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KING LEAR: A TEXTUAL AND BIBLIOGRAPHIC STUDY

by

Linda B. Adams

A Thesis

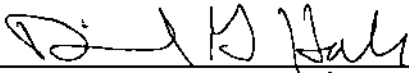
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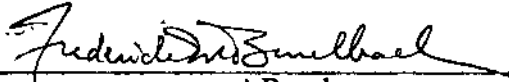
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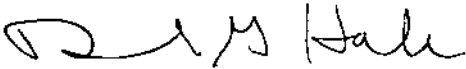
KING LEAR: A TEXTUAL AND BIBLIOGRAPHIC STUDY

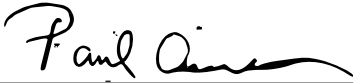
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Introduction

The textual problem of *King Lear* is a complex one. There are three texts that scholars discuss in regard to the play--the First Quarto (Q1), the Second Quarto (Q2), and the First Folio (F) (STC numbers 22292, 22293, 22273 and Greg's *Bibliography* numbers 265a, 265b, and 265c, respectively). It is agreed that Q1 and F are the only authoritative texts, but Q2 has some importance as an interim text. The following paper traces the printing history of *King Lear*, discusses the controversial issue of the conflation of the texts of Q1 and F from both the literary and dramatic points of view, and looks at some of the variants between the two authoritative texts of the play. I disagree with many modern editors who believe the texts of Q1 and F should be conflated. Since there is no evidence of a lost ideal text of *King Lear*, which is what conflation hopes to create, editors have nothing but their own preferences to guide them, aside from some obvious compositor errors (see below). Michael J. Warren, in his essay writes, ". . . [A] statement such as "editors are still bound to accept a number of readings from the inferior text" is merely an editor's justification of the right to be eclectic" ("Quarto," 96). Since both Q1 and F are considered authoritative texts, it does not seem advantageous to create from them a text without authority. Since neither text can be dismissed, they have equal authority. The preference many editors indicate for F is purely subjective. My discussion of the variants between the texts will support my conclusion, and will emphasize the case for authorial revision.

Although the topic of the texts of *King Lear* may be an exhausted one, its bearings on bibliographical and textual studies are enormous, and in that regard it deserves more deliberation. Scholars have changed their views on the topic, and the history of theories on the play's revision has been one of continuous modification. Due to this, the potential for more study of the topic is great. Perhaps there is no more evidence to uncover, but books and articles on the

subject continue to be written, and in large number.

For my own intent on the subject of the texts of *King Lear*, I quote Wilson:

To certainty a bibliographical critic seldom aspires, but by the exercise of his critical skill he can at least say where the possibilities lie, and give an honest reason for the faith that is in him; nor will he rest content until by the use of this *Novum Organum* of critical bibliography he has deduced from the available evidence all that can be discovered about the means of textual transmission and has presented his conclusions for an editor to build on. (96)

Thus, my critical goal is to present my beliefs on the variants in the play and on conflation, which I have constructed from "available evidence." This, admittedly (as with other textual critics and editors), is not without a fair amount of subjectivity. This exercise in critical inquiry is the result of a mixture of interest in *King Lear* as one of literary and dramatic history's greatest plays and the hope of getting perhaps one step closer to the answer to the textual problem of *King Lear*.

Many theories of revision (discussed below) have been proven to be inconsistent with the information currently in existence. One theory, however, has not been able to be fully refuted. In spite of the fact that many editors and scholars do not subscribe to it, there is an equal or greater number of those who do. The theory that Shakespeare himself was responsible for the revision of *King Lear* from Q1 to F is the most plausible of theories to date. Therefore, it is this theory which my thesis will be centered upon.

In reference to the reproduction of the entry in *The Stationer's Register*, the title page of Q1, and the variants considered, original spelling and punctuation are maintained, as well as capitals and italicized words. The exception to this is the long s, which has been modernized.

The Printing History of *King Lear* and Theories of Possible Sources of Q1

The First Quarto was entered in The Stationer's Register on November 26, 1607. The entry reads as follows:

Nathaniel Butter Entred for their copie vnder th[e] h[an]des of Sir George Buck
John Busby knight and Th[e] wardens A booke called. Master William
Shakespeare his 'historye of Kinge Lear' as yt was played
before the kinges maiestie at Whitehall vpon Sainct
Stephens night. [26 December] at Christmas last by his
maiesties seruantes playinge vsually at the 'Globe' on the
Banksyde (Arb[er] 3: 366).

This is known as the "Pied Bull Quarto." This name is taken from the title page of the edition, which reads,

M. William Shak-speare:

HIS

True Chronicle Historie of the life and
death of King LEAR and his three
Daughters.

*With the vnfortunate life of Edgar, sonne
and heire to the Earle of Gloster, and his
sullen and assumed humor of*

TOM of Bedlam:

As it was played before the Kings Maiestie at Whitehall vpon

S. Stephans night in Christmas Hollidayes.

By his Maiesties seruants playing vsually at the Gloabe

on the Bancke-side.

[ornament]

LONDON,

Printed for Nathaniel Butter, and are to be sold at his shop in Pauls
Church-yard at the signe of the Pide Bull neere
St. Austins Gate. 1608.

(Allen 663)

Out of the twelve extant copies of Q1, there are seventy-two variant forms--
thirty-two in the original and forty in the corrected state (Greg *Variants* 12). E. K.
Chambers discusses this in *William Shakespeare: A Study of Facts and
Problems* (see quote below). This large number of variants is due to the 'stop-
press' printing technique used by the Elizabethans (see below). The Second Quarto,
known as the "N. Butter" quarto, reads "Printed for Nathaniel Butter. 1608" (Wells
509). Q2 presents an interesting situation because it was falsely dated 1608. In
1910 it was discovered that this quarto had not actually been printed until 1619
(Greg *Variants* 2-3). Until this discovery it was thought that the 'N. Butter' quarto
was the first copy of the play, when in actuality the 'Pied Bull' quarto was the
first. This discovery makes no textual difference, since Q2 is only a reprint with
some corrections made. However, from a bibliographical standpoint, the fact that
the 'Pied Bull' quarto is the first is important (Greg *Variants* 3). Since Q2 is a
reprint of Q1, it has no authoritative value, but has a purpose as a corrected text.
In addition to Q2 there is a Q3, which was published in 1655. This edition, like
Q2, is not an authoritative edition because it was published after the First Folio.
The same is true for the second, third, and fourth folios, published in 1632, 1663,
and 1685, respectively, for they derive from the First Folio (Wells 509). The
primary focus of this paper is the relationship of Q1 to F, for they are the two
'original' editions, meaning that all other editions are derived from them.

The First Folio was published in 1623, after Shakespeare's death, by two of his former colleagues in the King's Men. John Heminge and Henry Condell thought it would be worthwhile to print Shakespeare's plays in "more accurate versions" than those previously printed in quarto, as well as eighteen plays that had not appeared in print before (Wright xxiii). Wright's phrase, "more accurate versions," is problematic, since part of the textual controversy is over which text is "more accurate," or closest to Shakespeare's intent for the play. It is questionable why Shakespeare did not care about his plays being in print, when Ben Jonson was painstaking in his overseeing of the printing of his plays. Presumably it is because "the dramas were composed for performance only, not for reading, and belonged to the company in which he was a sharer, [and they] became . . . part of its stock" (Allen xii).

Much scholarship has focused on the printing history of Q1 and the possible theories for its 'contamination.' Particularly problematic are the uncorrected states of the sheets of Q1:

Most of the sheets of Q1 are found both in corrected and uncorrected states, variously combined in the existing examples; sheet C is in three states. Some of the corrections suggest further reference to copy; others are clearly due to erroneous conjecture; and it is possible that in carrying them out some further blunders were made by the compositor. (Chambers 464-65)

Allen carries this further, in regard to the surviving copies of Q1: ". . . the twelve surviving copies of Q1 of *King Lear* contain 167 variants between them" (xxi).

This is further complicated in the case of Q2, because it was reprinted from Q1. "Q2 was set-up from Q1 containing uncorrected sheets D, G, H, with some further conjectural corrections" (Chambers 465). The manuscript history of F is not entirely known (as is the case for Q1), but evidence supports the conclusion that Q1 was used in part. Chambers continues, "[E] mainly rests upon an independent

manuscript, but it too is shown by a continuance of errors and a general orthographic resemblance to have been set up from a Q1 containing uncorrected sheets E, H, K" (465). Allen suggests that probability dictates that in the case of Q2, "at least one of its readings preserves a correction incorporated into other copies of Q1 now lost to us" (xxi). The reason for corrected and uncorrected sheets is the 'stop-press' correction technique used in Elizabethan printing houses. Allen explains:

Having printed one side (that is, either the inner or outer forme) of several sheets off newly set type, the press would be stopped and one of the sheets would be passed over for proofreading to the press corrector (who may or may not have been the compositor). Instead of waiting for him to come up with correction, the printing would continue in the meantime, and a number of uncorrected sheets would be run off before press was stopped again and adjustments were made. (xx)

In addition to this, no system was set up to ensure that the proofreader was organized enough not to correct formes that were already corrected. Inherent in this is that some formes that did require correction were overlooked (those passages from Q1 quoted below are from the uncorrected sheets). In short, there was an often careless element in the Elizabethan printing process. The result of this process was that

Eventually, the uncorrected, miscorrected, partially corrected, and wholly corrected sheets (that is, all sheets regardless of what stage of correction they represented on either of their sides) were indiscriminately sorted out into their proper sequence and bound up together. Few or none of them were discarded since paper was so expensive. (Allen xx)

If the proofreader were not the compositor, he may have been able to check for errors of spelling, punctuation, or similar errors, but perhaps not for content. This

would partially explain the reason for the "doubtful" state in which Q1 exists (theories on the manuscript for Q1 are discussed below). However, one of the main problems with Q1 is its extremely poor punctuation, or lack of it altogether. Quartos of other Shakespearean plays do not have this problem to the extent of *King Lear*. It would follow, then, that the punctuation problem of Q1 is most likely due to its source.

