

# TAKING NOTE: FANNY KEMBLE'S SHAKESPEARE

by

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(Under the Direction of Christy Desmet)

## ABSTRACT

The project focuses on marginalia written by nineteenth-century actress Fanny Kemble in her copy of Shakespeare's plays. I am transcribing and encoding these notes, cuts, and other marginalia in her six-volume 1744 Hanmer Shakespeare housed in the Hargrett Rare Book and Manuscript Library in order, eventually, to analyze and share the marginalia with other scholars of Kemble and nineteenth-century Shakespeare studies. Another dimension to the research and analysis is that Kemble read from this collection in her popular lecture tours and left indications of cuts, emendations, and word changes in the text; though her acting is discussed more often than her lectures, the public readings reached a larger audience. Studying Kemble's unpublished marginalia fills a gap in Fanny Kemble scholarship: Kemble was an educated woman, actress, author, abolitionist, lecturer, and Shakespeare enthusiast who moved in literary circles, and her notes and changes offer a window into Shakespearian reading practices and scholarship during the mid to late nineteenth century. This dissertation explores the intertextual history of her 1744 Hanmer Shakespeare text and the process of encoding her handwritten marginalia into TEI-compatible XML code.

INDEX WORDS: Fanny Kemble, Marginalia, Shakespeare, Nineteenth Century, Actress, Reading Tours, *The Tempest*, Markup, Encoding, TEI

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## DEDICATION

To those I love most in my life: my family, my friends, and my pets. Thank you for your support—I couldn't have done it without you.

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## CHAPTER 1

### INTRODUCTION

My dissertation is a hybrid between a traditional written dissertation and a digital humanities editorial project. In my dissertation project, I look at the marginalia written by popular nineteenth-century actress and author Fanny Kemble in one of her personal copies of Shakespeare's plays, a multi-volume edition published in 1744 and edited by Sir Thomas Hanmer. After transcribing the marks, comments, and other marginalia from one of the plays in the collection (Kemble's favorite, *The Tempest*), I encoded them according to customized TEI markup language standards to create a prototype for future markup and expansions of the project. My ultimate goal for the completed Fanny Kemble's Shakespeare project is to create a comprehensive online database that will make Kemble's marginalia accessible to other scholars of Shakespeare, Fanny Kemble, and nineteenth-century actors and authors. My dissertation project serves as a prototype for this site, on which I can model the digitization of the rest of the marginalia in Kemble's Shakespeare collection. In addition to the digital component of my project, in the written dissertation I explore the process and theory of encoding behind creating my project and how a digital analysis of Kemble's marginalia reveals new insights into her role as not only an actress and reader but also as a scholar of Shakespeare.

## **Research Question Overview**

When I began constructing the project, I had in mind the following four questions:

—Was the Hanmer text more of a private book for Kemble’s own use and study where she could gather and engage with Shakespearean scholarship, or did she also use it in her public readings?

—Does Kemble’s marginalia reflect more her theater background, her scholarly interest in Shakespeare criticism, the way she read the plays on her popular tours, her political leanings, or her own voice?

—How can we use digitization and web distribution to make the Hanmer marginalia and other texts available to more people and to add to existing scholarship on Kemble as a female author?

—How do we study marginalia as its own genre of text rather than a byproduct of other texts that is at best a manuscript curiosity and at worst a distracting nuisance?

Through the course of my dissertation project, I have developed more nuanced answers to these questions and discovered even more that I will want to address in future project expansions.

## **Background on Fanny Kemble**

Fanny Kemble became famous for her Shakespearean roles on both sides of the Atlantic. With father Charles Kemble and aunt Sarah Siddons, Fanny was born into an established theater family. Yet her life changed dramatically when she toured the United States. She met Pierce Butler, a Georgia plantation owner, and the two were soon married (David 125). While always

tumultuous, their marriage suffered its greatest strain when Fanny, Pierce, and their daughters moved to the Butler family plantation in coastal Georgia. Kemble quickly became horrified by slavery and scarcely spent four months there before she moved away (Marshall 155). The journal Kemble kept during her time at Butler Plantation, published several years later, became a powerful indictment of slavery; her work became a factor in England's refusal to side with the South in the American Civil War, and portions of the journal were even read in the House of Commons (Clinton 178-79).

After she left the Georgia plantation, Kemble traveled between England and America for a few years both to visit friends and family and to escape her ever-more-oppressive husband; the marriage never recovered, however, leading to a difficult divorce in which her husband got most of their money and primary custody of their daughters (Clinton 150-53). In order to support herself, Kemble, a devotee of Shakespeare's works who not only performed his plays but studied them, began touring and giving public readings of Shakespeare's plays in England and America. She read one play each evening for four or five nights in each city she visited, and these lectures became popular and lucrative; during a single month, she made \$8,000 (Wister 209). Kemble also began composing plays, translations, and poetry. Though she never acted again, Kemble's fortitude, scholarship, and writings made her one of the most fascinating actresses of the nineteenth century and an important, if unlikely, abolitionist author. Kemble is also famous for the company she kept; she read for Queen Victoria, had dinner with family friend Alfred Lord Tennyson, and was close with Henry James later in her life. Kemble's many roles—actress and author, Briton and American, mother and unhappy wife, independent woman and theater royalty,

scholar and abolitionist—make her a unique figure in her time, and studying her marginalia gives us a window into her life and mind.

### **The Dissertation Project**

My project meets at the intersection of Kemble's early Shakespearean stage career, her lecture tours, and her literary appreciation. The University of Georgia's Richard B. Russell Jr. Special Collections Libraries Building has a 1744 Hanmer edition of Shakespeare's plays owned by Kemble, *The Works of Shakespear*, housed in the Hargrett Rare Book and Manuscript Library collection. Throughout this edition's six volumes are notes, cuts, annotations, and other marginalia that Kemble marked in the thirty-six included plays. Though Kemble's 1882 *Notes Upon Some of Shakespeare's Plays* has been widely published, it contains notes on only four plays (*The Tempest*, *Romeo and Juliet*, *Macbeth*, and *Henry VIII*); however, Kemble marked twenty-six of the edition's thirty-six plays. Kemble's marginalia ranges from a few pencil marks in some plays to several corrections, notes, and lengthy endnotes in others. Even though the published *Notes Upon Some of Shakespeare's Plays* does not necessarily originate from a transcription of Kemble's handwritten notes in the Hargrett Hanmer, the book does not include the changes, cuts, and other markings Kemble made to the texts. Altogether, this means that much of Kemble's work on Shakespeare remains unstudied or understudied.

Indeed, there has only been one article published on the Hanmer marginalia. In 1983, Gerald Kahan published "Fanny Kemble Reads Shakespeare: Her First American Tour," which discusses Kemble's public readings. He gives visuals and looks at line and scene cuts in the Hanmer to illustrate his points about how Kemble used cuts and changes in her script during the

reading tours (specifically, the titular first American tour). Though Kahan uses the 1744 Hanmer as an example and implies the idea, he stops short of making the claim that she used these particular volumes that she received in 1848 for her reading tours, particularly the American tour that ran from January 1849 to May 1850 (see “Where Did the 1744 Hargrett Hanmer Come From?” in the next chapter for further discussion). Initially, Kahan’s article contains descriptions of the cuts, but the rest of the article is devoted to chronicling Kemble’s tour and reception rather than studying the Hanmer text in-depth. Because of this gap in Kemble scholarship, my project gives Kemble’s notes in the 1744 Hanmer a much-needed, updated analysis. Indeed, in my research I discovered that Kemble made notes in twenty-six of the 1744 Hanmer plays, yet Kahan’s article only lists the twenty-four that she read from on her tours. Ultimately, my project’s goal is to transcribe the marginalia in all twenty-six plays and bring them together with existing Kemble scholarship in an accessible digital format, taking these examples of Kemble’s marginalia from relative obscurity and making them into a useful and accessible form.

### **Using *The Tempest* as a Prototype Text**

Beginning the Fanny Kemble’s Shakespeare project with *The Tempest* is a logical choice for several reasons. Not only is *The Tempest* the first play in the Hanmer volumes (just as it appears first in the First Folio), but it is, in Kemble’s own words, her “favourite of all Shakespeare’s plays” (*The Works of Shakespear* 72). Being a special favorite of hers, Kemble writes extensive marginalia in *The Tempest*, including a lengthy endnote at the end of the play extolling its beautiful language and themes. Because *The Tempest* contains nearly every category of marginalia present in her 1744 Hanmer volumes (see the “Methodology” subsection below),

the play is also a good prototype to use to develop guidelines and a model for later expansions of the project. After coding all of the marginalia in *The Tempest*, I have compiled a complete encoding guide; the encoding guide not only helps me keep my tagging consistent, but it also ensures that my tagging methods are replicable. This replicability is important for the future of my project and for any large-scale encoding project. With a set of clear, complete guidelines, anyone should be able to mark up the text as I would; this means that if I later have funding for research assistants, they can encode the text to the same standard without extensive training and oversight. Large projects rely on a team of editors and encoders, so having a standard set of coding and editing rules allows a project to progress at a pace that is faster than if one editor had to do all of the encoding work or if the editor had to constantly proofread all new code and complete a lengthy training processes for each encoder.

Another factor in my decision to use *The Tempest* as my prototype for Fanny Kemble's Shakespeare is the publication history of her notes. Kemble published *Notes upon Some of Shakespeare's Plays* in 1882; *The Tempest* is one of the four texts whose notes are included (along with *Macbeth*, *Henry VIII*, and *Romeo and Juliet*). *The Tempest's* presence in this published collection is both an asset and a problem. Looking at the issue from a practical point of view, having printed notes that are nearly identical to her handwritten notes in the Hanmer edition<sup>1</sup> makes the process of deciphering and transcribing Kemble's handwriting quicker and

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<sup>1</sup>See the side-by-side comparison of the published endnote and her handwritten endnote (with and without revisions) in Appendix D. The alphabetic notes are largely similar but differ in word choice and parts of speech; also, *Notes upon Some of Shakespeare's Plays* only includes these alphabetic "notes," and leaves out the many other forms of marginalia Kemble wrote in the plays.

easier (not that the majority of her handwriting is too hard to read). Though having the printed notes saves time, I nearly decided against encoding *The Tempest* as my prototype precisely because of the printed notes' existence. I had doubts that, because *The Tempest* was one of the four plays whose notes Kemble had already published, encoding its marginalia might be redundant and not add sufficient value to Kemble scholarship to justify putting my energy into this play at the expense of one of the many others that Kemble did not publish notes from. Though I felt that *The Tempest* was a good fit for my prototype, I also knew that I would have to investigate and analyze the notes to see how much of the marginalia was already published versus how much information my project would add the total body of Kemble's notes on *The Tempest*.

Despite having Kemble's previously published notes on *The Tempest*, studying the marginalia in the Hargrett Hanmer still yields new information. Particularly of note are the boxes that Kemble uses throughout the text; I discuss the boxes and their purposes at length in "Boxed In" in Chapter 3, but these boxes give insight into how Kemble cut down the plays so that she could fit them into her standard two-hour public readings. I feel that my new work on Kemble's *Tempest* notes is a good companion to the published *Notes*; *Notes* has additional commentary<sup>2</sup> from Kemble (both personal and scholarly), but also being able to see Kemble's markup and revision process in her own hand on the page gives much more insight into her thinking process. For example, by examining the endnote in the Hargrett Hanmer, we can see that this note was originally over a full page shorter than before Kemble added to it; in considering this, we realize

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<sup>2</sup>See "Some Notes on *The Tempest*: No. I" in Kemble's *Notes*.

that Kemble had more to say about the “beautiful Demon,” Ariel and thus learn something new about her thoughts on one of her favorite characters. Whether or not all of Kemble’s marginalia in the Hargrett Hanmer *The Tempest* is completely original and unknown, the information I have, new and old, works together to add to Kemble scholarship.

### **A Note on Marginalia as Text**

Focusing my project only on the marginalia found in a single copy of Shakespeare’s plays may seem limiting. As H. J. Jackson acknowledges in the introduction to her book *Marginalia: Readers Writing in Books*, marginalia are often not a desirable feature in a book; words and marks scribbled in the margins and over the text are often seen as nuisances and distractions for readers. Yet in her book Jackson explores cases in which marginalia can be used and have been used for scholarly study, particularly in author or case studies (17). Or, as she quotes from Anthony Grafton, “The history of reading is hot” (8); marginalia is a genre of writing that can give more complete, if informal and personal, history of how and why certain books were read by certain types of readers. Marginalia is steadily gaining traction and transforming from an ignorable byproduct of reading or an incidental curiosity of a text copy into a genre worthy of study on its own merit (7-8).

For my project, the marginalia, rather than the text of the Shakespeare play, is the important, central focus of my work. In this case, the marginalia is particularly valuable because of who wrote it. Fanny Kemble is an important figure in Victorian stage history, which makes the marginalia an addition to that field of study. Kemble’s personal life, in which she challenges slavery and the conventions of marriage and proscribed gender roles, also sets up the marginalia

as another possible, if indirect, reflection of her thoughts and feelings, and the marginalia exposes a slice of not only the reading practices of a nineteenth-century woman (if a somewhat atypically famous one) but also of the reception of some of the leading contemporary critical Shakespeare theories and scholars (both professional and amateur). In a way, I am studying the textual history of a particular copy of Shakespeare's plays without actually studying the text of Shakespeare's plays themselves; the focus is on the content of Kemble's marginalia and tracing the provenance of the ideas and notes presented in them. Earlier, I called my project a hybrid: I use the tools of traditional textual studies in order to study the extra-textual notes of a reader that make the texts more interesting and rich from a scholarly perspective than a clean copy of the 1744 Hanmer Shakespeare would be. But in order to extract the marginalia and get my digital edition of the text into a state where it could be of use to me or other scholars in analyzing and tracing the marginalia, I knew I needed to transform it mindfully from a physical to a digital text.

### **Methodology**

As mentioned earlier, *The Tempest* is an ideal text to use for my project prototype because of its status as Kemble's favorite play and because of the availability of her notes on it in different forms. Because Kemble enjoyed the play and read criticism on it,<sup>3</sup> she had many ideas about the play, which are present in the Hanmer Shakespeare in the form of notes, cuts, and other marginalia. With a relatively high density of marginalia in this play, I have developed a rich prototype that covers examples of nearly every type of marginalia Kemble made in the twenty-

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<sup>3</sup>See *Records of Later Life* p. 639, *Further Records* p. 8, 37, 87; *Records of a Girlhood* p. 13, 128; and Ziegler 213-14.

six marked-up Hanmer Shakespeare plays: cuts, additions, deletions, corrections, write-overs, editorial notes, cut marks, endnotes, engagements with meta-editorial issues of the Hanmer text, and others.<sup>4</sup> Indeed, the only type of marginalia missing from *The Tempest* is the rare "doodles" or drawings (see *Henry IV, Part 2* in the Hanmer Shakespeare for a rather adorable little sketch of a lion). Additionally, the similarities between *The Tempest* notes in the Hargrett Hanmer and in *Notes upon Some of Shakespeare's Plays* allows me to better decipher parts of notes that are unclear or that run off of the page, which has improved the transcription accuracy.

While the existence of Kemble's previously printed *Tempest* notes may make encoding the notes in the Hargrett Hanmer version seem like a redundant exercise, *Notes upon Some of Shakespeare's Plays* leaves out significant portions of Kemble's handwritten marginalia. *Notes* incorporates endnotes and most comments and annotations, but it does not reproduce the marks Kemble made to the text to cut it for reading, her editorial notes upon the Hanmer's glosses and editorial notes, nor the locations and appearance of the marginalia relative to the physical page of the play (margin, interlinear, sideways, struck through, written over, etc.). My digital version of Kemble's marginalia adds a significant amount of information and knowledge not attainable in the 1882 published notes. Having used the digitized *Tempest* notes as a prototype to develop and model my encoding theory and guidelines, I have the project to use as an example in applying for

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<sup>4</sup>Other types of marginalia include word changes, her personal reactions, "X"'s to mark note correspondences, grouping lines in margins, boxes, structural words and marks, line reassignments, and other evidence of Kemble's revisions to the notes that is hard to classify, such as a note on p. 52 that says "The name of Ariel" without any context.

funding in the future in order to support enlarging the project so that I can digitize other plays with Kemble marginalia, such as other Kemble favorites, *King John* and *Romeo and Juliet*.

When beginning my digitization of *The Tempest* as a prototype, I started with transcription and markup. Thanks to a summer research grant, I was able to obtain high-resolution TIFF scans of the entire *Tempest* play, as well as relevant selections of the marginalia of other plays, from the Hargrett Rare Book and Manuscript Library. These scans allowed me to transcribe any written notes or marks in the text, and the high resolution was especially helpful when trying to decipher unclear handwriting or words that had been marked out or written over. I then attempted to encode these transcriptions as best as I could using the standards of the Text Encoding Initiative (or TEI).<sup>5</sup> TEI is an XML markup language<sup>6</sup> with a thorough and detailed set of tags and guidelines for working with different types of texts. As the TEI council phrases it on their main website, TEI “is a consortium which collectively develops and maintains a standard for the representation of texts in digital form” (“TEI: Text Encoding Initiative”). TEI is the most popular language for XML markup, and several well-known and highly-acclaimed projects that work with digital texts, such as the *Women Writer’s Project*, the *Miguel de Cervantes Digital Library*, and the *Perseus Project*, are either TEI compliant or compatible.

Initially, I tried to make my markup TEI compliant, which means that all of my tags were used and formatted according to the current P5 version of the guidelines (they strictly followed

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<sup>5</sup>See “Tag Usage” in Chapter 3 (and the following paragraphs here in “Methodology”) for a thorough discussion of the limits of and difficulties with using the standard TEI Guidelines.

<sup>6</sup>To understand the relationship between TEI and XML, think of XML as the words (tags here) and TEI as the syntax using those words to create a language (how and when you use the available XML tags).

the syntax and usage standards). The complete P5 guidelines are massive (or would be, if they were printed in codex form), so rather than sift through all of those tags and information, many projects instead opt to use the “TEI Lite” customization, a portion of the guidelines that meets “90% of the needs of 90% of the TEI user community” (“23.3.4 Examples of Modification”). An analogy would be English grammar books, with one book containing every single grammar and usage rule or exception possible in the entire language (the full P5 guidelines) and one that contains the grammar and usage rules that users most frequently need to consult (the customized TEI Lite guidelines). Given its efficacy, I initially made the decision to use the TEI Lite version of the guidelines, but after looking over the tags available and the tags I would need for my project, I needed to create my own further customization of the guidelines to mark and express adequately the marginalia I am working with.

Since marginalia is not one of the common genres of writing addressed in the guidelines (such as drama, verse, or prose), the different types of marginalia I have encountered in the Kemble text are not specifically addressed in the TEI guidelines. Therefore, I have followed the TEI guidelines whenever possible and logical and created custom tags and attributes when I have needed to, thus creating my own TEI customization that is compatible with the TEI guidelines, but not strictly compliant. While initially I hesitated to move away from the existing guidelines, my concerns were put to rest on the first day of my Advanced TEI Concepts/TEI Customization course at the Digital Humanities Summer Institute at the University of Victoria last summer; as the one of the course instructors, Syd Bauman, said, "Everybody uses customized TEI." When someone who has worked on both the TEI and *Women Writers Project* (formerly the *Brown*

*Women Writers Project*) said that, suddenly changing the TEI guidelines to suit my project did not seem quite so unmanageable or even presumptive. “Everybody” has to adapt the standard TEI guidelines, from the large, multi-year projects such as the Walt Whitman Archive, to smaller-scale, growing projects, like mine, that are built by individual scholars. In order to understand how and why I customized the TEI guidelines, it is helpful to get an idea of how the tagging process works.

Tags are fairly straightforward: relevant text is enclosed by a tag in brackets that contain the name or shortened form of the element being marked. For example, to mark Fanny Kemble’s name as the name of a person, I would use `<persName>Fanny Kemble</persName>`.<sup>7</sup> In other words, the syntax and “translation” for this piece of code is that the element tag “persName” (short for “personal name,” which is defined as an element that “contains a proper noun or proper-noun phrase referring to a person”)<sup>8</sup> has a value or content of “Fanny Kemble” (the “personal name”) and is completed by a closing tag to indicate that we are done with this “persName.” In most cases, where the guidelines do not exclude them, the same element tag can be used more than once; for example, after this tag, I could also add a `<persName>Charles Kemble</>`. But what am I saying about these personal names? That is where the next level of the TEI syntax comes in.

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<sup>7</sup>The `<persName/>` is the closing tag to indicate that I am done marking with this persName tag—I will use only `</>` as shorthand for closing tags in following examples.

<sup>8</sup>See “TEI Element persName (Personal Name),” <http://www.tei-c.org/release/doc/tei-p5-doc/en/html/ref-persName.html>.

XML TEI code is built as a hierarchical system in which tags nest within one another. Here, let us suppose that `<persName>` is nested within the tag `<p>` for “paragraph,” indicating that the content inside the tag is a prose paragraph.

```
<p>I went to the play with <persName>Fanny Kemble</> today.</>
```

Looking first at the tags, `<p><persName>Fanny Kemble</></>` would tell us that “Fanny Kemble” is written in this paragraph, and so the encoder has decided to indicate that the phrase is a person’s name. The paragraph could easily be recorded in the paragraph tag simply as “I went to the play with Fanny Kemble today,” but adding in the extra layer of tagging gives a greater level of information and usability to the markup. Why indicate the personal name? The most obvious reason is the semantic reading that “Fanny Kemble” is a personal name, but including the tag can also make it easier to find, pull out, change the rendering of, or perform other functions with anything that is tagged as `<persName>`. I discuss markup as analysis and theory in the final two chapters, but the very decision to mark the name indicates that we believe the personal name is important for some reason. We could theoretically mark a number of things here: pronouns, events such as the play, or even the spaces and punctuation.<sup>9</sup>

In the above example, we looked at `<persName>` nested within the `<p>` tag, but several other elements can contain a nesting `<persName>` element as well: examples include dates,

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<sup>9</sup>See “Marking up *The Tempest*” later in this chapter for a discussion of the Folger Shakespeare Library’s encoded version of the plays, which actually does encode individual spaces and pieces of punctuation.

authorities, watermarks, colophons, salutations, etc. In another usage of “persName,” the phrase `<speaker><persName>Fanny Kemble</persName/></speaker/>` means that there is a speaker, in a play perhaps, and that the speaker has the personal name Fanny Kemble. Tags indicate different meanings based on their context. Looking at `<speaker><persName>Fanny Kemble</persName/></speaker/>` again, notice the ordering of the information; speaker is a larger unit or category that contains that personal name, and the “persName” tag is closed before the “speaker” tag. As a hierarchical language, TEI does not tolerate overlapping tags or other syntactic mistakes well. If we change the syntax so that the “speaker” tag closes before the “persName” tag (`<speaker/><persName/>`), the code is not a well-formed piece of TEI code and will return an error when trying to “validate” (a term used in code editors) the code against its schema. The innermost tag in a nest must close before the outer tags can. When you try to display the code or check its validity on code-editing software, the program will become confused; it expects “persName” to close before “speaker” closes because “persName” is either entirely within the “speaker” tag (it both begins and ends inside), or the coding phrase does not make sense. Understanding the basic syntax of TEI XML code will help later in this chapter when I talk about other relevant features of tags.

The markup portion of my project has required a lot of time spent coding and making editorial decisions about how to encode the text. Each tiny feature or choice of terms and tags requires thought, and it is surprising how much time you spend coding a text rather than writing one. By focussing on my complete *Tempest* markup, I can visualize, manipulate, and analyze my data in ways that I could not with an analysis of the physical text only. For now, my goal for

visually displaying the text has been to be able to open up a simple form of my code in a web browser, which will give me a basic visualization of the text that I can transform and format later for a better user interface.

### **Markup as Criticism and Theory**

As I hinted at above, encoding a text is not a straight-forward, mindless act. Markup is an interpretation of a text, and the act of marking up a text itself not only makes an argument but also exposes and informs the theoretical lens through which the interpretation is made. Unlike other forms of markup (such as HTML), TEI is an example of a descriptive markup language, meaning that the tags that mark the text describe characteristics of the content of the text and not of the formatting. For example, a paragraph tag, `<p>`, used alone or in markup languages such as HTML, is indicative of the formatting of the sentences it marks. In TEI, a paragraph could be marked with an attribute description such as “function” or “type”: `<p type=“introductory”>`. This paragraph tag now contains more information about the paragraph than only its structure; the tag here now reads that there is a paragraph and its type is introductory. The tag makes a claim about the text that it is encoding.

In TEI, `<p>` goes beyond the superficial. Thinking of the example above, the tag describes more than what the paragraph is or should look like: it describes its meaning, function, or more. By marking a section of text as a paragraph in TEI, I am already making a claim about its identity; this section is grouped together and is not a poetic or dramatic line group (`<lg>`), not a note (`<note>`), not a more general division of the paper (`<div>`), nor a piece of metadata such as the front matter of a book (`<front>`). Further, the tag also marks that the paragraph is of type

“introductory.” This tag and its attribute (“type”) assert a claim about the text that they mark: this text is a paragraph that is introductory in function or contains introductory material. Of course, it is not actually the tag making this claim, it is the encoder. The “descriptive” part of descriptive markup requires a person to define these descriptions and to decide which pieces of the text fit those descriptions. Assigning the appropriate tags and attributes requires the interpretation of a humanist and cannot be easily replicated by machine automation.<sup>10</sup>

Thus markup requires interpretation, evaluation, and decisions based on creating an accurate and useful representation of a given text: these are processes with which academics are well versed in their scholarly work. If interpretations and critical evaluations of a physical text constitute valid and useful work in the more print-centered world of literary criticism, then these tenets certainly apply to digitally-based scholarly work. The act of marking up a text is itself an act of criticism and theory building. Each act of encoding reflects and creates the encoder’s theoretical framework for the project and its encoding practices.

### **Marking up *The Tempest***

One of the biggest decisions I initially had to make in planning my project was how to structure my code. I am not particularly interested in the text of the Hanmer version of Shakespeare’s plays specifically, except as Kemble interacts with the text; even then, sometimes she is more interested in the edition’s glosses and notes than she is with the play’s text. Because of the nature of Kemble’s writings in the 1744 Hanmer, I had a few options for coding: I could

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<sup>10</sup> Anyone who has tried use OCR software with a text document will know that the computer has difficulty distinguishing between what the page looks like from the software’s perspective and what the page actually says.

encode only Kemble's notes, I could encode both the notes and the text of the plays, or I could find a balance between the two so that I could privilege Kemble's marginalia while still referencing the text. The first option (encoding marginalia only) would be faster and involve less work for me, but I am interested in the lines and words that Kemble cuts or changes in the play text, so cutting the Shakespeare out completely would not make sense for my project. The second option (fully encoding both the marginalia and the text of *The Tempest*) would be more difficult to accomplish, but it is closer to my project's goal. The second option's main problem is obtaining an electronic version of the text found in the 1744 Hanmer edition of Shakespeare's works; any generic version of *The Tempest* I could find online would have variations in the assignment of speeches, stage directions, and play text; also, since Kemble engages with notes and editorial choices specific to the Hanmer Shakespeare, losing those glosses and editorial decisions would interfere with a full encoding of her marginalia. The final option (finding a solution between the extremes) still involves some editorial problems. Even if I were to obtain a suitable electronic version of the text found in the 1744 Hanmer (which may or may not even exist currently), integrating that text into my XML file would involve much more than a copy-and-paste. I would need to add tags and markup to the play; otherwise, it would be an unstructured chunk of text that I cannot work with. For my purposes, a basic encoding of lines and stage directions would suffice; I could mark line numbers for reference and then link the marginalia with the line/s they refer to.

While this light encoding would work for my project, I am also constantly thinking about the nature of this project and its uses beyond my own immediate needs. Ultimately, I want to

expand this project to include the other Hanmer plays as well as notes from and links to other texts owned by the Kemble family; my expansions would require more granular coding such as reference tags, alternate readings, and information about who wrote which note in which medium. Another concern I have for my project is usability and usefulness. Kemble's marginalia, my research, and my code mean little if they cannot reach beyond the scope of my dissertation project. This scholarship is ultimately meant to be shared, and I always keep that principle in mind when making decisions about my project. For example, a scholar might be doing research that involves textual history or patterns for stage direction usage, and a more careful markup on my part may help tremendously. Unfortunately, a thorough, manual encoding of the text would be too labor-intensive, especially since my research focus is on the marginalia and not the text. Knowing that I could neither ignore the play text nor simply drop it in the file, I explored other options, which I discuss at length in the final chapter.

After exploring my options, I decided that, since scanning and marking up a Hanmer-edited Shakespeare text myself is not a viable option, I would use an edition of *The Tempest* that was already digitized and encoded. Fortunately, I was able to find a text that fit my needs. Part of the Folger Shakespeare Library's excellent growing digital projects and resources, Folger Digital Texts makes copies of Shakespeare's plays available for free in several formats: HTML, XML, PDF, TEI Simple,<sup>11</sup> etc. I have chosen to use their XML file of *The Tempest* for several reasons.

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<sup>11</sup> This format is relatively new; I currently use their XML file, but I may consider switching to this version of the file (unless I can procure and tag a Hanmer-edited text quickly, in which case I would not need to rely on the Folger texts anymore). See "About Our Downloads" for additional information on this and other versions of the Folger Digital Texts.

First, unlike many Shakespeare texts you can find online for free, the Folger Digital Texts are carefully edited; they are based on the (print) Folger Shakespeare Library editions, edited in 2010 by Barbara Mowat and Paul Werstine (Folger Shakespeare Library, “About Us”). As Mowat and Werstine point out in their introduction to the texts, previously “readers in search of a free online text of Shakespeare’s plays and poems had to be content primarily with using the Moby™ Text....[whose] editors...produced their text long before scholars fully understood the proper grounds on which to make the thousands of decisions that Shakespeare editors face” (Mowat and Werstine). By using the Folger Digital Texts files, I know that even though I am not working with a Hanmer-edited text (which would be ideal for my project), I am using a scholarly edited version of *The Tempest* whose editing decisions and interventions are more transparent. The biggest advantage of using the Folger’s XML, however, is its meticulous, granular encoding of the text; every single word, space, stage direction, and piece of punctuation is individually tagged and even given its own unique identifier. This level of encoding allows me to be precise in encoding where Kemble’s marginalia is located, which helps preserve the context of her notes. There are a few disadvantages of using the Folger’s file, however, which I will discuss in the conclusion, but overall, I have found the Folger’s XML markup to be more than adequate for my purposes in this project.

### **Intertextual History and Provenance of Kemble’s Marginalia**

Before I could concentrate fully on encoding Kemble’s marginalia in *The Tempest*, however, I needed to find some information on its background. As I began my research, I quickly became interested in where Kemble’s marginalia in the 1744 Hanmer came from and how she

later used it. Especially when reading *Notes upon Some of Shakespeare's Plays* and the Hanmer marginalia together, one wonders which text came first; did she copy the notes from her handwritten marginalia for her 1882 published *Notes*, or did she have the notes that she would later publish written already and simply copy or replicate them in her personal copy of the plays? A third possibility is that there is not a linear progression from one text to the other; either the two texts of the notes were both written over a period of several years, or there are one or more texts missing in the transmission of the notes between the handwritten marginalia in the Hanmer and the published version of her notes and commentary in *Notes upon Some of Shakespeare's Plays*. Though answering the questions of when and where all of the notes were written in relation to each other will take years of research and no small amount of sleuthing, based on evidence from my current research, I can begin to track the transmission of notes over time.

According to the dedication at the top of the title page of *The Works of Shakespear* (also titled *The Works of Mr. William Shakespear* in some volumes), Kemble received the Hanmer collection in 1848 from her good friend Harriet St. Leger: “Frances Anne Kemble from Harriet St. Leger 1848.” Assuming that all of the marginalia in the Hanmer is in the hand of Fanny Kemble (which I have no convincing evidence to doubt), then the notes were written sometime between 1848 and her death in 1893; this is a long span of time, but knowing it does help narrow down the possible timeframes and textual transmission scenarios. Since we know that her first American reading tour began in 1849 (see information on the Kahan article above), it is possible that the marginalia was written just before, during, or after her reading tour (or perhaps at different intervals).

Things become more interesting when reading Kemble's introduction to the *Tempest* notes in *Notes upon Some of Shakespeare's Plays*. On p. 110 she mentions that she has access to a Hanmer with "some passages corrected by John and Charles Kemble," whom she argues are competent sources on Shakespeare because of their "considerable knowledge of it and no inconsiderable ability for poetical and dramatic criticism." Given that she specifically mentions a Hanmer edition, is this the Hanmer given to her in 1848 by Harriet St. Leger? This is likely not the case because of the fact that St. Leger is the one who gave it to her, not a family member. Also, the Kemble family understandably had several copies of Shakespeare's plays in different editions, so the Hanmer she mentions in *Notes* could plausibly be another copy. Further complicating the possible relationships between the 1744 Hanmer and published notes, Kemble mentions in one of her journals that she copied scene and line cuts for reading from her father's copy of Shakespeare; the implication is that her father's copy is also a Hanmer, but so far I have not been able to track down that particular copy or confirm its existence. The revelation from the journal could mean that her 1744 Hanmer marginalia and cuts are directly copied from her father's copy of Shakespeare (which may or may not be a Hanmer as well) or that she copied the cuts into an entirely different collection of Shakespeare that she owned (again it is not only possible but probable that she owned several copies of Shakespeare). Either way, thinking about how her father's cuts may have affected her marginalia leads to the question: from which of her father's copies of Shakespeare did she copy them?

In the introduction to her Kemble biography, Kemble scholar Deirdre David talks about visiting the Garrick Club in London to see Charles Kemble's 1832<sup>12</sup> Clarendon (Hanmer-edited) edition of Shakespeare's plays; she then casually mentions that both Charles and Fanny read from this text at public readings but gives no other specifics or information (xix). Trying to connect the web of Shakespeare editions and marginalia transmission, this piece of information opens up a couple of possibilities and also raises questions. First, could this be the copy of Shakespeare that Kemble references in her journal? If so, comparing the two editions of the Hanmer and their cuts to the play text would reveal how she navigated copying cuts her father made in his reading book. The second interesting question raised in her brief remark is: if this is indeed the copy of Shakespeare that she and her father read from on their reading tours, which tours are we talking about? It is likely that Fanny Kemble would have read from different copies of the plays, particularly for American readings versus English ones. Looking at all of these clues so far raises more questions about the transmission of the marginalia than they answer.

During a research trip to the Folger Shakespeare Library, I examined another book owned by Kemble that influenced her marginalia. The Folger has a copy of Collier's *Notes and Emendations to the Text of Shakespeare's Plays* that Kemble also marked with marginalia. Collier's *Notes* contain notes, emendations, and "corrections" to the First Folio that were supposedly written in 1632 and therefore more authorial and "authentic" to the originally performed and written texts because of their early date. The Collier notes have largely been

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<sup>12</sup>See the next chapter for a full discussion of this copy of Hanmer's Shakespeare and why the date of publication David gives is likely incorrect.

considered to be fraudulent, misguided, or somewhere in between. In her article, “A Victorian Reputation: John Payne Collier and His Contemporaries,” Georgiana Ziegler details the muddy, complicated, and unresolved debate over the authenticity of the emendations that Collier published that came from the so-called “Perkins Folio.” While some “corrections” are “tasteless,” likely correct because of “common sense” (a criteria important to Kemble), identical to the wording of previous published editions (which Kemble also points out), from a later date, or ambiguous in their meaning or even presence in the text,<sup>13</sup> critics tended to be polarized: either Collier had added the “corrections” himself, or most, if not all, of the marks were from an earlier time period and written by one or more persons (with Collier’s hand being present in only a couple of pencil markings that he acknowledged) (Collier qtd. in Ziegler 213).<sup>14</sup> Whether Kemble fully believed in the authenticity of Collier’s emendations or not, her *Hanmer marginalia* is riddled with references to his choice of words in notes where she discusses which textual variant of a word or phrase she prefers. However, it is unclear when Kemble first

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<sup>13</sup> One particularly scandalous detail of the Perkins Folio ordeal is that there were apparently “hundred[s]...of pencillings” present in the text that mysteriously vanished before the text was examined in 1859; it remains unclear who erased the pencils marks and when (Ziegler 225-27).

<sup>14</sup> There seems to be plenty of prejudice and questionable actions on both sides of the debate: Collier’s accusers often seem petty and lack evidence to substantiate their claims, but Collier’s supporters are perhaps too taken with Collier personally, which causes them to support him without dealing with the implications of his claims in detail; Collier’s odd denial of small parts of the charges of forgery or misrepresentation also call into question his veracity (Ziegler 216, 225, 227-228; 209, 219-26, 230-32; 218, 228-29).

obtained and read Collier's book and whether the revelation of their suspect nature changed how she felt about the textual variants it contained.

In comparing Kemble's *Notes upon Some of Shakespeare's Plays*, her marginalia in her copy of Collier's *Notes and Emendations to the Text of Shakespeare's Plays*, and her marginalia in the 1744 Hanmer Shakespeare, the intertextuality of the text(s) presents itself as a feature of the writings that is vital not only in understanding what the notes mean, but also in parsing out Kemble's own readings and opinions of the play from those influenced by her father, uncle, or other friends in the literary and theater world. Some of Kemble's notes in the Hargrett Hanmer text are explicitly intertextual: examples include "'Trench' from Collier's emended folio"; "'for' from Collier's emended folio of 1632"; "'sedge' comes from Collier's emended folio" (36; 32; 57). Here the reader knows where Kemble draws the information from for her own reading of the text; she is pulling her preferred reading of the text from Collier's *Notes and Emendations to the Text of Shakespeare's Plays: from Early Manuscript Corrections in a Copy of the Folio, 1632* (very likely from the volume printed in 1853 that is housed in the Folger Shakespeare Library's collection, though not necessarily since the Kemble family may have owned several copies, as would friends whose collections she would have access to). The origins of other changes she makes to the text are not as clear; for example, at the bottom of p. 25 of *Notes upon Some of Shakespeare's Plays*, Kemble has "corrected" a line in Act II, scene i of *The Tempest* from "One tell." to "One! Tell!" Though she explains her change in the bottom margin of the Hanmer ("Sebastian says the watch of Gonzalo's wit will presently strike & when he speaks he begins counting 'one'—& bids Antonio 'tell' ie 'count' the hours"), she does not say on what or on

whose reading of *The Tempest* she bases this change. In such cases, the primary text alone (here the 1744 Hanmer) cannot definitively answer the question of the change's origin. It is also quite likely that she did not base every change and correction on another text and another person's interpretation.

Some of the information I am coding in my markup tags includes which media the notes are written in (pen or pencil) and whether any of the notes have been written over or crossed out (and again indicating whether these changes are made in pen or pencil). Knowing whether Kemble used pencil or pen or whether she marked out or wrote over something gives me valuable information that I can use to establish a partial timeline of when which notes were written or changed and where. For most of the marginalia (particularly the alphabetic words and comments), it appears that Kemble first wrote out her notes in pencil and then later traced back over them in pen. Now I can say with some certainty that the pen and pencil marks indicate two separate writing events at different times. I can also look for the outliers; for some words or notes, there is no pencil under the pen, or the pencil marks have not been traced over in pen. These instances point to other meanings: perhaps penciled notes or words that are not traced over in pen are things that she rejected without actually physically crossing them out; pen marks with no pencil underneath could be additions that she made when tracing back over the pencil; or the differences in medium could indicate different occasions when she annotated the text. In some places, penciled-in words are added above penned words, with no marks to indicate whether both sets of words are meant to be part of the note or if one set is supposed to be deleted; these are

harder to place on a timeline, but their very uniqueness gives more insight into how and why Kemble annotated the text as she did.

