REVIEWS

R. G. Collingwood and R. P. Wright, The Roman Inscriptions of Britain vol. 1, Inscriptions on stone: Epigraphic indexes, compiled by Roger Goodburn and Helen Waugh, 1983. 109pp. Alan Sutton Publishing Ltd., Gloucester. £11.50.

The two editors of *RIB* had the advantage of using the Classified Indexes compiled in 1930 in twelve categories on the model of H. Dessau *Inscriptiones Latinae selectae* by R. G. Collingwood with his philosophical acumen. It proved, however, unfeasible to delay the publication of the volume in order to include more than the index of sites. Professor S. S. Frere is to be congratulated on supervising and publishing this work carried out by his two Research Assistants, and similar thanks are due to these compilers of this most exacting project.

These Epigraphic Indexes in durable hardback match the format of the main volume and occupy only one half-inch (13 mm) of shelf-space. Librarians may regret an extra volume, but it has no folding plans or plates needing special checking, and readers of the work will find its very separateness very convenient in their studies.

Corrigenda have not been included and the texts are taken as they stand in the volume. This is prudent because partial revision would have caused considerable confusion. §§ 1–5 are substantially on the pattern of Dessau. In § 5.2 the dates of governors have the information added from A. R. Birley *The* Fasti *of Roman Britain* (Oxford, 1981). For his entries on the Roman army, §§ 6. 4–6, there was ample space available, so Collingwood cited the names of all the ranks and the individuals and their fort or other posting. This can facilitate the identification of a new centurion on a building-stone from Hadrian's Wall or from military structures like the fortress at Chester. An alternative index, § 10.3, lists all the centurions known from Hadrian's Wall. In rare instances the new item makes it possible to identify the cohort or legion to which he, or a man of the same names, belonged. To retain the alphabetic sequence in § 6.5 (p. 56, col. 3 and p. 57, col. 1) the unusual post held by M. Caecilius Donatianus (*RIB* 1791) should not have been extended into the margin but added in brackets after his three names.

In Religion (§ 7.1) there are 90 instances of *numen* or *numina* with the attendant dedications compared with only 65 instances in Dessau. This has provided one scholar with a hunting-ground for meticulous comment. In Religion (§ 7.2) there is a substantial index of "Offerings" and the relevant phrases of dedication, supplemented by §§ 10.1,2. Religious buildings occur in § 7.3 and are not lumped in with the secular ones, as in Dessau (XVII, pp. 877–906). Despite their religious significance tomb-formulae are listed in § 16.1, as in Dessau (XVII, pp. 937–48). In accordance with the text of *RIB* the heading of § 8 is Citizen Voting Tribes to differentiate them from the Local Government and Tribal System in § 11.

After § 9, Geographical, the compilers have wisely been guided to amplify the approach of Dessau. §§ 10.1,2 are assigned to Buildings, in general and phrases. Full scope is given to Hadrian's Wall in § 10.3 for the Wall itself, distances built, building-stones (not the popular but inaccurate term centurial stones) from the three legions and their cohorts, unidentified legions, and a complete list of all the centurions recorded from Hadrian's Wall. The fleet, other units, the vallum and the individual unofficial texts are listed, but two jesting but impersonal stones, *imperator* from Housesteads (*RIB* 1624) and *lapis unus* from Chesters (*RIB* 1489) are absent from parade. The Antonine Wall is duly listed in §§ 10.4, but there the names of individuals are rare.