Urkowitz discusses the various theories of the source of Q1. The first is the shorthand-report theory, proposed originally in 1733 by Lewis Theobald (which has since been proved incorrect). In 1880 Alexander Schmidt developed and improved upon the theory, explaining how "a disreputable printer" could have obtained a copy of the play:

It could not have been difficult, where neither pains nor cost were spared, to procure by copyists in the Theatre a passable, nay, even a complete and correct printer's copy. If it proved too much for one shorthand writer, two or three could accomplish it, by relieving each other; and if it could not be finished at the performance, it could certainly be done at the second or third. (Urkowitz 7)

The problems with this theory are many. First, it has already been proven from the refusal to discard uncorrected quarto sheets that the Elizabethans were concerned about costs (and paper). Although this theory proposes that the printer was "disreputable," one could assume that this printer had the same concerns. Second, it could also be assumed that all performances differed at least slightly. Since they do in modern times, it is probable that they did in the Renaissance. Thus, if two or three performances were used, the resulting 'text' would be a conflation of those performances. This would inherently provide the printer with the same problem that modern editors of *King Lear* have--more than one authoritative "text." Third, it has been proven that "no technique of stenography known in England in 1608 was capable of transcribing anything as

difficult as a play" (Urkowitz 7). Urkowitz points out another reason for rejecting this theory: "textual critics have realized that the exigencies of producing a large and constantly changing repertory of plays would make revisions of the type found between the Quarto and Folio of *King Lear* highly impractical once either version had been brought to the stage." Greg, who initially subscribed to the shorthand theory, "later recognized that 'had there been a report of a stage performance it would almost certainly have given us a garbled version of F rather than anything resembling Q. . . . In every respect the quarto text is unsuited to representation'" (Urkowitz 8).

In spite of this theory being disproved, one problem that is explained by it is that of the punctuation of Q1. If shorthand were used, it would follow that the stenographer might forget or not know where to place the punctuation. Another problem this theory possibly solves is the grossly erroneous words that appear in Q1--they could be the result of mishearings, or actors' blunders. Other problems of Q1 are potentially explained by the shorthand theory--mislineation, and the printing of prose as verse and verse as prose (Greg *Variants* 138).

Alice Walker provides the first of two theories that have not yet been disproved, although it is generally not accepted. She supposes that

The Quarto is printed from a surreptitiously made copy of Shakespeare's foul papers. The many flaws in the Quarto . . . are seen by Walker as the results of a hurried and inaccurate transcription made by two boy-actors. They worked . . . in the playhouse, one dictating and the other writing. To account for many of the variants in single words and phrases, Walker proposes that the boys unconsciously substituted those "vulgar" or unpoetic variants which appear in the Quarto in the place of the apt and "genuinely Shakespearean" expressions found in the Folio. (Urkowitz 8)

It is Walker's belief that the two boy actors were those who played the parts of

Goneril and Regan. Walker explains the 'particularly corrupt passages' with the idea that the boy actors relied on memory rather than the foul-papers. The often illegible handwriting of the actors would provide the reason for the printing house compositor being "responsible for still more accidental omissions, inversions, and substitutions" (Urkowitz 9). One of the main problems with this theory is that it assumes that the actors obtained a copy of Shakespeare's foul-papers, presumably given to them by Shakespeare himself. This is highly unlikely, since, as Hinman suggests, "There is no evidence and little likelihood that Shakespeare himself regularly provided his acting company with a clean copy of his foul-papers" (xjiii). This theory would mean that there was an original copy of *King Lear* which has obviously been lost, since no working draft of any of his plays is in existence today. Michael J. Warren, who disagrees with Walker, puts forth "that there is no real evidence to indicate the existence of a lost 'original' antecedent to the Quarto and Folio. And second, he argues that there is no reason to believe that other hands, not Shakespeare's, created all the alterations from the imagined 'original'" (Urkowitz 9). Modern editors who choose to conflate the Quarto and Folio editions of *King Lear* assume, like Walker, that there is indeed an original copy of the play which has been lost. In addition, there are many scholars who agree with Warren that Shakespeare was responsible for the editing which occurred between Q1 and F. Revision of the copy for F was apparently done in 1609-10 (Foakes 98).

The third theory on the source of the Quarto is that "it was derived from Shakespeare's foul-papers, but the irregularities in the Quarto, according to this theory, reflect the confusions in the foul-paper manuscript itself" (Urkowitz 9). This is the theory that most modern scholars subscribe to in regard to the Quarto. If this theory is correct, then it is possible that Shakespeare himself was indeed responsible for the revising of the text, which resulted in the Folio version.

This is supported by the serious changes in lines assigned to characters (discussed below), which in some cases result in changes in the characters themselves. If this is the case, Shakespeare essentially wrote two different plays, which would support the argument against conflating the Quarto and Folio. Shakespeare was known to be a fairly atrocious speller, which was compounded by the fact that there were no standard spellings during Elizabethan times. The evidence of Shakespeare's problems with spelling, punctuation, and other mechanical errors is apparent in what is presumed to be his autograph in *Sir Thomas More*. The theory of Shakespeare's revision is supported by the obvious corrections in F made from Q1. A printing house compositor is not likely to have made such corrections without having or assuming some knowledge of Shakespeare's intent. Urkowitz suggests that Q1 may have been "at least an approximation of Shakespeare's draft of the play before it was adapted for the stage" (11). More on Shakespeare's revision is discussed below in regard to the conflation of the two texts.

The Second Quarto, as mentioned previously, has no authoritative value, since Q1 was used as the source and there is no evidence that any other authoritative source was used. No substantive improvements were made from Q1 in Q2, and the only accidental corrections made were on spelling, grammar, and punctuation. Q2 was produced in William Jaggard's printing shop, which would produce the First Folio in 1623. Presumably, the compositor responsible for Q2 was Compositor B, who, along with Compositor E, set a considerable part of the play in F (Urkowitz 11; see below). Stone is one of the few scholars who discusses the relationship of Q2 to F. He points out that the two texts were produced "within the space of four years." Some readings suggest "agreements between F and Q2 against Q1" (131). Stone presents specific examples to support his conclusion. This is significant because most scholars of the text of *King Lear* present their work only in light of the relationship between Q1 and F, since they are the only two authoritative texts.

The First Folio, as mentioned above, was printed in the publishing house of William Jaggard and his son Isaac in 1623. William's name does not appear in the Folio because he died shortly before the printing of the book was complete. The colophon reads, "Printed by Isaac Jaggard, and Ed Blount." Blount was a publisher and financed the operation, but was not himself a printer, as both the Jaggards were (Hinman x). In spite of their being the publishers, it is unlikely that they were directly responsible for the production of the book, but rather a number of compositors. The idea for the Folio may not have even been particularly attractive to the publishers, since the resulting edition would have to sell for a high price (one pound, to be exact); and many would be unwilling or unable to pay such a price (especially since the single quarto editions sold for sixpence). As it would turn out, they had no need to be concerned about the success of the venture, since three subsequent editions of the Folio were published in the years following. In addition to the issue of price, the project was a lengthy one--it was in progress for two years. Since the publishers were not likely to have initiated the project, it is assumed that Heminge and Condell were responsible. It was indeed they who were responsible for gathering the manuscripts for the plays and ensuring their accuracy. From their introduction "To the great Variety of Readers," we can be assured of their hand in the project, and the extent to which they provided the printing house with reliable manuscripts: ". . . [H]aving assembled the manuscripts to Shakespeare's plays, and having gone to a good deal of trouble to see that these represented their author truly, they made . . . it their task not merely to 'gather his works' but to furnish the printers with carefully corrected texts of them . . ." (Hinman x-xi). Since the players generally regarded the prompt-book as a more valuable copy, they usually provided the printing house with the foul-papers, which modern scholars believe to be the more authoritative, and therefore valuable, copy of the plays. Urkowitz may provide an exception to this, since he

wonders about the copy the players provided: "What was it and how reliably did it reflect the promptbook?" 13. It may be problematic that foul-papers existed twenty years after the play was written. Most scholars, however, believe that the forms in which the plays exist in the Folio possess authoritative value (Hinman x-xiii). Hinman bases this on the fact that the prompt-book was a transcript, derived from the foul-papers through preparation by a scribe, and that many changes may have been made in the prompt-book by the acting company, and not Shakespeare.

It is important to further discuss the compositors responsible for setting the text of the Folio, especially B and E, who set the text of *King Lear*. Charlton Hinman identifies and discusses them in his introduction to *The Norton Facsimile of the First Folio*. Little is known about compositors C and D, who were apparently responsible only for the comedies. A and B typeset over two-thirds of the Folio. From close scrutiny of the text in addition to a large amount of research, scholars have been able to ascertain the types of errors that compositors B and E were prone to. B, who set more of the Folio than any of the other compositors, was not very faithful to the texts of plays and complied with his own ideas about how the text should appear. Hinman describes his work on the first part of *Henry IV*:

In the course of setting a little over half the play Compositor B altered the reading of the copy 135 times in the text proper alone. (Not counted here are some thirty-five alterations in the stage directions--for a few of which changes, though only a few, an editor rather than the compositor was probably responsible). Twenty-two of these alterations are corrections of more or less obvious errors in the quarto. . . . On thirty occasions he left something out, on twenty-eight he interpolated, and he altered or transposed individual words thirty-one times. Once in every seventeen lines, on the average, he made some kind of error, and at this rate he would have misrepresented the copy nearly

200 times had he set the whole play. (xviii)

The result is that Hinman regards these changes as having no authoritative value and "must be considered corruptions introduced into the Folio text" (xviii). It could be assumed then, that the first part of *Henry IV* was not the only play he corrupted.

Compositor E, unlike B, tried to remain faithful to the text, but "succeeded badly indeed." Evidence indicates that Compositor E was the apprentice at the Jaggard printing house, John Leason. He joined the printing house on November 4, 1622, and about five months later, Compositor E began work on the Folio. As a new apprentice, he was not capable of typesetting on such a complicated project as the Folio, but was allowed to do so in order to speed up the press of the project. The errors made by Compositor E were both major and minor in nature, but relatively easy to detect because they are obviously due to inexperience, rather than blatant disregard for the manuscript. He set more than half of the Folio of *King Lear*, and B set the rest. An example of the type of error Compositor E was capable of appears in *Hamlet*--instead of "O treble woe," E produced "Oh terrible woer" (Hinman xix). Fortunately, this kind of error is easy to detect because of the evidence of *Hamlet* in a good quarto edition. However, in the case of *King Lear*, where the other authoritative text is 'doubtful,' the errors present a more difficult corruption of the text. This problem becomes compounded when the errors of Compositor E are coupled with those of Compositor B. Thus, even though both Q1 and F are authoritative texts, many of the variants remain elusive. Scholars have made some probable guesses as to Shakespeare's intention, but in truth, the textual problem of *King Lear* is so complicated that we cannot know the author's actual intent.

