A
TEXTUAL COMPANION
TO
THE FAERIE QVEENE
1590

Edited by

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On Editing *The Faerie Queene*, Books I–III

Interdependence of textual studies and literary criticism has increasingly, though not so fully as one could wish, come to be recognized. Editors have become aware that their editorial activities reflect certain assumptions about the nature of literature, and many of the recent literary critics seem to have realized that they must learn the textual history of the works they discuss.[1)]

There have arisen various positions in recent editorial discussions, and one extreme position may be represented by the view that denies the primacy of authorial intention as a guide for critical editing. It maintains that literature is social and collaborative in nature and that therefore the historical forms in which a work was presented to the public are of primary significance. According to this view, it can be argued that even obvious misprints are an essential part of the work, once they contact the reader.[2)] The opposite extreme is the view that literary works are the products of discrete private acts of creation and that therefore their essential forms should exclude even later revisions made by the authors themselves, not to mention alterations made by other agents.[3)] In spite of these extreme views, however, it still remains a simple fact that a careful reading of any piece of writing involves attention to the details of wording and punctuation, hence attention to the textual history of the writing.

Recently some scholars emphasize that Shakespeare's play-text is not more than a skeleton or a score for several lost voices and that even if we could remove the scribal and compositorial interference from the extant quarto and folio texts and arrive at a script whose spelling and punctuation were entirely Shakespeare's, those authentic signals might tell us little about how the play was performed on the actual stage. Their arguments for modernized spellings of Shakespeare's text have become particularly prominent. They consider alterations for the sake of readability more important than holding on to unmodernized texts and criticize those who do not accept modernization, saying that all editions, including unmodernized ones, are time-bound and reflect the concerns and attitudes of the age in which they were produced.[4)]

To them we would like to respond thus. First, even if the published writings which command our attention were products of collaborative efforts, is it not a legitimate pursuit to probe into the particular mind that initiated the work? We may want to know exactly what such an initiating mind contributed to the efforts. It is by no means unimportant to attempt to establish what Shakespeare actually thought and wrote by himself.

Second, the knowledge of the fact that "all editions are time-bound" does not or should not prevent scholars from explorations of textual documents in the past. One who is engaged in historical scholarship can attempt, through an informed imaginative effort, to penetrate into the thinking of another time, even though he or she knows that the result can never be complete and that the endeavor will have to be reattempted by others in the future. Yet it does not follow that such efforts at historical reconstruction of the lost original are a waste of time.

On the other hand, it may be said that modernized texts, like some kinds of critical essays, are attempts at elucidation, which may be more or less helpful to the readers of a given time. However, those readers who are interested in a work as testimony from the past must be careful and use the best results available that historical scholarship has achieved in the imaginative reconstruction or recovery of particular texts and versions of that work.

Edmund Spenser was not a playwright, nor were his works plays. His *Faerie Queene* and other

poems were written and completed entirely by himself to be read by his contemporaries. Is it not important, in this case, to strip away the interference of the compositors and the printing process and try to know what was actually written in his manuscript? Do the authentic signals which may appear as a result of such investigations not help us discover how Spenser wrote and thought, and is it not an essential activity for understanding Spenser and *The Faerie Queene*? We answer "yes" to these questions and so have prepared this *Textual Companion*. Comprising textual and bibliographical studies of the first edition (1590) of Books I–III compared with the second edition (1596) of the same books published with the first edition of Books IV–VI, it intends to offer Spenser scholars detailed textual and bibliographical information about this poem and also to serve as a supplement to *A Comprehensive Concordance to* The Faerie Queene *1590* issued in 1990 to commemorate the 400th anniversary of the publication of the work.

First presented is **A List of Variant Spellings in the First Edition (1590) of *The Faerie Queene*, Books I–III**. The list, forming the basis for other studies in this book, is intended to be a comprehensive index to the spelling variants as well as the word variants occurring in the 1590 text of *The Faerie Queene*. It can also serve as a cross reference to the spelling variants in the same text of Books I–III and may be helpful to the user of the *Comprehensive Concordance* in finding variants.

Every spelling form, arranged in alphabetical order, constitutes an independent heading, under which are indexed, if any, its orthographic variants and/or abbreviated or derivative word forms having the same lexical and grammatical meanings.

Variants are gathered under the most frequently occurring spelling form, which is for convenience's sake automatically assumed to be the main or standard form. Each main form is thus listed with its frequency of occurrence followed by a colon (:), its spelling variant(s), and after some space its word variant(s) which we find worth referring to. This last is indicated by the combination of a minus sign and an inequality sign (->). A spelling form less frequently occurring is shown by its frequency of occurrence, a sign of inequality (>) and its main spelling form. Spelling forms followed only by a colon show that they have neither spelling variants nor word variants. When two spelling forms occur with equal frequency, each of the variant forms is followed by a colon and its counterpart unless there is a word variant to be recorded. If there are word variants for them, they are shown under the spelling form appearing first and the other spelling form in the list is followed by an inequality sign. When more than two spelling forms occur with equal frequency, the main form is determined by alphabetical order.

To distinguish homographs, a semicolon (;) is used Grammatical homographs (homophones) such as *dread* (noun) against *dread* (verb) and *ladies* (plural) against *ladies* (possessive) are not distinguished. Occasionally in the case of forms whose variants do not occur in the text, their modern equivalents or meanings are cited in parentheses (*e. g. bere* (1): (*bier*), *fere* (1): (*companion*)). In the case of homographs and variants made up of two words, references to the place of appearance in the text are also given in parentheses if their occurrence in the text is only once (*e. g. can* (139): (*can*); (1 1 8 5) > *gan*, *hart-blood* (1): *hart blood* (2 11 37 ¯)).

In the following cases, the variant forms are treated as different words or word variants, and not as spelling variants, and are cited under the main spelling forms together with a minus-inequality sign for reference.

(1) Aphetic/aphaeretic/apocopic forms, prefixed/suffixed forms, and elided compound forms versus their basic forms (*e. g. amoue-moue*, *emongst-mongst*, *begin-gin*, *cheare-chearen*, *christall-christalline*, *gent-gentle*, *isle-island*, *abandon-t'abandon*, *early-th'early*, etc). However, proper nouns in forms shortened for metrical reasons are treated as spelling variants (*e. g. Aesculapius-Aesculape*, *Britomartis-Britomart*, *Cordelia-Cordeill*, etc). The user of the *Comprehensive Concordance* utilizing this list as a

cross reference should remember that the basic forms of the elided compound forms are not recorded in the list (*e. g. attune* against *t'attune*, *aboundance* against *th'aboundance*, *vntruth* against *no'vntruth*) unless they appear in the 1590 text.

(2) Weakly conjugated preterit verbs and past participles versus strongly conjugated preterit verbs and past participles (*e. g. builded-built, bereaued-berefte, dreaded-drad, drowned-drent, misdeemd-misdempt, named-nempt, yielded-yold*, etc).

(3) Prepositions and conjunctions with different suffixes (*e. g. amid-amidst, emongst-emong, whiles-while, whilest-whyle*, etc).

(4) Most of the forms which are now considered poetic dictions or archaic or obsolete forms versus their more modern forms (*e. g. bren-burn, nigh-near bayes-bathe, spright-spirit, traiterous-treacherous, delices-delights, lore-lorne-left, vild-vile, griesy-gray, graile-grauell*, etc).

To illustrate the above, the variants of the form *aspide* are listed in the following manner:

aspide (1) 〉espyde
.....
aspyde (2) 〉espyde
.....
espide (9) 〉espyde
espied (1) 〉espyde
.....
espyde (14) : aspide, aspyde, espide, espied –〉spyde
.....
spide (12) 〉spyde
spied (2) 〉spyde
.....
spyde (25) : spide, spied –〉espyde

Proper nouns and their derivatives are generally capitalized, including those which contain homographs (*e. g. Rome-rome* (roam), *Muse-muse* (amuse)) District names such as *orient* and *west* and textiles named after places such as *arras* and *cordwayne* are listed in minuscules without regard to the forms appearing in the text. Names of animals and plants, whether mythological or real, are also in minuscules except for *Hyacin(c)t*, *Hyacinthus*, *Muse(s)*, *Narcisse*, *Pan*, and *Pegasus*.

