

A COLLATION OF RICHARD PYNSON'S 1492 EDITION
OF THE CANTERBURY TALES AND WILLIAM CAXTON'S 1485
EDITION, WITH A STUDY OF PYNSON'S VARIANTS

by

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INTRODUCTION

Richard Pynson's first edition of Geoffrey Chaucer's The Canterbury Tales (c. 1491-92) is the earliest volume of that work known to have been printed after the 1485 edition by William Caxton. Pynson's indebtedness to the Caxton edition has so long been assumed by scholars and bibliographers that no thorough analysis of the 1485 and 1492 editions has been conducted. This study distinguishes major variants recorded in a collation of Richard Pynson's The Canterbury Tales with Caxton's edition and consequently could provide the foundation for an edition of the Pynson printing. The transcriptions of lines containing variants of (1) additions, (2) omissions, (3) substitutions, and (4) transpositions and the schematic representations of variants of (5) abbreviations, (6) breviographs, (7) capitalization, (8) punctuation, and (9) spelling confirm as conclusions the assumptions that previously have been accepted: that Richard Pynson used William Caxton's second edition (1485) of The Canterbury Tales as his source and that the variants of his text are the results of common printing practices rather than reliance on any other source.

A biographical summary and discussions of Pynson's printing practices and his role within the historical scope of English printing provide backgrounds for the analysis of major variants in Richard Pynson's edition. Although they reinforce Caxton's eminence among the early printers, the findings of this study serve another significant function by offering the quality and degree of variants in the British

Museum copy -- the most complete Pynson copy -- and thus by asserting that Pynson's edition does not contain proof of textual independence. In a more positive perspective, the study validates the generalizations previously extended regarding the role of Richard Pynson in the history of Chaucer textual tradition.

The assumption that Pynson's edition of Chaucer's work is merely a copy of Caxton's second edition is apparent in scholarship dated as early as 1775. Thomas Tyrwhitt argues that "it is evident from the slightest comparison of the three books," Caxton's 1485 edition and Pynson's 1492 and 1526 editions, that Pynson's printings are "really Caxton's second Edition."¹ A chronological sampling of textual scholarship confirms that Tyrwhitt's contention has been accepted and perpetuated as a valid assumption for the last two hundred years.

The growing interest in textual study in the latter half of the nineteenth century and in the early twentieth century stimulated a number of scholarly studies of early printers and printings that convey the acceptance of Pynson's first edition as a copy of Caxton's second edition. In his 1882 study, William Blades tersely comments that "Richard Pynson speaks respectfully of Caxton as 'my worshipful

¹Thomas Tyrwhitt, The Canterbury Tales of Chaucer, To which are added an Essay upon his language and versification; an Introductory Discourse; and Notes (London: Printed for T. Payne, at the News-gate, 1775), Vol. I, p, ix.

master,'" and he notes that "Pynson used Caxton's device in his books."² Numerous scholars who accepted the authority of Blades' biography of Caxton subsequently drew upon the implications of Blades' observation and assumed as fact that Pynson was Caxton's apprentice. The singular comment of T. R. Lounsbury in his 1892 Studies in Chaucer that the editions of Pynson are essentially copies of Caxton's work³ indicates that the authority of Pynson's text was unquestioned.

In 1893, E. Gordon Duff corrected the misconception that Pynson was Caxton's apprentice by noting that Pynson's reference to Caxton as "worshipful master" was probably a title of respect and that the Caxton device in Pynson's printing of Bonaventure's Speculum vite Christi had been added in a later binding or re-binding of the text.⁴ Duff does not comment upon the textual relationship of the Pynson and Caxton editions in his Early Printed Books or in his Sandars Lectures, which were delivered between 1899 and 1904 and were published subsequently under the title The Printers, Stationers, and Bookbinders of

²William Blades, The Biography and Typography of William Caxton, England's First Printer, 2nd ed. (New York: Scribner and Welfore, 1882), p. 94.

³T. R. Lounsbury, Studies in Chaucer (New York: Harper and Brothers, 1892), Vol. I, p. 264.

⁴E. Gordon Duff, Early Printed Books (London: Kegan Paul, Trench, Trubner & Co., Ltd., 1892), pp. 165-166.

Westminster and London From 1476 to 1535.⁵ The sixth chapter in the latter source, which is titled "Richard Pynson and the Learned Printers,"⁶ contains significant biographical and bibliographical data, however. The interest in Pynson that is revealed in Duff's studies likewise is apparent in later writings by W. W. Greg, Henry R. Plomer, Charles Muscatine, and Richard Deacon.

W. W. Greg was the first scholar to speculate upon the textual affinities of Pynson's first edition to Cx² and to an unknown manuscript used by Pynson to alter certain readings in Caxton's second edition. On the basis of his collation of the first 116 lines of The Knight's Tale in his 1924 analysis of the sixth earliest printed editions, Greg notes that the manuscript affinities of Caxton's second edition "cannot be determined" and that "Pynson printed his first edition from a copy of Caxton's second in which certain readings had been introduced from some manuscript of whose nature we know nothing."⁷ Greg continues by commenting upon the early editions printed after Caxton's work:

⁵E. Gordon Duff, The Printers, Stationers and Bookbinders of Westminster and London From 1476 to 1535 (Cambridge: University Press, 1906), pp. 55-71 and 158-169.

⁶Duff, Printers, pp. 158-169.

⁷W. W. Greg, "The Early Printed Editions of The Canterbury Tales," PMLA, 39 (1924), 760-761.

In no case can the readings of the manuscripts used in later editions /the early printed editions/ be recovered with anything approaching completeness; the editions themselves are merely reprints of the first more or less seriously conflated, and their only textual value lies in the fact that they may possibly preserve individual readings derived from manuscripts but not found in any now extant.⁸

Although the application of his general conclusions to P¹ is based on his sampling of only 116 lines in one tale, Greg's theory has been accepted as fact and has not been substantiated until the present study. Other studies likewise have perpetuated the generalization of Pynson's debt to Caxton.

In his otherwise thorough study of early English printers, Henry R. Plomer offers significant details of Pynson's career and general printing practices; but he perfunctorily states that Pynson's work "is said to have been a reprint of Caxton's /second/ edition...."⁹ Charles Muscatine contends that Pynson's volume, "one of his earliest books, perhaps even his first, . . . was based on Caxton's second

⁸Greg, p. 761.

⁹Henry R. Plomer, Wynkyn de Worde & His Contemporaries From The Death of Caxton to 1535: A Chapter in English Printing (London: Grafton & Co., 1925), p. 112.

edition."¹⁰ As late as 1976, the supposition of Pynson's indebtedness to Caxton is repeated in a popular biography of Caxton by Richard Deacon.¹¹

The preceding survey of scholarly studies that contain discussions of Richard Pynson's 1492 edition indicates that, with the exception of Greg's collation of a portion of The Knight's Tale, the treatments of Pynson's first edition have been bibliographical studies. The suppositions of these studies yield a single unsupported generalization: that Richard Pynson's 1492 edition of The Canterbury Tales is essentially a reproduction of William Caxton's 1485 edition.

This study was undertaken to meet the need for a textual study to prove or disprove the accepted but hitherto unsubstantiated opinion that Pynson's edition is a mere copy of Cx². Since only a complete collation of P¹ and Cx² could function as a foundation for valid conclusions regarding the relationship of these texts, Pynson's 1492 edition was collated with Caxton's 1485 edition; this collation is presented in the present study, moreover, in order to establish a permanent record of the variants between the two

¹⁰ Charles Muscatine, The Book of Geoffrey Chaucer: An Account of the Publication of Geoffrey Chaucer's Works From the 15th Century to Modern Times (San Francisco: The Book Club of California, 1963), p. 8.

¹¹ Richard Deacon, A Biography of William Caxton, The First English Editor: Printer, Merchant, and Translator (London: Frederick Muller, 1976), pp. 157, 170, and 178.

editions. The collation contains the specific variants; the study resolves the question of the degree of affinity between P^1 and Cx^2 through an analysis of the variants and confirms that Richard Pynson used William Caxton's second edition as his source. The findings of this study clarify the textual affinities of P^1 and Cx^2 by identifying the quality and degree of variants and by providing proofs of Pynson's role as an editor of Cx^2 and as a contributor to printing generally and to Chaucer textual history specifically.

A DESCRIPTION OF THE TEXT OF
RICHARD PYNSON'S 1492 THE CANTERBURY TALES

The first edition of The Canterbury Tales printed by Richard Pynson in 1491 or 1492 is described as a "handsome book" by Charles Muscatine.¹² The description of the volume is an integral part of this study because it provides a perspective of Pynson's printing practices in his 1492 edition and because it provides a frame for the discussion of Pynson's use of type, woodcuts, devices, and bindings.

Pynson's folio of The Canterbury Tales consists of 324 leaves that bear the signatures a-v⁸, aa-kk⁸, ll⁸, A-I⁸, K⁶.¹³ The facsimile leaf substituted for K₄, which is blank in the edition, was used for the collation. Leaf d ii, which contains lines 1173 through 1238 in The Knight's Tale, is omitted from the bound gatherings.

Although the first twenty-five lines of Pynson's "Prohemye" are distinguished only by spelling variants and abbreviations, the remaining seventeen lines radically vary the content of Caxton's introductory remarks. Pynson excludes all of Caxton's information

¹²Muscatine, p. 10.

¹³Examination of the text confirms the basic descriptions found in The National Union Catalog of Pre-1956 Imprints, p. 608, and in E. Gordon Duff, Fifteenth Century English Books: A Bibliography of Books and Documents Printed in England and of Books for the English Market Printed Abroad (1917; rpt. Germany: Hain, Meisenheim, 1964), p. 25. The content found hereafter is substantiated by these basic bibliographical descriptions.

regarding manuscript correction and substitutes praise of Chaucer, Caxton, and God. The "Prohemye" on leaf a_1 precedes the text that begins on a_2 recto and ends on K_5 recto. The tales follow the order of Caxton's 1485 edition -- $AB^1E^2FDE^1GCB^2HI$ --, but the order of lines within some of the tables varies as a result of the erroneous gathering of some leaves in the binding. The leaves bear headlines, spaced initial indicators, and signature marks, some of which evince the use of \underline{n} and \underline{m} for \underline{ij} and \underline{iiij} . The formats of the leaves vary for prose and poetry. The Retraction is omitted; leaf K_6 bears Pynson's device.

The prose, which is in two columns of thirty-eight or thirty-nine lines to a page, is printed in secretary type that measures 101 mm. to twenty lines. The poetry is presented in single columns of thirty-three lines to a page and is printed in a bold Black Letter type measuring 120 mm. to twenty lines.¹⁴ The headlines, initial indicators, and signature marks are appropriately set in the two types used respectively for poetry and prose.

The Black Letter and secretary types in The Canterbury Tales, which are distinguished as types 1 and 2, resemble the founts of Jaques C. Forestier and therefore suggest a French origin.¹⁵ Type 3,

¹⁴Plomer, p. 112.

¹⁵Plomer, p. 113.

"a small neat gothic"¹⁶ measuring 64 mm.,¹⁷ is found along with type 2 in Pynson's first dated publication, the Doctrinale. The large Black Letter type is not apparent in Pynson's work after 1492, but he introduced the larger types 4 and 5 (114 mm.) in his 1493 Dives and Pauper. Pynson introduced type 6 (114 mm.) and type 7 (95 mm.) in combination for the first time in his 1495 Horae ad usum Sarum. His type 3*, which was used for scholarly work,¹⁸ first appeared in 1498. The variety of types in the incunabula represent the growth and stability of Pynson's business. There is no evidence that Pynson cast any of his own founts; therefore, the assumption that he acquired or copied his types from well-established foreign printers is generally accepted. In his work printed after 1500, two notable usages deserve mention: Pynson introduced Roman type in England in 1509,¹⁹ and he printed the Greek language in 1524.²⁰

Pynson's first edition of The Canterbury Tales is illustrated with twenty-three representations of the pilgrims and a single woodcut (leaf c₂ verso) depicting fourteen of the pilgrims around a table. All

¹⁶Plomer, p. 115.

¹⁷Duff, Fifteenth Century English Books, p. 130. The technical discussion of the types used by Pynson in his incunabula is based upon Duff's chronological listing unless otherwise specified.

¹⁸Plomer, p. 127.

¹⁹Colin Clair, A Chronology of Printing (New York: Frederick A. Praeger, 1969), p. 37.

²⁰E. Gordon Duff, The English Provincial Printers, Stationers, and Bookbinders to 1557 (Cambridge: University Press, 1912), p. 77.

of the woodcuts except those of Chaucer (leaf 11_m recto) and the Nun's Priest (leaf D₈ verso) appear first in The Prologue, and each then is used to illustrate the tale told by the individual pilgrim. Some cuts apparently were altered to serve multiple purposes as the book was printed. The woodcut of the Serjeant was adapted to illustrate the Physician; the cut of the Squire was altered for the representation of the Manciple.²¹ Pollard observes that some of the cuts, although imitative of Caxton's second edition, do not evince any improvement of the source. "The Miller again [is] allowed his bagpipe, but a little mill is placed in the corner of the cut to identify him beyond doubt." The Knight is astride a horse "bedecked with cumbrous skirts used in the tilt yard" that would be inappropriate for a journey.²² Plomer believes that Pynson's cuts illustrate "no great artistic taste. . . ,"²³ but Duff argues that the woodcuts of Pynson's printings are "better in execution and design" than those used by Caxton and DeWorde.²⁴ Duff apparently bases his judgment on subsequent printings in which Pynson uses cuts procured from established Continental printers.

²¹Duff, The Printers, Stationers, and Bookbinders of Westminster and London, p. 57. All references to Printers hereafter are to this source.

²²A. W. Pollard, Fine Books (New York: Cooper Square, 1964), pp. 255-256.

²³Plomer, p. 150.

²⁴Duff, Printers, pp. 62-63.

Pollard believes that Pynson recognized the inferior quality of his early cuts and therefore sought well-known illustrations after he established his shop in Fleet Street in 1500.²⁵ The woodcuts of Chateau du Labeur (1505) that Pynson had copied from the Pigouchet-Verard editions²⁶ are, in Henry Plomer's judgment, the best of the period.²⁷ Pynson's edition of Barclay's translation of Narrenschiff (1509) contains copies of the 117 woodcuts used in the German edition. The mass of Pynson's work suggests, however, that he regarded the inclusion of cuts as obligatory. Plomer points out that "most of his [Pynson's] books, even the scholastic works contain one cut, while his law books frequently show a large cut composed of the arms of the City of Westminster or London with the Tudor rose and supporters" complemented by two angels.²⁸ By the end of his career, "Pynson drew on his stock of miscellaneous blocks rather than allow works" such as The Canterbury Tales (1526) and the Fall of Princes (1527) "to go forth undecorated."²⁹ The undistinguished woodcuts of Pynson's printings suggest that he included them because of a sense of professional integrity, but one must also consider them in the context of a

²⁵Pollard, p. 256.

²⁶Pollard, p. 256.

²⁷Plomer, p. 133.

²⁸Plomer, p. 150.

²⁹Pollard, p. 258.

period when printers were not concerned with the quality of illustration.

The five devices found in Pynson's dated and undated texts have served a more tangible function than the woodcuts by aiding scholars in ordering the publications in the canon of Pynson's work. The earliest of the devices, a simple monogram on a black field, is on the last leaf of the 1492 Chaucer and is in other works that pre-date the use of a framed device that Pynson introduced around 1494.³⁰ The second form is characterized by the shield monogram, over which there is a helmet surmounted by a small bird, a finch added for the effect of a pun, since pynson is the Norman word for that bird. Branches on which there are blossoms, birds, and grotesque beasts form the border of the device. Plomer supplements the description by pointing out that Pynson's name is imprinted within a ribbon at the bottom of the frame.³¹ A split in an edge of the device in printings dated 1496 aided Duff and others in placing undated books within the Pynson canon.

By 1497, Richard Pynson had begun to use his third device. The monogrammed shield is surmounted by a helmet and the bird and is supported by the nude figures of a male and a female. The Virgin and Child and a saint are notable in the separate border piece. Although

³⁰Duff, Printers, p. 59. The information on devices hereafter is found in Duff, pp. 58-66, unless otherwise specified,

³¹Plomer, p. 153.

the device was cast in metal, the border was bent around 1499; and a piece finally separated in 1513. A larger form, which was modified by the substitution of a stork for the finch, is present in post-1513 printings. Plomer notes that the bird bears a fir branch and that one of the female figures holds a palm branch. He also describes the fifth device as a black shield with a white monogram. The male and female figures are present in this device.³²

Extant bound copies of early Pynson prints reveal the probability that binding also was an activity in Pynson's shop. Duff indicates that Pynson

used two panels of a small size. One contains his mark within a broad border and is very similar in design to his device. The other contains the Tudor rose in the centre with a border of foliage and vine-leaves in the corners.³³

Duff qualifies his observation, however, by pointing out that credited bindings are rare. Several of Pynson's early printings are bound in pasteboards, which "came into vogue towards the end of the fifteenth century, and were often composed of printed sheets that had been discarded as of no use."³⁴ His discovery of some of Machlinia's waste leaves in the bindings of some early Pynson prints aided Duff in

³²Plomer, p. 153.

³³Duff, Printers, p. 165.

³⁴F. A. Mumby and Ian Norrie, Publishing and Bookselling (London: Jonathan Cape, 1974), pp. 47-58.

establishing the relationship of the two men.³⁵ Gaskell notes that "edition binding . . . was never normal in the hand-press period." Printer-wholesalers such as Pynson usually kept a few copies of books in trade bindings, inexpensive calf or sheepskin coverings. Gaskell likewise says that "more expensive works of literature and learning . . . were often sold stitched, or in sheets unbound," so that a purchaser could arrange his own binding.³⁶

The more complete of the two copies of Pynson's first edition of The Canterbury Tales in the collection of the British Museum was bound by Gregory of Bath in brown morocco, one of the finer materials of the period. The other extant copies are in the following public and private collections: The Bodleian Library, two copies; J. R. L. Magdalene College, Cambridge, one copy; Hunterian Museum, Glasgow, two copies; The Royal Society, one copy; The Marquis of Bath, one copy; and the J. Pierpont Morgan Library, two copies.³⁷

³⁵Duff, Early Printed Books, p. 165.

³⁶Philip Gaskell, A New Introduction to Bibliography (New York: Oxford University Press, 1972), pp. 146-147.

³⁷Duff, Fifteenth Century English Books, p. 25.

RICHARD PYNSON'S LIFE AND CONTRIBUTIONS TO PRINTING

Historical details regarding the background of Richard Pynson are meager. The only Continental record of the man may be the listing of a "'Richardus Pynson Normannus'" among the students at the University of Paris in 1464.³⁸ The collected references to a Richard Pynson in English records offer more material concerning the probable background of the printer, but the information also provides the foundation for some degree of debate about the activities and experiences of Richard Pynson. Charles Muscatine notes that Pynson came to England between 1486 and 1490,³⁹ but Henry Plomer contends that the mention in a Controlment Roll of "'Ric/ardu/s Pynson de parochia sancti Clementis Danorum extra barri noui Temple, London, in com/itatu/ Middlesex, glover'" confirms Pynson's presence in England as early as 1482.⁴⁰ E. Gordon Duff provides a different interpretation of the letters of denization utilized by other critics as proof of Pynson's French background. Although he agrees with Muscatine and Plomer that Pynson was Norman, Duff argues that the July 30, 1513, dating of the documents substantiates that citizenship was granted to

³⁸Duff, Printers, p. 55.

³⁹Muscatine, p. 8.

⁴⁰Plomer, p. 109.

the printer's son, Richard Pynson, Jr. Duff asserts that it is highly unlikely that Richard Pynson, Sr., would have been named Printer to the King and granted a coat of arms in 1508 without having been naturalized.⁴¹

The diversity of subject matters represented in the books that Richard Pynson printed between 1490 and 1528 may reflect his interests in various business endeavors prior to 1490. Plomer's belief that Pynson the glover and Pynson the printer are the same man is based upon the relationship that working with leather goods could have to bookbinding, the skill that emerged as a secular profession as early as 1286, according to Bertil Thuresson.⁴² The most reliable proof of Pynson's dual role as bookbinder and printer is found in a paper read before the Bibliographical Society by Graham Pollard in 1969.⁴³

Pollard refutes the viewpoint popular at the turn of this century that major printers commissioned their bindings. He points out that printers often sold their less-expensive quantity prints to retailers who sold them in their hardware, drapery, and grocery businesses.⁴⁴ John Russhe was one of the most prominent retailers;

⁴¹Duff, Printers, p. 166.

⁴²Bertil Thuresson, Middle English Occupational Terms (1950 rpt.; Nendeln/Liechtenstein: Kraus, 1968), p. 220.

⁴³Graham Pollard, "The Names of Some English Fifteenth-Century Binders," The Library, 25 (1970, /193/ -218.

⁴⁴Pollard, "Names," p. 207.

consequently, the reference to Pynson as a bookbinder in a bill of complaint against the estate of Russhe⁴⁵ substantiates Pynson's related activities. Pollard says that some of the earliest volumes bearing panel stamps were printed and bound by Pynson, who probably possessed the binding tools passed from Lettou to Machlinia. He concludes that Pynson was the third major binder of Indulgences and the third binder to use panels.⁴⁶

Speculation regarding Pynson's backgrounds are clarified by the popular belief that Richard Pynson succeeded Machlinia in the latter's firm between 1488 and 1490. Duff states that "/ a / very strong reason for this impression is that had any long time elapsed between the cessation of Machlinia's press and the commencement of Pynson's, England would have been without a printer who could set up law French."⁴⁷ In an earlier study the same scholar notes the use of Machlinia's waste leaves in the bindings of some early Pynson prints.⁴⁸ He also mentions Pynson's use of some of Machlinia's borders, but McKerrow and Ferguson specifically describe two compartments of floral scrolls used in Machlinia's 1485 Horae ad usum Sarum that

⁴⁵Henry R. Plomer, "Two Lawsuits of Richard Pynson," The Library, 10 (1909), p. 116.

⁴⁶Pollard, "Names," pp. 207 and 216.

⁴⁷Duff, Printers, p. 56.

⁴⁸Duff, Early Printed Books, p. 165.

appear in Pynson's later Modus tenendi . . . (1519), Sophista (1520), and The Pylgrimage of Perfection (1526).⁴⁹ Pynson may have served Machlinia before he succeeded him, but no one has offered unquestionable proofs of either the location or the master of his apprenticeship. Scholarship discussed in the Introduction to this study reveals that Pynson's reference to Caxton as "worshipful master" should not be interpreted as evidence of Pynson's apprenticeship to Caxton. Graham Pollard notes that Le Talleur and Martin Morin served their apprenticeships under Jean Dupré of Paris; and he speculates, by considering the trade relationship of Pynson and Le Talleur and by observing the use of Dupré's woodcuts in Pynson's 1494 Fall of Princis, that Pynson probably served his apprenticeship under Dupré.⁵⁰

The most reliable speculation about the background and training of Richard Pynson is based on the printer's method of working and his use of type.⁵¹ The probability of his training at Rouen is supported by his signing of leaves instead of sheets, as was the practice of English printers, in quartos such as Dives and Pauper (1493).⁵²

⁴⁹E. B. McKerrow and F. S. Ferguson, Title-page Borders used in England & Scotland (London: Bibliographical Society, 1932), p. I.

⁵⁰Pollard, "Names," p. 206.