The Textual Problem of *King Lear*

Much of the intrigue of the textual problem of *King Lear* is in the dramatic aspect of the play. This must especially be considered since there is no evidence that Shakespeare himself ever intended the plays to be read. The notion of the dramatic and literary significance of both texts must also be taken into consideration in regard to conflation. Indeed, the dramatic supports the case against conflation more than the literary. Urkowitz discusses the variants between the texts from the dramatic point of view, and rather undermines the significance of the literary, but since Shakespeare's plays serve two basic functions--to be read and to be performed, to neglect either side is to be inherently erroneous. Thus, insight into the textual problem of *King Lear* is useful for both literary and dramatic purposes--the two should not be separated, although indeed, the aims are somewhat different:

The main problem of the texts of Q1 and F is that there are approximately 100 lines in F which do not appear in Q1 and there are about 300 lines in Q1 which are not in F. This includes the entire act four, scene three, which appears in Q1 (Chambers 466). This is a highly significant number of additions and omissions. In addition to this problem, there are a number of words and phrases that deviate between the two texts. In short, Q1 is a considerably longer play than F. This is significant, since *King Lear* is one of the longest plays in the canon. Greg discusses this from the dramatic point of view, which Urkowitz would likely agree with:

... [T]he quarto text is longer than the folio by [about 200 lines]. This seems due to the two versions having been differently cut for acting: I may mention that at one point ([3.1].29-30), where Q[1] and F present alternative texts, the cutting appears to have overlapped, so that a portion of the text is irretrievably lost. Perhaps this does not matter

in an inferior scene of a very long play. (*Editorial* 93-94)

Although the theories for the sources of Q1 and F have been discussed, they should be in more detail according to the variants in the play, especially in regard to who was responsible for the obvious revision that occurred between the two texts. Urkowitz believes that Shakespeare himself was responsible for the revision of F, basing his theory on the major variants in the play (entrances and exits, line and scene changes, and others that are more substantive than accidental in nature), which would require more than what the composers of the play would be likely to do (of course we know that Composer B felt no qualms about taking his own liberties with the text). Hinman supports the case for authorial revision by suggesting that "[Shakespeare's foul-papers] were always likely to contain various minor peculiarities, especially in stage directions and speech prefixes (though Shakespeare was often careless enough about small details in dialogue too)" (xiii). In addition, Hinman writes,

We need not assume that the foul-papers, though indeed the author's last complete draft of his play, invariably represented his very last thoughts about every part of it. A play is really finished only in performance, and we ought not to be greatly surprised if a prompt-book sometimes truly improved on what stood in the author's own draft. (xiii)

Thus, it is possible that Shakespeare may have made changes after performance. This would again support the theory that the play existed in two forms--the first being the source for Q1 and the second being the manuscript that was used in addition to Q1 for F. The argument that Shakespeare was not responsible for the revision of F is based on the supposition that he was not responsible for the source used for Q1. This could only be supported by one of the already disproven theories of Q1's source. Since he wrote the play, he must ultimately be responsible

for the source of Q1, which, although many editors consider it 'corrupt,' is an authoritative text.

Urkowitz underscores the basis for the consideration of Q1 as an authoritative text. He states,

The Quarto and Folio do not represent two partial copies of a single original, but instead they are different stages of a composition, an early and a final draft. Except for only a very few variants that are obviously the result of errors in copying or printing, the vast majority of the changes found in the Folio must be accepted as Shakespeare's final decisions. The modern practice of printing a composite text eclectically chosen from the Quarto and Folio seriously distorts Shakespeare's most profound play. (129)

Urkowitz refutes Alice Walker's belief that "[t]here is no reason for supposing that Shakespeare's spelling was uninstructed." Her supposition is based on her inaccurate theory of dictation being used as the source of Q1. Urkowitz writes,

. . . [T]he pages generally accepted as being in Shakespeare's hand in *Sir Thomas More* demonstrate that his spelling is worse than "uninstructed," it is positively aggressive in its inconsistency and abhorrence of rule. J. Dover Wilson remarks: "The spellings of [the Shakespearean pages] look uncouth, if not illiterate, to a modern eye unaccustomed to read sixteenth century manuscripts. . . . Then a gentleman spelt as he list, and only 'base mechanicals' such as compositors spelt more or less consistently. (132)

In addition, Urkowitz uses Greg's confirmation that the Second Quarto of *Hamlet* was taken from Shakespeare's foul-papers, which contained an abundance of irregular spellings. The 'mishearings' of the shorthand and dictation theories, then, may be nothing more than Shakespearean anomalies. This evidence of

Shakespeare's spelling habits, combined with his carelessness with act and scene divisions and stage directions, is not conducive to the idea that Q1 is 'doubtful' or 'corrupt.' Compositors, being "base mechanicals," were undoubtedly responsible for at least some of the spelling corrections that appear in F, but there is no likelihood of their being able to revise a play to the extent that F is different from Q1. It would take a playwright of Shakespeare's caliber to effect the changes between Q1 and F.

One of the reasons Q1 is considered by many editors to be inferior to F is the appearance of mislineation and prose printed as verse and verse as prose. *Timon of Athens* is similar to *King Lear* in this respect. Chambers explains the condition of *Timon*:

There is much mislineation in the text. Lines are irregularly divided; prose speeches are printed as verse, and verse speeches as prose. . . . Many verse lines are split, and the splitting is often not explicable as due to considerations of space or a desire to indicate major pauses. It is very likely that there were frequent marginal insertions in the copy. (481)

Urkowitz further explains the textual irregularities of *Timon* in comparison with *King Lear* by quoting J. C. Maxwell:

At first sight, the lineation of *Timon* appears very defective, but closer examination suggests that the compositor probably made quite a good job of interpreting his copy. . . . There are few errors in lineation in passages of verse that is clearly intended to be regular. . . . In some rougher scenes, Shakespeare had probably not decided exactly what was to be verse and what prose. (136)

If this is the case with *Timon of Athens*, then it is likely that Shakespeare had not decided this about *King Lear*. Evidence of this is apparent through the differences between Q1 and F in the roles of Albany and Edgar (discussed below). As the two

characters change in their level of importance between the texts, so might their speaking in prose or verse. This explanation of mislineation supports the idea that Q1 was derived from Shakespeare's foul-papers, and not from one of the other sources scholars have theorized.

Establishing the case for Shakespeare's foul-papers being the source for Q1 is paramount in building the case for authorial revision. In order for Shakespeare to have revised the texts between Q1 and F, he must have been responsible for Q1. Urkowitz points out that if the person responsible for writing the copy for Q1 was not Shakespeare, he had the same exact spelling habits of Shakespeare, his handwriting contained "the same kinds of oddities," he wrote (by ear or memory) perfect Shakespearean lines, divided correctly and with the same rhythmic design, in patterns almost exactly like those appearing in *Timon of Athens*, he could change dialogue without affecting meaning or complexity, and could "corrupt" Shakespearean expressions with 'vulgar' equivalents," and in some cases his expressions were "'better' or 'more Shakespearean' than the version found in the Folio text" (139-40). It is rather senseless then, to conclude that anyone other than Shakespeare provided the text for Q1, which would be his foul-papers.

If Shakespeare was directly responsible for Q1, then it would not be impossible for him to have been directly accountable for F. One of the most received ideas against authorial revision of the texts of *King Lear* is presented by Greg, who does not believe that Shakespeare, "at the height of his powers, could ever have written the clumsy and fumbling lines we find in Q[1], or that these could in general represent a stage in the development of F" (Urkowitz 143). First, an explanation of the "clumsy and fumbling lines" has been aforementioned. Second, this assumes that Shakespeare was essentially perfect in his writing of plays. The genius of Shakespeare would in no way be marred by accepting the idea that he changed his mind about his plays on more than one occasion, and was

not above rethinking his plays if it were deemed necessary to make the play more performable. To admit anything less would be to paint Shakespeare as somehow more than human. Warren indicates that equally respected authors, such as Jonson, Pope, and Yeats, have revised or modified their "texts after first publication" ("Quarto," 96). Most of the scholars who believe that someone other than Shakespeare was responsible for the revision between texts subscribe to the idea of the lost original text which modern editors have miraculously restored through conflation. The argument against conflation is made through the acceptance of authorial revision. However, if one does not accept this, the number and nature of the variants between the texts alone makes the case. Thus, insight into the conflation of the two texts should be made before further discussion of authorial revision.

One of the problems with conflation is that it is done almost purely from the literary standpoint, with little consideration for the dramatic. This is perhaps due to the fact that it is easier to emphasize the literary in order to conflate Q1 and F, but more probably it is because the editors who choose to conflate are those whose primary audience is readers. For example, G. Blakemore Evans, editor of the *Riverside Shakespeare*, chooses to conflate the texts (placing in brackets anything that does not derive from F), but his edition is used for readers of Shakespeare rather than actors. Since Shakespeare seems to have been concerned only with the dramatic aspect of his plays, this must be the primary focus of modern editors. In addition, for the serious reader of Shakespeare, it would not be an enormous task to read both the Quarto and Folio texts. Most editors, including Evans, have a section on textual notes, indicating the words/lines that appear in the rejected "inferior" text, and sometimes explanation for choice is provided. For those interested in textual studies, this is interesting information, but for the casual reader, it is usually ignored. It might then, be more advantageous to allow

the reader, casual or otherwise, to choose which authoritative text he wishes to read, rather than provide only the editor's chosen 'superior' conflation (see chapter on modern productions below).

The goal of conflation for modern editors is to present the reader/director with an ideal, perfect copy of *King Lear*. Admittedly, there are lines and scenes from Q1 which are superior to F, and vice-versa, in terms of how they work in regard to both the literary and dramatic aspects. This, however, is an inevitable result of revision. A revision is not necessarily better than the original, but merely a reconfiguration of ideas. For Shakespeare's part, the revision of Q1 to F was undoubtedly due to how Q1 actually worked on stage. Although perhaps superior in the literary aspect, much of Q1 does not work on stage (see below). On the other hand, there are lines and scenes from Q1 which are dramatically preferable to F. Regardless of the advantages and disadvantages of both texts, a concern of modern editors ought to be the ironic effect of creating a text without authority from two authoritative texts; it seems this is a movement backwards.