Subsequently given are three kinds of lists which compare in great detail how the first edition and the second edition differ from each other. In comparing the two editions, we deal with the 18,025 lines appearing in both of the editions (5,627 lines in Book I, 6,240 lines including two half lines in Book II, and 6,158 lines in Book III). The details are as follows:

Edition	Book I	Book II	Book III	Total
1590	5,627	6,240[c]	6,203[f]	18,070
1596	5,636[a]	6,240[d]	6,185[g]	18,061
modern eds.	5,637[b]	6,240[e]	6,186[h]	18,063

a : a stanza (1 11 3) added
b : a line (1 10 20 5) added from *1609*
c : two half lines (2 3 26 9 and 2 8 55 9) included

d : the same as above
e : the same as above
f : 6,158 lines and the last five stanzas
g : 6,158 lines and the last three stanzas
h : half line (3 6 45 4) added from *1609*

First comes **A Comprehensive List of Variants in the First Edition (1590) and the Second Edition (1596) of *The Faerie Queene*, Books I–III.** This list has been compiled to show all the variants except for the roman-italic variation between the first edition and the second edition of Books I–III. The two texts of Books I–III are compared line by line and all the line pairs with variants are presented here. The totals of the variants are as follows:

Book I	Book II	Book III	Total
2,680	3,271	3,029	8,980

The mode of reference is twofold as it is in the *Comprehensive Concordance*: the book-canto-stanza-line reference of modern editions and the signature of the first edition. A variant is usually indicated by a vertical line (|) between the two text lines, but a more extensive one consisting of more than a word or of transposition of words/lines is treated *en masse* and only the first word of the variant is marked by a square bracket ( ]). Omission of word/symbol in either edition is shown by a caret (^).

Next comes **A Comprehensive List of Substantive Variants and Misprints in the First Edition (1590) and the Second Edition (1596) of *The Faerie Queene*, Books I–III.** This is a list of all the substantive variants and misprints (including revisions, corrections, omissions and additions which were made, whether deliberately or accidentally, by the author himself, by the proof-reader, or by the compositors) collected from the preceding list of variants. These have been classified into the following seven categories:

(1) Misprints in the First Edition
(2) Possible Misprints/Doubtful Readings in the First Edition

(3) Misprints in the Second Edition
(4) Possible Misprints/Doubtful Readings in the Second Edition
(5) The Errata for the First Edition not Corrected in the Second Edition

(6) Misprints/Doubtful Readings Both in the First Edition and the Second Edition

(7) Spenser's Possible Revisions for the Second Edition

The numbers of each category are as follows:

	Book I	Book II	Book III	Total
(1)	23	27	33	83
(2)	11	16	21	48
(3)	59	69	55	183
(4)	5	4	2	11

(5)	26/57	13/40	6/13	45/110
(6)	0	2	2	4
(7)	27	72	51	150
Total	151	203	170	524

Some of the above categories may require notes. Category (5) refers to the 45 uncorrected errata out of 110 in the "Faults escaped in the Print" of the first edition listed on the errata page (Pp8v). Category (6) comprises misprints occurring in the same places of the two texts. Note that we never believe all of the substantive variants classified into (7) are Spenser's genuine revisions. As we will mention later, we feel that not a few of them might well be the compositors' or proof-reader's tamperings, or possibly Ponsonby's improvements.

A glance at the above list of substantive variants and misprints reveals that the second edition, the copy-text of the modern editions, was carelessly printed, and further that the revisions probably made by Spenser himself for the second edition are less extensive and thorough than heretofore supposed.

Third comes **A Comprehensive List of Spelling Transmission from the First Edition (1590) to the Second Edition (1596) of *The Faerie Queene*, Books I–III.** This list constitutes a comprehensive record of how the spellings in the first edition were retained or changed in the second edition. From this list we can see, for example, that many of Spenser's characteristic spellings reproduced in the first edition such as medial -oo- for *blood*, or *doe*, *fynd*(*e*), *honour*, *litle*, *mynd*(*e*) disappeared in the second edition. See the following examples of *blood* and its derivatives:

[= ( ) : frequency of the spelling retained in the second edition]
[-> [ ] : frequency of the spelling changed in the second edition]

blood = blood (23)
bloud = bloud (6)
blood -> bloud [97]
bloud -> blood [1]

bloodguiltnesse = bloodguiltnesse (0)
bloodguiltinesse = bloodguiltinesse (0)
bloodguiltnesse -> bloud guiltnesse [2]
bloodguiltinesse -> bloudguiltinesse [1]

bloodly = bloodly (0)
bloodly -> bloudy [1]

blood-red = blood-red (0)
blood-red -> bloud-red [1]

bloodshed = bloodshed (1)
blood-shed = blood-shed (0)
bloodshed -> bloudshed [4]
blood-shed -> bloud-shed [1]

blood-thirstie = blood-thirstie (0)
blood-thirstie -> bloud-thirstie [1]

bloody = bloody (0)
bloodie = bloodie (0)
bloudie = bloudie (0)
bloudy = bloudy (3)
bloody -> bloodie [1]
bloody -> bloudie [25]
bloody -> bloudy [34]
bloodie -> bloudie [4]
bloodie -> bloudy [2]
bloudie -> bloudy [1]
bloudy -> bloudie [1]

bloody-handed = bloody-handed (0)
bloody-handed -> bloudy-handed [1]

The variant spellings in this list are furnished from the "List of Variant Spellings" and the data of spelling transmission are gathered under "the main or standard form" shown there. Note that the data may be doubly shown in some cases where there are two main or standard forms, that is, where two spelling variants occur with equal frequency as in the case of *accompt* and *account*.

The numbers of spelling and punctuation changes in the second edition are as follows:

	Book I	Book II	Book III	Total
spelling	2,303	2,726	2,643	7,672
punctuation	226	342	216	784

The details of the punctuation changes are:

	Book I	Book II	Book III	Total
changed:	93	146	128	367
, –> .	17	16	17	50
, –> :	7	1	2	10
, –> ;	21	66	64	151
, –> ?	1	1	1	3
. –> !	0	1	0	1
. –> ,	12	15	17	44
. –> :	1	3	0	4
. –> ;	0	2	1	3
. –> ?	3	6	2	11
: –> ,	1	2	0	3
: –> .	5	3	2	10
: –> ;	10	10	5	25
: –> ?	0	3	4	7
; –> ,	7	10	8	25
; –> .	0	2	1	3
; –> :	7	3	2	12
; –> ?	0	1	1	2
? –> !	1	1	0	2
? –> ;	0	0	1	1
omitted:	61	70	48	179
(	2	2	0	4
)	0	1	1	2
,	53	58	40	151
.	5	9	3	17
:	0	0	4	4
;	1	0	0	1
added:	72	126	40	238
(	3	9	1	13

)	3	9	2	14
,	43	74	26	143
.	14	25	10	49
:	5	3	0	8
;	4	2	1	7
?	0	4	0	4

The Appendixes include the following studies dealing with the bibliographical and textual problems of the first edition:

First, **Title, Contents, Introduction, Press Variants in the 1590 Quarto Copies, etc. Reprinted from *A Comprehensive Concordance to* The Faerie Queene *1590*** They have been reproduced for the convenience of those who do not possess the *Comprehensive Concordance.*

Second, **A Bibliographical Description of the First Edition (1590) of Books I–III.** This is a detailed bibliographical description of the First Edition, supplementing F. R. Johnson's *A Critical Bibliography of the Works of Edmund Spenser* (Baltimore, 1933).

