41. Notable instances of this are his elaborate discussion of transpositions of letters and syllables in the preface of his edition of book 1 of Manilius (liv–lix) and the explanation of Bentley's emendation of the manuscript reading *maximus* to *unicus* at Lucan 2.387 (*hic unicus* became *hicus* by myopic haplography, and *hicus* was supplemented by a scribe to *hic maximus*). So also (one among many) his emendation of *diues* to *saeuos* at Hor. *Carm.* 4.7.15 explained as a set of four alterations, from *saeuos* to *saluos* to *aluos* to *diuos* to *diues*.

The Renaissance and the End of Editing

Gary Taylor

HISTORY

An end implies a beginning.[1] Editing of some sort is as old as the transmission of human texts, but in its current dominant form it began in the Western European Renaissance, with the development of technical philology in the late fifteenth and early sixteenth centuries.[2] Modern editing is the child of Renaissance humanism, and modern humanism is the child of Renaissance editing: the recovery of classical culture could only follow from the identification / authentication / interpretation / reproduction / correction of ancient texts. Nor could such practices, once formulated and validated, be confined to secular works.[3] The Reformation was, among other things, a textual revolution, a revolution made possible by a new weapon (the printing press), a revolution in which a small dedicated cadre of editors wielded an influence wholly disproportionate to their numbers or the accuracy of their analysis.[4] One immediate effect of these two interrelated movements—the rise of humanism and Protestantism—was the institutionalization of philology as a university discipline.[5] Once entrenched, the intellectual routines developed in the Renaissance were perpetuated until the eighteenth century, when they began to be applied systematically to "modern" vernacular works. In England, the eighteenth century began and developed self-conscious editorial traditions, modeled more or less upon classical philology, for the works of Shakespeare, Chaucer, Milton, Spenser, and Dryden, among others. This editorial work formed the foundation of the modern literary

canon, just as surely as the anthologies edited by Robert Anderson and Alexander Chalmers retrospectively defined the poetic canon of the eighteenth century itself.[6] As it happened, this very period of editorial development—from 1450 to 1800—was also a period of unprecedented expansion for the peoples of Western Europe, culminating in their economic and military domination of most of the planet. Naturally, they took their sacred texts, and their local editorial customs, with them.[7] European texts ("civilization") were imposed upon native populations ("savages"); at the same time, native culture was captured and preserved for study by means of European editorial customs ("ethnography"), which were usually wholly inappropriate for the native materials to which they were applied.[8]

In short, the history of modern editing is inextricably entangled with humanism, Christianity, imperialism, the creation of literary canons, the institutionalization of literary study. The end of editing is, accordingly, inextricably entangled with the other endings so often pronounced in our apocalyptic era: the end of history, the end of English, the end of humanism, the end of Man.

JOURNALISM

It may seem absurd to speak of "the end of editing" at a time when four fresh editions of Virginia Woolf are in labor, when editors and publishers have already taken their positions on the starting line, waiting for the works of James Joyce to come out of copyright. But this proliferation of activity masks a pervasive crisis of confidence. In the media, there are attacks on editors of *Ulysses*, the Sistine Chapel, the Dead Sea Scrolls, and the Martin Luther King papers; in academia, there are frequent calls for a reliance upon photographic facsimiles or electronic hypertexts instead of critical editions, and an even more widespread disregard, even derision, of textual studies. These academic attitudes in turn feed the media furor, since journalists rely on scholars for assessments of an editorial controversy. But rather than attempt to document and analyze all the contemporary manifestations of this historic turn against editing, I will concentrate upon a particularly conspicuous example. The end of editing in English begins with Shakespeare, because it is with Shakespeare that the English editorial tradition began.

Not that there is any foreseeable end to editions of Shakespeare. There are already so many editions of Shakespeare in print that a 224-page consumer's guide has been published to help readers choose between them.[9] Even now, the editorial assembly lines are churning out new volumes of the New Cambridge Shakespeare, the new Oxford Shakespeare, the new Folger Shakespeare, the new Guild Shakespeare, the New Variorum Shakespeare, the new Norton Shakespeare, the new New Arden Shakespeare, the new Other Shakespeare, and who can count how many other new Shakespeares. But despite the proliferation of new editions, most people now actively working on Shakespeare are, for a variety of reasons, not editing him, and not supporting those who do.

Some want Shakespeare not to be edited anymore, because to edit him anew threatens the authority of received conceptions of his work. Such readers cling to editions that were young when they were, vociferously resisting any advance in textual scholarship. Like most readers of the Bible, they permit textual scholars to exist, only on the understanding that their work will never impinge upon the received text. Tradition, they believe, frees us from the need for any new editors.[10]

Others call for the "unediting" of Shakespeare, for a radical stripping away of editorial encrustation, for a reliance instead upon photographic facsimiles of the earliest extant texts. Technology, they believe, frees us from the need for all modern editors.[11]

These two points of view are, in most respects, diametrically opposed; for the uneditors, the editorial tradition is a devil; for the traditionalists, it is a god. But both positions are equally hostile to any contemporary re-editing of Shakespeare. Both positions devalue editing, by contrasting it with some other valued activity (the preservation of traditional consensus, the restoration of early forms), which contemporary editing allegedly desecrates. Hence both contribute to the third motive for not editing, which is the most widespread of all.

Most professional Shakespearians are not editing Shakespeare, simply because they do not believe that what editors do, for good or ill, is of any importance. Scholars who feel

obliged to familiarize themselves with the most abstruse developments in anthropology, linguistics, philosophy, and literary theory are unembarassed about their ignorance of editorial issues. Even the most momentous editorial controversies—for instance, whether the conflated text of *King Lear* has any authority—are mentioned, in footnotes, only to be dismissed as immaterial to what the critic is doing. Such disclaimers are routinely accepted by editors of our most prestigious journals; essays directly addressing textual issues have, increasingly, retreated into specialist publications, read only by other editors. Even in the last decade, when the editing of Shakespeare has been the object of a concerted and controversial revisionist movement, collections of essays representing new critical thinking about him—*Political Shakespeare* (1985), *Alternative Shakespeares* (1985), *Shakespeare and the Question of Theory* (1985), *Shakespeare Left and Right* (1991), *The Matter of Difference* (1991), *New Historicism and Renaissance Drama* (1992)—have excluded editorial issues. More and more graduate schools have replaced their old required introductory courses in bibliography with new required introductory courses in literary theory. Consequently, there are almost no tenure-track jobs for young scholars primarily interested in textual matters, who used to teach such courses—even if they have doctorates from UCLA or Oxford, even if they have books published by Harvard or Oxford. (Philology is losing the place in the academy humanism won for it.) Even our most admired postmodernist analytical bibliographers, like Peter Blayney, seem to disdain mere editing, devoting themselves instead to what D. F. McKenzie has celebrated (and practiced) as "the sociology of texts."[12] In a society that believes texts are constructed by their readers, a powerful reader—or sociologist—commands more allegiance than any misguided acolyte of origins. Sociologically, Barthes's celebrated announcement of "The Death of the Author" had little effect on professional authors (who were either dead anyway, and so could not read their obituary, or were alive, and so knew that reports of their demise were greatly exaggerated);[13] but it had direct and dire consequences for professional editors, who became the representatives of a discredited ancien

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régime. Literary theory, most of our colleagues believe, frees us from the need for *any* editors, frees us from the need even to consider editorial questions.