Textual Variants Between Quarto And Folio *King Lear*

The advantages to printing the Quarto and Folio as two separate texts rather than conflating them is apparent through a close study of the variants between the texts. They indicate that Shakespeare revised the play upon seeing how the play worked on stage and after submitting the foul-papers for Q1 to the Master of Revels, who was ultimately responsible for checking all plays for anything that might offend either members of the court or foreign ambassadors. According to Madeleine Doran, this was a factor in changing the invasion from France in the Quarto to a civil rebellion in the Folio (Ioppolo 168). Foakes agrees with Doran, and states:

The Fool's satirical reference to monopolies (1.4.140ff), Edmund's account of 'menaces and maledictions against kings and nobles' (1.2.144ff) and the references to war with France, all found in Q but not in F, could have been omitted to avoid displeasing a king who was known for granting monopolies to favourites, and who liked to see himself as a peacemaker in his foreign policy. (98)

Although this seems at first to be a probable solution to this major textual variant, from the title page of Q1, we know that it was "played before the Kings Maiestic." The changes that were made to the Folio would not have mattered at that point because it was Q1 that was performed. In addition, if King James I were offended by the notion of an army sent from France, or by the change later to the suggestion of a civil uprising, *King Lear* probably would have been Shakespeare's last play. Many editors believe that the exclusion of the lines referring to the army from France ("Q1: 3.1 [12 lines--revised to 9 lines in F discussing Albany and Cornwall], 4.2 [6 lines], 4.3 [entire scene of 56 lines], 5.1 [6 lines], and 5.2 [stage directions]") was to cut the length of the play by omitting some unnecessary lines

(Ioppolo 168). However, as Greg indicates, there is no such evidence that plays were cut because of length. He states,

It may be true that, Shakespeare and Jonson apart, the average length of plays of the period was about 2, 400 lines and the usual length of performance some two hours. But there are allusions to plays lasting two and a half and even three hours, and the promptbook of *Believe as You List* was not cut though it runs over 3,000 lines: *Ironside*, which is not much over 2,000 lines, is more heavily cut than *Woodstock*, which is about 3,000. On the evidence we are bound to believe that plays differed considerably in length and performances in duration. (*First Folio* 147)

Thus, we must look to reasons other than the length of *King Lear* to find the reason for such omissions. Harley Granville-Barker, an expert on producing Shakespeare, offers the following explanation:

The King of France comes armed with Cordelia to Lear's rescue, as is natural. Then, by virtue of the clumsiest few lines in the play, he is sent back again. Did Shakespeare originally mean Cordelia to restore her father to his throne [as in Holinshed's *Leir*]; but would a French victory in England not have done? It may be; though I cannot think he ever intended Lear to survive. (quoted in Ioppolo 168)

A French victory in England "would not have done," since that alone would not have restored Lear to power, assuming that he wished to have it again. Urkowitz refutes Granville-Barker's idea that the omitted lines are clumsy, and provides an explanation according to Kent's speech in the Quarto (3.1.17-42):

The French are secretly invading, Kent tells the Gentleman . . . because they know that the English dukes are preoccupied with their own contention and are negligent in defending the realm against foreign incursion. In the Quarto text the French are unaware of the "unnaturall

and bemadding sorrow" inflicted on Lear. This news is the reason for the Gentleman's errand to Dover. . . . The later passages in the Quarto . . . which refer to the French forces seem designed to overcome an initial impression created by Kent's speech that the French are engaged in an opportunistic adventure. (72)

Since the French do not know of Lear's plight, and the Gentleman's report would only serve to inform them of it, it would be sensible to change the French intervention to a domestic rebellion, as members of the British unrest would likely side with the French against the dukes. In addition, Urkowitz points out that there is no mention of a French invasion in the Folio.

Instead, Kent says that the French king's spies, and by implication the king himself, are fully aware not only of the division between Albany and Cornwall, but also of "the hard Reine which both of them hath borne/ Against the old kind King." Kent does not send the Gentleman toward Dover for two reasons. First, in the Folio version the French are not sending an army, nor has Dover been identified as a rallying point for friends of King Lear. Second, the French already know of Lear's mistreatment from their own "spies and speculations" in the households of Albany and Cornwall. (72)

A further revision made to be consistent with the suggestion of rebellion rather than foreign intervention occurs in Gloucester's speech in 3.3.11-13:

Q1
.. these iniuries
The King now beares, will be reuenged home
Ther's part of a power already landed, . . .

(TLN 1516-18)

F

. . . these iniuries the

.King now beares, will be reuenged home; ther is part of

a Power already footed

(TLN 1762-64)

The change from "landed" to "footed" implies a domestic "power," rather than a foreign one. This seemingly minor change is extremely important for the maintenance of the plot and consistency of the play. It also suggests that Shakespeare was responsible for the revision, since a compositor or any of the other suggested persons responsible for revision would not likely have caught this detail. Urkowitz provides a plausible solution to this variant, and the delay in Gloucester's speech from Q1 to F:

Previous references to the nationality of armed friends of King Lear are extremely and, I feel, purposefully vague in the Folio, especially in the absence of remarks about the French army in 3.1. Thus, all mention of the military intervention by France in England is put off until approximately four hundred lines later in the Folio than in the Quarto. This delay creates no problem in plotting and no confusion. To the contrary, it adds another note of surprise for the audience, a change consonant with other variants creating unexpected events found in the Folio text.(73)

Perhaps Shakespeare decided, upon seeing the audience's response to the early unveiling of the plot, that the layout regarding the invasion/rebellion did not go over well. This is something that could only be detected after performance. This particular variant is an especially strong defender of the case against conflation, since in the modern conflated text, France, through its spies in the houses of Albany and Cornwall, already knows the situation of Lear's plight, but Kent sends

the Gentleman to report the news anyway and get France to send an army. This makes no sense in either the dramatic or the literary aspect of the play. In spite of this, the modern conflated editions preserve the references to France.

A discussion of the invasion/rebellion variant looks at the entire play and its scope. Although a discussion of all variants to be considered should do so as well, it is at this point that my examination of textual differences becomes more specific in focus. All variants will be according to the TLN's indicated in Warren's *The Parallel King Lear*, which includes stage directions as lines. Those selected are in concordance with my purpose and are of significant import in regard to how the play works for reading and performance. For the most part, the arrangement of the variants is chronological, with the exception of those pertaining to such discussions as entrances and exits. In these cases, the respective variants may be scattered throughout the play, but are grouped together according to the subject.

The first major variant warranting discussion is King Lear's first speech, beginning at TLN 37 in Q1 and 41 in F. The speech in F is 6 lines longer than in Q1.

Q1

Lear. Meane time we will expresse our darker purposes,
The map there; know we haue diuided
In three, our kingdome; and tis our first intent,
To shake all cares and busines of our state,
Confirming them on yonger yeares,
The two great Princes *France* and *Burgundy*,
Great ryuals in our youngest daughters loue,
Long in our Court haue made their amorous soiourne,
And here are to be answerd, tell me my daughters,

Which of you shall we say doth loue vs most,
 That we our largest bountie may extend,
 Where merit doth most challenge it,
Gonorill our eldest borne, speake first?

F

Lear. Meane time we shal esprese our darker purpose.
 Giue me the Map there. Know, that we haue diuided
 In three our Kingdome: and 'tis our fast intent,
 To shake all Cares and Businesse from our Age,
 Conferriſg them on yonger strengths, while we
 Vnburthen'd crawle toward death. Our son of *Cornwal*,
 And you our no lesse louing Sonne of *Albany*,
 We haue this houre a constant will to publish
 Our daughters-seuerall Dowers, that future strife
 May be preuented now. The Princes, *France & Burgundy*,
 Great Riuals in our yongest daughters loue,
 Long in our Court, haue made their amorous sojournè,
 And heere are to be answer'd. Tell me my daughters
 (Since now we will diuest vs both of Rule,
 Interest of Territory, Cares of State)
 Which of you shall we say doth loue vs most,
 That we, our largest bountie may extend
 Where Nature doth with merit challenge. *Gonerill*,
 Our eldest borne, speake first.

The Folio speech is an obvious improvement on the Quarto for several reasons, both literary and dramatic. First, "purposes" in Q1 is changed to the singular in F,

which is appropriate, since there is only one "darker purpose" for their gathering at court--to divide the kingdom. Cordelia's choice of husband cannot be construed as "dark." In addition, Lear has just instructed Gloucester to attend to France and Burgundy, thereby putting their immediacy behind the division of the kingdom. The second seemingly minor variant is the change from "first" in Q1 to "fast" in F. Although the difference is but a single word, in Q1, "first" identifies the main purpose for the gathering, the second being (although not stated as such) the choice of husband for Cordelia. "First" is not a mistake, as some editors may assume, because it complies with the plural "purposes." However, "fast" is the preferable word, since it is the primary and immediate purpose. If Cordelia's selection were not deemed secondary at the outset, it certainly proves to be later in the scene. "Fast" also aligns itself with the singular "purpose." This, again, is yet another example of the detail of the revision between the texts. "[c]ares and busines of our state, / Confirming them on yonger yeares" in Q1 is changed to "Cares and Businesse from our Age, / Conferring them on yonger strengths" in F. The meaning is quite close, yet in F, the issue of Lear's age is made more apparent, and it is clearer that he wishes to rid himself of kingly concerns, which he seems to feel are better left to the strength of youth. This also metaphorically presents the idea that Lear is weak, and sets the tone for his impending madness, a weakness of the mind. These ideas are further underscored by the "while we / Vnburthen'd crawle toward death," added in the Folio. Much of this foreshadowing is absent in Q1, which moves directly to the issue of France and Burgundy. In F, there is more foreshadowing with the part of Lear's speech directed toward Albany and Cornwall, and what they have to gain from their wives' inheritance of the kingdom. He is addressing their base motives of greed, although he does not realize this, as he refers to them as "louing Sonne[s]." The greed of Goneril and Regan is fueled by Lear in F, where he says as an aside, "(Since now we will diest

vs both of Rule, Interest of Territory, Cares of State)," which indicates exactly what is meant by the division of the kingdom and what they will gain from it. An interesting variant is the "?" after "speake first" in Q1, which is absent in F. Although some have argued that the "?" was used to mean "!" in Elizabethan texts, I have found several examples in Q1 to indicate the modern usage of the "?". At this point in the play, Lear knows exactly what he is doing and still feels very much in control of his fate. This is supported by the command to make Goneril speak first in F. However, the foreshadowing effect of the "?" in Q1 cannot be undermined. Throughout the play, Lear moves from steadfast and sure to uncertainty about his decision-making ability and his fate. At the end, he realizes the deficiencies in his judgment, and questions why he acted so rashly and poorly. It does not seem that the "?" after Lear's second command in Q1 was a mistake on Shakespeare's part, but a careful thinking of the play's plot. The modern conflated text dispenses with the "?," but, as with almost all editorial concerns, this is an individual preference. Perhaps, as has been suggested about the revealing of the intervention of the French army, Shakespeare thought this would display too much very early in the play.

Another variant of some importance is Edmund's speech, which Edgar interrupts at Q1 412ff; F.463ff. Edmund's soliloquy begins at TLN 399 in Q1 and TLN 447 in F. Edgar's entrance is important, and in F the stage direction is more obvious; in Q1 it blends in with the script, and makes it look as if Edgar is speaking the last lines of the speech. Until Edgar's entrance, Edmund's soliloquy is basically the same in Q1 and F.

Q1

Enter Edgar; and out hee comes like the Catastrophe of the old Comedy, mine is villanous melancholy, with a sith like them of Bedlam; O these eclipses doe portend these diuisions.

F

Enter Edgar.

Pat; he comes like the Catastrophe of the old Comedie:
my Cue is villanous Melancholly, with a sighe like *Tom*
o'Bedlam. _____ O these Eclipses do portend these diui-
sions. Fa, Sol, La, Me.