Third, **Notes on the Printing and Compositors of the First Edition (1590) of Books I–III**, which forms a supplement to our bibliographical studies noted in the Introduction to the *Comprehensive Concordance.* In this study we have newly attempted to examine reappearing types and analyze the process of composition and presswork of the first edition. We have tried to assign pages of the quarto more accurately to each of John Wolfe's three compositors X, Y and Z. Compositor X probably set type for most of 1r–3r in thirty-five gatherings from C to Oo, except for H1r, N1r, Z1r, Bb1v and Cc1r. Compositor Y was responsible for 3v–5v in each gathering from C to Oo, except for Ii4v–5v and Kk 5v. Compositor Z set all of 6v–8v in gatherings C to Oo, except for Dd6v and Ii6v. As for the 6r pages of gatherings C to Oo, Compositor Y was mainly responsible except for the five pages of gatherings G, I, K, Bb and Dd, which were probably set by Compositor X, the five pages of gatherings C, D, H, M and S probably by Compositor Z, and the three pages of gatherings Gg, Kk and Ll, which are ambiguous. As for gathering A, Compositor X set the first eight pages and Compositor Z set the last eight pages. As for gathering B, we find it difficult to assign the pages confidently to any of the three compositors.

Fourth, **A Note on Osgood's *Concordance to the Poems of Edmund Spenser***, which gives cautionary advice to the users of this book.

We have already pointed out that the first edition of Books I–III was printed more carefully than the second edition and that the known Spenserian spellings have survived more in the first edition even through the filters of the three compositors who set the first edition with different spelling habits.[5] It is probable that the first edition was directly printed from Spenser's holograph manuscript (now lost) throughout and that the text is a comparatively faithful and unsophisticated reproduction of what Spenser actually wrote, as we have already noted in the Introduction to the *Comprehensive Concordance.*

On the other hand, the second edition was quite carelessly printed, although it includes some important revisions and substantive variants which seem to be authorial. In setting pages from the first edition, it did not rectify even the obvious confusion in pagination from page 79 to 94 and the incorrect pagination of 600 for 510. Nor was the misprint of the catchword *The* for *Tho* in page 330 corrected in the second edition. What is more serious is the fact that the important prefatory letter to Raleigh is missing in the second edition. Why was it omitted, unless by an unfortunate oversight? Furthermore, it must be noted that we have found few significant press variants or stop-press

corrections among available copies of the second edition. We have found many in the first edition.[6]

It seems probable that the second edition was printed in an unusual hurry. Alexander C. Judson was "reasonably sure that Spenser was in London by the winter of 1595–96" for the reprinting of Books I–III of *The Faerie Queene*, but actually we do not know exactly when he reached London.[7] Ponsonby's dedicatory letter in *Amoretti and Epithalamion* tells us that he published it "in his [Spenser's] absence" and this implies that Spenser sent the manuscript of *Amoretti and Epithalamion* to London. It was entered in the Stationers' Register on November 19, 1594, and the title page is dated 1595. In the same year, also probably while Spenser was still in Ireland, Ponsonby published *Colin Clouts Come Home Again*.

As Evans guessed from his bibliographical evidence, "it is quite possible that Ponsonby 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."[8] Spenser may have sent ahead a copy of the first edition marked with revisions for the printing of the second edition and entrusted the stationer with the reprinting. It is reasonable to suppose, however, that Spenser would have carried so precious a manuscript with himself, and that he would have lost no time in arranging its publication. Ponsonby entered the book in the Stationers' Register on January 20, 1596. The reprinting of Books I–III could have started well before this date.

From these circumstances one may justifiably conclude that Spenser did not supervise the printing of the second edition. It is probable that he had marked his copy of the first edition for the publication of the second edition, but it is unlikely that all of the substantive variants found in the second edition derive from what had been marked by Spenser himself; many of them would probably be the results of the careless compositors' misprints and tamperings as well as of Ponsonby's improvements.

It has become a tradition for modern editors of *The Faerie Queene* to base their text of Books I–III on the second edition and to adopt some of the readings of the first edition where the readings of the second edition are found "inadequate" or printer's errors. They have thus produced "eclectic critical texts." However, we have shown in this *Textual Companion* that Spenserian spellings have diminished from the first edition to the second edition and that the second edition suffered more serious misprints and corruptions than the first. We find the second edition unreliable in many ways and consider a claim for re-editing of Books I–III quite reasonable—a claim for the kind of new editing that may remedy the deficiency of J. C. Smith's Oxford text, which still remains the standard edition.

How can we manage the actual editing when a good textual unity cannot be obtained from either of the two editions and yet each of the two texts has its own merits and demerits? One solution would be to edit "a parallel text of the poem." But this is not practicable, since the second edition is virtually a page-for-page reprint of the first edition and most of the variants in the two editions are those of spelling and punctuation. A parallel text in such a case would be superfluous, though it is indeed useful in the case of texts which have undergone drastic changes.

Another solution is to follow the traditional editorial process the other way around. That is, to choose the first edition as the copy-text or the base text and to adopt from the second edition a stanza (1 11 3), the last three stanzas in Book III for the five in the first edition, and a minimum number of other revisions mainly from "(7) Spenser's Possible Revisions for the Second Edition" shown in **A Comprehensive List of Substantive Variants etc.** By this principle we may edit a text closer to what Spenser actually wrote both in words and spellings, or both in what we call "substantives" and "accidentals." This means that W. W. Greg's influential editorial theory, "Rationale of Copy-Text," may well be applied to the editing of the work.

Some recent textual scholars criticize Greg's theory, saying that it destroys the integrity of individual documents. We by no means deny the importance of the integrity of the documents. However, it must be noted that such integrity has already been violated in the traditional eclectic text of *The Faerie Queene*. If an eclectic treatment of the texts is considered the only means of reaching a useful textual decision and if it can consequently bring about a better unity than either of the two editions, we think that Greg's theory may come into play, particularly because we want to treat Spenser's spellings and punctuations as essential elements in the text.

NOTES

1) For the writing of this introduction we are greatly indebted to Dr. G. Thomas Tanselle's papers, particularly "The Editorial Problem of Final Authorial Intention," *Studies in Bibliography*, XXIX (1976) and "Historicism and Critical Editing," *Studies in Bibliography*, XXXIX (1986).
2) Jerome J. McGann, *A Critique of Modern Textual Criticism* (Chicago: University of Chicago Press, 1983).
3) Hershel Parker, *Flawed Texts and Verbal Icons* (Evanston: Northwestern University Press, 1984).
4) See, for example, Stanley Wells and Gary Taylor, *William Shakespeare: A Textual Companion* (Oxford: Clarendon Press, 1987), and *Modernizing Shakespeare's Spelling with Three Studies in the Text of* Henry V (Oxford: Clarendon Press, 1979).
5) For Spenser's spelling habit, see Roland M. Smith's paper "Spenser's Scholarly Script and 'Right Writing'," *Studies in Honor of T. W. Baldwin*, ed. D. C. Allen (Urbana, 1958).
6) See "Press Variants in the 1590 Quarto Copies" reprinted in the Appendixes.
7) A. C. Judson, *The Life of Edmund Spenser* (*The Works of Edmund Spenser: A Variorum Edition*)(Baltimore: Johns Hopkins Press, 1945), p. 178. See also Jean R Brink, "Who Fashioned Edmund Spenser?: The Textual History of *Complaints*," *Studies in Philology*, LXXXVIII (1991), 153-168.
8) Frank B. Evans, "The Printing of Spenser's Faerie Queene in 1596," *Studies in Bibliography*, XVIII (1965).