The compilers have assembled unusual forms of letters (§ 14.1), separate numbers (§ 14.3), secular formulae (§ 16.10), letters occurring separately (§§ 15.4) and inscriptions either wholly or partially interpreted (§ 15.7). The latter list may seem formidable, but it must be remembered that the editors of *RIB* might not be selective and were required to include all alphabetic or numerical items. The Latin headings initially taken from Dessau for § 13, *Carmina*, and § 15, *Grammatica quaedam*, should on second thoughts have been translated to preserve consistency. Dates have been tabulated in § 16.8, and masons' inscriptions have been listed in § 16.9. Some of these probably served as markers when groups of stones had been dressed at one of the quarries. Masons' marks for the process of construction were excluded except, for example, *RIB* 1720 (Chesterholm), as were those in the Roman Baths at Bath, resembling the Porta Nigra at Trier. A noteworthy novelty is the tabulation of Imperial relationships (§ 16.2), a great help to those who face the exacting task of restoring imperial texts of the third-century emperors. § 16.3 and 5 must be a welcome aid to demographers, for they list life-spans and service-spans in ten-year groups.

We are justified in echoing the claim made on the dust-jacket that "this work forms an indispensable companion to *The Roman Inscriptions of Britain*, volume I, and is a tool which will allow full use to be made of that body of epigraphic material". Librarians and individuals, both at home and overseas, should hasten to acquire this essential completion of the main volume.

R. P. WRIGHT

The King's Printer at Newcastle upon Tyne in 1639 at Bristol in 1643–1645 at Exeter in 1645–1646. By Wm. K. Sessions. 294 × 208 mm. Pp. iv + 149. York: The Ebor Press, 1982. £8.00.

It has long been known that the first printing-press to be set to work in Newcastle was that of Robert Barker, the King's Printer, who had earlier printed the King James Bible. The press was brought first to York and then in 1639 to Newcastle at the Royal command. It was for long supposed that Barker himself operated the press here, but the researches of H. R. Plomer showed, through a long tale of debt,

family intrigue, and litigation, that it must have been a deputy, probably John Leggatt, who set up the press (or presses) in Newcastle.

W. K. Sessions has been pursuing a systematic enquiry into the establishment of early printing presses in the provincial towns of Britain. His present concern is with the movements of the King's Printer before and during the Civil War. Activity in York in 1642 and at Shrewbury in 1642–3 were covered in a volume published in 1981. The scope of the present volume is defined in its title above. If only because it describes the start of printing, for however brief an inaugural period, in Newcastle upon Tyne and does so in part by reference to copies of two works printed in 1639 and now in our Library, members of our Society should welcome this work. It has moreover a wider interest in placing in its setting the movements over a longer period of the King's Printer as dictated by the needs and fortunes of war.

The two principal works supposed to have been printed in Newcastle in 1639 were the *Sermon* preached before the King in Durham Cathedral by Thomas Morton, Bishop of Durham, and the *Lawes and Ordinances of War*. More copies of these works survive than are recorded by Mr. Sessions. There are in Newcastle alone at least two additional copies of the *Sermon* and three of the *Lawes*. Of these one is the copy of the *Lawes* recorded by Welford in 1909 as being in the Lit. & Phil. Library, and there still. What, it may be wondered, happened to Welford's own copies of each of these tracts, of which at least the *Lawes* was in the sale catalogue (Anderson & Garland, April 1920, Lot 975) following his death?

The situation is not however as simple as might be wished. The editors of the *Short Title Catalogue* now recognize two editions of the *Sermon*, with two issues of one of them. Who knows that the same problems may not be in store for us when their work reaches the *Lawes*. Their entries for the *Sermon*, all dated 1639, are:

