Hans Schmoller and the design of the one-volume Pelican Shakespeare

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The Complete Pelican Shakespeare is a landmark in the typographic design of Shakespeare editions. S. J. M. Watson traces the typographical decisions made by the book's designer, Hans Schmoller, and evaluates his contribution to the design of Shakespeare texts. The author draws mainly on an archive of material held in the Department of Typography & Graphic Communication at The University of Reading, which is catalogued here in an appendix. The paper provides a detailed case study of designing and producing a complex text, and also illuminates wider issues concerning the design of one-volume editions of Shakespeare's collected works.

1. William Shakespeare, *The complete works*, edited by Alfred Harbage (Baltimore and London: Allen Lane The Penguin Press, 1969). During production the book was referred to as *The Complete Pelican Shakespeare*, thus distinguishing it from the editions of individual plays published under the Pelican imprint since 1954. This wording also appears on the spine of the final book, in contrast to the title page.

2. 'Production and design notes on *The Complete Pelican Shakespeare*', *Publishers' Weekly*, no. 196 (October 1969), 62–6. Due to problems of access, all references in this paper will be to the reprint in the Schmoller memorial issue of *The Monotype Recorder* (Schmoller, 1987).

3. 'The Complete Pelican Shakespeare', *Philobiblon*, vol. 14, no. 2 (May 1970), 91–102.

The Complete Pelican Shakespeare[1] (hereafter CPS) was intended as a collaborative, indeed celebratory, venture between the British publisher Penguin Books Ltd and its American subsidiary (Penguin Books Inc). It marked the completion of the 38 individual volumes of the Pelican Shakespeare paperback series, the first 'devised, edited and produced by Penguin Books Inc' (Morpurgo, 1979: 102). In his preface the General Editor of the series from its inception, Alfred Harbage (1901–76) acknowledged the role played by the designer of CPS, Hans Schmoller (1916–85), whose importance to the project is emphasized by that rare thing even now, a 'designed by…' credit on the title-page verso. Something of what his work must have entailed appears in Schmoller's brief commentary on the design and production process of the CPS, first published in October 1969 in the New York-based *Publishers' Weekly*,[2] then in a slightly adapted translation into German in the Hamburg typographical journal *Philobiblon*[3] the next year.

However, a much fuller story can be found in a small archive of folders, given to the Department of Typography & Graphic Communication at The University of Reading by Schmoller's widow Tanya in 1987. No copy of the *Publishers' Weekly* article is included, although the history of the *Philobiblon* publication is comprehensively detailed in Folder 2 of the archive, which contains correspondence between Schmoller and the publisher Ernst Hauswedell and a draft and proof of the article, though not the published version. The archive also includes two other descriptions by Schmoller of his work on CPS. One is a very short typed note which Schmoller produced for 'those concerned with book design and production' (HPS 3iiiiv, 4xxxiii; see Appendix). This can be dated to the summer of 1969, as it was produced after the publication of the American edition of CPS (23 April, Shakespeare's birthday) and before 28 August, when the British edition was published. The second arose from the seminar on the CPS which Schmoller gave to students at Reading University in February 1979. Though there is no transcript of this talk, Schmoller's informal but informative notes for the occasion – fuller than either of his 1969 pieces but, obviously, written a decade after the event – have been preserved (HPS 4xxii). Also included in the five folders that make up the archive are such basic typographer's tools as specifications, grids and layouts; administrative material concerned with CPS such as page estimates, signature plans and timetables; and many examples of 'work in progress' at various stages. Some items have detailed annotations by Schmoller (invariably in red ink), presumably made around the time of the Reading seminar. Together, these primary documents arguably give

us more information about the history of CPS than Schmoller's own words. For now, a catalogue of contents listed according to position within the folders must serve: this is given in the Appendix below, and provides the system of reference used here. The purpose of this paper is to supplement Schmoller's published account of the design and production of CPS using the material in the archive, and at the same time to give a brief survey of its contents, perhaps with a view to encouraging more detailed and profitable description in the future. Hopefully, too, the detailed description of Schmoller's key design decisions will have a bearing on the more general problems of designing a complete, single-volume Shakespeare, some of which are briefly discussed at the end of this paper.

First decisions

Although the one-volume version of the Pelican edition of Shakespeare had been part of the original plan for the series back in the 1950s, it was only once the individual volumes had been published that Alfred Harbage could turn his attention to its production. Hans Schmoller was then the 'designer-director' (Harbage's phrase; CPS: x) at Penguin Books Ltd, which had recently brought out the first half-dozen volumes of the 'New Penguin Shakespeare'. This had a quite different General Editor from the Pelican Shakespeare in T. J. B. Spencer, and was designed to replace the original series begun thirty years before. Apparently, 'there was little more than a year and a half between the time [Schmoller] was first approached and the intended date of publication' (Schmoller, 1987: 54): if 23 April 1969 had already been chosen as the symbolic date for the latter, then Harbage must have approached him in the autumn of 1967, perhaps a few weeks earlier than the first dated document in the archive, 3 September (HPS 1.9; reproduced below as figure 7).

Harbage, then Cabot Professor at Harvard University (he would retire in 1970), had recently been hailed as the 'foremost American Shakespeare scholar'.[4] A very early design decision – the book's format – was his: CPS, intended mainly for American students, was to be no bigger than 10 by 7 by 2½ inches (254 × 178 × 64 mm). The division of labour for this UK/US hybrid was also quickly established. A decade later, Schmoller recalled that the 'first decision' (HPS 4xxii) had been the choice of printer, Kingsport Press in Tennessee. Although (as explained below) its spelling was predominantly American, reflecting the target audience, the book was to be composed in Britain, presumably so that Schmoller could keep an eagle eye on its progress. Given this main market, however, it made sense to print and finish it in America rather than incur the expense of transporting fully printed and bound volumes from Britain. The issue of weight also made letterpress printing a considerably less appealing prospect than offset. According to Schmoller (1987: 54), Kingsport possessed 'a large Crabtree [NP56] offset perfector press' capable of printing the vast 64-page signatures, which must have measured in the region of 1.5 × 1 metres. This was not only a perfector but a web press – that is, it simultaneously printed on both sides of the paper, which was fed into the press in a continuous 'web' from a reel – which added the vital component of

4. This comment, made by Oscar Campbell in 1966, is quoted in Harbage's obituary, *New York Times*, vol. 125, no. 43200 (Tuesday 4 May 1976), p. 40, col. 3.

speed. Using an offset press, as Schmoller says (1987: 54), 'clearly pointed in the direction of photocomposition'.[5] Indeed, 'there is some reason to believe that [the CPS] is the first complete Shakespeare to have been filmset' (HPS 3xxxiv). The printers chosen to do the composition, Westerham Press, already had a well-established working relationship with Schmoller – not least through its founder and then-director, Rowley Atterbury – and also seem to have been keen to use new technology. In particular, they had developed, and were partners in, a pioneering digital typesetting system called ROCAPPI. (Like the Pelican Shakespeare archive, the ROCAPPI papers have found their way to the University of Reading.) Schmoller certainly toyed with the idea of using computer composition: apart from anything else, this system, just like those in operation today, had the ability to store data in its memory and would thus have avoided the cost of re-keyboarding the whole text for a later edition.[6] Rowley Atterbury recalls that he and Schmoller were all set to use ROCAPPI, but for various financial and political reasons the system was abandoned before they could do so. Schmoller's comments on this have a rather different emphasis, implying that he dismissed the idea before it dismissed itself. In 1979, for instance, he maintained that the proofs from ROCAPPI would have had to be read 'on [enlarged] print-outs of fiendish complexity utterly unlike the final appearance' (HPS 4xxii). Surviving members of the Westerham team make it clear, however, that there were two forms of proofs: one for the use of ROCAPPI's staff, which though fiendish was perfectly explicable to them; and the other which was produced on the same Monophoto equipment as conventionally film-set proofs. More convincingly, perhaps, Schmoller pointed out in 1969 that

> almost to the last page of the final play, problems of make-up presented themselves that could not possibly have been foreseen and that made me grateful to have full visual and manual control at all stages. (Schmoller, 1987: 54)

Recalling the production of CPS in 1979, Schmoller made much of the 'unusually small number of persons involved' in the project, which he put at no more than five. In addition to himself and Alfred Harbage, his wife Tanya worked 'as copy-editor and proof-reader' (HPS 4xxii), while Westerham's personnel was apparently limited to two men, the (almost) lone compositor John Hudston, 'who became a Sh[akespeare] addict in the process', and the 'film make-up man' John Saunders. This quasi-heroic account of what one might call the 'happy few' excludes a number of other significant figures at Westerham.[7]

General layout

Since Schmoller and Harbage were on opposite sides of the Atlantic, a meeting in Boston was scheduled for November 1967, which Christopher Dolley, executive vice-president of Penguin Books Inc (and presumably the person holding the purse-strings), would also attend. For this meeting the most important item in Schmoller's 'armoury' (to borrow his image) was a 12-page printed specimen, set and printed at Westerham during October (HPS 1.1, 3iii, 3xvii, 3xxxv). This takes as its text *A midsummer night's dream* III, i–ii (conveniently containing a scene change, examples of verse and prose speeches, songs and parts of a play-within-a-play), and was designed to illustrate as

5. Rowley Atterbury of Westerham Press (see below) points out that there was a popular, if not exactly preferable, alternative to photocomposition at this stage: sending letterpress repro proofs on art paper.

6. It seems possible that some sort of cost-cutting exercise was considered necessary: in the event, editions of the single-play Pelican Shakespeares that subsequently appeared were not reset, but used the pages of the CPS as copy, enlarged by some 16 per cent. Thus, according to Rowley Atterbury, 'one filmset page could make three Penguin-sized pages without resetting'. An example of the grids used in the conversion process survives in the Archive: (HPS 3xxx).

7. For example, Rowley Atterbury himself, the order clerk Sandy Wade (now Burrell) and the engineer Duncan Macintyre. John Saunders was aided by Arthur Cook, and Tanya Schmoller by the press readers Alan Woods and Clarence Lewry.