⁵¹Muscatine, p. 8.

⁵²Duff, in Early Printed Books, p. 167, explains the method of signing leaves. "In the quartos, the first leaf of the quire is signed A I, the second has no signature, while the third is signed A 2. This way of signing . . . was commonly in use at Rouen. . . ."

Likewise, a Continental influence is apparent in the types that Richard Pynson used; but Pynson's use of types was not innovative, although, for the most part, he progressively improved the technical usages of his types.

The sources on typology consulted in this study indicate that the affinities of types found in the late fifteenth and early sixteenth century prints suggest that the English and French printers must have exchanged matrices and founts rather freely. Plomer contends more specifically that English printers often imitated slavishly the types of Continental printers; he observes in Pynson's printings certain matrices copied from French models.⁵³ Duff and Plomer note the similarities of Pynson's types 1 and 2, which are used in The Canterbury Tales, to those of Forestier, Machlinia, and Le Talleur;⁵⁴ and Duff also observes a correspondence between Pynson's types 4 and 5 and founts used by Verard.⁵⁵ Graham Pollard also records Pynson's French connections by noting that Pynson borrowed his type 6, the type used in the Sarum Missal, from Higman and Hopyl.⁵⁶

Pynson's associations with Continental printers are clarified further by his commissioning of Guillaume le Talleur to print two

⁵³Plomer, Wynkyn de Worde, p. 140.

⁵⁴Duff, Printers, p. 59; Plomer, Wynkyn de Worde, p. 113.

⁵⁵Duff, Early Printed Books, p. 167.

⁵⁶Pollard, "Names," p. 206.

titles -- law books -- for sale through Pynson's firm prior to 1493.⁵⁷ The commission not only proves Pynson's relationship to a Norman printer, but it also suggests that Pynson did not have sufficient founts to produce the works so early in his career. This reliance on another printer must not be misinterpreted, however.

Between the establishment of his printing house around 1490 and the issuance of his first dated book, the Doctrinale of Alexander Grammaticus, on November 13, 1492, Richard Pynson printed as many as five titles, including The Canterbury Tales, which cannot be dated specifically.⁵⁸ According to Charles Muscatine, the printing of Chaucer's work before November, 1492, is obviated by the printer's mark and the type.⁵⁹ Before 1500, Pynson produced a respectable quantity of eighty-four titles. The known output of his career exceeds six hundred items,⁶⁰ including approximately three-hundred and seventy books that reflect quality of production and diversity of subject matters.

In one perspective, Pynson's types, devices, and woodcuts

⁵⁷Duff, Printers, p. 57.

⁵⁸Duff, Fifteenth Century English Books, p. 130. The undated printings credited to Pynson between 1490 and 1492 are The Canterbury Tales, Donatus Melior, The Ghost of Guy, and two Year Books, 1 Edward IV and 9 Edward IV.

⁵⁹Muscatine, p. 8.

⁶⁰Plomer, Wynkyn de Worde, p. 8; Duff, Century, p. 126.

prove that he maintained an affinity for French elements.⁶¹ Conversely, a survey of the major printings in which these entities appear reveals that the substantive English language contents of these works are his more important contributions to the history of printing in England. The extant works of Richard Pynson offer two basic perspectives of his professional contributions. His works manifest some technical innovations, and his canon contains a number of publications that made subject matter available to his contemporary readers either for the first time or in response to public demand. In the context of this study, consideration of Pynson's incunabula as the background to his later works is particularly valid.

Religious, instructional, literary, and legal works printed by Pynson before 1500 reveal the printer's role in the preservation of evidence of the cultural development of England.⁶² Hymns and Sequences (1496) and Speculum vite Christi (1497) illustrate his production of religious sources; whereas the Grammar of Sulpitius (1494) and the Book of Good Manners (1494) are instructional works. Pynson's selection of The Canterbury Tales as one of the earliest, if not the first, of his printings supports the recognition of Pynson as

⁶¹The types, devices, and woodcuts discussed in the section on textual description generally illustrate the developing stability and success of Pynson's printing shop; but, with the exceptions of a few notable examples mentioned hereafter, these entities cannot be considered as innovative contributions.

⁶²Duff, Early Printed Books, pp. 169-170, contains discussions of the works listed hereafter.

one of the major contributors to the canon of secular works printed in the vernacular language in the last decade of the fifteenth century; but the publication of this work merely attests to the contemporary popularity of Chaucer's tales. With the exception of his first edition of the Chaucer, Pynson's important literary incunabula are initial printings of several English translations that brought major foreign language writings to the English reading public between 1494 and 1498. His issuance of Lydgate's translation of Boccaccio's Fall of Princis in 1494, his publication of six of the plays of Terence, which were signed individually for separate issuance between 1495 and 1497, and his printing of Renard the Fox (c. 1497) illustrate Richard Pynson's interest in printing in the vernacular. It is likewise interesting to note that titles printed by Pynson comprise, with one exception, the bibliography of narrative English prose issued between 1493 and 1497.⁶³

Although they are among his most significant contributions, Pynson's literary printings in English must be considered in proportion to the much greater number of religious, instructional, and legal writings that he printed in Latin and in Norman French. The smaller number of literary titles suggests that Pynson recognized the practical limitations of catering to the higher aesthetic and scholarly preferences

⁶³ Sterg O'Dell, A Chronological List of Prose Fiction in English Printed in England and Other Countries 1475-1640 (1954 rpt.; New York: Kraus, 1969), p. 25.

of the literati, as Caxton had done earlier in the fifteenth century. H. S. Bennett asserts that because "the potential book-buying public was still uncertain both in size and in interests" Pynson was cautious "in exploring the nature of public tastes."⁶⁴

The quantitative influence of Pynson's production is a valid consideration in the evaluation of his contributions to printing. He and De Worde produced seventy percent of the books printed in English in the first decade of the century; they printed seventy-three percent of the English language publications issued in the following decade. In the 1520's, the proportion of their production declined, but the number of English printers increased in that period.⁶⁵ More notable, however, are classifications of works among Pynson's issues that offer more conclusive proofs of the printer's stature in the history of printing.

Richard Pynson's move from St. Clement Dane's to new quarters at the sign of the George adjacent to St. Dunstan's church in Fleet Street, London, is clarified by the respective impressions "without Temple Bar" and "intra barum novi Temple" found in the Boke of Cookery (1500?) and the Directorium Sacerdotum (1501).⁶⁶ Pynson

⁶⁴H. S. Bennett, English Books and Readers 1475-1557, 2nd. ed. (Cambridge: University Press, 1970), p. 182.

⁶⁵Bennett, p. 188. The percentages reflect a canon of more than three hundred titles, including eighty-four incunabula. See n. 60.

⁶⁶Duff, Printers, p. 159.

perhaps moved because of the persecutions directed against him and other alien craftsmen by men such as Henry Squiers,⁶⁷ but the adversities that Pynson confronted did not diminish the quality of his work, although his production may have been reduced.

The year 1500 marks a significant transition in the work of Richard Pynson. Numerous bibliographers agree with E. Gordon Duff's statement that Pynson's Sarum Missal (January 10, 1500), which contains the first English example of printed music,⁶⁸ is "perhaps the finest book printed in the fifteenth century."⁶⁹ Until 1508, religious materials constituted approximately fifty percent of Pynson's production.⁷⁰ After his selection as printer to the crown in that year, the publication of legal materials dominated his work. When he succeeded William Faques as Printer to the King, Richard Pynson consequently was granted the title of Esquire and the right to bear arms.⁷¹ Although he was appointed by Henry VII, Pynson primarily served Henry VIII, for whom he printed numerous political and

⁶⁷ Clarification of the persecutions of alien craftsmen by English natives is found in the discussions of Richard Pynson's case against Henry Squier in Duff, Century, p. 126 and in Mumby and Norrie, pp. 47-58.

⁶⁸ Clair, Chronology, p. 35.

⁶⁹ Duff, Printers, p. 68.

⁷⁰ Collin Clair, A History of Printing in Britain (New York: Oxford University Press, 1965), p. 36.

⁷¹ Duff, Century, p. 127.

religious documents, legal publications, and literary issues. Pynson was responsible for printing Assertio septem sacramentorum, "which earned . . . his title 'Defender of the Faith'" for Henry VIII.⁷² The patronage of the king contributed to Pynson's productivity as a printer; but Pynson's success also can be clarified, at least in part, by Bennett's explanation that "Pynson was a better educated man, and had higher typographical standards than his rival /Wynkyn de Worde/."⁷³ Pynson's printings after 1500 illustrate his practicality in meeting the preferences of the literate public and then in turning to a more selected audience who sought instruction and information.

W. W. Greg observes that Richard Pynson's specialization in law books created "the earliest 'class' monopoly in printing."⁷⁴ Pynson printed Year Books, Littleton's Tenures, the Statutes, The Abridgement of the Statutes, and Natura Brevium. Bennett notes that "/n/ot less than one-third of the books printed by Pynson are connected with law, and . . . nearly every law book he published was reprinted at least once."⁷⁵ These law books comprise, according to Sir William

⁷²Clair, History, p. 37.

⁷³Bennett, p. 187.

⁷⁴W. W. Greg, Some Aspects and Problems of London Publishing Between 1550 and 1650 (Oxford: Clarendon Press, 1956), p. 64.

⁷⁵Bennett, pp. 188-189.

Holdsworth, "'by far the most important source of and authority for, the medieval common law.'"⁷⁶

The instructional quality of the legal works also is apparent in works that illustrate Pynson's initial publication of didactic subject matter written in English. His first major work of this type was The Promptorium (1499), in the preface of which Pynson writes: "'humble grammarians and boys may look on this short volume . . . and find freely and immediately the common words which belong to the Latin tongue.'"⁷⁷ A later English-French dictionary that follows the pattern of Caxton's "Dialogues in French and English" provides conversational usage applicable to commerce with the French;⁷⁸ but, as support for this study, Pynson's printing of Lac puerorum, or Milk for Babes is more important. This first Latin grammar printed in English and Tunstall's De arte supputandi (1522), the first arithmetic book in the English language,⁷⁹ reflect a significant trend in English printing.

Richard Pynson helped to lay the foundation for the legal control of printing practices. As the successor to William Faques, Pynson assumed "the sole right of printing any work issued by or

⁷⁶As quoted by Clair, in History, p. 36.

⁷⁷Bennett, p. 89.

⁷⁸Bennett, p. 93.

⁷⁹Plomer, Wynkyn de Worde, pp. 139 and 141.

belonging to the King," including "Acts of Parliament, law books, and year books, Bibles and service books, almanacks, and Latin grammars and other educational works."⁸⁰ Henry VIII often allowed exclusive privilege to any stationer who first printed a book;⁸¹ therefore, Pynson had a dual advantage in serving as Printer to the King during the reign of Henry VIII. "Possibly the first grant of exclusive privilege for a single book" is found in the colophon of Pynson's Oratio Richardi Pacei, &c.,⁸² and it is appropriate that he was granted this distinction. Until his retirement in 1528, Richard Pynson continued to expand the development of a medium that has preserved English letters and literature.

Pynson's interest in providing material for his English readers also is apparent in his later prints of translations. His 1505 edition of the Castell of Labour followed the first edition of Verard, the Parisian printer; but Plomer contends that Pynson's volume is noteworthy because it contains "the best /wood/cuts to be found in any English book of that period."³ In 1509, Pynson printed Barclay's translation of Ship of Fools in a combination of Black

⁸⁰Majorie Plant, The English Book Trade: An Economic History of the Making and Sale of Books, 3rd ed. (London: George Allen & Unwin, Ltd., 1974), pp. 100-101.

⁸¹Greg, London Publishing, p. 92.

⁸²Plant, p. 101.

⁸³Plomer, Wynkyn de Worde, p. 134.

Letter and Roman types, after having introduced Roman type in English printing⁸⁴ in Sermo fratris Hieronymi de Ferraria⁸⁵ earlier in the same year. Lydgate's Sege and Destruccyon of Troye (1513), Barclay's Latin Grammar (1516), Linacre's translations of medical works by Galen (1522-1524), and Froissart's Chronicles (1522)⁸⁶ suggest that Pynson's inclination to publish works in translation continued throughout his career; but his second edition of The Canterbury Tales (1526), which Duff contends was a partial issuance of an intended printing of Chaucer's complete works,⁸⁷ also indicates Pynson's maintenance of an interest in native literature.

The scholars who have compared Pynson's prints to those of other English stationers convey the view expressed by Bennett that Pynson was "a systematic, careful man of business."⁸⁸ The consistency in the quantities of Pynson's production -- an average of six hundred folio leaves per year before 1500⁸⁹ -- reinforces the conclusion that a more conservative printer would be a more accurate printer. Pynson's

⁸⁴Clair, Chronology, p. 37.

⁸⁵Duff, Early Printed Books, p. 170.

⁸⁶Duff, Printers, p. 165.

⁸⁷Duff, Printers, p. 165.

⁸⁸Bennett, p. 191.

⁸⁹Bennett, p. 183. The author notes that De Worde's production varied from 2464 to 404 folio pages per year in the same period of time.

concern with accuracy is a matter of record. In the Chancery proceedings of 1506 is an undated petition of complaint registered by Richard Pynson against Sermour and Seint Jerman for failing to execute "'the correcon & examenyng of the leues'" of Abbreuiamentum Statutorum. Percy Simpson judges that Pynson, and other printers as well, placed the responsibility of proofreading upon the contractual purchasers of wholesale printings. This relationship apparently existed throughout Pynson's career, because the responsibility of correction is placed upon the author in Pynson's contract with John Palsgrave for the printing of Lesclarcissement de la Langue Francoyse, which was not completed until after Pynson's death. It is ironic that this work contains the first reference to an English corrector.⁹⁰

Pynson's personal activities during the latter years of his life are obscure. Scholars agree that Robert Redman took over Pynson's shop when the master ceased work in 1528, but Pynson held some contempt for Redman, as evinced in his attack against Redman in the colophon of Lyttleton's Tenures.⁹¹ Only Hugonis Meslier, Thomas Bercula, John Snowe, and Richard Withers are on record as having been

⁹⁰Percy Simpson, Proof-Reading in the Sixteenth, Seventeenth, and Eighteenth Centuries (London: Oxford University Press, 1935), pp. 110-111.

⁹¹E. C. Bigmore and C. W. H. Wyman, A Bibliography of Printing (London: Bernard Quaritch, 1934), p. 228.

associated with Pynson's printing house. The latter two apprentices were left bequests in Pynson's will, which is dated November, 1529, and was proved on February 18, 1530.⁹² The relatively substantial estate inherited by his surviving child, Margaret, and the only child of his deceased son, Richard, is insignificant in consideration of the legacy that he left readers of English writings. The quantity and quality of his publications attest to his cultural contributions as an English printer.

Richard Pynson contributed to his craft by introducing Roman type into English printing and by encouraging the use of panel bindings, but the value of his work is more apparent in the types of subject matter that he printed. His issues on law, which constitute the largest number of his printings, serve as the most reliable source of medieval common law; his religious publications likewise provide historical records of the period. Perhaps more significant among Pynson's contributions, however, are the single titles that illustrate his innovations as a printer. Throughout his career, Pynson printed English translations of major foreign language writings. His print of the Sarum Missal, which is generally considered the finest printed book produced in the fifteenth century, contains the first English example of printed music. Pynson printed the first

⁹²Duff, Printers, pp. 161 and 166.

Latin grammar in English, the first arithmetic book in English, and issued the first book to bear a notice of a grant of exclusive privilege. These examples illustrate that Richard Pynson produced a number of works that are important in the history of English printing, but they also affirm the need for evaluating the significance of his 1492 edition of The Canterbury Tales as a contribution to the history of the early printed editions of Chaucer's work.

THE VARIANTS OF PYNSON'S 1492 EDITION

The variants determined by the collation of Pynson's 1492 edition of The Canterbury Tales with Caxton's 1485 edition provide the only foundation for a valid judgment of the degree of affinity between the two texts. In her collation of The Miller's Tale and the first three-hundred and sixteen lines of The Parson's Tale, Anna Karen DeWees notes variants in approximately one thousand lines of the Pynson text. Her study provides the data for these lines in P¹ but is, according to her statement, inadequate proof of the relationship of P¹ to Cx².⁹³ The present study contains a complete collation of the variants of a text of Pynson's edition, but any unqualified conclusions regarding the 1492 printing would necessitate collation of the extant portions of the eleven known texts and fragments of P¹ in British and American collections.⁹⁴ The possibility that variants could be found among other known Pynson texts of The Canterbury Tales is explained by the practice of stop-press correction in hand press printing. Beverly Boyd's discussion of Caxton's printing procedures indicates that Caxton "proof-read his pages during printing, and made

⁹³Anna Karen DeWees, "Richard Pynson's 1492 Edition of The Canterbury Tales: A Study Preliminary to an Edition." An unpublished thesis completed for the Master of Arts Degree (Lubbock, Texas: Texas Tech University, 1975), pp. 1-21.

⁹⁴See n. 37.

corrections by unlocking the form of type."⁹⁵ If Pynson employed stop-press correction, a corpus of variants could be constructed for all of the known prints of his edition.

This study is based upon the most complete copy of Pynson's text, which is in the collection of the British Museum, and upon Pepy's copy of Cx². The variants discussed and schematically represented in the following pages⁹⁶ serve as responsible proof of Pynson's indebtedness to Caxton's 1485 edition. The classifications of variants and the degrees of the applications confirm the generalization that Pynson, as did his contemporary peers, justified the issuance of a previously published work in terms of public demand and potential financial success. This study also provides a framework for the analysis of the variants in Pynson's edition. It is apparent, however, that Richard Pynson used standard practices of deviation in his print and that he, unlike many of those who printed in this period, retained a sense of responsibility to his source.

Although fewer than a thousand lines from Caxton's edition are printed without alteration in Pynson's edition,⁹⁷ fewer than a thousand lines in P¹ contain variants created by additions, omissions,

⁹⁵Beverly Boyd, "William Caxton; Chaucer's First Printer: A Report of Progress." A paper read at the Medieval Institute, Western Michigan University, Kalamazoo, Michigan, May 10, 1975, p. 8.

⁹⁶See pp. 70 ff.

⁹⁷See pp. 74-81.

substitutions, or transpositions of lines, phrases, or words. Pynson's uses of abbreviations, breviographs, and punctuation account for a significant number of variants, but the approximately fifty thousand variants of spelling comprise the largest category of variants. The variants of spelling, abbreviation, breviographs, capitalization, and punctuation usually involve single founts in individual contexts and consequently do not alter the substance of Cx². The consistency of some of these usages indicates that the typesetter of P¹ tended to follow imitative patterns of fount substitutions, but a more significant insight into the degree of difference between Pynson's 1492 edition and Caxton's 1485 edition can be gained through a study of the additions, omissions, substitutions, and transpositions of lines, phrases, and words in P¹.

Pynson's edition does not contain any spurious lines, and definite technical explanations are obvious for all of the omissions and alterations except the omissions of line 55 in The Prologue and lines 1081-1092 with linking lines following The Parson's Tale, the passage distinguished as the "Retraction." The line that appears early in Caxton's Prologue -- "No crysten man so often tymes as he" (1. 55) -- may have been excluded by Pynson with the justification that it does not have syntactical relationship to either the preceding or the following lines. It is more plausible, however, that the typesetter of P¹ overlooked this line that begins leaf a₄ in Cx². The omission of the "Retraction" is much more significant. Pynson indeed may have excluded these lines after evaluating the potential

effects upon the readers. One conclusion is certain, however. Pynson chose to exclude the lines. Although he would have had to add another leaf to accommodate lines 1081-1092, such an addition would not have necessitated a new signature, nor would it have affected the cost of producing a book that already constituted three-hundred and twenty-three leaves.

The exclusion of other lines in the text is readily explained. The seventy-six lines absent from The Knight's Tale (Pynson's d ii) constitute the content of a leaf (Caxton's d ii) that is omitted from the gathering. In The Clerk's Tale, line 530 is replaced by line 527, which also appears in its proper context. This setting and the reversals of lines in The Clerk's Tale (ll. 704-705) and in The Canon's Yeoman's Tale (ll. 724-725) indicate errors of the eye and the hand rather than purposeful editing. The same explanation seems plausible for the binding of some leaves out of order in the tales of Chaucer and the Parson. Reading thus is hampered, as indicated by the line order represented in the following schematic;⁹⁸ but substance is not affected, since the disordered leaves bear essentially the content found in Cx².

These findings dictate that conclusions regarding the variants will, for the most part, be based upon the divergences apparent in words and in phrases. Since spelling variants physically

⁹⁸ See pp. 72-73. See also pp. 83-86.

dominate the collation, a review of orthographic patterns is appropriate. The recorded evidences of spelling usages in this collation and in the work of Ms. DeWees conform to Philip Gaskell's dictum that

/i/t is . . . essential to include all the words in a spelling analysis, not merely a selection of them, since the over-all spelling pattern is bound to be a complex mixture of the spelling standards of the period with the individual spelling habits of the author, the copyist (if any), the compositors, and the correctors. Only a complete analysis can hope to separate the various components, and even then it will probably be necessary to compare the results with the spelling of other texts from the same printing house.⁹⁹

The approximately fifty-thousand spelling variants recorded in the classifications of this study confirm Percy Simpson's observation that the absence of orthographical prescriptivism in this period allowed each printer or compositor to follow his own inclinations within the limits of comprehensible communication. Pynson was not capricious. Certain patterns are apparent, particularly in the spellings of words that varied by the change of a single corresponding letter. Plant and Carter point out that fifteenth century printers usually had limited stocks of founts and thus had to adapt

⁹⁹Gaskell, p. 350.

accordingly, especially when setting more than one frame of type.¹⁰⁰ Since a folio leaf requires an entire frame of type, the different spellings of the same word set in different frames could be explained easily by the absence of absolute spelling rules; but, variant spellings of the same word appear often on the same leaf and occasionally within a single line. One must be cautious not to conclude, however, that the compositors of P¹ and Cx² composed the spellings of words without some degree of consistency.

Two distinct patterns are apparent in the repetitive spellings of the same words in both P¹ and Cx². More specifically, each text illustrates consistent substitutions of vowels¹⁰¹ and consonants¹⁰² in corresponding relationships with the other text. The trends of spelling can be distinguished as follows: (1) Pynson consistently substitutes certain vowels and consonants for other letter usages in Caxton's edition. (2) Caxton uses certain patterns of spelling that Pynson does not imitate consistently. Neither P¹ nor Cx² offers proof of the exclusive use of any one of the following patterns of substitution, however.

A summary of the total number of spelling variants in all of the tales indicates that Pynson uses a for o nine times more often

¹⁰⁰Plant, p. 103; Harry Carter, A View at Early Typography Up To About 1600 (Oxford: Clarendon Press, 1969), pp. 38 ff.

¹⁰¹See pp. 87-93 and 111-112.

¹⁰²See pp. 94-100 and 111-112.

than does Caxton, u for w seven times more frequently, e for i in three times as many circumstances, and a for e in twice as many contexts. A sampling of Pynson's variant spellings illustrates his adaptations of Caxton's spellings. His printings of nat (Prol, 1. 304 and ClerkT, 1. 488) for Caxton's not and his variant any for ony in Cx² (KntT, 1. 2395) exemplify the a for o pattern. The spelling ynough for ynow (WB, 1. 2) represents Pynson's prevalent use of the u for Caxton's w. Pynson's dominant use of e for i and a for e are apparent in his spellings of argumentes (ML, 1. 228) and paraurenture (FranklT, 1. 1493) for the forms argumentis and peraurenture in Cx².