As mentioned before, Gerald Kahan implies in his essay that the 1744 Hanmer Shakespeare is one that she read from, even though he is surprisingly cagey about declaring definitively whether she read from this particular copy that she received in 1848 on her American tour that ran from January 1849 to May 1850. Through my current dissertation research and future research of other copies of Shakespeare that the Kembles owned and annotated, I believe it is possible to determine which of the many texts is “the” reading copy, or if she read from both the Clarendon and the Hanmer<sup>15</sup> (or from another text entirely). Also, checking the handwriting to see if Kemble herself wrote marginalia in her father’s Shakespeare will help in future analyses of the marginalia. Researching these copies containing marginalia held in library collections, at the Garrick Club, and in her personal letters and journals will allow me to determine more definitively if the Hanmer edition at the Hargrett is the text that she read from on her tours, or, if not, what its place is in her history. My hypothesis going forward is that Kemble read from more than one copy of Shakespeare over the years of her transatlantic tours; I also believe that it is likely that she read from a different text in America and in England.

### **The Dissertation**

In the text chapter, “Intertextuality: Tracing the Origins and Transmission of Kemble’s Marginalia,” I will follow the history of the Hargrett Hanmer and other Shakespeare texts that

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<sup>15</sup> See the “Intertextuality” chapter for a thorough discussion of the identities and usages of the Hargrett Hanmer and the Clarendon (also edited by Hanmer).

Kemble would have read from on her reading tours. Additionally, I trace the origins of some of the Hargrett Hanmer's marginalia to Kemble's copy of Collier's *Notes and Emendations to the Text of Shakespeare's Plays*, which she also filled with marginalia. The third chapter, "Methods, Markup, Marginalia," details the process of marking up the *Tempest* marginalia in customized TEI code; I also discuss the rationale behind customizing the standard TEI guidelines for my project. At the end of the chapter, I also do a close examination of one common genre of Kemble's marginalia, the boxes around passages of text. "Conclusions from this Project" is the final chapter, and here I create a timeline of Kemble's readings and her interaction with the Hargrett Hanmer. The chapter concludes with an outline of my plans for the future of the *Fanny Kemble's Shakespeare* project. In the appendices, I have included the customized encoding guidelines for this project (Appendix A), the marginalia in *The Tempest* encoded in TEI XML (Appendix B), the ODD document that customizes the TEI encoding guidelines for the project (Appendix C), and transcriptions of Kemble's endnote for *The Tempest* from her published notes, her initial markup of the play, and the endnote as it currently stands after her additions, deletions, and other changes (Appendix D).

**CHAPTER 2**  
**INTERTEXTUALITY: TRACING THE ORIGINS AND TRANSMISSION OF**  
**KEMBLE'S MARGINALIA**

**Introduction: Where Did the Marginalia Come From?**

As mentioned in the introduction, Fanny Kemble owned and had access to several editions and copies of Shakespeare's plays, and the 1744 Hargrett Hanmer marginalia was not written in a vacuum. The marginal comments and marks have predecessors, descendants, and even twins in Kemble's other writings. As to where the marginalia came from and what inspired it, there are a few possibilities:

- 1) Kemble could have reproduced marginalia found in other copies of Shakespeare (hers or a family member's) in the 1744 Hargrett Hanmer;
- 2) the marginalia could be unique to this copy and come from Kemble's own editorial decisions and observations of the text;
- 3) the marginalia could reflect the Shakespeare scholarship that she read or talked about with acquaintances.

In the case of the 1744 Hargrett Hanmer marginalia, I believe there are examples of all three possible methods of marginalia transmission and creation.

As I mentioned in the Introduction, I studied books and other materials either owned by or written by Fanny Kemble herself at the Folger Shakespeare Library. Kemble's marked-up copy of Collier's *Notes and Emendations to the Text of Shakespeare's Plays*, in particular, provides insight into why Kemble marked some of the changes he suggests and not others, and it provides one source from which she copied and transmitted some of her 1744 Hargrett Hanmer notes (or vice versa, as I will discuss).

### **Where Did the 1744 Hargrett Hanmer Come From?**

1848 saw both Kemble's return to the stage and her first Shakespeare readings, and in light of these events, it was an appropriate year for Harriet St. Leger to give her dear friend a copy of Shakespeare's works (the 1744 Hargrett Hanmer). Kemble never mentions this gift from Harriet in her *Record of Later Life*,<sup>16</sup> but there is no reason not to accept the veracity of the inscription<sup>17</sup>: "Frances Anne Kemble from Harriet St. Leger 1848." Though St. Leger could have given her friend the book at any point in 1848 (sent it to her in America later in the year, for example), it is much more likely that she gifted the book when the two friends visited each other in England.

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<sup>16</sup> Eurnas notes in his Kemble biography that St. Leger had given Kemble a copy of the Bible at some point that she carried around with her on her travels and regularly read from (338).

<sup>17</sup> The fact that the date is the only underlined portion of the inscriptions is interesting, but I will not explore it here.

Since Kemble did not publish many of her letters from this time period<sup>18</sup> (beginning late 1848, throughout her divorce, and through the 1860s), the exact details of when she may have met with Harriet St. Leger in person are difficult to determine, but Kemble did visit with her in early January, 1848.<sup>19</sup> Though Kemble did not mention St. Leger's gift of the Shakespeare plays in her next letter (dated January 14 of that same year), this early 1848 visit, coming just after Christmas, seems like a logical time for Kemble to have received the Hanmer volumes. It is unclear from where St. Leger obtained the 1744 Hanmer Shakespeare or who might have owned it before, as none of the marks in the text appear to be from an earlier hand than Kemble's. There is, however, some question about which Kemble or Kembles wrote in the Hargrett Hanmer.

In the "Notes" section of the 1744 Hargrett Hanmer's library catalogue listing, there is a note saying, "Manuscript notes and stage directions throughout the text in the hands of Fanny Kemble and Charles Kemble," but I have reason to doubt that Charles's hand is actually present in the Hanmer that Fanny received from Harriet St. Leger ("The Works of Shakespear: Multi-Search"). Rather, I think that the claim that Charles's handwriting is present in the 1744 Hargrett Hanmer

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18 See Armstrong 360-61; Wister 205-06; Clinton 227-28, 249-53; Marshall 253; and David 274.

19 She closes a December 7, 1847 letter to St. Leger with, "Give my dear love to Dorothy. I hope to be with you on the 3d of January" (*Records of Later Life* 588). In her letter to St. Leger dated January 14, 1848, Kemble writes, "It is impossible to say how much I miss you and dear Dorothy, and how chilled to the marrow I felt when I had left the warm and kind atmosphere of your affectionate companionship.... However, an additional oppressive sense of my loneliness was the price I was sure to pay for my week's happy fellowship with you and Dorothy. And, after all, it was worth the price" (*Records of Later Life* 600). These both point to Kemble visiting Harriet St. Leger (and Dorothy) early in January.

is merely a mistake. Charles also had a copy of the volumes of the Hanmer Shakespeare that he markup up and read from,<sup>20</sup> so it would be easy for someone to conflate or confuse the two different Hanmer books, particularly in light of the fact that Fanny did read from her father's Hanmer at times. Naming Charles as a "hand" in the 1744 Hargrett Hanmer's records may have been a misunderstanding arising from mistaken identity, or the mistake could have come from the source from which the library got the "Notes" about the book.

According to a letter in the Hargrett library records written in 2014 by Director Emerita of the Hargrett Rare Book and Manuscript Library, Mary Ellen Brooks, the library acquired the 1744 Hanmer volumes in 1980. Unfortunately, there are few other notes or records on the acquisition of these volumes; though it is likely that the "Note" in the catalogue listing came from materials provided by the seller, there is no record to which I can refer for confirmation.<sup>21</sup>

As I mentioned in the "Introduction" chapter, currently Gerald Kahan's 1983 article is the only piece of scholarship published about the Hargrett Hanmer.<sup>22</sup> Discussing the Hargrett Hanmer, Kahan<sup>23</sup> is uncertain that she read from it on any of her reading tours,<sup>24</sup> but he makes no mention at all of Charles's hand being present in the volumes; in fact, he notes that:

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<sup>20</sup> This is the 1770 volume of Shakespeare that Charles borrowed from Richard Lane, marked up, and read from on his tours; see "The Texts of the Reading Tours" later in this chapter for a full discussion of the identity of Charles Kemble's reading copy of Shakespeare.

<sup>21</sup> While Anne DeVine, the Bibliographic Coordinator for Rare Books for the Hargrett Library, could not locate any original materials from the sale, she did suggest that there is a small possibility that such information exists within the library's records.

<sup>22</sup> The Hargrett Hanmer itself is not the focus of his article.

Charles Kemble's reading copies to which Fanny refers were the six volume Hanmer editions of the plays. In 1848, shortly after she began her readings, Fanny received from her friend and correspondent, Harriet St. Leger, her own Hanmer edition as a gift. This handsome set, containing a profusion of comments, emendations, cuts, marginalia and other notes in...Fanny's own hand, is now in the Special Collections of the University of Georgia Libraries. While they may not be the actual texts from which she read, they are certainly her working and reference copies and of the greatest value in determining how she went about preparing her scripts. (80-82)

Kahan makes the distinction between the two Hanmer copies (Fanny's gift from Harriet St. Leger and Charles's reading text that he borrowed from Richard Lane) and identifies Fanny's copy as the one housed in the Hargrett collection. Other interesting questions explored in this passage are when she received her Hanmer and whether she read from this volume of plays. Kahan is ambiguous in saying that "In 1848, shortly after she began her readings, Fanny received from her friend and correspondent, Harriet St. Leger, her own Hanmer edition," which could have the potential meaning that she began her readings in 1848 and got the Hanmer after that, but

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23 Since the Hargrett acquired the 1744 Hanmer in 1980 and Kahan's article of Kemble came out in 1983, this means that Kahan must have started working on his article (or at least the first part, which has images from the Hargrett Hanmer) and researching the volumes shortly after the library got them.

24 Which I argue that she did, at least for some of her readings in America after her initial tour in England where she read from her father's reading copy (also a Hanmer).

it more likely means that she began her readings earlier<sup>25</sup> but received the Hanmer in 1848. Kemble gave readings such as the benefit in December 1847, but, as biographer Dorothy Marshall notes, she began planning her readings ““in earnest”” in January of 1848 (216). The timing of the gifting event is important because correlating the marginalia with specific readings, marking events, and life events helps to determine when Kemble wrote which marginalia and, perhaps, even why she did so.

It is unfortunate that there are not many references to her copy of the Hanmer Shakespeare in her writings, especially unambiguous ones referring to these exact volumes. Since St. Leger gave the Hargrett Hanmer to Kemble shortly before the messiest part of her estrangement and divorce from Pierce Butler, it is possible that there were references to the volumes (thanking Harriet for the gift or talking about using them in her readings in America, for example) in letters from that time that were later destroyed by Kemble or at Kemble’s request because of any painful divorce business that they might contain (Clinton 249-53).

### **Collier’s Emendations to Shakespeare**

In the 1744 Hargrett Hanmer marginalia, though she takes the cuts, additions, changes, and substitutions in her marginalia from several different sources, the criteria that Kemble holds paramount for any changes is what makes sense or seems most correct to her in the context of the play (*Notes upon* 109). In the first of the *Tempest* sections in her 1882 *Notes upon some of Shakespeare’s Plays*, Kemble briefly discusses the Collier Shakespeare authenticity controversy,

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<sup>25</sup> He may have meant “late 1847” or earlier, particularly for some of her charity readings. See Marshall 215-16 and Furnas 323-27.

but for her, it is not the “truest” and most “authentic” words and changes that she values but the ones that fit best within the play.<sup>26</sup> For her, “what [the Collier emendations] are worth, remains a matter on which every student of Shakespeare may arrive at some conclusion for himself” (*Notes upon* 109). Kemble expects that readers and students of Shakespeare’s texts are capable of deciding “what [Collier’s emendations] are worth.” Here it is interesting that though Kemble carefully uses other editions of Shakespeare and the works of other scholars to inform her decisions on word choice, ultimately the best word is up to the individual reader’s judgment; the assertion is especially surprising from one so deeply concerned with the text and meaning in Shakespeare’s plays; so many Shakespeare scholars can become obsessed with creating a perfectly “correct” and authorial version of the plays. Kemble aims to make an edition that is true to the spirit of the play and the times yet also pleasing to hear and to perform, but she does not search for an elusive perfect and authentic Shakespeare.

To Kemble, it appears that there is no one correct answer but rather a few likely ones. As shown in her *Notes* and in her marginalia in the 1744 Hargrett Hanmer, Kemble clearly states the words and emendations she believes to be correct or best; while she is confident in her textual decisions and would (and does) argue their merits (such as when she openly disagrees with the Hanmer *Much Ado* gloss with a frank, “I think not”), she recognizes that there is room for discussion as well as disagreement. One need no greater authority than a knowledge of

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<sup>26</sup>These “emendations” supposedly originate from a Shakespeare 2nd Folio from 1632 that has handwritten “corrections” allegedly based on manuscript copies of the plays (which do not survive but on their authority, the emendations would be more “authorial”). These “corrections” are widely suspect, to say the least, with analyses of the ink and writing suggesting that the handwritten notes were additions from much later than 1632.

Shakespeare and a critical mind to determine the word that fits best in a play. This belief makes Kemble's edition of Shakespeare (and indeed every individual's) a personal one that reflects her thoughts and personal tastes. Certainly she values scholarship highly, but Shakespeare is also very personal to her,<sup>27</sup> which is reflected in her textual changes and other marginalia in the Hargrett Hanmer. Her approach to evaluating emendations is both reader-based and logical; each "student of Shakespeare"<sup>28</sup> can determine which is the "right" word or phrase (though such picking and choosing of textual variants would hinder any "standard" Shakespeare text), but some changes are *righter* than others because they sound better or make more sense in the context of a play. It is a paradox in which the reader is always right but sometimes the right answer is wrong; Kemble's paradoxical views on Shakespeare emendations fit with her personal views and how she lived her life. She valued education and took pleasure in talking with some of the greatest minds of her day, but her emotions and feelings ultimately drove her actions (sometimes for the worst, as seen when Kemble would suffer from bouts of depression).<sup>29</sup>

Returning to her emendations, Kemble not only cared about the practicalities of cutting the length of the plays to fit her readings into two hours, but she also wanted to be satisfied with the version that she shared with her audience; the choice of one word over another could make or

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27 See Kemble's discussion of her memories of *The Tempest* and their connection to her relationship with her father in *Notes upon some of Shakespeare's Plays*.

28 See the quotation from *Notes upon Some of Shakespeare's Plays* p. 109 in the previous paragraph.

29 See David 13-14, 145, 182; *Records of Later Life* 408, 449, 467; and Clinton 32, 99-101, 125, 154, 156, and 226.

ruin a line to her, so she was careful to present her audience with the most powerful play possible.

As for the role of Collier's *Notes* in her emendations, Kemble was thorough in noting where his notes and suggested changes agreed with or differed from word choices in contemporary editions of Shakespeare. In *Notes upon some of Shakespeare's Plays*, Kemble complains that the Oxford Shakespeare (the 1744 Hanmer is an Oxford edition) is under-valued and under-studied (*Notes upon* 106).<sup>30</sup> She makes it a priority in her own *Notes* to "point out where [the Collier emendations] tally exactly with the text of the Oxford edition, because that circumstance has excited little attention in the midst of the other various elements of interest in the controversy" (*Notes upon* 110). She would mark a Collier emendation as "good" or "bad," and she literally did tally them at the end of the *Tempest* section as "good," "bad," and "correspond[ing] with the text of the text of the Oxford edition" (in Collier 16). Perhaps some of the care she takes in noting where her emendations come from and why she chose them (or agreed with them) in the Hargrett Shakespeare and in *Notes* stems from the murky status of the Collier notes.

Kemble further supplements her appraisal of the Collier emendations with notes from her father and uncle, Charles and John Kemble, and these notes provide another clue helpful in puzzling out where the notes in the Hargrett Hanmer came from. In the section where she discusses why she is comparing the Oxford (Hanmer) Shakespeare with the Collier emendations,

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<sup>30</sup>Indeed, it seems not a little remarkable that neither Mr. Collier nor his opponents have thought it worth their while to state that nearly half, and that undoubtedly the better half of the so-called new readings are to be found in the finely printed, but little esteemed, text of the Oxford Shakespeare" (110).

Kemble includes another reason for her choice by saying “also...I have it in my power to give from a copy of that edition [the Oxford Hanmer] in my possession some passages corrected by John and Charles Kemble, who brought to the study of the text considerable knowledge of it and no inconsiderable ability for poetical and dramatic criticism” (*Notes upon* 110).<sup>31</sup> Her statement has enough information to deduce which particular edition she is talking about, yet is also worded vaguely enough that the exact identity of the text or texts is unclear. It seems fairly clear that “that edition,” coming in the same sentence with “the text of the Oxford edition,” indeed refers to the Oxford edition edited by Hanmer. Depending on when she wrote this first section in *Notes*,<sup>32</sup> there are a few candidates for the particular copy of “that edition” to which she is referring. While the possibility exists that Kemble had access to other Oxford editions, it seems likely that the “copy of that edition in [her] possession” is either the 1744 Hanmer edition housed in the Hargrett Rare Book and Manuscript Library Collection or the underspecified copy of Shakespeare’s plays she borrowed from her father for her readings.<sup>33</sup> Yet further uncertainty comes from the phrasing in the same sentence: “I have it in my power to give from a copy of that edition in my possession some passages corrected by John and Charles Kemble.” Kemble seems

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31 Charles and John Kemble’s “ability for poetical and dramatic criticism” are in keeping with Fanny’s own values; their knowledge of and appreciation for Shakespeare make them authoritative voices (she does not accept their criticisms only because they are family or professional actors).

32 Remember that *Notes upon some of Shakespeare’s Plays* was not published until 1882, leaving a span of nearly forty years in which she could have composed one or more parts of the notes printed in the book.

33 Which was almost certainly the Lane copy of the Hanmer Shakespeare, which I discuss in detail in the next section.

to say that she can offer in her argument some passages corrected by John and Charles from a copy of the Oxford Shakespeare that she owns or has access to. What is unclear here is where these “passages” came from. Did John and Charles directly write in the Oxford (Hanmer) Shakespeare Fanny had when writing her *Notes*, meaning that their hand is present in that edition? Or did Fanny Kemble copy John and Charles’s corrections from a different edition of Shakespeare’s plays into her own copy of Shakespeare? If Kemble did copy some of the notes from her father and uncle into the Hargrett Hanmer text, was the text she copied from another Hanmer Shakespeare or a different edition entirely (for example, her father’s 1832 Clarendon Press Shakespeare mentioned by Deirdre David in the introduction to her biography of Fanny Kemble)?<sup>34</sup> In the next section, I will address these questions and answer them with evidence uncovered in my research of the Kemble family’s Shakespeare texts.

### **The Texts of the Reading Tours**

In addition to tracing the written transmission of the Hargrett-Hanmer marginalia between texts, another important aspect to consider is the place of these texts in relation to Kemble’s successful reading tours. Simply, we know that Kemble read the plays from a book and that the play text she read was shortened to fit into two hours (Clinton 183); what is not clear is exactly which text or texts Kemble read from at a given time. Were all the readings given from a single book she owned, or were the texts different in England versus America or over different periods

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<sup>34</sup>On page *xix* of the introduction, David recounts a visit to the Garrick Club when she was able to look through the “1832 Clarendon...Kemble had used...in her Shakespeare readings,” but the Garrick Club’s records list the book that Charles and Fanny wrote in as being the second Clarendon edition published in 1770 (“CollectionsOnline | B21285”).

of time? Without a comprehensive study of the copies of Shakespeare plays owned and accessed by the entire Kemble family in the relevant timespan, a definitive answer to the previous question is hard to assert. However, there are clues in the 1744 Hargrett Hanmer and her letters that shed light on how likely it is that she read from that text.<sup>35</sup>

Kemble's letter to Harriet St. Leger written in March, 1848 directly addresses preparations for her first public Shakespeare reading. It is no secret that Kemble hated acting<sup>36</sup> (especially with her current costar in London, Macready)<sup>37</sup> and that she needed a somewhat steady income to live on (*Fanny Kemble's Journals* 183). The Kemble family had an established history of giving public readings of Shakespeare's plays,<sup>38</sup> with her father currently earning an income from giving tours at the time she returned to England and to acting; therefore, her interest in shifting from

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35 Note the difference between a text that she *read from* or *used in a/her reading* as opposed to a text she *read* or *used for reading*. The first two phrases indicate that she read aloud from a text or used it in the event of a reading or other public, private, or informal events; the latter indicate silent, personal readings of the text, whether for pleasure or study.

36 In a letter to Harriet St. Leger, Kemble mentions her impending and inevitable return to the stage, saying that "The step I am about to take is so painful to me that all petty annoyances and minor vexations lose their poignancy in the contemplation of it" (*Records of Later Life* 479).

37 Kemble mentions Macready frequently in her *Records of Later Life*, but some of the highlights include "Macready is not pleasant to act with," "I do not think fifty pounds a night would hire me to play another engagement with him," and she had "dread of his personal violence" onstage (980). Interestingly, Macready shared some of Kemble's ambivalence about acting (Vlock 60-61).

38 In his biography of Fanny Kemble, Furnas traces the Kemble tradition of public readings from patriarch and matriarch John Philip and Sarah Kemble to their children Sarah Siddons and Charles (322-23).

acting in Shakespeare's plays to reading them seemed a natural progression. In a note about this time period, Kemble writes, "I resumed the exercise of my theatrical profession; the less distasteful occupation of giving public readings...was not then open to me. My father was giving readings from Shakespeare, and it was impossible for me to thrust my sickle into a field he was reaping so successfully. I therefore returned to the stage; under what disadvantageously altered circumstances it is needless to say" (474). Though she would have preferred to read rather than act, Kemble felt unable to giving readings of her own while her father was still reading and thus having to compete with him.<sup>39</sup> Although Charles toyed with retiring,<sup>40</sup> saying he was giving up the readings and then changing his mind, he made the final decision in March 1848.<sup>41</sup> It is in the March 11-12 letter to Harriet that Kemble relays the joyful news that, since her father has decided to retire from his readings, she can now begin her own Shakespeare readings and secure another source of income more palatable to her than acting (*Fanny Kemble's Journals* 183). Kemble goes on in the letter to say that she asked her father to "lend [her] the plays he read from" (183). This statement implies that the text/s Kemble used in her readings (particularly for the first ones in England in 1848) were the ones her father used in his reading tours.

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<sup>39</sup> Though she did occasional readings for benefits or informal readings for friends.

<sup>40</sup> From *Records of Later Life*: "READINGS. ..My father talks of giving up his readings, and I have therefore spoken to Mitchell, of the St. James's Theatre, about giving some myself, and find him very willing to undertake the whole 'speculation' and business" (519).

<sup>41</sup> Furnas mentions in his biography of Kemble that Charles's retirement from reading was prompted by him going deaf (286).

The “plays he read from” in question are almost certainly the second-edition Oxford Hanmer text that Charles Kemble borrowed from his friend, artist Richard Lane;<sup>42</sup> in the same March 11-12 letter, Kemble specifies for St. Leger that “The copy he used is a Hanmer, in six large quarto volumes, and belongs to Lane, the artist, who has very kindly lent it to me” (*Records of Later Life* 653). Even with Kemble’s identification of the plays her father read from on his reading tours, there is still some confusion about this text’s identity. As mentioned above, Deirdre David says that she looked at the book that Fanny and Charles read from, an 1832 Clarendon Press edition (xix); the problem here is that the Garrick Club’s records list the Clarendon Press Shakespeare used by the Kembles as being published in 1770 (“CollectionsOnline | B21285”). Given that David writes later in the biography that Fanny used in her readings “the 1820 Clarendon Press Shakespeare given to her by Charles Kemble,” I believe that she mixed up the dates of the books (223). It is very unlikely that there are three different copies, published in three different years, of Clarendon Press Shakespeare books that both Fanny and her father read from; the publication dates themselves of the Clarendon Press editions are not crucial to my argument, but different publication dates would mean more copies of Shakespeare that the Kembles used. I am inclined to go with the library records of the Garrick Club and say that the Clarendon Shakespeare in their collection was published in 1770 and is the book that Charles, and later Fanny, read from; the date, 1770, matches up with the publication of the second edition of Hanmer’s text, and there are no other feasible editions of the Clarendon (Oxford) Shakespeare

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<sup>42</sup> Lane’s 1770 volume of Shakespeare containing handwritten notes by the Kembles is housed in the Garrick Club’s library collection in London (“CollectionsOnline | B21285”).

in 1820 nor 1832. After the initial good news that she was going to be able to start giving readings, Kemble mentions the painful and laborious task of preparing the plays for a two-hour public reading:

My father's marks are most elaborate, but the plays are cruelly sacrificed to the exigencies of the performance—as much maimed, I think as they are for stage representation. My father has executed this inevitable mangling process with extreme good judgement and taste; but it gives me the heart-ache for all that. But he was *timed*, and that impatiently, by audiences who would barely sit two hours in their places, and required that the plays should be compressed into the measure of their intellectual *short-suffering* capacity. (*Fanny Kemble's Journals* 183-84)

Here, there is insight into to the cuts and marks in the Hargrett Hanmer Shakespeare text. It seems as though Kemble intended to read the plays in accordance with her father's (marked) cuts despite her reluctance to excise lines from them.<sup>43</sup> Kemble would have ideally liked to have read an entire, unabridged play by breaking the reading up over two or three different evenings (because we can only speculate how long a reading of *Hamlet* or even *Merry Wives of Windsor* would have been if she were to attempt to read the entire play within a single session and the

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<sup>43</sup> Interestingly, we know from Lane that Charles's reading notes were filled with "emphatic marks" for the pronunciation and inflection of words, but while Fanny copied the cuts to the plays in the Hargrett Hanmer, she did not include them in her marginalia (Shakespeare, *Charles Kemble's Shakspeare Readings* v-vii).

audience's reaction to such an attempt) (Wister 199). Aside from how few audience members would have the endurance to listen to an entire play, it is also doubtful that Kemble herself had the stamina to read for so long, especially since she insisted on only giving three or four readings a week while on tour so as not to fatigue herself (Marshall 216).<sup>44</sup> Given the practicalities, Kemble knew that she had to read from her father's abridged versions and to shorten the additional plays she was reading from on her own, as she explains in a note in *Records of Later Life*:

I gladly availed myself of my father's reading version of the plays, and read those he had delivered, cut and prepared for the purpose according to that. When I came to cut and prepare for reading the much greater number which I read, and he did not, I found the task a very difficult one; and was struck with the judgment and taste with which my father had performed it. I do not think it possible to have adapted these compositions better or more successfully to the purposes for which he required them. (633)

While Kemble may or may not have made any additional cuts or changes to her father's versions<sup>45</sup> of the plays that he had read, such as *Othello*, *Julius Caesar*, and *King John*, she did

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<sup>44</sup>She was not quite forty when she began giving her lectures, but she recognized that her enthusiasm and love for Shakespeare's works could only take her so far before she burned herself out.

<sup>45</sup>Determining whether Kemble made additional textual changes of her own will require comparison between the Hargrett Hanmer text and the texts her father owned and annotated (particularly the Hanmer/Clarendon-Press edition in the Garrick Club's collection).

have to cut down the new plays in her repertoire, such as *Antony and Cleopatra*, *Measure for Measure*, and *Richard II*, to approximately two hours fully on her own. Even if Kemble did mark and follow Charles's cuts verbatim (though a lack of any alteration at all seems unlikely, particularly given how particular she was about the wording), her cuts to the other plays would have been her own. Cutting the texts down may have been distasteful to Kemble, but, like her father, she did her best to preserve the spirit of the plays as she saw them.

Returning to the marginalia present in the 1744 Hargrett Hanmer, for the plays that Fanny read from, but that Charles did not, it is safe to conclude that the cuts and changes in these plays reflect her own decisions and editing.<sup>46</sup> Whether those cuts and changes were originally made in the Hargrett Hanmer or in the copy of Shakespeare she borrowed from her father (also a Hanmer edition) is difficult to judge.<sup>47</sup> If she were reading from Charles's text on her tours, marking her new reading "scripts" in the edition she was already reading from would make sense, yet it is also just as likely that she would have begun making her own cuts in her personal edition, the

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<sup>46</sup> Charles read from Shakespeare's "most popular" plays: *Cymbeline*, *King John*, *Hamlet*, *Othello*, *Romeo and Juliet*, *As You Like It*, *Merchant of Venice*, *Much Ado About Nothing*, *Julius Caesar*, *Henry IV 1 and 2*, *Henry V*, *Macbeth*, *Coriolanus*, *Richard III*, and *Henry VIII*. Additionally, Fanny Kemble read from: *King Lear*, *Richard II*, *The Winter's Tale*, *Antony and Cleopatra*, *Measure for Measure*, *Midsummer Night's Dream*, *Merry Wives of Windsor*, *Twelfth Night*, and *The Tempest*. Though I have no records of her reading it, publicly, she also made cuts to *Taming of the Shrew* (with a few pencil marks in *Timon of Athens*, *All's Well that Ends Well*, and *Henry VI*).

<sup>47</sup> Though the copy of Richard Lane's Shakespeare that Charles borrowed to read from on his tours lists some marks in "crayon" by Fanny Kemble, it is currently unknown what the nature of those marks are (cuts, textual notes, reading notes, other unrelated inscriptions, etc.) ("CollectionsOnline | B21285").

1744 Hanmer newly gifted to her by Harriet St. Leger. Also, since the book she borrowed from her father may have been borrowed from a third person (Richard Lane), Fanny Kemble may not have marked up the that text as freely as she would have marked up a text she herself owned; this point makes it less likely that Kemble marked up the new plays in Charles's text. Adding to this evidence, Lane later used Charles's cuts and changes to the plays he read in order to publish *Charles Kemble's Shakspeare Readings: being a Selection of the Plays of Shakspeare, as Read by him in Public* in 1870; Lane's edited versions of the plays as Charles Kemble read them have important implications for the question of which plays Fanny Kemble read from and marked up. Given that she did not own this copy of the plays, it is unlikely that she would have kept it with her during her entire reading career and many trans-Atlantic journeys. Indeed, inscriptions in the front of the first volume of the Garrick Club's Hanmer show that Charles and Fanny borrowed and returned the book at least a couple of times each ("CollectionsOnline | B21285"). Most interesting and relevant, though, is the last inscription, dated June 14, 1868, in which Fanny Kemble "request[s] the loan of the volume while her own copy is awaited in her baggage coming from America" ("CollectionsOnline | B21285"). Working backward, since Lane published his edition of Charles's plays in 1870, he had to have had the Garrick Hanmer in his possession during this time; coupled with her request to borrow it in 1868, we can conclude that Fanny Kemble could not have read from the same play texts during all of her readings since the play

texts Charles marked and read from were in the possession of their owner Lane in England. This “copy...coming from America” is likely her own copy, the 1744 Hargrett Hanmer.<sup>48</sup>

Another key reason I have to suspect that Kemble did not mark the additional plays she read in Charles’s book is a comment by J.C. Furnas in his 1982 biography of Fanny Kemble. When discussing the difficulties Kemble had in cutting down the new plays she was reading from, Furnas says, “I wish she had left her reading version of *Measure for Measure* available to biographers, who would give much to know how she cleaned it up” (330). This comment has important ramifications for the provenance of the Hargrett Hanmer for a few reasons. First, it implies that no Kemble biographers or scholars at that time had studied the copy of Kemble’s Shakespeare housed in the Hargrett collection (which does indeed carry Kemble’s cuts and changes to *Measure for Measure*).<sup>49</sup> Additionally, because Furnas knew of and had access to the “massive Shakespeare” Charles and Fanny borrowed from Lane, yet still laments that her cuts to the famously salacious text are lost to biographers, this means that Kemble did not mark up or even transfer notes into the text that she and her father read from (at least her first tour/s). And since Kemble had to read from a book that was marked up as her “script,” the evidence points to the fact that she could not have read from only a single copy of the plays, especially since

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48 I cannot claim this definitively, but in the absence of other candidates for “her own copy,” the Hargrett Hanmer seems like the simplest, most logical candidate.

49 Furnas’s comment may also mean that the *Measure for Measure* marginalia in the 1744 Hargrett Hanmer exists only in this one copy.

Charles's Shakespeare is always mentioned as the text she read from (at least on her first tour; accounts of her reading text are vague and/or non-specific after that).<sup>50</sup>

Given the evidence that Kemble did not read from only one text for all of her readings, the question then becomes which other text or texts did she read from? As always, there is a possibility that Kemble read from a text or texts not covered in this project, but since the cuts and notes for *Measure for Measure* and other the other plays she read exist in the Hargrett Hanmer text, it becomes a likely candidate for one of her reading texts. Indeed, it would not make much sense for her to mark up the plays, and their cuts specifically, if she were never going to give a reading from them.

Knowing the timeline for Kemble's readings, life events, trans-Atlantic travels, and her access to different texts also helps narrow down the possible uses the Hargrett Hanmer had. We firmly know that Kemble received the Hargrett Hanmer at some point in 1848,<sup>51</sup> and there are no records that suggest that Kemble read *Measure for Measure* on one of her tours before that.<sup>52</sup> Absence is not proof, but it would be odd for there to be a third copy of Shakespeare during this short period of time (early 1848 through early 1849) that neither Kemble nor anyone else mentions at all.

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<sup>50</sup>See David p. xix and 223; Furnas 339; Kahan 80; Ziegler 214; Mower in Newey 163-64; and Wister 199 and 208.

<sup>51</sup>See the section below for a discussion of dating Kemble's receipt of the book more granularly.

<sup>52</sup>Indeed, the first recorded reading of the play did not occur until early 1849.

Further developing and narrowing down the timeline for the marginalia, notes, readings, and various other events can provide clues about Shakespeare texts owned or used by Kemble and the relationship of the texts to each other. Within the Hargrett Hanmer, there are markers of at least two different text-marking events. Examining the pages of the Hargrett Hanmer shows that, generally, Kemble wrote her notes and made marks in pencil first and then traced back over the pencil in pen. The time between writing the notes in pencil and going over them in pen could have been as brief as a few minutes or as long as decades. Further complicating a clear and linear timeline of the marking events are places in the notes that do not line up with the “write in pencil, trace over in pen” sequence. At some places in the marginalia, a word or phrase in pen is struck out and a word or two in pencil is added in its place. Occasionally, there are even places where there is so much marking out and adding in pen and pencil that determining the sequence of the marking events, or even which word is the “right” corrected one, is almost impossible. All of these marking events suggest that she revisited her notes several times and that at least some of these events were spaced further apart (which would explain why some of the word changes are such a jumble of pen and pencil). Dating these various pencil, pen, deleted, added, and changed marks could shed light on their relationship to their counterparts in her published notes of 1882.<sup>53</sup> Comparing the published *Tempest* notes with the marginalia found in the Hargrett Hanmer *Tempest* reveals just how much of the marginalia made its way into the 1882 book and

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53 She only published notes for *Henry VIII*, *Romeo and Juliet*, *Macbeth*, and *The Tempest* in *Notes upon some of Shakespeare's Plays*.

gives insight into how she added to and altered her handwritten notes, which (presumably) were written previously.<sup>54</sup>

### **Comparing *Tempests***

Comparing the marginalia from the Hargrett Hanmer and the published *Notes* is also necessary to determine just how much material in the former has been reproduced in the latter. As mentioned in the introduction, sections of the *Notes* and marginalia, such as the endnote in particular, are similar but not identical; other, non-alphabetic marginalia, such as the line cuts, are present in the marginalia but not reproduced in the printed *Notes*. The second section of the *Tempest* criticism, “Some Notes on The Tempest: No. II,” in *Notes* contains text very much like the endnote in the 1744 Hargrett Hanmer; I have transcribed the note in Kemble’s hand as it appears on the page in the Hargrett Hanmer, and it is important to compare these two versions. Though they are clearly the same note, they are not identical in their wording (which may make tracing the “DNA” or provenance of the note a little easier); this similarity points to one note being a revised version of the other (or others as the case may be). I argue that the Hargrett Hanmer endnote was written first, whether both in pen and pencil or only the first, penciled version.<sup>55</sup> Kemble received the Hargrett Shakespeare in 1848, and she didn’t publish her notes until 1882 (during the time that she was also editing and publishing most of her journals); it is highly unlikely that she waited nearly 40 years and then copied her published notes into her copy

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<sup>54</sup> Interestingly, Kemble devotes almost all of her first section of notes on *The Tempest* to only the notes and emendations from Act I of the play.

<sup>55</sup> See earlier discussion of the differences in time represented by the marginalia written in pencil and the pencil traced over in pen (and later pen and pencil changes).

of Shakespeare, especially with the two marking events (pencil and pen) suggesting further revision (meaning that the changes would have had to have come after 1882, which again is unlikely). However, determining just when between 1848 and 1882 she made these notes is more difficult. By continuing to examine texts, letters, journals, and other material by and about the Kembles and their circle, I can uncover more clues as to when, where, and why she made a certain set of marks in a particular copy of Shakespeare.<sup>56</sup>

### **Revisiting *Notes upon Some of Shakespeare's Plays and Collier***

As discussed in the Introduction, Collier's *Notes and Emendations to the Text of Shakespeare* has corrections made to a 1632 Second Folio of Shakespeare, and though the origins of these emendations are highly suspect, Fanny Kemble engages with them individually on their own merit. In the first section of her *Notes on The Tempest*, Kemble moves from her discussion of the veracity and value of the Collier emendations into explanations of why she favored or rejected the "emended" readings of the disputed lines in Act I. The first emendation Kemble examines and evaluates comes early in the first scene of the play. I will not copy the text of each argument in this section in its entirety, but this first example will help demonstrate Kemble's editorial process and reasoning:

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<sup>56</sup> And tracing the provenance of the Hargrett Hanmer before Harriet St. Leger gave it to Fanny Kemble in 1848 may reveal an interesting, if not entirely Kemble-related, history of this volume published nearly 100 years earlier in 1744.

In the first scene of the first act of "The Tempest," Mr. Collier gives the line,—  
 "Good Boatswain, have care,"— adding, "It may be just worth remark, that the colloquial expression is *have a care*, and *a* is inserted in the margin of the corrected folio, 1632, to indicate, probably, that the poet so wrote it, or, at all events, that the actor so delivered it. In the copy of Hanmer in my possession, the *a* is also inserted in the margin, upon the authority of one of the eminent actors [John and Charles Kemble] above mentioned.  
 (*Notes upon* 110-11)

One can see how much thought and space Kemble devoted to that single one-letter word. Collier, in his emendations, explains and justifies the marginal "correction" of the above line (the added "*a*"); Kemble seems to agree, although she notes that, while the Hanmer (Oxford) Shakespeare contains the first reading above ("have care"), either her father or uncle had inserted the "*a*" himself. As before when she is talking about the "copy of that [the Oxford/Hanmer] edition in my possession," Kemble's phrasing concerning exactly which book she is using and where the marginalia comes from is slightly vague. Again, the Hanmer in question could be the one that Harriet St. Leger gave her in 1848 and in which she copied Charles's play cuts or the copy of the edition owned by Lane that Charles Kemble used (or even possibly a different copy of the Hanmer altogether that John or Charles Kemble owned, since it is plausible that Kemble could have gotten access to another Kemble-family Hanmer text by the time of the publication of the *Notes* in 1882).<sup>57</sup> But the passive phrasing of the "*a*" "inserted in the margin," upon the authority

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<sup>57</sup> Of course I posit that it was her own 1744 (Hargrett) Hanmer edition that she used in conjunction with *Notes*.

of one of the older Kembles hides the identity of who did the inserting. The simplest answer would be that either John or Charles wrote in the “*a*” himself in a copy of the edition, but since it was inserted “on [their] authority,” Fanny or someone else could have physically added the “*a*” herself (whether the person copied it from another text or corrected it based on a verbal exchange with Charles and John). Further complicating the origins of that “*a*” and the other notes is the fact that Charles Kemble did not read from *The Tempest* on his reading tours; this makes it less likely that he would have marked up the play as he did his other reading texts. He or John certainly could have marked in the play even though they did not intend to read it publicly (they could have marked it because it was “correct” or because that is how they performed the line in a staged play), but one would not expect the same kind and quantity of notes in *The Tempest* as in a play that Charles cut to read from on his tours.