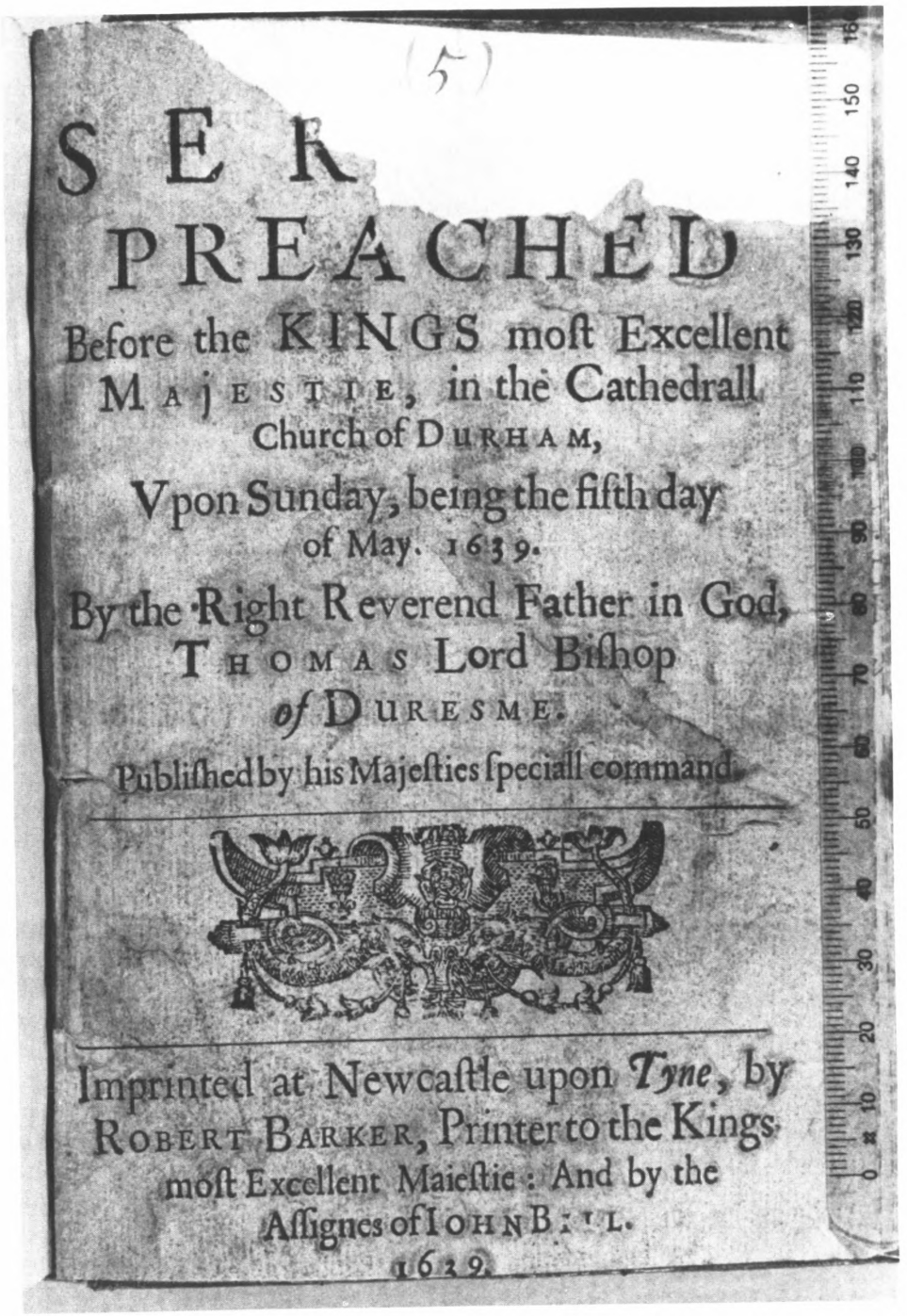
18196 —with a London imprint

18196a —the same, two pages partially reset and with a Newcastle imprint

18196a.5—a different edition with a Newcastle imprint

This last entry above is attributed by the editors of STC to Leggatt. This would seem to imply at least the possibility that 18196 and 18196a were both printed in London, and 18196a covers most of the copies that have been lovingly collected by Newcastle *aficionados* (including the reviewer) as having been printed in Newcastle.