Patterns of vowel usage also can be observed in Caxton's spellings. Caxton's alternations of e for ea and u for a are twenty times greater than Pynson's substitutions of the same letters. When Cx² contains a spelling like ese, P¹ has a correspondent ease (MerchT, 1. 1981); when Cx² evinces shul, P¹ usually has shal (KnT, 1. 2796). Pynson's spellings of nones (Sqt, 1. 2421), paradise (NunT, 1. 227),¹⁰³ whiche (MonkT, 1. 2161), and wol (CYT, 1. 645) are correspondent to Caxton's spellings of nonys, paradyse, whyche, and wyl, all of which illustrate Caxton's dominant usage of y instead

¹⁰³ Although the spellings of the titles of the tales are normalized, Pynson's variant titles are used as follows: The Nun's Tale for The Second Nun's Tale, abbreviated as NunT; The Tale of the Doctor of Physic for The Physician's Tale, abbreviated as PhysicianT; The Rhyme of Sir Topas for The Tale of Sir Topas, abbreviated as SirT; and The Tale of Chaucer for The Tale of Melibee, abbreviated as ChT.

of e, i, or o. In The Knight's Tale, Pynson's consistent substitution of ou for Caxton's o and u spellings is apparent in lines 1409 and 2754 in which Pynson prints labourer for laborer and thurgh for through.

Similar tendencies of dominant patterns are obvious in the printers' uses of consonants. Pynson more often substitutes c for s, p for th, and w for v, as illustrated in his spellings of trespassid as trespaced (PardT, 1. 416), that as pat (ParsonT, 1. 855), and werry for verry (ClerkT, 1. 796). Caxton more regularly employs h for th, as exemplified by his spelling of hem (FriarT, 1. 1320). Pynson prints them for this word and uses sk in words like aske (ClerkT, 1. 326) that Caxton more regularly spells axe. These examples of letter substitution illustrate the specific numerical distributions listed in the schematics of variants of vowel and consonant usage. The illustrations also confirm that more than one letter change often may be noted in the collated entries.

There is an approximate balance in the variances of other letters, particularly o for u, c for d or t, and d for t, in the printings of both Caxton and Pynson. The Pynson spellings of moche for much (KntT, 1. 1608), bakward for backward (ReeveT, 1. 4281), and cowde for couth (Prol., 1. 257), are correspondent to the forms printed in Caxton's edition. The two-hundred and sixty-odd examples of the alteration of u for n or n for u confirm the classification of this substitution as a common variant spelling pattern; but, unlike many others of the orthographical patterns, the u/n variant can be

explained as proof of editorial practices. In handwritten manuscripts, the placements of two vertical minims often did not indicate whether the strokes were joined at the top or at the bottom.¹⁰⁴ It was not uncommon for minuscular n's to be mistaken for u's;¹⁰⁵ therefore, a spelling such as Caxton's onr (ClerkT, 1. 1) probably was the result of the misreading of the manuscript source. Pynson's correction of onr to our and his adjustment of abonte to about (ClerkT, 1. 5) suggest that he attempted to edit Cx², but Pynson's fallibility as an editor is illustrated in his printing of Bnt for Caxton's But in line 6 of The Clerk's Tale.

The tendency to double consonants that is characteristic of Pynson's text juxtaposes the predominant doubling of vowels in Cx².¹⁰⁶ Pynson's spellings of gentylles (ClerkT, 1. 480), ryalle (NPT, 1. 3184), and pytte (PriorT, 1. 571), as adjustments of Caxton's gentils, ryal, and pyt, exemplify the more than two thousand doublings of consonants by Pynson. P¹ does not reprint the Cx² spellings with double consonants approximately seven hundred times; therefore, the ratio of usage is approximately three times greater in P¹.

¹⁰⁴Hilary Jenkinson, The Later Court Hands in England From the Fifteenth to the Seventeenth Century (New York: Frederick Ungar, 1969), p. 36.

¹⁰⁵Samuel A. Tannenbaum, The Handwriting of the Renaissance (New York: Columbia University Press, 1930), p. 59. See pp. 101-107.

¹⁰⁶See pp. 108-112.

Conversely, Cx² contains approximately sixteen hundred spellings with double vowels that are not doubled in P¹; the later text contains only about four hundred double-vowel spellings that do not have correspondence in Cx². Pynson's adaptations of Caxton's stood to stode (ClerkT, 1. 318), wood to wode, and heed to hede (SirT, 11. 774 and 870) indicate a systematic procedure: a Cx² spelling that contains double vowels followed by a consonant is adapted as a spelling constructed from the vowel, the consonant, and an excrescent e.

In addition to the standard inflectional endings that distinguish the tenses of verbs, both printers vary spellings by changing suffixes.¹⁰⁷ Pynson's French background is strikingly apparent in his rather consistent substitutions for Caxton's English endings. Caxton rarely employs the endings that are prevalent in Pynson's constructions. The final or excrescent e is marked as Pynson's most repetitive usage. His uses of trowe (ML, 1. 354) and seculere (Manciplt, 1. 3450) for Caxton's trow and seculer exemplify this pattern. Several other constructions illustrate Pynson's transpositions of letters to vary suffixes: his owne for Caxton's owen (CookT, 1. 4419), his chambre for Caxton's chambyr (MLT, 1. 167), his wondre for Caxton's wonder (MLT, 1. 267), and his noble for Caxton's nobyl (FranklT, 1. 1448). Other suffix variants are -ioun for -ion and -ue for -f, as exemplified by dylotocioun in P¹ and dylotocion

¹⁰⁷ See pp. 113-121.

in Cx² (MLT, 1. 232) and by selue in P¹ and self in Cx² (FranklT, 1. 1438).

Directly related to variant spelling usages are the discrepancies in the usages of tense. Many of the tense variants noted in the collation must be credited technically as spelling variants; but numerous adjustments of tense by Pynson suggest that he either considered Caxton's usages to be inaccurate or he did not consider tense as having an important effect upon meaning. The latter conclusion seems to be more viable in terms of random samplings, but it is confirmed clearly by the analysis of variants of tense in any one of the tales. Examples of tense variants follow.

The Parson's Tale

<u>Line</u>	<u>Caxton</u>	<u>Pynson</u>
324	shold not have dayed	sholde not deyed
764	as it is due	as it due
424	as it were	as is were
624	departen	departe
463	hath	/omitted/
467	to be beningne	to benygne
524	shal	shalt
526	commaundeth	commaunded
571	dampneth	damped
599	semeth	semed
607	it may be	it may
626	apperteyneth	apperteyned
678	benymeth	benymet
711	shal	shold
742	say	/omitted/
821	restyth	restyd
868	catchith	catchid
874	it is for to say	it for to saye
914	men must kepe	men kepe
925	whan he made first woman	when he fyrst woman
937	shold loue	shold have
986	had	had lost

The Parson's Tale (continued)

<u>Line</u>	<u>Caxton</u>	<u>Pynson</u>
1006	shalt	shal
1038	stont.	stond
1039	enclosyd	enclosyth
1063	be	ben
1069	shal they have	that they have

The Wife of Bath's Tale

<u>Line</u>	<u>Caxton</u>	<u>Pynson</u>
26	mowe	may
48	wedden	wedde
246	dronke	dronken
279	to flee	flee
292	shewe	wol shewe
343	shul	shal
381	sayden	sayde
578	a slayn	have slayne
589	motyn	must
653	shal	sholde
681	bounden	bounde
960	sholde	wold
1038	desiren	desire
1109	spekyn	speke
1155	nyl	wyl
1169	shal	shul
1211	clepyd	clepe

The complete listings of tense variants in two tales -- one prose and one poetry -- clarify that some changes such as those in lines 599 and 1038 of The Parson's Tale and in lines 26, 343, and 1169 of The Wife of Bath's Tale are spelling variants rather than tense adjustments. Other variants (ParsonT, ll. 324 and 914; WBT, ll. 960 and 1211) are legitimate changes in tense forms, but they illustrate less accurate usage in P¹. Still other examples can be explained as printer's errors in Pynson's edition: ParsonT, ll. 764 and 925,

which contain omissions, and l. 424, which contains the substitution of a misspelled form. These samples substantiate that the varied tense forms in P^1 generally do not improve Cx^2 , nor do they communicate so accurately as does Cx^2 .

The preceding classifications of demonstrably consistent variants encompass approximately fifty thousand usages that are recorded numerically in the accompanying charts, but sight analysis of the collation suggests that sixty thousand combinations of letter variants in P^1 would be too conservative an estimate of quantity. Since other classifications of variants that are discussed hereafter involve fewer than two thousand lines, it is reasonable to assume that thousands of varied spelling correlations may exist in the two editions. Most of the word expansions and reductions created by letter variants in Pynson's edition cannot be regarded as having significant effect; and, certainly, the varied spellings did not pose difficulty to fifteenth-century readers, who were not conditioned by standardized spellings. The spellings parlote (P^1) and Pertelote (Cx^2) and augustyn (P^1) and austyn (Cx^2) in lines 2870 and 3241 of The Nun's Priest's Tale; Besechyng (P^1) and Besekyng (Cx^2) in line 126 of The Nun's Tale; ferse (P^1) and fyers (Cx^2) in line 1598 of The Knight's Tale; and Ayenst (P^1) and gayns (Cx^2) in line 1787 of The Knight's Tale are merely isolated examples of diverse spelling variants that exist in the texts.

A few other illustrations suffice as proofs of another practice employed by both printers. They separate and join variously

compounded forms of words such as in, to, on, and vp. In line 2271 of The Summoner's Tale appears an example of Pynson's use of vpon for Caxton's vp, which improves the line conceptually. The same effect is found in Pynson's substitution of to for vnto in line 348 of The Nun's Tale. In that same tale, line 552 contains vnto in P¹ and in to in Cx².

The uses of these variant forms suggest two explanations: the compositors may have regarded the alternative forms as interchangeable or they may have employed such usages as means to adjust the spacings of lines. The latter explanation is less plausible for the occurrence of these variants.

The analysis of breviographs¹⁰⁸ in the Pynson and Caxton editions provides interesting comparisons and contrasts. An almost equal number of macron breviographs appears without correspondence in each of the two printings, but the distributions of variants among the tales offer striking contrasts. Although breviographs are present in all but four of the tales in Cx², macrons appear predominantly in The Knight's Tale (38), The Man of Law's Tale (34), and The Tale of Chaucer (31).¹⁰⁹ These one-hundred and three usages, less than half of the two-hundred and seventy-seven usages of macrons in Cx², illustrate Caxton's use of macrons in both poetry and prose. Con-

¹⁰⁸See pp. 122-123.

¹⁰⁹See pp. 122-123. The Tale of Chaucer is Pynson's title for The Tale of Melibee.

versely, the one-hundred and four macrons in The Tale of Chaucer and the one-hundred and fifty-two macrons in The Parson's Tale constitute the two-hundred and fifty-six unprecedented usages in Pynson's edition. Perhaps the two-column format of the prose explains the concentration of breviographs in these prose tales, but it also is possible that Pynson's use of macrons creates edition changes. The intended expansions are as clearly identified by correlation and reasonable alternatives of spelling as are Pynson's expansions of numerals such as ii and c to the words two (ParsonT, l. 842) and hundreth (KntT, l. 2099).

Pynson's reliance on the macron to represent the letter n particularly illustrates a consistency of his usage in variant forms of the word counceyl in twenty different lines between 1082 and 1182 in The Tale of Chaucer and in the words commaundement (l. 323), omanded (l. 326), delyberacion (l. 135), and whan (l. 367) in The Parson's Tale. In that same tale, the macron directs the expansion of a second usage of the same letter in a spelling. Words such as thentent, indignacion, and confounde (ll. 375, 402, and 434) illustrate this pattern of variant usage in the Parson's narrative. All of these examples of the utilization of the macron suggest that abbreviations also may reveal trends in Pynson's edition.

Although Pynson's printing more often reveals his tendency to expand abbreviated forms in the Caxton, the printed letter p identifies two abbreviations that Pynson uses more often than does Caxton. The three-hundred and eighteen examples of the variants p^e

and 1^t for the and that are concentrated in the two prose tales -- one-hundred and sixty-seven in The Tale of Chaucer; one-hundred and fifty-one in The Parson's Tale. In Cx², these abbreviations appear randomly one-hundred and eighteen times without correspondence in P¹, but the tales of the Man of Law and the Knight, with eighteen and twelve examples respectively, provide samples in greatest quantities.

The pattern of abbreviation is exemplified further in the uses of ampersand for and.¹¹⁰ Pynson substitutes ampersands for Caxton's and's in three-hundred and seventy-two instances in the two prose tales. The dominance of Pynson's use of other abbreviations is juxtaposed to Caxton's reliance on ampersands, however. Cx² contains approximately nine hundred examples of ampersands that collate with Pynson's uses of and. The distribution ranges from eighty-seven in The Canon's Yeoman's Tale to four in The Franklin's Tale.

Consideration of other abbreviations that appear in smaller numbers reveals Pynson's substitution of at the for atte in fifty-four circumstances, dominantly in the tales of the Wife of Bath and the Clerk. The tale of the Parson contains seven of Pynson's twenty-eight uses of neuertheless for Caxton's natheles. The Clerk's Tale and The Summoner's Tale, each with four usages, contain the predominant examples of Pynson's thirty-two expansions of Caxton's o into one. Some forty illustrations of Pynson's quod as an expansion of

¹¹⁰See pp. 122-123.

Caxton's qd exist among the tales, nine in The Tale of the Canon's Yeoman alone. All of these usages are rather evenly distributed among the tales in which they appear. The uses of breviographs and abbreviations by Richard Pynson therefore serve as significant proofs of the printer's intentional divergence from his source.

The disproportionate use of majuscules within lines in the two editions suggests that Caxton may have had a larger stock of majuscule founts or that Pynson may have disregarded capitalization.¹¹¹ Lines of poetry in both editions begin with majuscules; consequently, the smaller number of majuscules within lines of Pynson's edition may be explained by Pynson's smaller stock of founts. In 1,169 instances, Pynson substitutes minuscules for Caxton's majuscules. Conversely, Pynson uses majuscules only three-hundred and forty-three times without correspondence to Cx². Although both printers employ majuscules, particularly for the proper names of people and places, and in headlines and linking lines, their usages of miniscules for the same words for which they use majuscules in other contexts suggest that neither Pynson nor Caxton applied any standard practice of capitalization except the use of majuscules for

¹¹¹The Caxton edition contains examples of majuscule founts for all of the letters, including yogh, which is found in line 763 of The Wife of Bath's Tale. Examples of the use of a lower case fount for yogh are found in Cx² in Algezir and in lordyng in lines 57 and 823 of The Prologue. The P¹ does not contain proof that Pynson had a yogh fount. The later text contains usages of majuscule founts for all letters except w and y. (Plomer, in Wynkyn de Worde, p. 127, notes only the absence of the w fount.)

words beginning lines of poetry. The lack of consistency in the use of a majuscle for the name Mellebee in The Tale of Chaucer illustrates these conclusions. In l. 1001, Caxton uses the majuscle for the name after using the miniscule in each preceding reference; Pynson employs the miniscule consistently between lines 967 and 1001. In l. 1827, both printers capitalize the name; in l. 1830 both printers do not capitalize the name. In the latter two instances, the spelling of the name varies in the Pynson edition, suggesting that spelling is a more important consideration than capitalization.

The single consistency of capitalization is represented in the use of adorned red letter capitals at the beginnings of textual divisions in Cx².¹¹² Only one example of an omission, line 216 in The Parson's Tale, exists in Cx². The key letters most often are visible in spite of the adorned impression that was superimposed. The spaced key letters in Cx² and P¹ are consistently correspondent; but adorned majuscules are not printed in the Pynson edition, although provision for their use is evident in the three-line indentions adjacent to key letters.

Patterns of punctuation are apparent in P¹ and Cx², particularly in the prose and in the poetry.¹¹³ The prose tales, The Tale of Chaucer and The Parson's Tale, demonstrate Pynson's consistent

¹¹²See pp. 125-127.

¹¹³See p. 124.

substitution of periods for 2,331 virgules in Caxton's edition. Pynson fails to print periods in four-hundred and eighty-five instances in which Caxton uses virgules, but Pynson supplies one-hundred and three periods in syntactical structures at points at which there are not any corresponding marks of punctuation in Cx². Since the number of omissions is almost five times greater than the number of additions in P¹, these variants appear to substantiate the omission of punctuation as a major variant pattern in Pynson's edition.

The colon is another device of punctuation which appears predominantly in Pynson's prose. In The Tale of Chaucer his thirteen usages of colons instead of periods correspond to twelve of Caxton's virgules. The exception exists at the close of line 1067. A similar pattern prevails in The Parson's Tale, in which Pynson replaces twenty virgules with colons. Pynson's mid-sentence colon in line 711 does not correspond to any punctuation in the Caxton edition. The only recorded instance of Caxton's use of the colon follows the final line of The Knight's Tale.

Limited usages of punctuation in poetry illustrate the dominance of the device in prose. Pynson's correspondent use of periods for Caxton's virgules is apparent only thirty-seven times. Pynson fails to provide correlative punctuation for Caxton's virgules seventy-nine times; he supplies forty-eight periods without precedent for punctuation from Caxton. The erratic use of punctuation in both editions defies systematic analysis, as illustrated in three lines in The Clerk's Tale.

Cx ²		To be your wyf / no ne your chamberere
P ¹	1. 819	To be youre wyf X ne be youre chamberer
Cx ²		Graunt mercy lord / god thanke it you qd she
P ¹	1. 1088	Graunt mercy lord X god thanke X you quod she
Cx ²		Grisildis / for in certeyn he shal fayle
P ¹	1. 1182	Grysilides. For X certayn he shal fayle

These usages are the only evidences of punctuation between line 818 and line 1182 in this tale. In the first instance, Pynson substitutes be for ne to create a parallel structure, but the meter of the line is not affected by the omission of the punctuation. Caxton's virgule in line 1088 aids the visual reading of the line, but it is Pynson's omission of the pronoun it, not the virgule, that distorts the meter of the line. Pynson's use of a period in line 1182 makes more emphatic the two metrical feet created by his variant spelling of Grysilides. He compensates for the metrical adjustment by omitting the preposition in and thus avoids affecting the line negatively.

The variants of spelling, abbreviation, capitalization, and punctuation provide reliable proof of the affinities of P¹ and Cx² as revealed in consistent patterns of change in the later text. The findings relevant to these elements also provide stimulating insights into the printing practices and language usage patterns in the period. The question of the effects of word and phrase additions, omissions, substitutions, and transpositions remains, however.

It has been noted that Richard Pynson may have felt some sense of responsibility for transmitting Caxton's edition. He did not add any substantive lines to his 1492 text. The only additions of lines¹¹⁴ in the entire volume are two linking lines -- one indicating the end of the Merchant's prologue and the other marking the end of the Squire's prologue -- that are inserted to maintain the consistent pattern of two linking lines between the prologue and the tale of each pilgrim. The absence of substantive additions of entire lines reinforces the conclusion that the omissions, substitutions, and transpositions of whole lines do not illustrate purposeful editorial practices. These classifications of variants do assume greater significance when one considers the volume of word and phrase changes in Pynson's edition, however.

Additions of words and phrases in P¹ without correspondence in Cx² are distributed in lines as follows: one-hundred and twenty-three in poetry and twenty-nine in prose.¹¹⁵ (The linking lines containing variants are counted with the genre in which they appear.) One-hundred and fifty-eight variants of addition stand as independent contributions to P¹. Of the additions to poetry, twelve are adjectives, twenty-three are adverbs, twenty-eight are articles, nine are conjunctions, five are nouns, twenty-three are prepositions,

¹¹⁴See p. 82.

¹¹⁵See pp. 128-141. See also p. 82.

nineteen are pronouns, and sixteen are verb forms. The twenty-three variants in the prose are constituted of five adverbs, four articles, two conjunctions, three nouns, five prepositions, one pronoun, and three verbs. In general, these grammatical classifications suggest that the majority of additions do not affect the text radically. Sample variants in the prose illustrate this theory because a fourth of them are repetitions that can be adjudged only as printer's errors. Lines 1698 and 1827 in The Tale of Chaucer illustrate the repetitions of the words of and ful respectively.

In some contexts, the additions improve the grammatical structure and the metrical pattern: NunT, l. 244; Pro1, l. 798. Some of the inclusions reinforce the content. The addition of worthy in l. 1311 of The Franklin's Tale improves the meter of the line. The phrase "of moralyte" adds content to the linking line at the end of The Tale of Chaucer, but it negatively affects the grammatical structure. Another improvement of content, the addition of eye in line 3920 of The Reeve's Tale, contributes to clarify but distorts meter. Some of the repetitious additions of words pervert meter, as illustrated in line 4407 of The Cook's Tale by the the in an edited line that reads "Than that he roten alle the the remanaunt."

It is reasonable to speculate on the basis of this survey that Pynson was more concerned with grammatical syntax and clarity of content than with metrical consistency in his printing of the poetry. The smaller number of variants added to the non-verse tales suggests

that Pynson was striving at least to transmit the essential meanings of the prose of Cx².

Although the number of omissions of words and phrases¹¹⁶ from P¹ is approximately twice as great as the number of additions, the same basic conclusions apply to both variant types. The variants resulting from omissions of words or phrases are present in two-hundred and sixty-seven lines of verse and in forty-nine lines of prose. The variant omissions from the verse are fifteen adjectives, seventy-eight adverbs, twenty-one articles, thirteen conjunctions, eight nouns, sixty-one prepositions, forty-one pronouns, and twenty-one verbs. In the prose tales, three variants are adjectives, twelve are adverbs, five are articles, three are conjunctions, three are nouns, nine are prepositions, seven are pronouns, and ten are verbs.

In line 860 of The Knight's Tale, Pynson improves the meter and does not alter the meaning of the line by printing "Ther was a duke hight Theseus" instead of reproducing Caxton's line, which reads "Ther was a duke that hight Teseus." Pynson's improvement of the text is juxtaposed by his omissions in the verse that remove details, distort meaning, or pervert verse form. The exclusion of necke from line 2364 of The Monk's Tale creates the more general statement "With golden cheynes on her hangyng," which is a less metrically accurate line than Caxton's "Wyth golden cheynes on her necke

¹¹⁶See pp. 142-167. See also pp. 83-86.

hangynge." The change in line 1377 of The Knight's Tale does not affect meaning, but neither does it improve the incomplete metrical structure of the Cx² line. Line 31 of The Man of Law's Tale is adjusted from the Cx² by the omission of "lost it" after hath so that it reads, "Whan that she hath in her wantonesse." The change alters the grammatical relationship of this segment to other lines and consequently obscures the meaning of the original without improving the meter.

