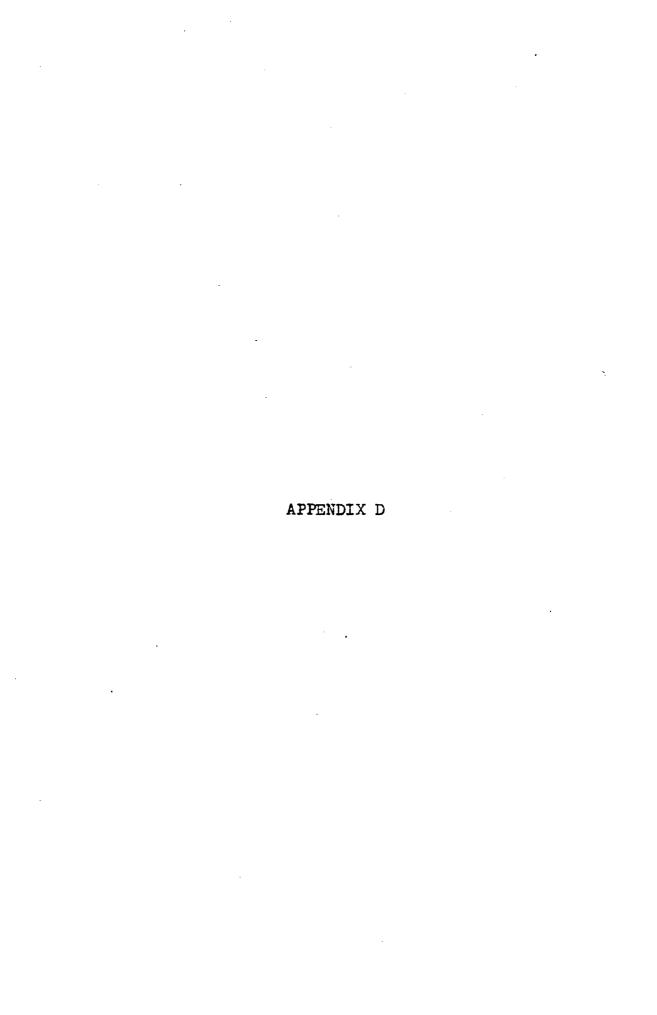|		
(17)	Exeunt Ladies.	Exeunt Ladies.
(18)	Enter Prince, and Claudio, and two or three others.	Enter Prince and Claudio, with attendants.
(19)	Enter brother, Hero, Beatrice, Margaret, Ursula.	Enter brother, Hero, Beatrice, Margaret, Ursula.
(20)	Enter Messenger	Enter. Mes.
(21)	dance	Dance

APPENDIX D

CATEGORIZATION OF THE 1,205 DISCOVERED DIFFENCES

OF THE 1600 QUARTO AND 1623 FOLIO

OF <u>MUCH</u> <u>ADO</u> <u>ABOUT</u> <u>NOTHING</u>

222--Capitalizations

2--Repetitions

28--Omissions

4--Transpositions

28--Wrong Words

921--Spelling Differences

1,205 TOTAL

921 Differences in Spelling Categorized

231--An "e" on the end of a word. (e.g. find-finde)

14--An extra "e" in the middle of a word. (e.g. only-onely)

31--"de" for "ed" ending on verbs. (e.g. subscribde-subscrib'd

130--"y" for "i" or "ie". (e.g. army-armie)

269--double letter used. (e.g. al-all)

13--"t" for "d". (e.g. likt-lik'd)

6--misspelled phonetically. (e.g. antique-anticke)

29--"es" for "s" ending. (e.g. bulls-bulles)

26--Missing letters. (e.g. unhansome-unhandsome)

4--abbreviations. (e.g. Saint-S.)

37--"&" for "and"------"thou" or "that" for "ÿ"

14--"w" for "u". (e.g. proud-prowd)

104--sound alike vowel combinations. "ou-oo" "au-a" "ee-ea" "ou-o" "i-ie" "iou-ou" "ee-ei" "ea-a" "i-e" (e.g. chaunce-chance; honor-honour; peace-peece; thogh-though)

13--seemingly completely misspelled. (e.g. midnight-night; limed-tane)

---

921 TOTAL