There is fortunately a copy of 18196a.5 in Durham University Library, though it lacks the final section (pages 39–42). The differences between the two editions are such as to establish that for the later printing the matter has been completely reset, but the correspondence is so close as to leave little doubt that the second edition was set from a copy of the other. Had the original formes been to hand it is evident that, subject to revisions, they would have been used. That the editions were printed in different places is further supported, though not proven, by the use of different printer's ornaments and decorated initials. Obviously there is a presumption that the manuscript was taken at once from Durham to Newcastle, and that Leggatt's edition was the first, but there is no obvious clue in the printed copies as to which edition preceded the other. The paper seems to have been drawn from a common stock. There is little consistency in spelling in either edition. The changes in



(5)

SER

PREACHED

Before the KINGS moſt Excellent
MAJESTIE, in the Cathedrall
Church of DURHAM,
Vpon Sunday, being the fifth day
of May. 1639.
By the Right Reverend Father in God,
THOMAS Lord Biſhop
of DURESME.
Publiſhed by his Majeſties ſpeciall command.

Imprinted at Newcaſtle upon *Tyne*, by
ROBERT BARKER, Printer to the Kings
moſt Excellent Maieſtie: And by the
Aſſignes of IOHN B[illingsley].
1639.

Title page of Morton's *Sermon* supposed to have been printed in Newcastle 1639.
By courtesy of Durham University Library

capitalization between the editions are wholesale, but appear to be completely random.

What slender evidence there is points to 18196a being the revised or second edition. A few words omitted from 18196a.5 appear in 18196a. The spelling *soule* in 18196a.5 is consistently amended to *soul* in 18196a: it is perhaps the only consistent variation of spelling and suggests that a specific request had been made. While the type used is the same, it seems that the printer of 18196a had more fully stocked cases. The Js and js in 18196a are much more often set as "j"s rather than "i"s. Capital U in 18196a.5 is commonly set as V, though in 18196a the standard U still seems to have been in short supply and appears as a cursive *U*. Neither compositor has had any Greek sorts, but the printer of 18196a had the time and the facilities to have logotypes cut of the Greek words. One whole section in 18196a is set to a different measure (99 mm as against 90). What this proves one cannot be sure, but it is an error more likely to occur when a larger team of compositors has been set to work to speed up production.

Taken together these evidences support, while they fall short of proving, the hypothesis that STC 18196a.5 was printed first and in Newcastle, and that a copy on reaching London was used as copy for a second edition after the cutting of the logotypes. Of this edition part (STC 18196) was given a London, part (STC 18196a) a Newcastle imprint. If this hypothesis is correct, most of the surviving copies with a Newcastle imprint were not printed there.*

This is to consider the history of the *Sermon* in isolation. It needs to be seen against an exhaustive study of the output of Barker's press in this phase of its development, including the assembly of a body of information about the use and location of printer's ornaments, type-faces, and stocks of paper. Mr. Sessions is well equipped to do this, and it is to be hoped he will add this to the debts we owe him.

It is a great service to students of printing history to have Mr. Sessions' surveys of the activities of the King's Printer in this critical period and it is a pleasure to anticipate publication of his promised biography of Stephen Bulkley. To us the latter is an even more important figure than Leggatt. His longer sojourn in Newcastle allowed him to print much more, notably controversial pamphlets of the mid-century, and to have a more continuing influence on the establishment of Newcastle as a printing centre.

JOHN PHILIPSON

* For readily making their copies of the *Sermon* and the *Lawes* available for me to examine, I have to thank the Lit & Phil Society of Newcastle, the Dean and Chapter of Durham, the Newcastle Central Library, and the Hindson Print Group. I am especially indebted to Dr. A. I. Doyle and his colleagues for facilities to examine the copy of the Sermon in the Durham University Library. The observations in this review are mainly based on comparison of the DUL copy of 18196a.5 and my own copy of 18196a, now given to the Lit & Phil Society.

Postscript: Welford's copy of the *Lawes* is in Newcastle University Library. Their copies of Barber's works were examined after the above was written.

J. J. Anderson (ed.), *Records of Early English Drama: Newcastle upon Tyne* (University of Toronto Press/Manchester University Press, 1982, $45).