The majority of the alterations in the prose in P¹ indicate that Pynson's omissions are usually either the result of errors plausibly credited to typesetting or the effects of deleting inconsequential words. Not one of Pynson's omissions in the two prose tales improves meaning or grammatical structure. Some of the alterations perhaps are attempts at correction: Pynson changes the tense forms in lines 986 of The Parson's Tale and 1388 of The Tale of Chaucer, but both usages indicate that he failed to comprehend the demands of the contexts. Other deletions of key words, particularly nouns and verbs, attest to inaccuracies created in Pynson's text. In line 801 of The Parson's Tale, Pynson's omission of "chirchis and" from the parallel structure "chirchis and chircheyerdys" in Cx² illustrates Pynson's shift of emphasis to "chircheyerdys" alone as holy places. He prints: "Spyrytuel thefte is sacrylege ¹pat is to saye outyng of holy thynges, or off thynges sacred to Cryst in two maners, by reson of the holy place. As chircheyerdys ∟.∟" Pynson's printing of chircheyerdys only could have been in a faulty

attempt to create a singular grammatical consistency with "the holy place." The retention of "chircheyerdys" and the omission of "chirchis and" preceding it might also illustrate Pynson's editorial interpretation of churchyards as all holy ground; but it is more probable that the omission of Caxton's "chirchis and" is merely an error. In line 1052 of that same tale, the omission of "by word or" from Caxton's series "by word or by writyng/ or by ensauple/" as modifiers for techyng suggests that Pynson either inadvertently omitted the first element in the series or that he regarded teaching through writing and example as sufficient clarification of the methods of teaching. Since these examples do not offer conclusive evidence in answer to the question of whether Pynson edited Cx², the analysis of another type of variant is appropriate.

Pynson's substitutions of whole lines can be credited to variance in line order. He actually does not add or substitute a new substantive line. Pynson's text does contain proof, however, that he replaced whole words and phrases in Cx² with elements having different meanings or functions. These changes have been classified as substitutions because they do not constitute independent additions or omissions of words or phrases. The two hundred and eighty-two lines containing substitutions¹¹⁷ bear evidence that Pynson followed the essential patterns of line construction in Caxton's edition. To

¹¹⁷See pp. 168-187.

categorize these variants according to their functions as parts of speech would be futile because Pynson often replaces a grammatical element in Cx^2 with another word having the same grammatical function. Since the effects of Pynson's changes are the most valid criteria by which his works can be judged, a more functional analysis is based upon the classifications of substitution variants as (1) those that improve on Cx^2 , (2) those that are erroneous in terms of either meaning or meter, and (3) those that do not affect the lines radically. Examples from all of the tales substantiate these classifications; but, for the purposes of summary, all of the forty-four lines in which substitutions appear in The Knight's Tale provide thorough validation.

The text of Pynson's 1492 edition contains some examples of substitutions that can be interpreted as Pynson's corrections of Caxton's text. Although the number of substitutions is smaller than the quantities of additions, omissions, and transpositions, the illustrations prove that some degree of editorial responsibility is reflected in Pynson's work. In line 2828 of The Knight's Tale, Pynson substitutes of for or in Cx^2 and thus corrects a faulty parallel structure by creating the genitive phrase "Of olde folke and folke of tendre yeres" as clarification of sorowes and teres in the preceding line. He also adjusts the singular demonstrative pronoun thys in line 2835 to the plural these as an appropriate reference to wymmen. Editorial improvements are also apparent in other tales. An obvious printer's error in line 1980 of The Mer-

chant's Tale in Cx² is corrected by Pynson's substitution of she it for sle ne in the context "That fro her hert she it dryue ne can." In the perspectives of literal clarity and grammatical parallelism, Pynson's substitution of white for fressh in the line "And where my coloure was bothe white and rede" (CYT, 1. 727) is an improvement of the line. Caxton's fressh may be more contributory to the creation of an image; but, if that literary quality is preferable, Pynson has provided such a substitution in line 332 of The Parson's Tale. His replacement of the word flessch (Cx²) with "fruyt of satysfaction" provides a metaphor that enhances the literal and figurative uses of the word fruyt in the passage. These examples indicate that Pynson transcended the practice of merely providing synonyms to attempt the editorial adjustment and improvement of Cx². Pynson's substitutions that correct or improve Cx² are not the only type of substitution, however.

Six lines in The Knight's Tale in P¹ contain substitutions that distort the meanings of the same lines in Cx². Four of the lines, 1248, 2333, 3032, and 3082, illustrate changes from positive declarative function to the negative by the adjustments of me to ne and may to nay, which probably are best explained as printer's errors. The first example reads "That may me hele or do comfort in thys" in Cx²; it reads "That may ne hele or do comfort in this" in P¹. The best example (1. 3032) reads "Som in the large feld as men nay se" in P¹, but Cx² contains "Somme in the large feld as men may se." The other examples range from the absurdity of Pynson's line

1409, "And cladde him in a poure labourer," which perverts Caxton's phrase "as a poure laborer," to the ambiguity of line 2341, which follows. P¹ offers "For why she so sore agast was Emely" for Caxton's "For why he so sore agast was Emely," in which the masculine pronoun is accurate. Another type of erroneous usage is found in the handling of different nouns in contexts. Pynson prints "One pryson allone withoute mo" for Caxton's "One persone allone withoute mo" (KntT, l. 2725), and he substitutes light for syghte in the context "But sodenly she saw a light queynt" (KntT, l. 2333).

This type of substitution, one that creates a different meaning or an erroneous one, also is found in line 868 of The Pardoner's Tale, which Pynson changes to read that a man has held poison "in his herte," although Caxton states literally "in his hond." A striking usage is apparent in lines 4087 and 4187 of The Reeve's Tale in which Pynson substitutes cockes for godis. In another context (NunT, l. 497),¹¹⁸ Pynson repeats the adjective lewde as a substitution for Caxton's use of veyn as the modifier of Iustyse. These examples and those discussed above represent the type of substitution that is more prevalent than a replacement that illustrates an improvement. It is reasonable to conclude, therefore, that Pynson more often distorts his source than improves it.

¹¹⁸See n. 103.

The greatest number of substitutions is apparent in those contexts in which replacement of one word by another does not affect a line radically. Such substitutions may be stronger or weaker than their counterparts in Cx², however. In The Knight's Tale Pynson variously substitutes that for the (l. 1494), his for thys (l. 2372), he for that (l. 2412), one for other (l. 2625), nat for non (l. 3000), and of for in (l. 1896). The usages do alter the meanings of the lines; but, in general, they create lines inferior to those in the Caxton original. Other replacement words may affect sight or sound, but they are not variants that impose upon the meanings of the original lines in Cx². Line 2427 of the tale of the Knight is one of several lines that clarify this sort of usage. Pynson substitutes swete for sote, perhaps using the same pattern that would explain his selections of groped for graspyd and dressed for greyden (ReeveT, ll. 4293 and 4309), offryng for fosteryng (SummonerT, l. 1845), and knewe for wyst (ClerkT, l. 524).

The fifty-three transpositions of words¹¹⁹ in the poetry are insignificant except as substantiation that Pynson purposefully inverted monosyllables almost exclusively to assure the retention of the metrical patterns of Cx². Perusal of the lines of poetry containing transpositions reveals that nominative and objective case words, often pronouns, are key elements in the inversions. Since

¹¹⁹See pp. 188-194.

none of the transpositions alter the meanings or structures of the lines, these variants in the poetry exist either as cautious edition changes or as inadvertent inversions.

The transpositions in four lines of prose and in five linking lines in prose and poetry illustrate the same conclusions; other lines illustrate variants that adjust meaning. Pynson's transpositions of "and the same bounte" to "and same the bounte" (ChT, l. 1102), ¹²⁰ "tempted one" to "one etemptyd" (ParsonT, l. 332), "sayth Dauyd" to "dauyd saith" (ParsonT, l. 442), and "is hit" to "it is" (ParsonT, l. 542) do not affect the sense of the passages in which they appear. Some readers might argue that Pynson's syntactical placement of estate and degree and their modifiers in line 771 of The Parson's Tale allows differing interpretations; but the transposition does not alter the essential meaning of the passage.

The mixing of lines 1588 and 1620 and of lines 1621 and 1652 in Chaucer's Tale are probable errors in typesetting that resulted in the shifting of margin-bound column lines of print from one column line to another. The portion that Pynson omits from line 1588 should begin the first (left) column on B₄ verso if the pattern of Cx² were followed, but the words are added as the last two lines of the second column on that page and thus appear as additions to line 1620. The relationship of the words omitted from line 1621

¹²⁰See n. 103.

and added to 1652 is the same except that the 1621 omission would appear as the third column line on the page if Caxton's edition were copied. In terms of typographical usages, these changes are transpositions between lines that probably resulted from the compositor's misreading of Cx², but they illustrate the potential effects of additions and omissions on meaning. These transpositions change the literal admonitions regarding idleness and miserliness, but they do not adjust the tone or the meanings of these sections.

This survey of the types of changes and their effects frequently explains Pynson's adjustments of Caxton's text in terms of judgments that plausibly could have been exercised by the printer or the compositor, but references to printer's errors provide some explanations. It seems appropriate to conclude this analysis by pointing out that a brief survey of errors in typesetting illustrates the degree of accuracy in the setting in Pynson's 1492 edition.

Excepting certain printers' marks common to the craft at that time (mellebe⁹ in line 986 of The Tale of Chaucer) and small fillers to align margins (= in line 943 of The Parson's Tale), most peculiarities in printing seemingly result from errors in typesetting or in the printing process itself. In Pynson's edition, these mistakes produce inversions of letters (^pon for vpon in line 800 of The Parson's Tale, yo for to in line 781 and encheson for encheson in line 1017 of The Parson's Tale, reprenyd for repreued in line 1206 of The Wife of Bath's Tale); omissions of letters (wa for was and m chyef for myschyef in line 973 of The Tale of Chaucer); repetitions

of letters (Oo for or in line 1137 of The Man of Law's Tale); repetitions of words (to to for to in line 1695 of The Knight's Tale and iossa iossa for iossa in line 4101 of The Reeve's Tale); and changes in meanings of words (nay for may in line 3032 of The Knight's Tale; "smellyng of herte" for "swellyng of herte" in line 391 of The Parson's Tale). Misprints in Cx² result in similar oddities such as the unpronounceable fcom in line 3921 of The Reeve's Tale and the tripled o in boook in line 869 of The Parson's Tale, both of which Pynson corrects.

Not all seeming printer's errors are proofs of inaccuracy, however. Pynson's usage of lr for k in words such as nalredness (ParsonT, l. 325) illustrates the legitimate use of a lower case l and a ragged r as the duputization of k.¹²¹ Other usages that might appear to some readers to be printer's errors also are important aspects of Pynson's print. These usages illustrate a degree of accuracy in P¹ and suggest that Pynson attempted to edit Cx². Since beginning a word with the letter u did not become an accepted usage until the seventeenth century, Pynson's spelling of vpon may be considered a correction of Caxton's use of upon in line 976 of The Tale of Chaucer. Infrequent doublings of initial letters to form joined kerned letters occasionally serve majuscule functions in both texts and obviously are not misprints. Since the doubling of letters to

¹²¹Carter, p. 64.

indicate capitalization was a common practice in manuscript writing, it is probable that both Pynson and Caxton were influenced by the practice in their printing. Pynson normalizes Caxton's use of ff in ffor by printing For in lines 1077 and 1187 of The Tale of Chaucer; Pynson appropriately capitalizes Caxton's use of the proper name flaundris as fflaundres in line 199 of The Shipman's Tale. These examples illustrate that Pynson attempted to edit Caxton's edition, but they also indicate that neither printer consistently conformed to an absolute pattern of usage.

The reasonable conclusions of this technical analysis must be based on the proportions of the categories of variant usage. The usages fit into the classifications established for the analysis constitute less than one-twentieth of the variants when the volume of spelling variants is considered. Since the changes created by additions, omissions, substitutions, and transpositions do not alter the transmitted text in any way that could be interpreted as having significantly affected the printings of subsequent publishers, only one consideration remains before a truly valid judgment can be formed of Richard Pynson's contribution to the history of printed editions of The Canterbury Tales.

This study reveals that Richard Pynson had some sense of his responsibility as an editor. Although fewer than one thousand lines from Cx^2 are printed without alteration in P^1 , fewer than a thousand lines in P^1 contain variants created by additions, omissions, substitutions, or transpositions of lines, phrases, or

words. The greatest numbers of changes are found in variants of abbreviation, breviographs, punctuation, and spelling, few of which radically alter the forms or principles of usage in Cx². These conclusions suggest that Pynson was primarily concerned with transmitting Caxton's text, but they also indicate the degree to which Pynson edited Caxton's edition, especially in the changes of the following: the linking lines that he added to The Squire's Tale and to The Merchant's Tale; the "Retraction" that he omitted; the inaccurate usages of u and n that he corrected; the French suffixes that he substituted; and the abbreviations that he expanded.

An analysis of the variants of abbreviations, breviographs, and punctuation suggests that Pynson followed consistent patterns of substitution in an attempt to provide changes that he believed were logically justified. In Pynson's 1492 edition, the usages of abbreviations and breviographs without correspondence in Cx² are predominately concentrated in the prose tales; whereas the usages of abbreviated forms in Caxton's 1485 edition are apparent in the poetry and in the prose. Pynson's tendency to expand abbreviated forms indicated by ampersands and macrons in the poetry in Cx² suggests his intentional editorial practice, which is likewise apparent in his expansions of Caxton's numerals into words and in his clarifications of abbreviated spellings such as Caxton's qd and o, which he expands to quod and one in his 1492 edition. A consistency of usage also is present in Pynson's prevalent substitution of periods and colons for Caxton's virgules in the prose tales.

Pynson's systematic alteration of corresponding elements in Cx² is proven by some spelling variants in his edition; however, one must be cautious in judging Pynson's editorial practices in providing variants of spelling since the absence of orthographical prescriptivism allowed him to follow his own inclinations within the limits of comprehensible communication. Although they may be explained simply as reflections of his French background, Pynson's variant usages of excrescent e and suffixes such as -re, -ioun, and -ue perhaps support the contention that he purposefully edited Caxton's text. Predominant patterns of variants are evident in single letter substitutions of vowels and consonants in P¹, but they are not valid proofs of Pynson's editing of Cx², since variation of spelling was a standard printing practice, even within a single edition.

The discrepancies between Pynson's intention and his editorial practices must be noted if one considers the preceding examples as evidence of Pynson's editing of Cx². A single letter substitution such as u for n or n for u illustrates this point. A Caxton spelling such as aud may be interpreted as a misreading of a minim stroke letter in an unidentified manuscript source. Pynson's correspondent printing of and may be considered a correction. Conversely, Pynson's printing of onr for Caxton's our can be explained only as a printing error. Pynson also adjusts Caxton's use of two joined lower case letters to a single majuscule as a correction of the earlier scribal indication of a capital letter; but, in another

context, he prints two kerned lower case letters as correspondent to a single lower case letter in Cx². This sort of inconsistency likewise is apparent in the additions, omissions, substitutions, and transpositions of lines, phrases, and words in P¹.

Pynson's correcting additions of three linking lines omitted from Cx² conform to the style and format evident in all of the other linking lines in Cx². This correction is contrasted by the omissions from P¹ of a line in The Prologue, an entire page of The Knight's Tale, and all of the lines that constitute the "Retraction" in Cx². The same relationship is evident in the variants of words and phrases: some of Pynson's variants of addition, omission, substitution, or transposition correct or improve Cx²; others of these types of variants, often a greater number than the ones that correct or improve, create different or erroneous substantive readings or alter the meter of Cx².

The existence of a significant number of variants of all types suggests that Pynson attempted to edit Caxton's edition. This analysis of the variants illustrates that Pynson occasionally succeeded in improving or correcting Caxton's text, but it also offers evidence to show that his fallibility as an editor often contributed to different readings. Several qualifications must be considered, however. The responsibility of proofreading and correcting usually rested on one who commissioned a printing. Since it is probable that he printed his first edition of The Canterbury Tales as a speculative venture, Richard Pynson assumed a responsibility

that was not always borne by a printer. Pynson's 1492 edition is one of his earliest printings and consequently may not reflect the quality of production that experience contributed to his later printings. In the prefatory statement to his 1526 edition of The Canterbury Tales, Pynson comments that his second edition was "dylige[n]tly and trewly corrected by a copy of Willyam Caxtons imprintyng." The implication of this statement is that his 1492 edition is a less accurate representation of Caxton's 1485 edition than is the issuance of 1526. This study provides a permanent record of the variants found in P¹ and Cx². A collation of Pynson's 1492 and 1526 editions offers the only means by which their comparative degrees of indebtedness to Caxton's second edition can be determined; and it offers, moreover, the only reliable foundation for any future evaluation of Richard Pynson's role as a printer who contributed to the textual history of the early printed editions of The Canterbury Tales.

AN EXPLANATION OF THE SCHEMATIC REPRESENTATIONS OF THE VARIANTS

The variants that are categorized and discussed in the preceding sections are presented schematically either in listings or in charts.

A listing is used as a schematic representation of all of the examples of a type of variant: line order, lines without variants, added lines, omitted lines, lines bearing key letters for capitalization, or lines containing additions, omissions, substitutions, or transpositions.

A chart is used as a schematic representation of subordinate classifications of a type of variant: spelling, abbreviation, or punctuation. A virgule in a charted element represents the word for; therefore, the variant a/e indicates usage of the letter a for the letter e. Pynson's 1492 edition and Caxton's 1485 edition are identified as PYNSON and CAXTON. The numbers of usages of each variant in each tale follow the same pattern used in the collation: the figure for the Caxton text is listed above the figure for the Pynson text. An explanation of the abbreviated titles of the tales is found in note 103, page 39.

The reversed usage of a charted variant can be determined for each text by reversing the charted numbers. For example;

(1) In the chart headed "VARIANT USAGE OF VOWELS," the listing

VARIANT	<u>Prologue</u>	
	44	CAXTON
a/e	19	PYNSON

indicates that Pynson uses a in nineteen spellings as corresponding variants to forty-four spellings in which Caxton uses e.

(2) A reversal of the numbers indicates that Pynson uses e in forty-four spellings in which Caxton uses a and that Caxton uses an e for which Pynson substitutes an a in nineteen usages.

VARIANTS OF LINE NUMBERING¹

TALE	LINES	AFFECTING FACTOR
<u>Prologue</u>	1. 55	Omitted in Pynson
<u>Knight</u>	11. 860-1172	Normal Sequential Order
	11. 1173-1238	Omitted Leaf in Pynson
	11. 1239-3108	Normal Sequential Order
<u>Clerk</u>	1. 527	Repeated after 1. 529 in Pynson
	1. 530	Omitted in Pynson
	11. 704-705	Reversed in Pynson
<u>Canon's Yeoman</u>	11. 724-725	Reversed in Pynson
<u>Chaucer</u>	11. 967-1466	Normal Sequential Order
	11. 1753-1787	Erroneous Gathering in Pynson
	11. 1496-1753	Erroneous Gathering in Pynson
	11. 1467-1496	Erroneous Gathering in Pynson
	11. 1788-1888	Normal Sequential Order

¹The line numberings of the unnumbered texts are based upon the Ellesmere numbering as represented by F. N. Robinson in his second edition of The Works of Geoffrey Chaucer (Boston: Houghton-Mifflin, 1957), pp. 17-265.

FILE	LINES	AFFECTING FACTOR
<u>Carson</u>	11. 75-347	Normal Sequential Order
	11. 348-349	Omitted in Caxton and Pynson
	11. 761-776	Interrupted Sequence in Caxton and Pynson
	11. 350-760	Normal Sequential Order
	11. 761-776	Omitted in Caxton and Pynson
	11. 777-1080	Normal Sequential Order
	Linking Lines	Omitted in Pynson
	11. 1081-1092 Retraction	Omitted in Pynson

LINES WITHOUT VARIANTS

FILE	LINES	TOTAL
<u>Prologue</u>	24, 25, 34, 38, 41, 44, 48, 54, 58, 59, 80, 89, 92, 97, 121, 140, 167, 171, 223, 229, 241, 251, 259, 327, 350, 355, 362, 364, 405, 419, 433, 476, 485, 515, 530, 534, 565, 629, 630, 639, 714, 720, 721, 731, 757, 780, 802, 812, 847	49
<u>Knight</u>	868, 876, 894, 909, 918, 938, 1074, 1082, 1097, 1111, 1121, 1126, 1131, 1135, 1143, 1153, 1154, 1157, 1158, 1159, 1161, 1168 Pynson omits lines 1173 through 1238 from Caxton. 1241, 1252, 1294, 1332, 1339, 1340, 1359, 1362, 1397, 1410, 1433, 1457, 1465, 1491, 1499, 1512, 1524, 1542, 1559, 1560, 1571, 1585, 1635, 1637, 1735, 1736, 1763, 1778, 1785, 1805, 1823, 1877, 1883, 1884, 1895, 1901, 1925, 1929, 1935, 1957, 1971, 2025, 2032, 2058, 2060, 2079, 2085, 2104, 2110, 2133, 2184, 2207, 2224, 2257, 2266, 2297, 2313, 2348, 2352, 2373, 2375, 2380, 2385, 2403, 2406, 2454, 2457, 2481, 2493, 2494, 2502, 2543, 2601, 2609, 2620, 2624, 2642, 2652, 2655, 2698, 2709, 2713, 2716, 2722, 2751,	

TALE	LINES	TOTAL
	2756, 2794, 2822, 2824, 2840, 2899, 2928, 2952, 2965, 2966, 2982, 2994, 3001, 3002, 3025, 3044, 3056, 3085, 3090	126
<u>Miller</u>	4, 23, 33, 73, 92, 107, 133, 173, 185, 229, 236, 246, 262, 263, 329, 332, 333, 336, 351, 356, 405, 440, 454, 460, 487, 491, 543, 544, 589, 591, 609, 622, 630, 632, 661, 674, 725, 732	38
<u>Reeve</u>	3863, 3871, 3874, 3915, 3955, 3992, 4103, 4107, 4109, 4167, 4198, 4210, 4211, 4240, 4257, 4272, 4287, 4294, 4318	19
<u>Cook</u>	4341, 4350, 4360, 4385, 4417	5
<u>Man of Law</u>	19, 28, 58, 72, 84, 114, 121, 168, 200, 241, 243, 289, 300, 301, 306, 316, 334, 342, 356, 362, 378, 413, 429, 431, 447, 455, 457, 462, 557, 558, 564, 590, 672, 702, 710, 752, 775, 829, 899, 913, 978, 989, 1005, 1049, 1052, 1080, 1102, 1138	48
<u>Merchant</u>	1226, 1253, 1259, 1288, 1292, 1309, 1312, 1330, 1333, 1370, 1387, 1395, 1410, 1412, 1477, 1478, 1521, 1552, 1575, 1578, 1645,	

TALE	LINES	TOTAL
	1709, 1724, 1745, 1829, 1830, 1832, 1869, 1879, 1886, 1907, 1911, 1940, 1967, 1968, 1999, 2000, 2006, 2008, 2013, 2015, 2041, 2056, 2065, 2071, 2072, 2078, 2080, 2083, 2118, 2142, 2144, 2146, 2153, 2161, 2167, 2212, 2213, 2222, 2232, 2263, 2288, 2316, 2338, 2339, 2367, 2404	67
<u>Squire</u>	<u>/2423/</u> , <u>/2429/</u> , <u>/2436/</u> , <u>/2445/</u> , 14, 27, 41, 75, 89, 109, 116, 133, 154, 173, 186, 195, 243, 254, 256, 308, 360, 373, 380, 407, 408, 439, 465, 468, 499, 577, 579, 598	32
<u>Franklin</u>	717, 761, 808, 816, 852, 953, 992, 1015, 1043, 1060, 1121, 1126, 1131, 1145, 1161, 1168, 1242, 1255, 1286, 1289, 1321, 1333, 1337, 1361, 1380, 1384, 1412, 1422, 1428, 1434, 1475, 1517, 1539, 1543, 1554, 1562, 1604, 1609	38
<u>Wife of Bath</u>	18, 35, 70, 96, 98, 122, 150, 170, 177, 178, 233, 251, 295, 296, 305, 329, 353, 354, 375, 383, 407, 455, 460, 479, 519, 543, 583, 586, 588, 609, 626, 637, 711, 735, 749, 750, 787, 790, 806, 807, 880, 903, 911, 939, 962, 1010, 1012, 1019,	