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/ Hamlet.                    155
Hold you the watch to Night?
  Both.  We doe my Lord.
  Ham.  Arm'd, say you?
  Both.  Arm'd, my Lord.
  Ham.  From top to toe?
  Both.  My Lord, from head to foote.
  Ham.  Then saw you not his face?
  Hor.  O yes, my Lord, he wore his Beauer vp.
  Ham.  What, lookt he frowningly?
  Hor.  A countenance more in sorrow then in anger.
  Ham.  Pale, or red?
  Hor.  Nay very pale.
  Ham.  And fixt his eyes vpon you?
  Hor.  Most constantly.
  Ham.  I would I had beene there.
  Hor.  It would haue much amaz'd you.
  Ham.  Very like, very like: staid it long?    (dred.
  Hor.  While one with moderate haft might tell a hun-
  all.  Longer, longer.
  Hor.  Not when I saw't.
  Ham.  His Beard was grisly? no.
  Hor.  It was, as I haue seene it in his life,
A Sable Siluer'd.                          (gaine.
  Ham.  Ile watch to Night; perchance 'twill wake a-
  Hor.  I warrant you it will.
  Ham.  If it assume my noble Fathers person,
Ile speake to it, though Hell it selfe should gape
And bid me hold my peace. I pray you all,
If you haue hitherto conceald this sight,
Let it bee treble in your silence still:
And whatsoeuer els shall hap to night,
Giue it an vnderstanding but no tongue;
I will requite your loues; so, fare ye well:
Vpon the Platforme twixt eleuen and twelue,
Ile visit you.
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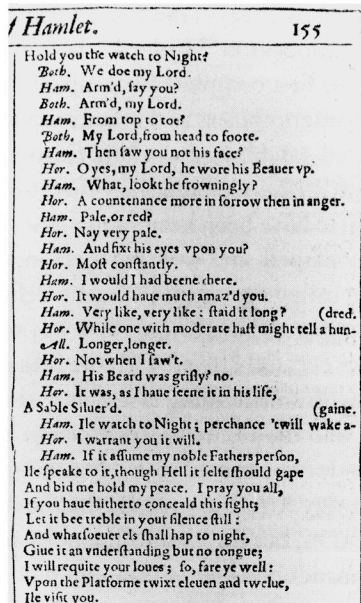
Figure 1. An excerpt from the First Folio (Norton Facsimile, p. 820; *Hamlet*, end of Iii), showing examples of Schmoller's hated 'turned lines' and the abbreviated speech prefixes: it is no doubt the precedent of the First Folio which kept this 'convention' in currency.


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I, ii                      HAMLET PRINCE

       HAMLET      And fixed his eyes upon you?
       HORATIO
         Most constantly.
       HAMLET      I would I had been there.
       HORATIO
         It would have much amazed you.
       HAMLET
         Very like, very like. Stayed it long?
       HORATIO
238      While one with moderate haste might tell a hundred.
       BOTH  Longer, longer.
       HORATIO
         Not when I saw't.
240    HAMLET      His beard was grizzled, no?
       HORATIO
         It was as I have seen it in his life,
242    A sable silvered.
       HAMLET      I will watch to-night.
         Perchance 'twill walk again.
       HORATIO      I warr'nt it will.
       HAMLET
         If it assume my noble father's person,
         I'll speak to it though hell itself should gape
         And bid me hold my peace. I pray you all,
         If you have hitherto conceald this sight,
248      Let it be tenable in your silence still,
         And whatsoever else shall hap to-night,
         Give it an understanding but no tongue.
         I will requite your loves. So fare you well.
         Upon the platform, 'twixt eleven and twelve
         I'll visit you.
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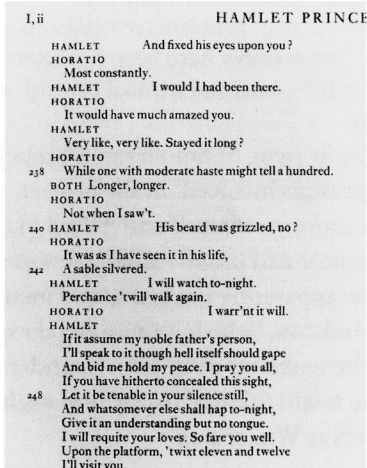
Figure 2. Much the same text in figure 1 as it appears in *The Complete Pelican Shakespeare* (p. 938).

clearly as possible most of the choices the three men had to make.

Naturally a number of basic decisions had already been made before the specimen was produced, and three of the design features that appear consistently within it are all connected with Schmoller's quest to solve the problem of speech prefixes – the text type and size (Mono-photo Ehrhardt 9 pt); the indenting of the speeches (1 em, or 3mm); and the appearance of the prefixes (unabbreviated small capitals). While a one-volume complete Shakespeare is a quite different animal from a series of individually-printed plays – above all, there is not such a premium on saving space in the latter – it should be pointed out that the choice of type, the indention and the style and position of speech prefix were already on display in the recently-begun 'New Penguin Shakespeare' series (the text was set in 10/12 pt Ehrhardt in a single column of 19 picas rather than 9/9.5 in two columns of 17 picas each). Although he makes no mention of this precedent in his various descriptions of the CPS design, Schmoller's seminar notes (HPS 4xxii) are particularly enlightening about the features that the two projects share, and it is perhaps worth quoting from them at length. He pointed out that in designing the appearance of the text he had four 'overriding concern[s]': to keep the 'flow of [Shakespeare's] blank verse'; to avoid 'turned lines […] like [the] plague'; to make sure the 'speakers' names […] stand out clearly'; to avoid 'absurd abbrev[iations], where a "hen" urges its followers: "Once more unto the breach, dear friends, once more" […] where Hamlet is a "ham", Titania a "tit" and Antony an "ant".' (See figures 1 & 2.) However, Schmoller's 'first two basic requirements [were] in conflict with [the] second two': that is, that the usual method of making the names 'stand out clearly' – by italiciz-ing and indenting them, as in the First Folio (figure 1) – increases the danger of turned lines, which is 'much worse if speakers' names [are] given in full instead of abbrev[iated].' Inevitably, 'such frequent short turned lines destroy [the] visual flow of blank-verse dialogue'.

Schmoller's solution to this problem was achieved by combining three separate features. One was obvious enough: the 'use of [a] slightly condensed type face (9 pt Ehrhardt)'. Ehrhardt, the last of Stanley Morison's historic revivals for Monotype, is described by James Moran in his study of Morison as 'a narrow and closely fitting letter, rather dark and fairly large on the body, so that it saves space without any loss of legibility' (Moran, 1971: 144).[8] In an answer to a general question on typeface choice raised by students (HPS 4i), Schmoller listed the following criteria (to which I have attached suggestions as to their possible relevance to this project):[9]

1. *Availability* Yes: Ehrhardt, a popular hot metal face, was quickly released in Monophoto format.

2. *Aesthetic suitability* Yes, for the reasons discussed above.

3. *Technical suitability* Yes: in order to aid readability, Schmoller wanted more leading than a solid setting would give (HPS 4xxii), but obviously needed to save space. The extra half-point space – much

8. For Ehrhardt's origins, see the essay by Harry Carter in Stanley Morison and others, *A tally of types*, 2nd edn. with additions (Cambridge: University Press, 1973), 117–22.

9. This and other questions were provided in advance of the seminar at Reading – and so Schmoller's answers have been preserved in his notes.

V,ii   THE MERRY WIVES OF WINDSOR   V,v

SHALLOW That's good too. But what needs either your
9 'mum,' or her 'budget'? The white will decipher her well enough. – It hath struck ten o'clock.
PAGE The night is dark; light and spirits will become it well. Heaven prosper our sport. No man means evil but the devil, and we shall know him by his horns. Let's away; follow me.   *Exeunt.*

*

V,iii   *Enter Mistress Page, Mistress Ford, [and Doctor] Caius.*
MRS PAGE Master Doctor, my daughter is in green. When you see your time, take her by the hand, away with her to the deanery, and dispatch it quickly. Go before into the Park. We two must go together.
CAIUS I know vat I have to do. Adieu.
MRS PAGE Fare you well, sir. *[Exit Caius.]* My husband will not rejoice so much at the abuse of Falstaff, as he will chafe at the Doctor's marrying my daughter. But 'tis no matter: better a little chiding than a great deal of heartbreak.
MRS FORD Where is Nan now and her troop of fairies, and the Welsh devil, Hugh?
MRS PAGE They are all couched in a pit hard by Herne's Oak, with obscured lights, which at the very instant of Falstaff's and our meeting they will at once display to the night.
MRS FORD That cannot choose but amaze him.
MRS PAGE If he be not amazed, he will be mocked; if he be amazed, he will every way be mocked.
MRS FORD We'll betray him finely.
MRS PAGE
20 Against such lewdsters and their lechery,
Those that betray them do no treachery.
MRS FORD The hour draws on. To the Oak, to the Oak!   *Exeunt.*

*

V,iv   *Enter Evans [as a Satyr] and [others as] Fairies.*
1 EVANS Trib, trib, fairies. Come, and remember your parts. Be pold, I pray you. Follow me into the pit, and when I give the watch-'ords, do as I pid you. Come, come; trib, trib.   *Exeunt.*
V,v   *Enter Falstaff [disguised as Herne, wearing a buck's head].*
FALSTAFF The Windsor bell hath struck twelve; the minute draws on. Now, the hot-blooded gods assist me!
3 Remember, Jove, thou wast a bull for thy Europa: love set on thy horns. O powerful love, that in some respects makes a beast a man; in some other, a man a beast. You

9 *decipher* distmguish
V,iii Windsor Park 20 *lewdsters* lechers
V,iv The same 1 *Trib* i.e. trip
V,v 3 *Europa* (abducted by Jove in the form of a bull) 6 *Leda* (ravished by Jove in the form of a swan) 7 *complexion* temperament 17 *scut* deer's tail 18 *potatoes* sweet potatoes (thought to be an aphrodisiac) 19 *kissing-comfits* perfumed sweetmeats; *eryngoes* candied root of a plant known as sea-holly (thought to be an aphrodisiac) 20 *provocation* erotic stimulation 22 *bribed* stolen 23 *fellow* keeper 25 *a woodman* i.e. skilled in woodcraft 26 *of conscience* conscientious 37 *orphan* (fairies did not have fathers) 38 *Attend ... quality* i.e. heed your official position and rank 39 *oyes* hear ye (court crier's call) 43 *bilberry* blueberry 45 *he ... die* (an old superstition) 46 *wink* close eyes 49 *Raise ... fantasy* give good dreams by elevating the organs that produce dreams