Nevertheless, new editions of Shakespeare continue to roll off the presses, despite the objections of technology, tradition, and theory. And yet this continually accelerating activity does nothing to redeem the editorial enterprise. Rather, it simply exposes, materially and intellectually, the boundlessness, the endlessness, of editing. And this vertiginous infinity is the end of all editing. We have already reached this horizonless prospect with Shakespeare only because we began with Shakespeare; but the editing of every other text that continues to be valued, and so continues to be edited, will, in time, come to this. Now that we have abandoned, as untenable, the claim to be producing a "definitive" edition, we are left in a textual universe in which it appears, to most observers, that no edition is any better than any other. There is, to the production of editions, no end: no closure, and no purpose. The production of new editions simply contributes to an expanding universe of interminable intertextuality. Any theory of editing must therefore be a theory of intertextuality.

LITERARY THEORY

What is absent from all current theories of intertextuality, what is present in all theories of editing, is an articulated concept of proximity. The absence of the author—a discovery so revolutionary for postmodernist literary theory—is, and has always been, the foundation of editing. As I have argued elsewhere, in any editorial situation, the author has always already passed away.[14] Therefore, the most that an editor can hope to achieve is not presence, but proximity. The study of the relationships between different manuscripts, between manuscripts and printed texts, between different states, issues, and editions of a printed text, between different (scribal or compositorial or authorial) hands, between different works allegedly produced by the same agent, is a study of textual proximities.

All theories of intertextuality also presuppose a concept of proximity, though that concept is seldom, if ever, articulated. The very word *intertextuality,* like its root word *text,*

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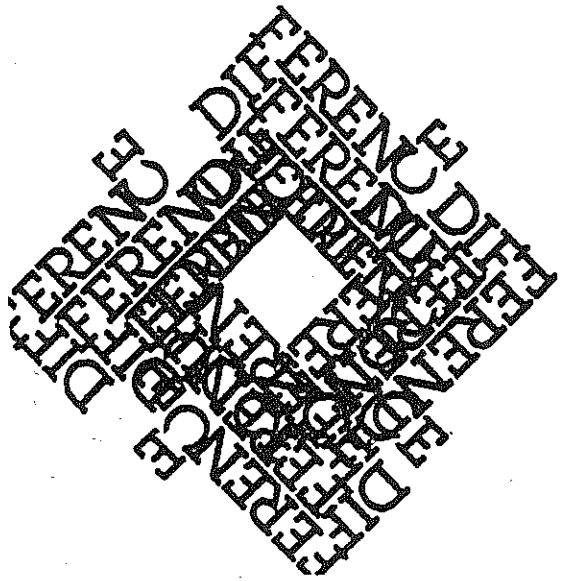
is a spatial metaphor; so, of course, is the word *metaphor.* Any definition of space must include a definition of proximity; therefore, so must any definition of *metaphor, text,* or *intertextuality.* Competing theories of intertextuality can be discriminated by their operative definitions of proximity.

Jacques Derrida's pantextuality, for instance, originates in a rejection of any form of centricity, which in turn implies a rejection of any form of circumference or boundary: "the absence of a center or origin . . . extends the domain and the play of signification infinitely." Derrida's is an open-ended, exorbitant universe of intertextuality, an "infinite chain" of supplements or traces, without source or end. Consequently, proximities can be measured in any direction:

> "they can be read from left to right or from right to left"
> "tfel ot thgir morf ro thgir ot tfel mrof daer eb nac yeht"

("or both at once"). So far, so smart. But Derrida also seems to imagine a space in which every point—that is, every text—is equidistant from every other ("the distances and proximities do not differ among themselves"). Proximity has not been banished from this universe, it has simply been declared arbitrarily absolute. (Thispostulatedequiproximitywouldrequire forinstancethatweeliminatespacesbetweenwordssothateveryle tterwouldbeequidistantfromthosewhichadjoinitbutthenwewo uldalsoneedtoeliminatespacesbetweenlinesandbetweenpagess othateverypageoftextwasfilledfromupperlefttolowerrightbute venthisdoesnotsufficebecauseitisapparentthatalthoughthedist ancebetweenadjacentlettershasthusbeenequalizedthereremain disparitiesbetweenforinstancethedistancebetweenthetwoletter sinthecenterofalineoftypeandthedistancebetweenthelettersatei therendofthesamelineaconditionwhichcanonlybeovercomeifw eimagineaspaceinwhicheachletterinforinstancethissentencewo uldbeequidistantfromeveryother.) The typographical signature of Derridean intertextuality is therefore the text "sous rature" ("under erasure"); that is, the overlapping occupancy by two signs of a single point in "the space of reading," which is also "the scene of writing"—as in the title-page logo of *Writing and Difference.*

"There is nothing outside of the text."



Distances are here made equal by their reduction to zero: space collapses to "a sort of nonlocus." $0 = \infty$.

This mandated equiproximity—what could be called "the Derrida constant"—certainly does not follow from the axioms of an open universe; our own astronomical open universe satisfies the conditions mathematicians use to define a "metric space," but Derrida's imagined universe does not.[15] Though Derrida claims for discourse the glamorous infinities of modern physics, no physicist would recognize Derrida's textual universe as a convincing model of spatial reality: his postulated uniformity of relations between points contradicts the requirement that the system be centerless and endless.

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Michel Foucault's intertextual space, by contrast, is not uniform. Instead, Foucault imagines a set of island universes, discrete galaxies ("discursive formations," "epistemes"). Foucault's space clusters; it is riven by "ruptures, gaps . . . sudden redistributions." Foucault thus permits

discontinuity and variant
proximity: a point in cluster

A is much closer to any other point in cluster A than either is to

any point in Cluster B. Moreover, the space which separates clusters is temporal; Foucault's model recognizes that any conception of space entails a conception of time. So far, so smart. But FOUCAULT'S

LEAP, like DERRIDA'S CONSTANT, supposes/imposes an arbitrary rule. There are only two degrees of proximity allowed by Foucault: verynearand

v e r y f a r . Any textual point within a given episteme is equally near to every other point in that episteme; every point in a given episteme is equally far from every point in some other

episteme. Alleged distances between disciplines or genres of discourse within an episteme—fictions, histories, medical tracts, penal codes—are illusory; alleged continuities between epistemes are equally illusory.[16] The rigidity of Derrida's pantextual equi-

proximity is thus simply translated into

the rigidity of Foucault's epistemic equiproximity; what is true of Derrida's entire textual universe is true of each of Foucault's island universes. d = 0 or ∞.

