

A  
COMPREHENSIVE CONCORDANCE  
TO  
THE FAERIE QVEENE  
1590

Edited by

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KENYUSHA

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## INTRODUCTION

Since J. C. Smith published the Oxford edition of *The Faerie Queene* in 1909, it has almost become customary for modern editions of the work to base their texts on the 1596 text, which was printed in thick quarto volumes consisting of the second edition of Books I–III (Part 1) and the first edition of Books IV–VI (Part 2). The choice of the 1596 quarto as the base-text of the second part is indisputable because it is the only substantive edition of that part; another edition of the work in folio, posthumously published in 1609, was set, except for the “Cantos of Mutabilitie”, from the 1596 text of both parts. The anomaly is that the base-text of Part 1 has continued to be the second edition instead of the first, which certainly deserves more attention from textual experts than it has hitherto been allowed. The editors from Smith onward have somehow thought lightly of the merits of the first edition, emphasizing their belief that “the text of 1596 shows sufficient alteration for the better to justify the opinion that Spenser was responsible for an incidental revision.”<sup>1)</sup>

However, a collation of the two texts would suggest that the authorial alteration made in the second edition was limited to a small number and was not as extensive as it appeared to the early editors. Two major revisions, which indeed seem to be authorial, are the addition of a stanza (1.11.3) and the replacement of the last five stanzas at the end of Book III of the first edition by three newly composed stanzas. A few more revisions may possibly have been made by the poet himself (*e.g.* the alterations made in 1.10.62.4, 8–9, 2.3.20.5, 2.4.17.8–9, 3.4.39.9). The rest of the substantive variants, however, could well have been caused by compositors’ and proof-readers’ tamperings.<sup>2)</sup>

In addition, it must be emphasized that the first edition was very probably set from Spenser’s own manuscript (now lost), while the second edition is for the most part a mere page-for-page reprint of the first edition. Clearly, the 1590 text has preserved more of the generally accepted Spenserian characteristics, particularly his spellings, which have been established through studies of extant documents written by his hand.<sup>3)</sup> Although the second edition has corrected many of the inadvertent errors found in the first edition and smoothed out what appeared to be anomalies or corruptions, it seems unlikely that the poet himself scrupulously supervised the printing, as F. B. Evans points out in his bibliographical study on the 1596 quarto.

If the Second Part was printed immediately after the First, it is difficult to explain why the skeletons and boxes were not continued in use for the second volume and indeed why the same pair of compositors did not continue. But it is quite possible that Ponsonbie arranged for the reprinting of Books I–III in advance of Spenser’s arrival from Ireland with the manuscript of the new Books IV–VI. . . . Since the only substantial revisions of the First Part of the *Faerie Queene* in 1596 were one added stanza (1.11.3) and [three] new stanzas substituted for the [five] originally concluding Book III, Spenser may well have sent ahead the necessary copy and entrusted his publisher with the reprinting. If the First Part was completed before Spenser arrived with the new manuscript, we have an explanation of why new skeletons and boxes were set up and why there are relatively few links—some apparently contradictory—between the type-cases employed in the two volumes.<sup>4)</sup>

As the case stands, it would seem reasonable to claim that future critical editions of *The Faerie Queene* should base their texts of Part 1 on the first edition of 1590, adopting from

the second edition a minimum number of corrections and revisions probably due to Spenser himself.

Essential to such future editions of the work are detailed textual and orthographical studies of the 1590 quarto. However, the quarto has remained virtually unexplored, except for some preliminary researches undertaken by the present editors.<sup>51</sup> It is mainly for this reason that we publish this comprehensive concordance strictly based on the 1590 quarto. Hopefully, it will prove useful not only to Spenserian scholars in general but also to textual specialists of *The Faerie Queene* as a basic working-tool, with which they can easily gather necessary information.

### 1. The Printing and Compositors of the 1590 Quarto

The title page of the 1590 quarto reads:

THE FAERIE / QVEENE. / Disposed into twelue books, / *Fashioning* / XII. Morall  
vertues. / [device of John Wolfe] / LONDON / Printed for William Ponsonbie. / 1590.