A minor change is the change from "mine" in Q1 to "my Cue" in F. In Q1, Edmund is talking about his character, full of "villanous melancholy," which propels him toward the evil deeds he performs in the play. In F, although his character is inherently bad, he indicates that the "Cue" of "villanous Melancholy" will cause him to act upon what is already within him. In addition, a cue is a dramatic device, and the inclusion of the word in F could be construed as a dramatic metaphor. The reading in F is an improvement, for several reasons. First, "them of Bedlam" in Q1 is changed to "Tom o'Bedlam." Although the reading from Q1 makes sense, since Bedlam is a corruption of the Bethlehem Hospital which served as a lodging for the insane, the reference to "Tom o'Bedlam" is more appropriate, for it provides subtle irony by mentioning the character Edgar later assumes in the play. In addition, the inclusion of "Fa, Sol, La, Me" seems extraneous at an initial glance; however, it serves to further emphasize the diabolical nature of Edmund. Urkowitz explains: ". . . [A]s Edgar enters, the Folio text has Edmund singing "Fa, Sol, La, Me," a progression of tones known as the *diabolus* in medieval musical theory, and appropriate to deviltry" (42).

Beginning at TLN 420 in Q1 and TLN 472 in F, Edmund's speech is altered considerably--much of it is deleted in F.

Q1

Bast. I promise you the effects he writ of, succeed vnhappyly,

as of unnaturalnesse betweene the child and the parent, death,
dearth, dissolutions of ancient amities, diuisions in state, mena-
ces and maledictions against King and nobles, needles diffiden-
ces, banishment of friēds, dissipation of Cohorts, nuptial breach-
es, and I know not what.

Edg. How long haue you beene a sectary Astronomicall?

Rast. Come, come, when saw you my father last?

!

F

Rast. I promise you, the effects he writes of, succede
vnhappily.

When saw you my Father last?

If we refer back to the hypothesis that Shakespeare did not wish to reveal the play's plot too early, the omission of most of Edmund's speech in Q1 makes sense. This speech briefly states the action of the play, and the audience of Q1 may have been disappointed by this. If this were the case, it would explain the revision in F. Regardless, the part of the speech missing in F is not necessary to the play's action. Since this part of Edmund's speech is removed, Edgar's question immediately following must also be discarded, for there would be no reason for him to satirically ask how long Edmund has believed in the current astrological fads. In addition, the "Come, come" spoken by Edmund after this question must also be removed because it implies impatience. As a result of the revision in F, the only thing that is unfortunately lost is the humor present in Edgar's question.

The above variants affect the play in some manner, and the effect can be detected either in the reading or the performance of the play. However, some of the variants between the two texts create an effect which is only fully noticeable in the performance of the play, or in the dramatic context. These involve the

entrances and exits of the characters, which inherently can involve stage directions, but not necessarily in a direct manner. One such variant occurs at Q1 TLN 440ff and F TLN 487.

Q1

Bast. Thats my feare brother, I aduise you to the best goe arm'd, I am no honest man if there bee any good meaning towards you, I haue told you what I haue scene & heard, but faintly; nothing like the image and horror of it, pray you away!

Edg. Shall I heare from you anon?

Bast. I doe serue you in this busines: *Exit Edgar*

F

Edm. That's my feare, I pray you haue a continent forbearance till the speed of his rage goes slower: and as I say, retire with me to my lodging, from whence I will fitly bring you to heare my Lord speake: pray ye goe, there's my key: if you do stirre abroad, goe arm'd,

Edg. Arm'd, Brother?

Edm. Brother, I aduise you to the best, I am no honest man, it ther be any good meaning toward you: I haue told you what I haue scene, and heard: But faintly. Nothing like the image, and horror of it, pray you away.

Edg. Shall I heare from you anon? *Exit.*

In Q1, Edgar hears Edmund say "I doe serue you in this busines," whereas in F he does not. In Q1,

a single command, "Pray you away," . . . motivate[s] Edgar's departure. . . .

In contrast, Edmund urges his brother to go off three times in the Folio text. The variants . . . allow Edmund first to begin walking out with Edgar:

"retire with me to my lodging." Then Edmund stops, and sends his brother off alone with a key: "pray ye go, there's my key." But then Edmund delays Edgar's exit again when he offers further advice: "if you do stirre abroad," etc., and finally he dismisses Edgar for the last time, "pray you away," seven lines after the initial impulse for the exit was spoken. (Urkowitz 42-43).

In addition to this, in Q1 Edmund's phrase "goe arm'd" is said in the second line of his speech, but in F it is last. Edgar's reply, "Arm'd, Brother?" is absent in Q1, because too much has been said since Edmund told him to "goe arm'd," and it would imply that what Edmund says after it has little importance. Since it is last in F, its importance becomes primary, and Edgar's reply connotes surprise.

The next variant appears in the short 1.3 (noted such only in F), at Goneril's second speech.

Q1

Gon. Put on what wearie negligence you please, you and your fellow seruants, i'de haue it come in question, if he dislike it, let him to our sister, whose mind and mine I know in that are one, not to be ouerruld; idle old man that still would manage those authorities that hee hath giuen away, now by my life old fooles are babes again, & must be vs'd with checkes as flatteries, when they are seene abusd, remember what I tell you.

Gent. Very well Madam.

(TLN 452ff)

F

Gon. Put on what weary negligence you please,
You and your Fellowes: I'de haue it come to question;
If he disfaste it, let him to my Sister,
Whose mind and mine I know in that are one,

Remember what I haue said.

Ste. Well Madam.

(TLN 506ff)

The first obvious change is the shift from prose in Q1 to verse in F. This is appropriate, since Goneril is a character of royalty. The passage omitted in F serves to provide insight into the evil of Goneril's plan, and gives more information about how she truly feels about Lear and how he ought to be treated. Since these lines are revealing, they may have been omitted in F in order to more slowly unveil Goneril's character. Another change made is from gentleman to steward, referring to Oswald, identified as such in 1.4.

The next change is made in Kent's speech at the beginning of 1.4. In Q1 it is in prose, and in F it is in verse. This is important, since at this point in the play, Kent is disguised as a commoner, and therefore would speak in prose. However, Lear's exile of him from court does not in his heart destroy his loyalty to Lear. In addition, Lear's initial view of him is restored at the end of the play. Regarding this, he should speak in verse.

Another variant included in the category of entrances and exits occurs at Lear's entrance immediately following Kent's soliloquy. In Q1, the stage direction reads; "*Enter Lear.*" In F, a more appropriate stage direction is given: "*Hornes within. Enter Lear and Attendants.*" Lear's madness has not yet set in, and he is still a member of the royal court, although he has given up his duties as king. Because of this, his entrance should be announced with a flourish and he should be accompanied by attendants. He is not yet the solitary figure who has completely lost his dignity. This, then, is a revision which results in improvement. Again; this is a variant which is more noticeable on the dramatic level, since the existence or absence of horns would be obvious in a performance of the play.

As aforementioned, Kent's soliloquy is spoken in verse in F. However, upon the entrance of Lear, Kent again speaks in prose. Regardless of his loyalties, this is suitable, since while he is conversing with Lear, he is but a man. Interestingly, Lear speaks in prose in both Q1 and F, which, although perhaps improper due to Lear's stature, does signify that he will fall from it.

An interesting variant involving line assignments and entrances and exits occurs in this scene.

Q1

Enter Steward

Steward. So please you, ,

Lear, What say's the fellow there, . . .

F

Enter Steward

Ste. So please you _____ *Exit.*

Lear. What saies the Fellow there? . . .

In Q1, the presence of the comma after the steward's line, and Lear's question, implies an interrupted speech, especially since he does not leave the stage. In F, the existence of the stage direction for him to exit implies that he had no more to say. Lear's following speech requires the inclusion of the stage direction, for he says in both texts, "call the clat-pole backe." He calls the steward back, because he has not answered his question about where Goneril is. In order for him to call him back, he must exit the scene. In Q1, it is a servant who returns to tell Lear that Goneril is not well, but in F it is a knight who brings the news. In both texts, there is no stage-direction for an entrance. The assignment in Q1 of the lines to a servant seems more suitable than F's assignment to a knight. Since a knight is higher in stature than a servant, it would be more fitting for a servant to bring the news of Goneril. The modern conflated text preserves the Folio version, perhaps

because most editors consider it the superior text. When the steward re-enters at TLN 543 in Q1 and TLN 609 in F, only F provides the stage direction "Enter Steward." In Q1, the steward simply speaks his lines. The addition of the stage direction is an obvious improved revision, although anyone performing the play could figure out the entrances and exits without much confusion.

One of the revisions made to the text from Q1 to F concerns the Fool's song at Q1 TLN 575 and F TLN 647. Because it is a song, it should be printed as verse, but Q1 prints it as prose. F correctly prints it as verse.

The next major variant takes place at Q1 TLN 588 and F TLN 669. Q1 contains a dialogue between the Fool, Kent, and Lear that is absent in F.

Q1

Lear. No lad, teach mee.

Foole. That Lord that counsail'd thee to giue away thy land,
Come place him heere by mee, doe thou for him stand,
The sweet and bitter foole will presently appeare,
The one in motley here, the other found out there.

Lear. Do'st thou call mee foole boy?

Foole. All thy other Titles thou hast giuen away, that thou
wast borne with.

Kent. This is not altogether foole my Lord.

Foole. No faith, Lords and great men will not let me, if I had
a monopolie out, they would haue part an't, and lodes too, they
will not let me haue all the foole to my selfe, they'l be snatching;
giue me an egge Nuncle, and ile giue thee two crownes.

F

Lear. No Lad, teach me.

Foole. Nunckle, giue me an egge, and Ile giue thee
two Crownes.

In Q1, the Fool mentions that Lear was unwise to give away his kingdom, and he is the first to consider this. Kent agrees with him. This is a brilliant passage that demonstrates the Fool's wit and Lear's lack of it. The absence of it in F is not an improved revision, since it marks the beginning of Lear's realization of his mistakes. Perhaps Shakespeare omitted it in F because it is not dramatically necessary. In addition, the Fool says that Lear "will not believe a Foole." Considering this, the Fool of F may have thought it futile to attempt to point out to Lear his mistake. Incidentally, the modern conflated text preserves the passage.

There are other minor variants between that passage and Q1 TLN 659, F TLN 744, but they do not warrant discussion. This passage, however, includes both a change in line assignment and an omission.

Q1

Lear. Doth any here know mee? . . .

. . . who is it that can tell me who I am? *Lears*

shadow? I would learne that, for by the markes of soueraintie,
knowledge, and reason, I should bee false perswaded I had
daughters.

Foole. Which they, will make an obedient father.