TALE	LINES	TOTAL
	1045, 1057, 1062, 1066, 1143, 1145, 1171, 1174, 1176, 1177, 1193, 1199, 1227, 1249, 1254	63
<u>Friar</u>	1304, 1312, 1359, 1437, 1438, 1468, 1522, 1524, 1528, 1551, 1553, 1597, 1599, 1602, 1650	15
<u>Summoner</u>	1723, 1753, 1772, 1812, 1817, 1826, 1836, 1873, 1877, 1898, 1907, 1919, 1920, 1930, 1966, 2005, 2095, 2114, 2134, 2181, 2192, 2219, 2230, 2236, 2238, 2259, 2283	27
<u>Clerk</u>	20, 24, 28, 33, 43, 49, 52, 76, 81, 102, 111, 126, 162, 168, 169, 211, 260, 286, 304, 310, 327, 331, 338, 346, 352, 372, 379, 399, 400, 405, 411, 415, 427, 430, 438, 460, 464, 471, 479, 505, 508, 509, 514, 516, 517, 519, 527, 535, 538, 548, 560, 573, 586, 622, 639, 668, 672, 673, 712, 717, 723, 724, 732, 738, 745, 756, 758, 767, 773, 787, 791, 808, 824, 830, 842, 843, 848, 893, 911, 912, 928, 934, 947, 954, 955, 964, 987, 996, 1017, 1018, 1029, 1030, 1041, 1044, 1056, 1074, 1075,	

TALE

LINES

78
TOTAL

1096, 1099, 1104, 1110, 1120, 1121, 1122,
1123, 1128, 1130, 1162, 1164, 1171, 1203,
1211, 1212d, 1212e 114

Nun

12, 20, 22, 31, 77, 83, 103, 107, 130,
135, 137, 149, 152, 154, 162, 172, 194,
213, 236, 237, 238, 261, 262, 278, 286,
292, 295, 300, 306, 318, 323, 334, 336,
338, 377, 381, 390, 391, 410, 412, 424,
442, 443, 461, 467, 471, 478, 480, 496,
512, 519, 520, 548 53

Canon's Yeoman

559, 566, 581, 582, 587, 596, 597, 604,
614, 639, 644, 677, 679, 688, 690, 692,
703, 708, 709, 710, 728, 732, 753, 833,
836, 858, 865, 879, 903, 913, 917, 961,
970, 974, 978, 982, 994, 999, 1005, 1011,
1020, 1021, 1022, 1052, 1080, 1111, 1119,
1133, 1153, 1190, 1153, 1231, 1237, 1252,
1253, 1266, 1279, 1282, 1290, 1308, 1309,
1331, 1346, 1356, 1370, 1372, 1385, 1391,
1403, 1423, 1448, 1449, 1451, 1456, 1457,
1480 76

Physician

5, 10, 11, 12, 17, 25, 33, 47, 49, 50, 52,
104, 118, 127, 138, 140, 160, 166, 192, 205,

TALE

LINES

208, 215, 224, 233, 241, 245, 261, 262,
265, 279, 293, 295, 298, 300, 316, 317,
321, 327

38

Pardoner

330, 333, 344, 368, 378, 423, 426, 427,
428, 433, 456, 470, 461, 485, 493, 502,
520, 539, 545, 569, 570, 572, 577, 598,
622, 626, 628, 630, 643, 667, 674, 766,
772, 784, 825, 830, 849, 879, 886, 899,
900, 901, 905, 906, 913, 915, 937, 964,
965, 966, 967

51

Shipman

4, 19, 39, 72, 106, 117, 135, 145, 150,
153, 161, 193, 197, 198, 209, 213, 236,
255, 266, 325, 336, 346, 353, 362, 374,
380, 392, 433, 450

29

Prioress

473, 483, 494, 498, 504, 515, 523, 541,
545, 561, 589, 605, 616, 627, 628, 632,
642, 653, 677, 680, 683

21

Sir Topas

698, 713, 714, 716, 737, 747, 753, 755,
759, 762, 764, 767, 769, 771, 780, 786,
788, (792, 793), 796, 806, 807, 809, 816,
820, 825, 826, 837, 850, 859, 868, 871,

TALE	LINES	TOTAL
	874, 877, 880, 892, 895, 904, 921, 923, 924, 940, 941, 960	44
<u>Chaucer</u>	1091, 1131, 1286, 1364, 1766, 1535, 1608, 1627, 1665, 1687, 1739, 1750, 1809, 1812, 1881, 1887	16
<u>Monk</u>	1895, 1965, 1981, 2007, 2016, 2059, 2063, 2073, 2103, 2110, 2149, 2150, 2170, 2174, 2190, 2266, 2268, 2270, 2278, 2283, 2292, 2296, 2315, 2324, 2345, 2347, 2374, 2393, 2406, 2413, 2420, 2429, 2431, 2470, 2481, 2494, 2501, 2503, 2519, 2522, 2528, 2568, 2585, 2590, 2622, 2624, 2646, 2651, 2657, 2658, 2682, 2697, 2702, 2740, 2750, 2753	56
<u>Nun's Priest</u>	2828, 2836, 2855, 2856, 2808, 2884, 2887, 2907, 2908, 2909, 2917, 2924, 2950, 2963, 3006, 3012, 3021, 3025, 3031, 3033, 3038, 3055, 3056, 3064, 3072, 3090, 3108, 3109, 3149, 3153, 3165, 3167, 3178, 3186, 3193, 3194, 3198, 3203, 3208, 3211, 3214, 3252, 3266, 3273, 3302, 3317, 3352, 3366, 3393, 3426, 3436	51

81

TALE

LINES

TOTAL

Manciple

3456, 3461, 2, 5, 24, 73, 77, 82, 83,
110, 155, 161, 166, 167, 183, 185, 206,
210, 218, 240, 243, 246, 252, 280, 328,
330, 341

27

Parson

No Lines Without Variants

LINES ADDED IN PYNSON'S EDITION

he Merchant's Tale

X X X X X
Here endith the Marchauntes prologue

The Squire's Tale

X X X X X
Here endith the squyers prologue

LINES OMITTED IN PYNSON'S EDITION

The Caxton lines are listed.

Prologue

1. 55 No crysten man so often tymes as he

The Knight's Tale

1. 1173 To stonde in her grace nomore shal I

For wel thou wost thy self veryly

1. 1175 That thou and I be dampned to pryson

Perpetually vs gayneth no raunson

We stryue as dyd the houndis for the bone

They faught al day and yet her part was none

Ther cam a curve while that they were so wroth

1. 1180 And baar away the bone betwix hem both

And therfor at the kyngis court my brother

Eche man for hym self ther is non other

Loue yf thou list for I loue and ay shal

And sothly lief brother thys is al

1. 1185 Here in thys pryson must we endure

And euery of vs take hys auenture

Gret was the stryf & long betwix hem twey

Yf that I hadde leyser for to sey

But to the effect ia happed on a day

1. 1190 To telle it you shortly as I may
A Worthy duke that hyghte parotheus
 That fellow was to duke Theseus
 Sith thilk day þat they were children lyte
 Was come to athenes hys fellow to vysite
1. 1195 And for to pleye as he was wont to doo
 For in thys world he loued noman soo
 And he loued hym / as tenderly agayn
 So wel they loued as old bokes sayn
 That whan that one was deed sothly to telle
1. 1200 Hys felaw went & sought hym down in helle
 But of that story lyst me not to endyte
 Duke parotheus loued wel arcyte
 And hadde hym knowe at thebes yeer by yeer
 And fynally at the request and prayer
1. 1205 Of parotheus wythout eny Raunson
 Duke Theseus leet hym out of pryson
 Frely to go where hym list ouer al
 In suche a gyse as I you telle shal
 Thys was the forward playnly to endyte
1. 1210 Betwyx duke Theseus and hym arcyte
 That yf so were that arcyte were founde
 Euer in hys lyf by day or by stounde
 In ony contre of thys duke Theseus
 And he were caught it was acorded thus

d ii

1. 1215 That wyth a swerd he shold lese hys heed
 Ther was non other remedy ne reed
 But takyth hys leue & homward hym spedde
 Let hym bewaar hys necke lieth to wedde
 How greet sorow now suffrith arcyte
1. 1220 Hys deth he feleth thurgh hys herte smyte
 He wepeth wayleth & cryeth pytously
 To slee hym self he wayteth pryuely
 He sayd alas the day that I was born
 Now is my pryson werse than byforn
1. 1225 Now is me shapyn eternally to dwelle
 Nought in purgatory but in helle
 Allas that euer knewe I parotheus
 For ellis hadde I duelt wyth Theseus
 Y fetered in hys pryson euer moo
1. 1230 Than hadde I be in ease and not in woo
 Only the sight of hyr whom that I serue
 Though that I neuer her grace may deserue
 Wold haue suffised ryght ynow for me
 O dere cosyn Palamon quod he
1. 1235 Thyn is the vyctory of thys aueuture
 Ful blysfyl in pryson mayst thou endure
 In pryson nay certis but in paradyse
 Wel hath fortune to the turned the dyse

The Clerk's Tale

1. 530 They may wel be bewaylid and compleyned

The Ryme of Sir Topas

1. 917ff The hoost Interrupteth his tale/

VARIANT USAGES OF VOWELS

VARIANT	<u>Prologue</u>	<u>Knight</u>	<u>Miller</u>	<u>Reeve</u>	<u>Cook</u>	
a/e ¹	44	36	27	13	2	CAXTON
	19	51	18	22	8	PYNSON
a/o	0	2	0	9	1	CAXTON
	46	117	53	33	7	PYNSON
a/au	3	13	11	6	0	CAXTON
	2	7	0	2	0	PYNSON
e/ea	7	8	2	2	0	CAXTON
	0	0	0	0	0	PYNSON
e/i	16	73	9	12	1	CAXTON
	72	228	78	53	6	PYNSON
e/o	2	5	5	2	0	CAXTON
	2	6	4	1	0	PYNSON
y/e	128	302	139	58	14	CAXTON
	17	45	16	14	2	PYNSON
y/i	557	1550	499	231	56	CAXTON
	17	44	26	25	3	PYNSON
y/o	1	10	3	4	0	CAXTON
	0	4	1	4	0	PYNSON
o/u	9	22	7	4	0	CAXTON
	0	3	1	1	0	PYNSON
o/ou	1	11	5	2	0	CAXTON
	1	8	2	0	0	PYNSON
u/a	1	9	2	2	1	CAXTON
	0	0	0	0	0	PYNSON
u/ou	2	10	0	0	0	CAXTON
	0	1	1	0	0	PYNSON

¹By reversing the numbers listed for Pynson and Caxton, one can determine the usage of the listed variant (a/e) in a reversed pattern (e/a). See p. 70.

VARIANT	<u>Man of Law</u>	<u>Merchant</u>	<u>Squire</u>	<u>Franklin</u>	
a/e	16 48	16 56	7 31	11 56	CAXTON PYNSON
a/o	3 57	1 62	0 39	1 45	CAXTON PYNSON
a/au	11 6	8 0	8 0	2 2	CAXTON PYNSON
e/ea	6 2	14 1	12 1	11 0	CAXTON PYNSON
e/i	33 157	50 137	42 73	59 140	CAXTON PYNSON
e/o	6 2	2 3	3 1	6 1	CAXTON PYNSON
y/e	137 34	151 24	77 10	124 15	CAXTON PYNSON
y/i	689 74	768 74	418 20	548 36	PYNSON
y/o	3 10	7 15	2 6	4 3	CAXTON PYNSON
o/u	17 7	7 9	5 4	1 4	CAXTON PYNSON
o/ou	5 2	5 3	3 0	8 1	CAXTON PYNSON
u/a	5 0	7 0	4 0	4 0	CAXTON PYNSON
u/ou	2 5	0 6	0 0	0 1	CAXTON PYNSON

VARIANT	<u>Wife of Bath</u>	<u>Friar</u>	<u>Summoner</u>	<u>Clerk</u>	
a/e	15	14	25	28	CAXTON
	42	16	26	66	PYNSON
a/o	2	0	1	2	CAXTON
	56	34	30	76	PYNSON
a/au	9	4	4	9	CAXTON
	1	1	1	1	PYNSON
e/ea	5	2	3	8	CAXTON
	0	0	0	0	PYNSON
e/i	66	12	28	86	CAXTON
	189	44	119	129	PYNSON
e/o	3	2	5	9	CAXTON
	0	2	0	3	PYNSON
y/e	152	50	70	105	CAXTON
	21	6	6	26	PYNSON
y/i	537	207	321	319	CAXTON
	63	12	30	90	PYNSON
y/o	4	0	1	2	CAXTON
	0	0	0	0	PYNSON
o/u	4	6	2	2	CAXTON
	1	0	4	8	PYNSON
o/ou	4	5	4	10	CAXTON
	3	2	0	4	PYNSON
u/a	0	0	2	3	CAXTON
	0	2	0	0	PYNSON
u/ou	0	1	0	2	CAXTON
	0	1	1	0	PYNSON

VARIANT	<u>Nun</u>	<u>Canon's Yeoman</u>	<u>Physician</u>	<u>Pardoner</u>	
a/e	9 11	5 28	4 15	13 18	CAXTON PYNSON
a/o	2 24	2 58	0 17	0 35	CAXTON PYNSON
a/au	9 3	1 0	2 2	3 2	CAXTON PYNSON
e/ea	2 0	8 1	1 0	3 0	CAXTON PYNSON
e/i	17 58	55 95	10 36	30 122	CAXTON PYNSON
e/o	0 1	8 1	1 1	2 1	CAXTON PYNSON
y/e	52 10	77 13	29 5	72 11	CAXTON PYNSON
y/i	132 49	178 93	46 39	86 75	CAXTON PYNSON
y/o	5 4	22 2	4 0	10 0	CAXTON PYNSON
o/u	0 1	3 11	3 3	6 8	CAXTON PYNSON
o/ou	1 1	2 1	2 0	3 3	CAXTON PYNSON
u/a	2 0	7 0	3 0	6 0	CAXTON PYNSON
u/ou	0 0	0 3	0 0	0 3	CAXTON PYNSON

VARIANT	<u>Shipman</u>	<u>Prioress</u>	<u>Sir Topas</u>	<u>Chaucer</u>	
a/e	13	4	4	6	CAXTON
	20	14	9	6	PYNSON
a/o	0	2	0	5	CAXTON
	30	11	9	5	PYNSON
a/au	5	1	0	0	CAXTON
	0	0	1	6	PYNSON
e/ea	3	0	0	3	CAXTON
	0	0	0	0	PYNSON
e/i	13	11	6	13	CAXTON
	79	40	21	4	PYNSON
e/o	2	0	1	4	CAXTON
	0	1	0	2	PYNSON
y/e	34	15	25	13	CAXTON
	3	3	7	8	PYNSON
y/i	93	41	33	538	CAXTON
	51	31	33	218	PYNSON
y/o	2	0	4	1	CAXTON
	0	0	1	0	PYNSON
o/u	1	4	0	1	CAXTON
	3	6	3	3	PYNSON
o/ou	1	4	0	2	CAXTON
	0	0	1	8	PYNSON
u/a	1	0	0	0	CAXTON
	0	0	0	0	PYNSON
u/ou	0	0	1	3	CAXTON
	0	1	0	3	PYNSON

VARIANT	<u>Monk</u>	<u>Nun's Priest</u>	<u>Manciple</u>	<u>Parson</u>	
a/e	18 43	8 33	1 29	10 20	CAXTON PYNSON
a/o	0 39	0 41	0 28	20 11	CAXTON PYNSON
a/au	1 1	4 1	0 2	8 3	CAXTON PYNSON
e/ea	6 0	5 0	5 0	0 0	CAXTON PYNSON
e/i	29 63	31 43	17 22	17 8	CAXTON PYNSON
e/o	5 5	3 3	1 1	4 4	CAXTON PYNSON
y/e	105 30	106 15	57 4	87 45	CAXTON PYNSON
y/i	342 60	186 43	123 24	726 375	CAXTON PYNSON
y/o	10 6	9 1	13 0	2 0	CAXTON PYNSON
o/u	3 0	1 2	3 2	1 24	CAXTON PYNSON
o/ou	5 1	5 0	1 1	7 3	CAXTON PYNSON
u/a	2 0	3 0	3 1	1 0	CAXTON PYNSON
u/ou	1 1	0 0	1 1	0 4	CAXTON PYNSON

TOTALS OF VOWEL VARIANTS

VARIANT	EDITION	TOTAL
a/e ¹	CAXTON	333
	PYNSON	705
a/o	CAXTON	53
	PYNSON	943
a/au	CAXTON	122
	PYNSON	44
e/ea	CAXTON	116
	PYNSON	5
e/i	CAXTON	736
	PYNSON	2016
e/o	CAXTON	81
	PYNSON	45
y/e	CAXTON	2179
	PYNSON	390
y/i	CAXTON	9224
	PYNSON	1605
y/o	CAXTON	147
	PYNSON	71
o/y	CAXTON	111
	PYNSON	104
o/ou	CAXTON	96
	PYNSON	45
u/a	CAXTON	68
	PYNSON	3
u/ou	CAXTON	23
	PYNSON	32

¹By reversing the numbers listed for Pynson and Caxton, one can determine the usage of the listed pattern (a/e) in a reversed pattern (e/a). See p. 70.

VARIANT USAGES OF CONSONANTS

VARIANT	<u>Prologue</u>	<u>Knight</u>	<u>Miller</u>	<u>Reeve</u>	<u>Cook</u>	
c/k ¹	1 0	3 6	1 2	1 3	0 0	CAXTON PYNSON
c/s	2 10	10 16	2 3	0 0	1 5	CAXTON PYNSON
ck/k	1 1	2 7	1 1	0 6	0 1	CAXTON PYNSON
d/t	1 6	6 1	4 4	0 0	0 1	CAXTON PYNSON
h/th	23 0	108 0	13 3	40 0	0 0	CAXTON PYNSON
t/th	1 0	0 0	0 0	0 0	0 0	CAXTON PYNSON
w/v	0 1	0 0	0 0	0 0	0 1	CAXTON PYNSON
x/sk	0 0	5 1	4 0	0 0	0 0	CAXTON PYNSON

¹By reversing the numbers listed for Pynson and Caxton, one can determine the usage of a listed variant (c/k) in a reversed pattern (k/c). See p. 70.

VARIANT	<u>Man of Law</u>	<u>Merchant</u>	<u>Squire</u>	<u>Franklin</u>	
c/k	1	0	0	0	CAXTON
	4	2	1	2	PYNSON
c/s	5	3	3	3	CAXTON
	8	7	4	3	PYNSON
ck/k	0	0	0	0	CAXTON
	5	5	2	2	PYNSON
d/t	4	3	2	1	CAXTON
	7	3	6	0	PYNSON
h/th	34	28	26	36	CAXTON
	0	1	0	0	PYNSON
t/th	0	0	0	0	CAXTON
	1	0	0	0	PYNSON
w/v	1	0	0	0	CAXTON
	1	0	0	1	PYNSON
x/sk	0	3	0	4	CAXTON
	0	0	0	0	PYNSON

VARIANT	<u>Wife of Bath</u>	<u>Friar</u>	<u>Summoner</u>	<u>Clerk</u>	
c/k	2	0	0	0	CAXTON
	1	3	2	2	PYNSON
c/s	2	0	1	1	CAXTON
	1	0	3	9	PYNSON
ck/k	0	2	0	0	CAXTON
	4	0	5	1	PYNSON
d/t	3	1	1	1	CAXTON
	0	2	1	0	PYNSON
h/th	67	4	14	57	CAXTON
	1	0	0	0	PYNSON
t/th	5	0	0	0	CAXTON
	3	0	0	0	PYNSON
w/v	2	1	0	0	CAXTON
	0	0	0	3	PYNSON
x/sk	0	2	0	5	CAXTON
	0	0	0	0	PYNSON

VARIANT	<u>Nun</u>	<u>Canon's Yeoman</u>	<u>Physician</u>	<u>Pardoner</u>	
c/k	0	1	0	0	CAXTON
	2	5	2	1	PYNSON
c/s	1	4	1	0	CAXTON
	6	3	2	8	PYNSON
ck/k	0	0	0	1	CAXTON
	0	4	0	4	PYNSON
d/t	0	0	0	1	CAXTON
	1	2	0	2	PYNSON
h/th	36	27	5	35	CAXTON
	0	1	0	0	PYNSON
t/th	0	0	0	0	CAXTON
	0	1	0	0	PYNSON
w/v	0	0	0	1	CAXTON
	0	0	0	0	PYNSON
x/sk	4	2	0	0	CAXTON
	0	0	0	0	PYNSON

VARIANT	<u>Shipman</u>	<u>Prioress</u>	<u>Sir Topas</u>	<u>Chaucer</u>	
c/k	0	1	0	31	CAXTON
	2	1	1	1	PYNSON
c/s	0	1	0	6	CAXTON
	4	0	0	9	PYNSON
ck/k	0	0	0	0	CAXTON
	1	0	3	1	PYNSON
d/t	0	0	0	1	CAXTON
	1	0	0	3	PYNSON
h/th	13	7	6	18	CAXTON
	1	0	0	1	PYNSON
t/th	0	0	0	2	CAXTON
	0	0	8	8	PYNSON
w/v	0	0	0	2	CAXTON
	0	0	0	1	PYNSON
x/sk	2	0	0	0	CAXTON
	0	0	0	0	PYNSON

VARIANT	<u>Monk</u>	<u>Nun's Priest</u>	<u>Manciple</u>	<u>Parson</u>	
c/k	1 4	0 2	1 2	0 1	CAXTON PYNSON
c/s	2 4	2 3	0 3	1 11	CAXTON PYNSON
ck/k	1 4	3 7	2 2	0 1	CAXTON PYNSON
d/t	2 2	2 0	1 0	4 3	CAXTON PYNSON
h/th	35 0	20 0	6 0	20 3	CAXTON PYNSON
t/th	1 0	0 0	0 0	0 9	CAXTON PYNSON
w/v	0 1	0 1	0 1	0 1	CAXTON PYNSON
x/sk	0 0	0 0	0 0	0 0	CAXTON PYNSON

TOTALS OF CONSONANT VARIANTS

VARIANT	EDITION	TOTAL
c/k ¹	CAXTON	44
	PYNSON	52
c/s	CAXTON	51
	PYNSON	122
ck/k	CAXTON	13
	PYNSON	67
d/t	CAXTON	38
	PYNSON	45
h/th	CAXTON	679
	PYNSON	11
t/th	CAXTON	11
	PYNSON	30
w/v	CAXTON	7
	PYNSON	13
x/sk	CAXTON	31
	PYNSON	1

¹By reversing the numbers listed for Pynson and Caxton, one can determine the usage of the listed variant (c/k) in a reversed pattern (k/c). See p. 70.