Leaving behind for now the question of the Hargrett Hanmer text’s identity and returning to the first section of *Notes on The Tempest*, in the remainder of the section, Kemble meticulously goes through permutations in phrasing offered by Collier’s emendations and by other editors of Shakespeare until the last six pages of the chapter (where she writes about her personal connections to and affection for *The Tempest*, her favorite play).<sup>58</sup>

Just as Kemble explains which Collier corrections she agreed with or did not like in her *Notes upon some of Shakespeare’s Play*, she also includes short explanatory notes in the margins

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<sup>58</sup> Kemble gets particularly chatty with her notes about Acts II and III of *The Tempest*, and it is interesting that the scenes she engages with in these acts have the Neapolitans in them. Specifically, three of the four notes come in scenes that feature Gonzalo, Sebastian, Alfonso, and Antonio (*Notes upon* 139-55).

of the Hargrett Hanmer when she changes a word or phrase, and she is particularly diligent in noting whose edition of Shakespeare she is referencing. Of all of the explanatory notes handwritten in *The Tempest*, most occur when she is referencing an emendation from Collier. She cites Collier's *Notes and Emendations* for word changes twelve times in the Hargrett Hanmer *Tempest*. Though she adds, deletes, or otherwise changes several words and phrases in Hanmer's text of *The Tempest*, Collier's book is the only source that she specifically cites as being the basis for these text modifications. Since Kemble frequently references Collier, those notes, at least, were written sometime between the publication of *Notes and Emendations* in 1852<sup>59</sup> and *Notes upon some of Shakespeare's Plays* in 1882.<sup>60</sup> However, establishing exactly when Kemble copied the emendations from Collier's book into her own Shakespeare is complicated. Unlike the pen and pencil sections in the Hargrett Hanmer's handwritten notes, which seem to point to several notes being written/copied at the same time, it is unlikely that Kemble marked all of the plays in the Hargrett Hanmer with Collier-inspired notes at the same time. Physical evidence from her copy of Collier's book suggests that Kemble did not read through the entirety of the book. Kemble marks up surprisingly few plays in Collier, and there are several that she did not read at all. The tops of the pages for several plays, including *Merchant of Venice*, are uncut, which indicates that she never consulted Collier's emendations when cutting and changing those

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59 Unfortunately, she did not date when she obtained the Collier book, so it is difficult to pinpoint when she first read it.

60 And there are no visible markers (such as changes in handwriting or type of pen) to indicate that these notes were written at noticeably different times from the endnote and other marginalia.

plays.<sup>61</sup> The uncut pages also indicate that Kemble used the Collier more as a reference tome rather than a necessary and authoritative source for emendations; she did not read the book through but rather consulted the individual plays when she felt the need to. The nonlinear pattern of plays that she read or marked on in Collier's *Notes and Emendations* suggests that Kemble read notes on individual plays at different times. She references Collier enough in the Hargrett Hanmer to show that she finds his emendations useful (in their own way), but she does not value his changes enough to read the corrections for every play (or even for all of the plays that she read on her tours). Perhaps she consulted a particular play in Collier when she wanted or needed to (when she was preparing a new play for reading or modifying a previously marked-up play for example); if so, this would mean that there are more points on the timeline of note creation. Marking up *The Tempest* with Collier's notes and marking up *A Midsummer Night's Dream* would occupy two distinct points of time; she did not mark all of the plays Collier talks about in succession, but rather, she marked one play when she needed or wanted to, which leads to discrete marking events. Identifying more of the marking events in the Hargrett Hanmer will help me further narrow down when Kemble made particular sets of notes (pen or pencil, endnote or emendation), which can help me determine more definitively when and how she may have used the Hargrett Hanmer in her life and career.

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61 She did not cut open the pages for *Merry Wives of Windsor* either, which is curious since this is one of the plays that she had to cut down for time herself, and one would assume she would want to study the text for some of her changes.

### **Future of Fanny Kemble Intertextual Research**

In further expansions of this project, I will continue to gather clues and track down leads on the origin of Kemble's marginalia. My digitization and close analysis of *The Tempest* give me a working prototype and comparison point as I expand the project to encode the other plays Kemble marked up. All of Kemble's writings, published or not, are intertextual; for example, her marginalia in the Hargrett Hanmer has connections to her own published *Notes*, Charles Kemble's Shakespeare volume/s, her many copies of Shakespeare's plays and of Shakespearean criticism, as well as potentially other texts that have not been identified as relevant to Kemble marginalia studies yet. Examining more books and materials owned or written by Fanny Kemble or the Kemble family will uncover even more intertextual links, and I may find more information to help me date the Hargrett Hanmer's marginalia and its transmission. Even taking into consideration any undiscovered information, some of the marginalia in the Hargrett Hanmer is almost certainly unique to that copy, which makes preserving and circulating these notes imperative. Doing so will add to current Kemble scholarship and ensure that these gems do not stay trapped between the pages.

## CHAPTER 3

### METHODS, MARKUP, MARGINALIA

#### **Introduction**

Having explored the background of the Kemble marginalia in the 1744 Hargrett Hanmer, it is now time to delve into the marginalia itself and into the process of marking it up with customized TEI. In addition to talking about the creation of the project's encoding guidelines and best practices in this chapter, I also look closely at a section of marginalia in the Hargrett Hanmer whose markup was particularly complex.

#### **Tag usage**

I have covered the basics of what the TEI XML markup language is and how to use it in the introductory chapter, but now it is time to focus specifically on the parts of the TEI Guidelines that I have considered, used, and modified in encoding my project. The TEI Encoding Guidelines have modules for manuscript description (`msdescription`) and transcription of primary sources (`transcr`), but they do not contain an exhaustive breadth of elements and attributes required to mark up all of the features needed when transcribing or working with manuscripts (TEI Consortium, "iv. About These Guidelines"). Documenting which modules and elements a project uses and how they have been modified or applied in the markup is not only helpful when actually coding but also in making sure the project is TEI-compliant and that other researchers can

understand how the project's code functions. I have used the language analogy earlier in Chapter 1, but imagine that all the elements and all of the possible attributes are all of the words in a language. You would need not only a set of grammatical rules that determine how the tags/words work together to communicate information, but you would also need a dictionary that defines what those words or tags mean; a definition document fulfills both needs.<sup>62</sup> Projects need a DTD (Document Type Definition) or some kind of schema to state how the tags work together in the context of a particular project,<sup>63</sup> and one flexible type of document that is increasing in popularity is the ODD (short for "One Document Does it all") ("22 Documentation Elements"). The ODD is written in XML code<sup>64</sup> to list or modify all of the modules, elements, and attributes available in the TEI Encoding Guidelines; the guidelines are massive, so narrowing down the available tagging options and explaining how you are using them in your project can really help someone who is trying to understand your work. From the ODD, it is fairly easy to create a schema, DTD, or other variations of these documenting files.<sup>65</sup>

Besides narrowing down the number and types of tags you will be working with in your project files, ODDs allow you to customize the TEI Guidelines in a structured way. While there are several ways to manipulate the ODD, varying in complexity, I will focus on a few of the

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62 □ The TEI Guidelines supply most of the basic information on elements, of course; the definition document does not need to reinvent the wheel by replicating everything in the Guidelines for each new project.

63 □ Think of it as a dialect.

64 □ It has its own guidelines and syntax for expression, however.

65 □ For the remainder of this chapter, I will use "ODD" to stand in for any type of schema.

specific features I have modified and declared<sup>66</sup> in the ODD for code in *Fanny Kemble's Shakespeare*. In the introductory chapter, I talked about modifying elements in order to customize them for my project. In particular, the <note> tag is very limiting in what it means and does in the standard TEI Guidelines. For example, “note” only has twelve of the seventy-three attribute classes associated with it (“Appendix B Class Attributes”). While it can be contained by and can contain several elements, <note> is a very generic element that usually needs “@type” or another attribute to be more descriptive and useful; on the element page for “note,” the element's definition is simply “contains a note or annotation” (“TEI Element Note”); further explanations on the page state that “A note is any additional comment found in a text, marked in some way as being out of the main textual stream” and that “All notes should be marked using the same tag, note, whether they appear as block notes in the main text area, at the foot of the page, at the end of the chapter or volume, in the margin, or in some other place” (“3.8.1 Notes and Simple Annotations”). These guidelines for using “note” are too broad; if a note is tagged in the same way and defined in the same way no matter where or what kind it is, then trying to classify and tag Kemble's marginalia with nuance becomes nearly impossible, which is one reason why I chose to customize the encoding guidelines for my project.

### **Encoding Guidelines**

As covered previously in the Introduction, the TEI Consortium's guidelines ensure that tags and coding schemes will be understandable and compatible across other documents that use TEI,

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<sup>66</sup> [66] “Declaring” more or less means that I am indicating which parts of the guidelines (individual tags, modules, etc.) I am using in my project.

and ODD files are a method for customizing a project's encoding scheme, so it becomes necessary for a project's editors to document how (and perhaps why) they changed the guidelines and how these new guidelines work in the project. Documenting a project's TEI customization also helps when encoding the project itself; rather than have encoders wade through the hundreds of possible tags they could use each time they go to mark up a document, projects will have their own version of the encoding guidelines to simplify and regularize tagging in the context of that particular project. Having project-specific encoding guidelines is vital in projects, such as mine, where editors are modifying the TEI guidelines and customizing them to accommodate tagging scenarios not covered in the main TEI Guidelines. The ODD files is a good start to document and declare guideline modifications, but because the ODD schema is written primarily in XML code,<sup>67</sup> it can be difficult for a person to read it, much less to fully understand it. Readability and faster training for project encoders are a couple of the reasons why projects will usually have another set of encoding guidelines separate from the schema and not written in code. For example, in the *Fanny Kemble's Shakespeare* ODD schema, I have several lines of code describing and outlining element and attribute functions, such as this one:

```
<elementSpec ident="note" module="core" mode="change">
  <attList>
    <attDef ident="type" mode="add">
      <datatype>
        <dataRef key="teidata.enumerated"/>
      </datatype>
    </attDef>
  </attList>
</elementSpec>
```

---

<sup>67</sup> It can be transformed into other formats with differing levels of readability.

```
</datatype>
```

```
<valList type="semi">
```

```
<valItem ident="endnote">
```

<desc>Used for notes at the ends of plays--usually several lines long and not anchored to a particular line/s in the play. If doesn't fit these parameters, use <gi>note</gi>.</desc>

```
</valItem>
```

```
<valItem ident="editorialGloss">
```

```
<gloss></gloss>
```

```
<desc></desc>
```

```
</valItem>
```

Even with the presence of a description (<desc>), determining what this schema specification means is far from intuitive. Translated, this schema specification says that for the element “note,” we are looking specifically at the attribute “type” and that we are adding (and specifying) certain values that the type could have; in this case, we are adding “endnote” and “editorialGloss” as possible values of the “type” attribute of “note” (<note type=“endnote”>). The “valList” or value list has type “semi,” meaning that while the given values for type in the “valItems” are preferable, other values can be entered for note's type; if the valList's type were “closed,” only the values specified in the “ident” (identity) attributes of “valItem”<sup>68</sup> tags would be accepted. Instead of making someone who might not be fluent in TEI XML sift through the tags in the ODD and try to make sense of them, a set of encoding guidelines can express the same

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68 “valItem” has no literal translation, but it specifies one item/value in the value list (<valList>).

information in a different form. For example, look at this part of an element explanation note from project encoding guidelines:

**Element: note**

Attributes:

-Type

-Possible type values:

-endnote

-editorialGloss

When encoding a “note,” use the attribute “type” to describe the function of the note.

“Endnote” is used specifically for notes at the end of a play; these notes are usually long and not anchored to or associated with any particular lines within the play text. The value of @type “editorialGloss” is used to indicate places where the author (Fanny Kemble) is writing a note that is specifically referencing or engaging with an editorial gloss (from Hanmer) about the text of the play.

In this part of the explanation of “note” and how it works in the code, I give an explanation of what an endnote and editorialGloss are and under what circumstances a coder should use them when encoding Fanny Kemble's notes and marginalia.

To aid in future encoding, I have also collected and included images of Kemble’s handwriting in my encoding guidelines. While Fanny Kemble’s handwriting is usually legible,

the way she writes certain letters will either make them look similar to other letters or look unlike their standard, recognizable forms. For example, when Kemble writes an “m” or an “n,” the arches in both letters are not pronounced and rather look like “u”s with a pronounced bottom dipping curve. For example, these two images are from the endnote of *The Tempest*:

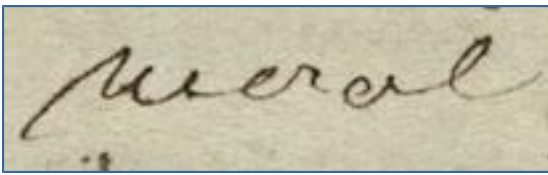


Figure 3.1

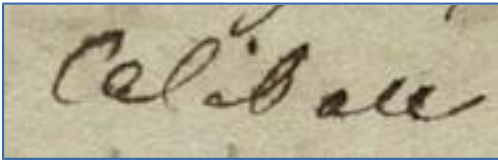


Figure 3.2

In the Figure 3.1, the “m” in “moral” resembles a “w” with an extra or exaggerated leading line.<sup>69</sup> In Figure 3.2, the “n” at the end of “Caliban” resembles a “u” or perhaps even two short “i”s or “e”s. After reading Kemble’s handwriting over a long period of time, a transcriber or scholar can become familiar with Kemble’s unique handwriting style and be able to (more) easily identify an “m” or “n” or “w.” But for transcribers and encoders who have no previous

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<sup>69</sup> Also note that the “o” in “moral” is partially formed by the “r,” making the “o” resemble an “e.”

experience reading Kemble's handwriting, identifying words and letters could be time-consuming and might even be impossible for them to do without assistance. In order to help future transcribers, encoders, editors, and others working on *Fanny Kemble's Shakespeare*, I have included a section in the encoding guidelines called "Handwriting Help," which is just that, a guide to assist readers in identifying words and letters in Kemble's marginalia that may be unclear when initially reading her handwriting. Having images of several instances where she has written an "m," "n," "w," and "u" can both help an encoder correctly identify an unclear letter and help encoders become familiar with her handwriting so that reading it fluently comes more naturally.

### **Encoding Guidelines: Handwriting Help Section**

For the encoding guidelines of the project prototype, I have created "Handwriting Help" entries for three letters, lowercase "f," "g," and "p." I chose these three letters because they have similar components (lower loops, upper loops or extensions, and a left-to-right upward slant) and therefore are more likely to be confused with each other. These letters also have a range of expression in Kemble's handwritten notes; a "p" in one section where she is either tracing over previous notes written in pencil or is only writing a short note can look dramatically different from a "p" at the end of a long note or one that she wrote in pen only. Also, not without reason, Kemble's letters tend to look like their neat, standard forms in these short notes or at the beginning of longer notes; near the end of a long note, Kemble's handwriting becomes, for lack of a better descriptor, worse. Fatigue from writing for a long time or less care in hastily-written notes can explain the changes in her handwriting, especially for the more anomalous rendering of

letters.<sup>70</sup> For example, look at these two examples of “p” in Kemble’s handwriting, both taken from her notes on *The Tempest* in the 1744 Hargrett Hanmer, the word in Figure 3.3 (“properties”) is located a little less than halfway through the endnote, and the word in Figure 3.4 (“conspiracy”) is from the last fourth of the endnote:

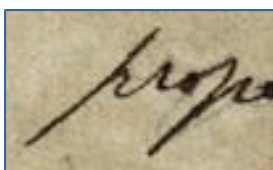


Figure 3.3

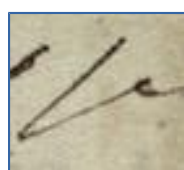


Figure 3.4

First, notice that Kemble’s lowercase cursive “p” looks different from the standard form; there is no main loop or circle (or “o” as I call it in the guidelines), no loop in the line that extends below the word, and no beginning lead-in line (which I call a “flag” in the guidelines).<sup>71</sup> Aside from the differences concerning how she writes a “p” in general, one can clearly see the differences in how she writes her “p” at different points in the marginalia. Looking at the examples, the left and the right images hardly look like they contain the same letter. Figure 3.3 has a mark similar to a

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<sup>70</sup> “Haste” is more difficult to prove or show based only on the handwritten notes whereas fatigue can be inferred in long passages of writing. Unless Kemble specifically noted in her letters or published autobiographies that she had to mark up a section of the text speedily, asserting that a passage was written in haste is unfortunately only an educated guess at best.

<sup>71</sup> Of course handwriting styles and standards change over time and letters will be written slightly differently, but I am comparing Kemble’s cursive letters to the more recognizable standard forms taught today.

cursive “r,”<sup>72</sup> but the “p” in Figure 3.4 does not have such an “r” in the same place. Additionally, in the word in Figure 3.4, “conspiracy,” it is difficult to tell whether the little loop line on the right side of the letter is actually a part of the letter “p” or if it is the next letter, “i.” Also, the line of the “p” in Figure 3.3 is straight and unbroken (if slightly “bent” at the “r”-like mark) while the line of the “p” in Figure 3.4 separates at the bottom to make an open loop that extends up to the next letter in the word.<sup>73</sup> Finally, there is the “p” in the middle of the word (“properties”) in Figure 3.3, which shares features with the other two examples of “p” yet does not look like them. Because there is no regular consistency nor standard form in handwritten letters as there would be in typed or printed letters, a reader new to Kemble’s handwriting may not be able to determine that all three forms in Figures 3.3 and 3.4 are actually the same letter. To ameliorate this problem, I have included at least a dozen examples of each letter from her marginalia in the “Handwriting Help” section of the encoding guidelines.<sup>74</sup> I have tried to include images of the full range of forms each letter can take in Kemble’s handwriting; whether at the beginning of a word, in the middle of a word, at the end of a word, near the end of a long note, or in a short note, the expressions of a letter are affected by when and how they were written. Having at least a couple of example images for each form that a letter may take in the guidelines will help the user, whether transcriber or reader, consistently identify the correct letter and differentiate it from similar-looking letters.

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72 <sup>W</sup>Where we would normally expect a circle or loop.

73 <sup>□</sup>Or perhaps the loop extends up to the rest of its own letter if that little loop on the right is part of the “p” rather than the “i.”

74 <sup>□</sup>For the prototype, I have concentrated on a few key letters rather than giving images for all twenty-six letters yet.

To help in identifying a letter in general or a letter when it does not look similar enough to any of the example images for the encoder to identify, I have also included identification tips based on each letter's main characteristics. For example, look at these two images, each of a different letter:

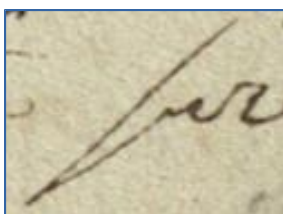


Figure 3.5

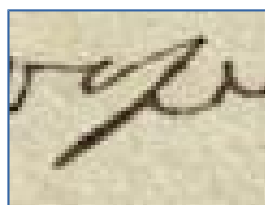


Figure 3.6

For this example, let us say that we are trying to encode these words and have narrowed down the identities of the mystery letters to “p” and “f,” but we still cannot positively identify them even after comparing them to the “Handwriting Help” images. We would then want to look at the bottom of the “Handwriting Help” section for the identifying tips for each letter:

Identifying Tip: if the letter resembles a **long line** that **bends or angles in slightly** and **goes from below the word line to above it, with or without loops**, it is likely an “f.”

Identifying Tip: if the letter has a **small to pronounced flag** at the top, **extends below the word line in either a straight, angular, or curved line**, has a **connection to the**

**next letter** that either comes from the bottom of the “o,” and has an “o” **that is not circular but angular and resembles a cursive “r,”** it is likely a “p.”

Looking at Figure 3.5, there is a line that extends above and below the word line, which might indicate that the letter is an “f,” but it does not have a bend in it; additionally, the line extends back up to the next letter, like a “p” does, but there is no flag. In Figure 3.6, this letter’s line extends below and a little above the word line and has a slight angle like an “f” does, but it angles out, not in; there seems to be a flag, which would indicate a “p,” but it is hard to tell if the small loop/line to the right is part of this letter or the next one. Neither letter corresponds exactly and unambiguously to the features highlighted in the Identifying Tips, but using the process of elimination, we can still make an identification.

Giving away the identities of the letters, the letter in Figure 3.5 is an “f” in the word “fire,” and the letter in Figure 3.6 is the second “p” in “Prospero.” In unclear situations such as this, the key to determining which letter is which is to look for the characteristic features of certain letters in Kemble’s handwriting. Comparing the unknown letters to other previously-identified letters can help in letter identification, as can using context clues to determine which letter fits best in the word or phrase. Based on the characteristics of Kemble’s letters, for example, if the letter in 3.5 were a “p,” we would expect to see some sort of flag, and the top of the letter would not extend so far upwards. Based on these key characteristics, we can reasonably say that this letter is in fact an “f.” Comparing the letter in Figure 3.6 and Figure 3.7 (the images

are identical but repeated for better visual comparison) to the images for the lowercase letter “p” in the encoding guidelines (Figures 3.8 and 3.9, below) reveals some similarities between the letters:

Unknown Letter

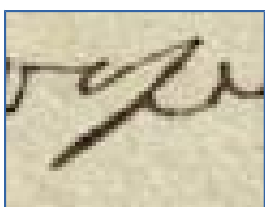


Figure 3.7

Examples from Encoding Guidelines

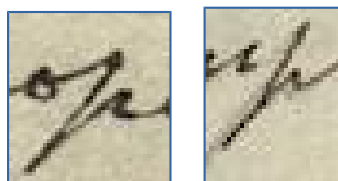


Figure 3.8      Figure 3.9

All three letters have characteristic flags that connect to the previous letter (Figure 3.9’s “m” connects to “p” with a flag, but the two letters do not quite connect where the pen has retraced the word), and while all of their lines extend upwards, they do not extend far up like the line of an “f” would. The “o” or “r” expression in the unknown letter is completely absent, but the letter in Figure 3.7 looks like and shares enough features with the guideline images for us to classify as a “p.” Additionally, if there were still any question about the letter’s identity, we could easily tell that “Prosfero” is not the intended spelling of the word here; so even though the letter in Figure 3.7 is exceptionally odd-looking for a “p,” it is still a “p.” Situations such as this where a letter looks vastly different than it does anywhere else will occur most often with letters in the middle

of words. All of the loops, dips, and extended parts of letters can run into the letters they are connected to, resulting in letters that appear to be missing key characteristic components. Because these characteristics are not as pronounced or because they can become part of adjacent letters, ambiguous letters within words are common.<sup>75</sup> The two examples above are some of the most ambiguous and non-characteristic versions of “p” and “f” in Kemble’s Hargrett Hanmer marginalia, so identifying them from examples and descriptions is especially difficult, but as we have seen, by using the identifying tips and example images in the guidelines, we can still identify such ambiguous letters with a high level of certainty.

### **Is Using <corr> Correct?**

In my encoding, sometimes I am consciously recording intention: “this pencil mark is linking two passages together,” “that note is engaging with the gloss,” “here her use of pen only means that she added it at a later date,” etc. Yet, in general, the TEI Guidelines use tags that are more neutral and require less encoder judgment. A person still has to determine if a line in Shakespeare’s plays is in poetry, necessitating the use of <l> for a poetic line, or prose, where a <p> would be more appropriate,<sup>76</sup> but the tag itself does not communicate analytical information (such as, “the use of <p> here for Trinculo’s lines is an indicator of his lower class”). An editor can encode such information through elements such as <interp> (interpretation) or through

---

<sup>75</sup> Because of the ambiguity of connected letters, it is often difficult to even determine the number of letters present in a word; an “n” could look like an “i” and an “e,” or like two “e”s, or even like a “u.”

<sup>76</sup> The Folger digital text does not distinguish between poetry and prose, using <l> throughout the play (except for in the Dramatic Personae and the TEI header information).

customized attribute values,<sup>77</sup> but the presence of an “interpretation” tag does not itself add any information or meaning. <interp> is a container for an interpretation. In fact, <interp> usually does not appear in the text it is interpreting; through linking xml:id attributes, the <interp> tag points to an editor’s interpretation of a selection of text. For example, if I wanted to say that Act 5 is the climax of the play, I could indicate this in the code in the following way:

```
<div type="Act" n="5" ana="#act_5"><l>...text...</l></div>
```

```
<interp xml:id="act_5">This is the climax</interp>
```

The “interp” element tag contains my interpretation, “This is the climax,” and I give it an xml:id so that I can link it to the tag whose content I am interpreting, the <div> for Act 5; the @ana (analysis) attribute’s value links its parent element (<div> and whatever it contains) to the xml:id of the “interp” element, which contains the interpretation of that “div.” In simple English, it says: this <div> (that is an Act of number 5) has an analysis contained in an element that has a corresponding xml:id name of “act\_5,” which is an <interp> element whose content information is “This is a climax.” So Act 5 and all of the lines, paragraphs, and other content of it are the climax. This is a basic example, but it shows that the TEI tags themselves do not interpret and analyze text. There are some occasional exceptions, however.

---

<sup>77</sup>For example, the attribute @ana (analysis) can be customized to have values such as “extendedMetaphor” or “allegory,” but those customized values are not universal; the meaning they give to the text is specific to that project’s encoding guidelines.

Whether by design or by unintended connotations of their names, some elements add information when they are used, and they signal an interpretation or judgement. Such is the case with the `<corr>` (correction) element, which, as is evident from its name, is used to indicate where a correction has been made. Corrections can come from several sources, such as current editors and encoders or previous ones, but using `<corr>` makes the judgment that there is something incorrect or wrong in the source text. Some corrections seem logical and benign to us; correcting a spelling mistake or an obvious proofreading error is common for editors; noting that the word “island” in a text is a printing error and that the word is actually supposed to be “island” is a helpful, logical change to a text. Some editors silently correct such errors,<sup>78</sup> but many will choose to record the change in the encoded text. `<corr>` is often paired with `<sic>` (*sic* as in Latin) inside a `<choice>` element for such changes; this nesting of tags indicates that the different words or spellings (or even longer phrases or non-alphabetic marks) are all alternate values. So for our example, we could tag the two spellings of “island” as:

```
<choice>
  <sic>islend</sic>
  <corr resp="#[Editor's xml:id]">island</corr>
</choice>
```

---

<sup>78</sup>Even if they were to silently regularize and correct errors, editors would still need to indicate and explain what they did and why in the “encoding description” `<encodingDesc>` in the `<teiHeader>`.

Here, the encoding captures both the original (erroneous) spelling and the spelling corrected by the editor; the editor could also just use a <corr> without a <sic> or a <choice> tag, but having the original spelling may prove useful in later analyses or displays of the text. Again, changing “islend” to “island” may seem straightforward, but what if the change were ambiguous?

Tagging a word as “correct” means that the original word was “wrong” in some way. Here, the name of the element (“correction”) carries a connotation and a judgement into the text that, while it may be unintended, adds meaning to the text. One could, of course, try to use a different, more fitting tag; if <corr> and <sic> do not accurately represent what is going on in the text, we should encode the alternate readings in a more neutral or at least more accurate way. Unfortunately, as the TEI P5 Guidelines list it, <choice> has a limited number of possible tags it can contain, such as <abbr> (abbreviation), <reg> (regularization), and <seg> (arbitrary segment) (“TEI Element Choice”).<sup>79</sup> While the Guidelines do not state it explicitly, they hint at the problem of <choice>’s currently limited vocabulary on the “choice” element page:

Note: Because the children of a choice element all represent alternative ways of encoding the same sequence, it is natural to think of them as mutually exclusive. However, there may be cases where a full representation of a text requires the alternative encodings to be considered as parallel. Note also that choice elements may self-nest. (“TEI Element Choice”)

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<sup>79</sup> There are twelve element tags that <choice> can contain; besides the ones listed in this section (<corr>, <sic>, <abbr>, <reg>, and <seg>), choice can contain: <orig> (original form), <expan> (expansion), <am> (abbreviation marker), <ex> (editorial expansion), <supplied>, or <unclear>. <choice> tags can also nest inside each other.

Though the Guidelines recognize that some “choice” options are “parallel” and not hierarchical, they do not offer any solutions or suggestions in the element-usage examples or in the chapters that describe how and when certain tags should be used (for `<choice>`,<sup>80</sup> the bulk of the explanation for its usage is in chapters “3 Elements Available in All TEI Documents” and “11 Representation of Primary Sources”). For future versions of the TEI Guidelines and for other encoding projects, the “choice” element needs work to expand the ways in which it can function in order to realize the potential that the element has in tagging.

### **Boxed In**

Not all of Kemble's marginalia was alphabetic. Kemble drew 139 boxes around text in the seventy-two pages of *The Tempest*; at a rate of nearly two per page (with one page containing five separate boxes), clearly these boxes are important elements of Kemble's marginalia. What is not clear is what purpose they serve. A strikethrough signals a delete and a caret signals the insertion of a word, but a box around a line or lines of text is ambiguous in its meaning. Based on patterns of box usage and what we know about her play-editing practices that she adapted from her father, we can determine the meaning or different meanings of the box in Kemble's marginalia. I believe that the boxes indicate sections of the play text that were to be cut for a public reading. As discussed in Chapter 2, Kemble had to fit an entire play into a two-hour reading; she followed her father's cuts to the text for some plays, and others she cut down

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<sup>80</sup>In chapter “11.3.1.3 Correction and Conjecture,” the Guidelines suggest that linking `<note>` elements to the `<choice>/<corr>` tags could provide a place to explain the reasons for and circumstances surrounding their use, but this seems bulky; also, given the nature of my customizations of `<note>` and its usage in my ODD and project encoding guidelines, using the “note” element for this additional purpose would be confusing.

herself. If she read aloud from the 1744 Hargrett Hanmer volumes for some of her public readings (which I propose that she did), then it is logical that her cuts to the plays would be indicated in the text; even on the chance that she did not read aloud from this particular copy, Kemble apparently copied her notes and other writings from different sources into her 1744 Hanmer volumes, based on the presence of the endnote and notes on Collier that are nearly identical to what she printed in *Notes Upon Some of Shakespeare's Plays* in 1882.

It is not only the number of boxes that indicates that Kemble is cutting down the play but identity of the text within the boxes. Kemble cut out parts of the scenes with Trinculo, Stephano, and Caliban; from reports of audience members at her readings, Kemble was skilled at comedy as well as tragedy, so she did not need to cut them out of fear that they would not be as funny when read aloud by a single person. Rather, she likely cut them when the banter ran too long (brevity being the soul of wit) or when they got too raunchy. She abridges some of Ariel's songs in the play, too, but these cuts were probably done in the interest of time. Interestingly, she cuts a good bit of Ariel's dialogue with Prospero, too. Ariel is invisible to the other characters during most of this time, so I wonder if one reason why she cut down these scenes was because trying to move fluidly through all of the characters' parts became difficult. If Prospero is speaking to the invisible Ariel while other characters are onstage, indicating which characters can hear what and when could be awkward and hard to pull off fluidly. And while she usually changed less family-friendly words and phrases by striking the offending words through and replacing them with more suitable words, she could (and did) use boxes to cut extended lines and scenes that had

bawdy or offensive content (fortunately for her and for her audience, these scenes usually did not advance the plot anyway).

Some boxes, however, are not as easy to see. As I got further into tagging the play, I noticed very faint lines that, from their shape, were clearly boxes. It took me a while to figure out what I was seeing, and the truth of what was going on with those light, barely-noticable lines. Simply finding the barely-visible box lines is no small challenge in itself, but when trying to determine if the faint marks I am seeing are part of a phantom box or a box that has been erased, I look for the placement of the box's borders in the margins. Look carefully at all of the lines and marks in these images from p. 66 of *The Tempest*:

*Alon.* If thou beest *Prospero*,  
 Give us particulars of thy preservation,  
 How thou hast met us here, [who three hours since  
 Were wreck'd upon this shore; where I have lost  
 (How sharp the point of this remembrance is!)  
 My dear son *Ferdinand*.  
*Pro.* I'm wo for't, Sir.  
*Alon.* Irreparable is the loss, and patience  
 Says, it is past her cure.  
*Pro.* I rather think  
 You have not fought her help, of whose soft grace,  
 For the like loss, I have her sov'reign aid,  
 And rest my self content.  
*Alon.* You the like loss?  
*Pro.* As great to me, as late; and, insupportable  
 To make the dear loss, have I means much weaker  
 Than you may call to comfort you; for I  
 Have lost my only daughter.  
*Alon.* Only daughter?  
 O heav'ns! that they were living both in *Naples*,  
 The King and Queen there; that they were, I wish  
 My self were mudded in that oozy bed  
 Where my son lyes. When did you lose your daughter?  
*Pro.* In this last tempest. I perceive these lords  
 At this encounter do so much admire,  
 That they devour their reason, and scarce think  
 Their eyes do offices of truth, their words  
 Are natural breath: but howsoe'er you have  
 Been jostled from your senses, know for certain

Figure 3.10

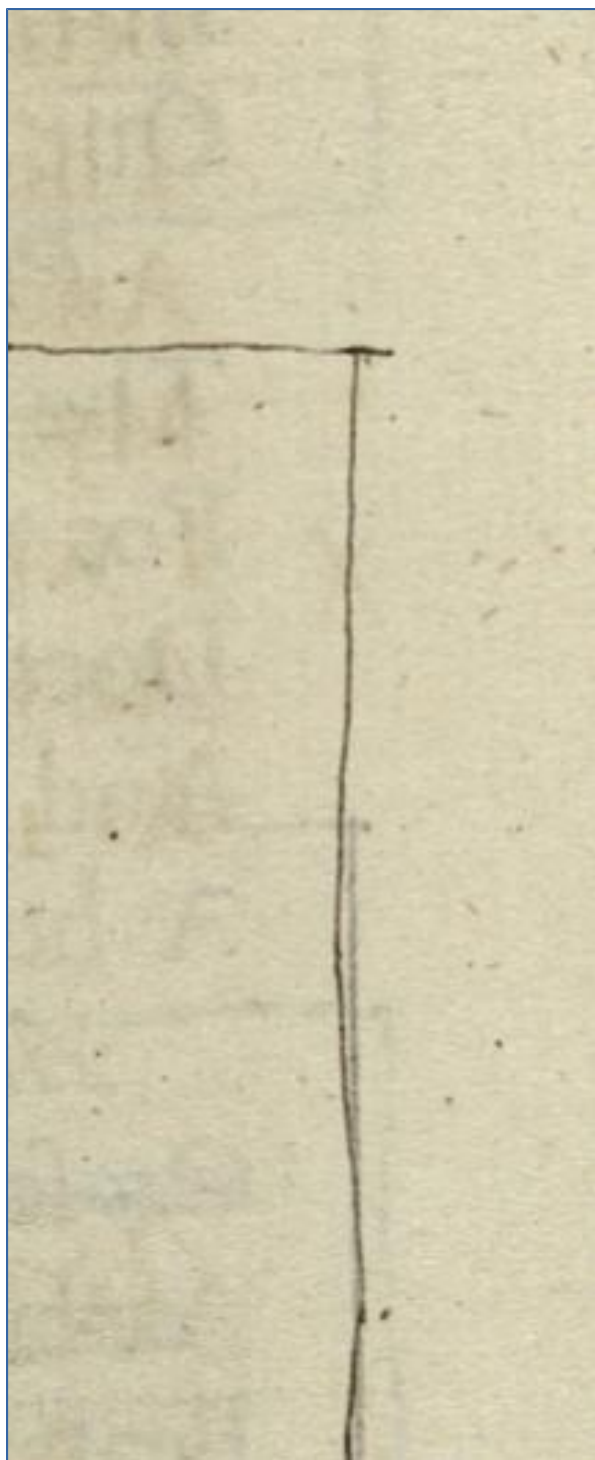


Figure 3.11

Figure 3.11 is a close-up of the top right corner of the box in Figure 3.10. In addition to the well-defined line that runs three-quarters of the way up the image, there is a faint box that begins near the middle and a slightly fainter box that begins about a line or two lower than the middle box. The smaller box corresponds to a box on the verso side of this leaf of paper. If you look closely at the space between the smallest box and the middle box, you can see the shadow of the printed text on p. 65; the text is backwards, but you can fairly clearly make out the “A” in the line, “A hearty welcome.” You can see that the gap between the top of the two faint boxes is a little bigger than the line between them, about one and a half to two lines high. Because the gap is so small, it is unlikely that the middle line originated from an erased line on p. 65; further supporting this is, if the middle box were to be on the other side, it would cut Prospero's lines, “And to thee and thy company I bid / A hearty welcome,” in mid-sentence, which would not make sense at all when Kemble read it aloud. Because the middle box in Figure 3.11 is not a phantom box imprinted from nor a shadow showing through another page, it is almost certainly a box that Kemble drew on p. 66 and then erased at some point. There are several such ambiguous erased or phantom lines on p. 66 and its neighboring pages, making it difficult to reconstruct Kemble's changes to the boxes during different writing events.

Determining which boxes there are or were on p. 66 (see Figures 3.10 and 3.11) and whether they are or were in pen took me a good deal of image enlarging, squinting, and flipping back and forth between p. 66 and its recto page, p. 65 (Figures 3.12, 3.13 and 3.14 below).<sup>81</sup> The

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<sup>81</sup> I have manipulated the color and contrast of these images from p. 65 in Photoshop in order to render the faint lines of the bleed-through boxes more clearly.

fairly large box on p. 66 (refer back to Figure 3.10) currently encloses twenty-seven lines of text, including the half lines at the beginning and end of the box. But judging by a very faint erased pencil line,<sup>82</sup> this box previously only enclosed twenty-three lines of text, giving all of Alonso's lines instead of shortening them. This part of the play is shortly before the reunion scene between Alonso and his son, and here Prospero is talking to him about their supposedly "lost" children. Kemble cuts this unnecessary drama by stopping Alonso at "How thou hast met us here," which is after he asks Prospero how he has survived and come to be on the island; she picks the text back up in the middle of one of Prospero's lines, which gives a reasonable answer to Alonso's previous question: "know for certain / That I am Prosp'ro." The original scope of the box let Alonso continue his speech, saying that he has "lost" his "dear son Ferdinand" before Kemble skipped to the same lines where Prospero answers Alonso's question ("know for certain / That I am Prosp'ro").

Alonso's four changed lines are not very remarkable in themselves. However, the interesting part of this change is that it shows one of the ways in which Kemble changed the boxes for her readings (in addition to simply adding on a new box to an existing one, as you can see in Figures 3.12 and 3.15). First, taking the time and making the effort to change the box further supports my assertion that the boxes are important for Kemble; as I talk about in more detail below, Kemble thoroughly erased the original top border line of the original box on p. 66 before she extended it upward and redrew the line in pen.

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<sup>82</sup> Refer back to the middle box in Figure 3.11.

The changes in the boxes also highlight Kemble's editorial care in making practical cuts to a play to shorten it for a two-hour public reading while not having to sacrifice lines and scenes that she would consider essential to the play; in expanding the box on p. 66, Kemble is eliminating lines that are unnecessary for the progression of the plot. As I explained above, this scene is shortly before Alonso's reunion with his son, and Prospero is talking to him about their children who were supposedly "lost" in the great tempest; Kemble cuts this bit of dramatic irony and proceeds with Prospero's big reveal of his identity and his role in the supernatural storm and other events. Some of Kemble's cuts and changes to the text are easier for us to understand, but for some of her changes, it is harder for us to determine their purpose; this is especially true if the changes to boxes are ambiguous.

