NOTES ON THE TEXT OF MARSTON'S ANTONIO AND MELLIDIA: A POSTSCRIPT

In the June 1993 number of Notes and Queries (cxxxviii.207) I proposed the emendation 'lurking close' at Antonio and Mellida IV.ii.27, where the quarto of 1602 has 'lacking vse'. I have now noticed that the phrase 'lurking close' occurs at Sophonisba IV.i.119, a strong reinforcement of the emendation. References are to MacDonald P. Jackson and Michael Neill (eds), The Selected Plays of John Marston (Cambridge University Press, 1986).

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NEW VARIANTS IN THE FIRST PART OF DEKKER'S THE HONEST WHORE

The First Part of The Honest Whore has an intriguing textual history. Two quarto editions of the play appeared in 1604. Both bear the imprint of Valentine Simmes, yet each appears to have been the work of no less than three different printing shops (Simmes’s partners are yet to be identified). What is more, only half of the second quarto (Q2) is a new edition, the rest being made up of 'standing-type' pages preserved from the first quarto (Q1). Interestingly, too, there are many substantial differences between the texts of Q1 and Q2; and these differences occur both in the standing-type pages and in the pages newly composed for Q2. A fairly high proportion of these variants appear to be authoritative, and may well be authorial.

The relation between the texts of Q1 and Q2 was examined in detail by the late Fredson Bowers in his edition of The Dramatic Works of Thomas Dekker (Cambridge University Press, 2nd edn, 1964). However, our own study of Q1 and Q2 has shown that Bowers overlooked a number of significant variants between the two quartos - variants which, according to his own criteria, he would undoubtedly have included in his collation if he had been aware of them. Since Bowers's edition provides the standard old-spelling text of The Honest Whore, it seems important to inform scholars of the variants omitted from his collation. These are given in the following list. It should be noted, though, that the list is selective: it includes only those

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variants omitted by Bowers which appear to us to affect the sense of the text. A great number of inconsequential differences in the spelling of Q1 and Q2 are not recorded here. Act, scene and line-references are keyed to Bowers' edition; readings from his text are given in the lemmata. The letter 'c' indicates corrected state, 'u' signifies uncorrected state, and capital 'B' represents Bowers's edition. Some entries in the list incorporate corrections of Bowers's critical apparatus.

I.i

I.ii.
60. vs)] Q1; vs,) Q2
63. brother,] Q1; ~; Q2
95. he,] Q1; ~; Q2
97. Wife,] Q2 (~); Viola 1
97. French-man,] Q1; ~; Q2
101. Wife,] Q2 (~); Viola 1
102. money,] Q1; ~; Q2
106. meanes,] Q1; ~; Q2
119. If] Q1; it Q2

I.iii.
3. afire] Q1; ~; Q2
4. it,] Q1; ~; Q2
14. fast,] Q1; ~; Q2
22. vp,] Q2; ~
31. arte] Q1; Arte Q2
47. newes,] Q1; ~; Q2
72. does,] Q1; ~; Q2
Liv.
7. nay,] Q1; ~; Q2
36. man,] Q1; man,] Q2
50. Witness,] Q1; ~; Q2
51. meet,] Q1; me,] Q2
L.v.
64. Ha, ha,] Q1; Ha, ha, Q2
67. dost,] Q1; doost Q2
72. Signior,] Q1; ~; Q2
88. Patience,] Q1; ~; Q2
100. mony heare,] mony: heere, Q2; mony: heare; Q1
106. Homo,] Q1; ~; Q2
107. mou'd,] Q1; mou'd; Q2
111. Gentle-men ]Q1; Gentlemen, Q2
115. The] (catchword) Q2; He Q1
163. then] Turn-under in Q1; set as new line in Q2.

II.i.
67. geere,] Q1; ~; Q2
67. S.D. Enter Roger] (Enter Roger. Q1 (at 66); Enter Roger. Q2 (at 66).
78. her,] Q1; ~; Q2
82. Her's] (catchword) Q1; Heer's Q2
112. -Vsher,] - Q1-5
159. -beseech you sweete-; -beseech you sweete, Q1-2
224. madwoman,] Q1; mad woman, Q2
383. begd,] Q1; ~; Q2
394. life,] Q1; ~; Q2
76. warehouse,] Q1; ~; Q2
84. hope,] Q1; ~; Q2
90. Exit,] Q1; placed (incorrectly) after 91 in Q2
177. prythee,] Q1; ~; Q2
197. fine ... Fines Q2
180. (sweet,] Q1; sweet, Q2
215. wil't not,] Q1; wil't not, Q2
236. Key,] Q1; Q2