F

Lear. Do's any heere know me? . . .

. . . Who is it that can tell me who I am?

Foole. *Lears* shadow.

In Q1, Lear shows more insight by answering his own question, realizing that he is but a shadow of the man he was. In F, the Fool answers the question, which suits his character. In Q1 Lear continues with his insight by beginning to understand what Goneril and Regan have done to him. These realizations coincide with one another, but without Lear's comprehension of his loss of power as a king (out of choice) and his loss of power as a father (not by choice), there is no use for his being "false persuaded [he] had daughters." In F, the Fool is still supplying the wisdom, so Lear has not truly come to any realizations, and the text reflects that. Either text is solid both on literary and dramatic grounds.

Another variant occurs at Q1 TLN 681 and F TLN 769. Upon Albany's entrance (referred to only as "Duke" in Q1), Lear makes a desperate speech reflecting his realization of what he has done to Cordelia.

Q1

Lear. We that too late repent's, O sir, are you come? is it your will that wee prepare any horses, ingratitude! thou marble hearted fiend; more hideous when thou shewest thee in a child, then the Sea-monster, detested kite, thou lift my traine, and men of choise and rarest parts; that all particulars of dutie knowe, and in the most exact regard, support the worships of their name, O most small fault, how vgly did'st thou in *Cordelia* shewe, that like an engine wrencht my frame of nature from the fixt place, drew from my heart all loue and added to the gall, O *Lear. Lear!* beat at this gate that let thy folly in, and thy deere iudgement out, goe goe; my people?

Duke, [sic] My Lord, I am gittles as I am ignorant.

F

Lear. Woe, that too late repents:

Is it your will, speake Sir? Prepare my Horses.

Ingratitude! thou Marble-hearted Fiend,

More hideous when thou shew'st thee in a Child,

Then the Sea-monster.

Alb. Pray Sir be patient.

Lear. Detested Kite, thou lyeest.

My Trainee are men of choice, and rarest parts,

That all-particulars of dutie know,

And in the most exact regard, support

The worships of their name. O most small fault,

How vgly did'st thou in *Cordelia* shew?

Which like an Engine, wrencht my frame of Nature

From the fixt place: drew from my heart all loue,

And added to the gall. O *Lear, Lear, Lear!*

Beate at this gate that let thy Folly in,

And thy deere Iudgement out. Go, go, my people.

Alb. My Lord, I am guiltlesse, as I am ignorant

Of what hath moued you.

Clearly, the passage has been changed from prose to verse. This is proper, since it is one of Lear's most powerful speeches in the play. "O sir, are you come? is it your will that we prepare any horses" in Q1 is changed to "Is it your will, speake Sir? Prepare my Horses" in F. Perhaps Lear is asking if it is Albany's desire that the horses be prepared. The revision in F is better, and was needed for clarity of the passage. Lear asks Ingratitude if it is his will to speak, and commands, rather than asks, that the horses be prepared. This makes the addition of Albany's line in

the middle of the speech appropriate, because it is designed both to attempt to calm Lear and to give the actor playing the role a purpose for being on the stage at that particular moment. "Thou lift my traine" in Q1 is changed to "thou lyeest. My Traine" in F, which again is an improvement, since Lear is speaking to Goneril at this point, addressing the fact that she lied about her love for and loyalties to him. A possible explanation for the change is that the 'f' could be an error for the long 's.' Another possibility may be that "thou lyeest" was a compositor's miscorrection of the incomprehensible "lift" (which could mean 'take away'). The rest of the passage is essentially the same, except for the inclusion of an additional "Lear" as Lear addresses himself and his folly. "Go, go, my people" is more fitting than "goe goe, my people?," since this is a command, and it is a powerful speech. Albany's speech is made clearer by the addition of "of what hath moued you," as the line in Q1 could have a double meaning. It could mean that Albany is as free of guilt as he is ignorant, or that, since he is ignorant of what has propelled Lear to such anguish he is without guilt. Some changes in the passage may be due to compositor "eye-jumping," as the passages are so close. Support of this is evidenced by the "goe, goe, my people?" in Q1 after the famous "how sharper than a serpent's tooth" speech. This is the same line which ends the aforementioned passage. In F it is replaced with "Away, away."

Another scene affected by the stage directions missing in Q1 and present in F occurs at Q1 TLN 703 and F TLN 803. In F, after Lear's speech, there is a stage direction indicating that Lear should exit. At TLN 809, there is a direction for him to enter (re-enter) the stage. The absence of this in Q1 is clearly one of Shakespeare's oversights or careless mistakes, because Lear must exit the stage in order to find out that he has completely lost power and has no horses to be "prepared." The text of Q1 leaves Lear on stage, where he might hear Albany and

Goneril's conversation, which although it is not necessary for him not to hear it, it would possibly prompt a lengthy rebuttal from him.

Another oversight in stage directions occurs at the beginning of act one, scene five (as marked in F). Q1 simply gives "*Entér Lear*," where F provides "*Enter Lear, Kent, Gentleman, and Foole*." Since all these characters have lines in scene five, it is sensible to include them in the stage directions, although the partial stage direction in Q1 does not affect the play in either the dramatic or the literary sense.

A stage direction that does have an important effect on the play is the entrance of Edgar at the beginning of act two (Q1 TLN 799, F TLN 948). Q1 puts Edgar's entrance in the middle of Edmund's speech, which he is not meant to hear, for Edmund says, "my father hath set gard to take / my brother, F places Edgar's entrance after Edmund's speech.

An example of what Urkowitz refers to as an interrupted speech takes place at the end of Edmund's speech, where he tells Edgar to be advised. In Q1 it is written as "...advise your---" and in F it appears as "Advise your selfe." In either text, we know what Edmund is going to say, but the dramatic effect of this conversation between the brothers is significantly reduced in F. Urkowitz explains:

At the instant when a character breaks into an ongoing speech or conversation, the audience seems to split its attention in a complex manner between two centers of interest or two characters. Instead of the regular progression of simple dialogue, in which attention shifts naturally from one speaker to the next at the ends of speeches, an interrupting speech seems to encourage the audience to watch both speakers at the same time [T]he interruption of a sentence by a succeeding speech abruptly expands the audience's attention to try

to encompass nearly simultaneous events (19)

Thus, in Q1, the audience is focused on Edgar and Edmund at the same time, whereas in F, it is on one character at a time. The modern text preserves the F reading, which is unfortunate, because the dramatic effect of the passage is lost without the awareness of how it is written in Q1. A similar interrupted speech is evident at Q1 TLN 822, F TLN 978.

Q1

Bast. Fled this way sir, when by no meanes he could--

Glost. Pursue him, go after, by no meanes, what?

F

Bast. Fled this way Sir, when by no meanes he could.

Glo. Pursue him, ho: go after. By no meanes, what?

Gloucester's interruption of Edmund's speech is suited to his urgency. After he says to pursue Edgar, he asks what Edmund was about to say. Ending Edmund's speech as a complete statement is inadequate, since it makes no sense as a completed thought. The dramatic pace of the play is maintained in Q1, for although the audience's attention is placed on both characters through the use of the interrupted speech, it is Gloucester's angry urgency which stands out. Incidentally, the conflated text keeps the Q1 version.

Usually the stage directions in F are more precise than those in Q1. However, the stage direction in 2.2 (Q1 TLN 934, F TLN 1117) is more informative in Q1. Q1 reads, "Enter Edmund with his rapier drawne, Gloster the Duke and Dutchesse," whereas F reads simply "Enter Bastard, Cornewall, Regan, Golster, Seruants." The additional information about Edmund in Q1 is crucial to the performance of the scene, and makes it clearer to the reader what is going on.

There is a minor variant between Q1 TLN 976 and F TLN 1162.

Q1

Duke. Why dost thou call him knaue, what's his offence.

F

Corn. Why do'st thou call him Knaue?

What is his fault?

Although the grammar and punctuation are improved in F, the change from "offence" in Q1 to "fault" in F is not necessarily a desirable change. The meaning is not altered, but offence is a more suitable word in the context. "Offence" also is more fitting in the literary sense, since Cornwall asks the question again in Q1 TLN 1001, F TLN 1190, using the word "offence," speaking directly to the steward.

Another major variant is the omission of lines at Q1 TLN 1028 from F TLN 1220.

Q1.

Glost. Let me beseech your Grace not to doe so,
His fault is much, and the good King his maister
[W]ill check him for't, your purpost low correction,
Is such, as belest and contaned wretches for pilfrings
And most common trespasses are punisht with,
The King must take it ill, that hee's so slightly valued
In his messenger, should haue him thus restrained.

F

Glo. Let me beseech your Grace, not to do so,
The King his Master, needs must take it ill
That he so slightly valued in his Messenger,

Should haue him thus restrained.

The absence of the lines in F does not affect the play in a major way, although the discussion of class distinctions preserves verbally the power of a king, which Lear has lost. Gloucester's speech in Q1 illustrates that Regan and Cornwall intend to put Kent in the stocks simply because he is Lear's messenger, and not for the usual reasons one is so punished. In Q1, Gloucester's speech empowers him, yet in F, his powerless plea coincides well with his impending blindness and weakened nature. Thus, a case could be made for either reading, but both texts are performable.

A major variant occurs immediately following this passage at Q1.TLN 1036, F TLN 1225. It involves an omission of lines in addition to a change in line assignment.

Q1

Reg. My sister may receiue it much more worse,
To haue her Gentleman abus'd, assaulted
For following her affaires, put in his legges,
Come my good Lord away?

F

Reg. My Sister may recieue it much more worse,
To haue her Gentleman abus'd, assaulted:

Corn. Come my Lord, away.

Exit.

The revision in F is interesting, because it is at this point that Kent is put in the stocks, so Regan's remark "put in his legges" in Q1 is almost a necessity, since someone would have to give the order. There is no stage direction in Q1, and the last in F is at TLN 1217, which reads, "*Stocks brought out.*" In performance, the audience would see Kent put in the stocks, but it is not exactly clear in the reading of F with the omission of Regan's command. It is possible that "put in his legges" was a stage direction that was erroneously incorporated into the text." In

addition, it is nonsensical to assign the line "Come my Lord, away" to Cornwall, since both he and Regan exit after Kent is put in the stocks, and the only other person he could be referring to is Gloucester, who remains on stage. However, Gloucester could be ignoring Cornwall's urging that he leave, which would strengthen Gloucester's characterization. Also, Cornwall and Gloucester do not agree about putting Kent in the stocks, so Cornwall would not signal for them to depart the stage together. Thus, the line must be spoken by Regan in reference to Cornwall.