Not only is the postulate of equiproximity arbitrary and unconvincing; in practice, within the politics of the academy, the theory has been used to deny, or to demote, the possible value of certain kinds of proximity. Postmodernist theorists of intertextuality have been quick to dismiss as "old fashioned" or "philosophically bankrupt" studies that explore proximities of place, time, and influence. Just as Barthes's purported liberation of readers by the demystification of authors had little to do with authors at all but instead elevated one class of readers (critics, theorists) over another (scholars, editors) within the intellectual economy, so the putative equality of textual relations under Derrida's or Foucault's regime actually masks a systematic discrimination against certain proximities—including, particularly, the proximities that editors investigate and measure. POLITICS

It would be equally possible to analyze other theories of intertextuality—those of Bloom, Genette, Greenblatt, Kristeva, and Riffaterre—in terms of their assumptions about proximity. Every model of textual space is governed in part by a law of proximity; the most sophisticated and satisfying models postulate a law of graduated and multidimensional proximity, from nearest to farthest; multidimensional, in order to allow different scales for measuring different dimensions of proximity, in terms of, for instance, space, time, agency, or homology.

Within such a sophisticated model of intertextual space, editing can be defined as the effort to establish a proximate text. The question then becomes: proximate to what? Proximate to something we value. Proximate to the individualized authorial text valued by Tanselle, or to the socialized collaborative text valued by McGann;[17] proximate to the original ETHICS

spelling and punctuation valued by Bowers, or to the modernized spelling and punctuation favored by Wells.[18] This conception of proximity allows us to recognize that there is no single source of editorial legitimacy; but that does not mean that every edition is as good as every other. Editions can be judged, can be measured, by their proximity to their chosen goals; most editions are lazy, incompetent, incoherent, or derivative. Likewise, the use of editions, by critics, can be judged by the proximity of the edition's goals to the critic's. It is incoherent for any historicist critic to quote Shakespeare in *modern* spelling; it is absurd for any critic interested in theatrical values to use an edition, like the Riverside, that is systematically *anti*-theatrical.

Editing seeks to establish texts that are proximate to a source of value. Insofar as it is concerned with proximity alone, editing is objective and scientific; insofar as it is concerned with the sources of value, editing is subjective and ethical. Every edition, every textual investigation, represents an assertion of value.

So, what is the value of more editions of Shakespeare? Textual proliferation does not, in itself, guarantee an increase in textual proximity to a valued goal, nor does it guarantee an increase in the variety of textual values being represented. What it does guarantee is a continual, and unexamined, increase in the value assigned to Shakespeare. It is textually valueless editions that measure the cultural value of a work. The proliferation of new editions insures for Shakespeare a ubiquitous proximity. Shakespeare's texts saturate our intertextual spaces.

LITERARY HISTORY

Obviously, such intertextualities are not simply given; they are constructed.[19] As such they illustrate the distinction between active and passive proximity. Any text printed in London, or composed in the year 1606, has a certain passive proximity to every other. On the other hand, between the story of the British King Leir told in various Renaissance histories and the story of the Paphlagonian king told in (both versions of) Sidney's fictional *Arcadia* a very specific intertextual relation was actively constructed by Shakespeare when he interwove the two stories in (both versions of) *King Lear.*

This example illustrates another governing law of intertextual proximity: points in textual space can be moved. The distribution of texts can be reorganized. This fact impinges upon everything from editorial collations to literary history. For instance, authorial revision makes textual space radically portable and holistically variable; consequently, revision cannot be adequately mapped by the atomized linear sequence of traditional collations.[20]

Literary history is equally portable, holistic, and revisable. In a famous formulation, T. S. Eliot declared that, as a result of "the introduction of the new (the really new) work of art . . . the *whole* existing order" created by previous works of art "must be, if ever so slightly, altered."[21] Borges, likewise, paradoxically insists that "every writer *creates* his own precursors."[22] Both Borges and Eliot are describing the creative redistribution of intertextual space, by the introduction of new reference points, new gravity wells, which create new relations. But the "proportions" of the "*whole* existing order" can be reorganized by critics, too. New Historicism works by juxtaposing canonical literary texts with otherwise obscure, chiefly nonliterary, documents. This copulative critical strategy depends upon a law of inverse proportion: the more obscure the nonliterary text, the more famous the literary text needs to be, in order to attract and sustain the interest of readers. New Historicism is thus almost inherently conservative in its deployment of textual space: it tends to reinforce the power of hegemonic texts and authors, by linking a vast and relatively unexplored discursive new world to the interpretive economies and ideological interests of a canonical old world.

ECONOMICS

The editing of Shakespeare is governed by a similar law of inverse proportions: the more editions of Shakespeare we have, the fewer editions of other writers, and in particular, of other Renaissance dramatists. At the simplest level, Renaissance scholars laboring at the Sisyphean iteration of Shakespeare editions have that much less time to edit other playwrights. This cycle feeds another: because the number of editions of a work is taken as a rough but visible measure of cultural value, the Shakespearean editorial population

boom, by increasing the disparity between Shakespeare and other Renaissance playwrights, increases the apparent superiority of Shakespeare, and so makes potential editors less willing to devote their energies to "unimportant" writers. This cycle feeds another: because so much work has been and is being done on Shakespeare's text by other scholars, producing a minimally competent edition of Shakespeare is much easier than producing a minimally competent edition of anyone else. This cycle feeds another: because so many minimally competent editions of Shakespeare have been published, new editions tend to be judged by the standard of minimal textual competence, with reviewers devoting most of their attention to the quality of critical introductions; by contrast, editions of other dramatists are judged by the highest standards of current textual theory and practice. This cycle feeds another: editions of Shakespeare tend to be multidimensional, aimed at a wide range of readers and interests, whereas editions of other playwrights tend to be largely or even entirely bibliographical, aimed at a small readership particularly interested in technical issues. This cycle feeds another: given the resulting economies of scale, editions of Shakespeare tend to be cheap, editions of other playwrights expensive. This cycle feeds another: given the resulting availability of affordable texts, it is not only easy to teach Shakespeare, but possible to teach him flexibly, using different combinations of works and critical approaches; the unavailability of affordable texts of most of their works makes it correspondingly difficult to teach other dramatists at all, let alone flexibly. All these cycles, and others, reinforce one another, by inflating the incentives for the production of more Shakespeare editions, and depressing the production of editions of other dramatists; and thus this entire system of interrelated vicious cycles not only reflects, but actively deepens, the canonical class system, which organizes intertextual space. It does this, not by directly addressing the question of literary value, but by a mechanical process of reinforced iteration.

DESIRE

The editing of Shakespeare is a small but paradigmatic example of the economics of culture, which depends upon the manufacture of desire. People do not need editions of

Shakespeare in the way they need, for instance, food, shelter, clothing, health, self-defense, or even sex; consequently, the demand must be created in order to be satisfied. Just as a bestseller is a book you read because everyone is reading it, so a classic is a book you read because everyone has read it—a book you edit because everyone is editing and has edited it.

