

Sheets B and G of John Marston's *The Malcontent*, Q1-3 (1604),  
with Special Reference to the Carl H.  
Pforzheimer Library Copy of Q1-2

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In one of my previous reports on press-variants found in the early quartos of Marston's plays,<sup>(1)</sup> the Carl H. Pforzheimer Library copy of *The Malcontent*, Q2, was shown to be unique in that it contains sheets B and G, both full of variant readings not found in any other copies examined. Further examinations of these two particular sheets have made me realize that the terminology in that report was not entirely satisfactory and the list of variants not quite accurate. The variants in these sheets between the Pforzheimer Library copy, Q2, and the other copies are not the results of stop-press correction but of resetting both formes of the two sheets in question in their entirety. So the terms, "*Corrected*" and "*Uncorrected*", which I used in the previous report, are rather misleading: such terms are not really suitable to describe the state of the formes of the unique copy. It is true that the Pforzheimer Library Copy replaces the outer forme of sheet G in all the other copies by resetting it, while introducing the appropriate deletion of the inadvertently repeated line (i. e. G2v 9 in the other copies: 'I had rather stand with wrong, then fall with right'), but it is still misleading to call the state "*Corrected*". Only words like "*Variant*" or "*Reset*" will accurately describe the case, and these words should have been used instead of "*Corrected*" and "*Uncorrected*".

The aim of this report is to provide, by way of amendment, a supplementary list of press-variants in sheets B and G of John Marston's *The Malcontent*, Q1-2, between the Pforzheimer Library copies and the other copies examined, and to discuss how the work of composition was carried out, particularly in the case of sheet G in Q2-3 of the play.

The following is the supplement to the list of press-variants I published in 1983.

Q1 (1604):

SHEET B (inner forme)

State II:

	<i>Uncorrected</i>	<i>Corrected</i>
B3v	4. suspetles	suspectles,

B4 3. Will: will:

SHEET G (inner forme)

	<i>Uncorrected</i>	<i>Corrected</i>
G4	23. <i>Meq.</i>	<i>Maq.</i>

Q2 (1604):

SHEET B (outer forme)

*Variant:* Pforz.

*Original:* BL, SCmH, DLC, MB, Sheffield.

	<i>Variant</i>	<i>Original</i>
B2v	11. <i>Mal.</i>	<i>Mal.</i>
	24. <i>Mal.</i>	<i>Mal.</i>
	29. <i>Mendoza</i>	<i>Mendoza</i>
B3	1. Stay, Stay.	Stay Stay.
	2. <i>Mal.</i>	<i>Mal.</i>
	20. <i>Pietro,</i>	<i>Pietro.</i>
	26. <i>Mal,</i>	<i>Mal.</i>

SHEET B (inner forme)

*Variant:* Pforz.

*Original:* BL, CSmH, DLC, MB, Sheffield.

	<i>Variant</i>	<i>Original</i>
B1v	26. <i>Piet.</i>	<i>Piet.</i>
	27. Interest,	Interest.
	28. <i>Piet.</i>	<i>Piet.</i>
B2	8. <i>Ferrard:</i>	<i>Ferrard:</i>
	15. <i>Mal.</i>	<i>Mal.</i>
	24. <i>Mal.</i>	<i>Mal.</i>
B3v	9. <i>Florentine;</i>	<i>Florentine:</i>
B4	3. <i>Mend.</i>	<i>Mend.</i>
	3. will:	Will:
	11. <i>Mend.</i>	<i>Mend.</i>
	18. <i>Mend,</i>	<i>Mend,</i>
	25. minion?	minion?
	30. him;	him:

SHEET G (outer forme)<sup>(2)</sup>

*Original*: BL, CSmH, DLC, MB, Sheffield.

*Variant (& Corrected)*: Pforz.

	<i>Original</i>	<i>Variant (&amp; Corrected)</i>
G2v	19. Dukedome,	18. dukedome ;
	29. <i>Aiaylers</i>	28. <i>A Iaylers</i>
	34. Throane	33. throne
G4v	26. <i>Mal.</i>	<i>Mal.</i>

## SHEET G (inner forme)

*Variant*: Pforz.

*Original*: BL, CSmH, DLC, MB, Sheffield.