Kent's speech before he falls asleep in the stocks (which is indicated in stage directions by F only) is altered in three ways. In Q1, TLN 1053 contains the phrase, "sees my rackles," which is correctly changed to "sees miracles" in F. This change is but a mere correction, since the reading in Q1 can be easily interpreted on the page and would sound virtually the same as the reading in F on the stage. The reference to Cordelia and her letter (Q1 TLN 1054ff and F TLN 1243ff) is altered between the texts in a way that theoretically could change the action of the play.

Q1

. . . I know tis from *Cordelia*,
Who hath not fortunately beene informed
Of my obscured course, and shall find time
From this enormous state, seeking to giue
Losses and remedies . . .

F

. . . I know 'tis from *Cordelia*,
Who hath most fortunately beene inform'd
Of my obscured course. And shall finde time

From this enormous State, seeking to giue

Losses their remedies, . . .

In Q1, Cordelia has not been told of Kent's disguise (presumably referred to as "my obscured course") and his activities, but in F she has. Her knowledge of his delay or lack of it is important to the play's action. In addition, the reading in Q1 implies that Cordelia will provide losses and remedies for what has been done to Lear. However, in F, the implication is that she will provide remedies for the losses that Lear has endured. Although many editors believe the Q1 reading to be inferior, a closer consideration results in the conclusion that Cordelia does in effect cause losses because the intervention of the French army destroys both the sisters' aspirations.

The entrance of Lear after Edgar's soliloquy (Q1 TLN 1084 and F TLN 1273) is affected in two ways; the first being that there is an entrance of a knight in Q1 but a gentleman in F, and the second, a change in Lear's speech.

Q1

Lear. Tis strange that they should so depart from hence,
And not send backe my messenger.

Knight. As I learn'd, the night before there was
No purpose of his remoue.

F

Lea. 'Tis strange that they should so depart from home,
And not send backe my Messengers.

Gent. As I learn'd,
The night before, there was no purpose in them
Of this remoue.

The knight/gentleinañ's speech, although slightly different, is not changed in meaning. However, Lear's speech is somewhat of a curiosity. The change from "hence" in Q1 to "home" in F does not change meaning, but it does imply that Lear has different feelings about Regan. The change of the reference of Regan's castle from "hence" to "home" could imply that Lear has regrets about giving land to Regan as well as Goneril. Of course, he does regret this later on, but at this point he is just finding out that she is not on his side, but on Goneril's. The change is subtle, yet significant, for Lear now has no home, but Regan does. By referring to it as such, Lear is in effect recognizing his own weakness.

The next variant concerns the argument between Lear and Kent at Q1. TLN 1098, F. TLN 1291.

Q1 . . .

Lear. No.

Kent. Yes.

Lear. No I say.

Kent. I say yea.

Lear. No no; they would not.

Kent. Yes they haue.

Lear. By *Iupiter* I sweare no, they durst not do't, . . .

F

Lear. No.

Kent. Yes.

Lear. No I say.

Kent. I say yea.

Lear. By *Iupiter* I sweare no.

Kent. By Iuuo, I sweare I.

Lear. They durst not do't: . . .

Either reading is suitable, because both *Lear* and *Kent* have three lines, so there are three exchanges. The conflated text, in an attempt to preserve all of what Shakespeare wrote, results in four exchanges. This change from three to four has no authority, since in neither Q1 nor F is there other than three exchanges. This then, is evidence against the argument to conflate. Warren clarifies,

If F was printed from a copy of Q[1], . . . then one ought to assume that any omission may have had a purpose: but that assumption is doubly imperative when new material is included in F that appears to make up for the omission. However, if one ignores the standard theory concerning recension, there is still no case for four exchanges. In each text the climax on the third exchange is powerful, and sufficient; neither can be proved to be un-Shakespearean--they are both probably "what Shakespeare wrote;" and so respect for the theatrical proportions of the play dictates that conflation cannot be other than textual tinkering, distortion. Either Q[1] or F; *not* both together.

Consequently, this passage in either text works both on the literary and the dramatic levels. Since they both have the balance of three exchanges, and nothing is lost or missing from either text, we must then conclude that the assumption of a lost, ideal text is inaccurate, which inherently disproves the need for conflation.

The Fool, a character who has warranted much varied discussion, is affected by the two texts. He has two additional speeches in F which do not appear in Q1, one in 2.4 and the other in 3.2 (TLN 1322 and TLN 1734).

Foole. Winters not gon yet, if the wil'd Geese fly that way
Fathers that weare rags, do make their Children blind;
But Fathers that beare bags, shall see their children kind.

Fortune that arrant whore, nere turns the key toth' poore.

But for all this thou shalt haue as many Dolours for thy

Daughters, as thou canst tell in a yeare.

Although Q1 works both in performance and on the page without this passage, it provides the Fool's characteristic insight into what is going on and indicates what is to come. Similarly, the Fool's added speech in 3.2 is a prophecy, and he notes it as such, although it is more another example of his ironic and somewhat bitter commentary than a true prophecy.

Foole. This is a braue night to coole a Curtizan:

Ile speake a Prophecie ere I go:

When Priests are more in word, then matter;

When Brewers marre their Malt with water;

When Nobles are their Taylors Tutors,

No Heretiques burn'd, but wenches Sutors;

When euery Case in Law, is right;

No Squire in debt, nor no poore Knight;

When Slanders do not liue in Tongues;

Nor Cut-purses come not to throngs;

When Vsurers tell their Gold i'th'Field,

And Baudes, and whores, do Churches build,

Then shal the Realme of *Albion*, come to great confusion:

Then comes the time, who liues to see't,

That going, shalbe vs'd with feet

This prophecie *Merlin* shall make, for I liue before his time.

This prophecy "symbolizes the topsy-turvy world Lear has brought about" (Foakes, 102). The effect of the addition of both these passages is the greater importance placed on the Fool; his role has been emphasized, particularly in the last passage,

since it leaves the Fool as the last character on stage, speaking a soliloquy. This is an obvious revision, and it seems to have been written by Shakespeare, the result being evidence of authorial revision. It is entirely possible that the Fool was a favorite character of the audience of Q1, which might be an explanation for Shakespeare's assignment of additional lines to him.

Another example of the aforementioned interrupted speech is evident in both Q1 and F, but is clearer in F. The variant occurs at Q1 TLN 1169, F TLN 1380.

Q1

Lear. The King would speake with *Cornewal*, the deare fate,
Would with the daughter speake, come and tends seruise,
The fierie Duke, tell the hot Duke that *Lear*,
Mo but not yet may be he is not well, . . .

F

Lear. The King would speake with *Cornwall*,
The deere Father
Would with his Daughter speake, commands, tends, seruice,
Are they inform'd of this? My breath and blood:
Fiery? The fiery Duke, tell the hot Duke that _____
No, but not yet, may be he is not well, . . .

It is obvious in both texts that Lear decides not to complete his thought, and more information about it appears in Q1, but his interruption of himself is perhaps clearer in F. In addition to the interrupted speech, the change from "fate" in Q1 to "Father" in F is interesting, because although the F reading at first seems to be a correction of a misprint in Q1, this may not be the case. Fate, a metaphysical force much believed in in the Renaissance, could be personified to speak with

Regan concerning Lear's plight and her cause of it. This is supported by the reference to "the daughter," rather than "his daughter," which appears in F. If this is the case, the meaning is subtle, but significant.

A change in meaning between the two texts occurs due to the addition to the conversation between Lear and Regan which takes place in 2.4 (F TLN 1419ff).

Q1

Reg. I pray sir take patience, I haue hope
You lesse know how to value her desert,
Then she to slacke her dutie.

Lear. My curses on her.

F

Reg. I pray you Sir, take patience, I haue hope
You lesse know how to value her desert,
Then she to scant her dutie.

Lear. Say? How is that?

Reg. I cannot thinke my Sister in the least
Would faile her Obligation. If Sir perchance
She haue restrained the Riots of your Followres,
'Tis on such ground, and to such wholesome end,
As cleeres her from all blame.

Lear. My curses on her.

Although the lack of the passage in Q1 does not harm the play, the addition of it in F makes clearer the alliance between Goneril and Regan, for it demonstrates Regan's defense of Goneril's actions. She offers an explanation to Lear in order to quell his growing fear that his daughters have deserted him.

In Q1, at the beginning of 3.1 (TLN 1386ff), the gentleman has a bigger speech than the counterpart in F. Missing from F is the following:

Gent. . . . teares his white hair,
Which the impetuous blasts with eyles rage
Catch in their furie, and make nothing of,
Strives in his little world of man to outscorne,
The too and froe conflicting wind and raine,
This night wherin the cub-drawne Beare would couch,
The Lyon, and the belly pinched Wolfe
Keepe their furre dry, vnbonneted he runnes,
And bids what will take all.

Although this is a moving description of Lear buffeted by the storm, it is not necessary to the course of action, and seems to be nothing but an embellishment. Without it, Kent's question of the King's whereabouts is still answered. In the revision, Shakespeare apparently saw no need for it, and thus disposed of it. The conflated text preserves all of the gentleman's speech, but the omission of it in F supports not conflating the texts.

A revision which does make F more meaningful than Q1 is in 3.5, concerning an addition to Lear's speech at F TLN 1807, and an initial speech by Edgar as Tom of Bedlam. The addition to Lear's speech includes the lines (speaking to the Fool): "In Boy, go first. You houselesse pouertie, / Nay get thee in; Ile pray, and then Ile sleepe." In Q1 it is apparent that the Fool enters the cave first, but it is much clearer in F because of the added lines. In Q1, it is the Fool who has the next line, telling Lear not to enter the cave because there is a spirit inhabiting it. In Q1, the text works, but the audience must at first take the Fool's word, before the appearance of Edgar as Tom on stage. On the page, the text does not work as well. In F, Edgar's line reads "Fathom, and halfe, Fathom and halfe;

poore Tom," and the above stage directions indicate that the Fool and Edgar should enter the stage at the same time: In this manner, the reader is fully aware of what is going on, and the audience immediately sees the "spirit" to which the Fool is referring.

The prominence of Edgar as Tom of Bedlam is significantly reduced from Q1 to F, for four of his lines at 3.6 (Q1 TLN 1726ff) are missing from F. In addition, the Fool loses four small lines and Lear loses five. In all, according to the TLN's, thirty lines in the scene are missing from F. This is highly significant, since it is a fair number of lines, and involves dialogue between the Fool, Edgar, Kent, and Lear at the height of his madness. Lear and Tom (Edgar) are haunted by a vision which Lear sees as Goneril. Although the mention of the vision and the embellishment of Lear's madness are not necessary to the play's action, they do provide additional insight into Lear's character at this point. If anything, the absence of the dialogue in F serves to place less emphasis on Goneril's part in Lear's demise, since the lines focus on her neglect of and attitude towards Lear.