VARIANT USAGES OF VOWELS AND CONSONANTS

VARIANT	<u>Prologue</u>	<u>Knight</u>	<u>Miller</u>	<u>Reeve</u>	<u>Cook</u>	
u/n ¹	5	10	0	2	0	CAXTON
	2	16	0	0	2	PYNSON
u/w ²	11	8	1	0	1	CAXTON
	15	85	18	11	2	PYNSON

¹Although the substitution of u for n or n for u is technically a variant of vowel and consonant correspondence, the usages can be explained as adjustments of minim stroke letters or as printer's errors.

²By reversing the numbers listed for Pynson and Caxton, one can determine the usage of a listed variant (u/w) in a reversed pattern (w/u). See p. 70.

VARIANT	<u>Man of Law</u>	<u>Merchant</u>	<u>Squire</u>	<u>Franklin</u>	
	2	5	3	4	CAXTON
u/n	5	1	0	10	PYNSON
	0	1	0	0	CAXTON
u/w	17	23	23	25	PYNSON

VARIANT	<u>Wife of Bath</u>	<u>Friar</u>	<u>Summoner</u>	<u>Clerk</u>	
	4	2	3	12	CAXTON
u/n	3	1	2	8	PYNSON
	0	1	0	1	CAXTON
u/w	22	10	12	20	PYNSON

VARIANT	<u>Nun</u>	<u>Canon's Yeoman</u>	<u>Physician</u>	<u>Pardoner</u>	
u/n	3 4	5 1	3 1	3 5	CAXTON PYNSON
u/w	4 3	0 14	0 4	0 4	CAXTON PYNSON

VARIANT	<u>Shipman</u>	<u>Prioress</u>	<u>Sir Topas</u>	<u>Chaucer</u>	
u/n	1	1	3	29	CAXTON
	2	4	1	37	PYNSON
u/w	3	4	0	18	CAXTON
	1	0	2	33	PYNSON

VARIANT	<u>Monk</u>	<u>Nun's Priest</u>	<u>Manciple</u>	<u>Parson</u>	
u/n	6	4	3	15	CAXTON
	6	0	1	24	PYNSON
u/w	4	0	0	7	CAXTON
	13	20	8	14	PYNSON

TOTALS OF VOWEL-CONSONANT VARIANTS

VARIANT	EDITION	TOTAL
u/n ¹	CAXTON	128
	PYNSON	136
u/w ²	CAXTON	64
	PYNSON	389

¹Although the substitution of u for n or n for u is technically a variant of vowel and consonant correspondence, the usages can be explained as adjustments of minim stroke letters or as printer's errors.

²By reversing the numbers listed for Pynson and Caxton, one can determine the usage of a listed variant (u/w) in a reversed pattern (w/u). See p. 70.

VARIANTS OF DOUBLED CONSONANTS AND VOWELS

TALE	DOUBLE CONSONANTS	DOUBLE VOWELS	
<u>Prologue</u>	26 131	102 15	CAXTON PYNSON
<u>Knight</u>	43 215	261 54	CAXTON PYNSON
<u>Miller</u>	15 90	79 14	CAXTON PYNSON
<u>Reeve</u>	8 69	47 12	CAXTON PYNSON
<u>Cook</u>	2 24	4 1	CAXTON PYNSON
<u>Man of Law</u>	45 160	85 20	CAXTON PYNSON
<u>Merchant</u>	54 124	136 21	CAXTON PYNSON
<u>Squire</u>	36 59	76 14	CAXTON PYNSON
<u>Franklin</u>	26 97	102 27	CAXTON PYNSON
<u>Wife of Bath</u>	78 57	115 15	CAXTON PYNSON
<u>Friar</u>	13 24	45 12	CAXTON PYNSON
<u>Summoner</u>	19 32	68 7	CAXTON PYNSON
<u>Clerk</u>	50 118	90 22	CAXTON PYNSON

TALE	DOUBLE CONSONANTS	DOUBLE VOWELS	
<u>Nun</u>	16 59	35 11	CAXTON PYNSON
<u>Canon's Yeoman</u>	41 120	126 18	CAXTON PYNSON
<u>Physician</u>	3 47	20 8	CAXTON PYNSON
<u>Pardoner</u>	20 95	39 17	CAXTON PYNSON
<u>Shipman</u>	7 81	49 10	CAXTON PYNSON
<u>Prioress</u>	3 24	7 4	CAXTON PYNSON
<u>Sir Topas</u>	7 25	26 5	CAXTON PYNSON
<u>Chaucer</u>	127 36	51 45	CAXTON PYNSON
<u>Monk</u>	29 123	42 25	CAXTON PYNSON
<u>Nun's Priest</u>	29 87	62 24	CAXTON PYNSON
<u>Manciple</u>	8 47	33 16	CAXTON PYNSON
<u>Parson</u>	46 140	47 47	CAXTON PYNSON

TOTALS OF DOUBLED CONSONANT AND DOUBLED VOWEL VARIANTS

VARIANT	EDITION	TOTAL
Double Consonants	CAXTON	751
	PYNSON	2084
Double Vowels	CAXTON	1661
	PYNSON	447

PREDOMINANT SPELLING VARIANTS IN PYNSON'S EDITION

VARIANT	EXAMPLES	TOTAL DISTRIBUTION IN TALES
VOWELS		
a/e	<u>Clerk</u>	Twice Caxton's Usage
a/o	<u>Knight</u>	Nine Times Caxton's Usage
e/i	<u>Knight</u>	Three Times Caxton's Usage
u/w	<u>Knight</u>	Seven Times Caxton's Usage
CONSONANTS		
c/s	<u>Knight</u>	Four Times Caxton's Usage
ck/k	<u>Knight</u>	Five Times Caxton's Usage
t/th	<u>Parson</u>	Three Times Caxton's Usage
w/v	<u>Clerk</u>	Twice Caxton's Usage
DOUBLED CONSONANTS		
	<u>Knight</u>	Three Times Caxton's Usage

PREDOMINANT SPELLING VARIANTS IN CAXTON'S EDITION

VARIANT	EXAMPLES	TOTAL DISTRIBUTION IN TALES
a/au	<u>Man of Law</u>	Three Times Pynson's Usage
e/ea	<u>Merchant</u>	Twenty Times Pynson's Usage
e/o	<u>Clerk</u>	Twice Pynson's Usage
y/e	<u>Knight</u>	Six Times Pynson's Usage
y/i	<u>Knight</u>	Six Times Pynson's Usage
y/o	<u>Merchant</u>	Twice Pynson's Usage
o/ou	<u>Clerk</u>	Twice Pynson's Usage
u/a	<u>Knight</u>	Twenty Times Pynson's Usage
u/ou	<u>Knight</u>	Twice Pynson's Usage
CONSONANTS		
h/th	<u>Knight</u>	Sixty Times Pynson's Usage
x/sk	<u>Clerk</u>	Thirty Times Pynson's Usage
DOUBLED VOWELS		
	<u>Knight</u>	Four Times Pynson's Usage

VARIANT USAGES OF ENDINGS

VARIANT	<u>Prologue</u>	<u>Knight</u>	<u>Miller</u>	<u>Reeve</u>	<u>Cook</u>	
final e ¹	124 566	571 942	185 414	100 291	12 48	CAXTON PYNSON
-en/-ne	0 0	1 5	0 0	1 0	1 0	CAXTON PYNSON
-er/-re	12 1	41 1	13 2	7 0	2 0	CAXTON PYNSON
-f/-ue	4 0	10 0	7 3	3 0	1 0	CAXTON PYNSON
-ion/-ioun	3 1	19 6	6 0	0 0	2 0	CAXTON PYNSON
-yl/-le	7 0	49 0	5 0	3 1	1 0	CAXTON PYNSON

¹By reversing the numbers listed for Caxton and Pynson, one can determine the usage of the listed variant (final e) in a reversed pattern (a spelling without final e). See p. 70.

VARIANT	<u>Man of Law</u>	<u>Merchant</u>	<u>Squire</u>	<u>Franklin</u>	
final e	242 789	219 756	118 417	180 654	CAXTON PYNSON
-en/-ne	2 0	6 0	0 0	2 0	CAXTON PYNSON
-er/-re	49 3	34 2	24 0	9 1	CAXTON PYNSON
-f/-ue	10 0	12 0	9 0	16 1	CAXTON PYNSON
-ion/-ioun	17 0	8 1	15 0	12 1	CAXTON PYNSON
-yl/-le	23 0	9 0	16 1	15 0	CAXTON PYNSON

VARIANT	<u>Wife of Bath</u>	<u>Friar</u>	<u>Summoner</u>	<u>Clerk</u>	
final e	186 736	65 279	92 455	226 617	CAXTON PYNSON
-en/-ne	1 0	5 0	1 0	7 1	CAXTON PYNSON
-er/-re	11 0	5 1	11 0	35 4	CAXTON PYNSON
-f/-ue	13 0	3 0	6 1	6 0	CAXTON PYNSON
-ion/-ioun	21 1	11 1	7 1	5 0	CAXTON PYNSON
-yl/-le	13 0	3 0	9 0	26 0	CAXTON PYNSON

VARIANT	<u>Nun</u>	<u>Canon's Yeoman</u>	<u>Physician</u>	<u>Pardoner</u>	
final e	64 230	127 543	43 92	154 286	CAXTON PYNSON
-en/-ne	1 0	3 0	2 0	4 0	CAXTON PYNSON
-er/-re	11 3	21 3	9 0	12 1	CAXTON PYNSON
-f/-ue	3 0	0 0	5 0	2 0	CAXTON PYNSON
-ion/-ioun	12 1	23 0	5 0	11 2	CAXTON PYNSON
-yl/-le	9 0	4 0	10 0	14 0	CAXTON PYNSON

VARIANT	<u>Shipman</u>	<u>Prioress</u>	<u>Sir Topas</u>	<u>Chaucer</u>	
final e	84 176	59 66	39 125	111 151	CAXTON PYNSON
-en/-ne	4 0	0 0	0 0	0 0	CAXTON PYNSON
-er/-re	3 0	16 0	5 0	2 0	CAXTON PYNSON
-f/-ue	2 0	2 0	1 0	0 0	CAXTON PYNSON
-ion/-ioun	1 1	0 2	4 1	12 1	CAXTON PYNSON
-yl/-le	4 0	4 0	2 0	0 0	CAXTON PYNSON

VARIANT	<u>Monk</u>	<u>Nun's Priest</u>	<u>Manciple</u>	<u>Parson</u>	
final e	121 270	110 300	39 204	109 174	CAXTON PYNSON
-en/-ne	1 0	1 0	1 0	0 0	CAXTON PYNSON
-er/-re	18 3	11 0	7 0	3 0	CAXTON PYNSON
-f/-ue	4 0	1 0	0 0	0 0	CAXTON PYNSON
-ion/-ioun	14 0	14 1	15 2	0 1	CAXTON PYNSON
-yl/-le	12 0	1 0	13 0	0 0	CAXTON PYNSON

TOTALS OF VARIANT ENDINGS

VARIANT	EDITION	TOTAL
final e ¹	CAXTON	3410
	PYNSON	9581
-en/-ne	CAXTON	44
	PYNSON	6
-er/-re	CAXTON	372
	PYNSON	25
-f/-ue	CAXTON	120
	PYNSON	5
-ion/-ioun	CAXTON	421
	PYNSON	25
-yl/-le	CAXTON	252
	PYNSON	1

¹By reversing the numbers listed for Caxton and Pynson, one can determine the usage of the listed variant (final -e) in a reversed pattern (a spelling without final -e). See p. 70.

PREDOMINANT ENDINGS IN PYNSON'S EDITION

VARIANT	EXAMPLES	TOTAL DISTRIBUTION IN TALES
final-e	<u>Knight</u>	Three Times Caxton's Usage

PREDOMINANT ENDINGS IN CAXTON'S EDITION

VARIANT	EXAMPLES	TOTAL DISTRIBUTION IN TALES
ENDINGS		
-en/-ne	<u>Clerk</u>	Seven Times Pynson's Usage
-er/-re	<u>Man of Law</u>	Fifteen Times Pynson's Usage
-f/-ue	<u>Franklin</u>	Twenty-four Times Pynson's Usage
-ion/-ioun	<u>Canon's Yeoman</u>	Seventeen Times Pynson's Usage
-yl/-le	<u>Knight</u>	Two-Hundred-Fifty Times Pynson's Usage

VARIANT USAGES OF ABBREVIATIONS AND BREVIographs

TABLE	MACRON	AMPERSAND	
<u>Prologue</u>	4 1	20 0	CAXTON PYNSON
<u>Knight</u>	38 2	76 1	CAXTON PYNSON
<u>Miller</u>	17 0	29 0	CAXTON PYNSON
<u>Reeve</u>	1 0	31 0	CAXTON PYNSON
<u>Cook</u>	0 0	4 0	CAXTON PYNSON
<u>Man of Law</u>	34 0	46 0	CAXTON PYNSON
<u>Merchant</u>	24 0	50 0	CAXTON PYNSON
<u>Squire</u>	8 0	20 0	CAXTON PYNSON
<u>Franklin</u>	20 0	22 0	CAXTON PYNSON
<u>Wife of Bath</u>	26 0	30 0	CAXTON PYNSON
<u>Friar</u>	16 0	8 0	CAXTON PYNSON
<u>Summoner</u>	6 0	13 0	CAXTON PYNSON
<u>Clerk</u>	6 0	52 0	CAXTON PYNSON
<u>Nun</u>	4 0	39 0	CAXTON PYNSON
<u>Canon's Yeoman</u>	4 0	87 0	CAXTON PYNSON

TALE	MACRON	AMPERSAND	
<u>Physician</u>	0 0	24 0	CAXTON PYNSON
<u>Pardoner</u>	5 0	58 0	CAXTON PYNSON
<u>Shipman</u>	6 0	51 0	CAXTON PYNSON
<u>Prioress</u>	2 0	27 0	CAXTON PYNSON
<u>Sir Topas</u>	0 0	9 0	CAXTON PYNSON
<u>Chaucer</u>	31 104	61 223	CAXTON PYNSON
<u>Monk</u>	0 0	17 1	CAXTON PYNSON
<u>Nun's Priest</u>	5 0	51 0	CAXTON PYNSON
<u>Manciple</u>	2 0	27 0	CAXTON PYNSON
<u>Parson</u>	18 152	48 149	CAXTON PYNSON

VARIANT USAGES OF PUNCTUATION

VARIANT	EDITION	PROSE	POETRY
virgule/period ¹	CAXTON	2331	37
	PYNSON	0	0
virgule/X	CAXTON	485	79
	PYNSON	0	3
period/X	CAXTON	0	0
	PYNSON	103	48

¹By reversing the numbers listed for Pynson and Caxton, one can determine the usage of the listed variant (virgule/period) in a reversed pattern (period/virgule). See p. 70.

LINEs IN PYNsON EDITION BEARING KEY LETTERS CORRESPONDENT TO
ADORNED CAPITAL LETTERS IN CAXTON

Prologue

1, 19, 43, 79, 101, 118, 165, 208, 270, 285, 309, 331, 361, 379, 388,
411, 445, 477, 529, 545, 567, 587, 623, 669, 713, 747

The Knight's Tale

838/859, 893, 931, 975, 1033, 1123, 1191, 1449, 1742, 1829, 2089,
2155, 2209, 2273, 2368, 2483, 2663, 2741, 2967

The Miller's Tale

3109/3187

The Reve's Tale

3855/3921, 4325, 4365

The Man of Law's Tale

1, 33/99, 134

The Merchant's Tale

1213/1245, 1783, 2219

The Squire's Tale

2419a/9, 347, 671

The Franklin's Tale

673, 709/729

The Wife of Bath's Tale

1, 453, 481, 503, 525, 829/857

The Friar's Tale

1265/1301

The Summoner's Tale

1665/1709, 2017, 2043, 2079

The Clerk's Tale

1/57, 197, 449, 610, 785, 939, 1177

The Nun's Tale

1/120

The Canon's Yeoman's Tale

554/720, 1012

The Physician's Tale1, 287 /Host/The Pardoner's Tale

329/463, 589, 629

The Shipman's Tale1, 435 /Host/The Prioress' Tale

453/488

The Ryme of Sir Topas

691, 712

The Tale of Chaucer

919 /Host/, 967, 974, 986, 995, 1001, 1012, 1049, 1052, 1055, 1064, 1081,
 1200, 1223, 1232, 1236, 1261, 1265, 1335, 1427, 1444, 1461, 1467, 1526,
 1540, 1726, 1733, 1752, 1779, 1816, 1827, 1870

The Monk's Tale

1889/1991, 2095, 2143, 2183, 2247, 2399, 2407, 2463, 2551, 2575, 2631,
 2671, 2375, 2727

The Nun's Priest's Tale

2767/2821, 3067

The Manciple's Tale

3447/105

The Parson's Tale

1/75, /316-no cap/, 387, 484, 533, 677, 739, 818, 836, 958, 1028, 1081

ADDITIONS TO PYNSON'S EDITION

Prologue

1. 334 Wele loued he by the morowe a cuppe of wyn
X
1. 396 Fulle many a draught of wyne he hadde drawe
X
1. 497 That first he wrought and afterwarde he taught
X
1. 748 And to the soupere sette he vs anone
X
1. 798 Tales of the best sentence and moost solace

The Knight's Tale

- X
1. 863 That greter was there none undre the sonne
- X
1. 1024 Perpetuelle for he nolde no raunson
- X
1. 1057 Whiche of the castel was the chief dungeon
- X
1. 1078 And therwith he blent and cryed to a a
- X
1. 1631 Both sufficient and mete and to darreyeyn
- X
1. 1680 That it is all his ioye and alle his appetite
- X
1. 1794 And knowen that I am their mortal enemy
- X
1. 1836 At ones . though that ye fight euir mo
- X
1. 1914 But yet hadde I forgete for to deuyse

- X
 1. 1960 And on her hede fulsemely on to se
- X
 1. 2080 With bow in hond and arrowes in a caas
- X
 1. 2286 And yet it were a game for to here alle
- X
 1. 2351 Thou shalt be wedded vntyl one of them two
- X
 1. 2356 Shal the declare or that thou go henne
- X
 1. 2496 There mayst thou se a deuysyng of harneys
- X
 1. 2622 Them for to refresshe and drynke if that they lyst
- X
 1. 2760 Fare wele phisyke go bere the man to the chirche

The Miller's Tale

The additions are in DeWees, . pp. 11-12.

The Reeve's Tale

- X
 1. 3862 A lytel Ire ther is in his hert there last
- X
 1. 3920 But in his own eye he can nat se a balke
- X
 1. 4027 Him must nedes serue him selue that hath no swayn
- X
 1. 4070 And whan the mele is sacked and y bounde
- X
 1. 4101 With kepe kepe stond stonde Iossa iossa ware derere
- X
 1. 4314 And hath y lost the gryndyng of the whete

The Cook's Tale

- X
1. 4404 Whan on a day whan he his paper sought
- X
1. 4407 Than that he roten alle the the remanaunt

The Man of Law's Tale

- X
1. 40 To breke forward it is nat myn entent
- X X X
- Here endith the man of lawes prologe
- X
1. 125 But with syce synke that rennyth in your chaunce
- X
1. 189 Was for to loue her whiles that his lyf may dure
- X
1. 282 I must anone sithen that it is youre wille
- X
1. 490 With dry fote oute through the se see passing
- X
1. 562 Dame harmegylde yeue me me my sight ayen
- X
1. 592 To make her on a shameful deth to dye
- X
1. 1048 But trust wele her lust nat for to daunce
- X
1. 1078 Hath seen or shal whiles that the worlde may dure

The Merchant's Tale

X X X X X

Here endith the Marchauntes prologue

X

And here begynneth his Tale

- X
1. 1461 Though I be hore I fare as doth a tre
- X
1. 1658 He wolde none other auctoryte aledge
- X
1. 1733 That writest vs that ilke a wedding mery
- X
1. 1894 Whan that the high masse was y done
- X
1. 2107 O January what myght it the auayle
- X
1. 2202 I am a gentyl woman and no wynche
- X
1. 2203 Why speke ye thus but men be euir vntrue
- X
1. 2248 But of all women yet fonde he neuir none

The Squire's Tale

- X X X X X
- Here endith the squyers prologue
- X
- And here begynneth his Tale
- X
1. 130 Or that he hadde wrought his operacioun
- X
1. 157 Suche vertue hath that what man ye smyte
- X
1. 275 Tyl the noble kyng is set vpon his trone
- X
1. 340 The brydel is to toure y born
- X
- Et incipit pars tercia

- X
1. 610 In felyng and in my hert is Marcian
- X
1. 659 But al for naught I set it nat an hawe
- X
1. 768 Whiles that the corps lay in the flore upright
- X
- And here begynneth her Tale
- X
1. 890 And suche pursute vnto vnto kyng Arthoure
- X
1. 891 That dampned was this knyght for to be dede
- X
1. 908 I shal the yeue leue yet for for to gone
- X
1. 935 And some sayd that we wolde loue best
- X
1. 1211 And clepe it fader for theire gentylnesse

The Friar's Tale

- X
1. 1273 Ye haue sayde moche gode thyng right wele I sey
- X
1. 1274 But dame as here as ye ryden by the way
- X
1. 1534 Let him be true and parte it with his brother

The Summoner's Tale

- X
1. 1897 To praye for the people and to do seruise
- X
1. 2070 Quod he is al my myght and my mynde agone
- X
1. 2086 Ne be no felawe to no an irous man

X

1. 2234 Nys but of the ayer reuerberacioun

X

1. 2294 My tale is doon we be almost at the tonn

X

And here foloweth the prologue of the Clerke of Oxenforde

The Clerk's Tale

X X X X X

Here endith the prologue of the Clerke of Oxenforde

X

1. 178 Besechyng him of grace or that that they wentyn

X

1. 678 That she no chere made of heuynes

X

1. 747 To stynt the rancor and the discension

X

Et incipit pars Quinta

X

Et incipit pars Sexta

The Nun's Tale

X

1. 75 O hauyn of the refute o saluacioun

X

1. 201 An olde man y cladde in white clothes clere

X

1. 244 Whiche that the roses and the lylyes cast

X

1. 385 And arme you with the armes of brightnes

X

1. 426 I aske it the quod he though it the greue

X

1. 472 To make folke bothe to dye and lyuen

X

1. 537 Thre daies lyued she thus in this turment

X

And here begynneth the prologue

The Canon's Yeoman's Tale

X

1. 669 But swynke sore and lerne to multiplie

X

1. 742 And whan he through his madnes and his foly

X

1. 784 For there is also ful many a nother thyng

X

1. 803 To brynge aboute oure craft if that we may

X X

1. 1213 And yet for ye shal haue me in no mysbeleue

X

1. 1222 He toke the chalke and shope it in a wyse

X

1. 1318 Herd me tel and he hadde of siluer a tayn

X

1. 1347 Ne knyght in armes to done an hardy dede

X

1. 1360 Sir at one worde if ye lyst it to haue

The Physician's Tale

X

1. 70 For alle to sone may she lerne the lore

X

1. 152 As ye shalle here it after alle openly

X

1. 230 Haue herd it nedith to telle it no more

X

1. 257 As he sat yet in dome in in consistory

X

1. 308 God blisse them al and oure lady seint mary

The Pardoner's Tale

X

1. 334 Radix omnium malorum est cupiditas

X

1. 416 Hath trespaced other to my brethern or to me

X

1. 631 Grete sweryng is a thyng abhomynable

X

1. 640 Of the high goddes hestis honourable

X

1. 778 My wytte is grete though that I bourd and pley

X

1. 856 That as he sayd his capones hadde y slawe

The Shipman's Tale

X

1. 396 Tel me now or that I fro the goo

X

1. 415 Fro day to day if so be that I fayle

The Prioress' Tale

X

1. 455 For nat alle only on thy laude precious

X

1. 462 Whiche that the bare is a mayde alwey

X

1. 552 This lytel childe cam walkyn to and fro

X

1. 649 My throte is cutte but vnto my necke boon

Here endeth Chaucers Tale of
Mellebee and Prudence his wyf and
Sophye his doughter of moralyte.