were also, Jupiter, a swan for the love of Leda. O om- 6
nipotent love, how near the god drew to the complexion 7
of a goose! A fault done first in the form of a beast – O Jove, a beastly fault! – and then another fault in the semblance of a fowl. Think on't, Jove; a foul fault! When gods have hot backs, what shall poor men do? For me, I am here a Windsor stag; and the fattest, I think, i' the forest. Send me a cool rut-time, Jove, or who can blame me to piss my tallow? Who comes here? my doe?
[Enter] Mistress Page, [and] Mistress Ford.
MRS FORD Sir John? Art thou there, my deer, my male deer?
FALSTAFF My doe with the black scut! Let the sky rain 17
potatoes; let it thunder to the tune of 'Greensleeves,' 18
hail kissing-comfits, and snow eryngoes. Let there come 19
a tempest of provocation, I will shelter me here. 20
[Embraces her.]
MRS FORD Mistress Page is come with me, sweetheart.
FALSTAFF Divide me like a bribed buck, each a haunch. I 22
will keep my sides to myself, my shoulders for the fellow 23
of this walk, and my horns I bequeath your husbands. Am I a woodman, ha? Speak I like Herne the Hunter? 25
Why, now is Cupid a child of conscience; he makes 26
restitution. As I am a true spirit, welcome!
[Noise within.]
MRS PAGE Alas, what noise?
MRS FORD Heaven forgive our sins!
FALSTAFF What should this be?
MRS FORD, MRS PAGE Away, away!   *[They run off.]*
FALSTAFF I think the devil will not have me damned, lest the oil that's in me should set hell on fire. He would never else cross me thus.
Enter Evans, [as a Satyr, Mistress] Quickly, Anne Page, [and others as] Fairies, [with tapers, and] Pistol [as a Hobgoblin].
QUICKLY
Fairies, black, grey, green, and white,
You moonshine revellers, and shades of night,
You orphan heirs of fixèd destiny, 37
Attend your office and your quality. 38
Crier Hobgoblin, make the fairy oyes. 39
PISTOL
Elves, list your names; silence, you airy toys!
Cricket, to Windsor chimneys shalt thou leap.
Where fires thou find'st unraked and hearths unswept,
There pinch the maids as blue as bilberry. 43
Our radiant Queen hates sluts and sluttery.
FALSTAFF
They are fairies; he that speaks to them shall die. 45
I'll wink and couch; no man their works must eye. 46
[Lies down upon his face.]
EVANS
Where's Bead? Go you, and where you find a maid
That ere she sleep has thrice her prayers said,
Raise up the organs of her fantasy, 49
Sleep she as sound as careless infancy.
But those as sleep and think not on their sins,
Pinch them, arms, legs, backs, shoulders, sides, and shins.
QUICKLY
About, about. –
Search Windsor Castle, elves, within and out.
Strew good luck, ouphs, on every sacred room,
That it may stand till the perpetual doom,

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Right margin notes:

1 Speech prefixes spelled out in full, everything else indented, making for greater clarity

2 When speakers' words are in verse, speech prefixes are on separate line: verse form is kept visually intact and turned lines are avoided

3 No intrusive place-heading at beginning of scene, but indication of locale precedes glossarial notes whenever there is a change of scene

4 Square brackets enclose all editorially supplied stage directions (or parts of them) not in original copy-text

5 Play-within-play distinguished by being set in slightly smaller type

6 Line-numbering appears outside text columns. Only those lines are numbered which contain a word, phrase, or allusion explained in the glossarial notes. The reader knows at a glance where assistance is offered, yet is supplied with line-numbering which, moreover, tallies with the one-play-per-volume Pelican Shakespeare

page from the General Introduction; right, a typical page from one of the plays

Figure 3. Page 3 of the prospectus for *The Complete Pelican Shakespeare* (HPS 1.10), showing the key design features of the new edition as Hans Schmoller and Alfred Harbage saw them. 280 × 216mm.

easier in filmsetting than in hot metal, where the printers would have needed a 9½ pt mould – must have seemed a good compromise.

4. *Are there many capitals in text?* Yes: think of all those proper nouns in the plays, and the verse lines that begin with a capital. And Ehrhardt's large x-height should stop the capitals overpowering the lowercase.

5. *Is it a very long MS?* Evidently.

6. *Are [there] unusual characters, not available in all types?* No.

7. *Lining and non-lining figs?* Non-lining used throughout CPS.

8. *Acceptable bold?* Yes: Ehrhardt semi-bold is used for the line numbers in the footnotes.

The other part of the typeface choice, of course, is the size. In the Reading talk, Schmoller noted that a more recent complete Shakespeare, the 'Riverside' edition,[10] on which he generally poured much scorn, used solid-set Janson (Ehrhardt's rather more wayward Linotype cousin), a full point larger – 'but am I right [in] feeling that the fuller colour of Ehrhardt and that ½ pt leading makes up for it?' (HPS 4xxii). The Riverside edition was also a good deal longer as a result. It ought to be said, however, that one review of CPS pointed out that 'the print, though elegant, is small, and the columns much too dense', adding for good measure that 'I suppose that the accuracy and intelligence of presentation is intended to make up for the book's physical unwieldiness. I don't know that it does, quite.'[11]

After the relatively straightforward issue of choosing a condensed typeface, Schmoller's second step seems frankly counter-intuitive. Despite the short line-length that the (inevitable) two-column structure naturally forced on him, he further reduced the width available to the 'spoken text' by indenting it 1 em or, in other words, by outdenting the speech prefix; figure 3). This was perhaps not as unusual a step as it might appear, particularly in terms of the British 'Penguin Shakespeares': even in the original series, when the text was set in Bembo and the speech prefix (already printed in full and in small capitals, though invariably on the same line as the text) was separated from the text by a colon, the succeeding lines of text were still indented. This precedent may explain why Schmoller thought so little of the more usual habit (discussed above) of highlighting the speech prefix by indenting it, and with it of course the rest of the opening line: 'in the overall picture, ital[icized] speakers' names abbrev[iated] tend to get lost – no clarity or structure in the whole' (HPS 4xxii). The use of this role-reversal, as it were, gives the speech prefix a literally 'outstanding' presence, which is in turn reinforced by Schmoller's unyielding commitment to printing the names in full.

Since these two features were already in the original Penguin Shakespeares, it seems natural to assume that the innovation of moving the speakers' names '*on [a] line by themselves*'[12] really was Schmoller's 'final step' – a step both back (physically) and forward (theoretically).[13] Perhaps he realized that with their hanging indent the blocks of prefix-and-speech looked less like paragraphs and more like, say, entries in a catalogue. It seems plausible, too, that the decision to stick to small capitals rather than the more conventional italics highlighted a further disjunction between the prefixes and their associated speeches. (Are

10. G. Blakemore Evans, ed, *The Riverside Shakespeare* (Boston: Houghton Mifflin Company, 1974).

11. Martin Dodsworth, 'For Bard-lovers', *Guardian Weekly*, vol. 101, no. 10, 6 September 1969, p. 19. The problem of 'density' may well be a by-product of Schmoller's determination to eradicate all but the most intransigent turned lines. The character-per-line count of the prose speeches in CPS approaches, and is perhaps based on, that of the often-maligned First Folio – around 56 – which, first lines apart, is remarkably 'turn'-free. While the dialogue in CPS is indented by 1 em, the introductions – the parts that particularly troubled the reviewer – are not.

12. Underlined in original HPS 4xxii.

13. The CPS was not the first one-volume complete Shakespeare to detach the prefix from the speech. The influential Shakespeare Head Press edition (1934) had also done this, although in that case the prefix was centred within the text column and no distinction was made between full and incomplete verse lines and prose.

the functions assigned to small capitals within continuous text perhaps less clearly established and integrated than those of italic?) However, despite the circumstantial evidence, this remains no more than speculative: letter-spaced small capitals may take up more room than italics would, but this only exacerbates the crux of the problem. With columns this short, unabbreviated speech prefixes produce turned lines whatever the style, and so placing the prefix on a different line might just as well have been Schmoller's first decision as the last. 'Trial settings' were apparently produced to see how these choices worked, which had they survived might have given us an insight into the way Schmoller brought these different ideas together.

Use of this separate line was, of course, only necessary where the speakers' first words made up a full line of verse. There was no need for it when a speaker was merely contributing the last few syllables of a line of verse, nor when the speech was in prose. Prose cannot have 'turned lines', only that venerable typographic hazard the orphan, and the 'bonus', as Schmoller termed it, of a ready visual distinction between prose and verse must have made him all the more eager to retain this innovation. However, at some point during the setting of the 12-page specimen – having already put all the prefixes before verse speech on a separate line – he decided to have a page of more 'conventionally' laid-out speeches, and used the specimen's existing page 8 (numbered 6) as his template for the new layout on page 11 (also numbered 6). (HPS 3iii; see figure 4.) The eleventh-hour nature of this concession can be seen in the uncharacteristic lack of finish of this new page (HPS 3xvii; see figure 5), and it may be that some pressure had suddenly been brought to bear by Harbage or (more likely) Dolley, concerned that this prodigal use of space would add hundreds of pages to an already-mighty volume. In an obvious reference to this problem, a note

Figure 4 (left). Layout indicating run-on of first lines in speech (specimen page; HPS 3iii). Pen marks in orange and green.