III.iii.
35. house,] Q1; ~; Q2
53. ere] Q1; e're Q2

IV.i.
48. speake,] Q1; Q2
68. course,] ~; Q1; ~; Q2
76. this,] Q1; ~; Q2
82. day,] Q1; ~; Q2
138. S.D. Exit [servant,] Exit (after 137) Q1; no s.d. in Q2.
139. damnation,] Q1; ~; Q2
144. thether,] Q1; thether Q2
145. beats,] Q1; beats Q2
164. villaine,] Q1; ~; Q2

IV.ii.
5. and,] Q1; And Q2
12. it,] Q1; ~; Q2
15. beard,] Q1, Q2 (c); beasd Q2(u)
40. And] Q2; and Q1
41. is] Q2; Is Q1
IV.iii.
2. presently] Q1; ~, Q2
9. Setted] Q1; setled Q2
31. What] Q1; what Q2
32. Mistris_] Q1; ~, Q2
IV.iv.
S.D. Enter Duke: Doctor: Fluello, Castruchio, Pioratto. Q1; Enter Duke: Doctor, Fluello, Castruchio, Pioratto. Q2
I. Giue] Q2; giue Q1
11. knees,] Q1; Q2
13. prayer,] Q1; ~; Q2
14. reuereence. ] Q1; ~:Q2
33. curst] Q1; curs’d Q2
36. good] Q1; _ Q2
42. deept] Q1; dipt Q2
V.i.
12. Doest] Q1; Dost Q2
26. peace] Q1; ~. Q2
33. mistrisse,] Q1; ~: Q2
34. cryes/Q1; cries. Q2
V.ii.
46. plots ] Q1; ~, Q2
47. vp_] Q1; ~: Q2
60. downe] Q1; ~: Q2
61. slight] Q1; slighters Q2
76. dispute.] Q1; ~ Q2
87. Whose] Q2; whose Q1
92. Fluello ... legs.] Separate line in Q1; B; placed on same line as 91 in Q2.
99. Separate line in Q1; B; printed on same line as 98 in Q2.
109. Yes] Q1; yes Q2
346. heres] Q1; hers Q2
351. fortune.] Q1(?); Q2
353. S.D. Beginning on line 352 in Q1 and Q2 after ‘Frier’.
369. marriage,] Q1; Q2
509. sings.] Q1(e); Q2; ~ Q1(u)
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'UPON A SUDDEN WIT': ON THE SOURCES OF AN UNNOTICED PUN IN THE REVENGER'S TRAGEDY
IN the fourth act of The Revenger's Tragedy, there is a tense moment when Lussurioso sends Hippolito to look for Piato. We are left wondering how Hippolito will save the situation, since Vindice, who had been passing himself off as Piato till then, is present on the stage without his disguise: 'An impossible task, I'll swear,' murmurs Hippolito on his way out. 'To bring him hither that's already here' (IV.ii.171-2). He returns shortly with the excuse that Piato is too drunk for respectable company:

He's not in case now to be seen, my nord;
The worst of all ehe deadly sins is in him,
That beggary damnation, drunkenness.

(182-4)

The relieved Vindice applauds his brother in an aside. "Twas well convey'd, / Upon a sudden wit' (185-6).

'Sudden' here means quick, and Middleton uses the word in this sense in similar phrases elsewhere. In The Second Maiden's Tragedy, for instance, Anselmus asks Leonella: 'Came that arch-subtilty from the lady's counsel / Or thine own sudden craft?' (II.ii.156-7). However, 'sudden wit' in Revenger's Tragedy contains an unnoticed quibble. By 'sudden' (sometimes spelt 'soddain/e'), Vindice also means 'sodden', since the pretext is one of drunkenness. 'Sod' was the past tense of 'seethe' (cf. Tyndale's use in 1530, 'Jacob sod pottage'), and 'sodden' was the past participle or participial adjective derived from it. As such it could refer to brewing and boiling (cf. Samuel Rowlands's use in 1600, 'Beere he protestes is sodden and refin'd', or Middleton and Rowley's in 1613. If these two Fellowes might be ... sodden, and boy'd to a jelly') as well as to the befuddled brain.

The source for the pun may be found in a passage from Simon Smellknave's Fearfull and References are to the Revels Plays next ed. R. A. Foakes (London, 1966). The reference is to the Revels Plays text ed. Anne Lancashire (Manchester, 1978). Unless stated, all italics in quotations are mine.


See H. T. Price, A History of Ablaut in the Strong Verbs from Caxton to the End of the Elizabethan Period, Bonner Studien zur engnischen Philologie, 3 (1910), 47.


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