The first edition of *The Faerie Queene* Part I was published by William Ponsonby, a first class stationer in those days, who was to publish the two quarto volumes of *The Faerie Queene* in 1596 as well as most of Spenser's other works. The device on the title page (McKerrow No. 242) identifies the printer to be John Wolfe, who printed the third edition of *The Shepheardes Calender* in 1586.<sup>61</sup> Owing to the varying states of the dedicatory sonnets at the end, extant copies of the quarto differ with respect to the collation of the last few leaves. The one most commonly found in libraries and markets today collates as 4° in eights: A-Z<sup>8</sup>, Aa-Pp<sup>8</sup>, Qq<sup>4</sup>; 308 leaves. The text runs to approximately 18,500 type-lines.

Good bibliographical descriptions of the quarto are found in *The Pforzheimer Catalogue*<sup>71</sup> and F. R. Johnson's *A Critical Bibliography of the Works of Edmund Spenser*.<sup>81</sup> The latter refers particularly to the skeleton pattern, presses and compositors. On the basis of the skeleton pattern and the records of John Wolfe's printing house, Johnson points out the probability that at least two presses were used for the printing of this quarto. He also notes the pagination errors in gathering F: all the pages in the outer formes of both sheets have been numbered too high by two, "obviously because the compositor counted from A1 instead of A2." This leads him to erroneously say that "one compositor or pair of compositors set both the outer formes and a different pair set both the inner formes."<sup>91</sup>

The printing of the quarto seems to have proceeded fairly regularly. As Johnson points out, four different skeleton-formes can be identified: skeleton I was first employed to print and perfect the inner sheet of gathering A, skeleton II for the outer sheet of the same gathering, two new skeletons, III and IV, for the inner and outer sheets of gathering B, respectively. From gathering C through gathering Oo (the end of the poem), the four skeletons were used with few exceptions, one for each forme, in the printing of each gathering: skeleton I for the outer forme of the inner sheet, skeleton II for the outer forme of the outer sheet, skeleton III for the inner forme of the outer sheet and skeleton IV for the inner forme of the inner sheet. This may be illustrated as follows:

	OUTER SHEET				INNER SHEET			
	Outer		Inner		Outer		Inner	
	1r	2v	2r	1v	3r	4v	4r	3v
	8v	7r	7v	8r	6v	5r	5v	6r
Gathering	A	II	II	I	I	I	I	I
	B	IV	IV	III	III	III	III	III
	C-S	II	III	III	I	I	IV	IV
	T	III	III	III	I	I	IV	IV
	V-Aa	II	III	III	I'	I'	IV'	IV'
	Bb	II	III	III	I'	I'	IV'	IV'
	Cc	II	III	III	I'	I'	P	P
	Dd-Oo	II	II	II	IV'	IV'	P	P

The use of four skeleton-formes cannot be explained by the supposition of printing with one press, and if we hypothesize two presses, it follows that there must have been more than one compositor. Inquiring into the number of compositors and their stints, we have examined spelling variations, typographical characteristics such as the spacing of words and the three punctuation marks "?", ":" and ";",<sup>10</sup> recurring impressions of identifiable types, ornamental boxes surrounding canto arguments and so on. Among these, the first two tests afforded particularly useful information towards the solving of the compositor identification.

The space test examining use or non-use of space before colons, semicolons and question marks has suggested division of work between 1<sup>r</sup>-3<sup>r</sup> (the first five pages) and 3<sup>v</sup>-8<sup>v</sup> (the remaining eleven pages) in many gatherings.<sup>11</sup> Furthermore, the computer-aided spelling test has not only corroborated our inference from the space test that the compositors divided work between 1<sup>r</sup>-3<sup>r</sup> and the remaining eleven pages in each gathering but also strongly suggested that a third compositor was probably involved in the setting of pages 6<sup>v</sup>-or 6<sup>v</sup>-8<sup>v</sup>. The presence of this third compositor could not have been discovered from the spacing evidence because the compositors' habits of spacing are extremely similar from pages 3<sup>v</sup> to 8<sup>v</sup>.