Figure 5 (right). Page set after the layout in figure 4 (specimen, page 11; HPS 3xvii).
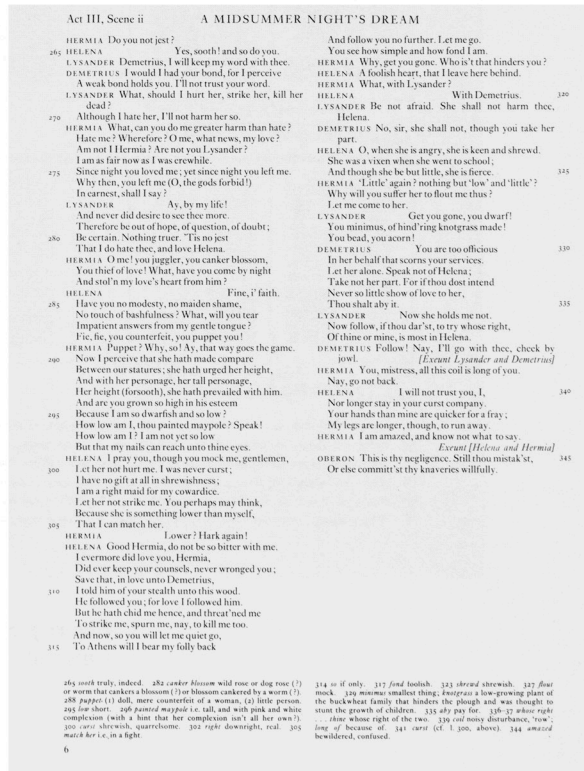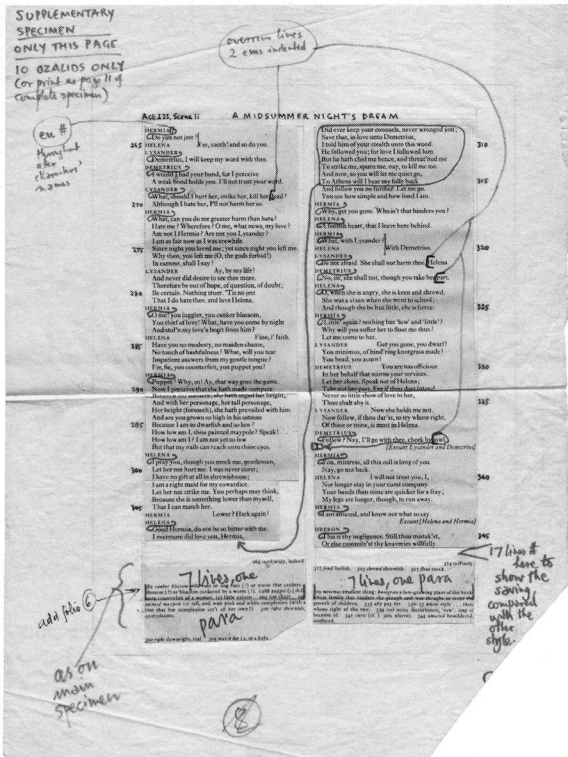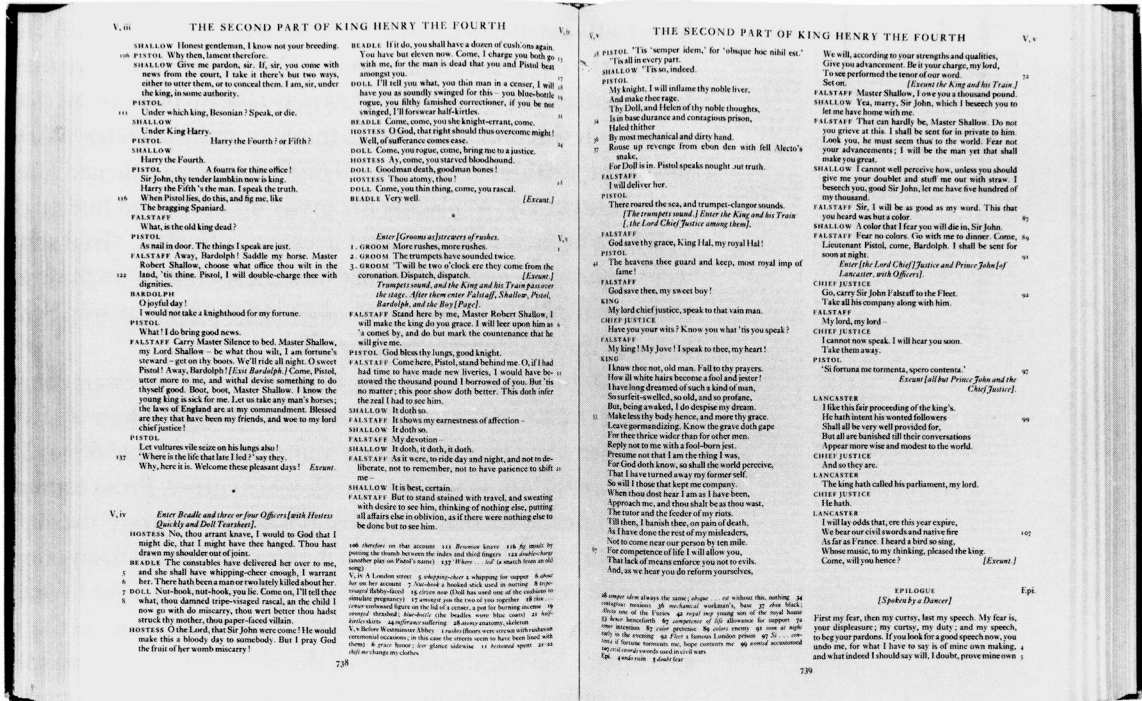
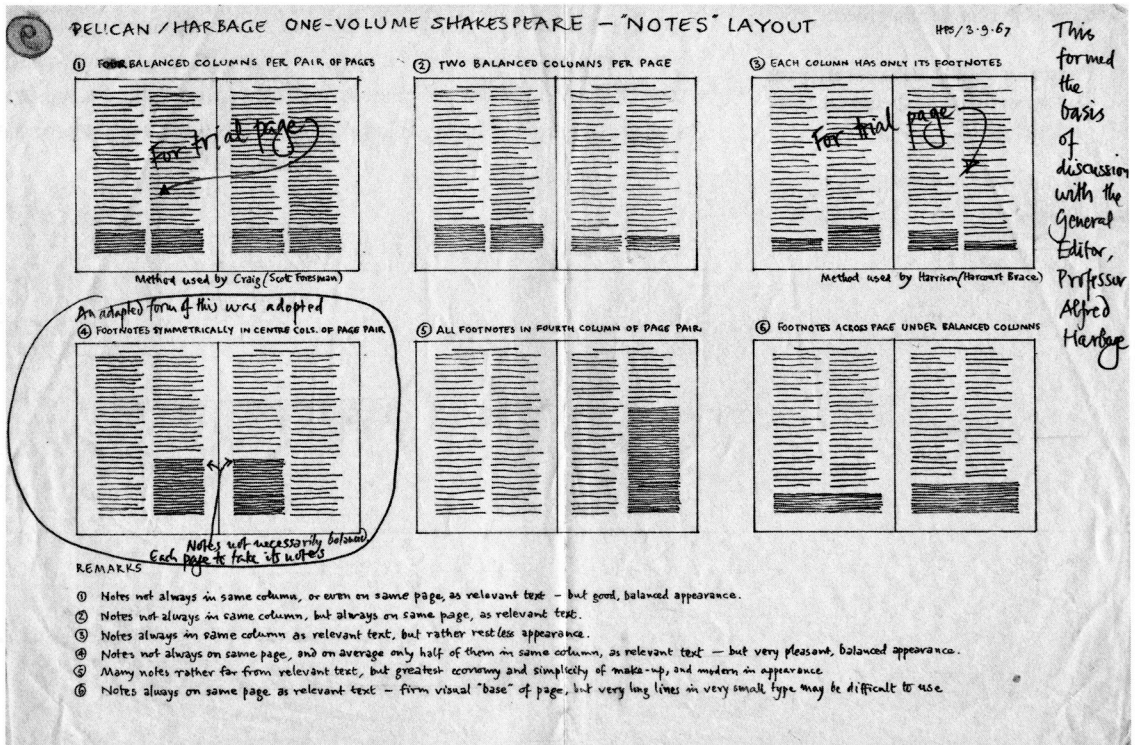Figure 6. Double-page opening of *The Complete Pelican Shakespeare*.

Figure 7. Sheet of alternative layouts in thumbnail sketches by Schmoller (HPS 1.9). Annotation in red.

on page 12 of the revised specimen comments that 'if the speech pre-
fixes in verse passages had been set into the first line of verse [...] this
would have saved 11 lines per page (or 1 page for every 11½ pages = 8½
per cent)'.

Another striking innovation – to combine line-numbering with a
means of signalling a note reference by numbering only those lines
which are referred to in the footnotes – was suggested by Harbage.[14]
It seems to have been accepted before the specimen was produced,
although unlike the speech prefixes it was always planned to display
an alternative layout: pages 8 and 9[15] revert to the more usual system
of numbering every fifth line, perhaps as an insurance measure or for
the purposes of comparison. These two pages appear to be the reposi-
tory of Schmoller's and Harbage's least favourite ideas. For example,
in addition to the location of the folios (foot-outer rather than foot-
centre), the arrangement of the notes – placed under each text column
on the page[16] – is unique within the specimen. Elsewhere the notes are
limited to the inner columns on each page, although there is a distinc-
tion between balancing the height of the notes within the opening (on
pages 4 and 5) and keeping the notes on the page where they 'belong'
(pages 6 and 7). This latter option – the one finally adopted for the CPS
(figure 6) – appears not to have occurred to Schmoller when he first
put together a 'layout demonstrating 6 ways of arranging notes' in early
September 1967. (See figure 7, HPS 1.9, which includes Schmoller's
much later annotations.) Despite this omission – which, if not made for
reasons of space, interestingly suggests that Schmoller's aesthetic sense
had momentarily got ahead of itself – the exemplary and engaging clar-
ity of the images and explanations shown here also demonstrates one
of the answers Schmoller gave to a written question from a student,
'What is the role of a layout?', in his notes: '"Presentation layout" to
convince or persuade' (HPS 4i).

The specimen pages allowed the choice between three different
sizes of page, depending on the size of 'mask' – in other words,
Schmoller's home-made frame which he could place over the individ-
ual pages of the specimen in order to show Harbage and Dolley the
possible reductions in page size. The middle size of page was chosen,
generating speculation as to whether this was a compromise between
the largest page used for the specimen pages and the smallest.
According to Schmoller, 'Harbage was particularly anxious that both
page-size and bulk should be kept down to a minimum compatible
with reasonable margins and good paper opacity' (Schmoller, 1987:
54). (The paper used in CPS, much admired by Schmoller, was 'a 35
pound [around 55 gsm] stock, blade-coated satin-sheen opaque'.
Unfortunately, there is no record in the archive of the procedures taken
to choose it: whether there were disagreements between Schmoller,
Harbage and Dolley about colour or price, etc.) The middle size of
page had one important advantage over the smallest, in that it allowed
two extra lines of text per page (64 as opposed to 62). This avoided
increasing the number of pages 'by about three per cent' (HPS 1.1, page
12), but more usefully – and, apparently, 'fortuitously' – the '64-line
column module' provided Schmoller with 'a grid of extraordinary suit-
ability' for setting the non-dramatic verse without ever being forced to
make divisions other than at the natural breaks within the poems. The

14. 'Harbage's brilliant idea ... I believe
never before done, or was it?' HPS 3xxxiv.

15. Pages 8 and 9 are in fact numbered 6
and 7 in the specimen. This anomaly is
due to the unnumbered cover and verso:
hence the third to tenth pages of the speci-
men are numbered 1 to 8. It was thought
best, despite the confusion, to stick to the
actual numbering, as page 11, like page 8,
is also numbered 6. (See above.)

16. There are differences within this
arrangement: on page 8 the height of the
note columns are balanced by interfering
with the position of the notes; on page 9
they are not. They are equivalent to layouts
1 and 3 respectively in figure 7.

column could be made to sustain '4 sonnets with decent space between each [...] 9 strophes [i.e. stanzas] of 6 lines each in *Venus & Adonis* [...] 8 strophes of 7 lines each in *Rape of Lucrece* [and] *Lover's Complaint*' (HPS 4xxii). However, despite Schmoller's positive comments and the naturally 'round' feel to the number 64, the arithmetic is not particularly helpful. In the case of the sonnets, the text takes up 56 lines (4 × 14), leaving 8 lines or 76 pt (8 × 9.5) to be divided into the three spaces between the sonnets in the column. *Lucrece* and *Complaint* are similarly awkward (76 pt into seven spaces), though *Venus & Adonis* sits well enough within the layout's basic 64-line grid: nine stanzas of six lines take up 54 lines, leaving 10 lines to divide into five spaces, hence two lines between each stanza.