Rhyme Spellings in the First Edition (1590) and the Second Edition (1596) of *The Faerie Queene,* Books I–III

It has been generally assumed that influence of rhymes in the printer's copy caused sixteenth- and seventeenth-century compositors to deviate from their habitual spellings.[1] There are conflicting views, however, as to the nature of the consequent rhyme spellings in the printed texts; some scholars almost automatically assume that they are reproductions of the author's own spellings or that the adjustment of spelling to make visual rhymes of what are already true rhymes represents his deliberate intention,[2] and others suppose that it is a mere compositorial device to satisfy the taste of the printer's house.[3] Thus rhyme spellings as well as metrical spellings in poetical works present a subject of textual interest, which remains to be more fully investigated through case studies of early compositors' attitude toward rhymes.

In order to see how much care the compositors took in setting rhymes in Spenser's *Faerie Queene*, this study compares the first and the second editions of Books I–III of the work in terms of the visual rhyme scheme and takes an overview of the extent to which the *1596* compositors altered and modified the spelling of the rhymes of the 1590 text, by providing some statistical data based on a collation of the rhyme spellings of the two texts. It also attempts a qualitative analysis of the changes made by the compositors of the second edition and discusses them with reference to Spenser's known spellings.

The orthography of the words in rhyming positions in the Spenserian stanza of *The Faerie Queene* is, for the most part, so adjusted by the poet or by the printer that they make visual rhymes as well as sound rhymes. There are cases, however, where the uniformity of the spelling of the visual rhyme sequence is disturbed because of the failure of adjustment of spelling of the rhyme words. For instance, Book 1, Canto 8, Stanza 11 (G7r) of the 1590 edition of the work reads:

Dismayed with so desperate deadly *wound,*	(a)	
And eke impatient of vnwonted *payne,*	(b)	
He lowdly brayd with beastly yelling *sownd,*	(a)	
That all the fieldes rebellowed *againe,*	(b)	
As great a noyse, as when in Cymbrian *plaine*	(b)	
An heard of Bulles, whom kindly rage doth sting,	(c)	
Doe for the milky mothers want *complaine,*	(b)	
And fill the fieldes with troublous bellowing,	(c)	
The neighbor woods arownd with hollow murmur ring.	(c)	[Our italics.]

The two *a*-rhymes *wound* and *sownd* do not visually match with each other because of the medial *ou-ow* variation, nor does the first *b*-rhyme with the other *b*-rhymes because of the medial *ay-ai* variation. Such variations bring about breaks, which, for want of a better word, we will call irregularities, in the designed uniformity of the spelling of rhymes.

The irregularities illustrated above were smoothed out in the corresponding stanza in the 1596 edition, which is virtually a page-for-page reprint of the 1590 edition except for a few authorial revisions:

Dismaied with so desperate deadly *wound,*
And eke impatient of vnwonted *paine,*
He loudly brayd with beastly yelling *sound,*
That all the fields rebellowed *againe*;
As great a noyse, as when in Cymbrian *plaine*
An heard of Bulles, whom kindly rage doth sting,
Do for the milkie mothers want *complaine,*
And fill the fields with troublous bellowing,
The neighbour woods around with hollow murmuring [sic]. [Our italics.]

Thus the compositors of the 1596 edition often adjusted irregular visual rhymes found in the 1590 text. On the other hand, however, they as often reproduced the 1590 irregularities, and furthermore, introduced a considerable number of new irregularities into their edition. The question arises as to which of the two editions better preserves the visual rhyme sequences as they were originally intended by the poet. To approach this question, let us first compare the frequency of the irregularities occurring in each edition. The following is the number of stanzas and rhyme words compared:[4]

	Book I	Book II	Book III	Total
stanzas	620	688	679	1,987
words	5,579	6,190	6,110	17,879

1. Irregular Visual Rhymes in the First Edition

To survey the occurrences of the irregularities in the first edition, statistics were collected and the figures were tabulated below by book and by position of the rhymes in the scheme.[5] Though variations seen among *b*-rhymes, which are explained in note no. 5, were not counted as irregularities, their frequency and distribution were also recorded:

1590		Book I	Book II	Book III	Total
Rhyme	a	31	30	28	89
	b	53	54	48	155
	c	71	56	44	171
Total		155	140	120	415
No. of stanzas where irregularities occur		146	130	112	388
b-rhyme variation		23	25	21	69

As shown above, the occurrences of irregularities in the 1590 edition amount to 415, which makes 2.3% of the total 17,879 rhyme words examined in this study. They lie scattered in 388 stanzas (approximately 19.5% of the total 1,987 stanzas) throughout the three books, but their occurrences tend to decrease gradually with every book. The figures also suggest that there is little significant difference in frequency according to the position of rhymes. Approximately 2.2% of 3,974 *a*-rhymes, 2.0% of 7,947 *b*-rhymes and 2.8% of 5,958 *c*-rhymes are irregular. The slightly higher rate of irregularities of *c*-rhymes may partly be explained by the compositors' occasional shortenings of the

spellings of final *c*-rhymes in the last lines, which, being in hexameter, tended to be full and had to be sometimes justified. There are at least 17 cases of *c*-rhyme irregularities where such justification seems to have been made.[6]

To see the involvement of the *1590* compositors in producing these irregularities, the occurrences have been sorted according to the compositors' stints. The compositors who set the 1590 quarto have been designated as John Wolfe's Compositors X, Y, and Z, and their stints have been clarified to a considerable degree.[7] The table below shows the distribution of the irregularities classified by position in the rhyme scheme and by compositor who set the word. The question mark refers to the pages where the compositor has not been identified with certainty. Pages A1r (title), A1v (dedication), M5v (blank), Bb3v (full-page woodcut), and Oo8v (blank) are not included in the number of pages.

Compositor		X	Y	Z	?	Total
No. of pages		184	191	188	24	587
Rhyme	a	27	17	40	5	89
	b	39	51	58	7	155
	c	45	46	70	10	171
Total		111	114	168	22	415
b-rhyme variation		26	15	23	5	69

Though the labor seems to have been almost equally divided among the three compositors, the number of irregularities they produced markedly differ. While Compositors X and Y set about the same number of irregular rhymes, Compositor Z exceeds the two by more than 50. It would seem that Compositor Z was the most liable to irregularities, but whether he or the poet was really responsible for them is a question yet to be explored. The origin of the variations among *b*-rhymes is also debatable, but they occur, whether authorial or compositorial, 69 times, approximately 71% of them appearing in X's and Z's stints.

2. Irregular Visual Rhymes in the Second Edition

Statistics on irregularities in the 1596 edition excepting the cases found in revised lines and stanzas, were collected in the same manner.

1596		Book I	Book II	Book III	Total
Rhyme	a	33	26	26	85
	b	50	44	37	131
	c	52	39	36	127
Total		135	109	99	343
No. of stanzas where irregularities occur		125	104	94	323
b-rhyme variation		29	28	20	77

The occurrences of irregularities in the *1596* amount to 343, which is a decrease of 72 compared with the 1590 edition. This does not imply that 72 irregularities in the first edition were simply adjusted

to uniform spellings by the compositors of the second edition. The details of the irregularities in the 1596 edition are given in the following figures:

	Book I	Book II	Book III	Total
1590 irregularities adjusted	45	59	45	149
1590 irregularities reproduced	109	77	73	259
New irregularities introduced	26	32	26	84

The large majority of the irregularities found in the 1590 edition were reproduced in the second edition; 259 out of 415 irregularities were transmitted while 149 were smoothed out. It should also be noted that in 7 cases of *b*-rhyme irregularities the spellings were adjusted so as to make *b*-variations.

Let us examine these changes in relation to the compositors who were engaged in setting the second edition of the first part of the work at Richard Field's shop in 1596. They are Compositors A1 and B1 as Frank B. Evans calls them.[8] The question mark refers to the unidentified pages, which are those of gatherings A (excluding A1r and A1v where the title and the dedication are printed respectively) and B.