The system I have just described is a perfect example of what Robert Merton, in *The Sociology of Science,* calls "the Matthew effect"—"Unto those who have, more shall be given."[23] Of those who have been edited, more editions shall be produced. By this means, Shakespeare has become omnipresent in modern literary culture. By the same means his contemporary Thomas Middleton has been rendered, in most places, in most minds, absent. And there is nothing "natural" about Shakespeare's presence, or Middleton's absence: they are both constructed. There have been, since the Second World War, three attempts to produce an edition of Middleton's complete works; they have collapsed, not because of the failures of individual scholars, but because of the inequities generated by the editorial economy of our academic culture. The cost of producing new Shakespeare editions is low; the rewards are high. The cost of producing new Middleton editions is high; the rewards are low.

JUDGMENT

I believe Middleton is a great writer; greater than Marlowe, Jonson, or Webster; as great as Shakespeare. That claim must strike you all as idiosyncratic, though I could call as witnesses the famous ninth edition of *The Encyclopedia Britannica,* T. S. Eliot, and Edward Bond, among others. But who could possibly judge the accuracy of my claim without knowing Middleton as well as they know Shakespeare? Few of you have read Middleton, and none of you have read all of Middleton. How could you? All of Middleton has never been edited, and most of Middleton has not been edited since the nineteenth century—and those Victorian editions fall far short of any modern standard of editorial proximity. How can you love a work, if you don't know it? How can you know it, if you can't get near it? How can you get near it, without editors?

This is not the place to describe the value of Middleton

from a literary point of view;[24] let me instead say something about Middleton's value from an editorial point of view. Editorial theory is itself, like other forms of discourse, intertextual, and editors of Shakespeare have exercised an enormous influence on other editors.[25] How might our editorial paradigms—that is, our models of intertextual space—be different, if they were founded on the evidence of Middleton's texts, rather than Shakespeare's?[26]

RE-CREATION

First, we would have confronted, long ago, the fact of authorial revision, and the theoretical problems it creates, for editors, critics, and theorists.[27] We have two holograph manuscripts of portions of Middleton's *A Game at Chess,* and there are variants between them, and we do not know which is earlier.[28]

AUTHORITY

Second, we would have recognized, long ago, that—as is demonstrated by the fantastically complicated case of *A Game at Chess,* which survives in six manuscripts and two substantive editions—the mere existence of manuscripts in the author's own handwriting does not solve all textual problems, or render editors superfluous.

Third, we would also have recognized, long ago, that the survival of the promptbook of the first production of a play—like that of *The Second Maiden's Tragedy,* performed by the King's Men in 1611—does not solve our editorial or theoretical problems either.[29]

BINARISM

Fourth, we would have been freed from three centuries of simplistic binary oppositions between folio and quarto, between good quarto and bad quarto, between foul papers and promptbooks;[30] there is no Middleton Folio (though three Middleton plays appear in folios),[31] none of the Middleton editions has ever been described as a "bad quarto," and although several Middleton works survive in more than one early witness, in no case is one of those witnesses a putative "foul paper" text and the other a putative "promptbook" text.

LAW OF GENRE

Fifth, we would have been freed from the simplistic generic divisions imposed by the title page and format of *Mr William Shakespeares Comedies, Histories, & Tragedies.* Middleton's generic range is at least as great as Shakespeare's, but there

is no authoritative or contemporary division of his work into such categories.

INDIVIDUALISM

Sixth, we would have been freed from an even more general and insidious binary opposition, created by the Shakespeare First Folio: the distinction between what is wholly and singularly one author's work, and what is wholly and singularly another author's work. Middleton collaborated with Dekker, Drayton, Munday, Rowley, Webster, and probably Shakespeare.[32] Middleton provides us with an inescapably collaborative model of textual production; the massive authority of the Shakespeare Folio has tended to impose an autonomous model—despite overwhelming evidence to the contrary, both within the Shakespeare canon itself, and in literary history generally.[33] Attempts to identify collaborators in the Shakespeare canon have been characterized as "disintegration"—another spatial metaphor, which takes the sheer physical oneness of the many bound copies of the 1623 volume as an accurate reification of an ideal authorial wholeness. Middleton's canon, by contrast, is dispersed among many volumes, making the editorial study of authorship—and hence, of collaboration—not a dubious indulgence but a clear necessity.

BIBLIOGRAPHY

Seventh, the size and importance of the Shakespeare Folio has encouraged editors to treat the single book as an autonomous unit of bibliographical production. Just as the Shakespeare paradigm has encouraged us to ignore collaborative writing, so it has encouraged us to ignore collaborative printing, and the concurrent production by one printer of more than one book.[34] *The Honest Whore, Part 1,* by Dekker and Middleton, was divided among at least three printers; *The Magnificent Entertainment,* also by Dekker and Middleton, was divided among five printers.[35]

WHAT IS A WORK?

The Magnificent Entertainment also undermines an eighth distinction, which editors of Shakespeare take for granted: that the limits of a work coincide with the limits of a text. *The Magnificent Entertainment* was a civic pageant, written in collaboration by Dekker, Jonson, and Middleton, to celebrate the official entry of King James into London; but although the pageant was continuous, the Jonson material

was printed separately from the Dekker-Middleton material—rather as though the interwoven narratives of a collaborative play had been published in different editions. *A Yorkshire Tragedy* may be another example of the same phenomenon, the only difference being that the other parts were never published: an anomalously short dramatic text, described in the head title of the 1608 edition as "One of the foure Plaies in one," *A Yorkshire Tragedy* is probably Middleton's contribution to a four-part dramatic entertainment, the other (lost) parts of which may or may not have been thematically linked.[36] The reverse also happens: *Two New Playes,* printed in 1657, is an octavo volume that contains Middleton's *Women Beware Women* and *More Dissemblers Besides Women;* although generically quite different, these two plays are clearly related, and they were first published in a material form that encouraged, indeed virtually required, readers to interpret one in light of the other.[37] In some cases, moreover, the title page was altered, and *No Wit/Help like a Woman's* was bound together with the other two, thus producing a textual ménage à trois. In short, Middleton's works come in packages that do not always fit the two sizes—a single complete work, or the single *Complete Works*—that Shakespeare has taught editors and readers to recognize.

WHAT IS LITERATURE?

Ninth, if Middleton had stood in Shakespeare's place, it should have been easier to free ourselves of another, and even more pervasive, binary opposition, that between literary and nonliterary texts. Middleton composed, in addition to plays and poems, many civic pageants, a translated account of Sir Robert Sherley's entertainment in Poland, a typological collection of parallel passages from the Old and New Testaments, a journalistic essay on peace, an historical chronology of London for the years 1620–27, and a related collection of accounts of contemporary events called *Middleton's Farrago;*[38] he also wrote a number of pamphlets that combine prose and verse, fiction and reportage, in ways that belie crude distinctions between kinds of writing.

MATERIALISM

Tenth: the crudest distinction of all is that between the mind and body of a text—and that distinction, too, is encouraged by Shakespeare. Shakespeare seems to have paid no attention to the written dissemination of his plays; although he did apparently supervise the printing of his two narrative poems, there is nothing remarkable about either, as a material object. Consequently, one can hardly avoid the conclusion that Shakespeare regarded the physical manifestation of his texts in the material form of books as an irrelevance. Middleton did not.