House styles

After the 'two concentrated sessions' which constituted the November meeting in Boston, there was apparently 'complete agreement on almost every point' (Schmoller, 1987: 54). Almost the first document in the archive is 'Harbage's Marked Proof' of the specimen pages (HPS 1.1), where Harbage's annotations in biro – easily distinguished from Schmoller's hand, and choice of pen – amount to no more than changing the style and position of scene numbering in the headline (from 'Act III, Scene ii' to 'III, ii', thus making it consistent with the marginal scene numbering) and suggesting that the line numbers in the notes be emboldened. The five-page set of 'Composing Instructions' (HPS 1.2) Schmoller compiled specifically for the CPS refers to a particular copy of the specimen – which had been 'approved with certain changes marked on the copy [...] attached' – and perhaps this was it. Schmoller certainly went through it at some point, making detailed amendments using conventional correction symbols.

The composing instructions cover both meanings of 'house style' as Schmoller defined them to the students at Reading University: not only the 'typographic' but the 'orthographic, grammatical = Editorial house style' (HPS 4i). For instance, those parts of the instruction devoted to the layout allow us to be certain of Schmoller's desired measurements, without recourse to the ruler, conversion table or typeface encyclopedia:

Figure 8. Layout of Table 2 of *The Complete Pelican Shakespeare* (HPS 1.5). Marking up in blue; asterisks and note in bubble, green.
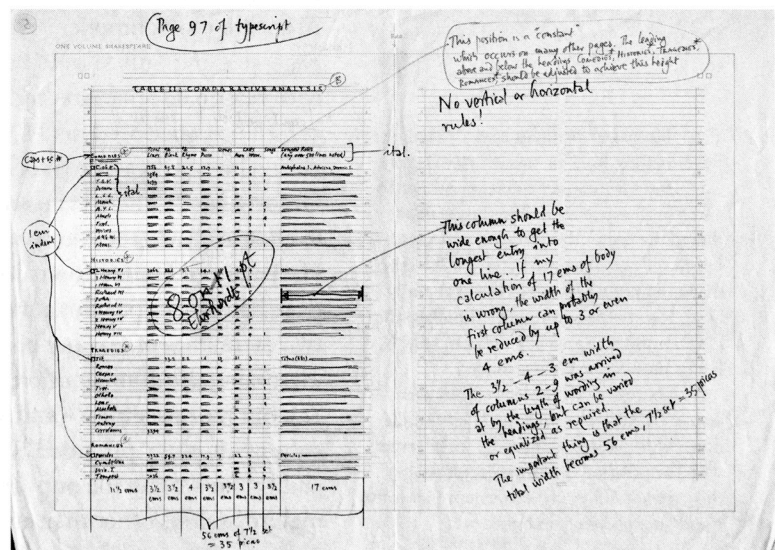
for example, the 17 pica (71.4mm) column, the footnotes in 7 on 7½ pt Ehrhardt, the headline in 10 pt letterspaced capitals 'centred on 35 picas' (which gives us a space between columns of 1 pica, 4.2mm).

The orthographic instructions are less relevant to the design, naturally – although it could be argued that even such tiny features as 'all stage directions have a final full point' have a significant visual effect, as well as contributing to the overall aesthetic of the plays' layout.[17] Perhaps the oddest editorial decision to affect the compositor's work was the occasional, 'intentional' British spelling amongst the overwhelmingly preferred American forms – *theatre*, *traveller* and (in particular) the distinction between *humour* when referring to the Elizabethan theory of psychology and *humor* in its more familiar, 'funny' sense. Again, decisions like this have a bearing – in this case, quasi-political – on the context in which the design should be viewed.

The copy the compositor was to work from consisted of, as Schmoller puts it in his published account, 'the 38 edited volumes of the paperback edition and typescript for all the additional introductory material', which he brought back from America, in 'a large excess-baggage box' during November (Schmoller, 1987: 54). Over December it seems likely that he would have been in charge of the 'meticulous copy preparation', as 'there were inconsistencies in the treatment of details, which, in a one-volume edition, had to be eliminated'. At this time he will probably also have set to work on the 'elaborate tables' included in CPS, the layouts for which are often extremely impressive (HPS 1.4, 1.5; see figure 8).

Administrative duties

Now that the book was at the composing stage, Schmoller's responsibilities changed somewhat. The design that he had already conceived for the vast majority of the text was, for all its novelty, essentially functional, and, despite meticulously planned safeguards such as the specimen pages and instructions, had been handed over to another person to execute. Although there were a number of the more traditionally decorative (or at least *deliberative*) elements that needed his design input, Schmoller the administrator needed at the same time to keep an eye on the extremely complicated process of turning the individual Pelican paperbacks into a single volume. Just how complicated – and how comprehensive his overview – can be seen by investigating his three-page schedule of production, typed up in skeleton form early in March 1968, and thereafter filled in by hand (HPS 3lxii).

The schedule reveals that during the three proof stages of the production of CPS – galley, page and revise – the same piece of text would have passed through Schmoller's hands no less than five times. The galley proofs, whose composition constituted the most time-consuming element of the process, arrived with Schmoller from Westerham in small batches (usually two plays), every fifteen days or so. The compositor worked his way through the different sections of the book – introduction, comedies, histories, tragedies, romances, non-dramatic poetry – between January and October, Schmoller receiving the first batch (contents, introduction and forewords) on 8 February and his last (*Coriolanus*) on 8 October. Interestingly, though the order

17. Interestingly, the full point had been dropped from the stage directions in the 'New Penguin Shakespeare' volumes, and did not appear on the 12-page specimen. After his meeting with Harbage, Schmoller laboriously added full points to all the stage directions on Harbage's marked proof.

within the sections was kept much as it would appear in the book
(despite the odd exception like *Hamlet*), the sections themselves were
composed out of order: in particular, the non-dramatic poetry was
composed before the comedies and the tragedies after the romances.
No galley proofs of the text have survived in the archive, although they
would presumably have resembled other galleys of the time, consisting
in this case of a single column of typeset text printed on a very long
page. After a short period during which Schmoller (and his wife) must
have swiftly perused these proofs – normally lasting from two to five
days, though there are some instances on the schedule of a fortnight's
delay – they were sent on to the individual editors. Schmoller, meticu-
lous as always, even made a note of the occasions when this process
broke down. One of these – when a substitute set had to be sent to the
editor of *The Merchant of Venice*, who happened to be in that very city
at the time – even finds its way into Schmoller's published account.

The proofs were then sent by the individual editors to Harbage
(who himself was editing six very different plays, from *King Lear*
to *Titus Andronicus*, as well as the narrative poems), and then back
to Schmoller. He then closed the circle by returning them to the
Westerham Press 'for paging'; that is, the division and positioning of
the columns on the long galley pages into suitable lengths for the page
(see below), and the generation and positioning of the other parts of
the page – headlines, folios, line numbers, footnotes. There was around
a month between the return of galleys to Westerham and the appear-
ance of the page proofs. These went to Harbage and Schmoller, though
not the individual editors; only Schmoller saw the revised proofs. One
of the (no doubt) intentional effects of this series of circulations was
that, while the composition of galley proofs lasted between nine and
ten months, the gap had narrowed considerably by the time the revised
proofs were returned to Westerham for final conversion to film: there
was about a month and a half between the first and last sets (23 Novem-
ber to 8 January). At periods of almost exactly a month, from 15 March
to 12 September, proofs – the nature of which is unfortunately unclear
– were sent to Christopher Dolley. The finished films were also sent to,
or rather through, Dolley on Christmas Eve 1968.

The potential for disaster during this process can only be guessed
at: Schmoller makes the point that 'sometimes a calculated risk had
to be taken about the likely number of pages occupied by several plays
that had fallen behind schedule, in order to be able to proceed with
the paging of a play running ahead of schedule'. (*Much ado about
nothing* appears to be just such a late arrival, by around a month: in
his production schedule [HPS 3lxii] Schmoller has garnished the date
of the return of the galley proofs with three exclamation marks....)
Most importantly in this respect, 'it was necessary to know at all times
whether the page one was dealing with was a recto or verso' (Schmoller,
1987: 55), due largely to the positioning of the footnotes on the page –
the conventionally symmetrical layout of the book's openings not being
quite so useful on a page-by-page basis.

The footnotes were the cause of another administrative headache,
summarized by Schmoller in his production notes (HPS 3xxxiv):

If they had been filmset as galleys, the need for substantial reset-
ting would have arisen when going from galley to page, because it
was impossible to foresee at the outset which footnotes would fall
on what page. On the other hand, without knowing how much
space to allow for the footnotes, accurate page mark-up would
have been impossible.

The solution for this, most fully explained in Schmoller's list of com-
posing instructions (HPS 1.2), was to delay the filmsetting of the notes
until the pagination was clearer:

It has therefore been agreed that the typesetter will provide
'galley-proofs' of the footnotes in typewritten form on sheets
pre-printed in pale blue with rules in the appropriate positions.
Each typewritten line is to contain the number of characters/
words most likely to make one line in print. [...]
The footnotes for each scene should be typewritten as one con-
tinuous paragraph. [...] It would be a help if the typewritten lines
were numbered at intervals of 5.

There was still, presumably, the problem of using the mono-spaced
typewriter characters in place of the proportional characters of
Ehrhardt. However, this approach seems to have worked. Schmoller
even stated in one of his annotations that 'the paging [was] almost
entirely indicated by careful mark-up on galley-proofs, with the
occasional thumb-nail sketch in the margin. Only exceptionally
complex pages were pasted up' (HPS 1.11). This annotation is written
on a very detailed blue gridsheet of the basic two-page layout, showing
the fall of each of the 64 text lines, along with 30 footnote lines running
up from the bottom of the inner column. Schmoller's initial expectation
was that, as with most film-set books of the time, the galleys (produced
as ozalids) would need to be cut and pasted onto this grid to act as a
guide for when the film was made up – a process that would be repeated
for every single page. Instead, as his comment above reveals, indications
as to column, page and footnote breaks on the galleys seem to have
sufficed. Presumably the only drawback to this much-simplified
system was that Schmoller found himself with a large surplus of his
already-printed blue grids.