Compositor		A1	B1	?	Total
No. of pages		286	271	30	587
Rhyme	a	41	36	8	85
	b	54	70	8	132
	c	56	56	14	126
Total		151	162	30	343

Of the two compositors B1 appears to have been a little less attentive to the visual rhyme scheme. A closer investigation has revealed that the difference between the two compositors in producing irregularities lies in their tolerance of irregularities in the copy. As the table below shows, while the two compositors happened to introduce an equal number of new irregularities, they greatly differ in their frequency in adjusting the *1590* irregularities.

Compositor	A1	B1	?	Total
1590 irregularities adjusted	87	56	6	149
1590 irregularities reproduced	110	121	28	259
New irregularities introduced	41	41	2	84
b-rhyme variation	25	46	6	77

While Compositor A1 adjusted approximately 44.2% of the irregularities occurring in his stints, Compositor B1 regularized 31.6% of those occurring in his pages. Compositor B1 also introduced as many as 15 new *b*-rhyme variations in this edition; of 77 *b*-rhyme variations 21 are newly produced variations and 15 of them were brought about by Compositor B1. In view of the changes made in

b-rhymes, one could reasonably argue that all *b*-rhyme variations found in the first edition might not be authorial.[9] At least some of them could have been caused by the compositors' rejection of the copy spellings, and conversely some of the regular *b*-rhymes could have been the result of their adjustment.

3. Alterations of Rhyme Spellings by the Compositors of the Second Edition

Though there can be seen more irregularities of rhymes in the first edition than in the second edition, it does not follow that the latter is 'superior' to or more authoritative than the former.[10] If uniformity in the visual rhyme sequences in any stanza was the poet's intention, so was the orthography of the rhyme words. And with respect to the orthography, the second edition has altered many of the rhyme spellings that seem to be closer to the poet's orthography. It is striking to note how often the *1596* compositors changed the copy spellings, particularly when we remember that their printer's copy was a copy of the 1590 quarto. Beside the alteration of rhyme spellings involving adjustment or causing disturbance of uniformity in the visual rhyme sequence, a great many changes of spelling were made in the rhyme words in the second edition without affecting the visual effect. Often the compositors touched all rhyme fellows in a stanza and changed their already uniform spelling to another uniform spelling. Take the rhymes in Book 2, Canto 3, Stanza 43 for example, and compare the *1590* original with the *1596* rework

1590	*1596*
stood	stood
nott	not
wood	wood
shott	shot
forgott	forgot
vayne	vaine
blott	blot
agayne	againe
disdayne	disdaine

The *1596* change from the final voiceless stop *tt* of *b*-rhymes to *t* and from medial diphthong *ay* of *c*-rhymes to *ai* suggests that the compositor's preference for the latter forms was strong enough to make him replace the original visual rhymes by his own. This and other kinds of changes that do not affect the visual effect of rhymes are ubiquitous in the second edition.

The following statistics provide an overall survey of the transmission of rhyme spellings from the 1590 edition to the 1596 edition.

	Book I	Book II	Book III	Total
1590 spellings reproduced by *1596*	5,158	5,558	5,488	16,204
1590 spellings changed by *1596*	421	632	622	1,675
Percentage of the changed spellings	7.5%	10.2%	10.2%	9.4%

As many as 1,675 (approximately 9.4%) out of the total of 17,879 rhyme words were changed in their spellings, and many of the changes are seen to have resulted from adjustment of spelling of rhymes to the compositors' own preferences, which have eventually produced their own visual rhyme

sequences. Here is a table to show how frequently Field's Compositors A1 and B1 changed the original rhyme spellings.

Compositor		A1	B1	?	Total
Rhyme	a	194	149	9	352
	b	387	356	7	750
	c	334	225	14	573
Total		915	730	30	1,675

The figures reveal the quality of each compositor's labor, showing a remarkable contrast between the two compositors. Compositor A1 more frequently changed spellings than Compositor B1, who, as we have seen, seems to have cared less about irregular visual rhymes.

The position of rhymes in the scheme seems to have little bearing upon the frequency of alterations. The relatively great number of changes in *b*-rhymes and *c*-rhymes compared with those of *a*-rhymes can be explained by the difference in their occurrence ratio of 2:4:3. Evidently, the governing factor that made the compositors change rhyme spellings was no other than the spelling forms in their copy. To illustrate prevalent modes of changes, transmission of some rhyme spellings from the first edition to the second is shown below together with the frequency of occurence. In the cited examples of variants, the *1590* spellings are given first, asterisks denoting established Spenserian spellings. The variants marked with an equality sign (=) are the spelling forms retained in the second edition and the figures in the following parentheses their numbers. The figure zero in parentheses accordingly indicates that the form was not retained and that it does not appear in the second edition. The changes are shown by the variants followed by the combination of a minus and an inequality sign (->), their changed forms in the second edition and their numbers of occurrence in square brackets.

initial y/i

yre = yre (8)
ire = ire (4)
yre -> ire [10]

medial ay/ai

dayes = dayes	(4)	prayse = prayse	(5)
daies = daies	(2)	praise = praise	(3)
daies -> dayes	[3]	praise -> prayse	[4]
		prayse -> praise	[1]
dismayd(e) = dismayd(e)	(27)	sayd(e) = sayd(e)	(15)
dismaid = dismaid	(9)	said = said	(9)
dismayd -> dismaid	[4]	said -> sayd	[1]
		sayd -> said	[5]
*agayne = *agayne	(3)	*disdayne = *disdayne	(2)

again(e) = again(e)	(43)	disdain(e) = disdain(e)	(15)
*agayne -> again(e)	[12]	*disdayne -> disdain(e)	[6]
payne(s) = payne(s)	(4)	*playne = *playne	(1)
paine(s) = paine(s)	(53)	plaine = plaine	(29)
payne(s) -> paine(s)	[17]	*playne -> plaine	[13]
*slayne = *slayne	(0)	trayne(s) = trayne(s)	(4)
slaine = slaine	(8)	traine = traine	(13)
*slayne -> slaine	[5]	trayne -> traine	[3]
*vayne = *vayne	(2)	fayre = fayre	(5)
vaine = vaine	(40)	faire = faire	(18)
*vayne -> vaine	[11]	fayre -> faire	[24]

medial y/i

abyde = abyde	(5)	*fynd(e) = *fynd(e)	(2)
abide = abide	(14)	find(e) = find(e)	(28)
abyde -> abide	[2]	find -> *fynd	[1]
		*fynd(e) -> find(e)	[11]
*mynd = *mynd	(2)	desyre = desyre	(3)
mind = mind	(34)	desire(s) = desire(s)	(22)
mind -> *mynd	[1]	desyre -> disire	[11]
*mynd -> mind	[15]		
*fyre = *fyre	(5)	*tyme(s) = *tyme(s)	(0)
fire(s) = fire(s)	(21)	time = time	(10)
*fyre -> fire	[7]	*tyme -> time	[4]

medial ow/ou

arownd = arownd	(5)	*fownd = *fownd	(6)
around = around	(8)	found = found	(24)
arownd -> around	[13]	*fownd -> found	[22]
*grownd = *grownd	(6)	*sownd = *sownd	(7)
ground = ground	(38)	sound = sound	(13)
*grownd -> ground	[26]	*sownd(s) -> sound(s)	[10]

medial aun/an

aduaunce = aduaunce	(8)	countenaunce = countenaunce	(7)
aduance = aduance	(0)	countenance = countenance	(1)
aduaunce -> aduance	[2]	countenaunce -> countenance	[4]

final y/ie

dye = dye	(20)	fly(e) = fly(e)	(37)
die = die	(6)	flie = flie	(3)
dye –> die	[8]	fly(e) –> flie	[7]
cruelty = cruelty	(6)	felicity = feliciy	(2)
crueltie = crueltie	(0)	felicitie = felicitie	(1)
cruelty –> crueltie	[4]	felicity –> felicitie	[6]
ieopardy = ieopardy	(5)	liberty = liberty	(2)
ieopardie = ieopardie	(0)	libertie = libertie	(2)
ieopardy –> ieopardie	[4]	liberty –> libertie	[2]