Another major variant occurs immediately after this and concerns the entrance of Gloucester and the Fool's last line. In Q1, the Fool's last line is one of those included in the above-mentioned passage and reads "Cry you mercy I tooke you for a ioyne stoole." He is providing a facetious apology for overlooking the presence of Goneril, who is of course not there. If this is his last line, no clue is provided as to his absence in the rest of the play. The effect is that he simply disappears. In contrast, his last line in F is "And Ile go to bed at noone." This allows for some deliberation about what happens to the Fool. The generally accepted notion is that "sleeps" refers to death, and that the Fool has fulfilled his role in the play, and thus has become obsolete. This may be a matter of little importance, since there is a good deal of speculation that the actor playing the Fool also played the part of Cordelia. This is supported by the fact that Cordelia

and the Fool are never on stage at the same time. If they were played by the same actor, it would be obvious to the audience. Regardless, the last line in F prepares the reader/audience better for the Fool's disappearance than that which appears in Q1.

The entrance of Gloucester (Q1 TLN 1775ff and F TLN 2039ff), as aforementioned, changes between the texts.

Q1

Kent. Now good my Lord lie here awhile.

Lear. Make no noise, make no noise, draw the curtains, so, so, so,
Weele go to supper it'h morning, so,so,so, *Enter Gloster.*

Glost. Come hither friend, where is the King my maister.

F

Enter Gloster.

Kent. Now good my Lord, lye heere, and rest awhile.

Lear. Make no noise, make no noise, draw the Cur-
taines: so, so, wee'l go to Supper i'th morning.

Foole. And Ile go to bed at noone.

Glou. Come hither Friend:

Where is the King my Master?

The stage direction in F does not work, since there would be no reason to ask where Lear was if he had just heard him speak. Thus, it makes sense to place his entrance where Q1 does, which is after Lear's speech.

Another omission is that of Tom's (Edgar's) explanatory and moving speech which appears in Q1, but not in F. The speech, although not necessary to the play in regard to performance, is one which elaborates on the suffering going on at this point in the play, and shows the sanity of mad Tom. Although those familiar with

the play may find it difficult to accept the absence of the speech, conflation cannot be supported, because both texts work, with or without it.

Two additional examples of interrupted speeches occur at Q1 TLN 1841, F TLN 2098 and Q1 TLN 1878, F TLN 2144. In both, the interruption is clearer in Q1 than F. The first example is the following:

Q1

Corn. To this chaire bind him; villaine thou shalt find---

Glost. By the kinde Gods til most ignobly done, to pluck me
by the beard.

F

Corn. To this Chaire binde him,
Villaine, thou shalt finde.

Glou. By the kinde Gods, 'tis most ignobly done
To plucke me by the Beard.

The second example:

Q1

Corn. If you see vengeance---

Servant. Hold your hand my Lord . . .

F

Corn. If you see vengeance.

Seru. Hold your hand, my Lord: . . .

The interruption is important in both cases, for in each, Cornwall is cut off by someone who is in a lesser position. In the first, he is broken off by Gloucester, whom he is ordering to be tied in the chair. In the second, it is a mere servant who interrupts him. Both examples serve to undermine Cornwall's power.

A major variant, which affects the audience's sympathies, is the lines of the two servants in Q1 TLN 1906ff, which are absent in F. The lines concern the fate of Gloucester, now blinded, which the servants discuss. The second servant, at the last, says, "Goe thou, ile fetch some flaxe and whites of egges to /'apply to his bleeding face, now heauen helpe^hhim." This line indicates that the servants care more for the fate of Gloucester than that of Cornwall, who has been wounded. In addition, it serves to magnify the horror of Gloucester's condition. In F, Cornwall has the last line of the act, and he exits with Regan, complaining that he "bleed[s] apace." The absence of the lines from F is not harmful, for the audience's sympathies are naturally going to be with Gloucester. Thus, both texts are performable.

The rest of the major variants in the play concern either the invasion of France/domestic rebellion (discussed above) or the change in the roles of Albany and Edgar, which is the next topic of discussion.

The Roles of Albany and Edgar in Q1 and F

In Q1, the last line of the play is spoken by Albany, but in F, it is spoken by Edgar. This is highly significant, since in all of Shakespeare's major tragedies, the last line is given to the character who is most important at the end of the play. Since it would take a considerable amount of diligent revision to alter the roles of Albany and Edgar so significantly, it is highly improbable that anyone other than Shakespeare himself could have been responsible for it.

Warren offers an overview of the variation in the characters' roles:

... [T]he part of Albany is more developed in Q[1] than in F, and in Q[1] he closes the play a mature and victorious duke assuming responsibility for the kingdom; in F he is a weaker character, avoiding responsibility. The part of Edgar is shorter in F than in Q[1]: however, whereas in Q[1] he ends the play a young man overwhelmed by his experience, in F he is a young man who has learned a great deal, and who is emerging as the new leader of the ravaged society. ("Quarto" 99)

The conflated text assigns the last line to Edgar, but preserves virtually all the lines of both texts, so the strength of Albany is maintained, as is the building up of Edgar. It would seem that this would make it difficult to assign the line only to Edgar, but that is the choice of modern editors.

As Warren indicates, Albany is "ineffectual in either text" ("Quarto" 99), but he is more substantially so in F. One of the subtle changes between the texts which alters Albany's power takes place at Q1 TLN 720, F TLN 830. In both texts, it is Albany who is being addressed by Goneril.

Q1

Gon. Doe you marke that my Lord?

F

Gon. Do you marke that?

This is one of the diligent revisions aforementioned. It is difficult to believe that anyone other than Shakespeare would have noticed such a detail. The importance of it should not be undermined, for in Q1 Goneril addresses Albany as "my Lord," but in F she simply asks him a question. The absence of "my Lord" signifies that Goneril does not respect Albany.

F's omission of lines assigned to Albany at Q1 TLN 2028 is significant, because he is telling Goneril off: In Q1, his speech is effective, but in F (TLN 2301) it is virtually ignored.

Q1

Alb. O Gonoril, you are not worth the dust which the rude wind
Blowes in your face, I feare your disposition
That nature which contemnes it origin
Cannot be bordered certaine in it selfe,
She that her selfe will sliuer and disbranch
From her materiall sap, perforce must wither,
And come to deadly vse.

F

Alb. Oh Gonerill,
You are not worth the dust which the rude winde
Blowes in your face.

The significant reduction of Albany's speech serves to render him ineffective at refuting Goneril. In Q1, Albany's speech prompts the following reply from Goneril: "No more, 'the text is foolish." In F, Goneril is not in the least slighted by Albany's shortened speech. In addition to this shortened speech, his next speech

prominence, ironically enough, by the loss of a speech [at 3.6], and the audience becomes more sharply aware of his character ("Quarto" 103).

The fruition of Edgar's strength occurs in 5.3. Until this point, the changes in Edgar are not drastic enough to alter him from the distanced character who is overcome by his own sensibilities to one capable of ruling a kingdom. The omission in F of Edgar's self-pitying speech ". . . Whil'st I was big in clamor, came there in a man, / Who hauing scene me in my worst estate, / Shund my abhord society. . .," which signifies that Edgar is painfully aware of his place in the recent tragic events.* This results in the strengthening of his character.

F . . . maintains the fundamental nature of Edgar as philosophical agent through the play, but in the last act reduces somewhat his callowness, his easy indulgence of his sensibility in viewing the events through which he is living. In so doing F develops Edgar into a man worthy to stand with the dukes at the close of the play, capable of assuming power. ("Quarto" 104)

The change in the role of Edgar from Q1 to F results in his growth from a sheltered and self-pitying young man to one who has the strength to rebuild a kingdom. One of the results of the F interpretation is that Edgar, who has no experience in rule, may not be met with the support of the people, whereas in Q1, Albany has his experience as duke. In either text, the tragedy of the play is unblemished.

Performance of Q1 and F

One of the reasons why conflation is still preferred by many modern editors is that some aspects of Q1 do not work on stage, but many passages from the text are familiar to readers and dramatists alike, and so many are reluctant to delete them from a performance. David Richman, who attempted to direct a performance of *King Lear* at the University of Rochester based solely on the text of Q1, found some reasons why Shakespeare may have chosen to revise the play.

Richman suggests that several phrases/words in Q1 are dramatically inferior to their F counterparts. He offers the following examples:

F	Q1
Be Kent unmannerly when Lear is mad	is man
dull, stale, tired bed	stale, dull-lyed bed
bring oil to fire	oil to stire
You see me here, you gods, a poor old man	old fellow

Richman writes,

. . . [I]n several instances we judged a passage in F to represent so great an improvement over its corresponding passage in Q[1] that it would be foolish not to adopt it. . . In this last instance [referring to above examples], as in several others, a case can be made for Q[1]'s reading. Q[1]'s Lear, it can be argued, has about him something of the senex, the comic elderly buffoon. "Fellow" in this context trivializes him (377).

Many of the variants which Richman has cited could be compository errors, and one such as "mad" to "man" is almost certainly such an error.

In his essay, Richman makes some good points about the ability to perform either Q1 or F, and suggests that both texts, used solely as the basis for performance, are "problematic." He believes that conflation is necessary to performance. An argument against this is that Heminge and Condell found the

Folio version suitable for possible performance, according to their inclusion of it in *The First Folio*. I maintain that the texts ought to be available separately for the reader and the director alike to make their choice.

Conclusion

Although this paper does not attempt to illustrate all the variants between Q1 and F *King Lear*, those which support the arguments against conflation and for authorial revision have been discussed. The detail of the revision which occurred between Q1 and F dictates that Shakespeare himself was responsible. Many of the changes may seem to be changes in the wrong direction, but just as many are not. It is important to note that revision is not necessarily an improvement, and we, as modern textual critics, are working with clues to a mystery which we may never solve. As modern critics, we cannot know the real basis for the revisions Shakespeare made between the texts; we can only make educated guesses. The current state of the editing of *King Lear* is the preservation of the best of both texts. Editors subjectively choose what they think is best, and producers have taken, and by all accounts will continue to take, their own liberties with the play in regard to performance. However, within the last ten years, scholars have increasingly been interested in the importance of Q1 and F as separate texts, their flaws included. Although the two texts present the same play, in many ways they are so radically different that they must both be considered as separate and meaningful approaches, representing a draft and a revised reconsideration of ideas. Neither text is inferior, although there is an editorial inclination to prefer one over the other (usually F). I assert that, as both texts possess authoritative value, they should both be considered as objectively as possible, and certainly printed as two separate texts. Urkowitz writes, ". . . the nature of [Shakespeare's] work is now inadvertently disguised in the version printed by modern editors" (17). If the goal of modern editors is to preserve all of what Shakespeare wrote for *King Lear*, then they make their own case for printing Q1 and F separately. The revision of Q1 to F represents the true genius of Shakespeare.

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