The compositor who set most of the first five pages in gatherings C-Oo (designated as John Wolfe's Compositor X) can be distinguished from the second (Compositor Y) and/or the third compositor (Compositor Z) by his frequent use of the following spelling forms: *else, forrest, foorth, litle, whyles* and *whylome* as against *els, forest, forth, litle, whiles* and *whilome*.<sup>12</sup> It would be of interest to note here that Spenser's preferences for *litle, whiles* and *whilome* are well established. Compositor X is more clearly identified by his persistent rejection of such Spenserian final voiceless stops as *-att, -ett, -itt* and *-ott* in favor of *-at, -et, -it* and *-ot* and of such initial or medial long vowels and diphthongs as *aid, maid, pain, spoil, grownd, rownd* and *sownd* in favor of *ayd, mayd, payn, poyl, ground, round* and *sound*. One exception is the use of the medial *i* in *mind*. He shows a marked preference for *courage, gracious, horroure, terroure, powre, he* and *she* to *corage, gracious, horror, terror, power, hee* and *shee*. There is little doubt that he set type for most of 1<sup>r</sup>-3<sup>r</sup> in thirty-five gatherings (C-Oo), excepting H1<sup>r</sup>, H2<sup>v</sup>, N1<sup>r</sup>, Z1<sup>r</sup>, Bb1<sup>v</sup>, Ii1<sup>r</sup>, Kk1<sup>r</sup> and Kk1<sup>v</sup>, where the evidence from spacing indicates another compositor.

Compositor Y is distinguished from Compositor Z, who set most of 6<sup>v</sup>-8<sup>v</sup>, by their use of the following spellings:

Compositor Y		Compositor Z	
medial -i-	daies	medial -y-	dayes
	die/dye		dye
	eie (s)		eye (s)
	guide		guyde
	noise		noyse
final -y	easy	final -ie	easie
	mighty		mightie
	weary		wearie
	al/all		all
	heart/hart		hart
	house		hous
	lett/let		let
	wize/wise		wise
	words		wordes
medial	-ize/-ise-	medial	-ise-
final	-ful/-full	final	-full
	-ize/-ise		-ise

Another group of spellings distinguish between Compositor Y and Compositor Z. These spellings are often adopted by both Compositors Y and Z, yet strongly rejected by Compositor X. Such spellings are given below:

Compositor X	Compositor Z	Compositor Y
desyre	desyre	desire
fayre/faire	fayre/faire	faire
find	fynd/find	find
praise	pravse	praise
squyre/squire	squyre	squire
syde/side	syde/side	side
wyde/wide	wyde/wide	wide
do/doe	do/doe	doe
deede/deed	deede/deed	deed
foul/fowl	foul/fowl	fowl
honour/honor	honour	honor
lowd	loud	lowd
-ance/-aunce	-ance/-aunce	-aunce
-yde/-ide	-yde/-ide	-ide
-icke	-ick/-icke	-icke

Compositor Z set all of 6<sup>v</sup>-8<sup>v</sup> in gatherings C-Oo except for Y6<sup>v</sup>, which was probably set by Compositor X as the evidence from spacing suggests. Although Compositor Y was mainly responsible for 3<sup>v</sup>-5<sup>v</sup> in each gathering, it appears from the space evidence that he was sometimes helped probably by Compositor X in gatherings Hh and Ii (the last three pages) and in pages Ff4<sup>v</sup>, Ll5<sup>v</sup>, Nn4<sup>v</sup> and Oo5<sup>v</sup>. This amounts to a total of twelve pages.

As for the 6r pages, the space test suggests that Compositor X set those of gatherings G, I, S, Y, Aa, Bb and Hh, but this is not always supported by the spelling evidence. The spelling test suggests rather that these thirty-five pages were set either by Compositor Y or by Compositor Z. Evidence available at present is not sufficient to assign them with confidence to any of the three compositors, though it might be said that all were involved in setting these "extra" pages.