Microcynicon (1599), published when Middleton was only 19, is the work of a "little cynic" (young satirist) and is a little book, a diminutive octavo.

The Black Book (1604) has a xylographic black title page; it begins with an authorial "Epistle" and Lucifer's verse "Prologue to his owne Play" (both in roman type), **followed by the prose of "The Blacke Booke" itself, narrated by Lucifer (printed in black-letter type);** followed—after "FINIS" and a page break—by a brief epilogue, spoken by the author or the book itself (in roman type). Typography is being used here to create formal distinctions within the work, distinctions that echo generic distinctions within the book trade between poetry and plays (usually printed in roman type) **and prose pamphlets (often printed in black letter, which was easier for less educated people to read).**[39] But the typography is also being used mimetically and intertextually: **black-letter type, and the xylographic title page, produce a conspicuously literally "black book," while at the same time mimicking the typography of sixteenth-century English Bibles, the "good book" of which Lucifer's "black book" is a parody.** *The Black Book* makes us conscious of typography as a maker of meaning; behind the typeface is an author's face. And this use of the semiotics of print reappears in other Middleton pamphlets—in the dialogue between the regal Philomel's (roman) verse **and the plebeian Ant's (black-letter) prose** in the first edition of *The Ant and the Nightingale* (1604), in the parallel-text facing pages of *The Two Gates of Salvation* (1609), with their two columns of marginal notes per page. Shakespeare's

own indifference to the materialities of written transmission has encouraged editors either to remain equally indifferent, or to proclaim their own editorial dictatorship over such subjects. Middleton's editors can do neither, but must instead struggle to find ways to relate editorial principles to forms in print.

Middleton's attention to the potentials of print also extends to the published texts of plays. No authorized Shakespeare text, printed in his lifetime, is illustrated; between 1611 and 1625, five separate title page illustrations are printed in editions of dramatic texts by Middleton.[40] Moreover, after 1611 editions of Middleton's dramatic texts published during his lifetime regularly contained ancillary authorial material addressed to readers;[41] none of Shakespeare's printed plays contain such supplements. Thus, Middleton, unlike Shakespeare, calls our attention to the importance of what Genette has called the *paratexte* that so often accompanies a literary text.[42] Moreover, although Middleton, like Shakespeare, was primarily interested in the life of his plays in the theater, he was also prepared—after 1611—to assist their passage into print. In such cases, it becomes impossible to maintain the opposition, so axiomatic among editors and critics of Shakespeare, between the play as a book and the play as a script.

ICONOGRAPHY

Eleventh, Middleton could have helped to liberate us from the power of another, related opposition: that between creation and reception, or composition and transmission. The major factor determining the potential readership of a printed work was its price, and price was chiefly a function of length.[43] Shakespeare's narrative poems and sonnet collection are, in publishing terms, much of a muchness with the quarto editions of his plays: all relatively long, and therefore relatively expensive, products, aimed at a relatively prosperous market. By contrast, what Middleton calls "a little Booke in Octavo"[44] would often be picked up by readers who purchased few play-length quartos and no folios. Consequently, the cheap brevity of a chapbook like Middleton's *Plato's Cap* (1604) is part of its meaning, part of its relation to its readers—a relationship constructed by its price, size, and format, and reinforced by its black-letter type, by its commendatory verses allegedly

written by an apothecary, by its advertized intertextual relation to that popular downmarket product, the almanac (beside which it might be placed, on a bookseller's stall). By contrast, Middleton's *Honorable Entertainments* (1621) was probably "privately printed in a relatively small edition intended for distribution among the City dignitaries such as those whose names are so conscientiously set forth in the dedication."[45] Each work belongs to a particular textual space, which is also a social space, defined by a particular society's mechanisms of textual reproduction and distribution. The variety of those mechanisms, and their influence, is much more visible in the heterogeneity of Middleton's publications than in the homogeneity of Shakespeare's.

What is true of books is also true, in a different way, of plays. Shakespeare, from at least 1594 onwards, wrote for a single theatrical company, in which he also acted. This unusually intimate and sustained relationship between playwright and company makes it almost impossible to locate, with any confidence, the influence of the company, its resources or its audiences, upon the playwright. The production of Shakespeare's plays, like the production of early editions of his work, takes place within a relatively restricted, relatively homogenous, context. But Middleton was, from beginning to end, a free-lance dramatist, writing for many different companies, and his work, consequently, clearly reveals the intertwining of composition and transmission. Middleton's *The Revenger's Tragedy*, for instance, was performed, probably in 1606, by the King's Men, a company of adult actors playing at that time in a large relatively inexpensive suburban outdoor "public" amphitheater, the Globe; Middleton's *Your Five Gallants* was performed, probably in 1607, by the Children of the Chapel, a company of boy actors playing in a small relatively expensive urban indoor "private" hall, the Blackfriars.[46] *The Revenger's Tragedy* strongly resembles Shakespeare's plays in having a single dominant male protagonist (Vindice), and only three small female roles (the Duchess, Gratiana, and Castiza); like Shakespeare's plays, it suits a company with a star (Burbage) but with only a few boy actors to play women's and children's roles. In *Your Five*

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Gallants, by contrast, the dramatic interest is not focused on a dominant protagonist, but divided almost equally among the five gallants (Frippery, Goldstone, Primero, Pursenet, Tailby) and their rival (Fitsgrave), who compete for our attention with six women and two boys; unlike Shakespeare's plays or *The Revenger's Tragedy, Your Five Gallants* suits a company entirely composed of boys, who could play either gender at will, and were more equally matched in age and acting experience. *The Revenger's Tragedy* was written for a male company with a star; *Your Five Gallants,* for an androgynous ensemble. A tragedy that dramatizes a distant, spectacularly "other" Italy was performed across the water, outdoors, outside the boundaries of the city; a comedy that dramatizes the immediacy of the local self was performed indoors, within the city. The difference between these fictions and their theatrical venues is the difference between their titular *The* and *Your.* Moreover, *The Revenger's Tragedy* belongs, not just to an adult company, but in particular to the company that performed *Hamlet*—to which, as others have remarked, it is a brilliant and polyphonic reply.[47] The intertextual mirroring could hardly be overlooked by any spectator who saw Burbage play Hamlet and Vindice in the same theater, perhaps on consecutive days, accompanied by other recognizable actors playing the paired roles of Horatio and Hippolito, Gertrude and Gratiana, Claudius and the Duke. Likewise, part of the meaning of *Your Five Gallants* derives from its performance in a theater as famous for its music as its acting. Primero, "*the Bawde-Gallant,*" runs a brothel disguised as a music school, in which young women become "natural at prick-song" and are taught that "*Musica est Ars.*" Although the music-school setting is dramatized in only one scene of the play (2.1), in performance this equation (theater = music school = brothel) would have been emphatically reiterated by the music played—at the Blackfriars but not the Globe—in the four intervals between the acts.[48]

In short, the differences between these two Middleton plays are partly a function of differences in the companies that transmitted them and the audiences that received them—differences that the author has anticipated and exploited.