P. 66's recto, p. 65, also sheds some light on the boxes that currently are or originally were on p. 66, and it holds some interesting examples of phantom boxes itself. Below, Figures 3.12, 3.13 and 3.14 show images of the boxes Kemble drew on p. 65, but they also show ink bleed-through from p. 66 and some possible erased lines:

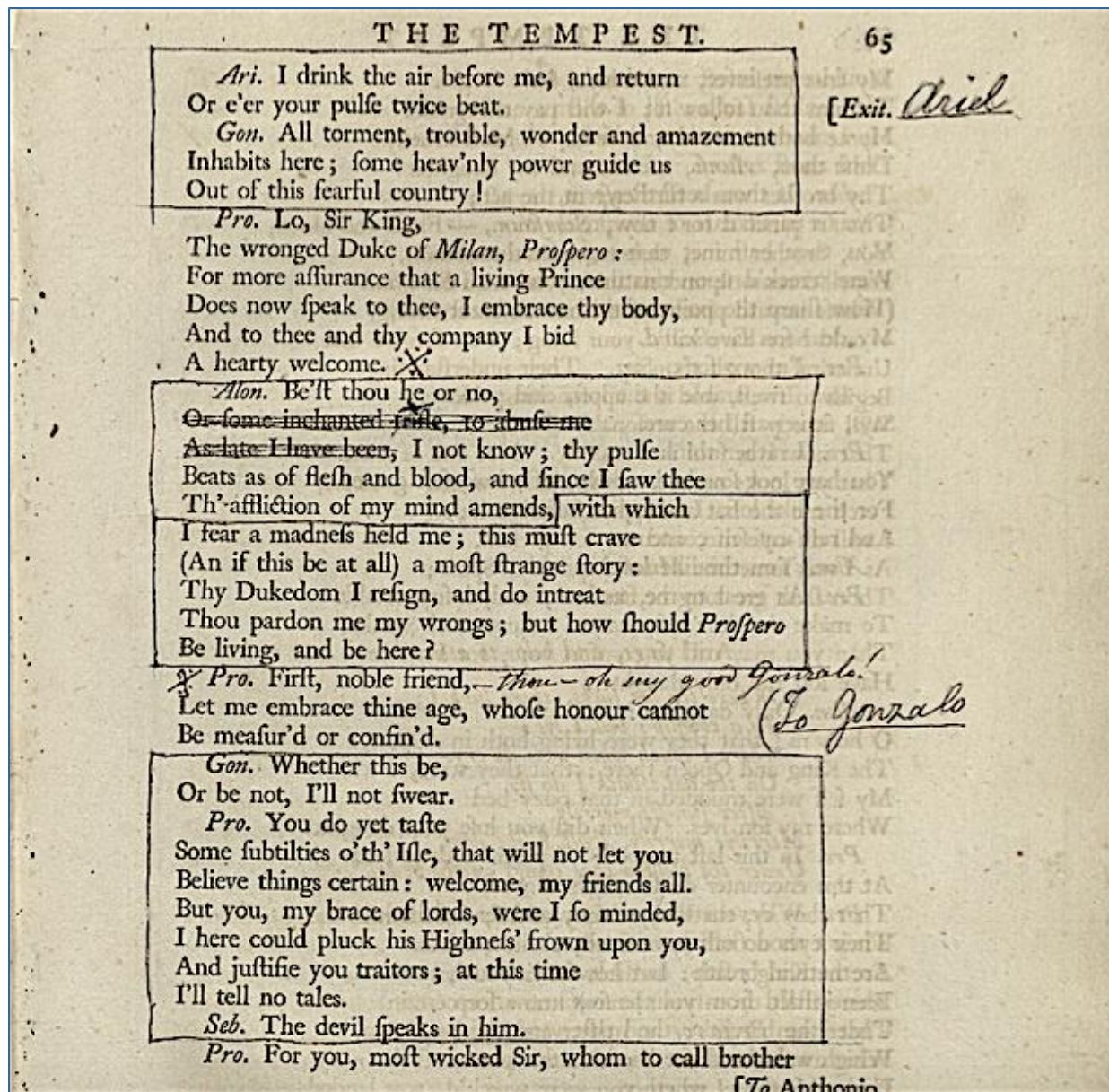


Figure 3.12



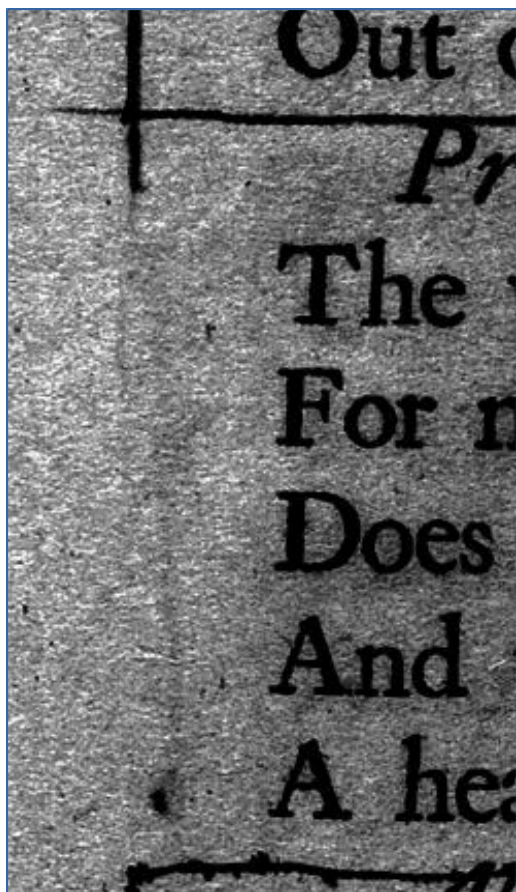


Figure 3.14

Figure 3.12 shows all of the boxes on p. 65. Enhanced Figures 3.13 and 3.14 zoom in on the right side of the middle box and on the left margin of the area between the first two boxes, respectively. Notice in Figure 3.13 that there are not one but two faint lines in the right margin. The bigger faint line, further into the right margin, corresponds with the borders of the box on the verso, p. 65,<sup>83</sup> and it is a bleed-through or shadow of that box; however, the border of the smaller

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<sup>83</sup> You can see where the word “Were” is backwards and visible from the other side of the page (p. 66) just under the top line of the larger faint box.

box<sup>84</sup> does not seem to correspond to any current box, line, or other mark on p. 65.<sup>85</sup> The small box does correspond a bit with a box on the page that faces p. 66 (p. 67—see Figure 3.15 below), but it is hard to imagine that a phantom box caused by the transfer of a small amount of ink between two pages could then be visible on the reverse side of the page that received the phantom imprint; the line is no fainter on p. 65 than it is on p. 66.

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84 □ The small box begins just above the backwards word “You.”

85 □ Nor does it correspond to any line on the page faces it, p. 64.

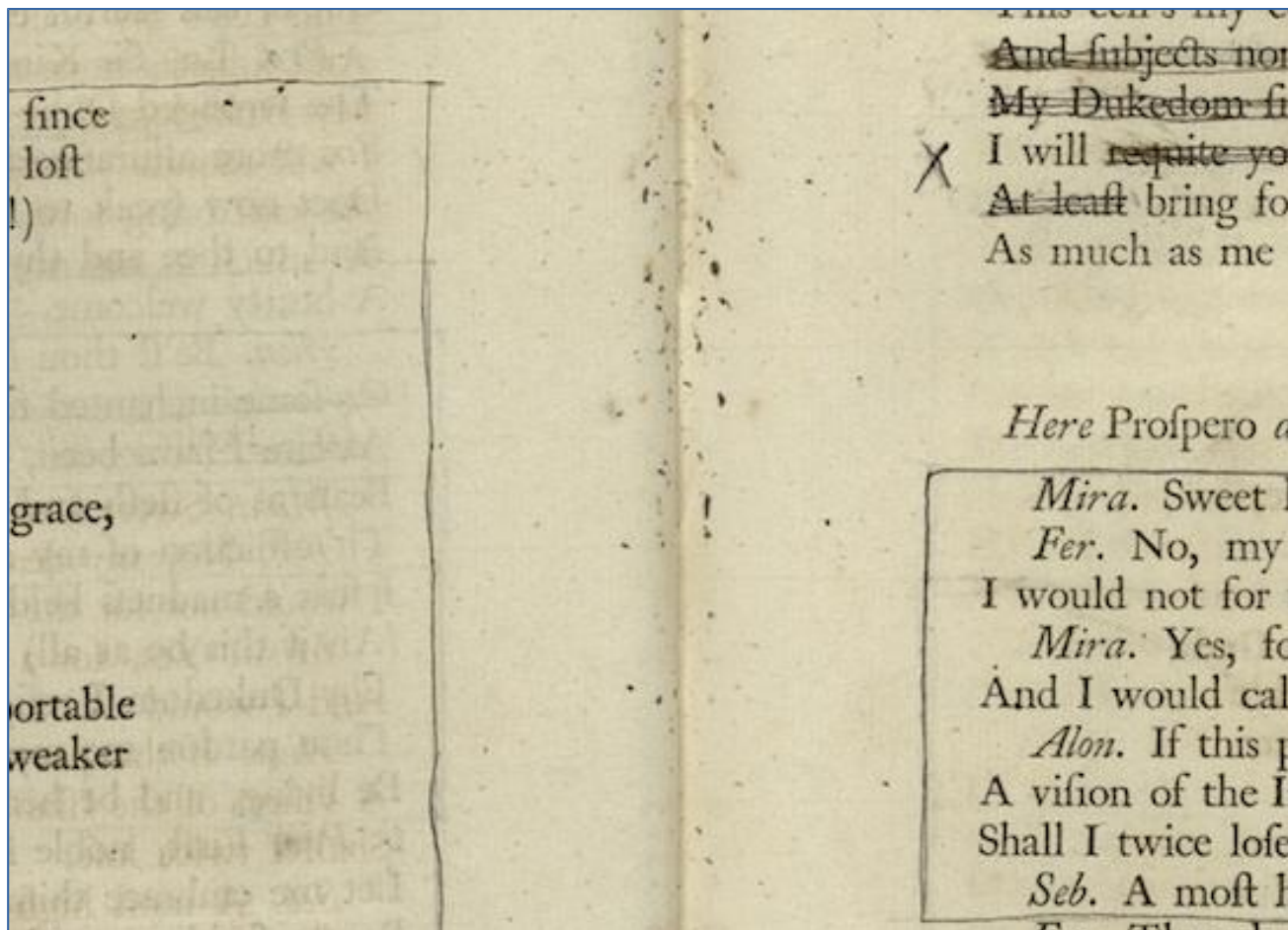


Figure 3.15

Studying boxes such as these that involve looking for elusive erased lines or deciding whether a faint mark is evidence of a previous, larger form of a box or just of transferred ink can be difficult and time-consuming, but the most puzzling box or set of boxes in *The Tempest* is a case that involves a box with clearly-visible additions and no erasures in sight.

### A Very Busy Case Study Example

On p. 68 (see Figure 3.16 below) of *The Tempest*, Kemble places another box around a section of text, but this one is unique; the box is actually composed of three boxes, contains a small grouping of text that almost looks like a box, some of the mini boxes are marked in pen only, and the large, full box and all of the parts within it are crossed out in pen with a single giant X.

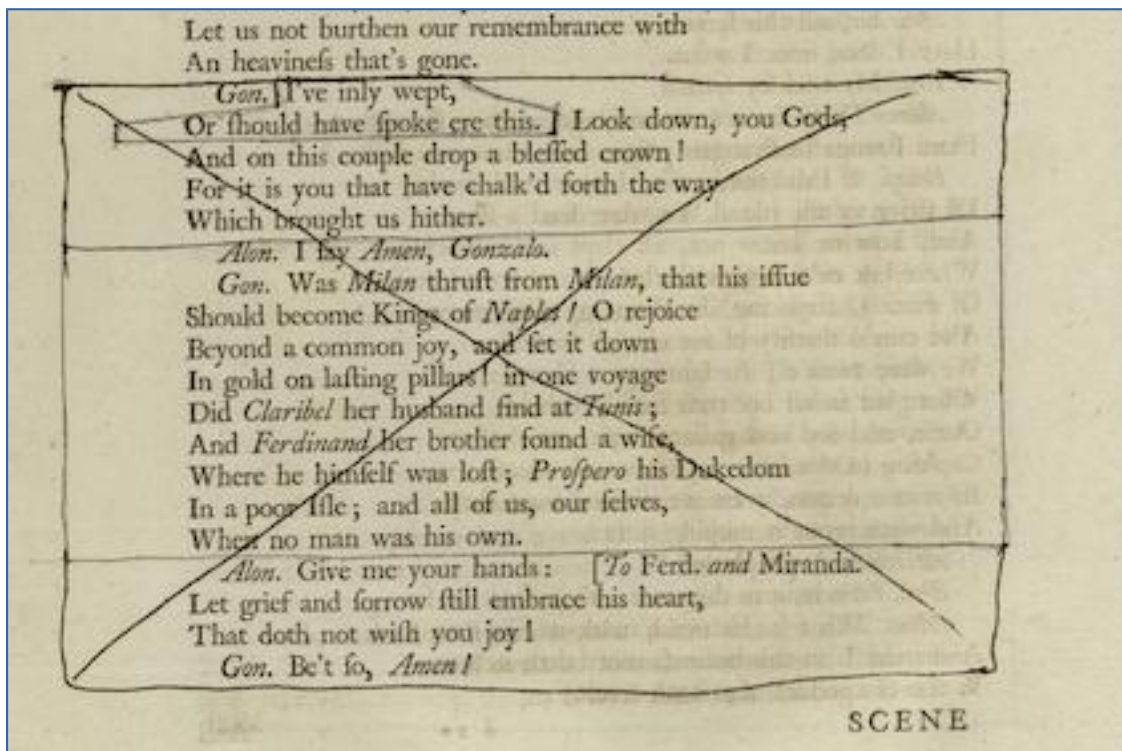


Figure 3.16

Following the (more-or-less) chronological order of when Kemble drew each box, let us start with the box in the middle, which encompasses nine lines from Gonzalo and one from Alonso. Looking closely at the box, you can see the pen lines and the pencil lines that were traced over. As is nearly always the case for Kemble's marginalia, she drew the box in pencil before she retraced it in pen. If you look at the bottom left corner of this middle box, you will see a light pencil line extending past the box into the margin; lines such as this are common in Kemble's boxes, and they result from Kemble using a ruler or straight edge to draw the boxes straightly and neatly.<sup>86</sup> At some point after she retraced the center box, she decided to add an additional box above and below to encompass more lines (five lines of Gonzalo's in the top box and three lines from Alonso and one from Gonzalo in the bottom box).

Sorting out the chronological order of these additional boxes, we will start with their relation in time to the first box, discussed in the paragraph above. The two boxes were added at a different time (during a different marking "event" by Kemble) than the first one; we can determine this by looking at and comparing the pen and pencil lines for each box. As noted in the previous paragraph, the original box was drawn in pencil and then traced over in pen; the two additional boxes are drawn in pen, but there are no traces of pencil markings beneath them. The first conclusion we can reach from this is that the two boxes were not added during the same marking event when Kemble drew the original box in pencil; though there may have been several marking events where Kemble used pencil (see the discussion of pencil versus pen

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<sup>86</sup> Determining the tools or objects she used to trace lines or to bear down to right on could perhaps be explored in an expansion of the project.

earlier), the creation of these boxes was not a part of such events. Based on the pen marks, the two boxes were not created during the event where the first box was retraced in pen, either. If you examine the border lines of each box, you will see that the borders of the original box are thinner and lighter than the borders surrounding the other two boxes; the difference in appearance of the pen marks means that the upper and lower boxes were drawn at a later time, after Kemble retraced the original box; otherwise, the pen marks would look more uniform. The differing widths of the pen marks point to the use of more than one pen, which also supports the idea that Kemble drew the two boxes in a different writing event.

Adding to the evidence for a separate writing event for the two boxes is the way in which Kemble created them. We have established that Kemble liked to draw the lines of her boxes out in pencil first using a ruler or other object to ensure straight lines and that the two boxes in question have no pencil underneath the ink. Also, their lines are far from straight, suggesting that Kemble did not use her usual straight edge when drawing them. Notice the wavy border lines, particularly on the bottom box, and the places where the line breaks slightly or overlaps, such as in the top right corner of the upper box; Kemble rarely free-hands boxes or other elements in her marginalia, so these boxes have the appearance of a hasty sketching out. Whether or not the two boxes were actually added when Kemble was in a hurry (for being free-handed, the lines of the boxes are not too erratic), their appearance suggests that Kemble did not draw and trace them as meticulously and carefully as she did the middle box, which further supports the theory that the boxes were added during a later writing event.

Another question raised by the two boxes is, “Were both boxes drawn and added at the same time, in the same marking event?” The answer is a qualified yes. Both boxes are attached to the same box, meaning that if she were going to add more boxes to the original box, it is more likely that she drew them both at the same time rather than coming back the same passage again to draw the third box. But this logic is not ironclad; it is more likely that they were drawn at the same time, but since we know that Kemble had several different writing events when she marked the text, there is nothing definitive to preclude the idea that she made the upper and lower box additions at different times.

Going back to the pen used to draw the three boxes, there is evidence in the ink and the style that would suggest that the two boxes were added at the same time (or at least during the same writing event). The border lines of both smaller boxes are thick and dark, and the ink seems to bleed in the same way, which suggests that they were drawn with the same pen. Looking closely, the lines of the upper box do appear slightly darker and thicker than most of the borders in the bottom box, which could signal the use of different pens in different writing events. However, because the upper box’s lines show more ink bleeding, I believe that the appearance of a thicker line indicates that there was more ink in the pen when Kemble drew the first box. Not knowing the types of pens Kemble used to write her marginalia, it is difficult to say conclusively that both boxes were drawn in the same writing event. For example, the slightly lighter lines of the bottom box could be attributed to the pen naturally changing ink levels quickly, which would indicate that the bottom box was drawn immediately after the top box. If the pen she used took longer to shed its ink enough for it to produce lines with a thinner look, Kemble could have come back to

add the third box later, after she had marked other sections with the pen, which could indicate that the boxes were made at different points in the same writing event or even that they were created in separate writing events. Further adding to the argument that the boxes were drawn in the same writing event (whether right after one another or non-sequentially) are the aforementioned freehanded borders of the boxes; the similar style of their wavy, untraced lines suggests that Kemble marked them at the same time because we would expect a slight change in style or pen if they were from completely different events. Since she used a ruler or straight edge on all of the boxes in *The Tempest* except for a handful near the end,<sup>87</sup> including these two boxes and a small one on the opposite page,<sup>88</sup> it is reasonable to conclude that Kemble added the freehanded boxes in the same writing event, when she either did not have or chose not to use something to ensure that the lines of the boxes were straight. Despite some inconclusive pieces of evidence, there is more to support the idea that Kemble added the boxes at the same time to the original middle box; given this, a reasonable chronological order for the creation of the boxes

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87 There are the two boxes (upper and lower) on this page (p. 68), a small one on the opposite page (p. 69) that is similarly attached to the top of another box at the bottom of the page, an addition to the box on p. 66, the box on p. 64, the first box on p. 70, and another example of a box added on top of another box on p. 65. Out of the 139 total boxes Kemble drew in *The Tempest*, these six boxes are the only ones that were freehanded in pen, and they all occur in the last ten pages of the play.

88 This little box has features that are similar to the boxes on p. 68 and that are relevant to the discussion of the creation and sequencing of the boxes. This box encloses only one line and is also appended to the top of another box, and it has a similar border. In fact, the lines of its boarder are just as dark and thick, if not darker and thicker, than the ones of the top box on p. 68

would be: middle box drawn in pencil, middle box retraced in pen, and upper and lower boxes added in pen, with the top box drawn before the bottom one.

The addition of boxes above and below the original box are fairly straightforward, and they all unite to form a single larger box. But as you can see in the image, these boxes also have some other unusual features; there is a small grouping of text in the top box that is almost-but-not-quite a box and a big “X” that is drawn across all of the boxes. The small box is so unusual because it is unlike any other box that Kemble draws; it has seven sides, is much smaller in width than the other boxes, and its purpose and function are unclear. Because of its small size, this box does not visually look like it is a part of the other boxes; in fact, it only shares a border on one side with any of the boxes, and this border is a partial one at the top of the upper box. This top border of the small, irregular box only spans the width of Gonzalo’s first line of words, “I’ve inly wept,” not even including the speaker marker “*Gon.*” Leaving out the marker for a new speaker is unlike Kemble; she is usually very deliberate and clear in indicating who speaks which lines. Where she cuts out sections of lines with boxes, she will either end the box and pick up the text at the beginning of a character’s lines where the speaker marker is printed, or she will write in a speaker marker for a character if the box ends in the middle of their lines; the only scenario in which she does not add in a marker for a speaker is if the same character is speaking both before and after a box, letting the character’s speaker marker from his or her lines before the box implicitly still apply to the speaker’s lines after the box. In some places, she will even delete the printed speaker marker if the character who was speaking before the box is still speaking after

the box; for example, Kemble would have no need to indicate that Sebastian is still speaking because she has cut the intervening speeches of any other characters from her reading script.

At the beginning of the small, irregular box, Prospero's speech has just finished, and Gonzalo's speech begins. If the box around the first part of Gonzalo's lines ("I've inly wept, / Or should have spoke ere this.") were meant to serve the same purpose as any other box (to cut those lines), then this box would be redundant since these lines and more are already a part of the top box (which presumably cuts them from the reading text). But if the unusual box meant something else, such as "restore these lines," and negated part of the cuts from the other boxes, then not including the speaker marker for Gonzalo would implicitly mean that these lines would be spoken by the last speaker before the cut, Prospero, making his speech read as:

There, Sir, stop;  
 Let us not burthen our remembrance with  
 An heaviness that's gone.  
 I've inly wept,  
 Or should have spoke ere this.

But this reading, of course, makes no sense; Prospero has been speaking throughout this scene (and act), while Gonzalo has been uncharacteristically silent, so assigning Gonzalo's lines to Prospero would be a logical mistake that Kemble would not make in her reading script. Since this little box neither cuts lines (like the other boxes) nor restores them (negating the effects of the larger boxes), determining why it has been drawn here and what purpose it serves is difficult

and requires further investigation. Exploring some of the unusual box's other features may shed more light on its purpose in the text.

As I mentioned before, this small box has several sides and shares only one side (the top) with the box it is inside. Looking at the other sides, the bottom side is a straight line parallel to the top side, and it spans from (roughly) half an inch in the left margin<sup>89</sup> to the end of the partial line it encloses: "Or should have spoke ere this." Rising perpendicularly from the ends of the bottom line are two short lines that span from just below to just above "Or should have spoke ere this." Under other circumstances, these four sides would seem to be part of a normal box, yet extending from the short vertical sides are two slanting lines. On the right, the line slants toward the center of the box (at a 25 to 30 degree angle) until it meets the top side above the end of "I've inly wept." However, the line on the left slants inward at a shallower angle (about 10 to 15 degrees) and ends just before the bottom of "I've." A small line then shoots up from this line to hit the top side at a perpendicular angle. All of this gives us an asymmetrical box-ish enclosure inside of the top freehanded box. Kemble typically does not draw asymmetrical boxes,<sup>90</sup> so perhaps this box was originally a more standard rectangle that fully extended out into the left margin like the other boxes do; if this were the case, it would mean that Kemble erased most of the lines of the original box and redrew it as it now is with seven sides for some reason. Yet there

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<sup>89</sup> But still roughly half an inch away from the where the left side of the other boxes begins.

<sup>90</sup> I am not counting the boxes where she stops or starts midline, giving the box a split-level borderline connected with a small vertical line because these boxes use only 90 degree angles, and the deviations are understandable to accurately begin and end a box midline.

are no signs of erased lines around this box. It was never a four-sided box; the unusual shape of the box is intentional, even though the intent of the box is unclear.

Further complicating matters is the way in which Kemble drew the sides of this box. She originally drew over the six lower sides of the box<sup>91</sup> in pencil and then traced over them in pen; the bottom side and the two short sides that rise from it even show signs that Kemble used a ruler or straight edge to draw these lines.<sup>92</sup> The lines retraced in pen are also worth noting; some of the lines are thicker and darker, while the others are thinner. These differences in appearance are strange, since one would assume that Kemble would have traced over all the sides of a box at the same time and in the same pen. In trying to determine when different parts of the box were drawn, another puzzling aspect is the relationship between the little box and the box that it connects to, the top box that Kemble (presumably) free-handed in pen only. Up until this point, it has been safe to assume that pencil marks came before retracings in pen and writings in pen only. If we assume that this little box is a part of this pattern, then we would expect the box to have been drawn in pencil first; sticking with this logic, the retracing in pen and the addition of the pen-only larger box would then have to come later (whether both later events occurred at the same time or not). The problem with this chronology is that, if this little box came first, why does it not resemble a regular box in a rectangular shape that extends out further into the left

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91 <sup>1</sup>And perhaps even the top side; the thick pen line from the top freehanded box makes it hard to tell if there is pencil underneath the section that forms the top side of the small box. I do not believe there is any pencil there, but I cannot be positive at this time.

92 <sup>2</sup>See the small extensions in pencil at the end of these lines. The other sides in pencil are not particularly straight, meaning that she probably drew them free-handed, especially on the slanted lines.

margin? If, however, the irregular box came later, why does it have the initial pencil marks that its parent box lacks, and why does it purposefully take such an odd shape to exclude the speaker marker for Gonzalo?

Given all of the pieces of evidence that do not seem to fit together neatly (changes in drawing style, irregular borders, odd text selection), reaching a conclusion about the presence of this little box is not easy. Though her use of this irregular box is anomalous in her marginalia, it was most likely drawn before the pen-only boxes, and its function was to cut these specific lines at the beginning of Gonzalo's speech while preserving his speaker marker so that it would carry over to the line where she wanted to begin his speech, "Look down, you Gods." The pencil marks that were later traced over in pen are a key indicator that this box came at an earlier point in the marginalia creation.<sup>93</sup> This box also had to be created before the pen-only boxes were added because adding the small box later would have been either redundantly cutting lines or reassigning the lines in a way that would have made no sense in the play (as discussed above).

Even knowing that Kemble drew the small box before she added the other boxes still does not explain the box's odd, asymmetrical shape. Given the box's current shape and its original sketching in pencil, it would be reasonable to theorize that, when Kemble first drew the box in pencil, it resembled a normal box more closely; if this were accurate, we would expect to see erased marks that would have extended the bottom left side before "Or should" further out into the left margin to line up with the other boxes on the page, and we would also perhaps expect

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<sup>93</sup> I am still unsure about this theory; perhaps as I expand this project and begin studying other plays, I will find other similar boxes that will elucidate the unusual box's purpose in the text and place in the marginalia timeline.

that the bottom of the box would have extended above the line “Look down, you Gods” to reach the right margin. Unfortunately, there are no signs of erased pencil marks around the box, meaning that it was never a four-sided rectangular box and that it had the unusual slanted sides from the beginning of its creation. Understanding why Kemble drew the box in this way is difficult. The right side of the box easily could have extended upward to connect with the top side; doing so would not have included any other lines or cues inside the box that Kemble may not have wanted to cut, so there would be no problems resulting from a more normal-looking box. Yet instead of using only vertical and horizontal lines like she does for every other box, she draws the unusual slanted lines, which are none too straight, either. The only reasons I can think of for Kemble to draw the box in this way are haste and simplicity. Rather than using her straight edge or ruler to draw the few extra vertical and horizontal lines to connect the bottom and side lines of the box with the top line, free-handing a (slanted) line from one point to the other is quick and easy; the freehanded slanted lines are not straight, but they do the basic job of completing the box quickly. Meticulously drawing borders around the two half lines that reach into the margins and resemble the other boxes would lead to a thin box that might look more obtrusive. Since the top line in the box is only a half line, extending the top border out into the right margin would have included a lot of white space; also, coupled with the half line below it pushing the bottom border up above “Look down,” the part of the box extending into the right margin would be only one line high, putting the bottom and top lines close together, which might look a bit distracting and busy. There would be a similar problem in the left margin since leaving in “*Gon.*” would force the line that extends out into the margin and encloses “Or should have” to

be only one line high as well; with this little text and such skinny sides, the box would not look very box-like but more like two lines that overlap briefly. These reasons for the box's unusual shape are possible but still shaky and hard to prove. Essentially, at this time, I do not have a solid theory that explains why Kemble drew the box in this way.

Whatever the boxes mean individually or as a whole or why she drew them in this way, Kemble has drawn over all of these boxes with a giant "X" that goes almost fully corner to corner from the top box through the bottom box, passing through the small box and intersecting in the middle box. Like other parts of the unit of boxes on p. 68, this "X" is unique in the *Tempest* marginalia; Kemble will occasionally use a smaller "X" for deletion ("X" is used for deletion three other times in *The Tempest*), but she uses them most often to mark notes, insertions, and reading text cues. For deletion, Kemble will strike out a word or a line, but for cutting several lines of text, she uses the boxes; as mentioned before, the boxes still allow her to be able to read the enclosed text while marking lines that she is cutting from the reading text. The boxes here on p. 68 already serve the function of cutting the lines (drawn at different times though they were), so the presence of the "X" across all of them is an odd addition. Given the medium of the "X" (pen only) and its dimensions going from corner to corner across all of the boxes, it was likely the last mark added here after all of the other boxes and retracings. It is possible that the "X" is cancelling out the boxes, meaning that she is in effect erasing the boxes (since the boxes are inked in pen, actually erasing them would be impossible). If she were cancelling the boxing of these lines (which would restore the lines in the reading script), it is more likely that she would have made some sort of cancelling marks on the borders of the boxes

or that she would have written a note or drawn a symbol in the margins to indicate the change (a small “X” would be a likely choice here, and I would even expect to see a corresponding note in the bottom margin that indicates that the cuts in the boxes no longer apply and perhaps even why she is reversing her decision to take these lines out). Using the “X” in this way still leaves the lines below it legible, but it seems as though the large “X” would be distracting in reading the text aloud. If the “X” is serving its more usual function of indicating a cutting or deletion of the text beneath it, however, we would have to wonder what meaning it imparts that the boxes or striking out the text would not already mean. Because of the complexity of the nesting boxes and their visual “busyness” as a result of the many changes and additions to them, perhaps Kemble worried that parsing and understanding which cuts were in effect would be unclear; if so, she could have used the “X” to more clearly indicate that these lines of text were not to be read aloud. Or the “X” could have the same effect with a slightly different meaning; maybe the “X” means that Kemble is categorically rejecting the boxes and everything within them, signaling: “Get rid of all of it. This is too messy and complicated now, and it is not needed in any readings.” Unfortunately, I do not think I will ever be able to conclusively solve the mystery of why the “X” is here and what it means; nor do I expect that I will be able to determine when the other boxes on p. 68 were created and what they indicate about Kemble's alteration of the text for her readings.

### **Markup Conclusions**

Given how little has been written on Kemble's reading scripts, particularly the 1744 Hargrett Hanmer, a good deal of the work I have been doing with the marginalia is figuring out where it

came from and what it means in the context of the play as a reading script and in the context of Kemble's life-long love affair with the "master," William Shakespeare (David 222-23). One thing I have learned from Kemble's marginalia is that she is nothing if not meticulous when it comes to reading, aloud and on her own, Shakespeare's words; the hand-written marginalia in the Hanmer Shakespeare and in her copy of Collier's *Notes and Emendations*, along with her published Shakespeare *Notes*, are testaments to her life-long care in reading, studying, acting, and appreciating Shakespeare. From her notes, both published and not, we can see the care she takes in even the small, individual words in Shakespeare; whether Kemble chooses to read the most authorial variant of a word or the one that sounds best to her, she seems to have a more than simply professional relationship with the Bard. Acting in, and later reading, Shakespeare's plays was her profession, but it was also her pleasure to read his works and to either perform them or read them aloud for others. What I have learned from marking up *The Tempest* as a prototype for further expansions of the project is that there are new information and insights to be gained from studying her marginalia; the under-studied marginalia still holds information (about Kemble's readings, at least), that can give scholars more insight not only into Kemble's life, career/s, and scholarly pursuits, but also into Shakespeare's performance and reception Victorian England and America, which Kemble was uniquely qualified to comment on as a member of a multi-generational acting family and as an acquaintance of several important Victorian personalities in both England and America.

## CHAPTER 4

### CONCLUSIONS FROM THIS PROJECT

#### **Hypotheses and Timelines**

Based on the information I have collected and analyzed in this dissertation, I can make a few hypotheses. First, I would suggest that Kemble read from the 1744 Hanmer in the Hargrett collection at some point after her initial readings in England, which took place in early 1848.<sup>94</sup> Based on writings by Fanny Kemble in her journals and by J. C. Furnas in his biography of Kemble, we know that she had to cut several of the plays down herself to fit them into the allotted reading time (two hours) (Furnas 329-30). Since she began her first American reading tour in Boston in 1849 and received the Hargrett Hanmer from Harriet St. Leger in (early) 1848, the timing of these two events line up so that Kemble would have had the Hargrett Hanmer volumes in her possession at the time when she needed to make reading notes of her own.<sup>95</sup> At the least, even if Kemble did not read *Measure for Measure* and other plays she marked up from

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<sup>94</sup>We have established that she read from the same book her father did on her first tour in England (see the “Intertextuality” chapter).

<sup>95</sup>It is of course possible that she cut in the 1744 Hanmer text and copied the marginalia into another book that she read from (or vis versa).

the Hargrett Hanmer, this copy still contains her reading markings copied from a possible third source that she did read from in America; the existence of this third copy is not as plausible, however.<sup>96</sup>

By looking at Kemble's letters, published books, and marginalia along with things that friends, critics, and contemporaries wrote about her, I have established a tentative timeline and sequence for the writing, copying, altering, and publishing of her notes on *The Tempest*.<sup>97</sup> The sequence is roughly as follows below. With some marking events, I can trace their origin to the span of a couple of months, but there are some that are so ambiguous (at least at this time) that there are literally decades during which they could have occurred.<sup>98</sup>

1847—In the readings she occasionally did for charity, Fanny Kemble was likely to have used her father's reading text.

Early 1848—Kemble receives the Hanmer Shakespeare volumes from St. Leger during a visit in England in early January.

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96 See the discussion of Furnas's comment in the "Intertextuality" chapter.

97 And by extension, other notes she wrote in the Hanmer text.

98 Keep in mind that, while her marking of the individual texts are discrete events, these marking events can overlap. For example, she would not necessarily have finished marking up one play completely before beginning to mark another.

March 1848—Kemble borrows her father's reading copy with his cuts, which Charles borrowed from Lane, and reads from it in her 1848 readings in England.

c. 1848—Kemble began cutting Shakespeare's plays her own (in the Hargrett Hanmer, most likely) for readings during this year, but it is unclear whether she did so early in 1848 while she was still in England or after she returned to America and began giving regular talks there, for which she would need her own reading copy (there is no evidence that Lane's Shakespeare that Charles Kemble read from ever left England). Several if not almost all of the boxes were originally drawn in pencil during this time period to mark cuts to the plays that would allow for her to read the plays aloud in just two hours. It is unclear when Kemble retraced and inked over the original penciled-in boxes.

1853—Collier's book is published in this year, so at some point during or after this year, Kemble included the marginal notes that reference Collier as the source for some of her changes in the Hargrett Hanmer text. These notes were originally made in pencil, but, again, it is difficult to pinpoint when she retraced them in pen.

1882—Kemble publishes her *Notes upon Some of Shakespeare's Plays* in this year, which involved her revisiting her previous marginalia in *The Tempest*. The changes to the endnote that were written in pencil on top of previous pen notes were done during this time, (this is evidenced by the fact that the pencil changes match the wording of published notes).

As for some of the other marking events whose dates are murkier, I know that Kemble wrote the endnote in Hargrett Hanmer in pencil at some point between 1848 and 1882 and that she then traced over Hargrett Hanmer marginalia in pen at a later point or points between 1848 and 1882 (nearly all of the pen has underlying pencil, so the pen marks came later, though not all of the pencil was necessarily retraced in pen at the same time). 1882 is an approximate end date for the timeline since that is when she published *Notes upon Some of Shakespeare's Plays*, but because she began to gather material for *Records of a Girlhood* (and the books that followed) in the late 1870s, a realistic date for Kemble to add or change marginalia<sup>99</sup> in the Hargrett Hanmer would come between the late 1870s and the early 1880s,<sup>100</sup> As I continue to look at books owned by Kemble and her family and at her other writings and memorabilia from public readings, I hope to further refine the timeline of the *Tempest* marginalia's creation (and its relation to the marginalia in the other plays Kemble marked up).

### **Digital Theory and Digital Decisions**

Each of the decisions I have made about the *Fanny Kemble's Shakespeare* project have affected what it is, what it means, and what it can do. In this project, I have prioritized the

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<sup>99</sup>Right now, I am only certain that the endnote of *The Tempest* was changed during/after she got the published version in *Notes* ready to print (since the words changed in pencil match the published version). While it is possible that other notes and marks were changed during the *Notes* composition process, I have not been able to find markers to suggest this.

<sup>100</sup>It is possible that Kemble made additional changes and notes in the Hargrett Hanmer and/or Collier after she composed and edited her *Notes*, but I am inclined to think that she did not based on a lack of indicators of later changes (barring, of course, further evidence that could indicate the opposite).

marginalia; the text of the play has played a supporting role. Part of the reason that I have had to customize the TEI is that I am more interested in things that are traditionally seen as extra-textual rather than the printed text of the object (book) itself. Marginalia, while it might be seen as vandalism at worst, is a new, added text within an existing text, but how do we deal with and reconcile the identities of the two texts, one prioritized and one pushed to the literal margins? One factor that has given me the luxury of focusing on the marginalia rather than having to invest a lot of time and energy encoding the text alongside of it is the ubiquity of Shakespeare. A sizable portion of my project's audience has probably already read or seen *The Tempest* at some point, and for those who have not, they can access a copy of the play to read or to view within seconds online. Because users will either be familiar with the play or have easy access to it, my providing them with a transcription of the play's text is not of great importance. Shakespeare is not scarce, but Fanny Kemble's handwritten marginalia in Shakespeare is. It makes sense for this project (particularly this prototype version for the dissertation) to encode the marginalia in detail but not to treat the play text with the same level of attention. This is not to say that the text of the play is discardable and can be ignored. Kemble's marginalia in *The Tempest* is about *The Tempest*; the handwritten notes lose much of their meaning when divorced from the text they are referencing. Additionally, although Kemble's marginal notes and marks are what I am mainly interested in, they may not be the features of the code that later users of the *Fanny Kemble's Shakespeare* text are most interested in accessing, and I always need to keep my audience, present and future, in mind so that I can create a tool that will continue to contribute to scholarship.

### **Future Plans for the Project: Maintenance and Practicalities**

I foresee expanding my project and eventually getting all twenty-six plays that Kemble marked in encoded. Aside from the aforementioned limited notes published in *Notes upon Some of Shakespeare's Plays*, Kemble's marginalia in the plays is currently buried in the six volumes of the Hargrett Hanmer Shakespeare, and they are only accessible to those who can travel to the University of Georgia campus; my project can fill this gap in the scholarship of Fanny Kemble and her notes on Shakespeare. Making Kemble's notes accessible digitally to scholars will allow for a more complete understanding of her thoughts, as a performer, scholar, and writer, about the texts. In the style of the *Walt Whitman Archive*, I would like to gather research and work from other scholars and their projects related to Fanny Kemble in order to create a central "hub" website that would contain and link to the broader corpus of Kemble scholarship. I have a schema and set of encoding guidelines that work for this project for now, and these will make training other new collaborators to tag the remaining plays easier.