	<i>Variant</i>	<i>Original</i>
G1v	20. soule	soule,
G2	13. <i>Pietro</i>	<i>Pietr.</i>
G4	17-18. incurre suspect,/as	in-/curre suspect, as

Martin L. Wine was the first to point out that sheet G of the Pforzheimer Library copy, Q2, is a "completely recast" sheet, representing "a transitional stage" from Q2 to Q3.<sup>(3)</sup> Bernard Harris also made special mention of "Corrected and uncorrected states of formes B and G",<sup>(4)</sup> and G. K. Hunter, discussing the printing of Q3, wrote "that one copy QB [=Q2] which the compositor had before him contained the reset version of sig. G — that is, the compositor of G2v, G3, G3v, G4v [sic], H1 certainly had such a version before him".<sup>(5)</sup> None of these scholars, however, has gone into detail, presumably because limited space did not allow them to deal fully with this matter in their editions.

I have already argued elsewhere that the compositor of sheets F-H of Q1-2 also worked on sheets A-G of G3 and that he was 'Compositor A' at Valentine Simmes's shop.<sup>(6)</sup> A comparison of the pages in sheet B between Q2 (including the variant copy in the possession of the Pforzheimer Library) and Q3 has failed to detect any apparent marks of systematic influence on Q3, in terms of variant reading, of the text of Q2, probably because the different compositors were involved in the printing of the relevant pages of Q2, original and variant, and of Q3. On the contrary, the case of sheet G, where one and the same compositor is known to have been involved, has revealed the fact, as Wine observed years ago, that "a number of readings in its recast sheet influenced the third edition".<sup>(7)</sup> What is remarkable, however, is that the extent of the influence is as large as one can

MALECONTENT.

*Pietro* Thy friends?

*Mak.* Yes from my friends, for from mine enemies ile deliuer my selfe. O, cut-throate friendship is the rankest villanie: Marke this *Mendoza*, marke him for a villaine; but heauen will send a plague vpon him for a rogue.

*Pietro* O world!

*Mak.* World? Tis the onely region of death, the greatest shop of the Diuell, the cruellst prison of men, out of the which none passe without paying their dearest breath for a fee, theres nothing perfect in it, but extreame extreame calamitie, such as comes yonder.

SCENA QVINTA.

*Enter Aurelia, two Holberts before, and twoo after, supported by Celso and Ferrard, Aurelia in base mourning attire.*

*Aur.* To banishment, ledde on to banishment.

*Pietro* Lady, the blessednesse of repentance to you.

*Aur.* Why? why? I can desire nothing but death, nor deserue any thing but hell.

If heauen should giue sufficiencie of grace  
To cleere my soule, it would make heauen gracelesse:  
My sinnes would make the stocke of mercie poore;  
O they would tire heuens goodnes to reclaime them:  
Iudgement is iust yet from that vast villany:  
But sure he shall not misse sad punishment  
Fore he shall rule. On to my cell of shame.

*Pietro* My cell tis Lady, where insteede of maskes,  
Musick, tilts, tournies, and such courtlike shewes,  
The hollow murmure of the checklesse windes  
Shall groane againe, whilst the vnquiet sea  
Shakes the whole rocke with foamy battery:  
There Vsherl. st: the ayre comes in and out:  
The rheumy vault will force your eyes to weepe,  
Whilst you behold true desolation:  
A rocky barrenesse shall pierce your eyes,

G

Where

G1 of the Variant Q2

MALECONTENT.

*Mak.* Yes, from my friends, for from mine enemies ile deliuer my selfe. O, cutte-throate friendship is the rankest villanie: Marke this *Mendoza*, marke him for a villaine; but heauen will send a plague vpon him for a rogue.

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There Vsherlesse the ayre comes in and out:  
The rheumy vault will force your eyes to weepe,  
Whilst you behold true desolation:  
A rocky barrenesse shall pierce your eyes,  
Where all at once one reaches where he stands,  
With browes the rooffe, both walles with both his handes.

*Aurelia* It is too good, blessed spirite of my Lord,  
O in what orbe so ere thy soule is throad,

Behold

G2v of Q3

MALECONTENT.

Where all at once one reaches where he stands,  
With brows the rooffe, both walles with both his handes.

*Aurelia* It is too good, blessed spirite of my Lord,  
O in what orbe so ere thy soule is throud,  
Beholde me worthily most miserable:  
O let the anguish of my contrite spirite  
Intreate some reconciliation:

If not, ô ioy, triumph in my iust grieffe,  
*Death is the end of woes, and teares reliefe.*

*Pietro* Belike your Lord not lou'd you, was vnkinde.