final dd/d

dedd = dedd	(0)	hedd = hedd	(0)
ded = ded	(5)	hed = hed	(11)
dedd –> ded	[7]	hedd –> hed	[10]
ledd = ledd	(0)	redd = redd	(0)
led = led	(13)	red = red	(27)
ledd –> led	[5]	redd –> red	[8]

final tt/t

fitt = fitt	(1)	gott = gott	(0)
fit = fit	(7)	got = got	(4)
fitt –> fit	[13]	gott –> got	[7]
itt = itt	(0)	*mett = *mett	(0)
it = it	(5)	met = met	(3)
itt –> it	[4]	*mett –> met	[4]
sett = sett	(0)	witt = witt	(2)
set = set	(4)	wit = wit	(8)
sett –> set	[7]	witt –> wit	[6]

final e added/omitted

*bee = *bee	(95)	mee = mee	(14)
be = be	(2)	me = me	(1)
be –> *bee	[8]	me –> mee	[1]
*bee –> be	[3]	mee –> me	[3]
finde = finde	(1)	minde = minde	(0)
find = find	(18)	mind = mind	(21)
finde –> find	[9]	minde –> mind	[13]

haste = haste	(3)	waste = waste	(3)
hast = hast	(10)	wast = wast	(2)
haste –〉 hast	[4]	waste –〉 wast	[6]
deepe = deepe	(17)	steepe = steepe	(15)
deep = deep	(0)	steep = steep	(0)
deep –〉 deepe	[2]	steep –〉 steepe	[4]

final es/s

handes = handes	(0)	*partes = *partes	(2)
hands = hands	(9)	parts = parts	(4)
handes –〉 hands	[2]	*partes –〉 parts	[4]

inflectional d/'d/ed

loued = loued	(0)	vewed = vewed	(0)
lou'd = lou'd	(2)	vewd(e) = vewd(e)	(3)
lou'd –〉 loued	[3]	vewd –〉 vewed	[2]

Some typical changes made by the *1596* compositors are replacement of medial *ay* by *ai,* medial *y* by *i,* medial *ow* by *ou,* medial *aun* by *an,* final *y(e)* by *ie,* and omission or addition of final *e.* It can be said that many of the replaced spellings are Spenserian though some of them have not been estabilised as such.[11] On the other hand, however, a great number of final *y(e)* spellings as well as medial *y* and *ay* are left unchanged and this seems to suggest that the changes were rather arbitrarily made by the compositors. It should also be noted that both compositors almost completely rejected Spenserian final voiced stop *dd* and voiceless stoop *tt,* which are also invariably replaced by *d* and *t* in the words in non-rhyming positions.

Another noticeable fact is that the compositors, particularly Compositor A1, took considerable liberties with elided inflectional *d* and *'d,* expanding them into *ed.* Apart from the examples cited above, *d* and *'d* in *accusd, amazd, deemd, seemd, mou'd* etc. are sometimes changed to *ed.* This kind of alteration needs further investigation to see whether it affects the metre the poet originally intended or not.[12]

It has been pointed out by some scholars that the compositors at Richard Field's shop frequently altered the spelling of the 1590 text in setting the second edition of the first part in 1596 and that consequently known Spenserian spellings generally diminish between the former and the latter.[13] As our statistics have shown, even the words in rhyming positions underwent a considerable change in spelling. General decline of medial *ay, y, aun* and *ow* spellings and of final *dd, tt* and other spellings in the rhymes of the second edition may justifiably be described as a further step away from the poet's orthography.

NOTES

1) See Charlton Hinman, "Principles Governing the Use of Variant Spellings as Evidence of Alternate Setting by Two Compositors," *The Library,* Fourth series, XXI (1940-1), 79-80.
2) See, for example, Naseeb Shaheen, "The 1590 and 1596 Texts of The Faerie Queene," *The Papers of the Bibliographical Society of America,* LXXIV, No. 1 (1980), p. 61.
3) A. C. Partridge, for example, in discussing the 1593 quarto of *Venus and Adonis* printed by Richard Field, seems to ascribe the visual device mainly to the convention of the printing house. See Partridge, *Orthography in Shakespeare and Elizabethan Drama: A Study of Colloquial Contractions, Elision, Prosody and Punctuation*

(London: Edward Arnold, 1964), p. 69.

4) The words in stanzas added or replaced by the 1596 edition and the missing words in half lines have been excluded from the counting.

5) A note on the definition of 'irregularities' in the visual rhyme sequence and an explanation as to the method of counting would be necessary, since there are some obscure or intricate cases. Excepting the following cases, every break of the uniformity of spelling in the visual rhyme scheme is counted as constituting one irregularity:

(1) non-rhymes (e. g. *easie—bedd*) and off-color rhymes (e. g. *come—wombe*).

(2) cases where uniform spelling is difficult (e. g. *none—owne*) or where adjustment seems to have been deliberately avoided because the matching spelling composes another word (e. g. *heare—were*).

(3) words which are consistently spelled throughout the text both in rhyming and non-rhyming positions (e. g. *cold—mould*).

(4) words with a tilde usually found in full lines (e. g. *foũd—resound*).

(5) cases where a disagreement occurs between the first two *b*-rhymes and the last two *b*-rhymes (e. g. *mind—vnkind—blynd—womankynd, exercize—emprize—lies—thies*) or where the first and last *b*-rhymes are uniform against the second and third (e. g. *staide- -made—shade— displaide, Queene—shene—sustene—seene*).

The reason for the exclusion of the last category from counting is that this kind of variation in *b*-rhymes may have been originally intended by the poet himself.

In deciding which of the rhyme fellows constitutes the irregularity, the following rules are adopted: in the case of *a*-rhymes, the second *a*-rhyme is taken to be the one unless there is some ground for determining otherwise (e. g. *he* rhyming with *tree* in Book 1, Canto 2, Stanza 33); in the case of *b*-rhymes and *c*-rhymes, the one whose spelling does not match with the others. The identification of the words which cause an irregularity is, therefore, more hypothetical than real. Thus in Book 1, Canto 8, Stanza 11 of the 1590 quarto we count two irregularities—*payne* (the first *b*-rhyme) and *sownd* (the second *a*-rhyme).

6) The seventeen final *c*-rhymes are: *been* (1 1 10 9 A4v), *minds* (1 1 36 9 A8r), *indifferently* (1 1 49 9 B2r), *spel* (1 2 10 9 B4v), *be* (1 2 11 9 B4v), *blown* (1 6 29 9 F3r), *chief* (1 6 37 9 F4v), *cleft* (1 6 39 9 F4v), *nosethril* (1 11 22 9 L2r), *cheaks* (1 12 16 9 M1r), *twayn* (1 12 19 9 M1v), *byte* (2 1 4 9 M7v), *me* (2 1 47 9 N5v), *defild* (2 1 50 9 N6r), *weep* (2 12 61 9 Aa7), *steep* (3 1 65 9 Cc6r), *crown* (3 4 15 9 Ff1v). Other irregularities which seem to have resulted from justification amount to 12 (a=1, b=5, c=6). For full or justified lines in the 1590 quarto see "Appendix" to *A Comprehensive Concordance to* The Faerie Queene *1590.*

7) See "On Editing *The Faerie Queene,* Books I-III" and "Introduction" to *A Comprehensive Concordance,* p. ix.

8) Frank B. Evans, "The Printing of *The Faerie Queene* in 1596," *Studies in Bibliography,* XVIII (1965), 49-67.

9) Cf. A. C. Hamilton, *Spenser Encyclopedia* (Toronto & Buffalo: University of Toront Press; London: Routledge, 1990), pp. 604-605.