To turn to the four gatherings A, B, Pp and Qq, which have been left undiscussed, both the space evidence and the spelling test suggest that the first eight pages of gathering A including the title page (A1<sup>r</sup>), Dedication (A1<sup>v</sup>) and the last page (A8<sup>v</sup>) were set by Compositor X alone, while the remaining seven pages were done by Compositor Z alone. Gathering B was possibly divided into three sections; 2<sup>r</sup>-3<sup>r</sup> and 8<sup>v</sup> were undertaken by Compositor X, 3<sup>v</sup>-5<sup>v</sup> by Compositor Y, and 6<sup>v</sup>-8<sup>v</sup> by Compositor Z. The first two pages could not be identified. This division of labor might seem unnatural in terms of the pattern of the skeleton formes where the third and the fourth were newly constructed for the inner and the outer sheets respectively. As for the last two gatherings Pp and Qq, suffice it to say that "Letter to Raleigh" (Pp1<sup>r</sup>-Pp3<sup>r</sup>) may have been set by Compositor X.

An examination has been made to see how the three compositors treated the visual-rhymes in the quarto. It may be said that generally they followed the copy-spellings of the rhymes. This is particularly true of Compositors Y and Z, who often adopted in rhyming positions spellings different from their preferences. The case, however, is rather different with Compositor X. He less frequently used spellings different from his preferences, and many of his habitual spellings are still prevalent in rhyming positions. It is possible that he occasionally altered the copy-spellings to make his own visual rhymes.<sup>13</sup>

It seems certain that the compositors sometimes justified lines (or fitted them to their measure) by changing the spellings in the copy, though their more frequent ways of justification were probably the use of tildes and ampersands, the omission of punctuation marks and the varying of spacing. (See List of Full or Justified Lines in Appendix.)

## 2. The Determination of the Text

In determining the text of the concordance, efforts have been made to closely follow H. Yamashita's copy of the 1590 quarto<sup>14)</sup>, and corrections and emendations have been kept to a minimum, since we have intended the text for a provisional one affording unsophisticated material for future editorial endeavors rather than as a finished product. By "a minimum" of corrections and emendations we mean they have been made in cases explainable from a bibliographical or paleographical viewpoint and few have been made on the basis of literary context. However, the following inevitable alterations have been made:

Firstly, nine copies of the quarto, mostly in photostat, have been collated with the Yamashita copy and the corrected states have been adopted when they are really correct. (For the collated copies and the states of the pages where variants are found, see the list of PRESS VARIANTS, which includes not only variants due to press corrections but also those possibly due to slippage of types and spaces caused by the loosening of wedges in the course of printing.) In cases where the Yamashita copy is in an uncorrected state, the adopted correction is cited in the TEXTUAL NOTES with the indication P. V. denoting the existence of a press variant. When both corrected and uncorrected states are obviously erroneous, both are given along with the reading of our text and the indication P. V. All ten copies have blank spaces on X7<sup>v</sup> (2.10.24.8-9), which have been filled with the Welsh words by consulting the *Variorum* edition.

Secondly, typographical blemishes such as wrong-fount letters, turned letters and obvious misprints have been corrected, with some noteworthy cases listed in the TEXTUAL NOTES.

Thirdly, compound characters such as tildes, ligatures, diereses and accents are not retained. Forms with a tilde such as *thē* are expanded in parentheses to *the(m)* or *the(n)*. Ligatures and diereses are silently divided. Accents are simply ignored.

Fourthly, ornamental capitals and display initials are normalized. Long *s*'s are replaced by short *s*'s. So are "VV" by "W" and "I" by "1". Initial *u*'s and medial *v*'s, which rarely occur throughout the quarto, are normalized after the compositors' usual practice and cited in the TEXTUAL NOTES.<sup>15)</sup>

Fifthly, we have adopted, after some hesitation, the corrections of the "Faults escaped in the Print" (hereafter designated as F. E.) appended to the quarto (Pp8<sup>v</sup>), since it seems probable that Spenser was concerned in the preparation of this errata, which includes not only corrections of compositorial errors but also apparently authorial revisions. The list of F. E. is, however, perfunctory and full of misprints yet to be corrected. Its references are sometimes ambiguous (*e. g.* "this that 362") and sometimes erroneous (*e. g.* "shee hee stuned stund 500"). When F. E. is ambiguous as to the word or words to be corrected, we chose to leave the quarto readings untouched and cite the F. E. corrections in the TEXTUAL NOTES.