*Aurelia* O heauen!

As the soule lou'd the body, so lou'd he,  
Twas death to him to part my presence,  
Heauen to see me pleased:

Yet I, like to a wretch giuen ore to hell,

Prake all the sacred rites of marriage,  
To clippe a base vngentle faithlesse villaine.

O God, a very Pagan reprobate:  
What should I say? vngratefull, throwes me out,  
For whom I lost soule, body, fame and honor:  
But tis most fit; why should a better fate  
Attend on any, who forsake chaste sheetes,

Fly the embrace of a deuoted heart,  
Ioynd by a solemne vow fore God and man,

To taste the brackish bloud of beastly lust,  
In an adulterous touch? ô rauenous immodesty,  
Insatiate impudence of appetites

*Looke, heeres your end, for marke what sap in dust,  
What sinne in good, euen so much loue in lust:*

Ioy to thy ghost, sweete Lord pardon to me.

*Celso* Tis the dukes pleasure this night you rest in court,

*Aurelia* Soule lurke in shades, run shame from brightsome  
*In night the blinde man misseth not his eyes. axis* (sicks,

*Diad.* Doe not weepe, kind cuckold, take comfort man, thy  
betters haue bene *Beccoes*: *Agamemnon* Emperour of all  
the merry Greekes that tickeled all the true Trojans, was a  
*Cornuto,*

G1v of the Variant Q2

MALCONTENT.

Beholde me worthily most miserable:  
O let the anguish of my contrite spirite

Intreate some reconciliation:  
If not, ô ioy, triumph in my iust grieffe,  
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Brake all the sacred rites of marriage,  
To clippe a base vngentle faithlesse villaine.

O God, a very Pagan reprobate:  
What should I say? vngratefull, throwes me out,  
For whom I lost soule, body, fame and honor:  
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*Celso* Tis the dukes pleasure this night you rest in court,

*Aur:* Soule lurke in shades, run shame from brightsome skies,  
*In night the blinde man misseth not his eyes. axis*

*Diad.* Doe not weepe, kinde cuckold, take comfort man, thy  
betters haue bene *Beccoes*: *Agamemnon* Emperour of all the  
merry Greekes that tickeled all the true Trojans, was a *Cornuto*:  
*Prince Arthur* that cut off twelue Kings bearded, was a *Cornuto*:  
*Hercules*, whose backe bore vp heauen, and got forty wenches  
with thilde in one night.

*Pietro* Nay twas fifty.

*Malen.* Faith fortie's enow a conscience, yet was a *Cornuto*:  
patience, mischief growes proude, be wife.

*Pietro* Thou pinchell too deepe, arte too keene vpon me.

G 3

Mal

G3 of Q3

possibly conceive, since what actually happened was a repeated use in Q3 of the majority of type, in both formes of the sheet, that had been used to set up the unique Q2 text of the Pforzheimer Library copy, although no such repeated use of type seems to have taken place between the variant copy and the other copies of Q2.

It will be observed, on careful comparison of only two pages reproduced here as exemplars from the variant Q2 and Q3, that the compositor of Q3 did not bother to set the text, letter by letter, according to his copy: instead, he merely picked up blocks of type one after another, out of the formes of the variant Q2 which had been kept standing, carefully enough not to disturb the text. He seems to have found this operation least troublesome, especially with verse lines, as is evidenced by the more or less identical marks, on the pages of the variant Q2 and Q3, of such a small compositorial anomaly as the irregular wavy arrangement of letters (e. g. 'reclaime' in G2v 21 or 'battery:' in G2v 29 or 'honor:' in G3 16). The appearance of the identical defective upper-case letters, arranged in the same order, at the beginning of verse lines, especially T's and I's, in G3 of Q3 also serves as evidence of how the compositor transferred them from the variant Q2 to Q3. With prose lines, however, his job must have been a little awkward, since he was using a composing stick longer than the type measure of the variant Q2. Space had to be filled in, or some sort of justification had to be contemplated, to accommodate a full-length Q2 prose line comfortably in Q3. Speech-prefixes had to be expanded (e. g. 'Maleu.' in G2v 1) or shortened (e. g. 'Mal.' in G2v 6), word-forms had to be altered (e. g. 'cutte-throate' in G2v 3 or 'only' in G2v 6), spacing had to be adjusted (e. g. in G2v 3), and the like, in accordance with various conditions of prose in the variant Q2. A combination of these changes introduced into the original prose (in the variant Q2) inevitably tends to blur the characteristics of its compositorial appearance in Q3 but still a number of identifiable words/letters, running through it (e. g. the b in 'but' in G2v 3, the w in 'will' in G2v 4, the T in 'Tis' or the i in 'region' in G2v 6, and the n in 'nothing' in G2v 8), can witness to its direct physical transfer from the variant Q2 to Q3.