Newcastle upon Tyne, like other towns in late medieval England, celebrated Corpus Christi day with a procession and the production of a cycle of plays by the Companies in the town. Hitherto for source material on these productions we have been largely dependent upon the irreplaceable histories of Bourne and Brand. Now for the series *Records of Early English Drama*, published on a generous scale in a distant dominion, Mr. Anderson has gathered into one volume with scholarly exactitude all the civic and guild records of the drama in Newcastle before 1642.

He has chosen the right moment to do this when the Tyne & Wear Archive Department, properly manned and equipped, has made the material more accessible and has even increased its extent. The evidence gathered does not add much to our knowledge of the Corpus Christi plays, but it does to our knowledge of the Town Waits, and of visiting companies of players. With its aid, too, someone knowledgeable in the history of costume could write an entertaining and instructive article on the clothing of the official Fools. Our forebears, alas, while noting precisely the cost of three yards of popinjay green cloth, rarely recorded even the title of the play their Company contributed to the Corpus Christi cycle.

But for Bourne who, as an afterthought, printed the Shipwright's play of *Noah's Ark* as footnote "*o*" on page 139 of his *History of Newcastle upon Tyne* (Newcastle 1736), we should have not a single text of any of the plays in the Newcastle cycle. This compares very unfavourably with York, for example, where the text of the full cycle survives. It seems possible that the Puritan reaction was more acute in 17th century Newcastle, leading Companies to cast out their plays as relics of Popish superstition and as savouring of the ungodliness of the theatre. We may see in Bourne's little noticed but thought-provoking reference (Bourne 21, g), to the play of the Saddlers as "an ancient Manuscript, beautifully wrote, in Old English Rhime," the first evidence of an antiquarian response to one of these texts. He does not explain why he did not print the Saddler's play, nor what whim prompted him to print that of the Shipwrights. His connection with the latter Company may have been closer, as he records their donation to his All Saint's Charity-School in 1731 and when he must have been at just such an advanced stage in producing his history as his footnote describes. He died in February 1732.

Bourne also fails to say how he came by the text of the Shipwright's play. He prints it as a footnote to his account of the Carpenter's Tower, which was the meeting-place of the Shipwrights, just as his reference to the Saddlers play occurs as a footnote to the Newcastle Blackfriars in which was the meeting-place of the Saddlers. No special significance need be attached to this, as the main part of his history is built round a topographical rather than a chronological frame-work.

The text of the Shipwright's play as printed is sadly garbled. It is usual to attribute part of the blame to Bourne's attempts to translate it into the literary English of his period. I see in his text relatively little evidence of this. There is abundant evidence of plain incomprehension on the part of someone asked to translate unfamiliar letter-forms and dialectal obscurities into unequivocal Roman type. In

the circumstances of Bourne's illness and early death, this is as likely to have been the printer or compositor. Bourne possibly may never have seen it in proof.

Ill-luck dogged the text again when it was first printed in 1909 by the Early English Text Society. As was pointed out by the reviewer in an undergraduate essay (*c.* 1930), and I make no claim to a unique perspicacity, the 1909 editor misinterpreted the rhyme-scheme that was discernible, however obscurely, behind Bourne's text. The tide turned in 1970 with a new EETS edition, entitled *Non-Cycle Mystery Plays and Fragments*, edited by Norman Davis. In reconstructing the rhyme-scheme, Mr. Davis not merely improved the formal structure of the work, but used the rhymes fruitfully as a stimulus and a check to verbal emendations. Altogether the 1970 edition went some way to reverse the dolorous fate the text had suffered since it first took form under some fifteenth-century hand.

As a further sop to the disgruntled student of early drama in Newcastle, Mr. F. Graham was inspired to commission the Scolar Press to produce in 1980 an exemplary reprint of Bournes history, so that (for those without the original) Bourne's text may more conveniently be studied in its context.

With so much done in recent years to redress the results of the sins of our forebears, with the ground prepared by Mr. Anderson, and with a really adequate Archive department at hand, it remains for a succession of "ancient Manuscripts, beautifully wrote, in Old English Rhime" to emerge from some dusty corner most unexpectedly to light and really give us something to write about.

JOHN PHILIPSON