In addition to my current plans for the dissertation project, I also want to expand this project to be of even greater use to scholars. The future of this project will involve working with the Folger Shakespeare Library, which houses a sizable collection of Fanny Kemble materials, and library collections within the UK to expand my project and to perhaps link our institutions' collections, giving scholars a more complete repository of Fanny Kemble scholarship. In addition to page images in my prototype, my larger project will also have searchable notes and contain hyperlinks that will both connect the lines of the play to their corresponding annotations and also connect the annotations to other relevant material. Having searchable, connectable

information will help ensure that scholars and others using the site will quickly and easily be able to find the information they need.

Depending on where my career takes me in the next few years, I could resume coding work as part of my research duties or incorporate Kemble coding in course projects for classes I will teach. At some point in the near future, I will need to apply for more grants to set up the Kemble project website and to obtain more scans of materials that I will need going forward;<sup>101</sup> as a part of these grants, I would also like to designate some funds to pay encoders (likely graduate or undergraduate students at my institution or one nearby).

Thinking further ahead into the future of the project and its maintenance after the dissertation, I will need to devise a sustainability plan. As the project stands at the moment, there is no one responsible for the project's content and its upkeep but me. Collaboration seems like a good alternative to being a "lone wolf" scholar in charge of a project of this (projected) scale; in fact, collaboration is one of my first priorities when I begin to expand past the prototype. Collaboration is the common standard in DH work and projects: projects from the large and developed *Walt Whitman Archive* to the growing and developing *BaronessElsa* project have directors and (often multiple) editors in addition to transcribers, encoders, web developers, and other positions that help to create or support the project.

In preparation for the dissertation project, I looked at projects that also study marginalia, such as Harvard's "Marginalia: Six Personal Libraries" and *Melville's Marginalia Online*, to see

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<sup>101</sup> I have complete scans for *King John* and *Much Ado About Nothing* and selected pages from ten other plays (and I may possibly be able to obtain scans of *Measure for Measure* that were scanned a few years ago).

how they have dealt with the limitations of the guidelines regarding marginalia.<sup>102</sup> Like I do for my project, nearly all of the projects use TEI-compatible XML markup.<sup>103</sup> Interestingly, while the Melville project encodes marginalia in XML,<sup>104</sup> it is not TEI-compliant, and *Charles Darwin's Library* does not use XML at all.<sup>105</sup> As for features, “Marginalia: Six Personal Libraries” (which is part of Harvard's larger *Reading: Harvard Views of Readers, Readership, and Reading History* project) helpfully has a registry that lists all of the marginalia in the collection<sup>106</sup> and includes hyperlinks to their images, and *Open Source Shakespeare* has extensive material documenting its

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102 I also consulted digital projects that were not focused on marginalia but that featured women writers in order to help give me context for Fanny Kemble's and my project's place within existing scholarly projects.

103 See the *Victorian Women Writers Project*, the *Emory Women Writer's Project*, the *Women Writer's Project*, *Open Source Shakespeare*, *Reading: Harvard Views of Readers, Readership, and Reading History*, and *Baroness Elsa*.

104 The *Melville's Marginalia Online* project uses pixel coordinates to indicate more precisely where certain marks and annotations are located on the physical page, which makes the XML code “incompatible” with TEI (see the “Policies” page for more information).

105 They rely on a combination of HTML and JavaScript for the coding on the “back-end” of the site, but the image of the book itself is the main focus; this is fine for reading and display, but trying to use and manipulate their data would be hard (even though they do not consider material copyrighted since all of the books are in the public domain). Time and labor concerns may explain the lack of XML markup because of the scope of the project: the site currently displays 330 out of the 1,480 books in the Darwin Library collection (see the “Darwin's Virtual Library: History & Scope” subsection on the main page for more information on the different phases of the project).

106 As the name suggests, this smaller sub-project is currently limited to the marginalia of six writers: John Keats, Ralph Waldo Emerson, Hester Lynch Piozzi, Herman Melville (who, as we have seen, has his own marginalia project), Thomas Carlyle, and William James (though he wrote books about his psychological and philosophical theories, we are more likely to think of his brother Henry James as a writer).

creation, its current operation, and its future functionality goals. Having an easily-readable record of all of the marginalia and its locations would be extremely helpful to users of my project so that they can get an overview of what is in the collection and also be able to easily find and go to specific bits of marginalia that they are interested in.<sup>107</sup> Similarly to my project, *Open Source Shakespeare* started out as a prototype project. It has evolved a website where users can easily search the concordance or search more specifically by character, and the project has not yet implemented all of the features it aims to have (such as a tool for public, collaborative annotations); I like all of the editorial material documenting the project's growth from its beginnings, past expansions, current feature implementations, and future plans, and I am considering adding more editorial materials to my project as I expand it.

Going forward with my project expansion, I plan to get in touch with the editors and other scholars working on these projects to both refine my own encoding techniques and to discuss issues with scalability (and perhaps to recruit collaborators for my project). Because *Open Source Shakespeare* transitioned from a prototype to a functional website, talking with the project's editor, Eric M. Johnson, could be especially helpful as my prototype morphs into its next phase. As I move forward, another good resource is the TEI community itself; I can ask questions on the listserv<sup>108</sup> (where they will be thoroughly discussed and answered) and even

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107 In some of the other projects I looked at, such as *Charles Darwin's Library*, browsing marginalia was difficult because, other than using keywords in the search apparatus to find specific topics or instances of marginalia, there was no easy way to locate which texts (out of 330 in the case of the Darwin collection) had marginalia nor what the marginalia entailed.

108 See "TEI: Support" and the feature requests on GitHub.

propose a new tag or modification to the guidelines if the action I am trying to do or the meaning I am trying to make with my markup is not adequately possible under the existing guidelines.

### **Future Plans for the Project: The Next Phase**

While several arrangements need to be made to secure the future of the project as a whole, the next phase of encoding would be to mark up another play, just as I have done for the prototype. The next play I want to encode is *King John*. Though *The Tempest* may have been her favorite play, *King John* was the play she loved to act in the most, and though she does not explicitly call it so like she does in her notes for *The Tempest*, I would argue that *King John* was her second favorite play. As one would expect, Kemble made a lot of marginalia in this favored play; similarly to *The Tempest*, *King John* has an endnote, boxes, deletions and additions, and notes within the play text, many of which are much longer than any of the notes found within the body of *The Tempest* (so excluding the endnote).

One priority for future work on the project is obtaining a digital transcription of the printed text of the 1744 Hanmer Shakespeare volumes. Currently, I am using the Folger's edition of the plays for the convenience of having an already encoded, transcribed, and edited version of the play text whose abundant xml:ids I can easily reference in my own code. While I am happy with how the Folger's code has worked with my encoding of Kemble's notes, there are a few flaws associated with its use. Kemble sometimes makes notes on words or phrases that are slightly different in the two play texts or that only exist in one of them. Some differences are incidental, such as one text having a "—" where the other has a "." For these small differences in punctuation or line breaks or spellings, I generally either treat them as the same

character/function or link the note with the nearest xml:id. For example, if the text in one of Kemble's boxes ended on a period that the Folger text did not have, I would either end the box with xml:id of the word just before the period or with the space directly after it; small changes such as punctuation marks were never directly commented on by Kemble and a different from edition to edition, so I do not see an advantage in noting their differences (particularly since such differences will disappear after I obtain a marked-up transcription of the Hammer text at some point).

For some inconsistencies between the two versions of the text, however, silently correcting them or ignoring them would either make the note hard to encode, misrepresent the text Kemble was responding to, or create a problem in the code that would “break”<sup>109</sup> it now or in the future. Figure 4.1 is an example of one such textual inconsistency, and below the image, you will see how I encoded this text:

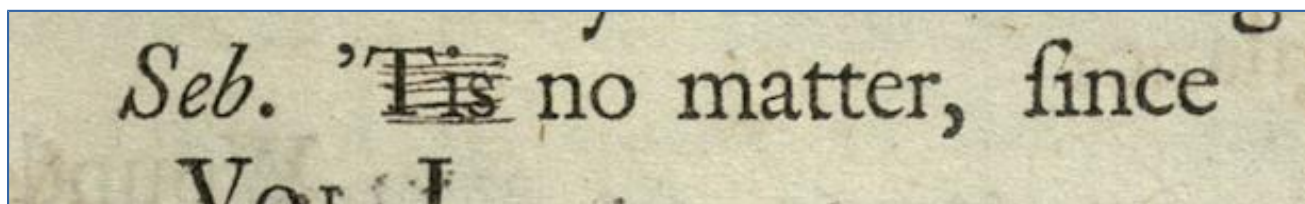


Figure 4.1

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<sup>109</sup>Meaning that it would not “validate” either from not matching the ODD schema, not being a “well-formed” XML document that nests hierarchically, or creating a redundancy in the code that would make manipulating the code later tricky.

```
<note corresp="#ftln-1588"><del type="strike" rend="pen"><orig
source="#Hanmer">"Tis</orig></del></note>
```

```
<!-- "Tis" does not appear in the Folger TMP so I'm only referencing the line right now
and can go back and add more precision later with a Hanmer transcription -->
```

Below the “note” tag, you will see a note to myself in green where I explain what I have done to approximate where the word “Tis” is located in the Hanmer and its marginalia; this is tricky since I want to be as accurate as possible without adding something into the Folger text's code that is not there. Here, I reference the line where “Tis” would have been located (the line in the Folger text starts with “No matter”) so that I have a location for the word, but being any more specific would have involved using the xml:id code for the first word, “No.” Assigning “Tis” the same xml:id as “No” would misrepresent the word and cause a problem down the line when both “Tis” and “No” will have their own unique xml:id identifiers. For some parts of the code, I have just had to do what I can with what I have and accept that the current form of an encoded note will be messy until it can be re-coded with the information from a Hanmer transcription; in the example below, you can see one such instance where I have had to settle for an imperfect way of encoding a piece of marginalia.

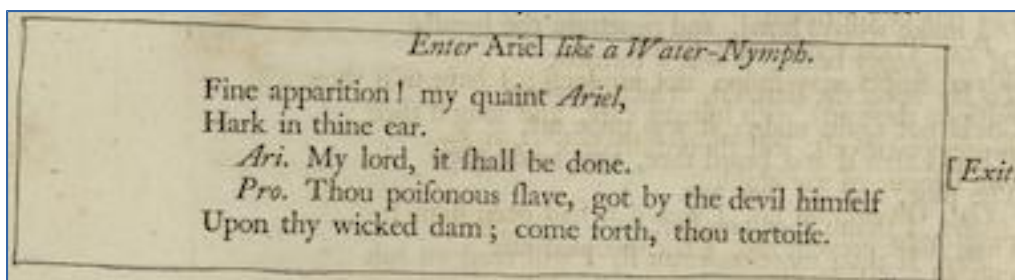


Figure 4.2

```
<note type="selection" subtype="box" rend="pencil" corresp="#stg-0450.1 #ftln-0451
#ftln-0452 #ftln-0453 #ftln-0454 #ftln-0455"><retrace rend="pen"/></note>
```

<!-- This box corresp description is a little sloppier because of a difference in line ordering in the Folger text versus the 1744 Hanmer text. With a later transcription and encoding of Hanmer's text, this note can be regularized. →

Again in the note in green text below the encoded “note,” I explain what I have done to approximate an accurate representation of the marginalia from the Hargrett Hanmer text; the Folger text has extra stage directions in this dialogue, so instead of using a “span” tag to encode this text (as I usually would), I use the “corresponds” attribute to give the xml:ids for the lines individually and in order. Having a digital copy of the Hanmer-edited text will help me avoid such messy, awkward and imperfect codings; this will not only make the code easier to read, but it will also improve encoding standardization, which will help future collaborators working on the project.

Of course, even after I am able to obtain a digital copy of the 1744 Hanmer edition's text, I will still need to mark it up for it to be of any use to me. As I mentioned, the great advantage of the Folger XML files is that they are heavily and granularly encoded (even down to the blank spaces between words). Because each additional level of tag usage adds complexity and time to the encoding process, I will need to decide which features of 1744 Hanmer text are absolutely necessary. At the very least, I need to give `xml:ids` to the words, lines, and punctuation I reference in my current tags so that the already-encoded tags will be functional and make sense; the "corresp" `xml:id` attribute values are just random numbers and letters that do not mean anything to a code editor or display program unless they correspond to a previously-declared `xml:id` (in the same file or in a different, associated file).

### **Closing**

Overall, this project has allowed me to gain more insight into reading Shakespeare's plays from Kemble's perspective—as an actress, a lecturer, an author, and a critic in the 1800's—and into creating and publishing scholarly digital work that will be useful, accessible, and interesting for my fellow scholars and for the general public. I look forward to working on this project more in the future so that everyone can become as fascinated with Fanny Kemble as I am.

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[direct=true&db=cat06564a&AN=uga.9920743553902959&site=eds-live](http://proxy-remote.galib.uga.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=cat06564a&AN=uga.9920743553902959&site=eds-live). Accessed 13 Apr. 2018.

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## Appendix A

### Encoding Guidelines Prototype for *Fanny Kemble's Shakespeare*

#### Key:

**#MAC**—This is referring to my xml:id. You will see this in the code when I note that I am responsible (**@resp** attribute) for a change, customization, substitution, or any other textual or coding feature. In the encoding guidelines you will see me use **#MAC** to represent myself and my work (**Maria A Chappell**).

**<\_>**—elements are usually represented in their tag form (**<add>**, **<del>**, **<subst>**) but the names of the elements may occasionally be written out (addition, deletion, substitution).

**@\_**—attributes are preceded by “@” to differentiate them from elements, which may have similar names, such as the element responsibility (**<resp>**) and the attribute responsibility (**@resp**).

#### Elements:

**<abbr>**

**<add>**

**<author>**

**<body>**

**<corr>**

**<damage>**

**<del>**

**<desc>**

**<div>**

**<encodingDesc>**

**<fileDesc>**

**<from>**

**<fw>**

**<gap>**

**<gi>**

**<hi>**

**<metamark>**

**<milestone>**

**<note>**

**<orig>**

**<p>**

**<pb>**

**<resp>**

**<respDesc>**

**<retrace>**

**<seg>**

**<span>**

**<subst>**

**<text>**

**<to>**

**<unclear>**

### **Attributes:**

**@agent**

**@cert**

**@corresp**

**@fac**

**@hand**

**@n**

**@place**

**@rend**

**@resp**

**@subtype**

**@type**

**@unit**

**@xml:id**

**Elements, Their Available Attributes, and Their Customized Attribute Values:**

**<add> (addition)**

**@type attribute, value options (per #MAC customization) are: writeOver, unmarked, trace**

**—other values are acceptable but discouraged**

**@rend attribute, value options (per #MAC customization): pen, pencil, other**

**@place attribute: in addition to the usual values available for @place (margin, below, etc.), you also have these values as options (per #MAC customization): marginRight, marginLeft, other**

**<del> (deletion)**

**@type attribute: value options (per #MAC customization) are: writeOver, unmarked, strike, erasure—other values are acceptable but discouraged or may be covered in**

**@subtype (in which case, @type value should be “other”)**

**@subtype attribute—use only in conjunction with @type attribute: value options: X, obscured, other**

**@rend attribute: value options (per #MAC customization): pen, pencil, other**

**<fw> (forme work)**

**@place attribute: in addition to the usual values available for @place (margin, below, etc.), you also have these values as options (per #MAC customization): topRight, topLeft, bottomRight, bottomLeft, topCenter, bottomCenter, other**

**<note> (note)**

**@type attribute: value options (per #MAC customization): endnote, editorialGloss, addDel (addition and/or deletion), analytical, selection, grouping, reference, doodle, other**

**@subtype attribute—use only in conjunction with @type attribute: value options: box, line, doubleLine, drawing, sourceRef (source reference), agreement, disagreement, change, other, reassLine (reassigned line), move**

## **Guide to Using Tag Customizations:**

### **Element: Note**

Attributes:

-Type

-Possible type values:

-endnote

-editorialGloss

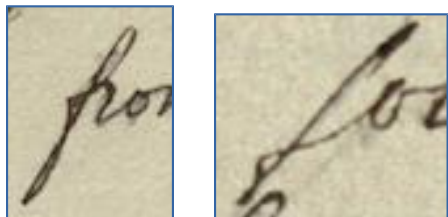
**Tip:** When encoding a “note,” use the attribute “type” to describe the function of the note. “Endnote” is used specifically for notes at the end of a play; these notes are usually long and not anchored or associated with any particular lines within the play text. The value of @type “editorialGloss” is used to indicate places where the author (Fanny Kemble) is writing a note that is specifically referencing or engaging with an editorial gloss (from Hanmer) about the text of the play.

## **Prototype for Encoding Guidelines Handwriting Help**

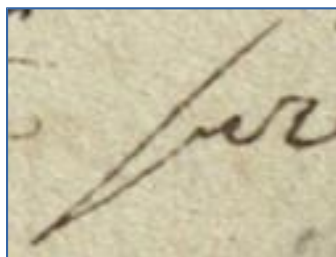
### **Kemble’s Handwriting for the Letter “F” in Lowercase**

Images from 1744 Hargrett Hanmer:

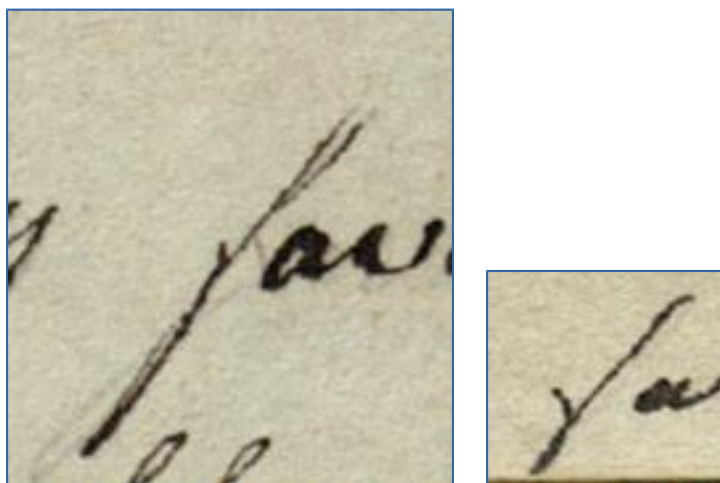
Beginning f with slightly pronounced loop at the bottom, loop at top may or may not be present:



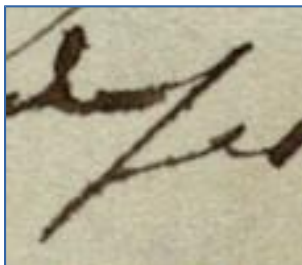
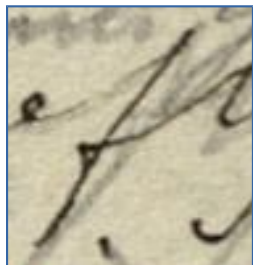
Beginning f with sharp open bottom loop:



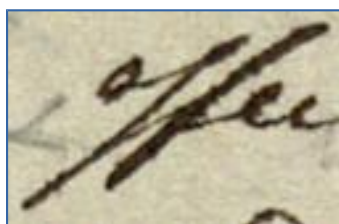
Beginning f with hardly any loop so that it looks like a line with a small branch off in the middle:



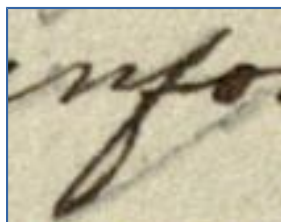
Within a word with no loops:



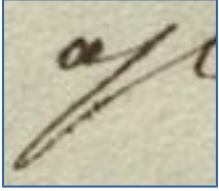
Double f in word:



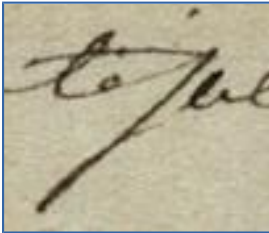
Within a word with a pronounced bottom loop:



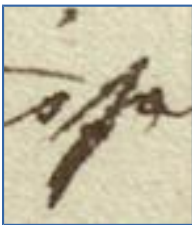
Within a word with an open bottom loop and under-pronounced top:



Within a word, no loops, does not quite connect to next letter:



Within a word, over-inked:

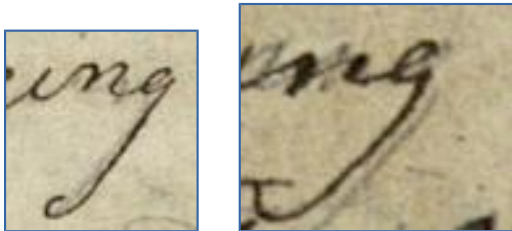


Identifying Tip: if the letter resembles a **long line** that **bends or angles in slightly** and **goes from below the word line to above it, with or without loops**, it is likely an “f.”

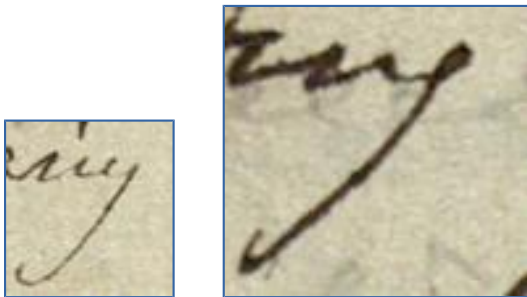
### Kemble's Handwriting for the Letter "G" in Lowercase

Images from 1744 Hargrett Hanmer:

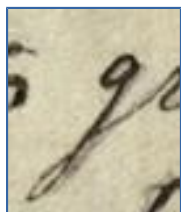
End of a word (-ing) with well-formed "o" with minimal line separation with long bottom line curved at the end:



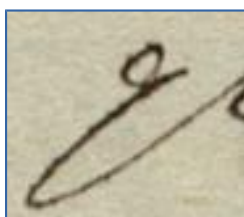
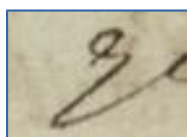
End of a word (-ing) with open-topped "o" section with long bottom line that is curved gently or sharply at the end:



Beginning “g” that is well-formed with a solid “o” and a long bottom line that curves into a loop to attach to the next letter:



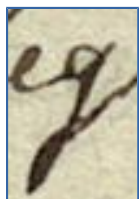
Beginning “g” with gap in “o” that may dip down slightly into itself with long bottom line that curves backwards and connects with the next letter:



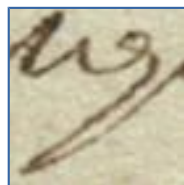
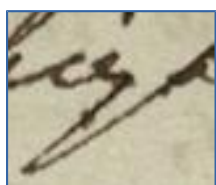
Beginning “g” with “o” as more of a circular mark or dot with little to no whitespace that is just before or on the line that goes down and sharply goes backwards to connect with the next letter, line extends up past the “o” for a small “flag”:



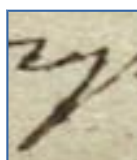
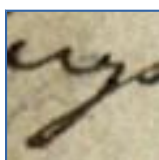
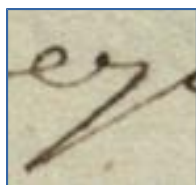
Within a word with well-formed “o”, extended bottom line that loops to connect with the next letter:



Within a word with little to no “o” loop with a softly-rounded angular curve in the bottom line that goes backwards to connect with the next letter:



Within a word with no “o” loop, “o” resembles a small dip that is a line with slightly raised and possibly curved beginning and end before the bottom line goes down for a loop or angular bottom that goes backwards, either bottom line then rises to connect with the next letter:

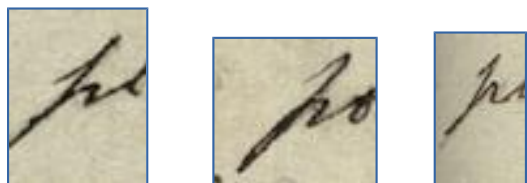


Identifying Tip: if the letter **extends below the word line** and either **loops, curls, or angles back up** and has **something resembling an “o” or a small curve on the word line**, it is likely a “g.”

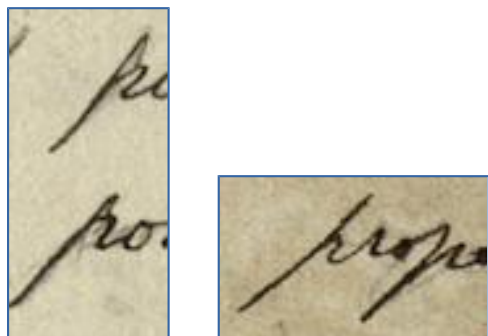
### Kemble’s Handwriting for the Letter “P” in Lowercase

Images from 1744 Hargrett Hanmer:

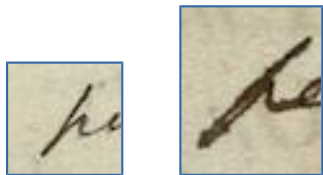
Beginning p, with “flag” at the top:



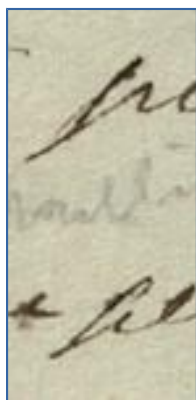
Beginning p, with extended line at the top, no flag:



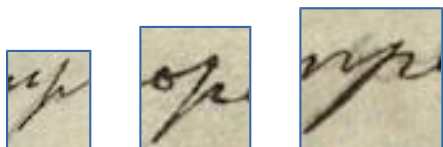
Beginning p, with extended line at the top and abbreviated p "o" extension:



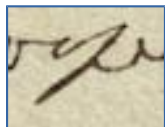
Beginning p, with little extension at the top and abbreviated separated p "o" extension:



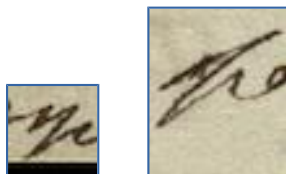
Within a word with some top extension and p "o" expression, bottom part a single line or minimal separation:



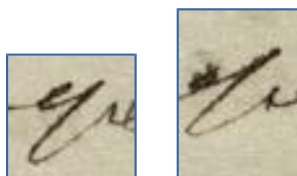
Following an “s” with single-line lower extension and no “o” expression:



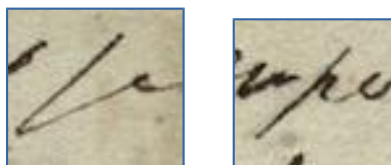
Following an “s” with pronounced lower extension with sharp gap and under-pronounced “o”:



Lower extension gap is a curve with abbreviated “o” expression:



Within a word but not connected to the previous letter:



Identifying Tip: if the letter has a **small to pronounced flag** at the top, **extends below the word line in either a straight, angular, or curved line**, has a **connection to the next letter** that either comes from the bottom of the “o,” and has an “o” **that is not circular but angular and resembles a cursive “r,”** it is likely a “p.”

## Appendix B

### Encoded Kemble *Tempest* Marginalia

```
<?xml version="1.0" encoding="UTF-8"?>
<TEI xmlns="http://www.tei-c.org/ns/1.0">
```

```
<!-- Created by Maria Chappell -->
<!-- Last Updated 5-15-18 -->
```

```
<teiHeader>
```

```
<fileDesc>
```

```
<titleStmt>
```

```
<title>The Tempest</title>
<author>William Shakespeare</author>
<respStmt>
  <name xml:id="MAC">Maria Chappell</name>
  <resp>Editor</resp>
  <resp>Encoder</resp>
</respStmt>
```

```
</titleStmt>
```

```
<publicationStmt>
```

```
<p>
```

```
<title>Fanny Kemble's Shakespeare</title> is a dissertation project by Maria Chappell, English PhD candidate, at
The University of Georgia. It is derived from <title>The Works of William Shakespear</title>, the six-volume
version of the <title>Hanmer Shakespeare</title>, edited by W. G. Clark, J. Glover, and W. A. Wright (1891-3).
</p>
```

```
<p> This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.
2003. The copyright to <title>Fanny Kemble's Shakespeare</title>
encoding, website, and conference presentations are created and licensed by Maria
Chappell. The University of Georgia's Hargrett Rare Book and Manuscript Library owns
<title>The Works of William Shakespeare</title>
and is responsible for some of the images used in the project. See the image descriptions for more details on
```

who licenses individual images.

<title>Fanny Kemble's Shakespeare</title> is provided for free solely for non-commercial use by students, scholars, and the public. Any commercial use or publication of it, in whole or in part, without prior written authorization of the copyright holders is strictly prohibited. </p>

</publicationStmnt>

<sourceDesc>

<p>The text and images are taken from

<title>The Works of Mr. William Shakespear</title>

housed in the Hargrett Rare Book and Manuscript Library at The University of Georgia's Richard B. Russell Special Collections Library. </p>

<p>

The Hanmer Shakespeare was owned by actress Fanny Kemble and contains her notes and annotations on the plays.

</p>

</sourceDesc>

<sourceDesc>

<listPerson>

<person xml:id="Hanmer">

<persName>Sir Thomas Hanmer</persName>

</person>

</listPerson>

</sourceDesc>

<sourceDesc>

<p>Handwritten marginalia by <persName>Fanny Kemble</persName>. </p>

</sourceDesc>

<sourceDesc>

<p>

<title>The Tempest</title>

encoded TEI XML markup file provided by The Folger Shakespeare Library.

</p>

</sourceDesc>

<sourceDesc>

<p>Typography has been regularized to modern standards in this version. </p>

<p>The "long s" that resembles "f" has been regularized to "s." </p>

<p>For places where the handwriting is unclear, I have consulted Kemble's

<title>

Notes Upon Some of Shakespeare's Plays

</title>.

The "Notes" are not a verbatim transcription of the endnote, but they are similar enough to be of assistance in transcription.

</p>

</sourceDesc>

<sourceDesc>

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<bibl xml:id="Collier">

<title>Notes and Emendations to the Text of Shakespeare's  
Plays</title><author>John Payne Collier</author></bibl>

</bibl>

<bibl xml:id="Notes\_1882">

<title>Notes upon Some of Shakespeare's  
Plays</title>

<date>1882</date>

<author corresp="#FK">Fanny Kemble</author></bibl>

</sourceDesc>

</fileDesc>

<encodingDesc>

<editorialDecl>

<normalization>

<p> Long s and ligatures not encoded. </p>

</normalization>

</editorialDecl>

</encodingDesc>

<profileDesc>

<particDesc>

<person xml:id="FK" sex="female">

<persName>Fanny Kemble</persName>

<sex>Female</sex>

</person>

<person xml:id="CK" sex="male">

<persName>Charles Kemble</persName>

</person>

```

</particDesc>
</profileDesc>

<revisionDesc>
  <change who="#MAC">April 10, 2018</change>
</revisionDesc>

</teiHeader>

<text>

  <front/>

<body>

  <div type="play" xml:id="TMP">
    <div type="marginalia" resp="#FK">

      <pb facs="tempest_002.tif" n="5"/>
      <fw type="sig" place="bottom">A3</fw>
      <fw type="catch" place="bottom">Boats</fw>

      <span from="#w0001820" to="#w0001840">
        <note>
          <retrace rend="pen">
            <add rend="pencil"
              place="above" corresp="#c0001830">
              a<metamark place="below">^</metamark>
            </add></retrace></note></span>

          <pb facs="tempest_003.tif" n="6"/>
          <note type="addDel" corresp="#w0006640">
            <del type="strike" rend="pen">
              <orig
                source="#Hanmer">po</orig>
            </del>
            <retrace rend="pen">
              <add rend="pencil"
                >plague</add></retrace></note>

          <pb facs="tempest_003.tif" n="7"/>

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```

<note corresp="#w0011010" xml:id="trans_w0011010">
  <metamark function="transposition">
    2
  </metamark></note>
<note corresp="#w0010980" xml:id="trans_w0010980">
  <metamark function="transposition">
    1
  </metamark>
</note>
<listTranspose>
  <transpose>
    <ptr target="#trans_w0010980"/>
    <ptr target="#trans_w0011010"/>
  </transpose>
</listTranspose>

<note type="addDel" corresp="w0011800">
  <del type="strike" rend="pen">
    <orig
      source="#Hanmer">ling</orig>
    </del>
    <add rend="pen" place="above">long</add>
  </note>
<note type="addDel" corresp="w0011850">
  <del type="strike" rend="pen"><orig
    source="#Hanmer">broom</orig>
  </del>
  <add rend="pen" place="above">brown</add>
</note>

<pb facs="tempest_004.tif" n="8"/>

<note type="addDel" corresp="#w0014590">
  <del type="strike" rend="pen">
    <orig source="#Hanmer">frighted</orig>
  </del>
  <add place="margin" rend="pencil">
    <metamark function="insertion" rend="pen">x</metamark>
    <retrace rend="pen">freighting</retrace>
  </add>
</note>

<note type="other" subtype="reassLine">
  <add corresp="#fln-0089" rend="pen" place="inline"
    >No harm?</add>
  <del type="strike" rend="pen" corresp="fln-0089">
    <orig source="#Hanmer">

```

No harm.  
 </orig></del></note>

<note type="other" subtype="change" corresp="#w0015770 #w0015790">  
 <choice>  
 <orig source="#Hanmer"><abbr>I'm</abbr></orig>  
 <expn>  
 <del type="writeOver">'</del>  
 <add rend="pen" place="above">  
 am<metamark place="below">^</metamark>  
 </add>  
 <corr>I am</corr></expn>  
 </choice>  
 </note>

<note corresp="#c0015820"><del type="strike" rend="pen">or</del></note>

<note corresp="#ftln-0104"><retrace rend="pen">  
 <add place="inline" rend="pencil"  
 type="unmarked">For</add></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen"  
 ><span  
 from="#c0017070" to="#p0017240"/></retrace></note>

<note type="other" subtype="change" corresp="#w0017480 #w0017500">  
 <choice>  
 <orig source="#Hanmer"><abbr>there's</abbr></orig>  
 <expn>  
 <del type="strike" rend="pen">s</del>  
 <add rend="pen" place="above">is<metamark  
 place="below">^</metamark></add><corr>there is</corr></expn>  
 </choice>  
 </note>

<note corresp="#p0017550"><del rend="pen" type="strike">lost</del></note>

<note corresp="#w0018550" type="addDel">  
 <del type="strike" rend="pen">  
 <orig  
 source="#Hanmer">the</orig>  
 </del>  
 <add rend="pen" place="above">a<metamark  
 place="below" rend="pencil" cert="medium">^</metamark></add></note>

<note corresp="w0019070">

```

<add place="above" rend="pen">thou<metamark place="below"
  rend="pen">^</metamark></add></note>

<pb facs="tempest_004.tif" n="9"/>

<note corresp="#ftln-0137"><retrace rend="pen">
  <del type="strike" rend="pencil"><orig
    source="#Hanmer">Tis</orig></del></retrace></note>

<note type="other" subtype="change" corresp="#w0021560">
  <orig source="#Hanmer"
    >twelve</orig>
  <del type="writeOver">t</del><retrace rend="pen">
    <add type="writeOver"
      rend="pencil" place="inline">T</add>
  </retrace><corr>Twelve</corr></note>

<note corresp="#w0022530"
  ><retrace rend="pen"><add rend="pencil" place="above"
    >&amp;<metamark place="below">^</metamark></add></retrace></note>

<note corresp="#c0022520 #w0022530 #c0022540">
  <del type="strike" rend="pen">
    <orig
      source="#Hanmer">thou</orig></del></note>

<note type="addDel" corresp="#ftln-0150">
  <del type="strike" corresp="#w0023470" rend="pen">
    <orig source="#Hanmer">help'd</orig>
  </del>
  <add place="below" corresp="#c0023460">
    <metamark corresp="#mark_ftln-0150"
      >^</metamark>
  </add>
  <add place="margin" rend="pen" xml:id="mark_ftln-0150" corresp="#w0023470">
    <hi rend="underline">
      <metamark rend="pen" place="below">^</metamark>holp</hi></add>
  </note>

<note corresp="#w0023520"><add place="inline" rend="pen">O</add></note>

<pb facs="tempest_005.tif" n="10"/>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0024780" to="#p0025720"/></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span

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```

from="#w0026340" to="#p0026870"/></retrace></note>

<note type="addDel" corresp="#ftln-0171"><retrace rend="pen">
  <del type="strike"
    rend="pencil" corresp="#w0026460"><orig source="#Hammer"
  >plash</orig>
</del></retrace><retrace rend="pen"><add type="unmarked" place="margin"
  corresp="#w0026460"><hi rend="underline">trash</hi></add></retrace>
</note>

<note corresp="#ftln-0174">
<add place="inline" rend="pen" corresp="#c0027100 #w0027110 #c0027120 #w0027130 #c0027140
#w0027150">
  i' the state
  </add>
</note>

<note corresp="#ftln-0178">
<add place="inline" rend="pen" corresp="#w0027730">O</add>
</note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0179" to="#p0029300"/></retrace></note>

<note corresp="#ftln-0188">
  <add place="inline" corresp="#c0029310">
    <metamark corresp="#mark_ftln-0188"
    >X</metamark></add>
<add place="margin" rend="pencil" xml:id="mark_ftln-0188" corresp="#c0029310">
  <metamark
    rend="pen">X</metamark><retrace rend="pen">Prospero</retrace>
  </add>
</note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen"
  xml:id="box_w0029680">
  <span from="#w0029680" to="#ftln-0192"/></retrace></note>

<note corresp="#box_w0029680">
  <add place="below" rend="pencil" type="reference"
  subtype="sourceRef">
  <retrace rend="pen">Who having to untruth by telling of it
  </lb/>Made etc</lb/>from Collier's
  <title ref="#Collier">notes & emendations from
  the corrected copy of the folio of 1623</title></retrace></add>
</note>

<pb facs="tempest_005.tif" n="11"/>

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```

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0193" to="#p0031140"/></retrace></note>

<note type="addDel" corresp="#ftln-0208">
  <del type="strike" corresp="#w0032400" rend="pen">
    <orig source="#Hanmer">much</orig>
  </del>
  <add place="above" corresp="#w0032400">
    <metamark corresp="#mark_ftln-0208"
      >x</metamark>
  </add>
<add place="margin" rend="pen" xml:id="mark_ftln-0208" corresp="#w0032400">
  <hi
    rend="underline">
    <metamark rend="pen" place="above">x</metamark>most</hi>
  </add>
</note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0209" to="#p0034310"/></retrace></note>

<note type="addDel" corresp="#w0032950">
  <retrace rend="pen">
    <del type="strike" rend="pencil">
      <orig source="#Hanmer">not</orig></del>
      <add place="above" rend="pencil">but</add>
    </retrace>
  </note>

<note corresp="#w0034530 #mark_w0034530">
  <retrace rend="pen">
    <metamark rend="pencil">+</metamark>
    <del>purpose</del>
  </retrace></note>

<note xml:id="mark_w0034530"><retrace rend="pen"><add rend="pencil"
  ><metamark>+</metamark>"practise"
  <title ref="#Collier">corrected folio
    1632</title></add></retrace></note>

<note corresp="#ftln-0229">
  <del type="strike" rend="pen">
    <orig source="#Hanmer">I not
      remembring how I cry'd out then,</orig>
    </del></note>

<pb facs="tempest_006.tif" n="12"/>

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```

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0230" to="#ftln-0231"/></retrace></note>

<note>
  <del type="strike" rend="pen">
    <orig source="#Hanmer">
      <span from="#ftln-0238"
        to="#p0036430"/></orig>
    </del></note>

<note corresp="#ftln-0239">
  <add place="below" corresp="#c0036440 #c0036470" rend="pen"><metamark
    corresp="#mark_ftln-0239">^</metamark></add>
  <add place="inline" rend="pen" xml:id="mark_ftln-0239" corresp="#p0036530">
    <metamark place="below">^</metamark>
    <hi rend="underline">Dear</hi></add>
  </note>

<note corresp="#ftln-0240">
  <add place="below" corresp="#c0036720" rend="pen">
    <metamark corresp="#mark_ftln-0240"
      >^</metamark></add>
  <add place="inline" rend="pen" xml:id="mark_ftln-0240" corresp="#w0036730">
    <metamark place="below">^</metamark>
    <hi rend="underline">nor</hi></add>
  </note>

<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-0244" to="#ftln-0250"
  /></note>

<note corresp="#c0037600">
  <del rend="pen" type="strike">
    <orig source="#Hanmer"
      >nor</orig>
    </del></note>

<note corresp="#ftln-0249">
  <add place="below" corresp="#c0038130 #c0038150" rend="pen"><metamark
    corresp="#mark_ftln-0249">^</metamark></add>
  <add place="margin" rend="pen" xml:id="mark_ftln-0249" corresp="#w0023470">
    <hi rend="underline">the</hi>
    <metamark place="below">^</metamark></add>
  </note>

<note type="grouping" subtype="doubleLine" rend="pencil">
  <span from="#ftln-0253"
    to="#ftln-0255"/></note>

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```

<note>
  <del type="strike" rend="pen"><orig source="#Hanmer">
    <span from="#ftln-0256"
      to="#w0039210"/>
  </orig></del></note>

<note corresp="#ftln-0264">
  <add place="below" corresp="#c0040020 #c0040040" rend="pen"><metamark
    corresp="#mark_ftln-0264">^</metamark></add>
<add place="inline" rend="pen" xml:id="mark_ftln-0264" corresp="#w0040030">
  <metamark place="below">^</metamark>
  <hi rend="underline">who</hi></add>
</note>

<pb facs="tempest_006.tif" n="13"/>

<note corresp="#ftln-0274"><del type="strike" rend="pen">
  <orig source="#Hanmer">
    Now I arise
  </orig></del></note>

<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-0276" to="#ftln-0279"
  /></note>

<pb facs="tempest_007.tif" n="14"/>

<note type="other" subtype="change" corresp="#w0045500">
  <choice>
    <orig source="#Hanmer">qualities</orig>

    <seg><del type="strike">s</del></seg>
    <corr>qualitie</corr>
  </choice>
</note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0303" to="#ftln-0334"/></retrace></note>

<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-0304" to="#ftln-0313"
  /></note>