According to my observation, the entirety of G1, G1v, G2, and G2v in addition to the first twenty-five lines in G3 of the Pforzheimer Library copy, Q2, were in this way transferred to Q3 to produce G2v, G3, G3v, G4, and the first ten lines of G4v of that edition. The remaining portion of G3 in the Pforzheimer Library copy, Q2, begins with an act division: the fifth act of the play, which in Q3 begins with a dialogue newly supplied in manuscript prior to the printing of Q3. (And, indeed, the supply of new material in addition to this, as all the editors mentioned above agree, must have caused the printer to replace Q2 by the variant Q2, which, in a very short period of time, had in turn to be replaced by Q3 for the same reason.) The dialogue, comprising fifty-three printed lines, is too long to be accommodated

in Gv and crosses the borders between sheets G and H. Sheets H and I of Q3 were to be worked by another compositor,<sup>(8)</sup> so Compositor A had to entrust him with the remaining portion of G3 of Q2, a two-line stage direction and four verse lines, which are now found at the bottom of H1 of Q3. In short, the readings of the reset sheet G in the Pforzheimer Library copy of Q2 not only represent "a transitional stage",<sup>(9)</sup> but the standing type of more than a half of the sheet (G1-2v and G3 1-25) was actually used to print Q3 (G2v-4 and G4v 1-10).

The inner formes of sheets B and G of the Pforzheimer Library copy of Q1 represent the uncorrected state and the outer formes of them are identical with those of the other copies examined. Both formes of the same sheets of the Pforzheimer Library copy of Q2 are variant with some corrections in G outer and the standing type of, at least, more than the first half of sheet G has been transferred to form the corresponding part of Q3. Therefore, in so far as sheets B and G of *The Malcontent*, Q1-3, are concerned, the textual transmissions are as follows:<sup>10</sup>  
Pforzheimer Q1→Q1→Q2→Pforzheimer Q2→Q3

### Notes

(1) "Press-variants in John Marston's *The Malcontent*, Q1-3 (1604)", *Studies in Humanities* (Matsumoto: Faculty of Arts, Shinshu University), No. 17 (March 1983), pp. 93-113.

(2) When incorporating the following into the original 1983 report, the 'Variant (& Corrected)' copy recorded here at the beginning should come before the 'Original' copies and the left and the right columns should be reversed. (The present format follows that of the 1983 report for the sake of convenience.)

(3) M. L. Wine (ed.), *The Malcontent* (Lincoln, Nebraska, 1964), xii.

(4) Bernard Harris (ed.), *The Malcontent* (London, 1967), xxxv.

(5) G. K. Hunter (ed.), *The Malcontent* (London, 1975), xxxvi.

(6) "Q1-3 of *The Malcontent*, 1604, and the Compositor", *Poetry and Drama in the English Renaissance — In Honour of Professor Jiro Ozu* (Tokyo, 1980), pp. 107-32, and "Simmes's Compositor A in *The Malcontent*, Q1-2", *Studies in Humanities* (Matsumoto: Faculty of Arts, Shinshu University), No. 14 (March 1980), pp. 121-5.

(7) Wine, xii.

(8) See note (6).

(9) Wine, xii.

(10) Three copies of Q1, i. e. the Bodleian Library copy and the two copies in the possession of the Henry E. Huntington Library can come before the Pforzheimer Q1, only with regard to the interesting reading 'the Church' (B1v between 25-26), which has been printed in these copies alone before its disappearance from all other copies.

### **Acknowledgements**

The two pages from the variant Q2 are reproduced through the courtesy of the Pforzheimer Library, Humanities Research Center, University of Texas at Austin; and those from Q3 are likewise reproduced by permission of the Houghton Library, Harvard University.