Italics are not retained but are turned to romans. Turnovers are placed in the intended lines and marked by a vertical stroke replacing the original parenthesis preceding the turned-over word or words.

Punctuation, though all romanized, has been kept as it stands in the quarto (corrected state if press variants exist), except for a few places where a word is doubly pointed (*e. g.* D 7<sup>v</sup> 17 hayre:.), in which case the second pointing mark is silently removed.

The spacing of words in the quarto is so variable that we have often found it difficult to discern between a one-word form and a two-word form (*e. g.* *himselſe* / *him selſe*, *howeuer* / *how euer*, *tomorrow* / *to morrow*). In such cases, we had to decide on our own responsibility. No space is left before punctuations, but one space is regularly put after them. In addition, indentation is ignored throughout the text.

We have thus paid considerable attention to preserving the typographical environment of the text lines without being too scrupulous about trivialities so that the user may be provided with unsophisticated but informative raw data. A machine-readable form of the above text in



MS-DGS text file and microfilm of the Yamashita copy are available to the user.

### 3. Policy and Convention for Concording

The concordance affords an alphabetical index of every word form (spelling variant) occurring in the main body of the 1590 quarto text including arguments with its frequency of occurrence and immediate context as well as the reference to its occurrence. (Note that words occurring in the preliminary parts and the head titles are not included in the Concordance.) Not only principal words but also such minor items as articles, auxiliaries, conjunctions and prepositions are exhaustively listed, since this very comprehensiveness is required to meet the user's various academic demands. The following paragraphs explain in some detail how the concordance has been compiled.

In compiling the concordance, the head word or entry has been identified strictly on the basis of orthographic forms. Words are treated as the same entry so long as their spellings are identical, or as different entries if their spellings differ. Thus, homographs are not distinguished at all, but listed under a single head word.<sup>16</sup> Conversely, each spelling variant and inflected form of a word, in the normal sense of the term, is treated as an independent head word. This emphasis, or dependence, upon orthographic forms in identifying head words is a reflection of our attitude towards the text (explained above in section 2).

There are, however, two exceptions to this principle. Firstly, all non-alphabetical signs such as apostrophes and hyphens are completely ignored in the identification of the head word. For example, *withhold* and the hyphenated form *with-hold* are treated as the same head word and the occurrences of both forms are found under the single heading WITHHOLD. The ampersand is the one exception to this rule, and is treated as an independent head word.

Secondly, differences between capitals and minuscules are ignored. Thus, *God* and *god* are treated as the same head word. In ordering the head words, non-alphabetical signs are ignored as are the differences between capital and small letters. Thus, the elided compound form *th'early* comes as a head word immediately after *theare*. In addition, & is placed just before *and*.

For each head word, the number of its occurrences is given in parentheses. The occurrences are given in the order of appearance in the text together with the context and reference to the place of appearance. The reference is twofold; it consists of book number, canto number, stanza number and line number within the stanza, plus page reference of the original quarto by signature.<sup>17</sup> The abbreviations "Pr" and "Ar" are used for the proems and the arguments, respectively.

In the context given for each occurrence, the following conventions are employed: a slash (/) indicates a boundary of lines; a stroke (|) is to indicate that the word or words following is turned over in the original text.