Decorative features

These gridsheets did after all find a use, becoming 'indispensable
for layouts of prelim pages, half-titles, etc.'. It is here perhaps that we
should turn our attention to Schmoller's design duties during 1968.
The archive probably contains more documentary evidence about this
aspect of the CPS design than any other, though – with some exceptions,
like the preparatory work on the CPS prospectus which was collected
together for the Reading Seminar – it is certainly the most complicated
and disorganized part of the collection. In addition to the prospectus
(whose details, such as price and accurate extent, suggest that it came
late in the production process), Schmoller's attention at this time was
focused on such matters as the early prelims, the colour and texture of
the materials for the book's binding, the design of the spine, the end-
papers and the artwork for the jacket and the slipcase. These last three
all make use of Wenceslaus Hollar's 'Panorama' of London, though
perhaps more interesting from a typographical point of view are the
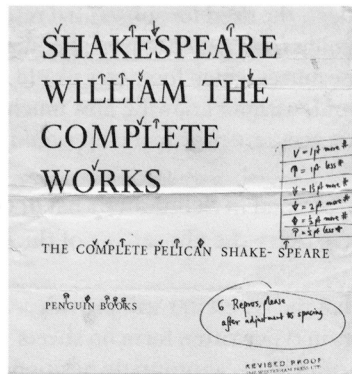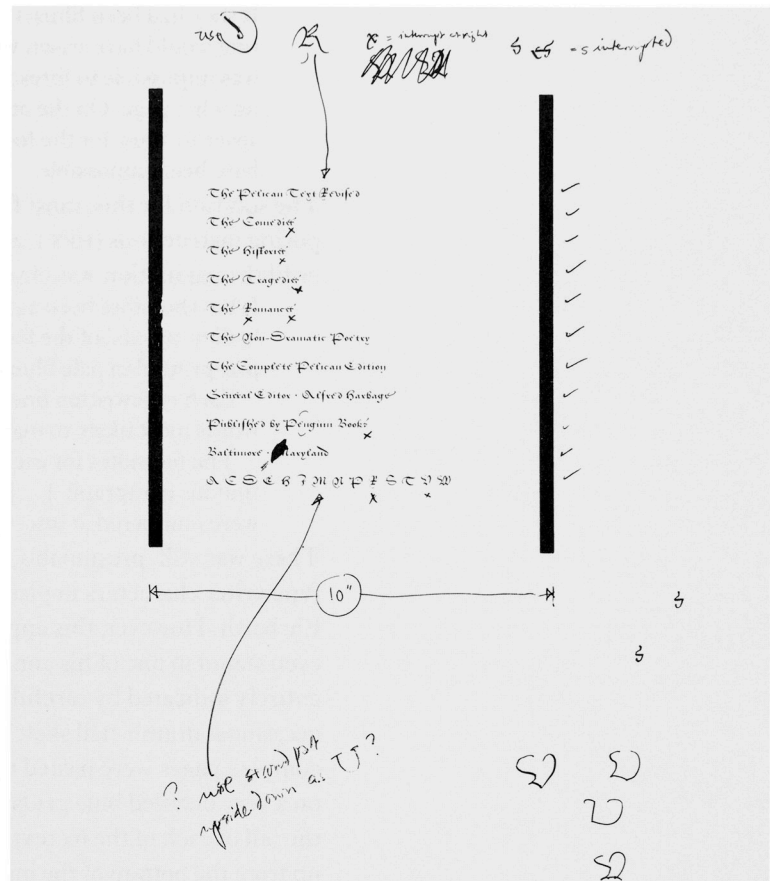three typefaces that come into play: Fleet Titling and Castellar, and

Figure 9 (above). Title wording and Schmoller's instructions (HPS 3xv). Notes in red.

Figure 10 (right). Repro proof of section headings set in civilité type of the Enschedé typefoundry, with Schmoller's annotation (HPS 3xxiii).

18. According to Schmoller, Type A4 in Harry Carter & H. D. L. Vervliet, *Civilité types* (Oxford: Oxford University Press, 1966).

an original sixteenth-century civilité face straight from the Enschedé foundry in Haarlem.[18] By coincidence or design, both Fleet Titling and Castellar (a still well-known inline face, its use restricted to the slipcase) were the creation of John Peters. Fleet Titling, a relatively recent display face brought out by Monotype in 1967 (Series 632), seems to have been originally designed as a display face for Ehrhardt. The two faces are undeniably similar: there is a small but telling shared detail – a curved bar in the capital A. Certainly, Schmoller treats it within CPS to act, in effect, as the titling version of Ehrhardt, both for the book's title when it appears on the jacket and, naturally, on the title page, and for the titles to the introductory essays. Fleet Titling must have been an early choice for Schmoller, as it appears on the title page of the October 1967 specimen. There are a number of examples in the archive of Schmoller's 'home-made' visuals of the title wording, cutting up printed specimen alphabets of Fleet Titling and pasting them on to cardboard, which would then go off to Westerham to guide them during the typesetting. When the proofs for these returned, Schmoller would pay enormous attention to the letter spacing, as figure 9 (HPS 3xv) shows.

Perhaps most interesting of all was Schmoller's use of the civilité face, which he called his 'only flourish' (Schmoller, 1987: 55). He evidently gave Enschedé instructions as to the wording he was to need – headings, publishing information – along with a list of individual letters that were to adorn 'the eleven introductory and prefatorial pieces'. Enschedé set and printed the resulting page by letterpress – having presumably cast the relevant letters using the original punches and/or

matrices in their possession – and sent Schmoller repro proofs. As he points out, however, 'some of the letters were so archaic in shape that they had to be slightly modified by redrawing enlarged prints'. From figure 10 (HPS 3xxiii) we can see that Schmoller has rejected the R and U capitals, and is considering some possible alternatives.

As mentioned, the civilité face has a place as the raised capital at the beginning of the introductory essays and section forewords. The design of these is relatively unusual in itself (perhaps reminiscent more of newspapers and magazines than books) and also within the archive, as it is a basic text page – rather than, say, a table or the title page – for which a layout survives (HPS 1.5; see figure 11 for the layout and figure 12 for the finished page).

Figure 13 (HPS 3lxi, 3lx, 3lix) is an example of what the archive can tell us about Schmoller's working methods, showing stages of the evolution of the title page, up to the final version (dated 9 September 1968). The many changes largely speak for themselves, although the decision to alter the wording of the title / author is one of those interesting occasions when it is impossible to tell where 'content' ends and 'design' begins. To go from the style '[Title] of/ by [Author]' to '[Author] [Title]' suggests a number of intentions: the second style is unquestionably more modern, and in the context of a work which almost invariably needs an editor, it also 'liberates' Shakespeare by detaching him from the title, thus making him a little more like any other author. Schmoller's overriding concern, of course, is likely to have been the shape the words made on the page – in other words, primarily aesthetic.

Figure 11 (left). Layout of first page of 'Intellectual and political background' (HPS 1.3). Notes in green; bubbles in margin in brown.

Figure 12 (right). Same page that is laid out in figure 11 as it finally appeared in *The Complete Pelican Shakespeare* (p. 1).

Figure 13. Series of layouts showing evolution of title page
(HPS 3lxi, 3lx, 3lix).
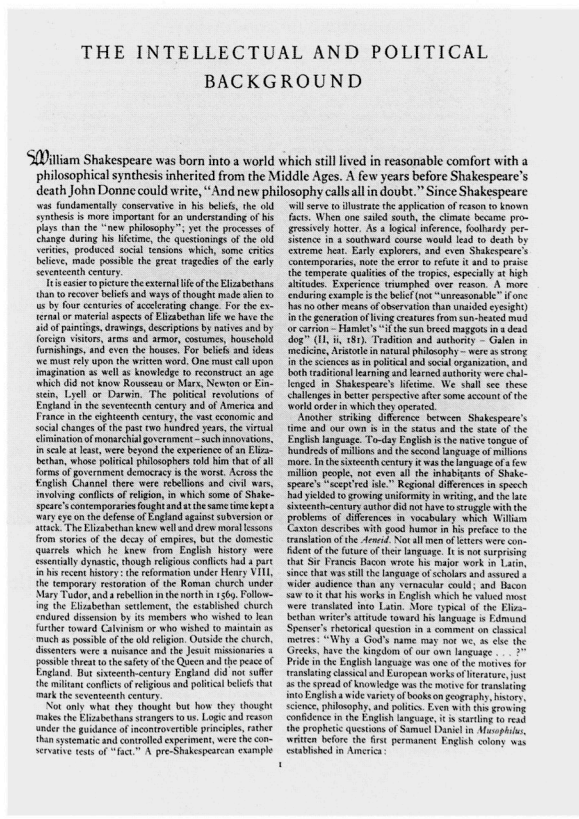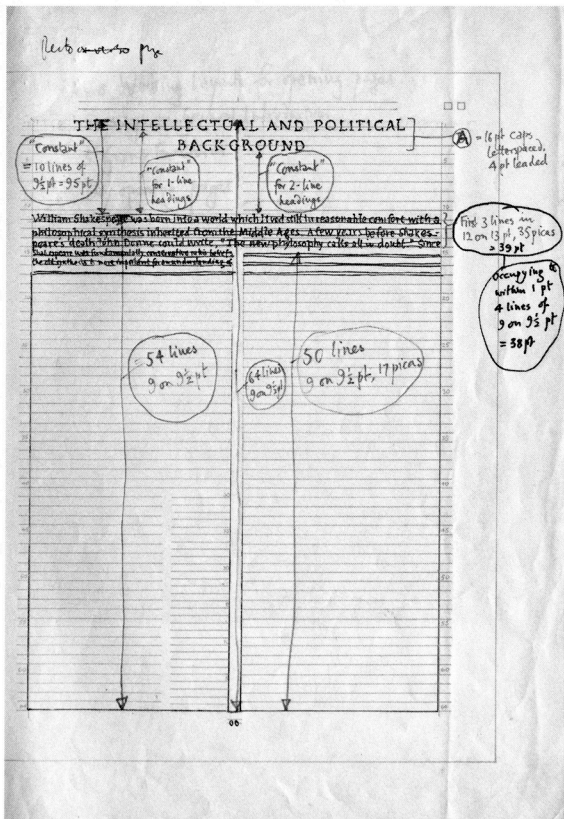
Schmoller's legacy

After so many words about how and why Schmoller made the decisions he did, it may be worth appending a few about what his achievement seems to be. Any design of a complete Shakespeare is difficult, prompting comparisons with its old 'desert island' companion, the Bible. In addition to the sheer length, so that decisions like having a two-column grid[19] and a small type-size are all but made for you, there is the need to be able to refer to other editions by using marginal systems of scene and line numbering. This can be seen even in a book like the Norton Facsimile of the First Folio of 1623,[20] where on each page the facsimile has been surrounded by a 'second' margin housing this information (figure 14). The passage of time, as well as Shakespeare's predilection for word play, makes some kind of explanatory gloss necessary, though how much is a matter of the editor's taste (and the perceived market). As a result, the average page is incredibly crowded.