Their composition, their meaning, is entangled in the circumstances and affected by the agents of their reproduction. Middleton moved back and forth between what Alfred Harbage defined, so influentially, as "the rival traditions" of popular and elite theater:[49] he exploited the artistic potential of both textual territories, even while his own career riddled the boundary between them.

The preceding paragraphs may seem to have more to do with criticism than editing. But the meaning of an edition—like the meaning of a pamphlet or a play—is partly a function of its intended audience, which is constructed by pricing, marketing, and the shape of particular institutions of textual reproduction. An eleven-volume, old-spelling edition of Middleton's *Complete Works,* comparable to the Herford and Simpson edition of Ben Jonson (with full bibliographical introductions to each, with textual apparatus on the page, and appendices of variants and commentary, priced at $125 per volume), means something very different from a one-volume, modern-spelling edition of Middleton's *Complete Works,* with literary introductions by an international consortium of critics, designed to look like and priced to compete with current textbook editions of Shakespeare. The Herford and Simpson model is entirely appropriate, editorially, to Jonson; it would be entirely inappropriate, editorially, to Middleton. But even an affordable one-volume *Complete Works* would mean something very different from a series of cheap Middleton paperbacks with lurid covers. Editors need to analyze the design and marketing of their own editions as seriously and imaginatively as they analyze other aspects of textual transmission. In his own time, Shakespeare's works were reproduced in fairly homogeneous forms, in both the playhouse and the bookstall; consequently, Shakespeare's editors usually ignore such matters, or leave them to publishers. By contrast, the variety of Middleton's textual forms poses a problem for any editor who seeks to represent it accurately; by alerting us to the existence of the problem, Middleton transforms the way we think about what editors do, about what textual space is.

READER RESPONSE

Twelfth and last, for those of you familiar with editorial problems in other periods and other genres, the issues raised

CONTINUITY

by the Middleton canon may not seem remarkable: editors outside the Renaissance regularly encounter similar problems. Indeed, editors of other Renaissance authors besides Shakespeare also regularly encounter such problems. And thus the binary distinction I have myself been belaboring all this while, between Middleton and Shakespeare, itself dissolves. As has been recognized since the eighteenth century, the two canons overlap, as part of the more general authorial interpenetration characteristic of Middleton et al. (and whenever we speak of Middleton's work holistically, we are speaking of Middleton et al.). Middleton, by representing the normative diversity of transmission, thrusts our attention beyond himself to other authors: he exerts centrifugal, not centripetal, force. Middleton thus helps to whirl down another distinction, which has developed in recent years, between the editing of Renaissance drama and the editing of the rest of English literature. Our problems are not really so different; they have seemed different only because of the Shakespeare monopoly.

The dozen differences I have so far enumerated between the Shakespeare and the Middleton canons are related; in each case, the examples of Middleton et al. force us to recognize intertextual complexity and contingency, where the institutionally isolated example of Shakespeare encourages us to think of textual space in terms of simple and apparently eternal disjunctions or conjunctions. There are of course boundaries within and between Middleton's texts, but the boundaries are fractal and unstable, so that, if we look at much of Middleton for very long, we are confronted with the full complexity and constructedness of intertextual space. There is not simply absence or presence, quarto or folio, author or actor, poet or publisher, but instead a graded and multidimensional universe of textual proximities.

I asked before: proximity to what? The most important decision an editor makes is a decision which has been almost entirely ignored by editorial theory. The most important question an editor should ask is: *what shall I edit?* For Renaissance scholars in particular that means: why edit *Shakespeare?* Every edition of Shakespeare now, including the most radical, is fundamentally conservative. Even the transgressive Oxford

University Press edition of *William Shakespeare: The Complete Works* committed its transgressions within the enclosed boundaries of an entrenched canonical system, and our very transgressions, and the controversy they aroused, have only served to increase Shakespeare's critical mass, thereby reinforcing his hegemony. The best reason for not editing Shakespeare is not any of the three reasons I described earlier, but a fourth: we should be not editing Shakespeare, because we should be editing someone else. The Oxford University Press edition of *Thomas Middleton: The Complete Works* will radically change our perceptions of Middleton; but it will also, I believe, change our perceptions of Shakespeare more than any new edition of Shakespeare could, because it will change our perceptions of the Renaissance, of the textual space to which Shakespeare belonged, and of his place in it. Rather than editing Middleton by the light of Shakespeare, we might start editing Shakespeare by the light of Middleton.[50] We might even start reading the Renaissance—and ourselves—in the light of Middleton, too.

CHANGE

The end of editing is to change literary history: to change our collective organization of the intertextual spaces of the past, and by doing so to change the kind of intertextual spaces that may be created by future readers, critics, and writers. To change our reading of the past, in order to change the future of reading.

NOTES

1. Some of the thoughts that have their end in this essay had their beginnings in conversation with Marc Falkoff, John Lavagnino, and Paul Mulholland, to whom I am grateful for their stimulus and criticism.

2. See particularly Anthony Grafton, *Defenders of the Text: The Traditions of Scholarship in an Age of Science, 1450–1800* (Cambridge: Harvard University Press, 1991).

3. See Jerry H. Bentley, *Humanism and Holy Writ: New Testament Scholarship in the Renaissance* (Princeton: Princeton University Press, 1983).

4. On the inaccuracy of early modern editing, see E. J. Kenney,

The Classical Text: Aspects of Editing in the Age of the Printed Book (Berkeley and Los Angeles: University of California Press, 1974), esp. pp. 1–20. Among many studies of the influence of print, see especially Elizabeth Eisenstein, *The Printing Press as an Agent of Cultural Change: Communications and Cultural Transformations in Early Modern Europe,* 2 vols (Cambridge: Cambridge University Press, 1979), and Roger Chartier, *The Culture of Print: Power and the Uses of Print in Early Modern Europe* (Cambridge: Cambridge University Press, 1989).

5. Anthony T. Grafton, *Joseph Scaliger: A Study in the History of Classical Scholarship,* vol. 1, *Textual Criticism and Exegesis* (Oxford: Clarendon, 1983), p. 10.

6. For the "hypnotic" influence of Anderson and Chalmers, see *The New Oxford Book of Eighteenth Century Verse,* ed. Roger Lonsdale (Oxford: Oxford University Press, 1984), p. xxxvi.

7. For amusing anecdotal evidence of the difficulties posed to native editor/translators by the Bible, see Eugene A. Nida, "Editing Translated Texts," *Text* 4 (1988): 13–27.

8. See for instance the work of Dennis Tedlock, *Finding the Center: Narrative Poetry of the Zuni Indians* (New York: Dial Press, 1972) and *The Spoken Word and the Work of Interpretation* (Philadelphia: University of Pennsylvania Press, 1983), and Jerome Rothenberg and Diane Rothenberg, eds., *Symposium of the Whole: A Range of Discourse Toward an Ethnopoetics* (Berkeley and Los Angeles: University of California Press, 1983).