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Editors

## NOTES

- 1<sup>1</sup> *The Works of Edmund Spenser: A Variorum Edition*. I. ed. E. Greenlaw et al. (Baltimore: The Johns Hopkins Press, 1932; rep. 1961), p. 516.
- 2<sup>1</sup> See "Textual Appendix" to the *Variorum Edition*, I-III, particularly "Variant Readings."
- 3<sup>1</sup> Roland M. Smith, "Spenser's Scholarly Script and 'Right Writing'," *Studies in Honor of T.W. Baldwin*, ed. D. C. Allen (Urbana, 1958), pp. 66-111.
- 4<sup>1</sup> "The Printing of Spenser's *Faerie Queene* in 1596," *Studies in Bibliography*, XVIII (1965), 61-62.
- 5<sup>1</sup> Hiroshi Yamashita, "The Printing of the First Part (Books I-III) of *The Faerie Queene* in 1590 (I)," *Studies in Languages and Cultures*, 11 (Univ. of Tsukuba, 1981), pp. 143-176; *do.*, "The Printing of the First Part (Books I-III) of *The Faerie Queene* in 1590 (II)," *Studies in Languages and Cultures*, 13 (Univ. of Tsukuba, 1982), pp. 231-284; Toshiyuki Suzuki, "The Influence of Rhymes on the Compositors of *The Faerie Queene* (1590)," *Treatises and Studies by the Faculty of Kinjo Gakuin University*, 95 (Kinjo Gakuin Univ., 1981), pp. 79-94; *do.*, "The Spelling of the Rhymes in the 1590 Quarto of *The Faerie Queene*," *Treatises and Studies by the Faculty of Kinjo Gakuin University*, 100 (Kinjo Gakuin Univ., 1983), pp. 83-101.
- 6<sup>1</sup> For accounts of John Wolfe's life and career, see H. R. Hoope, "John Wolfe, Printer and Publisher, 1579-1601," *The Library*, Fourth Series, XIV, 3 (1933), 241-289 and C. C. Huffman, *Elizabethan Impressions: John Wolfe and His Press* (New York: AMS Press, 1988).
- 7<sup>1</sup> *The Carl H. Pforzheimer Library: English Literature 1475- 700* (New York, 1940), No. 969.
- 8<sup>1</sup> Baltimore: The Johns Hopkins Press, 1933; rep. London: Dawson's of Pall Mall, 1966.
- 9<sup>1</sup> Johnson, p. 17.
- 10<sup>1</sup> No exclamation marks as pointing appear in the quarto.
- 11<sup>1</sup> See Yamashita, "The Printing (II)," pp. 232-236.
- 12<sup>1</sup> See Table III in Yamashita, "The Printing (II)," pp. 244-250.
- 13<sup>1</sup> For detailed discussion of the compositors' treatment of rhymes, see Suzuki, "The Spelling." Also see "Alphabetical List of Words in Rhyming Positions" in APPENDIX for spellings of the words occurring in rhyming positions.
- 14<sup>1</sup> The copy was formerly in the possession of David and Lulu Borowitz. We have chosen it as the basis for the concordance not only because it is ready at hand and allows easy and constant reference but also because it has proved to contain the most corrected formes among the collated copies.
- 15<sup>1</sup> Incidentally, the proof-reader of the quarto checked the medial *v* in *reviue* on E5<sup>r</sup> (1.5.40.2) when he recognized it.
- 16<sup>1</sup> We believe it to be the task of a lexicographer rather than that of a concordance editor to distinguish homographs, for "A concordance...gives an index to the data, not to its interpretation; the interpretation is supplied by the individual user with his special perspective and particular inquiry." (T.H. Howard-Hill, *Literary Concordances: A Guide to the Preparation of Manual and Computer Concordances*, Oxford, New York, Toronto: Pergamon Press, 1979, p. 25.)
- 17<sup>1</sup> Some adjustments in numbering stanzas and lines have been made for the user's convenience. The actual third stanza of Book I, Canto 11 is referenced as "1.11.4," taking account of the 1596 insertion of a stanza before it, so that the references of the subsequent stanza may accord with those of modern editions. Likewise, missing lines are counted, and so the references of the subsequent lines are moved down by one (1.10.20.6 ff., 3.6.45.5 ff.). The stanza reference for the last five stanzas of Book III, Canto 12 is marked with an asterisk to distinguish them from those of the 1596 edition.