Schmoller referred to the aim of CPS as 'lucidity and strict logic' (Schmoller, 1987: 55). It may be, indeed, that by 'lucidity' Schmoller meant allowing the general reader (like, one assumes, himself) to ignore the structural rigmarole supplied for the benefit of students and academics. As much information as possible is placed in the margins rather than within the text area – for example, a change of scene is textually marked by only an asterisk, while the act and scene numbers sit alongside it in the margin (figure 6; see also figure 14). The system of numbering only those lines referred to in the footnotes (see above) means that the text can remain clear of superscript symbols, and the positioning of

Figure 14. First Folio (Norton Facsimile, p. 810). Shows the use of rules and larger type to announce scenes, which consumes more space than the method used in *The Complete Pelican Shakespeare* (see figure 6).
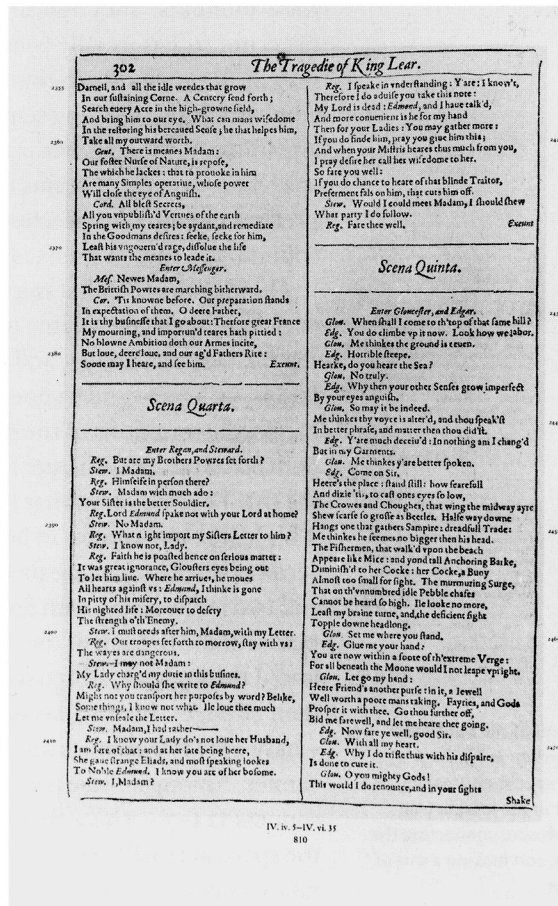
19. However, there are certainly complete Shakespeares in print set in a single column: for example, Stephen Greenblatt (ed.), *The Norton Shakespeare* (New York: W. W. Norton & Co, 1997). This edition is, however, well over 3000 pages in length.

20. *The Norton facsimile: the first folio of Shakespeare*, prepared by Charlton Hinman (London: Paul Hamlyn, 1968).
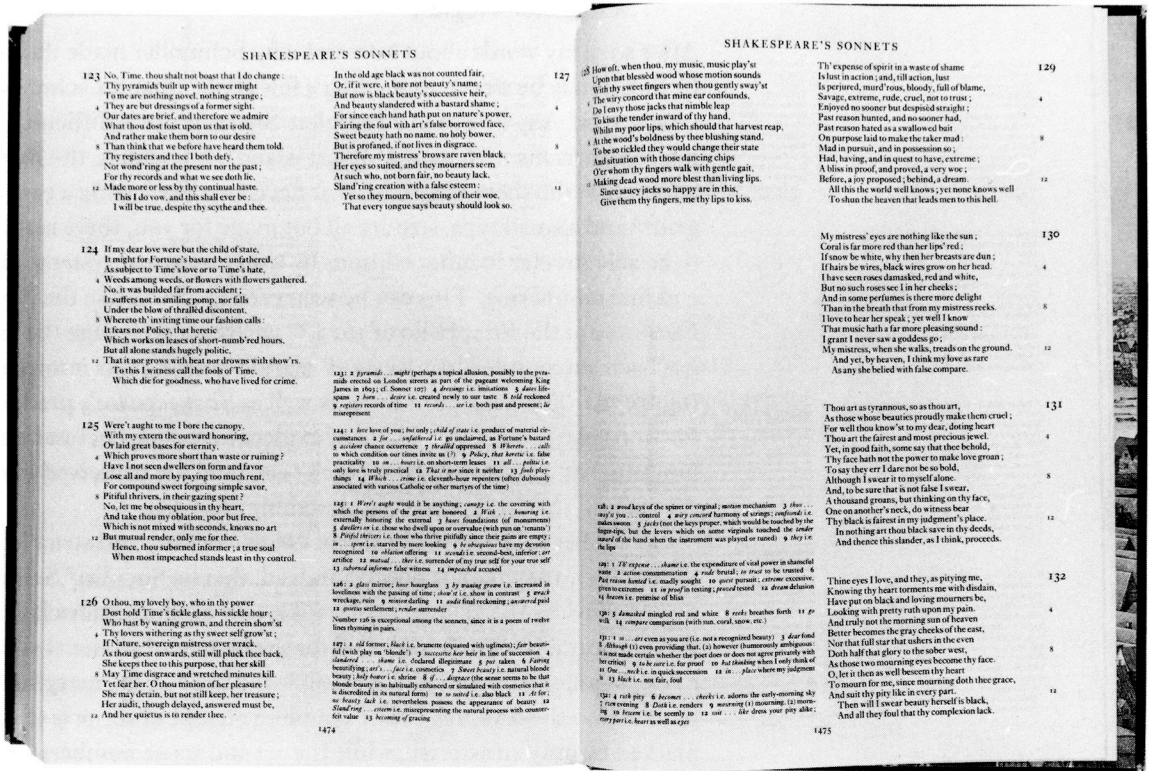
Figure 15. Double-page opening of *The Complete Pelican Shakespeare*, showing the sonnets.

21. The amendment of the headline's scene-numbering system in Harbage's copy of the 12-page specimen, making it consistent with that in the margin (see page 124), has the effect of connecting the headline and margin and making a sort of frame round the text.

the notes at the bottom of the inner column keeps them unobtrusive. Further, Schmoller himself commented on the marginal location of these numbers: 'they appear on the inner and outer margins of each page, not, as has usually been done in one-volume editions, squeezed into the text column' (Schmoller, 1987: 54). Together, these features combine to give a strong sense of the 'detachability' of the marginal apparatus,[21] which is perhaps exacerbated by the indention of the speeches. Visually, it seems unclear where the columns start, with the prefixes or with the speeches: if one 'reads' the speeches as the main column, the speech prefixes are pushed out into a margin of their own.

On the other hand, it might be said that 'strict logic' got the better of Schmoller when it came to the sonnets. There are 154 sonnets in the Shakespeare canon, and they occur from pages 1453 to 1479 in CPS: that is, on a recto and 13 openings. The first page (1453), the lone recto, breaks the traditions of the design elsewhere by putting notes under both columns, and this and the space at the top of the page given to the title heading mean that there are only four sonnets on the page. This leaves 150 sonnets to be placed on 26 pages. In most cases this is accomplished by placing six sonnets per page – four in the outer column and two in the inner, with (as usual) the notes relating to the sonnets placed at the bottom of the inner column. If this system had been fol-lowed throughout, all 150 sonnets could have been fitted on 25 rather than 26 pages. Instead, six of the pages – three of the openings, 1452–7 – have only five sonnets on them, the inner column containing a single sonnet. Amongst these pages there is only one – 1474, containing the sonnets 123–7 – where the notes are sufficiently profuse to reach into the space normally occupied by the page's sixth sonnet, although the notes on pages 1476–7 almost spread into it. As seen in figure 15

22. A second edition of the Riverside Shakespeare appeared in 1997. Interestingly, it remains very much in the 'First Folio' mould, indenting, italicizing and abbreviating the speech prefixes.

23. Stanley Wells & Gary Taylor (ed.), *The Oxford Shakespare: the complete works* (Oxford: University Press, 1985).

(CPS, 1474–5), the effect can be somewhat awkward, and it seems likely that the 'cosmetic' reversion to the six-sonnet structure on the last two pages is something of an admission of defeat.

As a definitive text, it seems possible that CPS suffered by coming out so quickly after Charlton Hinman's ground-breaking facsimile of the First Folio – an 'improvement' on the original through the astute use of pages from different copies. Although it was reprinted (in three volumes) in 1981, it perhaps lacks the attention to textual detail that distinguish Schmoller's *bête noire*, the Riverside Shakespeare[22] and, in particular, the 'Oxford Shakespeare',[23] which may be said to have set the current standard for Shakespeare scholarship. In this latter it is noticeable that, of the innovations in layout found in CPS – 'dedicated' line numbering, full speech prefixes, indented speech, prefixes on separate line before verse – only the first was not taken up. A good idea of the general spread of these surviving features may be shown by a list of some of the editions of individual plays currently available in paperback. The change in layout in the Arden Shakespeare between the second and third series – the latter, having started a few years ago, is gradually supplanting the earlier texts – is perhaps the clearest example of the continuing influence of Hans Schmoller's design.

Table 1 Adoption of features from *The Complete Pelican Shakespeare* in subsequent single-play Shakespeare editions

Editions	Full speech prefix	Speech indented	Separate line for prefix (verse)	Separate line for prefix (prose)
Arden (2nd series)	No	Yes	No	No
Arden (3rd series)	Yes	Yes	Yes	No
Cambridge	Yes	Yes	No	No
Everyman	Yes	Yes	No	No
Longman	Yes	Yes	Yes	Yes
Oxford	Yes	Yes	Yes	No
Penguin	Yes	Yes	Yes	No
Signet	Yes	Yes	No	No

References

Moran, J. 1971. *Stanley Morison: his typographic achievement*. London: Lund Humphries.

Morpurgo, J. E. 1979. *Allen Lane: King Penguin*. London: Hutchinson.

Schmoller, H. 1987. 'The Complete Pelican Shakespeare'. *The Monotype Recorder*, New Series, 6: 54–60. Originally published as: 'Production and design notes on *The Complete Pelican Shakespeare*'. *Publishers' Weekly*, 196, October 1969: 62–6.

Appendix

'Schmoller Box'

The five folders that comprise the Pelican Shakespeare archive at the Department of Typography & Graphic Communication at Reading are of varying size and relevance. The fifth and lightest folder, entitled 'Photocopies of title pages of books designed by H[ans] S[chmoller] for Penguin/Pelican Books', has no connection with *The Complete Pelican Shakespeare*, while much of folder 4, 'Reading Feb. 1979 | Seminar papers', is concerned with more general design matters within Penguin. In addition, the division of the contents between the folders has sometimes been based on convenience rather than logic, and in the third and largest folder there are only a few vestiges of any organizing principle. It may be possible in time to construct a more consistent and chronologically ordered system by bringing together, for example, related items currently distributed between folders 1 (the best-organized folder, simply entitled 'Complete Pelican Shakespeare'), 3 and 4.

Briefly, the system of reference used here is as follows: the reference code consists of the folder reference – 'HPS 1 to 5' – followed by a second number given in lower-case roman numerals noting the position within the folder of the item or connected items. The only exception to this system is in folder 1, where all but one item (HPS 1i) were already numbered 1 to 11 by Schmoller himself: it was this that suggested the use of roman numerals for the previously unnumbered items. 'HPS 3lviii' refers to the fifty-eighth separate document, or set of gathered documents, in folder 3, while 'HPS 1.7' refers to the seventh numbered document in folder 1. (CPS = Complete Pelican Shakespeare.)

1 (Manilla folder with four flaps) 'Complete Pelican Shakespeare'

Unnumbered contents

i Letter from Michael Twyman to Hans Schmoller, 15 January 1979.