The Nun's Priest's Tale

- X
1. 2976 Than euir dan caton was so moot I the
- X
1. 3007 In alle the haste come to me he sayd
- X X
1. 3097 God wote it rewith me fulle sore and haue gode day
- X
1. 3126 Warnyng of the thynges that we after seen
- X
1. 3385 Ran cow and calf and eke the the verry hogges
- X
1. 3435 That iangeleth whan he sholde holde his pees

The Manciple's Tale

1. 25 Wele quod the manciple if may do the east
1. 85 This cook shal drynke therof if that I may
1. 192 Ne neuir so true ne neuir so debonayre
1. 196 Thus phebus whiche that thought no gyle
1. 228 By force of meyne to slee doun a right

The Parson's Tale

DeWees, p. 17, lists additions in ll. 133, 255, and 275.

X

1. 361 And in this wyse skyppeþ venyal synne in to the dedely
synne For certes the more than a man chargeth his sowle
wyth venyal synnes the more is he inclyned to dedely
synne

1. 515 Now wyll I speke of the remedye of thys foulle synne of
 X
enuye. And the first is the loue off god pryncypally

and lounge of hymself and of hys neyghbour.

X

1. 537 For certes the herte of a man by enchasyng and meuyng
of his bloode wexyth so trobled that he is out of al
Iugement of resons.

1. 558 For certes outrageous wrath doth al that euer the deuyl
X
commaundeth hyn For he spareth nether for Crist ne for

his swete moder

1. 631 And who that chydyng is a vyleins thyng betwyxt alle
 X
maner folke. yet yet is it certes most vn couenable
betwyxt a man and his wyf. For there is neuer reste And
therfor saith Salamon. In hous that is vn coueryd in rayn
and droppynge. and a chydyng wyf be lyke

1. 726 For certes suche sorowe werkyth to the deth of the deth
 of the sowle and of the body also. For therof comyth
 that a man is anoyed of his owen lyf

1. 731 This vertu hath many spyces the first is cleped magnanymyte
that is to saye grete corage. For certes there behoueth
grete corage ayenst accydye left that ^Xþat it swalowe the
sowle by the synne off sorowe or destroye it wyth wanhope
1. 781 Spyrytuel marchaundyse is properly symonye. That is
ententyf desyre to thing spyrituel That is thyng that
^X
apperteyneth to the sentwary of god and to the cure of
soule.
1. 815 ^X
Certes he that lesyth fool his good and sekyth no thyng
but synne
1. 829 ^X
The thyrd is whan a men taken to mykyl ouer mesure. The
fourth is curyosyte wyth grete entente to maken and
apparaysse his mete. The fyfthe is for to ete gredyly.
1. 947 These maner of women þat obseruen chastyte must be clene
in herte as wel as in body and in thought and mesurable
^X
in clothyng and in contenaunce abstynentsy etyng and in
drynkyng. In spekyng and in dede. And thenne is she
vessel of the boxe of the blessid Maudeleyn that fulfyllle
holy chirche ful of good adout.
1. 986 whiche was the confession of the puplycane þat wolde not
lefte vp his eyen to heuen. For he offendyd god of heuen.
^X
For whiche shamefastenes he had lost anoone the mercy of god.

OMISSIONS FROM PYNSON'S EDITION

Prologue

1. 55 No crysten nan so often tymes as he
X X X X X X X X
1. 266 in
And X his harpyng when he hadde ye sunge
1. 343 his
Withoute bake mete was he neuir in X hous
1. 359 a
A shereue hadde he be and X coronoure
1. 465 at
At Rome she hadde be and X boloyne
1. 480 and
He was also a lerned nan X a clerke
1. 539 bothe
His tythes paide he X faire and wele
1. 647 a
He was a gentyl harlote and X kynde
1. 705 fayned
And thus hadde he X flateries and iapes
1. 726 ne it
That ye X arette X nat my vilonye
1. 741 so
Eke plato who X can it rede
1. 761 now
He sayd thus X lordynges truly
1. 777 yf
And X it lyketh you alle by one assent

The Knight's Tale

1. 860 that
Ther was a duke X hight Theseus

- to
1. 869 And brought her home in X his contre
- by
1. 1016 But by their cote armure and X their gere
- thyk
1. 1075 That through a wyndow X of many a barre
- al
1. 1100 Is cause of X my cryng and my woo
- as he
1. 1116 Arcyte is hurt as moche X X or more
- the
1. 1119 Of her that rowme in X yondre place
- truly
1. 1137 And that thou shuldest X further me
- here
1. 1162 I suppose thou louedest her X biforn
- /1174-1233 -- Listed as lines on omitted leaf/
- murdre or
1. 1256 That cause is of X X grete sekenesse
- in
1. 1271 Than hadde I be in ioye and X parfite hele
- that
1. 1295 For I nay wepe and wayl whiles X I lyue
- se
1. 1303 That sayde X cruel goddesse that gouerne
- y
1. 1374 Of hereos but rather X like to many
- was al
1. 1377 And shortly turned X X vp so down
- the
1. 1385 Him thought how that X wynged Mercury
- al
1. 1401 And saw his visage X in a nother kynde

1. 1503 in
Is ryden X to the feldes him to pley
1. 1749 for
Gan X to wepe and so did Emely
1. 1751 it
Grete pyte was X as them thought alle
1. 1767 wel
And thus he thought X that euery man
1. 2094 of
And speke of Palamon and X Arcite
1. 2159 the
Cam riding like X god of armes marce
1. 2205 a
What houndes lyen in the floor X down
1. 2245 yf
I retche nat but X it may bettre be
1. 2258 hys
Though that Arcyte wedde her to X wyf
1. 2259 the
This is the effect and X ende of my prayer
1. 2286 it
And yet it were a game for to here X alle
1. 2478 now
Wepe X nomore I wil thy lust fulfyllle
1. 2529 a
Arayed right as he were X god in trone
1. 2532 eke
And X to herkyn his hest and his sentence
1. 2576 yet
It nas nat of the day X fully pryme
1. 2592 of
Of worthynesse ne estate ne X age
1. 2603 to
In goth the sharp spore in X the syde

1. 2631 That hunted is X ^{or} for angre wood
1. 2742 But speke of palamon and X ^{of} arcite
1. 2945 Ne what Iewelless men in X ^{to} the fyre cast
1. 2949 And cuppes ful of mylke X ^{wyne} and blode
1. 3068 But after wo I rede vs X ^{to} be mery
1. 3100 Sente him his loue that X ^{he} dere hadde bought

The Miller's Tale

DeWees lists sixteen lines containing omissions -- 31, 40, 81, 119, 203, 325, 352, 407, 410, 521, 613, 619, 642, 663, 675, 716 -- on p. 12.

The Reeve's Tale

1. 4020 Iohn knewe the way him nedith no X ^{to} gyde
1. 4026 Symond quod Iohn X ^{by god} X nede hath no pere
1. 4043 In to the trough X ^{that} shalbe my disporte
1. 4108 Comyth Iohn the clerk and with him X ^{come} aleyn
1. 4177 For Iohn sayde aleyn X ^{al} so not I thrye
1. 4230 So mery a sytte ne hadde X ^{not} she X ^{ful} yore

The Cook's Tale

1. 4336 If euir sithen ^{that} X I hight hodge of ware

The Man of Law's Tale

lost it
1. 31 Whan that she hath X X in her wantonesse

1. 77 But certaynly no worde X^{ne} writh he

And here begynneth his tale of the man of lawe
X X X X X

1. 102 If thou none aske with nede art ^{that} X thou wounded

1. 283 But crist that dyed ^{for} X oure redempcion

vs

1. 351 We shal X first sayne cristendome to take

1. 372 This sowdonesse whom I thus X blame and wary

1. 411 The frute of euery tale X for to telle

the of
1. 423 The ende of X ioye and X oure worldly laboure

1. 469 Vnto the place where X she myght aryue

X

1. 592 To make her on a shamful deth to dey

1. 603 Sone after cometh the constable ^{home} X agayn

1. 623 she
 That X hadde nat do so grete a wickednesse

1. 632 Ne fyght canst thou nat ^{so} X wele away

1. 905 The whiche the name nat in X^{my} text I fynde

1. 1097 Alla goth vnto his Inne X^{and} as him ought

The Merchant's Tale

1. 1221 What shulde I X^{you} reherse in specyal

1. 1278 That bachelers haue X^{ofte} peyne and wo

1. 1394 Considerith hath in X^{wyth} his daies olde

1. 1414 Than I X^{and} where me lyst best alyen

1. 1430 Right as X^a man with hondes warm wex plye

1. 1541 With any wif if so X^{were} that she hadde

1. 1567 Strawe for thy seneke and X^{for} thy prouerbes

1. 1589 For if X^{that} one hadde beaute in her face

1. 1742 May that sittyth with so benygne X^a chere

1. 2036 The beaute of the gardyn and X^{of} the welle

1. 2225 And so it fyl X^{that} in a bright morowe tyde

1. 2358 Ne was X^{there} no man of thing so fayne

1. 2403 First whan his sight is X^{newe} comyn agayne

The Squire's Tale

1. 2442a And I shalle clynke you X ^{so} a ioly belle
1. 176 Been born anone X ⁱⁿ to the high toure
1. 200 How X ^{that} it coude go and was of bras
1. 211 As men in X ^{thyse} olde gestes rede
1. 220 Of sondry doutes X ^{thus} they iangel and trete
1. 226 That born was vp in X ^{to} the mayster toure
1. 277 And on the daunce X ^{he} goth with Canace
1. 331 Whan that you X ^{lyst} clepyn him agayn
1. 340 The brydel is to X ^{the} toure y born
1. 346 Tyl X ^{wel} nygh the day began to sprynge
1. 368 For suche X ^a ioye she in her myrroure toke
1. 371 And in her sleep X ^{ryght} for the impressioun
1. 374 She clepyd X ^{vp} her maystresse her beside
1. 491 As by the X ^{the} whelpe chasted is the lyoun
1. 536 But sothe is sayde gone sith X ^{is} many a day
1. 545 With high reuerence X ^{and} as by his chere

The Franklin's Tale

1. 700 I pray you haue X^{ye} me nat in disdayne
1. 1012 Tho cam her X^{other} frendes many one
1. 1093 That loueth the as his X^{owen} hertes lyf
1. 1142 For ofte at festes haue I X^{wel} herde sey
1. 1147 And some tyme floures sprynge X^{as} in a mede
1. 1358 Saue only deth or X^{to} grete dishonoure
1. 1465b The squyer X^{lyke} as ye haue herde to fore
1. 1503 As she wolde X^{haue} gone the wey forth right
1. 1617 For alle my craft ne for X^{al} my trauayle

The Wife of Bath's Tale

1. 21 But that I aske why X^{that} the fyfth man
1. 279 And chydyng wyues maken men X^{to} flee
1. 409 I wolde no lengere X^{there} a bedde abyde
1. 481 i say he hadde X^{in herte} X a grete dispyte
1. 567 I spake to him and sayde X^{how} that he
1. 571 Of marriage ne X^{of} othyr thinges eke

1. 1726 so
ye whan they be X hastely y long
1. 1781 he
O dere mayster sayde sayd X thys seke man
1. 1849 so
Though I you my counsel X frendly shewe
1. 1851 but
And sir quod she X one worde or I go
1. 1929 to
Me thynke they be lyke X Iomman
1. 1984 so
yours wif that is here so meke and X pacient
1. 2024 the
For whiche I deme the to X deth certayne

The Clerk's Tale

1. 22 vnder
Oft quod he I am X yours yerde
1. 38 and
Them bothe hath slayne X al shal we dye
1. 71 as
Therwith he was to speke X of lynage
1. 165 that
That what wys X I take ye may assure
1. 216 for
She dranke and X she wolde vertue please
1. 249 whan
And sayd X they were in pryuyte
1. 315 as
To take me X for thy sonne in lawe
1. 347 that
As I suppose X ye wyl that it so be

1. 418 hygh
So spredde of her X bounte the fame
1. 428 this
Nat only X grisilde though her wyt
1. 461 that
To assay a wyf whan X it is no nede
1. 480 ye
Vnto my gentylles X be no thyng so
1. 520 often
The whiche that feythfulle X he founde had
1. 525 he
In to the chambre X stalked him ful styl
1. 530 /Repetition of 1. 527 in Pynson/
/C/ They may wel be bewayled and compleyned
/P/ Though I do thyng whiche I am constreyned
1. 680 this
Saue X she prayed him if that he myght
1. 763 he
And secretly to Boleyne X hath it sent
1. 819 / no
To be youre wyf X X ne be youre chamberer
1. 851 now
The whiche to me X were harde to fynde
1. 1015 forth
And after that doth X her besynesse
1. 1078 al
Tyl I thy purpos knewe and X thy wylle
1. 1088 it
Graunt mercy lord god thanke X you quod she
1. 1182 in
Grysilides . for X certayn he shal fayle

1. 915 Some lepith in X ^{to} the roof withouten doute

The Canon's Yeoman's Tale

1. 1037 To lene a man a noble X ^{or} two or thre
1. 1168 Herafter which X ^{that} he with him brought
1. 1196 And whan X ^{that} this chanon his bechyn cole
1. 1205 Ryse vp sir preest he sayde X ^{anon} and stond by me
1. 1213 And X ^{yet} for ye shal haue me in no mysbeleue
1. 1360 Sir at one worde if X ^{that} ye lyst it to haue
1. 1375 God X ^{it} forbede quod the preest what ye say
1. 1382 After that day. and whan X ^{that} this preest sholde
1. 1478 Of his wylle. neuir shal be X ^{neuer} thryue

The Physician's Tale

1. 84 His licouresnesse and X ^{al} his olde crafte
1. 221 O doughter whiche that X ^{art} my last wo
- And X ^{here} begynneth the wordes of the hoost

The Pardoner's Tale

1. 342 Bulles of popes and X ^{of} cardynaies

1. 413 I
Than wol X styng them with my tong smert
1. 425 yet
Therfore my teame is X and euir was
1. 496 is
But that wodenes fallen X in a shrewe
1. 588 wel
Nomore of this for it may X suffice
1. 592 forsweryng is
And of disceyte and cursed X swerynges X
1. 613 to
you for X allye to none hasardours
1. 651 by
Ey by goddes precious hert and X his nayles
1. 652 is
And by the blode of criste that X in hayles
1. 741 in
But he trespace other in worde or X dede
1. 760 that to
Now seris qd he if X it be X your leef
1. 775 doun
That X they sat by the precious horde
1. 831 And
X Than shalle alle this golde departed be

The Shipman's Tale

1. 194 euer
As foule as X hadde genylyon of Fraunce
1. 217 and
youre summes X your bokes and youre thynges
1. 275 surely
I shalle nat fayle X of my day
1. 381 agayn
And watounly X with him se pleyed

1. 429 the
Sithen that X thyng may noon other be

The Prioress' Tale

1. 462 and
Whiche that the bare X is a mayde alwey

1. 470 a
Through they humblenes the goost that in the X light

1. 513 ay
But X whan I remembre me on this matere

1. 527 hym
Or telle X why this song was in vsage

1. 531 song
Aunswerd him thus this X I haue herd say

1. 533 for
Her to salue and eke her X to pray

1. 552 as he
This lytel childe X X cam walkyn to and fro

1. 591 to
Tyl fynally so fer she gan X espye

1. 596 for
By lykelyhede her lytel childe X to fynde

The Ryme of Sir Topas

1. 913 hym
And by X bayteth his destrer

The hoost Interrupteth his tale
X X X X X

1. 939 to
Or elles certayn ye be X dangerous

1. 955 that
As thus though X I telle some dele more

The Tale of Chaucer

1. 992 that
 whan X thy frende is dede sayd he. Lete not thin eyen
 be to moyst of terys ne to moche drie Al though they
 teerys com to thyn eyen late hem not falle.
1. 997 right
 Salamon sayth that X as moghtes in the shep fles
 anyeth the clothes. and the smale wormes the tres
 Right so anyeth sorow the herte of a man.
1. 1148 netheles
 But X yf thou wene sikerly that thy bewrayyng of
 thy counceyl to a persone wyl make thy codicion standing
 in the better plyght. than shalt thou telle hym thy
 conceyl as in this wyse.
1. 1167 to
 For salamon saith Many a frende haue thou. but amonge a
 thousand chese the one X be thy counceyllour.
1. 1184 somtyme
 And ysoppe saith Ne truste not to them wyth whom thou hast
 X had warre or enemyte. ne telle not he thy counceyl.
1. 1321 in
 ne he fallith X no peill that perill eschewith.
1. 1338 wyth his
 that he be belouyd wyth his subgettys and X X
 neyghbours
 X
1. 1345 Than sithe
 X X than in vengeance takyng in warre in bataile
 and in warnstoring

1. 1385 And certes thou mayst rightfully take X ^{no} vengeance. as
of your propre auctoryte.
1. 1388 ^{shalt}
thou X vnderstonde that the vengeance that thou
pruposest to take is consequent.
1. 1414 ^{wel}
Ne thou ne hast X take kepe of the wordes of Quayde
that saith
1. 1536 that men haue no cause ne mater to reproche hym that
^{of}
defendeth hym of oultrage or X excesse. For ellys were
it agayn reson
1. 1540 ^{that}
cErtes said mellebe I graunte yow X whan a man is
inpacient and wroth of that whiche touched hym not and
that that apperteyneth not to hym. though it harme hym
it is no wonder.
1. 1582 ^{ony}
And that wythouten X wrong or harme doyng to ony other
persone.
1. 1588 ^{not be ydle/ But shewe to doo they prouffyt/}
yet shalt thou X X X X X X X X X X
For thou shalt in
X X X X alle wyse sle ydlenes
1. 1681 I sayd Mellebe now see I wel ¹pat ye loue not myn honoure
^{my}
ne X worship .
1. 1712 ^{ye}
Saye X shortly your wyl and your counceyl and I am redy to
performe and fulfyllle it

1. 1732 of the Iniurye and wronge that they had doon vnto mellebe
 vnto her
 her lord X X and her doughter.
1. 1805 and shopen hem wythout ony X delay to go wyth the messagers
 and to obey the the comaundement of her lord Mellebe.

The Monk's Tale

1. 1890 And of prudence and of X ger venignyte
1. 2034 For he in euery tayle hath X put a bronde
1. 2061 But after sone shal X wept he many a tere
1. 2085 And doun fyllle the temple and al X there it lay
1. 2127 But neuirthelesse som X clerkes her excusen
1. 2306 And eke she X left nat for none huntyng
1. 2364 With golden cheynes on her necke X hangyng
1. 2414 Suche byrdes for X to put in suche a cage
1. 2419 And put him in prison in suche a X wyse
1. 2509 For whiche he made him in X a bathe to blede
1. 2641 For alle this worlde for drede of him hath X quaked
1. 2716 And X As he lay in diyng on a traunce

1. 2741 Of whiche he was so proude and ^{eke} X so fayn

The Nun's Priest's Tale

1. 2791 For therin is ^{there} X no disporte ne game

^{here}
And X begynneth his tale

1. 2872 And compenable and ^{baar} X her self so fayre

1. 3002 This man mette in his bedde ^{as} there X he lay

1. 3008 This man oute ^{of} X his slepe for fere abrayde

1. 3068 For certayn causes in X ^{to} a fer countre

1. 3183 And to him ^{than} X ran his wyues alle

1. 3251 I wol nat haue X ^{to} doon in suche matere

1. 3276 No thyng than lust him ^{for} X to crowe

1. 3303 Certis it was of herte alle the ^{he} X song

1. 3328 Than he that sothfastnes vnto ^{you} X sayth

1. 3331 This chaunteclere stood ^{hye} X vpon his toos

1. 3335 And be ^{the} X gorget hent chanteclere

1. 3346 Why woldest thou suffre him ^{on} X thy day to dye

1. 3350 Why ne hadde I ^{now} X thy science and thy lore

1. 3391 The gees for fere ^{flewe} X ouir the trees
1. 3392 Oute of the hyues ^{cam} X the swarme of bees
1. 3425 I shalle you say soth X ^{so} god helpe me so
1. 3435 That iangeleth whan ^{that} X he sholde holde his pees

The Manciple's Tale

1. 3449 This ^{was} X a mery tale of chaunteclere
1. 3462 Sayd vnto an ^{other} X man as ye shalle here
1. 25 Wele quod the manciple if X ^{it} may do the ease
1. 298 Thus shal men on a traytoure be X ^a wreke

The Parson's Tale

DeWees lists on p. 15 sixteen word omissions in ll. 1-316: 78, 82, 134, 142, 191, 193, 195, 199, 211, 214, 229, 262, 263, 312, 313.

1. 324 and therfor he that first was so myghty þat he sholde
 haue
 not X deyed becam suche one that he must nedes deye
 whether he wold or noo and al his pgenye þat is in this
 world that in þat maner synne deyen.
1. 359 Forsothe the dede of this venial synne is ful perylous
 for it amenusith the loue that men shold haue to good
 and more
 more X X .

1. 391 ther is inobedience auauntyng. ypocrysye despyte.
arrogancye. Imprudence: smellyng of herte. Insolence.
Elacyon. pertynacye. veyn glorie. And ^{many} X other twyggis
that I can not declare.
1. 433 and also ^a many X vicious knaue mayntened by cause of
them. And in curyous harneys as in sadles. cropers.
peytrellys. and brydles coueryd wyth precious clouth and
riche barres and plates of golde and syluer.
1. 435 These folke taken lityl regarde of ridyng of goddes sone
and his harneys when he rood vpon an asse and had none
other harneys but the clothes of ^{hys} X poure disciples. Ne
we rede not that he rode euer on any ather beste.
1. 442 For which ^{thus} X dauyd saith wyckednes moot come on the
lordshippis. For god gyue that they mowe descende doun
in to helle. For in her houses is inyquyte and shrewdnes
and not god of heuen.
1. 453 The goodes of nature of the soule ben good witte ^{wyth} X
sharpe vnderstondyng. subtil engenye. vertu naturel good
memorye.
1. 463 For trusteth wel that what man that synne ^{hath} X ouer
maystryde is very chorll to synne.

1. 487 That other spyce of enuye is whan a man warryth ayenst
trouth whan that he woote that it is trouth. And eke
that
whan X he warryth the grace that god hath yeue to hys
neyghbour. And al this is enuye
1. 607 Charmys for woundys and maladyes of men or of bestys. if
they take any effect. it may X ^{be} perauenture ¹pat god suffreth
it. for men shold gyue the more feyth and reuerence to
his name
1. 639 Speke we now of the wycked councyl: For he that wycked
councyll yeueth is a treytour. For he dysceyueth
hym that trusteth in hym. But neuertheles yet is wycked
first
councyll X ayenst hym self.
1. 682 Eyther it is estate of Innocence as was the state of Adam
to
before or that he fyl in X synne in whiche estate he
was holde to worche as in heeryng and adouryng of god.
1. 742 Somme other folk X ^{say} that auaryce is for to purchase
many erthly thynges and nothing yeue to hem that haue
nede.
1. 791 By suche vndigne preestys and curates haue men the lesse
reuerence of the sacramentis off holy chirche. And suche
yeuers of chirches put out the chyldren of cryst and put in
the
to X chirchys the deuyllys owen children.