```

```

<pb facs="tempest_007.tif" n="15"/>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0335" to="#ftln-0353"/></retrace></note>

<note corresp="#w0052650" type="addDel">
  <retrace rend="pen">
    <del type="strike"
      rend="pencil">
      <orig source="#Hanmer">are</orig></del>
      <add place="above" corresp="#mark_w0052650">
        <metamark>+</metamark>
      </add></retrace></note>

<note xml:id="mark_w0052650" type="reference" subtype="sourceRef">
  <retrace rend="pen">
    <metamark>+</metamark>
    <add place="bottom">"all" from
      <ref corresp="#Collier">Collier's corrected folio of 1632</ref>
    </add></retrace></note>

<note corresp="#ftln-0354">
  <retrace rend="pen">
    <add place="margin" rend="pen">
      <hi rend="underline">
        <metamark>x</metamark>Prospero</hi>
      </add></retrace></note>

<note corresp="#ftln-0355 #ftln-0356" type="other" subtype="reassLine">
  <del type="strike" rend="pen">
    <orig source="#Hanmer">
      <span from="#w0053560"
        to="#p0053630"/></orig></del>
    <add place="inline" rend="pen" corresp="#p0053540">
      , at least two glasses.
    </add>
  </note>

<pb facs="tempest_008.tif" n="16"/>

<note corresp="ftln-0388" type="addDel">
  <del type="strike" rend="pen" corresp="#w0058030">
    <orig source="#Hanmer"
      >too</orig>
    </del>
    <add place="below" corresp="#c0058020 #c0058040" rend="pen">

```

```

    <metamark corresp="#mark_ftln-0388">^</metamark>
  </add>
  <add xml:id="mark_ftln-0388" rend="pen" place="marginRight">
    <hi rend="underline" corresp="#w0058030">and</hi>
  </add>
</note>

<note type="other" subtype="change" corresp="#w0058930"><choice>
  <orig source="#Hanmer"><abbr>th'</abbr></orig>
  <expan>
    <del type="unmarked">
      <orig source="#Hanmer">'</orig>
    </del>
    <add rend="pen" place="inline">e</add>
    <corr>the</corr>
  </expan>
</choice>
</note>

<note type="other" subtype="change" corresp="#w0059430"><choice>
  <orig source="#Hanmer">earthly</orig>
  <seg><del type="strike"><orig source="#Hanmer">l</orig></del></seg>
  <corr>earthy</corr>
</choice>
</note>

<pb facs="tempest_008.tif" n="17"/>

<note type="other" subtype="other" rend="pencil" corresp="#ftln-0404 #ftln-0405">
  <hi rend="underline">
    <span from="#w0060410" to="#p0060630"/></hi></note>

<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-0423" to="#ftln-0425"
  /></note>

<note corresp="#w0063480" type="other" subtype="change"><choice>
  <orig source="#Hanmer"><abbr>sp'riting</abbr></orig>
  <expan>
    <del type="writeOver">
      <orig source="#Hanmer">'</orig>
    </del><add rend="pen"
    place="inline">i</add><corr>spiriting</corr></expan>

```

</choice></note>

<note type="other" subtype="change" corresp="#w0063650 #w0063670">  
 <choice>  
 <orig source="#Hanmer"><abbr>I'll</abbr></orig>  
 <expan>  
 <del type="strike"><orig source="#Hanmer">ll</orig></del>  
 <del type="unmarked"></del>  
 <add rend="pen" place="below">  
 <metamark>^</metamark></add>  
 <add rend="pen" place="above">  
 <metamark>^</metamark>  
 <hi rend="underline">will</hi>  
 </add>  
 <corr>I will</corr>  
 </expan>  
 </choice>  
 </note>

<note corresp="#ftln-0428">  
 <del type="strike">  
 <orig source="#Hanmer">  
 >Oh!</orig>  
 </del></note>

<pb facs="tempest\_009.tif" n="18"/>

<note type="selection" subtype="box" rend="pencil" corresp="#stg-0450.1 #ftln-0451 #ftln-0452 #ftln-0453 #ftln-0454 #ftln-0455">  
 <retrace rend="pen"/></note>

<note type="grouping" subtype="line" rend="pen">  
 <span from="#ftln-0469" to="#ftln-0471">  
 /></note>

<pb facs="tempest\_009.tif" n="19"/>  
 <note type="grouping" subtype="line" rend="pen">  
 <span from="#ftln-0472" to="#ftln-0478">  
 /></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">  
 <span  
 from="#ftln-0483" to="#ftln-0492"/></retrace></note>

<note type="addDel" corresp="#ftln-0494">  
 <del type="strike" corresp="#w0073530" rend="pen">

```

    <orig source="#Hanmer">Who</orig>
  </del>
  <add place="below" corresp="#w0073530">
    <metamark corresp="#mark_ftln-0494"
    >^</metamark>
  </add>
<add place="margin" rend="pen" xml:id="mark_ftln-0494" corresp="#w0073530">
  <hi rend="underline">
    <metamark rend="pen" place="below">^</metamark>Which</hi>
  </add>
</note>

<note type="addDel" corresp="#ftln-0498">
  <del type="strike" corresp="#w0074180" rend="pen">
    <orig source="#Hanmer">could'st</orig>
  </del>
  <add place="below" corresp="#c0074170">
    <metamark corresp="#mark_ftln-0498"
    >^</metamark></add>
<add place="marginRight" rend="pen" xml:id="mark_ftln-0498" corresp="#w0074180">
  <metamark rend="pen" place="below">^</metamark>
  <hi rend="underline">did'st</hi>
  </add>
</note>

<note type="addDel" corresp="#ftln-0499">
  <del type="strike" corresp="#w0074250" rend="pen">
    <orig source="#Hanmer">Shew</orig>
  </del>
  <add place="below" corresp="#w0074250">
    <metamark corresp="#mark_ftln-0499_1"
    >^</metamark></add>
<add place="margin" rend="pen" xml:id="mark_ftln-0499_1" corresp="#w0074250">
  <hi rend="underline">
    <metamark rend="pen" place="below">^</metamark>Know</hi></add>
</note>

<note type="addDel" corresp="#ftln-0499">
  <del type="strike" corresp="#w0074360" rend="pen">
    <orig source="#Hanmer">didst</orig>
  </del>
  <add place="below" corresp="#c0074350">
    <metamark corresp="#mark_ftln-0499_2"
    >^</metamark></add>
<add place="marginRight" rend="pen" xml:id="mark_ftln-0499_2" corresp="#w0074360">
  <metamark rend="pen" place="below">^</metamark>

  <hi rend="underline">wouldst</hi>
</add>

```

</note>

<pb facs="tempest\_010.tif" n="20"/>

<note type="grouping" subtype="line" rend="pencil">  
 <span from="#ftln-0523" to="#ftln-0528"  
 /></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">  
 <span  
 from="#ftln-0529" to="#ftln-0535"/></retrace></note>

<note type="other" subtype="change" corresp="#w0079120">  
 <orig source="#Hanmer"  
 >in</orig>  
 <del type="strike" rend="pen" corresp="#w0079120">n</del><choice>  
 <am>i</am>  
 <reg resp="#MAC" cert="high">i'</reg>  
 </choice></note>

<note corresp="#ftln-0536">  
 <add rend="pen" corresp="#c0079150" place="below">  
 <metamark corresp="#mark\_ftln-0536\_1">^</metamark>  
 </add>  
 <add corresp="#w0079140" xml:id="mark\_ftln-0536\_1" place="above" rend="pen">  
 <metamark place="below" rend="pen">^</metamark>  
 <hi rend="underline">the</hi></add></note>

<note corresp="#ftln-0536">  
 <add rend="pen" corresp="#c0079200 #c0079220" place="below"  
 ><metamark corresp="#mark\_ftln-0536\_2">^</metamark>  
 </add>  
 <add corresp="#w0079210" xml:id="mark\_ftln-0536\_2" place="above" rend="pen">  
 <metamark place="below" rend="pen">^</metamark>  
 <hi rend="underline">the</hi></add></note>

<note type="other" subtype="change" corresp="#w0079470"><choice>  
 <orig source="#Hanmer"><abbr>o'</abbr></orig>  
 <expan>  
 <del type="writeOver">  
 <orig source="#Hanmer">'</orig>  
 </del>  
 <add place="inline" type="writeOver" rend="pen" corresp="#w0079470" hand="#FK">

```

    f
  </add>
  <corr>of</corr>
</expan>
</choice>
</note>

<note type="other" subtype="change" corresp="#w0079490"><choice>
  <orig source="#Hanmer"><abbr>th'</abbr></orig>
  <expan>
    <del type="strike">
      <orig source="#Hanmer">'</orig>
    </del>
    <add place="inline"
      rend="pen" corresp="#w0079490" hand="#FK">e</add>
    <corr>the</corr>
  </expan>
</choice>
</note>

<note corresp="#w0079640">
  <del type="strike" rend="pen" subtype="X">st</del>
</note>

<pb facs="tempest_011.tif" n="21"/>

<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-0545" to="#ftln-0553"
  /></note>

<note corresp="#ftln-0561"><hi rend="underline">
  <span from="#w0082890" to="#p0082960"
  /></hi></note>

<note corresp="#ftln-0573">
  <add place="below" rend="pen" corresp="#c0084640">
    <metamark
      corresp="#mark_ftln-0573">^</metamark>
  </add>
  <add xml:id="mark_ftln-0573"
    corresp="#w0084650 #w0084670" place="above" rend="pen">
    <metamark place="below"
      rend="pen">^</metamark>
    <hi rend="underline">fine spirit</hi></add></note>

<pb facs="tempest_012.tif" n="22"/>

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```

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0087930" to="#w0088510"/></retrace></note>

<note corresp="#ftln-0600">
  <add corresp="#c0088530" place="inline"><metamark
    corresp="#mark_ftln-0600" rend="pen">x</metamark></add>
  <add xml:id="mark_ftln-0600"
    corresp="#c0088530" rend="pen" place="margin">
    <metamark place="inline" rend="pen"
      >x</metamark>Prospero</add>
</note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0088920" to="#ftln-0608"/></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0613" to="#ftln-0615"/></retrace></note>

<pb facs="tempest_012.tif" n="23"/>

<note corresp="#ftln-0616 #ftln-0617 #ftln-0618">
  <del type="strike" rend="pen">
  <span
    from="#w0090710" to="#p0091030"/></del></note>

<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-0624" to="#ftln-0625"
  /></note>

<note>
  <del rend="pen" type="strike" corresp="#ftln-0624 #ftln-0625"/></note>

<note corresp="#stg-0635.1"><del rend="pen" type="strike"/></note>

<note type="addDel" corresp="#ftln-0638"><subst>
  <del corresp="#c0093920 #w0093930" type="strike" rend="pen">tho</del>
  <add place="below" corresp="c0093920" rend="pen">
    <metamark>^</metamark>
  </add>
  <add place="above" corresp="#w0093930">

```

```

<hi rend="underline">and</hi></add></subst></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0095600" to="#ftln-0653"/></retrace></note>

<fw type="catch" place="bottomRight" xml:id="fw_23">(Having</fw>

<pb facs="tempest_013.tif" n="24"/>
<note type="selection" subtype="box" rend="pencil"><retrace>
  <span from="#ftln-0654"
    to="#ftln-0659"/></retrace></note>

<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-0657" to="#ftln-0659"
  /></note>

<note corresp="#ftln-0660"><del rend="pen" type="strike"
  corresp="#w0096720 #w0096780 #c0096790 #w0096800 #p0096810"/></note>

<note type="addDel" corresp="#w0097690">
  <del type="strike" rend="pen">and </del>
  <add place="below" corresp="#w0097690" rend="pen">
    <metamark corresp="#mark_w0097690">^ </metamark>
  </add>
<add place="above" corresp="#w0097690" rend="pencil" xml:id="mark_w0097690">
  <metamark rend="pen" place="below">^ </metamark>
  <hi rend="underline pen">
    <retrace rend="pen">or </retrace>
  </hi>
</add>
</note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0095600" to="#ftln-0653"/></retrace></note>

<note corresp="#ftln-0678 #ftln-0679"><del type="strike" rend="pen">
  <span from="#w0099460"
    to="#p0099600"/></del></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0680" to="#ftln-0683"/></retrace></note>

<note><del corresp="#w0100150" type="strike" rend="pen"/></note>

```

<pb facs="tempest\_013.tif" n="25"/>

<milestone unit="act" n="2" xml:id="TMP\_act2"/>  
 <milestone unit="scene" n="1" corresp="#TMP\_act2"/>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">  
 <span  
 from="#w0101180" to="#c0101980"/></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">  
 <span  
 from="#ftln-0695" to="#ftln-0712"/>  
 </retrace>  
 </note>  
 <fw type="catch" place="bottomRight" xml:id="fw\_25\_1">  
 <hi rend="italic">Seb.</hi>  
 </fw>

<note corresp="#ftln-0701" type="addDel">  
 <del type="strike" subtype="obscured" rend="pen" corresp="#ftln-0701">  
 <orig source="#Hanmer">One <unclear unit="chars" n="1"/> tell.</orig>  
 </del>  
 <add place="marginRight" corresp="#mark\_ftln-0701">  
 <metamark>x  
 </metamark>  
 </add>  
 <add place="marginRight" rend="pen">One!&#x2014;tell!</add></note>

<note xml:id="mark\_ftln-0701" type="other" subtype="explanation" corresp="#ftln-0701" rend="pencil">  
 <retrace rend="pen">  
 <add place="bottom">  
 <metamark>x</metamark>  
 Sebastian says the watch of Gonzalo's wit will presently strike &amp;  
 when he speaks he begins counting "one" &#x2014;&amp; bids Antonio "tell"  
 ie "count" the hours&#x2014;  
 <seg xml:id="mark\_ftln-0701\_2"/></add></retrace></note>

<note corresp="mark\_ftln-0701">  
 <del type="erasure" corresp="#mark\_ftln-0701\_2">  
 P<unclear reason="illegible" unit="chars" max="4" min="1" cert="medium" resp="#MAC"/>  
 </del> </note>

<pb facs="tempest\_014.tif" n="26"/>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">

```

<span
  from="#ftln-0713" to="#ftln-0744"/></retrace></note>

<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-0743" to="#ftln-0744"
  /></note>

<note type="grouping" subtype="line" rend="pencil" corresp="#ftln-0747"/>

<note corresp="#ftln-0747"><del type="strike" rend="pen"/></note>

<note>
  <del type="strike" rend="pen">
    <span from="#w0108580" to="#p0108840"/>
  </del></note>

<pb facs="tempest_014.tif" n="27"/>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0752" to="#w0109370"/></retrace></note>

<note corresp="#ftln-0755" rend="pencil" type="other">
  <add place="marginRight">
    <retrace rend="pen">
      <metamark function="flag" corresp="#w0109390">X</metamark>
    </retrace></add></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-07592" to="#ftln-0790"/></retrace></note>

<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-0778" to="#ftln-0781"
  /></note>

<pb facs="tempest_015.tif" n="28"/>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0791" to="#p0115140"/></retrace></note>

<note corresp="#ftln-0797">
  <add corresp="#c0115150" rend="pen" place="inline"><metamark
    corresp="#mark_ftln-0797">x</metamark></add>
  <add place="marginRight" rend="pen" xml:id="mark_ftln-0797">

```

```

<metamark>
  <orig rend="pencil" source="#FK">
    <retrace rend="pen">x</retrace>
  </orig></metamark>Alonzo</add></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0115460" to="#ftln-0803"/></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0116580" to="#p0117590"/></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0818" to="#p0119910"/></retrace></note>

<pb facs="tempest_015.tif" n="29"/>

<note><del type="strike" rend="pen" corresp="#ftln-0830"/></note>

<note type="grouping" rend="pencil" subtype="doubleLine">
  <span from="#ftln-0831"
    to="#ftln-0834"/></note>

<note>
  <del corresp="#c0120380" rend="pen" type="strike" subtype="X"/></note>

<note type="addDel" corresp="#w0120410" rend="pen">
  <del type="strike">you</del>
  <add place="below">
    <metamark>^</metamark><metamark>__</metamark>
  </add>
  <add place="above">
    <metamark>^</metamark><hi rend="underline">to</hi>
  </add></note>

<note corresp="#ftln-0834">
  <retrace rend="pen">
  <add corresp="#p0120680"
    place="marginRight" rend="pencil">
    <metamark>x</metamark></add></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0835" to="#ftln-0840"/></retrace></note>

<note corresp="#ftln-0841"><add place="marginLeft" rend="pen"

```

```

<<metamark>X</metamark></add></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0842" to="#ftln-0843"/></retrace></note>

<note corresp="#ftln-0844">
  <del type="strike" rend="pen" corresp="#w0121650">
    Gon
  </del></note>

<note corresp="#ftln-0844"><add rend="pen" place="marginLeft"
  ><metamark>X</metamark></add></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0849" to="#ftln-0852"/></retrace></note>

<note type="grouping" rend="pencil" subtype="line" corresp="#ftln-0856"/>

<note corresp="#sp-0857"><del type="strike" rend="pen">
  <span from="#ftln-0857"
    to="#ftln-0858"/></del></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0123950" to="#c0124450"/></retrace></note>

<pb facs="tempest_016.tif" n="30"/>

<note type="addDel"><del type="strike">
  <span from="#w0125030" to="#w0125050"/><orig
    source="#Hanmer">whores and</orig></del>
  <add corresp="#p0125080" place="inline">&amp; wantons</add>
</note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0867" to="#ftln-0871"/></retrace></note>

<note corresp="#ftln-0875 #ftln-0876">
  <retrace rend="pen">
  <add place="marginRight"
    corresp="#p0126450">
    <metamark xml:id="mm_ftln-0876" corresp="#mm_ftln-0887"
      function="flag">X</metamark>
  </add></retrace></note>

```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0877" to="#ftln-0886"/></retrace></note>
```

```
<note corresp="#ftln-0887">
  <add corresp="#ftln-0887">
<metamark xml:id="mm_ftln-0887" corresp="#mm_ftln-0886" function="flag">
  X
  </metamark></add></note>
```

```
<note corresp="#ftln-0888 #ftln-0889"><del type="strike" rend="pen">
  <span from="#w0128360"
    to="#w0128490"/></del></note>
```

```
<note corresp="#ftln-0891"><del type="stike" rend="pen"/></note>
```

```
<note corresp="#ftln-0892">
  <del type="strike" rend="pen">
  <span from="#w0129040"
    to="#p0129140"/></del></note>
```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0895" to="#ftln-0898"/></retrace></note>
```

```
<note type="grouping" rend="pencil" subtype="line">
  <span from="#ftln-0897" to="#ftln-0898"
  /></note>
```

```
<pb facs="tempest_016.tif" n="31"/>
```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0904" to="#ftln-0910"/></retrace></note>
```

```
<note type="addDel" subtype="other" corresp="#ftln-0911">
  <add seq="1" place="marginLeft"><hi rend="underline">Ant.</hi></add>
  <del seq="2" type="erasure"><hi rend="underline">Ant.</hi></del>
  <add seq="3" rend="pen" place="marginLeft" corresp="#w0131610">
    <hi rend="underline">Ant.</hi>
  </add>
</note>
```

```

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0916" to="#ftln-0938"/></retrace></note>

<pb facs="tempest_017.tif" n="32"/>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0939" to="#ftln-0941"/></retrace></note>

<note corresp="#ftln-0942">
  <retrace rend="pen" seq="1">
    <add place="marginLeft" rend="pencil">
      <metamark>X</metamark>
    </add>
    <add place="marginLeft margin" rend="pencil">
      <retrace rend="pen" cause="clarify" seq="2">
        <metamark function="flag">X</metamark>
      </retrace>
    </add>
  </retrace>
</note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0943" to="#ftln-0945"/></retrace></note>

<note corresp="#ftln-0946"><retrace rend="pen" seq="2">
  <add place="marginLeft" rend="pencil" seq="1">
    <metamark>X</metamark></add></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0947" to="#p0137930"/></retrace></note>

<note corresp="#ftln-0960">
  <retrace cert="high" rend="pen">
    <add rend="pencil" type="unmarked" corresp="#c0138000" seq="1"
      xml:id="unmark_ftln-0960">
      <hi rend="underline">but </hi>
    </add>
  </retrace>
  <add rend="pen" corresp="#c0138000 #unmark_ftln-0960">^</add></note>

<note corresp="#ftln-0962"><del type="strike" rend="pen"/></note>

```

```

<note type="grouping" rend="pencil" subtype="line">
  <span from="#ftln-0967" to="#ftln-0969"
  /></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0138690" to="#ftln-0973"/></retrace></note>

<note corresp="#w0139270" type="addDel">
  <retrace rend="pen">
    <del type="strike" rend="pencil">
      <orig source="#Hanmer">from</orig>
    </del>
    <add place="above" corresp="#mark_w0139270" rend="pencil">
      <metamark>+</metamark>
    </add>
  </retrace></note>

<note xml:id="mark_w0139270" type="reference" subtype="sourceRef">
  <retrace rend="pen">
    <metamark>+</metamark>
    <add place="bottom">
      "for" from <ref corresp="#Collier">Collier's emended folio of
        1632</ref></add>
    </retrace>
  </note>

<pb facs="tempest_017.tif" n="33"/>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0974" to="#ftln-0978"/></retrace></note>

<note corresp="#ftln-0979">
  <retrace rend="pen">
    <del type="strike" corresp="#w0140460"/>
  </retrace></note>

<note corresp="#ftln-0980"><del type="strike" rend="pen">
  <span from="#w0140640"
    to="#w0140700"/>
  </del></note>

```

```
<note corresp="#ftln-0981"><del type="#strike" rend="pen">
  <span from="#w0140710"
    to="#w0140790"/></del></note>
```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0140960" to="#p0141960"/></retrace></note>
```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0992" to="#ftln-0993"/></retrace></note>
```

```
<note corresp="#ftln-0994"><retrace rend="pen">
  <del corresp="#w0142680" type="strike" rend="pen">
    Seb.
  </del></retrace></note>
```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-0998" to="#ftln-0999"/></retrace></note>
```

```
<note type="other" subtype="other" corresp="#ftln-1000">
  <add place="below" type="other"
    rend="pencil"><hi rend="underline">
    <span from="#w0143390" to="#p0143470"
    /></hi></add></note>
```

```
<note type="grouping" rend="pencil" subtype="doubleLine" corresp="#ftln-1001"/>
```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0143620" to="#p0144310"/></retrace></note>
```

```
<note type="other" subtype="other" corresp="#ftln-1002 #ftln-1003">
  <add place="below" type="other" rend="pencil">
    <hi rend="underline">
      <span from="#w0143830" to="#p0143990"/>
    </hi>
  </add></note>
```

```
<pb facs="tempest_018.tif" n="34"/>
```

```

<note corresp="#ftln-1009">
  <add place="below" rend="pen" corresp="#c0145080">
    <metamark corresp="#mark_ftln-1009">^</metamark></add>
  <add xml:id="mark_ftln-1009" corresp="#c0145080" place="above" rend="pen">
    <metamark place="below" rend="pen">^</metamark>
    <hi rend="underline">whiles</hi></add></note>

```

```

<note corresp="#ftln-1016">
  <del type="strike" rend="pen">
    <span from="#w0146140"
      to="#p0146170"/></del></note>

```

```

<note corresp="#ftln-1024"><del type="strike" rend="pen"/></note>

```

```

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#stg-1024.2" to="#ftln-1027"/></retrace></note>

```

```

<note corresp="#stg-1027.1">
  <add place="marginLeft" rend="pen"><hi rend="underline"
    >Ariel</hi></add></note>

```

```

<note corresp="#ftln-1034"><del type="strike" rend="pen"/></note>

```

```

<note corresp="#w0149570" type="addDel">
  <retrace rend="pen">
    <del type="strike" rend="pencil">
      <orig source="#Hanmer">this</orig>
    </del>
    <add place="above" corresp="#mark_w0149570" rend="pencil">
      <metamark>+</metamark>
    </add>
  </retrace></note>

```

```

<note xml:id="mark_w0149570" type="reference" subtype="sourceRef">
  <retrace rend="pen">
    <metamark>+</metamark>
    <add place="bottom">
      "thus" from <ref corresp="#Collier">Collier's emended folio
      copy</ref></add>
    </retrace>
  </note>

```

```

<pb facs="tempest_018.tif" n="35"/>

```

```

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-1044" to="#ftln-1047"/></retrace></note>

<note corresp="#ftln-1048">
  <add type="unmarked" rend="pen" corresp="#w0151080"
    >Gonzalo?</add></note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0151420" to="#c0151830"/>
    </retrace>
  </note>

<note corresp="#c0152040 #w0152050">
  <add place="above" rend="pen" corresp="#c0152040">
    <metamark place="below">^</metamark>up
  </add>
</note>

<note corresp="#w0152070">
  <add place="above" rend="pen">
    <metamark place="below">^</metamark>our
  </add>
</note>

<note corresp="#ftln-1054"><del type="strike" rend="pen"/></note>

<note>
  <del type="strike" rend="pen">
    <span from="#ftln-1057" to="#ftln-1058"/></del></note>

<note>
  <del type="strike" rend="pen">
    <span from="#ftln-1060" to="#ftln-1061"/></del></note>

<note type="grouping" rend="pencil" subtype="line">
  <span from="#ftln-1063" to="#ftln-1071"
  />
</note>

<pb facs="tempest_019.tif" n="36"/>

```

```

<note type="grouping" rend="pencil" subtype="line">
  <span from="#ftln-1072" to="#ftln-1075"/>
</note>

<note type="addDel" corresp="#w0156270">
  <del type="strike" rend="pen">
    <orig
      source="#Hanmer">now</orig>
  </del>
  <add rend="pen" type="unmarked" place="above"
    >and</add>
</note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0157330" to="#p0157660"/>
  </retrace>
</note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0159480" to="#p0160180"/></retrace></note>

<note type="grouping" rend="pencil" subtype="line" corresp="#ftln-1102"/>

<note corresp="#w0161720" type="addDel">
  <del type="strike" rend="pen">
    <orig source="#Hanmer">dregs</orig>
  </del>
  <add place="above" corresp="#mark_w0161720" rend="pen">
    <metamark>+</metamark>
  </add>
</note>

<note xml:id="mark_w0161720" type="reference" subtype="sourceRef">
  <retrace rend="pen">
    <metamark>+</metamark>
    <add place="bottom" rend="pencil">
      "trench" from <ref corresp="#Collier">Collier's
        emended folio</ref></add>
  </retrace>
</note>

<pb facs="tempest_019.tif" n="37"/>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1112" to="#ftln-1116"/>
    </retrace>
  </note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0165190" to="#ftln-1125"/>
    </retrace>
  </note>

<note type="addDel" corresp="#w0168420 #w0168430 #w0168450">
  <del type="strike" rend="pen">
    <orig source="#Hanmer">can not ask</orig>
  </del>
  <add rend="pen" type="unmarked"
    place="above">will not take</add>
</note>

<note type="addDel" corresp="#w0169080">
  <del type="strike" rend="pen">
    <orig source="#Hanmer">my</orig>
  </del>
  <add rend="pen" type="unmarked" place="above">
    thy
  </add></note>

<note type="addDel" corresp="#w0169200">
  <del type="strike" rend="pen">
    <orig source="#Hanmer">me</orig>
  </del>
  <add rend="pen" type="unmarked" place="inline">
    thee
  </add></note>

<note type="addDel" corresp="#w0169540">
  <del type="strike" rend="pen">
    <orig source="#Hanmer">a</orig>
  </del>
  <add rend="pen" type="unmarked" place="above">you</add>
</note>

<pb facs="tempest_020.tif" n="38"/>

```

```

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#w0170770" to="#p0171190"/></retrace></note>

<note>
  <del rend="pen" type="strike">
    <span from="#w0171590" to="#ftln-1159"/></del></note>

<note>
  <del rend="pen" type="strike">
    <span from="#w0171810" to="#p0171920"/></del>
</note>

<note><del rend="pen" type="strike">
  <span from="#w0173520" to="#ftln-1172"/></del>
</note>

<note corresp="#ftln-1173"><del rend="pen" type="strike">
  <span from="#w0173800"
    to="#p0173970"/>
</del></note>

<note>
  <del rend="pen" type="strike">
    <span from="#w0174340" to="#p0174580"/></del></note>

<note corresp="#w0175830" xml:id="trans_w0175830" rend="pen"><metamark
  function="transposition">2</metamark></note>
<note corresp="#w0175810" xml:id="trans_w0175810" rend="pen"><metamark
  function="transposition">1</metamark></note>
<listTranspose>
  <transpose>
    <ptr target="#trans_w0175810"/>
    <ptr target="#trans_w0175830"/>
  </transpose>
</listTranspose>

<note><del rend="pen" type="strike">
  <span from="#w0177350" to="#w0177390"/></del></note>

<pb facs="tempest_020.tif" n="39"/>

<note type="other" subtype="change" corresp="#w0179120">

```

```

<choice>
  <orig source="#Hanmer">
    <abbr>th'</abbr>
  </orig>
  <expan>
    <del type="unmarked">
      <orig source="#Hanmer">'</orig>
    </del>
    <add rend="pen"
      place="inline">e</add>
    <corr>the</corr>
  </expan>
</choice>
</note>

<note type="addDel" corresp="#w0180270">
  <del type="strike" rend="pen"><orig
    source="#Hanmer">shallow</orig>
  </del>
  <add rend="pen" type="unmarked" place="inline"
    >weak</add>
</note>

<note type="addDel" corresp="#w0181020">
  <del type="strike" rend="pen"><orig
    source="#Hanmer">Isle</orig></del>
  <add rend="pen" type="unmarked" place="inline">
    island
  </add></note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1219" to="#ftln-1226"/></retrace></note>

<note type="grouping" rend="pencil" subtype="line">
  <span from="#ftln-1234" to="#ftln-1235"
  /></note>

<pb facs="tempest_021.tif" n="40"/>

<note type="grouping" rend="pencil" subtype="line">
  <span from="#ftln-1236" to="#ftln-1239"

```

```
 /></note>
```

```
<note xml:id="endPart1" corresp="#fw_40 #ftln-1255">
  <add place="marginLeft margin"
    rend="pen">
    <hi rend="underline">End of</hi>
    <hi rend="doubleUnderline">Part 1st</hi>
  </add>
</note>
```

```
<fw place="other" xml:id="fw_40"/>
```

```
<note xml:id="Part2" type="other" subtype="other" corresp="#stg-1255.2">
  <add place="marginRight">
    <hi rend="underline">Part 2
</metamark>
</metamark></hi>
  </add>
</note>
```

```
<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1256" to="#ftln-1264"/>
  </retrace></note>
```

```
<note type="other" subtype="other">
  <add place="below" type="other" rend="pencil">
    <hi rend="underline">
      <span from="#ftln-1256" to="#p0187850"/>
    </hi>
  </add>
</note>
```

```
<pb facs="tempest_021.tif" n="41"/>
```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-1265" to="#ftln-1271"/></retrace></note>
```

```
<note corresp="#w0189700"><del type="strike" rend="pen"/></note>
```

```

<note type="grouping" rend="pencil" subtype="line">
  <span from="#ftln-1272" to="#ftln-1299"/>
</note>

<note type="grouping" rend="pencil" subtype="doubleLine">
  <span from="#ftln-1282"
    to="#ftln-1284"/>
</note>

<note type="other" subtype="change" corresp="#w0191720 #w0191740">
  <choice>
    <orig source="#Hanmer"><abbr>carry't</abbr></orig>
    <expan>
      <del type="strike">
        <orig source="#Hanmer">t</orig>
      </del>
      <del type="unmarked">'</del>
      <add rend="pen" place="below" corresp="#c0191730 #c0191750">
        <metamark>^</metamark>
      </add>
      <add rend="pen" place="above" corresp="#w0191740"
        >it</add>
      <corr>carry it</corr>
    </expan>
  </choice>
</note>

<note type="grouping" rend="pencil" subtype="doubleLine">
  <span from="#ftln-1293" to="#ftln-1294"/>
</note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1293" to="#ftln-1294"/>
  </retrace>
</note>

<note corresp="#w0193160">
  <del rend="pencil" type="strike" subtype="X">Mira.</del>
</note>

<pb facs="tempest_022.tif" n="42"/>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0194620" to="#p0195580"/>
    </retrace>
  </note>

```

```

<note type="grouping" rend="pencil" subtype="line">
  <span from="#ftln-1305" to="#ftln-1311"/>
</note>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1314" to="#p0197010"/>
    </retrace>
  </note>

```

```

<note type="grouping" rend="pencil" subtype="line">
  <span from="#ftln-1315" to="#ftln-1316"
  /></note>

```

```

<note corresp="#ftln-1320">
  <retrace rend="pen">
    <add type="unmarked" rend="pencil" place="marginLeft">
      Mira.
    </add>
  </retrace></note>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1326" to="#p0198400"/>
    </retrace>
  </note>

```

```

<note corresp="#ftln-1320">
  <add type="unmarked" rend="pen" place="marginLeft"
  >Fer.</add>
</note>

```

```

<pb facs="tempest_022.tif" n="43"/>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1336" to="#ftln-1339"/>
    </retrace></note>

<note type="#addDel" corresp="#ftln-1340" place="marginLeft">
  <add rend="pencil" seq="1">
    <hi rend="underline">Ferdinand</hi>
  </add>
  <del type="erasure" seq="2">
    <hi rend="underline">Ferdinand</hi>
  </del>
  <add rend="pen" type="unmarked" seq="3">
    <hi rend="underline">Ferd.</hi>
  </add>
</note>

<note type="addDel" corresp="#w0200060">
  <add rend="pencil" seq="1" xml:id="add_w0200060" type="unmarked">
    <add>
      <del type="strike" rend="pencil" corresp="#w0200060"/>
    </add>
    <add place="marginLeft" type="unmarked">I </add>
  </add>
  <del type="erasure" seq="2" corresp="#add_w0200060"/>
  <add rend="pen" type="unmarked" seq="3" corresp="#add_w0200060"/>
</note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1344" to="#ftln-1346"/>
    </retrace></note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0200910" to="#p0201640"/>
    </retrace></note>

<note type="grouping" rend="pencil" subtype="line" place="marginLeft">
  <span
    from="#ftln-1349" to="#ftln-1358"/>
</note>

<note type="addDel" corresp="#w0202920">
  <del type="strike" rend="pen"><orig source="#Hanmer">to</orig></del>

```

```
<add rend="pen" place="above" type="unmarked">as</add>
</note>
```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
<span
  from="#ftln-1366" to="#ftln-1370"/></retrace></note>
```

```
<note corresp="#w0203870" type="change">
<choice>
<orig source="#Hanmer">with all</orig>
<seg resp="#FK">
<add rend="pencil" place="inline" type="unmarked" corresp="#w0203870">
  &#x2010;
</add>
<corr>with-all</corr>
</seg>
</choice>
</note>
```

```
<note corresp="#w0203870" resp="#FK" rend="pencil">
<add>
<unclear rend="pencil"
  reason="illegible" unit="chars" quantity="1"/>
</add></note>
```

```
<note rend="pen" corresp="#w0203870" resp="#FK">
<add hand="#FK">
<unclear>
<choice resp="#MAC" cert="low">
<seg>
<orig source="#Hanmer">all</orig>
<del>l</del>
<add>
<hi rend="underline"/>
</add>
<corr>with&#x2010;<hi rend="underline">al</hi></corr>
</seg>
</choice>
</unclear></add></note>
```