10) Cf. Shaheen, pp. 57-63.

11) For established Spenserian spellings see 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.

12) Hereward T. Price notes that the Elizabethan printers printing verse conscientiously observed metrical spellings, but Field's Compositor A1 seems to have occasionally failed to do so. See Price, "Author, Compositor, and Metre: Copy-Spelling in *Titus Andronicus* and other Elizabethan Printings," *Papers of the Bibliographical Society of America,* LIII (1959), 170.

13) Roland M. Smith, p. 96; Evans, p. 57; Hiroshi Yamashita, "The Printing of The First Part (Books I-III) of *The Faerie Queene* in 1590 (I)," *Gengo Bunka Ronshu,* No. 11 (1981), p. 145.

Samples of the Spelling Test (1)

ETT

	1 R	1 V	2 R	2 V	3 R	3 V	4 R	4 V	5 R	5 V	6 R	6 V	7 R	7 V	8 R	8 V
1A																
1B																
1C						1	2		1							
1D							1			1					1	
1E						1	1	1	1					1		
1F										4						1
1G																
1H												1	1			
1I											1					1
1K										1	1			1		
1L								1	1				1		1	
1M								1				1		1		
1N				1				1		1						
1O		1				1		2	1				1			
1P						1			1		1					
1Q						1				1				1		
1R						3				2	2			1		
1S						1			2						1	
1T						2										
1V											2					
1X					2											
1Y								2							2	
1Z											1					
2A				1					1	1				2		
2B										1	4					
2C						1		1						2	1	
2D								1		2						
2E																
2F						1	1		1	1			1			
2G						1		2								1
2H						1			1	1						
2I								1		1						
2K							2			1	1					
2L						1	1		1							
2M						1				3			1			
2N						1		1								
2O							1									
2P																
2Q																

ET

	1 R	1 V	2 R	2 V	3 R	3 V	4 R	4 V	5 R	5 V	6 R	6 V	7 R	7 V	8 R	8 V
1A					2	1		1	2	1		1	1			
1B			3	5	3	1	2			2	1	2		2		1
1C		1	5		4		1		1			2	2	1	1	1
1D	1	2	1	1	2	2	2	1	1		2	5	1	1		
1E		3	2	2	3	1				2	2		2	5	1	1
1F	2	1		1	2	3	1	2	3		1	4	1		2	2
1G	8		7	1	2	1	1	1	1			1		1		3
1H		3	1		2		3	2			3		2		1	1
1I	4	1	2	6	1	2		1	2	1	5				3	1
1K	1	3	1	3	1	1	2		1		2					
1L	3	1	1		1		2		2	2	1	1	1	2		2
1M	1	3		1	1	1	1	5			2	5	1	1		2
1N	2	1	1	2	5		1		1	3		1	1	1	1	4
1O	7	1	2		6		2	2				1			4	2
1P	3	3			1	1		2	2			1	1	2	1	2
1Q	1	1	2	2	3	2			3		4	2	2	1		4
1R			2	1			3	2	1	2	1	3	1	2	4	3
1S	1	5	1	3	4	1	3			1		3	1	1	1	2
1T		3	2	1	2	2	1	1	2		1	1	1	1	4	1
1V	3		5		1		2		1	3	1	2	1	2	1	3
1X	2	2	1	2	1		1		2	1	1	3	3			
1Y		2	2	2	5	3	2		1	2	3	2		2		1
1Z		1	3	2	1	1	1	2	2		1		1	2	1	1
2A	1	1			4	2	1	1	2	2	5	5	1	1	1	5
2B	3	6	2	2	2			2		2	3	1	1	1	3	1
2C	2		5	3	1	1	2		1	2	1	1	1	2	1	1
2D	2	4	2	3		3	1	4	1			1	1		1	1
2E	3	1	1	1		1	1	1	3	2	1		1	2		
2F	2		2		2		3	1	5	2	2	3	1		2	1
2G	3	3		1	4		2		2		2			6		
2H		3	2	3	3	2			1	2	3	2	6	2	1	2
2I		1	1	1	1	1	2	1	2	2		5	2	3		1
2K	2		3	3	2	2		2			2	4	1	3		1
2L	3	5	6		4	1	2	5	1	1	1		2		1	1
2M	3	6	1	2	1	1	6	1	2	1	2		3	2	2	1
2N	1	2	1	3	2	1	2	1	1	1	2	5	2	1		1
2O	6	1	1	2	3	3	2	1	3	1	2	2		1	2	
2P			2	1	1	1	2	1	2	4				2	1	
2Q	2		4			1	3	1								

SPOIL

	1 R	1 V	2 R	2 V	3 R	3 V	4 R	4 V	5 R	5 V	6 R	6 V	7 R	7 V	8 R	8 V
1A																
1B											1					
1C							1							1		
1D																
1E															1	
1F																
1G								1								
1H							1									
1I																
1K																
1L																
1M																
1N																
1O								1								
1P																
1Q					1	1								1		
1R												1				
1S								1								
1T					1			1	1							
1V																
1X									1					1		
1Y					1										1	
1Z														1		
2A														1		
2B																
2C											1					
2D																
2E									1							
2F																
2G																
2H											1			1		
2I							1								1	
2K																
2L																
2M																
2N													1		1	1
2O								1								
2P																
2Q																

SPOYL

	1 R	1 V	2 R	2 V	3 R	3 V	4 R	4 V	5 R	5 V	6 R	6 V	7 R	7 V	8 R	8 V
1A				1												
1B														1		
1C																
1D																
1E																
1F																
1G																
1H																
1I		1														
1K													1			
1L																
1M															1	1
1N			1													
1O																
1P																
1Q																
1R	1															
1S																
1T																
1V																
1X																
1Y				1					1			1				
1Z																
2A	1															
2B		1	1													
2C																
2D																
2E																
2F				1												
2G				1												
2H																
2I																
2K		1				1					1					
2L																
2M																
2N		1														
2O																
2P																
2Q																

SHEE

	1 R	V	2 R	V	3 R	V	4 R	V	5 R	V	6 R	V	7 R	V	8 R	V
1A						1										
1B								1			2	2			1	
1C						2			5	1						
1D													1			
1E																
1F																
1G																
1H																
1I																
1K						1	1									
1L						1										
1M						1										
1N								2	1	1						
1O						1				1						
1P									1							
1Q						1										
1R						1	1	2								
1S																
1T																
1V						2				6						
1X	1															
1Y						1	1									
1Z										1	2					
2A																
2B	1										1					
2C						5		3		1						
2D						3		1	1	2	1					
2E										1						
2F						4		2	1	1	1			1		
2G							1	6	5						1	
2H						1	2	1							1	
2I						1	2									
2K									1							
2L							2	1	1							
2M			1													
2N							2		1		1					
2O							1			2						
2P				1												
2Q																

SHE

	1 R	V	2 R	V	3 R	V	4 R	V	5 R	V	6 R	V	7 R	V	8 R	V
1A						6		1	5	4	1					
1B		2	2	3			4		3	1		1			1	5
1C	2	2	4	5	12	6		4	5	3	2		1	2		1
1D	3	10	4	1							1	1	3		1	
1E		1	6	4	3	4	1	2		3				2		2
1F	2		3	1	2	2		4			1	5	1	1	2	
1G	2	3	7			1	3			3	1			3		1
1H	2	1				3	2	3			1		4	1	1	
1I	1							1	1	1	3	5	9	11	2	
1K	5	7	3		2		1			1	1		1	2		
1L						4					1	4			2	
1M			7			3							1			1
1N	7	3	2				3	1	1	6	3	2	1			
1O	5	1	3				3	3	6	4	4		1			
1P			5	7	3	6	3	3	1		5		6		3	1
1Q	4		3			2						1	7		1	
1R			6	7	6	3	7	6	7	1		2	4			
1S								1						5	3	1
1T							1									
1V										3	1	1			2	4
1X	4						1					11	1		4	3
1Y						4							1			
1Z	1	1		1	1											6
2A				3		1		1		1		6			6	5
2B	5	2											2	8	3	4
2C	8		9	3	3	2	2	6	4	12	1	2	4	1	4	
2D	4	4	2	12	2	5	2	2	2	2	8		4			2
2E	2	3									4	3	4		6	2
2F	5	4	6	1	5	2	1	2	1			4			3	
2G	4	4						5	5	1	5	3	4	7	2	1
2H	9	5	10	11	10	1	9				2		3	3	3	6
2I	7	6	4	5	9	6	8			3		16	1	8	8	3
2K	1	4	9	8	1	3		3	4	1	5		6	2		1
2L		2	1				3	3	2	2	1	4		1		1
2M		1	4	8		1					2		1	2	3	
2N		1	3	3	4	1	4		2	1	1	2			1	4
2O	9	2			4	4	3		1	9	4	2	7	4	2	
2P			1	2	1	1										
2Q							1									