1. 801 Spyrytuel thefte is sacrylege ¹pat is to saye ontyng of
 holy thynges. or off thynges sacred to Cryst in two maners.
 by reson of the holy place. As ^{chirchis and} X X chircheyerdys
1. 805 Certes the auarycyons man shewed no pyte ne misericorde
 to the nedefulman For he deliteh hym in kepyng of this
 tresour. and not in the releuyng of ^{his} X euen Crysten.
 And therfore speke I first of misericorde.
1. 874 ^{is}
 aduoultrye. In latyn it X for to saye thapprochyng of
 another mannys bed. through which they that were one
 flessch habounden her bodyes to other persones.
1. 914 And somtyme for vyolente thoughtis ¹pat ben enclosyd in
 mannys mynde whan he goth slepe. whiche may not be wyth
 out synne ^{must} For whiche men X kepe hem wysely or ellys
 may they synne greuously.
1. 925 Now comyth how a man shold bere hym wyth his wyff and
 namely in two thyngys ¹pat is to saye I suffraunce and
 this shewyd fyrst Cryst whan he ^{made} X fyrst woman.
1. 935 ^a
 it is X grete folye a woman to haue grete araye outward
and her self to be foul inward
1. 947 These maner of women ¹pat obseruen chastyte must be clene
 in herte as wel as in body and in thought and mesurable
 in ⁱⁿ
 in clothyng and in contenance abstynentsy X etyng and

in drynkyng. In spekyng and in dede. And thenne is she vessel of the boxe of the blessid Maudeleyn that fulfyllle holy chirche ful of good adout.

1. 953 Another remedye ayenst lecherye is that a woman or ^a X man eschew companye of hem by whiche he demeth to be temptyd for alle be it so that the dede be wythstonde yet is there grete temptacion.

1. 966 And the preest sholde be enterdyted that dyde ^a suche X vylonye. terme of his lyf and he shold nomore synge masse and yf he dyde he shold doo dedely synne atte euery tyme that he song masse.

1. 986 whiche was the confession of the puplycane ¹pat wolde not ^{had} lefte vp his eyen to heuen. For he X offendyd god of heuen. For whiche shamefastenes he had lost anoone the mercy of god.

1. 1002 And for as moche as he hath not ⁱⁿ X his lyf herkenyd Ihesu Cryste whan he hath spoken vnto hym. he shal crye vnto our Lord at his last day and skarcely he shalle herken hym

1. 1017 But neuertheles yff another man by encheson of entysyng of his synnes or yf the estate of a persone be suche by whiche his synne is agredgyd or ellys that he may not ^{he} pleyndly shryue but he telle the persone whiche X hath synned wyth. thenne may he telle

1. 1021 Thou shalt eke shewe thy synne by thy propre mouth byt
 be
 thou be X dombe And not by letter. for thou that hast do
 synne thou shalt haue the shame of thy confessyon.
1. 1052 Thne shalt thou vnderstonde that bodely peyn stondyth in
 by word or
 discyplyne or techyng X X X by wryting or by
 ensaumple. Also in weryng of hyer or of stamyn. or of
 an habergeon on her naked flesshe for Crystis sake. and
 that suche manner penauncis
- And
1. 1069 X As sayth saynt Gregore that it apperteyneth to the
 grete right wisnesse of god. that neuer shal the peyne
 stynte of them ¹pat neuer wold with drawe hem fro synne
 her thankys but euer contynued in synne. For that
 perpetuel wys to do synne that they haue perpetuel peyne.
- that he demeth
1. 1074 Ayenst that wanhope X X X that he shold not
 longe perseuere in goodnes he shal thynke that the
 febylnes of the deuyll may no thyng doo but men wol
 suffre hym.

SUBSTITUTIONS IN PYNSON'S EDITION

Prologue

vp in
1. 681 For it was trussed vpon his walette

The Knight's Tale

me
1. 1248 That may ne hele or do comfort in this

is thyn
1. 1293 And art a lorde grete in this auauntage

as
1. 1409 And cladde him in a poure labourer

1. 1432 That through alle the courte of his renoun was

1. 1456 That
And wode oute of his witte he goth for woo

1. 1486 Or wynde faire Emely to vnto his wif

1. 1494 That alle the orient laughith of that sight the

hys
1. 1495 And with the stremes drieth the greues

1. 1614 And chese the best and leue the worst to me for

thus
1. 1627 We finde this of arcite and palamon

1. 1670 For
And certaynly our appetites here

1. 1793 And myght haue lyued in Thebes ryally

in
1. 1896 Was none in erth of so lytel space

1. 1932 alle
Lust and arraye and eke the circumstaunces
1. 2004 the
And ful of chirlyng was that sory place
1. 2088 the
With many a floreyne he his hewes bought
1. 2135 brawn
His lymes grete his brawnes herde and strong
1. 2182 that
Trustith wele al erles dukes and kinges
1. 2226 myn humble at
And take my humbly prayer to thy hert
1. 2333 syghte
But sodenly she saw a light queynt
1. 2341 he
For why she so sore agast was Emely
1. 2371 Wy
With pytous hert and high deuocioun
1. 2372 thys
Right thus to Mars he sayde his oryson
1. 2399 here
I must with strengith wyne her in the place
1. 2412 that
And euirmore vnto the day I dye
1. 2427 sote
A swete smel anone the brounde vp yaf
1. 2456 on
Myn is the drenchyng of the see so wan
1. 2488 But
And bicause that they shulden aryse
1. 2514 Here
There thre there ten holding their questioun
1. 2559 fyght
With long swerdes and maces ley on your fyllle

The Reeve's Tale

1. 3857 they
Dyuerse folke diuersely thy sayden
1. 3943 person
The parson of the toun her fadre was
1. 3990 at
Men clepith it the soler halle in Cambridge
1. 4000 this
But therof set the myller nat a tare
1. 4027 vus
Him must nedes serue him selue that hath no swayn
1. 4030 Swa
So workith ay there wangys in his hede
1. 4045 ille
I am as euyl a myller as been ye
1. 4057 at
Oute of the dore he goth fulle pryuely
1. 4060 it
These clerkes horse where he stode y bounde
1. 4074 anys
Step on thy feet come of man alle at ones
1. 4085 alswa
Ley doun thy swerde and I wille myn also
1. 4087 Be godis sale
By cockes soule he shal nat ascape vs bathe /see 1. 4187/
1. 4105 Her he
Theyr capyl cache they ran alwey so fast
1. 4152 on
As he were in the quacke or in the pose
1. 4166 heren
Men myght here routyng therin a furlong
1. 4168 herde
Aleyn the clerke that hard this melody

1. 4187 Be goddis sale
By cockes soule it shal none other be
1. 4223 ferther
She gropith alwey forther with her hond
1. 4293 graspyd
And groped by the walles to and fro
1. 4309 greyden
And dressed them and toke their horse anone

The Cook's Tale

1. 4335 so
I pray to god to yeue me sorow and care
1. 4376 He
And loued bettyr the nethir ende than the shoppe

The Man of Law's Tale

1. 36 at
To stond in this case to my Iugement
1. 41 his
Behest is dette and I wolde holde sayn
1. 48 and
On metres or on rymyng craftely
1. 52 o anothyr
In one boke he hath sayde them in one other
1. 69 hys
The dreynt liandre for her erro
1. 89 none
Ne I wil nat reherse if that I may
1. 95 They y
Though I com after him with haue we bake
- the
And here begynneth his tale
1. 100 so
With thrift colde and hungere sore confounded

1. 136 where
That wyde were senten theire spycery
1. 170 vs
But now to purpos let ve turne agayn
1. 181 regnys lere
Tydinges of sondry realmes for to here
1. 215 But thys
And fynally as in that conclusioun
1. 217 in
Ne by none other wey saue in mariage
1. 224 our
That vs was taught by mahound the prophete
1. 399 they
A soft paas solempnely thy ryde
1. 401 Of
On whiche that lucan makith suche a boost
1. 469 shal
Vnto the place where she might aryue
1. 487 at nynyue
Tyl he was spouted oute of mynyue
1. 498 and
Where myght this woman mete or drynke haue
1. 579 worthy
That was fulle wise and hardy of his hond
1. 624 here
For they haue seen her euir so vertuous
1. 653 ye
Duchesses and the ladies euerichone
1. 667 he
Was set and theron she swore anone
1. 721 cristis
She kept her chambre abyding goddes wil
1. 735 thys
To ioye and blisse of alle the reigne aboute

1. 828 on
Whiles that I was in the londe amonges you
1. 986 lete
I wol retorne and yet I wyl custaunce
1. 996 a
How Alla king shal come in pygremage
1. 1017 anone
And to the senatoure he sayde alone
1. 1028 her
Through oute the breest than be a woman wycke
1. 1101 this
And eke his wif the Emperoure for to mete
1. 1137 Or
Oo ire or talent or som kynnes affray
1. 1155 a
She haryeth god an hundreth thousand sythe

The Merchant's Tale

1. 1222 at
Her high malice she is a shrewe with alle
1. 1240 you
Now quod oure hoost marchaunte so god the blisse
- the marchauntes tale
And here begynneth his Tale
1. 1270 hys
Than is a wyf the frute of the tresore
1. 1289 and
To kepe him seke and hole as is his make
1. 1391 there
They been knytte they may no harme betyde
1. 1476 that
Of whiche the one was cleped Placebo
1. 1502 hygh
That feruyth a lorde of grete honoure

1. 1572 it
I say he is a cursed man quod he
1. 1605 on
And whan he was of her condescended
1. 1831 thys
But nathelesse considreth wele quod he
1. 1949 And thal
He leyde him doun to slepe and that anone
1. 1971 of
Was for to put a byl in venus werkes
1. 1980 sle ne
That fro her hert she it dryue ne can
1. 2018 hys
And fully in the ladies grace he stode
1. 2052 hem
He in the gardeyn parfourned it and sped
1. 2115 is
Passe ouir this and ease I say nomore
1. 2313 I
That a wyl graunte him his sight ageyn
1. 2340 That
But I am blynde ye sir no force quod she
1. 2370 on
I haue you holpen of bothe youre eyen blynde
1. 2378 the
He dyd right so I sawe it with myn eyen
- prologe of the squyers
And folowith the Squyers prologue

The Squire's Tale

1. 2442a mery
And I shalle clynke you a ioly belle
- the squyers
And here begynneth his tale

- Thys
1. 12 That noble kyng was clepyd Cambuscan
- in
1. 15 So excellent a lorde an alle thing
- wyght
1. 138 Had set her hert on any maner knyght
- ordeyned
1. 177 With certayne officers demed therfore
- on
1. 259 On ebbe and floode on gossomer and on myst
- Thys
1. 275 Tyl the noble kyng is set vpon his trone
- Hou
1. 283 Who coude you telle the fourme of daunses
- so
1. 412 That with a pytous voyce she gan to drye
- al
1. 516 And kepith in semblaunce of hys obseruaunces
- that
1. 552 Ne neuir sithen the first man was born
- hyth
1. 609 Gladith it selue thus say men as I gesse
- precious fyne
1. 640 Of herbes fyne and fresshe of hewe

The Franklin's Tale

- tendende
1. 689 For he to vertue lysteth nat to attende
- wyth
1. 693 Than to comyn wight any gentyl wight
- it
1. 766 Betith his wynges and fare wele he is gong
- of
1. 798 The whiche that lawe and loue accordeth therto

1. 729 where
For whiche there as the people there bifore
1. 748 this
Betwene his people and him thus sayd the bulle
1. 777 her
Her yong brother rydyng by his syde
1. 778 was toward her mariage
Arrayed ful fresshe in her manere
1. 804 thus
And truly this moche I wol you say
1. 860 or
That euir in worde in werke I shalle repente
1. 865 out
To you brought I nought elles but of drede
1. 1064 as
Ne neuir had. so god my soule saue
1. 1082 pytously
And in her armes ful tenderly wepyng
1. 1155 drede
He preuyth folke but a day it is no nede
1. 1169 on
It wolde rather brist a two than plye
1. 1185 or
Ne let no clerke haue cause of diligence
1. 1186 suche
To wryte of you a story of grete meruayle

The Nun's Tale

1. 108 and
The sonne and mone the sterres euery wey
1. 111 hool
And eke the clerenes ful of sapience
1. 188 it
Dyd his message and whan that he hadde tolde

- lord
1. 191 Almyghty god o Jesu crist quod he
- and
1. 208 O cristendome o fadre of alle also
- vnto
1. 348 Alle these thynges she to tyburce tolde
- trowen
1. 420 This with o voyce we crye though we sterue
- mowe
1. 460 That thou may schape by that weye
- reneye
1. 464 Wolt thou that I resceyue innocence
- might
1. 469 Ne wotest thou nat hou fer my wytte may stretche
- veyn
1. 497 A lewde officer and a lewde iustise
- is
1. 534 He left her lye and on his way he went
- pope
1. 541 And to gode vuban betoke them tho
- in to
1. 552 In whiche vnto this day in noble wyse

The Canon's Yeoman's Tale

- the
And begynneth his tale
- fressh
1. 727 And where my coloure was bothe white and rede
- folke
1. 744 Than he exciteth other men therto
- or
1. 812 Cley made with horse dong mannys here and oyle
- also
1. 817 Oure sementyng and oure fermentacioun

1. 987 And yet men ryde ^{and} or go many a myle
1. 1004 Than why sholde we ^{the} remenaunt haue a blame
1. 1015 Vnto the wyf where as he went to table ^{was at}
1. 1156 Graunt mercy ^{the}
Gramercy quod this preest and was right glade
1. 1363 To me sholde ye paye ^{more} nomore ywys
1. 1402 Lo whiche a lucre is in this worthy game ^{lusty}
1. 1413 ye be as bolde as it ^{is} bayerd the blynde

The Physician's Tale

No Substitutions

The Pardoner's Tale

prologue Of the Pardoner
Here endith the pardoners prologue

^{the}
And begynneth his tale

1. 621 ^{how}
Loke eke thou to the kyng demetryus
1. 710 ^{we} ^{hym}
Deth shalbe ded if that he may be hent
1. 816 ^{note}
That other answerd I not how it myght be
1. 868 ^{hond}
This cursed man hath in his herte it hent
1. 943 ^{right}
Come forth sir hoost and offreth here anone

1. 956 This pardon^oer aunswerd nat a word

1. 962 No more of this for this is right ynough^{it}

The Shipman's Tale

No Substitutions

The Prioress' Tale

1. 499 Suche maner doctryne as men vsen there^{here}

1. 651 I sholde haue dyed ye long tyme a goon^a

1. 662 Me thoughte she leyde a greyn vpon my tong^{on}

The Ryme of Sir Topas

No Substitutions

The Tale of Chaucer

1. 1752 cErtes said dame prudence it is a harde thing pat righ¹
perylous

The Monk's Tale

And
Here begynneth the monkes prologue

Here the
And begynneth his Tale

1. 2692 Of Julius. and to him the der^{heed} brought

The Nun's Priest's Tale

Monkes tale
Here endith the tale of the monke

Here foloweth
And begynneth the prologue

to
1. 2819 And thus he sayd vnto vs euerichone

nomore
1. 3176 Ryalle he was and he no man aferde

of
1. 3251 I wol nat haue doon in suche matere

that
1. 3303 Certis it was of herte alle the song

on
1. 3307 And stonde vpon his typtoos ther withalle

haue
1. 3435 That iangeleth whan he sholde holde his pees

The Manciple's Tale

to
1. 3462 Sayd vnto an man as ye shalle here

non
1. 122 For in this worlde was there no man so fayre alyue

The Parson's Tale

DeWees discusses changes in lines 1-316 on pp. 19-20.

tempted one

1. 332 For trust wel though so were the fende one etemptyd that

/ the flessh

is to saye the flessh X And fruyt of satysfacion had

delyte in beaute of the fruyt defendyd. yet certes tyl

that reson that is to saye. Adam concentyd to the etyng

of the fruyt. He stode hygh in the state of Innoceuce.

1. 391 ther is inobedience auauntyng. ypocrysye despyte.
- swellyng
- arrogancye. Imprudence: smellyng of herte. Insolence.
- Elacyon. pertynacye. veyn glorie. And other twyggis that
I can not declare.
1. 424 and eke the vuttokkys of hem vehynd that faren as ^{it} is
were the hynderparte as a she ape in the ful of the mone.
- sayth dauyd
1. 442 For which dauyd saith wyckednes moot come on the lord-
shippis. For god gyue that they mowe descende doun in to
helle. For in her houses is inyquyte and shrewdnes and
not god of heuen.
1. 805 Certes the auarycyons man shewed no pyte ne misericorde
to the nedefulman For he deliteh hym in kepyng of this ^{his}
tresour. and not in the releuyng of euen Crysten. And
therfore speke I first of misericorde.
- loue
1. 937 And aboue all worldly thynges she shold haue her husband
wyth all her herte and to hym be trewe of her body.
- the
1. 974 Or yf a waman magre her heed haue be enforced or not .
and whether for couetyse or pouerte. All this shalt thou
telle and yf it was her procuryng or no and all suche
maner thynges.
1. 1069 As sayth saynt Gregore that it apperteyneth to the grete
rightwisnesse of god.that neuer shal the peyne stynte of

TRANSPOSITIONS IN PYNSON'S EDITION

Prologue

No Transpositions

The Knight's Tale

1. 1127 so me
God helpe me so I lust ful litel to pley
1. 1950 may she
For as she lyst the worlde she may gye
1. 2084 so longe was
But for her childe was so long vnborn
1. 2384 whylom brendyst
In whiche thou brennest whilom for desire
1. 3041 is it
Than it is wisdom as thinketh me

The Miller's Tale

DeWees lists on p. 12 six lines -- 167, 386, 429, 575, 675, 720 -- as containing transpositions.

The Reeve's Tale

1. 3881 nought do
For whan we may do naught than wille we speken
1. 3888 haue I
And yet I haue alwey a coltes tothe

The Cook's Tale

No Transpositions

The Man of Law's Tale

1. 140 her hem
With them and eke to sellen them theire ware

- thorough out
 1. 256 And notified is oute though the toun
- thorough out
 1. 490 With dry fote oute through the se see passing
- he that
 1. 627 Saue that he slowe hermegyld with the knyf

The Merchant's Tale

- not hym
 1. 1290 For wele or wo she wil him nat for sake
- sayd he
 1. 1419 Bet is he sayde a pyke than a pykerel
- not thou
 1. 1486 And than shalt thou nat repente the
- best myght
 1. 1766 As he myght best sauynge his honure
- hym saw
 1. 1852 Whan she sawe him vp syttyng in his shert
- wol I
 1. 1855 Than sayde he thus my rest I wol take
- hath she
 1. 1954 In the pryue softly she hath it cast
- for the
 1. 2148 I chees the for my wyf and for my comforte
- is as
 1. 2156 This Ianuary is blynde as is a stone
- you yeue
 1. 2377 God yeue you bothe a shamps deth to dyen

The Squire's Tale

- me and you
 1. 333 Bitwene you and me and that right sone
- he hath
 1. 601 Whan hath he al sayde than hath he done

The Franklin's Tale

1. 700 ye not me
I pray you haue ne nat in disdayne
1. 976 god wold
Here at youre feet wolde god I were begraue
1. 994 shyp ne boot
That they ne lette bote ne shippe to gone
1. 1330 unworthy I
Al be it that I unworthy be therto
1. 1353 face paal
With pale face and soroufulle chere

The Wife of Bath's Tale

1. 964 not it
She wolde it nat for her owne shame
1. 1054 I pray
Bifore this courte than pray I the sir knyght
1. 1236 I haue
Than haue I gote of you the mastrye quod she
1. 1240 X be
For by my trouthe I wol be to you X bothe

The Friar's Tale

1. 1339 redy bawdis
Had alwey bawdes redy to his honde
1. 1605 help me out
So wysely me helpe oute of care and synne
1. 1636 with me to helle
Thou shalt to helle with me yet to nyght

The Summoner's Tale

1. 1675 ofte tyme herd
For parde ye haue herde ofte tyme tel

- you nat
1. 1783 I sawe nat you this fourtynyght ne more

The Clerk's Tale

- of vs as now
1. 23 ye haue as now of vs the gouernaunce
- it coude
1. 433 In al the londe that she coude it apeas
- thynke I
1. 641 Right so I thynke to serue him pryuely
- alway haue
1. 810 No man may haue alwey prosperite
- gan this erle to
1. 981 Aboute the vndryn this erle to gan light
- my lord qd she
1. 1032 Right wele quod she my lorde for in gode fey

The Nun's Tale

- it not
1. 147 So that ye swere ye wyl nat it bewry
- troweth not
1. 288 Who so nat trowith this a beest he is
- mowe men
1. 500 That is a stone that men may wele aspyen

The Canon's Yeoman's Tale

- X
Here endith the prologue of
- of
X the Canons yeman
- he breke
1. 1040 That in no wyse breke he wol his day

he spak
1. 1350 And to the chanon thus spake he and seyde

1. 1360 Sir at one worde if ye lyst it to haue that it list you

The Physician's Tale

No Transpositions

The Pardoner's Tale

1. 442 thought it neuer
Nay nay I neuir thoughte it truly

X

Here endith the pardoners prologue

Of the Pardoner
X X X

on X
1. 803 And bad them drawe and loke X whom on it wold fal

ryue hym
1. 828 And I shalle him ryue throuth the sydes twey

The Shipman's Tale

No Transpositions

The Prioress' Tale

No Transpositions

The Ryme of Sir Topas

No Transpositions

The Tale of Chaucer

the X
1. 1102 and X same the bounte in good counceyllyng of many a
good woman men may telle

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TEXAS TECH UNIVERSITY
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ABSTRACT OF DISSERTATION

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Title of Dissertation: A Collation of Richard Pynson's 1492 Edition of
The Canterbury Tales and William Caxton's 1485 Edition, with a Study
of Pynson's Variants

Names of Committee Members: Dr. Joseph J. Mogan, Chairman, Dr. J. T.
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Richard Pynson's first edition of Geoffrey Chaucer's The Canterbury Tales (c. 1492) is the earliest volume of that work known to have been printed after the 1485 edition by William Caxton. The assumption of Pynson's indebtedness to Caxton's edition has existed unchallenged for several centuries.

This study distinguishes major textual variants recorded in a collation of Richard Pynson's 1492 edition with Caxton's 1485 edition. The transcriptions of lines containing variants of (1) additions, (2) omissions, (3) substitutions, and (4) transpositions of language

elements and the schematic representations of variants of (5) abbreviations, (6) breviographs, (7) capitalizations, (8) punctuation, and (9) spelling confirm as conclusions the assumptions that previously have been accepted: that Richard Pynson used William Caxton's second edition of The Canterbury Tales as his source and that the variants of his text are the results of common printing practices rather than reliance on any other source.

Discussions of Pynson's printing practices and his role within the historical scope of English printing provide backgrounds for the analysis of major variants in Richard Pynson's edition. Although they reinforce Caxton's eminence among the early printers, the findings of this study serve other significant functions by offering the quality and degree of variants that reveal language usage patterns and by providing proofs of Pynson's importance as a contributor to printing generally and to Chaucer textual history specifically.