9. Ann Thompson et al., *Which Shakespeare? A User's Guide to Editions* (Milton Keynes and Philadelphia: Open University Press, 1992).

10. For an account of such attitudes, see my "The Rhetoric of Editorial Reaction," forthcoming in *Crisis in Editing Renaissance Texts,* ed. Randall McLeod.

11. See especially Michael Warren, ed., *The Complete King Lear, 1608–1623* (Berkeley and Los Angeles: University of California Press, 1989); Randall McLeod [Random Cloud], "Information on Information," *Text* 5 (1991): 239–83; Leah Marcus, "Levelling Shakespeare: Local Customs and Local Texts," *Shakespeare Quarterly* 42 (1991): 168–78.

12. D. F. McKenzie, *Bibliography and the Sociology of Texts,* The Panizzi Lectures 1985 (London: British Library, 1986).

13. Roland Barthes, "The Death of the Author" (1968), in *Image Music Text,* trans. Stephen Heath (New York: Hill and Wang, 1977), 142–47.

14. Gary Taylor, "The Rhetoric of Textual Criticism," *Text* 4 (1988): 39–56.

15. Derrida's conception of textual space is everywhere implicit in his practice; for the passages quoted here, see "From Restricted to General Economy" and "Structure, Sign, and Play" in *Writing and Difference,* trans. Alan Bass (Chicago: University of Chicago Press, 1978), and *Of Grammatology,* trans. Gayatri Chakravorty Spivak (Baltimore: Johns Hopkins University Press, 1974), pp. 152–64. For the definition of metric space, see Yu. A. Shreider, *What is Distance?,* trans. Leslie Cohn and Harvey Edelberg (Chicago: University of Chicago Press, 1974), pp. 11–17.

16. For Foucault's conception of textual space, see particularly *The Archaeology of Knowledge,* trans. A. M. Sheridan Smith (New York: Pantheon, 1972), pp. 3–17, 166–77. For an illustration of the implications of Foucault's epistemic model for the editing of Shakespeare, see Margreta de Grazia, *Shakespeare Verbatim* (Oxford: Clarendon, 1991).

17. See—among many relevant works by both authors—G. Thomas Tanselle, *A Rationale of Textual Criticism* (Philadelphia: University of Pennsylvania Press, 1989), and Jerome J. McGann, *The Textual Condition* (Princeton: Princeton University Press, 1991).

18. Fredson Bowers, *Textual and Literary Criticism* (Cambridge: Cambridge University Press, 1959); Stanley Wells, *Re-editing Shakespeare for the Modern Reader,* Oxford Shakespeare Studies (Oxford: Clarendon, 1984).

19. For the construction of Shakespeare's dominance of textual space, see Gary Taylor, *Reinventing Shakespeare: A Cultural History from the Restoration to the Present* (New York: Weidenfeld & Nicolson, 1989).

20. On the problems of apparatus raised by authorial revision see Randall McLeod, "*Gon.* No more, the text is foolish," in *The Division of the Kingdoms: Shakespeare's Two Versions of "King Lear",* ed. Gary Taylor and Michael Warren (Oxford: Clarendon, 1983), pp. 153–93; James Joyce, *Ulysses: A Critical and Synoptic Edition,* prepared by Hans Walter Gabler with Wolfhard Steppe and Claus Melchior, 3 vols. (New York: Garland, 1984).

21. T. S. Eliot, "Tradition and the Individual Talent," *Selected Essays* (London: Faber and Faber, 1951), p. 15.

22. Jorge Luis Borges, "Kafka and his Precursors," *Labyrinths: Selected Stories and Other Writings,* ed. Donald A. Yates and James E. Irby (New York: New Directions, 1964), p. 201.

23. Robert Merton, "The Matthew Effect in Science," *Science*

159, 5 January 1968, pp. 56–63; reprinted in *The Sociology of Science* (Chicago: University of Chicago Press, 1973); "The Matthew Effect in Science, II," *Isis* 79 (1988): 606–23.

24. For a preliminary statement of some of the literary values better represented by Middleton than by Shakespeare, see Gary Taylor, "Bardicide," *London Review of Books,* 9 January 1992, pp. 7–8. A fuller version of the essay will appear in *Shakespeare and Cultural Traditions,* ed. Tetsuo Kishi, Roger Pringle, and Stanley Wells (Newark: University of Delaware Press, forthcoming).

25. This influence is recognized and in part consciously rejected in Philip Gaskell's *A New Introduction to Bibliography* (Oxford: Clarendon Press, 1972), preface, p. 337, and—much more systematically—in Jerome McGann's *A Critique of Modern Textual Criticism* (Chicago: University of Chicago Press, 1983), esp. pp. 3–4, 16–22, 58.

26. The following account of textual conditions in the Shakespeare canon is based, unless otherwise specified, upon Stanley Wells, Gary Taylor, et al., *William Shakespeare: A Textual Companion* (Oxford: Clarendon, 1987).

27. For the failure to confront this problem in the Shakespeare canon, see Gary Taylor, "Revising Shakespeare," *Text* 3 (1987): 285–304, and Grace Ioppolo, *Revising Shakespeare* (Cambridge: Harvard University Press, 1991).

28. See Thomas Middleton, *A Game at Chess,* ed. T. H. Howard-Hill, Malone Society Reprints (Oxford: Oxford University Press, 1990).

29. *The Second Maiden's Tragedy,* ed. W. W. Greg, (Oxford: Malone Society, 1909); *The Second Maiden's Tragedy,* ed. Anne Lancashire, Revels Plays (Manchester: Manchester University Press, 1978). For Middleton's authorship, see David Lake, *The Canon of Middleton's Plays* (Cambridge: Cambridge University Press, 1975), and MacD. P. Jackson, *Studies in Attribution: Middleton and Shakespeare* (Salzburg: Institut für Anglistik und Amerikanistik, Universität Salzburg, 1979). The play—and all other works here identified as Middleton's—will be included in *The Complete Works of Thomas Middleton,* gen. ed. Gary Taylor (Oxford, in progress); I will therefore not attempt to comment on attribution problems here.

30. For attacks on the utility of such generic distinctions—which have dominated textual criticism of the Shakespeare canon—see Randall McLeod, "The Marriage of Good and Bad Quartos," *Shakespeare Quarterly* 33 (1982): 421–31; Steven Urkowitz, "'Well-sayd olde Mole': Burying Three *Hamlets* in Modern Editions," in *Shakespeare Study Today,* ed. Georgianna Ziegler (New York: AMS Press, 1986), pp. 37–70, and "'I am not made of stone': Theatrical Revision of Gesture in Shakespeare's Plays," *Renaissance and Reformation/ Renaissance et Reforme,* 10 (1986): 79–93, and "Five Women Eleven Ways: Changing Images of Shakespearean Characters in the Earliest Texts," in *Images of Shakespeare: Proceedings of the Third Congress of the International Shakespeare Association, 1986,* ed. Werner Habicht, D. J. Palmer, and Roger Pringle (Newark: University of Delaware Press, 1988), pp. 292–304; Paul Werstine, "Narratives about Printed Shakespearean Texts: 'Foul Papers' and 'Bad' Quartos," *Shakespeare Quarterly* 41 (1990): 65–87.