EIE

	1 R	V	2 R	V	3 R	V	4 R	V	5 R	V	6 R	V	7 R	V	8 R	V
1A																
1B						1										
1C										1						
1D																
1E											1					
1F									1	1						
1G																
1H																
1I						1										
1K									1							
1L																
1M								1								
1N								1	1							
1O																
1P																
1Q																
1R																
1S							2				1					
1T																
1V																
1X																
1Y																
1Z																
2A																
2B																
2C																
2D																
2E																
2F																
2G								1								
2H																
2I						1										
2K																
2L							1		1							
2M																
2N																
2O																
2P															1	
2Q																

EYE

	1 R	V	2 R	V	3 R	V	4 R	V	5 R	V	6 R	V	7 R	V	8 R	V
1A															1	
1B																
1C			2													
1D						1					1	1		1	1	2
1E		1												1		
1F			1										1			1
1G		1		1												2
1H		1	1												1	1
1I																
1K																
1L																
1M																2
1N					1						1			1		
1O	1									1					1	
1P		1				1										
1Q				1												
1R	1		1													
1S	1	1	1	2			1		1			2			1	
1T			1													
1V			1													1
1X																
1Y																
1Z				1												1
2A												1				
2B													1			
2C				2												
2D			1													
2E		1														
2F																
2G		1														
2H																
2I																
2K			1					1								
2L		1						1	1							1
2M		2		1												
2N	1									1					1	1
2O					1	1						1				
2P																
2Q																

Samples of the Spelling Test (3)

MIGHTY

	1 R	1 V	2 R	2 V	3 R	3 V	4 R	4 V	5 R	5 V	6 R	6 V	7 R	7 V	8 R	8 V
1A															1	
1B							1	1			2					
1C									1							
1D																
1E																
1F																
1G								1		1						
1H						1										
1I																
1K					1			1								
1L							1									
1M				1							1					
1N									1							
1O						1	1				1					
1P											1					
1Q										2						
1R																
1S																
1T																
1V		1				1										
1X								2		1	1					
1Y									1		1					
1Z									2							
2A		1					1	1		1						
2B																
2C																
2D																
2E		1	1													
2F			1		1		1									
2G																
2H									1							
2I							1			1		1				
2K								1		1						
2L																
2M																
2N								1	1	1						
2O		1														
2P																
2Q	1															

MIGHTIE

	1 R	1 V	2 R	2 V	3 R	3 V	4 R	4 V	5 R	5 V	6 R	6 V	7 R	7 V	8 R	8 V
1A					1		1			1						
1B			1													
1C				1										1	1	
1D																
1E											1	1				
1F													1			
1G	1										1	1				
1H	1															
1I																
1K											1			1		
1L																
1M																
1N																
1O															1	
1P																
1Q																
1R											1	1		1		
1S	1															
1T					1											1
1V													1			
1X																
1Y			1									2				
1Z													1			
2A					1											
2B											1				1	
2C																
2D																1
2E											1	1				
2F																
2G											1		1			
2H																
2I													1			
2K												1				
2L														1		
2M																
2N														1		1
2O												1				
2P							1									
2Q	1															

AL

	1 R	1 V	2 R	2 V	3 R	3 V	4 R	4 V	5 R	5 V	6 R	6 V	7 R	7 V	8 R	8 V
1A																
1B					1							1				
1C																
1D																
1E													1			
1F					1						1					
1G																
1H						2			1							
1I						1										
1K									1							
1L									2	1						
1M				1												
1N																
1O																
1P																
1Q																
1R						1	1									
1S							1				1					
1T								1								
1V							2									
1X																
1Y												1				
1Z												1				
2A																
2B																
2C												1				
2D					1			1								
2E						1										
2F						1										
2G										1		1				
2H																
2I																
2K																
2L											1					
2M						1		1								
2N											1					
2O									1							
2P				1												
2Q						1										

ALL

	1 R	1 V	2 R	2 V	3 R	3 V	4 R	4 V	5 R	5 V	6 R	6 V	7 R	7 V	8 R	8 V
1A			1			4	2		3	4	4	4	5	3	2	1
1B	4	4	1	4	1	1	1	2	1	1		1		1	2	1
1C	5	3	3		1	3	3	2	1		3		2	2	1	3
1D	2	1	7	1	2	6	3	5	4	2	3	3		1	2	2
1E	2	6	5	1	1	1	2	3	2	1	4	4			1	3
1F	6	4		1	2	3	1	1		1	1	2	3	3	2	2
1G	1	1	2	6	5		1	2	3	2	1	2	3	3	2	4
1H	2	3	2	2	3		2	4		2		2	3	1	2	2
1I	2	4	1		4	4	2	1	3	3	2	4	1		4	1
1K	2	3	4	1	2	2		1	4	3	2		4	1	2	5
1L		1	2	4	1	4		3	2	6	3	2	1	7	4	6
1M	1		2	1		1	3	3			1	1	1	3	1	2
1N		2	1			2	1	2	2	2	2	1	1	2		1
1O		2	1	4		1		1		6	3		2			1
1P	1		2	5	1		6	2	2		5	1	1	3	3	1
1Q	3	3	1	2		2	1	2	1	1		2	1	1	2	1
1R	3	1	1	3		2	2	1	4	1	2	1	2	3		
1S		2	3	5		2		2	1	5	1	4	3	2	3	1
1T	1	2	3	2	3			2	1		1	1	2		1	1
1V	3	4	3	1	1		1	2			3	1	2	2	3	1
1X		2	7	6	4		3	3	2		5	3	4	2	1	2
1Y		1	1	3	2	2		3	1	3	9	3	1	3	3	5
1Z		2	5	1		4	1	2	3			1	4	3		2
2A		6	3		3	4	3	2	4	2	1	7	5	1	3	5
2B	2	1	5				2		1	1		3	5	1	3	1
2C	3	1	1	4	3	6	2	1	4	1	2	4	2	1	1	1
2D	1	3	1		2		1	1		1	1	2				
2E	4	4	2		4	1	2	2	1	2	2	4	1	4	3	
2F	2	1	5	9	1	1	4	1	1	4		1	1	4		2
2G	2	4	3		2	1	1	3	2				2	1	3	7
2H	7	2	2	3	2	1	5		2	2	7	2	4	1	2	3
2I	4	1	1		1	4		1	3	2		2		5	1	2
2K	1	1	3	2				2	2	3	3		4		6	1
2L	5	3	3	3	1	3	2	2	3	1	1	1	4	3	2	2
2M	3	1	2	1	4	3	1	3	2	1	2	3	4	4	4	3
2N	1	1	3	1	1	1		2	2	3	1		3		2	3
2O	1	1	2		1	3	3	2	3	4	1	4	1	2	1	
2P	2	2	2			3	1	4	3		1	2	2	1	3	
2Q	1	2	2		2		1									