```
<note corresp="#p0203880 #mark_p0203880">
<add type="writeOver" rend="pen"
  ><metamark>&#x2733;</metamark></add>
</note>
```

<note type="analytical" subtype="explanation" corresp="#w0203870 #p0203880"
 xml:id="mark\_p0203880">
 <add place="bottom" rend="pencil" seq="1" xml:id="mark\_p0203880\_add\_1">
 <retrace rend="pen" seq="2">
 "I"
 <seg xml:id="mark\_p0203880\_2" rend="pen"
 corresp="#mark\_p0203880\_2\_orig">&#x2014;</seg>
 says Prospero "who knew this would happen cannot be a glad as they to
 whom it is both pleasure and surprise&#x2014;an unexpected delight &
 unlooked for happiness"&#x2014;The right reading therefore is
 "who are surprised withal."
 </retrace>
 <add seq="3" rend="pen" xml:id="mark\_p0203880\_add\_2" place="inline">
 not who are
 surprised with every thing but
 <seg cert="medium" resp="#MAC">&#x2014;</seg>
 who are
 surprised besides
 </add>
 </add>
 </note>

<note corresp="mark\_p0203880" xml:id="mark\_p0203880\_2\_orig">
 <del type="erasure" seq="2" corresp="#mark\_p0203880\_2" unit="words" n="1" cert="high" resp="#MAC"
 hand="#FK">
 <unclear reason="illegible" unit="chars" max="12" min="6" cert="medium" resp="#MAC"/>
 </del>
 <add seq="1" rend="pencil" corresp="#mark\_p0203880\_2">
 <unclear reason="illegible"/>
 </add></note>

<pb facs="tempest\_023.tif" n="44"/>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
 <span
 from="#ftln-1375" to="#p0205960"/></retrace></note>

<note corresp="#ftln-1381 #ftln-1382" type="other" subtype="other">
 <del seq="1" rend="pencil" xml:id="del\_w0206310" type="strike">
 <span from="#w0206310" to="#p0206550"/>
 </del>
 <del seq="2" type="erasure" corresp="#del\_w0206310" hand="#FK"/>
 <del seq="3" rend="pen" type="strike" corresp="#del\_w0206310">
 <span from="#w0206310"

to="#p0206550"/>  
 </del>  
 </note>

<note type="selection" subtype="box" rend="pencil">  
 <retrace rend="pen">  
 <span  
 from="#ftln-1390" to="#p0207800"/>  
 </retrace></note>

<pb facs="tempest\_023.tif" n="45"/>

<note corresp="#w0211300"><del type="strike" rend="pen"/></note>

<note type="addDel" corresp="#w0212200">  
 <orig source="#Hanmer">the</orig>  
 <del hand="#FK" type="writeOver" rend="pen">e</del>  
 <add type="writeOver" rend="pen" hand="#FK">  
 is</add>  
 <corr>this</corr>  
 </note>

<note type="other" subtype="change" corresp="#w0213010 #w0213030">  
 <orig source="#Hanmer">  
 <abbr>in's</abbr>  
 </orig>  
 <expan>  
 <del type="strike" subtype="other" corresp="#w0213030">s</del>  
 <add place="above"  
 rend="pen" corresp="#w0213030">  
 <metamark place="below" rend="pen">  
 >^</metamark>his</add>  
 <corr>in his</corr>  
 </expan>  
 </note>

<note type="selection" subtype="box" rend="pencil">  
 <retrace rend="pen">  
 <span  
 from="#ftln-1432" to="#p0214890"/>

</retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">  
 <span  
   from="#ftln-1442" to="#ftln-1444"/></retrace></note>

<pb facs="tempest\_024.tif" n="46"/>

<note type="addDel" corresp="#w0218050">  
 <del type="strike" rend="pen">  
   <orig  
     source="#Hanmer">po</orig>  
 </del>  
 <add place="above" type="unmarked" rend="pen"  
   >plague</add>  
 </note>

<note type="grouping" subtype="line" rend="pencil">  
 <span from="#ftln-1462" to="#ftln-1463"/>  
 </note>

<note type="selection" subtype="box" rend="pencil">  
 <retrace rend="pen">  
 <span  
   from="#ftln-1468" to="#p0220170"/>  
 </retrace></note>

<note type="selection" subtype="box" rend="pencil">  
 <retrace rend="pen">  
 <span  
   from="#w0220840" to="#ftln-1485"/>  
 </retrace></note>

<note type="other" subtype="other" rend="pen" resp="unknown" cert="low">  
 /  
 </note>

<pb facs="tempest\_024.tif" n="47"/>

```
<note><del type="strike" rend="pen">
  <span from="#w0222980" to="#p0223070"/></del></note>
```

```
<note type="other" subtype="other">
  <add place="below" type="other" rend="pencil">
    <hi rend="underline">
      <span from="#w0223250" to="#p0223450"/>
    </hi>
  </add></note>
```

```
<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-1491" to="#ftln-1493"
  /></note>
```

```
<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0224930" to="#p0225440"/>
  </retrace></note>
```

```
<note type="grouping" subtype="doubleLine" rend="pencil">
  <span from="#ftln-1518"
  to="#ftln-1526"/>
</note>
```

```
<note type="other" subtype="change" corresp="#w0227520">
  <orig source="#Hanmer">twanging</orig>
  <add place="above" rend="pen"><metamark place="below"
  corresp="#w0227520">^</metamark>l</add>
  <corr>tangling</corr>
</note>
```

```
<note corresp="#w0228370">
  <add place="above" rend="pen"><metamark place="below"
  corresp="#c0228360 #c0228380">^</metamark>that</add>
</note>
```

```
<pb facs="tempest_025.tif" n="48"/>
```

```

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-1538" to="#ftln-1541"/></retrace></note>

<note type="addDel" corresp="#ftln-1542">
  <del type="strike" rend="pen">
    <span from="#w0230840" to="#w0230860"/>
    <orig
      source="#Hamner">Old lord</orig>
    </del>
  <add place="marginRight" corresp="#ftln-1542 #p0230960" rend="pencil">
    <retrace
      rend="pen">Lord</retrace>
    </add>
  </note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1543" to="#p0231190"/></retrace></note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1547" to="#ftln-1556"/></retrace></note>

<pb facs="tempest_025.tif" n="49"/>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1557" to="#ftln-1558"/></retrace></note>

<note type="addDel" rend="pen">
  <del type="strike" corresp="#stg-1558.1 #stg-1560.1">
    <span
      from="#w0233710" to="#w0233740" xml:id="span_stg-1558.1"/>
    </del>
  <add type="unmarked" corresp="#span_stg-1558.1" place="above">
    above
  </add>
  </note>

<note type="addDel" rend="pen" corresp="#stg-1558.1 #stg-1560.1">
  <del type="strike"
    corresp="#w0234220"/>

```

```

<add corresp="#w0234220" place="above" type="unmarked">
  they
</add>
</note>

```

```

<note>
<del type="strike" rend="pen">
  <span from="#w0233880" to="#ftln-1560"/>
</del>
</note>

```

```

<note>
<del type="strike" rend="pen" corresp="#w0234390">
  <orig source="#Hanmer">
    Alon.
  </orig>
</del>
</note>

```

```

<note type="other" subtype="change" corresp="#w0234490">
  <orig source="#Hanmer"
  >heaven</orig>
  <add place="inline" rend="pen" type="unmarked"
  >s</add>
  <corr>heavens</corr>
</note>

```

```

<note type="addDel" corresp="#w0234540" rend="pen">
  <del type="strike">
    <orig
    source="#Hanmer">are</orig>
  </del>
  <add type="unmarked" place="above"
  >were</add>
</note>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
    from="#ftln-1562" to="#ftln-1569"/>
  </retrace>
</note>

```

```

<note type="other" subtype="other">
  <add place="below" type="other" rend="pencil">
    <hi
    rend="underline">
    <span from="#w0235540" to="#ftln-1569"/>

```

```

</hi>
</add>
</note>

```

```

<note corresp="#ftln-1573"><del type="strike" rend="pen"/></note>

```

```

<note type="grouping" subtype="line" rend="pencil">
  <span from="#ftln-1578" to="#ftln-1580"/>
</note>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1581" to="#ftln-1586"/>
  </retrace>
</note>

```

```

<note type="addDel" subtype="other" corresp="#ftln-1586 #mark_ftln-1586">
  <add type="other" corresp="#p0237880" place="marginRight" rend="pen" seq="1" xml:id="mark_ftln-
1586_add_1">
    :
  </add>
<del corresp="#mark_ftln-1586_add_1" type="writeOver" xml:id="mark_ftln-1586_del_1" seq="2"/>
  <add corresp="#mark_ftln-1586_del_1" type="writeOver" rend="pen"
    xml:id="mark_ftln-1586_add_2" seq="2">
    <metamark>X</metamark>
  </add>
</note>

```

```

<note type="analytical" subtype="explanation" corresp="#ftln-1586 #mark_ftln-1586_add_2"
xml:id="mark_ftln-1586">
  <retrace rend="pen">
    <add place="bottom" rend="pencil">
      Prospero to all this commendation of his goblins
      says sarcastically "Praise in departing" ie wait
      <sic>till</sic>
      the end&#x2014;say
      grace when you have done&#x2014;as
      <sic>the</sic>
      knows that this chimerical banquet is presently to disappear from
      before them by the same agency that produced it&#x2014;he advises
      them to postpone their expressions of satisfaction
    </add>
  </retrace>
</note>

```

```

<note corresp="#ftln-1588">
  <del type="strike" rend="pen">
    <orig source="#Hammer"
      >"Tis</orig>
  </del>
</note>

```

```

<pb facs="tempest_026.tif" n="50"/>

```

```

<note>
  <del type="strike" rend="pen">
    <span from="#w0238380" to="#p0238440"/>
  </del>
</note>

```

```

<note>
  <del type="strike" rend="pen">
    <span from="#w0238550" to="#w0238610"/>
  </del>
</note>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1592" to="#ftln-1601"/>
  </retrace>
</note>

```

```

<note corresp="#w0239590 #mark_w0239590" xml:id="mark_w0239590_1">
  <add place="marginLeft" rend="pencil" seq="1">
    <metamark xml:id="mm_w0239590_1"
      >+</metamark>
  </add>
  <add seq="2" rend="pen">
    <metamark xml:id="mm_w0239590_2">X</metamark>
  </add>
  <corr xml:id="mm_w0239590_3">&#x2733;</corr>
</note>

```

```

<note type="editorialGloss" subtype="disagreement" xml:id="mark_w0239590"
  corresp="#mark_w0239590_1">
  <retrace rend="pen" seq="2">
    <add place="bottom" rend="pencil" seq="1"> Surely the

```

```

<subst>
  <del type="strike" rend="pen" seq="3">
    <orig resp="#FK">most</orig>
  </del>
  <add rend="pen" place="above" seq="4">most</add>
</subst>
simpler &amp; more obvious sense is merely every body putting out or
putting forth to sea is to<seg xml:id="mark_w0239590_seg"/>distant lands
</add>
</retrace>
</note>

```

```

<note corresp="#mark_w0239590 #mark_w0239590_seg">
  <add rend="pencil" corresp="#mark_w0239590_seg" place="above"
    xml:id="mark_w0239590_seg_2">
    <metamark place="below">^</metamark>
  <unclear
    reason="illegible" unit="chars" max="4" min="2"/>
  </add>
  <del type="erasure" corresp="#mark_w0239590_seg_2"/>
</note>

```

```

<note type="other" subtype="other" cert="medium" resp="#MAC" corresp="#w0239610">
  <add
    place="below" rend="pencil" seq="1" type="other">,</add>
  <add seq="2" place="below"
    rend="pen" type="other">,</add>
  <add place="inline" rend="pen">.</add>
</note>

```

```

<note>
<del rend="pencil" type="strike" seq="1" xml:id="del_w0240020" hand="#FK">
  <span
    from="#w0240020" to="#p0240190"/>
  </del>
  <del type="erasure" corresp="#del_w0240020"
    seq="2"/>
  <del seq="3" rend="pen" type="strike" corresp="#del_w0240020">
    <span
      from="#w0240020" to="#p0240190"/>
    </del>
  </del>
</note>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">

```

```

<span
  from="#w0241260" to="#ftln-1616"/>
</retrace>
</note>

```

```

<pb facs="tempest_026.tif" n="51"/>

```

```

<note type="selection" subtype="box" rend="pencil">
<retrace rend="pen">
  <span
    from="#ftln-1617" to="#p0243830"/>
  </retrace>
</note>

```

```

<note corresp="#w0243850">
<del type="strike" rend="pen"/>
</note>

```

```

<note type="selection" subtype="box" rend="pencil">
<retrace rend="pen">
  <span
    from="#w0244920" to="#p0245560"/>
  </retrace>
</note>

```

```

<note type="other" subtype="other">
<add rend="pen" place="inline">
  (
  <orig source="#Hanmer">
    <span from="#w0245690" to="#w0245920"/>
  </orig>
  )
</add>
</note>

```

```

<note type="addDel" corresp="#w0245940">
<del type="strike" rend="pen">
  <orig
    source="#Hanmer">there's</orig>
  </del>
  <add place="above" rend="pen" type="unmarked"
    >is</add>
</note>

```

```

<note type="addDel" corresp="#w0246460">
  <del type="strike" rend="pen">
    <orig
      source="#Hanmer">mocks</orig>
    </del>
    <add place="above" rend="pen" type="unmarked"
      >is</add>
  </note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0246900" to="#p0247560"/>
  </retrace></note>

<note>
  <del type="strike" rend="pen">
    <span from="#w0248130" to="#ftln-1649"/>
  </del></note>

<pb facs="tempest_027.tif" n="52"/>

<note corresp="#ftln-1664"><del type="strike" rend="pen"/></note>

<note>
  <del type="strike" rend="pen">
    <span from="#w0251090" to="#p0251250"/>
  </del></note>

<note corresp="#w0251290"><del type="strike" rend="pen"/></note>

<note corresp="#ftln-1669"><del type="strike" rend="pen"/></note>

<note>
  <add place="marginLeft margin" rend="pencil">
    the name of Ariel
  </add></note>

<pb facs="tempest_027.tif" n="53"/>

<note corresp="#w0253220" rend="pen">
  <add place="above">

```

```

<metamark place="below">^</metamark>O
</add></note>

<note corresp="#w0253780" rend="pen">
<add place="above"><metamark place="below"
  >^</metamark>do</add>
</note>

<note type="selection" subtype="box" rend="pencil">
<retrace rend="pen">
<span
  from="#ftln-1682" to="#ftln-1704"/>
</retrace>
</note>

<note type="selection" subtype="box" rend="pencil">
<retrace rend="pen">
<span
  from="#ftln-1707" to="#ftln-1708"/>
</retrace>
</note>

<pb facs="tempest_028.tif" n="54"/>

<note>
<del type="strike" rend="pen">
<span from="#w0257710" to="#w0257770"/>
</del></note>

<note corresp="#ftln-1709">
<add place="marginLeft" rend="pen">
<hi rend="underline">Pro.</hi>
</add></note>

<note type="selection" subtype="box" rend="pencil">
<retrace rend="pen">
<span
  from="#ftln-1717" to="#ftln-1735"/>
</retrace></note>

<note type="selection" subtype="box" rend="pencil">
<retrace rend="pen">
<span
  from="#w0261720" to="#ftln-1740"/>
</retrace></note>

<note corresp="#w0262420" type="addDel">

```

```

<retrace rend="pen">
  <del type="strike" rend="pencil">
    <orig source="#Hanmer">tulip'd</orig>
  </del>
  <add place="above" corresp="#mark_w0262420" rend="pencil">
    <metamark>X</metamark>
  </add>
</retrace></note>

<note xml:id="mark_w0262420" type="reference" subtype="sourceRef">
  <retrace rend="pen">
    <add place="bottom">
      "Filled" from <ref corresp="#Collier">Collier's emended
        folio</ref>
    </add>
  </retrace>
</note>

<pb facs="tempest_028.tif" n="55"/>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1741" to="#p0263280"/></retrace></note>

<note type="addDel" corresp="#w0263570 #w0263590">
  <del type="strike" rend="pen">
    <orig
      source="#Hanmer">leave these</orig>
  </del>
  <add place="above" rend="pen"
    type="unmarked">approach</add>
</note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1764" to="#ftln-1776"/></retrace></note>

<pb facs="tempest_029.tif" n="56"/>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">

```

```

<span
  from="#f1ln-1777" to="#f1ln-1782"/></retrace></note>

<note>
  <del type="strike" rend="pen">
    <span from="#w0270430" to="#p0270470"/>
  </del></note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#f1ln-1807" to="#f1ln-1808"/></retrace></note>

<note corresp="#f1ln-1809"><del type="strike" rend="pen"/></note>

<pb facs="tempest_029.tif" n="57"/>

<note type="addDel" corresp="#w0272120">
  <del type="strike" rend="pen">
    <orig source="#Hanmer">
      winding
    </orig>
  </del>
  <add place="above" rend="pen" type="unmarked"
    >wand'ring</add>
</note>

<note corresp="#w0272200" type="addDel">
  <retrace rend="pen">
    <del type="strike" rend="pencil">
      <orig source="#Hanmer">sedg'd</orig>
    </del>
    <add place="above" corresp="#mark_w0272200" rend="pencil">
      <metamark>+</metamark>
    </add>
  </retrace></note>

<note xml:id="mark_w0272200" type="reference" subtype="sourceRef">
  <retrace rend="pen">
    <add place="bottom">
      "sedge" crowns from <ref corresp="#Collier">Collier's emended
        folio</ref>
    </add>
  </retrace>
</note>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0274300" to="#p0274610"/>
    </retrace>
  </note>

<note type="addDel" corresp="#w0276530">
  <del type="strike" rend="pen">
    <orig
      source="#Hanmer">their</orig>
    </del>
    <add place="above" rend="pen" type="unmarked"
      >this</add>
  </note>

<pb facs="tempest_030.tif" n="58"/>

<note type="addDel" corresp="#w0277200">
  <del type="strike" rend="pen">
    <orig
      source="#Hanmer">track</orig>
    </del>
    <add place="above" rend="pen" type="unmarked"
      >wreck</add>
  </note>

<note type="addDel" corresp="#w0277400">
  <del type="strike" rend="pen">
    <orig
      source="#Hanmer">on</orig>
    </del>
    <add place="above" rend="pen" type="unmarked"
      >of</add>
  </note>

<note corresp="#ftln-1845"><del rend="pen" type="strike"/></note>

<note type="addDel" corresp="#p0278700">
  <del type="writeOver">
    <orig source="#Hanmer"
      >;</orig>
    </del>
    <add place="inline" rend="pen" type="writeOver">&#x2014;</add>
  </note>

<note type="addDel" corresp="#w0278760">

```

```

<del type="strike" rend="pen">
  <orig
    source="#Hanmer">thee</orig>
</del>
<add place="above" rend="pen" type="unmarked"
  >you:</add>
</note>

<note type="selection" subtype="box" rend="pencil">
<retrace rend="pen">
  <span
    from="#ftln-1855" to="#ftln-1857"/></retrace></note>

<note corresp="#w0279680">
<retrace rend="pen">
  <del rend="pencil" type="strike">
    <orig
      source="#Hanmer">Pro.</orig>
    </del></retrace></note>

<note type="addDel" corresp="#w0282040">
<del type="strike" rend="pen">
  <orig
    source="#Hanmer">that</orig>
  </del>
  <add place="above" rend="pen" type="unmarked"
    >in</add>
</note>

<note corresp="#ftln-1874"><del type="strike" rend="pen"/></note>

<pb facs="tempest_030.tif" n="59"/>

<note>
  <retrace rend="pen">
    <del type="strike" rend="pencil">
      <span from="#ftln-1875" to="#ftln-1876"/>
    </del></retrace></note>

<note corresp="#w0285340"><del type="strike" rend="pen"/></note>

<pb facs="tempest_031.tif" n="60"/>

<note type="selection" subtype="box" rend="pencil">

```

```
<retrace rend="pen">
  <span
    from="#ftln-1911" to="#ftln-1913"/>
</retrace></note>
```

```
<note corresp="#ftln-1930"><del type="strike" rend="pen"/></note>
```

```
<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0291150" to="#ftln-1940"/>
    </retrace>
  </note>
```

```
<pb facs="tempest_031.tif" n="61"/>
```

```
<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen"><span
    from="#ftln-1951" to="#ftln-1958"/></retrace>
</note>
```

```
<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0296310" to="#p0296770"/>
    </retrace>
  </note>
```

```
<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1975" to="#p0298870"/></retrace></note>
```

```
<pb facs="tempest_032.tif" n="62"/>
```

```
<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-1980" to="#p0300090"/>
    </retrace></note>
```

```
<note type="selection" subtype="box" rend="pencil">
```

```

<retrace rend="pen">
  <span
    from="#w0302140" to="#p0302420"/>
</retrace></note>

```

```

<pb facs="tempest_032.tif" n="63"/>

```

```

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#filn-2031" to="#p0308660"/></retrace></note>

```

```

<note>
  <retrace rend="pen" seq="2">
    <subst xml:id="subst_w0308810" corresp="#mark_w0308810">
      <del rend="pencil" type="strike" seq="1" corresp="#w0308810">
        <orig source="#Hanmer"
          >Holy</orig>
      </del>
      <add place="above" rend="pencil" seq="1">
        <retrace seq="3" rend="pen">
          <metamark>X</metamark>
        </retrace>
      </add>

      <del corresp="#w0309030" seq="1" type="strike" rend="pencil">
        <orig source="#Hanmer"
          >shew</orig>
      </del>
      <add place="above" rend="pencil" seq="1">
        <metamark>X</metamark>
      </add>
    </subst>
  </retrace>
  <del type="strike" rend="pen" seq="2" corresp="#subst_w0308810">
    <span from="#w0308810"
      to="#w0309130"/>
  </del>
</note>

```

```

<note type="reference" subtype="sourceRef" corresp="#subst_w0308810 #w0308810 #w0309030"
  xml:id="mark_w0308810">
  <retrace rend="pen">
    <add place="bottom" rend="pencil">
      <seg corresp="#mm_w0308810"
        >"noble""flow"</seg>
    </add>
  </retrace>

```

```

<metamark xml:id="mm_w0308810">}</metamark>
from
<ref corresp="#Collier">
  Collier's emended folio
</ref>
</add></retrace>
</note>

```

```

<note><del type="strike" subtype="other" rend="pen">
<span from="#w0309760" to="#p0309810"
/></del></note>

```

```

<pb facs="tempest_033.tif" n="64"/>

```

```

<note type="selection" subtype="box" rend="pencil">
<retrace rend="pen">
<span
  from="#ftln-2042" to="#p0311990"/></retrace></note>

```

```

<note corresp="#w0309940" type="addDel">
<retrace rend="pen">
<del type="strike" rend="pencil">
<orig source="#Hanmer">Sir</orig>
</del>
<add place="above" corresp="#mark_w0309940" rend="pencil">
<metamark>+</metamark>
</add>
</retrace></note>

```

```

<note xml:id="mark_w0309940" type="reference" subtype="sourceRef">
<retrace rend="pen">
<add place="bottom">
  "Servant" <ref corresp="#Collier">Collier's emended
  folio</ref>
</add>
</retrace>
</note>

```

```

<note><retrace rend="pen">
<del type="strike" rend="pencil">
<span from="#w0310940"
  to="#w0311060"/>
</del></retrace></note>

```

```

<note corresp="#ftln-2051">

```

```

<retrace rend="pen">
  <del type="strike" rend="pencil"/>
</retrace></note>

<note><retrace rend="pen">
  <del type="strike" rend="pencil">
    <span from="#w0314320"
      to="#p0314520"/>
  </del></retrace></note>

<note><retrace rend="pen">
  <del type="strike" rend="pencil">
    <span from="#w0314620"
      to="#p0314690"/>
  </del></retrace></note>

<note><del rend="pen" type="strike">
  <span from="#ftln-2072" to="#w0314870"/>
</del></note>

<pb facs="tempest_033.tif" n="65"/>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-2076" to="#ftln-2080"/>
  </retrace></note>

<note corresp="#stg-2077">
  <retrace rend="pen">
    <add rend="pencil" type="unmarked"
      place="marginRight"><hi rend="underline">Ariel</hi></add>
  </retrace></note>

<note corresp="#ftln-2086" type="other" subtype="other">
  <add place="marginRight" rend="pen" type="other">
    <metamark xml:id="mm_ftln-2086">&#x203B;</metamark>
  </add>
</note>

<note corresp="#ftln-2098 #mm_ftln-2086" type="other" subtype="other">
  <add
    place="marginLeft" rend="pen" type="other">
    <metamark>&#x203B;</metamark>
  </add>
</note>

```

```

<note type="selection" subtype="box" rend="pen" xml:id="box_ftln-2087_2">
  <span
    from="#ftln-2087" to="#p0317620"/></note>

<note type="selection" subtype="box" rend="pencil" xml:id="box_w0317640_1">
  <retrace rend="pen">
    <span from="#w0317640" to="#ftln-2097"/></retrace></note>

<note type="selection" subtype="box" xml:id="box_ftln-2087_3">
  <span from="#ftln-2087"
    to="#ftln-2097"/>
  <add seq="1">
<note type="selection" subtype="box" rend="pencil" xml:id="box_w0317640_1">
  <retrace rend="pen">
    <span from="#w0317640" to="#ftln-2097"/>
  </retrace>
</note>
</add>
<add seq="2">
<note type="selection" subtype="box" rend="pen" xml:id="box_ftln-2087_2">
  <span from="#ftln-2087" to="#p0317620"/>
</note>
</add>
</note>

<note type="addDel" xml:id="addDel_w0316990">
<del corresp="#w0316990" seq="1" type="strike" rend="pencil" xml:id="del_w0316990">
  <orig source="#Hanmer">trifle</orig>
</del>
<retrace rend="pen" seq="2">
  <add place="above" rend="pencil" seq="1" xml:id="add_w0316990">
    <metamark>X</metamark>
  </add>
</retrace>
</note>

<note corresp="#addDel_w0316990 #del_w0316990">
<del type="strike" rend="pen" seq="2" corresp="#del_w0316990">
  <span from="#w0308810"
    to="#w0309130"/>
</del>
</note>

<note corresp="#w0316990 #add_w0316990 #addDel_w0316990" type="reference"
  subtype="sourceRef">
  <retrace rend="pen">

```

```

<add place="bottom" rend="pen">"devil"
  <ref corresp="#Collier">Collier's emended
    folio
  </ref>
</add>
</retrace>
</note>

<note corresp="#ftln-2098">
  <add place="marginRight" rend="pen"> &#x2014;thou&#x2014;oh my
    good Gonzalo! </add>
</note>

<note corresp="#sp-2098">
  <retrace rend="pen">
    <add place="margin marginRight" rend="pencil">(<hi rend="underline"
      >To Gonzalo</hi></add>
  </retrace>
</note>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-2101" to="#ftln-2111"/></retrace></note>

<pb facs="tempest_034.tif" n="66"/>

<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#w0321570" to="#p0325340"/></retrace></note>

<note corresp="#c0325350">
  <retrace rend="pen">
    <add rend="pencil" place="inline">
      <metamark>X</metamark>
    </add>
  </retrace>
</note>

<note corresp="#ftln-2148">
  <add rend="pen" place="marginLeft" type="unmarked"
    >Pro</add>
</note>

<pb facs="tempest_034.tif" n="67"/>

```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-2155" to="#p0326510"/></retrace></note>
```

```
<note>
  <del rend="pen" type="strike"><span from="#w0326720" to="#p0326890"/>
  </del></note>
```

```
<note corresp="#ftln-2160"><del rend="pen" type="strike"/></note>
```

```
<note>
  <del rend="pen" type="strike">
    <span from="#w0327200" to="#w0327360"/></del></note>
```

```
<note type="selection" subtype="box" rend="pencil">
  <retrace rend="pen">
    <span
      from="#ftln-2164" to="#ftln-2172"/></retrace></note>
```

```
<note corresp="#ftln-2185"><del rend="pen" type="strike"/></note>
```

```
<pb facs="tempest_035.tif" n="68"/>
```

```
<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-2189" to="#p0331670"/></retrace></note>
```

```
<note type="selection" subtype="box" rend="pencil" xml:id="box_ftln-2209_1">
  <retrace
    rend="pen">
    <span from="#ftln-2209" to="#ftln-2218"/></retrace></note>
```

```
<note type="selection" subtype="box" rend="pen" xml:id="box_ftln-2203_2">
  <span
    from="#ftln-2203" to="#ftln-2208"/>
</note>
```

```
<note type="selection" subtype="box" rend="pen" xml:id="box_ftln-2219_3">
  <span
```

from="#ftln-2219" to="#ftln-2223"/></note>

<note type="selection" subtype="other" rend="pencil" xml:id="selection\_ftln-2203" corresp="#box\_ftln-2203\_4">

<retrace rend="pen">  
 <span from="#ftln-2203" to="#p0333290"/>  
 </retrace>  
 </note>

<note type="selection" subtype="box" corresp="#box\_ftln-2209\_1 #box\_ftln-2203\_2 #box\_ftln-2219\_3 #selection\_ftln-2203">

xml:id="box\_ftln-2203\_4">  
 <span from="#ftln-2203" to="#ftln-2223"/>  
 </note>

<note type="other" subtype="other">  
 <del type="strike" subtype="X"  
 corresp="#box\_ftln-2203\_4" rend="pen"/>  
 </note>

<pb facs="tempest\_035.tif" n="69"/>

<note type="selection" subtype="box" rend="pencil">  
 <retrace rend="pen">  
 <span  
 from="#ftln-2235" to="#ftln-2254"/></retrace></note>

<note type="selection" subtype="box" rend="pencil" xml:id="box\_ftln-2258\_1">  
 <retrace rend="pen">  
 <span from="#ftln-2258" to="#ftln-2259"/>  
 </retrace>  
 </note>

<note type="selection" subtype="box" rend="pen" xml:id="box\_ftln-2257\_2"  
 corresp="#ftln-2257"/>

<note type="selection" subtype="box" corresp="#box\_ftln-2258\_1 #box\_ftln-2257\_2"  
 xml:id="box\_ftln-2257\_3">  
 <span from="#ftln-2257" to="#ftln-2259"/>

</note>

<pb facs="tempest\_036.tif" n="70"/>

<note type="selection" subtype="box" rend="pen">  
 <span from="#ftln-2260" to="#ftln-2268"  
 /></note>

<note>  
 <del type="strike" rend="pen">  
 <span from="#ftln-2260" to="#ftln-2261"/>  
 </del></note>

<note>  
 <del type="strike" rend="pen">  
 <span from="#w0342020" to="#p0342090"/>  
 </del></note>

<note>  
 <del type="strike" rend="pen">  
 <span from="#w0342190" to="#w0342390"/>  
 </del></note>

<note type="addDel" corresp="#w0342760">  
 <del type="strike" rend="pen">  
 <orig  
 source="#Hanmer">Set</orig>  
 </del>  
 <add place="marginLeft" rend="pen" type="unmarked"  
 >Fetch</add>  
 </note>

<note type="addDel" corresp="#w0342860">  
 <del type="strike" rend="pen">  
 <orig  
 source="#Hanmer">free</orig>  
 </del>  
 <add place="marginRight" rend="pen"  
 type="unmarked">hither</add>  
 </note>

<note type="selection" subtype="box" rend="pencil">  
 <retrace rend="pen">  
 <span  
 from="#ftln-2270" to="#ftln-2273"/></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">  
 <span

```

    from="#w0344640" to="#ftln-2285"/></retrace></note>

<note corresp="#ftln-2286">
  <retrace rend="pen">
    <add place="marginLeft" rend="pencil">
      <metamark>+</metamark>
    </add></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">
  <span
    from="#ftln-2287" to="#ftln-2290"/></retrace></note>

<note corresp="#w0346300" type="addDel">
  <del type="strike" rend="pencil">
    <orig source="#Hanmer">without</orig>
  </del>
  <add place="above" corresp="#mark_w0346300" rend="pencil">
    <metamark>x</metamark>
  </add>
</note>

<note xml:id="mark_w0346300" type="reference" subtype="sourceRef">
  <retrace rend="pen">
    <add place="bottom" rend="pencil">"With all" from
      <ref corresp="#Collier">Collier's
        folio copy</ref>
    </add>
  </retrace>
</note>

<pb facs="tempest_036.tif" n="71"/>

<note>
  <del type="strike" rend="pen">
    <span from="#c0347490" to="#p0347570"/>
    <orig
      source="#Hanmer">but how? where had he wine?</orig>
  </del>
</note>

<note>
  <del type="strike" rend="pen">
    <span from="#w0347700" to="#p0347900"/></del></note>

<note>
  <del type="strike" rend="pen">
    <span from="#w0348530" to="#p0348610"/></del></note>

```

<note>  
 <del type="strike" rend="pen">  
 <span from="#ftln-2320" to="#ftln-2321"/></del></note>  
 <note type="selection" subtype="box" rend="pencil"><retrace rend="pen">  
 <span  
 from="#w0352000" to="#ftln-2326"/></retrace></note>

<pb facs="tempest\_037.tif" n="72"/>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">  
 <span  
 from="#ftln-2327" to="#p0352700"/></retrace></note>

<note type="selection" subtype="box" rend="pencil"><retrace rend="pen">  
 <span  
 from="#w0354740" to="#p0354820"/></retrace></note>

<fw place="other" facs="tempest\_037.tif"/>

<note type="endNote" rend="pencil">

<retrace rend="pen" seq="2">

This is my favourite of all Shakespeare's

```

<subst>
  <del rend="pencil" type="strike" seq="3">
    <orig rend="pencil" resp="#FK">plays</orig>
  </del>
  <add place="above" rend="pencil" seq="3">Dramas</add>
</subst>

```

&#x2014;the remoteness of the scene from all known localities allows a range to the imagination such as no other of his plays affords&#x2014;not even the Midsummer Night's Dream where tho' the Dramatis Personae are half superhuman the scene is laid in "a wood near Athens" & is as it were to be found by any traveller in Greece&#x2014;but that

```

<subst>
  <del>
    <orig>
      <unclear unit="word" n="1"/></orig>
    </del>
    <add rend="pen" type="writeOver" place="inline" seq="2">
      uninhabited
    </add>
  </subst>

```

Island lost in unknown seas gives far other scope to the wandering fancy&#x2014;as the scene

```

<pb facs="tempest_037.tif" n="73"/>

```

is remote from all places with which we hold acquaintance so the story

```

<damage> i<unclear>
  <supplied cert="high" resp="#MAC">s</supplied>
</unclear>
<corr resp="#MAC" cert="high">is</corr>
</damage>

```

simple in the extreme <subst>

```

  <del type="strike" rend="pen">
    <orig rend="pen" resp="#FK">holding</orig>
  </del>
  <add place="above" rend="pen" type="unmarked">having</add>
</subst>

```

more reference to the past events than any action in the play itself

```

<add rend="pencil" type="unmarked" place="above" cert="medium" hand="#FK" resp="#MAC">
  & makes no
  pr<unclear unit="chars" min="4" max="5"/>nts
  of moral offense
</add>
&#x2014;but chiefly I delight in it because of the image which it
<damage>
  presen<unclear>

```

<supplied cert="high" resp="#MAC" source="#Notes\_1882">ts</supplied>  
 </unclear>  
 <corr resp="#MAC" cert="high" source="#Notes\_1882">  
 presents  
 </corr>  
 </damage>

to my mind of the glorious supremacy of the righteous human soul over all

<damage> thin<unclear>  
 <supplied cert="high" resp="#MAC" source="#Notes\_1882">gs</supplied>  
 </unclear>  
 <corr cert="high" resp="#MAC" source="#Notes\_1882">things</corr>  
 </damage>  
 by which it is surrounded&#x2014;&amp; with which it comes in  
 contact&#x2014;Prospero is to me the representative of  
 <del rend="pencil"  
 type="strike" instant="true">  
 <orig rend="pencil" resp="#FK">wisdom &amp; virtue in</orig>  
 </del>

human wisdom &amp; virtue in their true relation to the various elements  
 which go to make up

<del rend="pencil" type="strike">  
 <orig rend="pen" resp="#FK">human</orig>  
 </del>

existence

<subst>

<del rend="pencil" type="strike" hand="#FK">  
 <orig rend="pencil" resp="#FK" cert="medium">  
 from  
 <unclear cert="low" unit="word" n="1"/>  
 power  
 </orig>  
 </del>

<del rend="pencil" type="strike">  
 <add rend="pencil" cert="low" hand="#FK" resp="#MAC">  
 <unclear unit="word" n="1" cert="low"/>  
 the  
 <unclear unit="word" n="2" cert="low"/>  
 </add>  
 </del>

</subst>

the external world in which

<subst>

```

<add hand="#FK" seq="1">
  <orig rend="pencil" xml:id="orig_1">they
  <unclear/>
  </orig>
</add>
<del corresp="#orig_1" rend="pencil" type="strike" seq="2">
  <unclear/>
</del>
<add xml:id="add_2" type="unmarked" place="above" rend="pencil" seq="2">
  are
</add>
<del corresp="#orig_1 #add_2" type="writeOver" seq="3"/>
<add rend="pen" type="writeOver" seq="3">it is</add>

```

</subst>

placed & the varieties of character

<subst>

```

<del type="writeOver">
  <orig rend="pencil" resp="#FK">of</orig>
</del>
<add rend="pencil" type="unmarked">
  <retrace rend="pen">with</retrace>
</add>
</subst>

```

which

<subst>

```

<del type="writeOver">
  <orig rend="pencil" resp="#FK"> they are into </orig>
</del>
<add type="writeOver" rend="pen"> it is in </add>
</subst>

```

accidental voluntary or enforced

<subst>

```

<del type="strike" rend="pencil">
  <retrace rend="pen">
  <orig cert="medium" rend="pencil"> communions </orig>
</retrace>

```

</del>  
 <add place="above" rend="pencil" type="unmarked"> contact </add>  
 </subst>

&#x2014;of the wonderful chain of being of which Caliban is the

<damage> lowe<unclear>  
 <supplied resp="#MAC" cert="high"> st </supplied>  
 </unclear>  
 <corr resp="#MAC">lowest</corr>  
 </damage>

&amp; Ariel the most ethereal limit Prospero is the middle  
 link&#x2014;He the wise &amp;

<damage> goo<unclear><supplied resp="#MAC" cert="high"  
 source="#Notes\_1882">d</supplied>  
 </unclear>  
 <corr cert="high" resp="#MAC">good</corr>  
 </damage>

man is the ruling power to whom  
 <add place="above">the whole series</add>  
 <subst>

<del type="strike" rend="pen">  
 <orig rend="pen" resp="#FK"> are </orig>  
 <add place="above" rend="pen" type="unmarked"> is </add>  
 </del>  
 </subst>

<damage> subjec <unclear>  
 <supplied resp="#MAC" cert="high" source="#Notes\_1882">t </supplied>  
 </unclear>  
 <corr cert="high" resp="#MAC"> subject </corr>  
 </damage>

<subst>  
 <del type="strike" rend="pen">  
 <orig rend="pen" resp="#FK"> alike </orig>  
 </del>  
 <add place="above" rend="pen">  
 <unclear cert="medium">for</unclear>  
 </add>  
 </subst>

the gross &amp; ungainly but powerful Savage who represents the lower  
 &amp;more ponderous natural elements as the earth &amp; water which he

like a wise magician knows

```
<add rend="pencil" place="above">
  <metamark place="below">^</metamark>how </add>
```

to compel to his service & the  
brutal & animal portion of the nature of man

```
<damage> whic<unclear>
<supplied resp="#MAC" cert="high" source="#Notes_1882">h </supplied>
</unclear>
<corr resp="#MAC" cert="high"> which </corr>
</damage>
```

he the type of its noblest development holds in lowly  
subjection&#x2014;next in the scale comes the drunken

```
<damage>
  riba<unclear><supplied resp="#MAC"
    cert="high" source="#Notes_1882">ld</supplied>
  </unclear>
  <corr resp="#MAC">ribald</corr>
</damage>
```

stupid

```
<add rend="pencil" place="above">
  <metamark place="below">^</metamark>ribald
</add>
```

followers of the King of Naples  
whose

```
<subst>
  <del rend="pencil" type="strike">
    <orig>
      <unclear cert="medium" source="#Notes_1882" resp="#MAC">
        stupidity
      </unclear>
    </orig>
  </del>
  <add type="writeOver" rend="pen" place="inline"> ignorant </add>
</subst>
```

cruelty & knavish dishonesty represent the worse aspect of those

```
<subst>
```

```
<del type="writeOver">
  <orig rend="pencil" cert="medium">
    lower classes
  </del type="strike" rend="pencil">
```

```

    cert="low">
truth
</del>
<unclear unit="chars" n="1"/>h<unclear unit="chars" n="4"/>
of
<unclear cert="low">it</unclear>
<unclear cert="low">serves</unclear>
<unclear unit="chars" n="8" cert="low"/>ly
to
<unclear unit="chars" n="9" cert="low">t</unclear>
<unclear unit="word" n="1" cert="low"/>
of
<unclear unit="chars" n="3"/>
<unclear unit="chars" n="2"/>i<unclear unit="chars" n="1"/>i<unclear unit="chars" n="3"/>y
<unclear unit="word" n="2"/>
it
<unclear unit="chars" n="1"/>p<unclear
unit="chars" n="4"/>
c<unclear unit="chars" n="4"/>
th<unclear unit="chars" n="2" cert="low"/>.
<unclear cert="medium">lowly</unclear>
selfish trecherous
<unclear unit="chars" n="6" cert="low"/>
worldlings
</orig>
</del>

```

```

<add type="writeOver" rend="pen">
great masses of all communities that only under of all communities
that only under the wholesome restraint of a wise authority can be
severely admonished