31. *Timon of Athens* (written in collaboration with Shakespeare) in the 1623 Shakespeare folio, *Wit at Several Weapons* (written in collaboration with Rowley) and *Nice Valour* in the 1647 Beaumont and Fletcher folio.

32. With Dekker certainly in *Two Shapes, The Honest Whore, Part I, The Magnificent Entertainment,* and *The Roaring Girl,* probably in *The Family of Love;* with Drayton and Munday in *Two Shapes;* with Rowley certainly in *A Fair Quarrel, The World Tossed at Tennis, The Changeling,* and *The Old Law,* probably in *Wit at Several Weapons;* with Webster certainly in *Two Shapes,* and probably in *Anything for a Quiet Life;* with Shakespeare probably in *Timon of Athens.* Some would remove the collaboration with Shakespeare, based solely on internal evidence, but we could just as easily add alleged collaborations with Jonson and Fletcher (in *The Widow*) and with Massinger (in *The Old Law*), based on external evidence. There is no escaping from collaboration, in any view of the Middleton canon.

33. For the most recent survey of the evidence for Shakespeare's own collaborative writing, see Gary Taylor, "Canon and Chronology," in Wells and Taylor, *Textual Companion;* however, such evidence continues to be ignored by the overwhelming majority of Shakespeareans. On collaboration among Renaissance playwrights, see G. E. Bentley, *The Profession of Dramatist in Shakespeare's Time, 1590–1642* (Princeton: Princeton University Press, 1971), pp. 197–263, and Jeff Masten's forthcoming *Textual Intercourse: Collaboration and Authorship in a Homosocial Context;* on "Augustan Collaboration," see Dustin Griffith's article in *Essays in Criticism* 37 (1987): 1–10; on the ubiquity of collaboration as a mode of literary production in England and America for the last two centuries, see Jack Stillinger, *Multiple Authorship and the Myth of Solitary Genius* (Oxford: Clarendon, 1991).

34. For correctives to such tendencies, see D. F. McKenzie, "Printers of the Mind; Some Notes on Bibliographical Theories and Printing-House Practices," *Studies in Bibliography* 22 (1969): 1–75; Peter W. M. Blayney, "The Prevalence of Shared Printing in the Early Seventeenth Century," *PBSA* 67 (1973): 437–42, and *The Texts of "King Lear" and their Origins, vol. 1, Nicholas Okes and the First Quarto* (Cambridge: Cambridge University Press, 1982), pp. 732–33.

35. *The Dramatic Works of Thomas Dekker,* ed. Fredson Bowers, 4 vols. (1955, rpt., Cambridge: Cambridge University Press, 1964), 2:2–19, 231–52.

36. Wells and Taylor, *Textual Companion,* 140–41; *A Yorkshire Tragedy,* ed. A. C. Cawley and Barry Gaines, Revels Plays (Manchester: Manchester University Press, 1986), 13–14 (though this edition is unreliable in other respects).

37. For my understanding of the complex relationship between these two plays I am indebted to an unpublished paper by Kathleen Grathwol ("In a Subversive Voice: Intertextuality and Thomas Middleton's *Women Beware Women* and *More Dissemblers Besides Women*").

38. Richard Hindry Barker, *Thomas Middleton* (New York: Columbia University Press, 1958), pp. 20–21.

39. On the relations between literacy, legibility, and typography in the Renaissance, see Keith Thomas, "The Meaning of Literacy in Early Modern England," in *The Written Word: Literacy in Transition,* ed. Gerd Banmann (Oxford: Clarendon, 1986).

40. *The Roaring Girl* (1611), *A Fair Quarrel* (1617), *The World Tossed at Tennis* (1620), and *A Game at Chess* (two separate editions, probably 1625). See R. A. Foakes, *Illustrations of the English Stage 1580–1642* (London: Scolar Press, 1985); the only illustrated play text printed earlier than 1611 in an edition clearly overseen by its author was Robert Armin's *Two Maids of Moreclack* (1609). The use of illustrations in Middleton's editions after 1611 is innovative, and their frequency is matched in the oeuvre of no other Jacobean playwright.

41. *The Roaring Girl* (published in 1611), *A Fair Quarrel* (1617), *The Inner Temple Masque* (1619), *The World Tossed at Tennis* (1620), *The Honourable Entertainments* (1621), and all of Middleton's outdoor civic pageants (1613–26) except *Civitatis Amor* contain an authorial epistle or dedication; the only exception among the plays—*A Game at Chess* (1625)—had to be published anonymously, for political reasons.

42. Gerard Genette, *Seuils* (Paris: Seuil, 1987).

43. See Tessa Watt, *Cheap Print and Popular Piety 1550–1640* (Cambridge: Cambridge University Press, 1991), p. 1: "Price was the major constraining factor in book-buying, after literacy. In this period up to 75% of the cost [of a publication] came from the paper, so the shortest works were the cheapest works: the one-page broadside and the tiny octavo chapbook."

44. *The Meeting of Gallants at an Ordinary* (1604), B2v.

45. *Honorable Entertainments,* ed. R. C. Bald, Malone Society Reprints (Oxford: Oxford University Press, 1953), v.

46. On the date and venue of *Your Five Gallants,* see the edition by C. Lee Colesgrove (New York: Garland, 1979), esp. pp. 19–20.

47. Howard Felperin, *Shakespearean Representation* (Princeton: Princeton University Press, 1977), pp. 159–70; Scott McMillin, "Acting and Violence: *The Revenger's Tragedy* and Its Departures from *Hamlet,*" *Studies in English Literature* 24 (1984): 275–91.

48. For the most comprehensive analysis to date of the evidence for intervals between the acts, see Gary Taylor, "The Structure of Performance," in *Shakespeare Reshaped, 1606–1623,* by Gary Taylor and John Jowett (Oxford: Oxford University Press, forthcoming). The King's Men did not begin to employ intervals until sometime after their acquisition of the Blackfriars in 1608.

49. Alfred Harbage, *Shakespeare and the Rival Traditions* (New York: Macmillan, 1952).

50. It is characteristic of current hierarchies that, in a recent excellent "anthology of essays on non-Shakespearean Renaissance drama" (p. 1), new work in textual criticism is represented by Random Cloud's [Randall McLeod's] "'The very names of the Persons': Editing and the Invention of Dramatick Character"—an essay entirely devoted to Shakespeare, which implicitly generalizes about other plays, in a way made explicit by the introduction to the collection (p. 11): see *Staging the Renaissance: Reinterpretations of Elizabethan and Jacobean Drama,* ed. David Scott Kastan and Peter Stallybrass (London: Routledge, 1991), pp. 88–96.

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