Numbered contents

1 '12-page specimen, Oct. 1967' ('Harbage's Marked Proof': later version).

2 '5–page composing instructions, etc.' (specific to CPS: supplementary to Penguin Composition Rules).

3 'Basic layout for opening pages of 5 parts and 5 Group Forewords [and Play opening pages]' (two folded CPS blue grids stapled together: hence 8 pages).

4 'Layout for Table I' ('The Canon': page 19 in CPS).

5 'Layout for Table II' ('Comparative analysis': page 31 in CPS).

6 'Layout for Genealogical Charts in *Henry VI*, 2 & 3' (pages 546–7 in CPS).

7 'Marked-up copy for 6' (pages 273–6 from a copy of the paperback Penguin edition of *Henry VI*).

8 'Layout for Table of Contents' (two CPS blue grids originally stuck together and folded).

9 'Layout demonstrating 6 ways of arranging notes' (Dated 'HPS/3.9.67, with annotations in red by HPS).

10 '4-page Prospectus green': (US version).

11 'Gridsheet' (as used above in 3–6 and 8; with annotations in red by HPS).

2 (Manilla envelope) 'Philobiblon article'

i 4–page Prospectus: brown (UK version). Marked up for reproduction.

ii Letter (TLS) from Dr Ernst Hauswedell to HPS, 25 May 1970. Written in German.

iii Offprints of CPS pages 1406–7 (opening of *Venus & Adonis*). Marked up for reproduction.

iv Ozalid copies of CPS title page (London version).

v Correspondence (clipped together) between HPS and Dr Ernst Hauswedell, 11 July 1969 to 28 May 1970. 11 letters in all, written in German.

vi Two bromides of CPS page 361 (*Merry wives of Windsor*, Act V), one annotated, both reduced. (N.B. The text does not precisely correspond with that in the printed version of CPS.)

vii Ozalid copies of CPS pages 1392–3 (*The Tempest*, IVi – Vi).

viii Wenceslaus Hollar's 'Panorama' of London, used as CPS' endpapers.

ix Film of CPS title page (London version)

x Ozalid copy of CPS title page (Baltimore version).

xi Proof of HPS's *Philobiblon* article ('HPS's marked copy'), with page numbers 47–54.

xii Draft of HPS's *Philobiblon* article (14 typewritten pages with hand-written amendments – dated '12.X.69' at end).

3 (Open manilla folder) 'For discussion with Chris Dolley'

i 2 hand-made measuring tools, on paper and film, for comparison of CPS text and footnotes.

ii Page grid on film.

iii 12–page specimen ('Marked proof'): early version. Includes a 'Supplementary specimen' on tracing paper marked up by HPS.

iv 5 films of CPS pages: title page (Baltimore version); 1392–3 pages, 1406–7.

v 2 unmarked blue grids printed for CPS.

vi Bromide of CPS pages 60–1 (*Comedy of errors*, Ii–ii).

vii Polythene bag containing: HPS's repro instructions for the wording on the UK edition jacket, etc.; 4 strips of bromide, 2 with letters missing, containing pound signs, numerals and other text (as instructed above); instructions for the wording on the UK edition jacket flap (dated '12 Dec. 68').

viii Polythene bag containing: artwork for the black oval (as seen on CPS half-title).

ix HPS's repro instructions for titles, etc. (for example 'SHAKESPEARE') in Castellar and Fleet Titling.

x PMT of artwork for CPS spine (retouched civilité type).

xi 2 identical PMTs of black oval (see 3viii).

xii PMTs of 2 of C. Walter Hodges' illustrations: 'The intellectual and political background' (page 3); 'Shakespeare's technique' (page 33).

xiii 2 specimens of 24 pt Fleet Titling, 1 with letters missing; PMT of black oval and 'PS' motif (as seen on CPS half-title).

xiv 3 identical prints of wording for titles, etc., 2 marked up; 2 reduced PMTs of this, 1 incomplete.

xv Repro with wording as 3xiv (much amendment of spacing by HPS).

xvi HPS' 'rough proof' of title wording 'in accordance with spacing instructions given to W[ester]ham'.

xvii Polythene bag, containing: typewritten instructions re filmsetting; 12-page specimen (later version); negative of page '6' (i.e. 11) of specimen, with imperfections, etc., painted out; new negative made from this.

xviii Title wording in civilité: 4 strips of PMT (box and jacket) stuck on paper; 5 strips of PMT (binding spine) stuck on paper.

xix 5 identical PMTs of spine and title wording and selected capitals in civilité, 1 marked, 4 with letters cut

out and 1 lacking capitals. All have 'unretouched' written by HPS.

xx 2 PMTs of enlarged title wording in civilité, both with letters cut out.

xxi PMT artwork for spine: wording and black shapes (rectangles and ovals). 'Art Work sent to CD [Christopher Dolley] with letter 27/8/68'.

xxii 'Artwork for special line on title page (page iii). PMT civilité letters stuck on paper.

xxiii Reduced version of 3xix: marked up with suggestions of changes to letterforms.

xxiv Various title wording in civilité on PMT. 'Retouched'.

xxv PMT of enlarged title wording in civilité: 'The Pelican Text Revised'.

xxvi 3 PMTs of enlarged wording for binding spine in civilité.

xxvii Polythene bag containing 5 publicity pages in proof stapled together: the CPS; Penguin Shakespeare Library; Pelican Guide to English Literature and A Shakespeare Companion; Penguin English Library; Plays by Bernard Shaw. Some annotated by HPS.

xxviii Layout for title page (early version) on CPS blue grid.

xxix Bromide of Sonnets 77–88 (pages '18–9', i.e. 1466–7 in CPS).

xxx Grid on film showing 'Pelican Shakespeare conversion'. Dated '28.iv.69'.

xxxi Bromides of title page (US version) and pages 3 and 30 (N.B. these latter two used in *Publishers' Weekly* article, Oct. 1969).

xxxii Samples of binding materials: linen cloth in grey, brown and maroon with spine materials in reds, blues and greys attached. (Originally attached to paper above captions, but now jumbled up.)

xxxiii 'Rough for binding design', including mock-up of spine.

xxxiv 4-page typewritten 'notes' on CPS design and production, by HPS.

xxxv 12-page specimen (later version) with HPS's annotations re. trim and estimated extent on cover.

xxxvi Version of 3xxx on paper (grey ink).

xxxvii Ozalid copy of half-title, with corrections by HPS.

xxxviii Fully made-up spine and boards of CPS, loosely holding items 3xxxix–3lvi.

xxxix Photocopy of front, spine and part of back of slipcase (showing detail of Hollar's Panorama of London).

xl Rough proof of Hollar picture with wording handwritten in green.

xli Various PMTs for slipcase.

xlii Rough proof of 'SHAKESPEARE' in Castellar, stuck on board; proofs of same.

xliii 2 identical bromides of text for back of slipcase.

xliv Handwritten statistics re slipcase.

xlv 3 prints identical to 3xix above.

xlvi Print of imprint in civilité.

xlvii Photograph of front of slipcase (see 3lvii below).

xlviii Negative film of 'PS' logo.

xlix Rough proof of front of jacket, plus PMTs with wording for jacket.

l Specimen of colours for paper, jacket, slipcase and endpapers stuck on paper.

li Artwork (civilité capitals) for back of slipcase.

lii PMTs of title wording.

liii B&W photograph of CPS, spine on.

liv PMT of C. Walter Hodges' illustration for 'Shakespeare's Theatre' (page 26).

lv Bromide of pages 30 and 3 (see 3xxxi).

lvi CWH's illustration for 'Shakespeare's technique' (page 33) (see 3xii).

lvii B&W photograph of front of slipcase.

lviii 'Signature plan for Complete Pelican Shakespeare'. Table handwritten by HPS.

lix HPS' handwritten layout of 'final version' of CPS title page (as at 9 September 1968); amended proofs of title page and imprint. (These 3 pages stapled together.)

lx Proofs of half-title, title page and imprint, stapled together. (N.B. earlier version than lxi.)

lxi Proofs of half-title, title page and imprint, stapled together. (N.B. earlier version than lxii.)

lxii Type- and handwritten date lists for CPS sections (3 pages).

lxiii Handwritten estimated page lengths of plays in CPS.

lxiv Photographs of pages xi–xxx of First Folio pasted up on CPS blue grids.

4 (Open manilla folder) 'Reading Feb. 1979 | Seminar papers'

i 'Questions for Hans Schmoller': 2 typewritten A4 pages, with HPS's answers in pencil.

ii 4-page Prospectus: green (US version).

iii 4-page Prospectus: brown (UK version).

iv HPS' mock-up of the Prospectus, loosely holding 4v–4xxi.

v Mock-up of inside verso of Prospectus.

vi Prospectus in green.

vii HPS's written layout of 'Table of Contents'.

viii Layout of parts of the inside of Prospectus.

ix Layout of the front of Prospectus.

x Dimensions of all four pages of Prospectus.

xi CPS blue grid.

xii Ozalid proofs (colour-separated) of Prospectus pages (1 & 4, 2 & 3).

xiii Ozalid proofs of Prospectus pages (pages shown individually).

xiv B&W photograph of CPS for page 1 of Prospectus.

xv Ozalid proofs of 4 pages of Prospectus, made up as one document, with HBS's annotations.

xvi Text and images of Prospectus pages 2 & 3 made up on CPS blue grid.

xvii Specification for lettering at top of Prospectus page 1.

xviii Typewritten footnotes for *Merry wives of Windsor*, Vii–v, as copy for setting on Prospectus page 3.

xix Copy 'b' for Prospectus page 1 (UK version).

xx Copy 'a' for Prospectus page 3, plus extra copy for page 2.

xxi Copy 'd' for Prospectus page 4.

xxii 3 handwritten pages of notes for HBS seminar talk.

xxiii 'Composing instructions from Penguin Books Ltd' in yellow and pink (the latter for carbon?).

xxiv 2 copies of 'Editorial 2 to Production' form.

xxv 2 copies of 'Editorial 1–2' form.

xxvi Table of typefaces owned by various printers in Monotype and Linotype.

xxvii Table of Monotype characters per types/size/width.

xxviii 2 copies of Penguin leaflet on type, leading, layout, corrections and styles (both incomplete: 4 pages of 8).

xxix Penguin 'Spacing Instructions' on 'Endpage Advertisement Pages'.

xxx 'Puffin Cover Artwork: artist's brief'.

xxxi 8 pages of page styles.

xxxii 'Penguin imprint pages'.

xxxiii Photocopy of HPS's note on production of CPS (see 3xxxiv).

5 (Open manilla folder) 'Photocopies of title pages of books designed by HPS for Penguin/Pelican Books'

i Various page layouts and specifications: Benjamin Rowland, *The art and architecture of India* (tp and ht, plus copies of cover); J. M. & M. J. Cohen, *The Penguin dictionary of quotations* (tp, foreword and ht).