```

```

<add place="above" rend="pen">
to civilisation
</add>

```

Next come  
the cunning treacherous

```

<add rend="pen" place="above">
selfish
</add>
worldlings
</add>

```

```

</subst>

```

whose villainous policy for awhile triumphed over the fortunes of their

```

<subst>
<del type="writeOver">

```

```

<orig rend="pen">
  <unclear cert="low" unit="chars" n="7"/>
</orig>
</del>
<add type="writeOver" rend="pen"> noble </add>
</subst> fellow prince & <damage> pr<unclear>
  <supplied resp="#MAC" cert="medium">oved</supplied>
</unclear>
<corr resp="#MAC">proved</corr>
</damage>
<subst>
  <del type="writeOver">
    <orig rend="pencil" resp="#FK">
      <unclear cert="low" resp="#MAC"> &#2014;& </unclear>
    </orig>
  </del>
  <add rend="pen" type="writeOver"> as </add>
</subst>

```

the world still shows

```

<add cert="high" rend="pen" place="above">
  <metamark place="below">^</metamark> it often to befall
</add>

```

through a devilish

ability & craft for a time over

```

<subst>
  <del type="strike" rend="pencil">
    <orig resp="#FK" rend="pen"> came </orig>
  </del>
  <add place="above" type="unmarked" rend="pencil"> come </add>
</subst>

```

the truth & virtue in his person from these

```

<add rend="pencil"
  place="above inline" cert="high" resp="#MAC" source="#Notes_1882">
  who represent
</add>

```

the

```

<subst>

```

```

  <del type="strike" rend="pencil">
    <add rend="pen" type="unmarked" place="above">
      types of the
    </add>
  </del>

```

```

</subst>

```

baser intellectual as the former represent the baser sensual properties

of humanity we rise to that charming manifestation of the natural impulses of youth&#2014;love&#2014;

<subst>

<del type="writeOver">  
 <orig rend="pencil">  
 <unclear unit="word" n="1"/>  
 <unclear unit="chars" n="1"/>i<unclear unit="chars" n="4"/>t<unclear  
 unit="chars" n="4"/>d  
 <unclear unit="chars" n="1"/>i<unclear unit="chars"  
 n="5"/>d  
 g<unclear unit="chars" n="2"/>ding  
 <unclear cert="low">as</unclear>  
 <unclear cert="low">represented</unclear>  
 <unclear unit="chars" n="1"/><unclear cert="medium">wi</unclear><unclear unit="chars" n="2"/>  
 Ferdinand &#2014;  
 </orig>  
 </del>

<add type="writeOver" rend="pen">  
 tender sentiment&#2014;passionate desire&#2014;  
 represented by  
 </add>

</subst>

Ferdinand &#2014; Miranda

<subst>

<del type="writeOver">  
 <orig rend="pencil">  
 <unclear unit="chars" n="2"/>p<unclear unit="chars" n="4"/>  
 <unclear unit="chars" n="4"/>d  
 <unclear unit="chars" n="1"/>i<unclear  
 unit="chars" n="1"/>t<unclear unit="chars" n="1"/>  
 the  
 <unclear unit="chars" n="4"/>ily  
 <unclear unit="chars" n="2"/>  
 <unclear unit="chars" n="2"/>eat<unclear unit="chars" n="3"/>  
 &#2014;  
 <unclear unit="chars" n="3"/>ty  
 which  
 <unclear unit="chars" n="2"/>t<unclear unit="chars" n="4"/>  
 <add place="above" rend="pencil" type="unmarked">  
 are  
 </add>  
 <unclear>later</unclear>  
 <unclear unit="chars" n="2"/>

```

    <unclear unit="chars" n="2"/>to <unclear unit="chars" n="7"/>s
  </orig>
</del>

```

```

<add type="writeOver" rend="pen">
  in whose nobility &amp; chivalrous grace &amp;
  yielding sweetness &amp; beauty
<del type="strike" rend="pen">
  they find
</del>

```

a lovely impersonation is given to those instincts which guided &amp;  
fostered into prosperous promise by the affectionate paternal prudence

```

</add>

```

```

</subst>

```

of

```

<subst>

```

```

<del type="writeOver">
  <orig rend="pencil">
    Prospero ri<unclear unit="chars" n="2"/>
    <unclear unit="word" n="1"/>
    lovely &amp;
i<unclear unit="chars" n="1"/>p<unclear unit="chars" n="4"/>i<unclear unit="chars" n="1"/>s
    <unclear unit="chars" n="8"/>s
  </orig>
</del>

```

```

<add type="writeOver" rend="pen">
  Prospero &#2014; are pruned of weak luxuriances
  &amp; supported in
</add>

```

```

</subst>

```

```

<add rend="pen" seq="2"> their passionate
<add rend="pencil" place="above">
  <unclear unit="chars" n="2"/>bl<unclear unit="chars" n="1"/>s
</add>
</add>

```

weakness by the wise  
will that teaches forbearance &amp; self control as the only price at  
which these exquisite flowers of existence shall unfold  
their blossoms in  
<add place="above" rend="pencil">prosperous</add>  
beauty &amp; bear

their rightful harvest of happiness  
 <add place="above" rend="pencil">as well  
 as  
 </add>  
 &#2014;  
 <subst>  
 <del rend="pen" type="strike">  
 ><orig rend="pen">last</orig>  
 </del>  
 <add rend="pen" place="above">next</add>  
 </subst>  
 in the wonderful scale of being governed by the sovereign soul of Prospero  
 come the  
 <unclear unit="chars" n="2"/>ffing  
 <subst>  
 <del type="strike" rend="pen">  
 <orig rend="pen">spirits</orig>  
 </del>  
 <add place="above" rend="pencil">figures</add>  
 </subst>  
 of the masque beautiful bright apparitions filty representing the air the  
 fire & all the more graceful &  
 <del type="strike" rend="pencil">lovely</del>  
 aspects  
 <add place="above" rend="pencil">  
 <add place="below">&</add>  
 <unclear  
 cert="high">a subtle force</unclear>  
 </add>  
 of nature which minister with prompt  
 <subst>  
 <del rend="pencil" type="strike">  
 <orig rend="pen">service</orig>  
 </del>  
 <add rend="pencil" place="above">obedience</add>  
 </subst>  
 </retrace>  
 to the behests of science and when not toiling in appointed  
 <subst>  
 <del rend="pen" type="strike">  
 <orig rend="pen">tasks</orig>  
 </del>

```

<add place="above" rend="pen">
  <del rend="pen" type="strike">labour</del>
</add>
<add place="above" rend="pencil">service</add>
</subst>

```

for the great task master man&#2014;recreate and workout his senses  
&amp; his mind with

```

<add place="above" rend="pen">
  <metamark place="below">^</metamark>the
</add>

```

never ending pagents of this beautiful universe&#2014;last of all  
and crowning like a flame

```

<del type="strike" rend="pencil">
  <add rend="pencil" place="above"
    type="unmarked">lambent
  </add>
</del>
of lambent brightness this
<subst>
  <del type="strike" rend="pencil">
    <orig><unclear unit="chars" n="7"/>i<unclear
      unit="chars" n="2"/>
    </orig>
  </del>
  <add place="above" rend="pencil">poet&#0243;</add>
</subst>
> pyramid of
<del type="strike" rend="pencil">
  <orig rend="pen">
    all
  </orig>
</del>
existence
<del type="strike" rend="pencil">
  <orig rend="pen">
    s
  </orig>
</del>
&#2014;flickers &amp;
<add place="above" rend="pen">
  <metamark place="below">&amp;</metamark>flashes
</add>
shines &amp; sparkles the beautiful
demon without whose
<add place="above" rend="pencil">
  <unclear>spirits</unclear>

```

</add>

<unclear unit="chars" n="5"/>p<unclear unit="chars" n="6"/>isling  
we never

<subst>

<add>

<orig rend="pen">think</orig>

</add>

<del rend="pencil" type="strike">thi</del>

<add type="other" resp="#MAC">

<corr resp="#MAC">think</corr>

</add>

</subst>

of he noble magician & his grave aspect of command; Ariel seems to me to represent the highest intellect

<del rend="pencil" type="strike">

<orig rend="pen">that can be

<unclear cert="medium">arrived</unclear>

</orig>

</del>

separate from moral responsibility; his power and knowledge are in some issues greater than those of his master; he lashes up the Tempest round the island; he saves the King & his crew;

<del rend="pen" type="strike">

<orig rend="pen">he knows of</orig>

</del>

from the shipwreck he defeats the conspiracy of Sebastian & Antonio; the clumsy plot of the beast Caliban; he wields immediate influence over the elements and

<subst>

<del type="unmarked">

<orig rend="pen">

understands

</orig>

</del>

<add rend="pencil" place="above" type="unmarked">

comprehends

</add>

</subst>

without

<subst>

<del rend="pen" type="strike">

<orig rend="pen">

sympathy

</orig>

</del>

<add place="above" rend="pencil">

either

</add>

</subst>

condemnation or sympathy which are moral

```
<subst>
  <del type="strike" rend="pen">
    <orig rend="pen">
      elements
    </orig>
  </del>
  <add rend="pencil" place="above">
    results
  </add>
</subst>
```

the sin & sorrow of humanity; therefore because he is only

a spirit of knowledge is he subject to the spirit of love;

& the wild subtle keen beautiful powerful creature;

```
<add place="above" rend="pencil" type="unmarked">
```

is compelled to

```
</add>
```

serves with mutinous waywardness

& unwilling subjection the human soul that pitied its harsher

slavery to sin & set it free from it; & th;

```
<subst>
```

```
<del type="unmarked">
```

```
<orig rend="pen">
```

compelling

```
</orig>
```

```
</del>
```

```
<add place="above" rend="pencil" type="unmarked">
```

controlling

```
</add>
```

```
</subst>
```

it with a wise severity to the fulfillment of its duties

```
<subst>
```

```
<del type="unmarked">
```

```
<orig rend="pen">
```

```
<unclear cert="medium">looks</unclear>
```

```
</orig>
```

```
</del>
```

```
<add rend="pencil" place="above" type="unmarked">
```

yearns

```
</add>
```

```
</subst>
```

after it with the tearful eyes of

```
<subst>
```

```
<del type="strike" rend="pencil">
```

```
<orig rend="pen">
```

holy

```
</orig>
```

```
</del>
```

```
<add place="above" type="unmarked" rend="pencil">
```

tender

```

</add>
</subst>
human love
<subst>
  <del rend="pencil" type="strike">
    <orig rend="pen">
      while
    </orig>
  </del>
  <add type="unmarked" rend="pencil" place="above">
    when
  </add>
</subst>
its wild wings flash away into its newly recovered named region of
<subst>
  <del type="writeOver" rend="pen">
    <orig rend="pen" cert="medium">
      <unclear cert="medium">liberty</unclear>
    </orig>
  </del>
  <add rend="pen" place="inline" type="writeOver">
    lawless
  </add>
</subst>
liberty&#2014;

</note>

</div>

</div>
</body>

</text>

</TEI>

```

## Appendix C

### Customized TEI ODD Schema File

```

<?xml version="1.0" encoding="UTF-8"?>
<?xml-model href="schemas/odd4odds.rnc" type="application/relax-ng-compact-syntax"?>
<?xml-model href="schemas/odd4odds.isosch" type="application/xml
schematypens="http://purl.oclc.org/dsdl/schematron"?>
<TEI xmlns="http://www.tei-c.org/ns/1.0" xml:lang="en">

  <teiHeader>
    <fileDesc>
      <titleStmt>
        <title>Fanny Kemble's Shakespeare</title>
        <author>
          <persName>Maria Chappell (MAC)</persName>
        </author>
      </titleStmt>
      <publicationStmt>
        <publisher>MAC</publisher>
        <availability>
          <p>MAC</p>
        </availability>
      </publicationStmt>
      <sourceDesc>
        <p>Begun by MAC at DHSI June 2016</p>
      </sourceDesc>
    </fileDesc>
    <revisionDesc>
      <change who="MAC" when="2016">built</change>
      <change who="MAC" when="2018">Continuing work on this ODD for my dissertation project.
      Last updated 5-15-18</change>
    </revisionDesc>
  </teiHeader>

  <text>

    <body>
      <p>I am customizing the TEI for my project encoding Fanny Kemble's marginalia in her
      1744 Hanmer copy of Shakespeare's plays (currently first play <title>The
      Tempest</title>). In order to get more granular and descriptive elements and
      attributes to adequately encode the different kinds and functions of FK's

```

marginalia.</p>

<p>I am also removing irrelevant classes of elements and attributes. There are two reasons why I would want to do so:<list><item>The TEI has over 500 elements, each with their own associated attributes. I would not possibly use even half of these in my project.</item><item>A customized schema that is tailored for a project makes encoding easier when multiple people are working on a project by eliminating ambiguity. Theoretically, because I am writing the code and am the only one working on this portion of the project for my dissertation, I do not need to specifically eliminate superfluous elements because I know which elements I use and am less likely to code the same feature in different ways. However, I want to continue working on this project and may get a grant to hire other encoders in the future. Again, eliminating ambiguity for them by already having a defined encoding schema will speed encoding and code proofreading.</item></list></p>

```
<schemaSpec ident="test" source="tei:current" start="TEI">
```

```
  <moduleRef key="core"/>
  <moduleRef key="tei"/>
  <moduleRef key="header"/>
  <moduleRef key="textstructure"/>
  <moduleRef key="msdescription"/>
  <moduleRef key="drama"/>
  <moduleRef key="transcr"/>
  <moduleRef key="analysis"/>
  <moduleRef key="textcrit"/>
```

```
  <elementSpec ident="caption" module="drama" mode="delete"/>
  <elementSpec ident="camera" module="drama" mode="delete"/>
  <elementSpec module="drama" ident="sound" mode="delete"/>
  <elementSpec module="drama" ident="tech" mode="delete"/>
```

```
  <classSpec type="atts" ident="att.enjamb" mode="delete"/>
  <classSpec type="atts" ident="att.deprecated" mode="delete"/>
  <classSpec type="atts" ident="att.entryLike" mode="delete"/>
```

```
<elementSpec ident="note" module="core" mode="change">
```

```
  <attList>
```

```
    <attDef ident="type" mode="add">
```

```
      <datatype>
        <dataRef key="teidata.enumerated"/>
      </datatype>
      <valList type="semi">
```

```
<valItem ident="endNote">
  <desc>Notes at the ends of plays--usually several lines long and
    not anchored to a particular line/s in the play. If doesn't
    fit these parameters, use <gi>note</gi>.</desc>
</valItem>
```

```
<valItem ident="editorialGloss">
  <gloss/>
  <desc>Used when FK interacts with one of Hanmer's printed
    editorial glosses/notes in the play text.</desc>
</valItem>
```

```
<valItem ident="analytical">
  <gloss> </gloss>
  <desc/>
</valItem>
```

```
<valItem ident="selection">
  <gloss> </gloss>
  <desc/>
</valItem>
```

```
<valItem ident="grouping">
  <gloss> </gloss>
  <desc> </desc>
</valItem>
```

```
<valItem ident="reference">
  <gloss> </gloss>
  <desc/>
</valItem>
```

```
<valItem ident="doodle">
  <gloss/>
  <desc>A drawing that is not simply a line, an X, or blot or
    stray mark.</desc>
</valItem>
```

```
<valItem ident="addDel">
  <gloss>Addition and/or deletion.</gloss>
  <desc>A note that accompanies an addition or deletion to the
    text. If it is just a <emph>word change</emph>, use
    <gi>add</gi> and <gi>del</gi>.</desc>
</valItem>
```

```
<valItem ident="other">
  <gloss/>
  <desc>Use when the nature of the note is not adequately
    described by any of the other given attribute values for
    "type."</desc>
```

```

    </valItem>

  </valList>

</attDef>

<attDef ident="subtype" mode="add">

  <datatype>
    <dataRef key="teidata.enumerated"/>
  </datatype>
  <valList type="semi">

    <valItem ident="box">
      <desc/>
    </valItem>

    <valItem ident="line">
      <gloss/>
      <desc>Usually for a grouping, a line (often vertical) that joins
        lines or words together. Unless otherwise noted, lines in
        groupings are assumed to be in the left margin.</desc>
    </valItem>

    <valItem ident="doubleLine">
      <gloss/>
      <desc>Like above ("line") but with two distinct lines that
        follow roughly the same space and path. Unless otherwise
        noted, double lines in groupings are assumed to be in the
        left margin.</desc>
    </valItem>

    <valItem ident="drawing">
      <gloss/>
      <desc/>
    </valItem>

    <valItem ident="sourceRef">
      <gloss> Source reference.</gloss>
      <desc/>
    </valItem>

    <valItem ident="agreement">
      <gloss> </gloss>
      <desc/>
    </valItem>

    <valItem ident="disagreement">
      <gloss> </gloss>

```

```

    <desc/>
  </valItem>

  <valItem ident="explanation">
    <gloss> </gloss>
    <desc/>
  </valItem>

  <valItem ident="change">
    <desc>Specifically when a word form is changed, usually without
      deletion marks but not necessarily.</desc>
  </valItem>

  <valItem ident="other">
    <desc>Use when the nature of the note type's subtype is not
      adequately described by any of the other given attribute
      values for "type." Specifying the subtype is not mandatory
      and so can be omitted, but "other" is used especially to
      call attention to note subtypes that do not fit any of the
      existing attribute values (perhaps indicating a need to
      reassess or add new attribute values).</desc>
  </valItem>

  <valItem ident="reassLine">
    <gloss>Reassigned line.</gloss>
    <desc>Reassigns a line or lines, usually from one character to
      another.</desc>
  </valItem>

  <valItem ident="move">
    <desc>Moves a line to another place in the play. Can also be a
      part of subtype "box."</desc>
  </valItem>

</valList>
</attDef>
</attList>

</elementSpec>

<elementSpec ident="add" module="core" mode="change">

  <attList>

    <attDef ident="type" mode="add">

      <datatype>
        <dataRef key="teidata.enumerated"/>
      </datatype>
      <valList type="semi">

```

```

<valItem ident="writeOver">
  <gloss/>
  <desc>Used to indicate where an addition is written over a
    previous word or mark.</desc>
</valItem>

<valItem ident="unmarked">
  <gloss/>
  <desc>Used when an addition (one that is not a "writeOver" or a
    "trace") is not accompanied by a caret or other
    position-indication mark.</desc>
</valItem>

<valItem ident="trace">
  <gloss/>
  <desc/>
</valItem>

<valItem ident="other">
  <gloss> </gloss>
  <desc/>
</valItem>

</valList>
</attDef>

<attDef ident="rend" mode="add">

  <datatype>
    <dataRef key="teidata.enumerated"/>
  </datatype>
  <valList type="semi">

    <valItem ident="pen">
      <gloss/>
      <desc>Indicates that the addition was written in pen.</desc>
    </valItem>

    <valItem ident="pencil">
      <gloss/>
      <desc>Indicates that the addition was written in pencil.</desc>
    </valItem>

    <valItem ident="other">
      <gloss/>
      <desc>Indicates that the addition was written in a medium other
        than pencil or pen.</desc>
    </valItem>
  </valList>

```

```

</valList>
</attDef>

<attDef ident="place" mode="add">

  <datatype>
    <dataRef key="teidata.enumerated"/>
  </datatype>
  <valList type="semi">

    <valItem ident="marginRight">
      <gloss/>
      <desc>Indicates that the position of an addition is not written
        "inline" directly to the right of the text nor more
        ambiguously in a "margin" but that it is specifically in the
        margin area of the right side of the page.</desc>
    </valItem>

    <valItem ident="marginLeft">
      <gloss/>
      <desc>Indicates that the position of an addition is not written
        "inline" directly to the left of the text nor more
        ambiguously in a "margin" but that it is specifically in the
        margin area of the left side of the page.</desc>
    </valItem>

    <valItem ident="other">
      <gloss/>
      <desc>Use when the placement of an addition is not adequately
        described by the values above nor the ones that are
        predefined in the TEI code for "place."</desc>
    </valItem>

  </valList>
</attDef>

<attDef ident="cause" mode="add">

  <datatype>
    <dataRef key="teidata.enumerated"/>
  </datatype>
  <valList type="semi">

    <valItem ident="clarify">
      <gloss/>
      <desc>Used when the addition clarifies an existing word, letter,
        or phrase.</desc>
    </valItem>

    <valItem ident="unknown">

```

```

    <gloss/>
    <desc>Used when the reason for an addition cannot be reasonably
      deduced/does not align with the other values of
      "cause."</desc>
  </valItem>

  <valItem ident="fix">
    <gloss> </gloss>
    <desc/>
  </valItem>

  <valItem ident="other">
    <gloss> </gloss>
    <desc/>
  </valItem>

</valList>
</attDef>

</attList>

</elementSpec>

<elementSpec ident="del" module="core" mode="change">

  <attList>

    <attDef ident="type" mode="add">

      <datatype>
        <dataRef key="teidata.enumerated"/>
      </datatype>
      <valList type="semi">

        <valItem ident="writeOver">
          <gloss/>
          <desc>Used when a word, letter, or phrased is written over in
            order to delete what is underneath.</desc>
        </valItem>

        <valItem ident="unmarked">
          <gloss/>
          <desc>Rare, but used when a word is replaced by another word
            without the original word being struck out or marked in any
            other way but instead implicitly understood to be deleted in
            favor of the new word.</desc>
        </valItem>

        <valItem ident="strike">
          <gloss/>

```

```

    <desc>Used when a word is deleted by striking it out with a
        horizontal line with pen or pencil. This can be a single
        strike (not usually used) or multiple strike lines (more
        common).</desc>
</valItem>

<valItem ident="erasure">
    <gloss/>
    <desc>Used when a word has been removed from a text by erasure.
        The erasure can be thorough (in which case it may be hard to
        read) or attempted (despite using an erasure on it, the word
        is still fairly visible).</desc>
</valItem>
</valList>

</attDef>

<attDef ident="subtype" mode="add">

    <datatype>
        <dataRef key="teidata.enumerated"/>
    </datatype>
    <valList type="semi">

        <valItem ident="X">
            <desc/>
        </valItem>

        <valItem ident="obscured">
            <gloss> </gloss>
            <desc/>
        </valItem>

        <valItem ident="other">
            <desc/>
        </valItem>

    </valList>

</attDef>

<attDef ident="rend" mode="add">

    <datatype>
        <dataRef key="teidata.enumerated"/>
    </datatype>
    <valList type="semi">

        <valItem ident="pen">
            <gloss> </gloss>

```

```

        <desc/>
    </valItem>

    <valItem ident="pencil">
        <gloss> </gloss>
        <desc/>
    </valItem>

    <valItem ident="other">
        <gloss> </gloss>
        <desc/>
    </valItem>

</valList>
</attDef>
</attList>

</elementSpec>

<elementSpec ident="fw" module="core" mode="change">

    <attList>

        <attDef ident="place" mode="add">

            <datatype>
                <dataRef key="teidata.enumerated"/>
            </datatype>
            <valList type="semi">

                <valItem ident="bottomRight">
                    <gloss> </gloss>
                    <desc/>
                </valItem>

                <valItem ident="bottomLeft">
                    <gloss> </gloss>
                    <desc/>
                </valItem>

                <valItem ident="topRight">
                    <gloss> </gloss>
                    <desc/>
                </valItem>

                <valItem ident="topLeft">
                    <gloss/>
                    <desc/>
                </valItem>
            </valList>
        </attDef>
    </attList>
</elementSpec>

```

```

    <valItem ident="topCenter">
      <gloss/>
      <desc/>
    </valItem>

    <valItem ident="bottomCenter">
      <gloss/>
      <desc/>
    </valItem>

    <valItem ident="other">
      <gloss/>
      <desc/>
    </valItem>

  </valList>
</attDef>
</attList>

</elementSpec>

<elementSpec ident="hi" module="core" mode="change">

  <attList>

    <attDef ident="rend" mode="add">

      <datatype>
        <dataRef key="teidata.enumerated"/>
      </datatype>
      <valList type="semi">

        <valItem ident="doubleLine">
          <gloss> </gloss>
          <desc/>
        </valItem>

        <valItem ident="other">
          <gloss/>
          <desc/>
        </valItem>

      </valList>
    </attDef>
  </attList>

</elementSpec>

<elementSpec ident="retrace" module="core" mode="change">

```

```

<attList>

  <attDef ident="cause" mode="add">

    <datatype>
      <dataRef key="teidata.enumerated"/>
    </datatype>
    <valList type="semi">

      <valItem ident="clarify">
        <gloss/>
        <desc>Used where retracing of existing letters is used to make
          them appear clearer. For example, if the ink is initially
          too light to show up well or if the initial written letter
          looks atypical in form, a retrace can clarify the identity
          of a letter or word and make it more easily readable.</desc>
        </valItem>

        <valItem ident="other">
          <gloss/>
          <desc/>
        </valItem>

        <valItem ident="fix">
          <gloss/>
          <desc/>
        </valItem>

        <valItem ident="unknown">
          <gloss/>
          <desc/>
        </valItem>

      </valList>
    </attDef>
  </attList>
</elementSpec>

<elementSpec ident="corr" module="core" mode="change">

  <attList>

    <attDef ident="type" mode="add">

      <datatype>
        <dataRef key="teidata.enumerated"/>
      </datatype>
      <valList type="semi">

```

```

<valItem ident="readAs">
  <gloss/>
  <desc>Used to indicate that the "corr" tag is used not as an
    editorial correction to an error in the text but that it is
    used to give the new version of a changed word that does not
    exist separately on the page. For example, if "puppy" is
    changed to "puppies" only by deleting the "y" and adding the
    "s" at the end, the resulting word on the page is "pupps,"
    so "corr" type "readAs" is used to indicate the standard
    form of the resulting word, "puppies."</desc>
</valItem>

<valItem ident="other">
  <gloss/>
  <desc/>
</valItem>

</valList>
</attDef>
</attList>

</elementSpec>

</schemaSpec>
</body>
</text>
</TEI>

```

## Appendix D

### Transcription of *The Tempest* Endnote

1882 Published <i>Notes</i>	Hargrett Hanmer Transcription with Revisions	Hargrett Hanmer Transcription without Revisions (Original)
<p>“THE <i>Tempest</i> is, as I have already said, my favourite of Shakespeare's Dramas. The remoteness of the scene from all known localities allows a range to the imagination such as no other of his plays affords—not even the <i>Midsummer Night's Dream</i>, where, though the dramatis personae are half superhuman, the scene is laid in a wood "near Athens;" and <i>Theseus and Hypolita</i>, if fabulous folk, are among the mythological acquaintance of our earliest school days.</p>	<p>This is my favourite of all Shakespeare's Dramas—the remoteness of the scene from all known localities allows a range to the imagination such as no other of his plays affords—not even the <i>Midsummer Night's Dream</i> where tho' the <i>Dramatis Personae</i> are half superhuman the scene is laid in "a wood near Athens" &amp; is as it were to be found by any traveller in Greece—</p>	<p>This is my favourite of all Shakespeare's plays—the remoteness of the scene from all known localities allows a range to the imagination such as no other of his plays affords—not even the <i>Midsummer Night's Dream</i> where tho' the <i>Dramatis Personae</i> are half superhuman the scene is laid in "a wood near Athens" &amp; is as it were to be found by any traveller in Greece—</p>

<p>But the "uninhabited Island," lost in unknown seas, gives far other scope to the wandering fancy. As the scene is removed from all places with which we hold acquaintance, so the story, simple in the extreme, has more reference to past events than to any action in the play itself, which involves but few incidents, and has little to do with common experience.</p>	<p>but that uninhabited Island lost in unknown seas gives far other scope to the wandering fancy—as the scene...is remote from all places with which we hold acquaintance so the story is simple in the extreme having more reference to the past events than any action in the play itself—</p>	<p>but that uninhabited Island lost in unknown seas gives far other scope to the wandering fancy—as the scene...is remote from all places with which we hold acquaintance so the story is simple in the extreme holding more reference to the past events than any action in the play itself—</p>
<p>But chiefly I delight in this play, because of the image which it presents to my mind of the glorious supremacy of the righteous human soul over all things by which it is surrounded.</p>	<p>but chiefly I delight in it because of the image which it presents to my mind of the glorious supremacy of the righteous human soul over all things by which it is surrounded—&amp; with which it comes in contact—</p>	<p>but chiefly I delight in it because of the image which it presents to my mind of the glorious supremacy of the righteous human soul over all things by which it is surrounded—&amp; with which it comes in contact—</p>
<p>Prospero is to me the representative of wise and</p>	<p>Prospero is to me the representative of human</p>	<p>Prospero is to me the representative of wisdom &amp;</p>

<p>virtuous manhood, in its true relation to the combined elements of existence — the physical powers of the external world, and the varieties of character with which it comes into voluntary, accidental, or enforced contact.</p>	<p>in their true relation to the various elements which go to make up existence the external world in which it is placed &amp; the varieties of character with which it is in accidental voluntary or enforced contact—</p>	<p>virtue in human wisdom &amp; virtue in their true relation to the various elements which go to make up human existence the external world in which they is placed &amp; the varieties of character of which they are into accidental voluntary or enforced communions—</p>
<p>Of the wonderful chain of being, of which Caliban is the densest and Ariel the most ethereal extreme, Prospero is the middle link. He—the wise and good man—is the ruling power, to whom the whole series is subject.</p>	<p>Of the wonderful chain of being of which Caliban is the lowest &amp; Ariel most ethereal limit Prospero is the middle link—He the wise &amp; good man is the ruling power to whom is subject</p>	<p>Of the wonderful chain of being of which Caliban is the lowest &amp; Ariel most ethereal limit Prospero is the middle link—He the wise &amp; good man is the ruling power to whom is subject</p>
<p>First, and lowest in the scale, comes the gross and uncouth but powerful savage, who represents both the more ponderous and unwieldy natural elements (as the earth and water), which the wise Magician by his knowledge</p>	<p>[ ] the gross &amp; ungainly but powerful Savage who represents the <b>lower</b> &amp; more ponderous natural elements as the earth &amp; water which he like a wise magician knows <b>how*</b> to</p>	<p>[ ] the gross &amp; ungainly but powerful Savage who represents the lower &amp; more ponderous natural elements as the earth &amp; water which he like a wise magician knows to</p>

<p>compels to his service; and the brutal and animal propensities of the nature of man, which he, the type of its noblest development, holds in lordly subjugation.</p> <p>Next follow the drunken, ribald, foolish retainers of the King of Naples, whose ignorance, knavery, and stupidity represent the coarser attributes of those great unenlightened masses, which in all communities threaten authority by their conjunction with brute force and savage ferocity; and only under the wholesome restraint of a wise discipline can be gradually admonished into the salutary subserviency necessary for their civilisation.</p>	<p>compel to his service &amp; the brutal &amp; animal portion of the nature of man which he the type of its noblest development holds in lowly subjection—</p> <p>next in the scale come the drunken ribald stupid ribald followers of the King of Naples whose ignorant cruelty &amp; knavish dishonesty represent the worse aspect of those great masses of all communities</p> <p>that only under the wholesome restraint of a wise authority can be severely admonished to civilisation*.</p>	<p>compel to his service &amp; the brutal &amp; animal portion of the nature of man which he the type of its noblest development holds in lowly subjection—</p> <p>next in the scale come the drunken ribald stupid followers of the King of Naples whose ignorant cruelty &amp; knavish dishonesty represent the worse aspect of those lower classes of all communities</p> <p>that only under the wholesome restraint of a wise authority can be severely admonished.</p>
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<p>Ascending by degrees in the scale, the next group is that of the cunning, cruel, selfish, treacherous worldlings—  <b>Princes and Potentates —the peers in outward circumstances of high birth and breeding of the noble Prospero—</b></p> <p>whose villainous policy (not unaided by his own dereliction of his duties as a governor in the pursuit of his pleasure as a philosopher)  triumphs over his fortune, and,</p> <p>through a devilish ability and craft, for a time gets the better of truth and virtue in his person.</p> <p>From these, who represent the baser intellectual as the former</p>	<p>Next come the cunning treacherous selfish* worldlings</p> <p>whose villainous policy for awhile</p> <p>triumphed over the fortunes of their noble fellow prince &amp; proved <b>as the world still shows it often to befall*</b></p> <p>through a devilish ability &amp; craft for a time overcame the truth &amp; virtue in his person</p> <p>from these the types of the baser intellectual as the former</p>	<p>Next come the cunning treacherous worldlings</p> <p>whose villainous policy for awhile</p> <p>triumphed over the fortunes of their noble fellow prince &amp; proved as the world still shows</p> <p>through a devilish ability &amp; craft for a time overcame the truth &amp; virtue in his person</p> <p>from these the types of the baser intellectual as the former</p>
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<p>do the baser sensual properties of humanity, we approach by a most harmonious moral transition, through the agency of the skilfully interposed figure of the kindly gentleman, Gonzalo, those charming types of youth and love, Ferdinand and Miranda—the fervent chivalrous devotion of the youth, and the yielding simplicity and sweetness of the girl, are lovely representations of those natural emotions of tender sentiment and passionate desire which,</p>	<p>represent the baser sensual properties of humanity we rise to that charming manifestation of the natural impulses of youth—love—tender sentiment—passionate desire—represented by Ferdinand &amp; Miranda in whose nobility &amp; chivalrous grace &amp; yielding sweetness &amp; beauty a lovely impersonation is given to those instincts which</p>	<p>represent the baser sensual properties of humanity we rise to that charming manifestation of the natural impulse of youth—love—tender sentiment—passionate desire—represented by Ferdinand &amp; Miranda in whose nobility &amp; chivalrous grace &amp; yielding sweetness &amp; beauty a lovely impersonation is given to those instincts which</p>
<p>watched and guided and guarded by the affectionate solicitude and paternal prudence of Prospero, are pruned of their lavish luxuriance and supported in their violent weakness by the wise will that teaches forbearance and self-control as</p>	<p>guided &amp; fostered into prosperous promise by the affectionate paternal prudence of Prospero—are pruned of weak luxuriances &amp; supported in their passionate weakness by the wise will that teaches forbearance &amp; self control as</p>	<p>guided &amp; fostered into prosperous promise by the prudent affectionate paternal prudence of Prospero—are pruned of lavish luxuriances &amp; supported in their passionate weakness by the wise will that teaches forbearance &amp; self control as the only price at</p>

<p>the only price at which these exquisite flowers of existence may unfold their blossoms in prosperous beauty, and bear their rightful harvest of happiness as well as pleasure.</p>	<p>the only price at which these exquisite flowers of existence shall unfold their blossoms in prosperous beauty &amp; bear their rightful harvest of happiness—</p>	<p>which these exquisite flowers of existence shall unfold their blossoms in proper beauty &amp; bear their rightful harvest of happiness—</p>
<p>Next in this wonderful gamut of being, governed by the sovereign soul of Prospero, come the shining figures of the Masque — beautiful bright apparitions, fitly indicating the air, the fire, and all the more smiling aspects and subtler forces of nature. These minister with prompt obedience to the magical behests of Science, and, when not toiling in appointed service for their great task-master, recreate and refresh his senses and his spirit with the every-varying pageant of this beautiful Universe.</p>	<p>next* in the wonderful scale of being governed by the sovereign soul of Prospero come the spring(?) figures of the masque beautiful bright apparitions fitly representing the air the fire &amp; all the more graceful &amp; lovely aspects of nature which minister with prompt obedience...to the behests of science and when not toiling in appointed service for the great task master man—recreate and workout his senses &amp; his mind with the never ending pageants of this beautiful universe—</p>	<p>last in the wonderful scale of being governed by the sovereign soul of Prospero come the suffering(?) spirits of the Masque beautiful bright apparitions fitly representing the air the fire &amp; all the more graceful &amp; lovely aspects of nature which minister with prompt service...to the behests of science and when not toiling in appointed tasks for the great task master man—recreate and workout his senses &amp; his mind with the never ending pageants of this beautiful universe—</p>

<p>Last—highest of all—crowning with a <b>fitful</b> flame of lambent brightness this poetical pyramid of existence, flickers and flashes the beautiful Demon, without whose exquisite companionship we never think of the royal Magician with his grave countenance of command —</p>	<p>last of all and crowning like a flame of lambent brightness this poeto' pyramid of existence—flickers &amp; flashes* <b>shines &amp; sparkles</b> the beautiful demon without whose []? we never think of the noble magician &amp; his grave aspect of command—</p>	<p>last of all and crowning like a flame of lambent brightness this poetic pyramid of all existences—flickers &amp; shines &amp; sparkles the beautiful demon without whose __p__ling we never think of the noble magician &amp; his grave aspect of command—</p>
<p>Ariel seems to me to represent the <b>keenest perceiving</b> intellect —apart from all moral consciousness and sense of responsibility. His power and knowledge are in some respects greater than those of his master — <b>he can do what</b> <b>Prospero cannot</b>—</p>	<p>Ariel serves to me to represent the highest intellect that can be arrived* separate from moral responsibility— his power and knowledge are in some issues greater than those of his master --</p>	<p>Ariel seems to me to represent the highest intellect separate from moral responsibility— his power and knowledge are in some issues greater than those of his master --</p>
<p>he lashes up the Tempest round the Island—he saves the King and his companions from the shipwreck—he defeats the</p>	<p>he lashes up the Tempest round the island—he saves the King and his crew from the shipwreck he defeats the</p>	<p>he lashes up the Tempest round the island—he saves the King and his crew from the shipwreck he defeats the</p>


<p>conspiracy of Sebastian and Antonio, and discovers the clumsy plot of the beast Caliban—he wields immediate influence over the elements, and comprehends alike without indignation or sympathy—which are moral results —the sin and suffering of humanity. Therefore, because he is only a spirit of knowledge, he is subject to the spirit of love— and the wild, subtle, keen, beautiful, powerful creature is compelled to serve with mutinous waywardness and unwilling subjection the human soul that pitied and rescued it from its harsher slavery to sin—</p> <p>and which, though controlling it with a wise severity to the fulfilment of its duties, yearns</p>	<p>conspiracy of Sebastian &amp; Antonio &amp; the clumsy plot of the beast Caliban—he wields immediate influence over the elements and comprehends* without condemnation or sympathy which are moral results the sin &amp; sorrow of humanity—therefore because he is only a spirit of knowledge is he subject to the spirit of love -- &amp; the wild subtle keen beautiful powerful creature— is compelled to* serves with mutinous waywardness &amp; unwilling subjection the human soul that pitied its harsher slavery to sin &amp; set it free from it—</p> <p>&amp; tho' controlling* it with a wise severity to the fulfilment of its duties</p>	<p>conspiracy of Sebastian &amp; Antonio &amp; the clumsy plot of the beast Caliban—he wields immediate influence over the elements and understands without condemnation or sympathy which are moral elements the sin &amp; sorrow of humanity—therefore because he is only a spirit of knowledge is he subject to the spirit of love -- &amp; the wild subtle keen beautiful powerful creature— serves with mutinous waywardness &amp; unwilling subjection the human soul that pitied its harsher slavery to sin &amp; set it free from it—</p> <p>&amp; tho' compelling it with a wise severity to the fulfilment of its duties looks</p>
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after it with the tearful eyes of tender human love when its wild wings flash away into its newly- recovered realm of lawless liberty.	yearns* after it with the tearful eyes of tender human love when its wild wings flash away into its newly named region of lawless liberty—	after it with the bashful eyes of holy human love when its wild wings flash away into its newly named region of lawless liberty—
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**Key:**

\* indicates a word added into the handwritten notes later (above, with a carrot, inline, etc.)

\*\*Indicates an addition or instance when a word or phrase has been added in but no words were deleted, leaving a sometimes confusing reading

 Indicates words in the revised Hanmer Shakespeare endnote that are not present in the published endnote

 Indicates words in the published endnote that are not present in the revised Hanmer Shakespeare endnote

-Spelling errors and other word forms are not regularized in handwritten notes

-Spacing and typographic features are regularized from the published transcription