



# Gallathea: A Semi-Diplomatic Digital Edition

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## Context

The *Linked Early Modern Drama Online* (LEMDO) project inherited a modern text of John Lyly's *Gallathea*, quickly prepared by David Bevington as a supplementary text for his edition of *As You Like It* (AYLI). LEMDO Director Janelle Jenstad, working with Co-Coordinating Editors of the *New Internet Shakespeare Editions* (NISE) and *Digital Renaissance Editions* (DRE), decided to pull this text of *Gallathea* out of AYLI and use it as the seed for an independent edition in the DRE digital anthology. Due to its themes of gender and sexuality, *Gallathea* has recently become a popular text in university classrooms and productions. LEMDO saw the need for an open-access full digital edition of the play.

## The Play

Gallathea and Phillida are disguised as boys and sent into the woods to avoid becoming sacrifices to Neptune. Upon meeting, the two girls fall in love. They become enmeshed in the mischief caused by Cupid, Diana, and her nymphs. Eventually their true identities are revealed, and Venus promises to turn one of the girls into a boy permanently so that they can marry.

## The Print History

The text survives in two early witnesses, each with a unique text:

**1592:** A quarto (Q1), printed by John Charlewood and published by Joan Broome.

**1632:** A duodecimo (D1), published by Edward Blount, and printed by William Stansby. *Gallathea* appears as one play in a collection of John Lyly's works.

## The Challenge

Because LEMDO had only a modern text that had not been prepared to full scholarly standards, I needed to address the following problems:

- No remediated semi-diplomatic transcriptions for either text
- Bevington did not indicate which text (Q1 or D1) he took as his copytext.
- Need semi-dips to create a digital edition and need to establish a foundation for an appropriate choice of copytext

My goal was to create semi-diplomatic transcriptions of the 1592 and 1632 editions of *Gallathea* as a scaffold for the future editor(s) who will complete the work begun by David Bevington.

**Digital Edition:** A LEMDO digital edition includes at least one semi-diplomatic transcription of the witness on which the modern edition is based, a modern-spelling text, annotations, collations, and critical paratexts

**TEI-XML:** A markup language that is adapted to be used for text-based encoding.

A **Semi-Diplomatic** transcription of an early modern play is a reproduction of a text that retains the spelling and punctuation but modernizes the spacing.

LEMDO's customization of TEI-XML makes it easy to capture all of the semantic and bibliographical features of the text, making it processable and accessible.

## Transcription

**1592:** Remediated the transcription created by the Text Creation Partnership from the *Early English Books Online* copy (Huntington). Dr. Jenstad retrieved the XML file from Github, ran an XSL transformation to convert the code from TCP's TEI P4 to LEMDO's customization of TEI P5. I ensured that all aspects of the texts were encoded correctly.

**1632:** Started from a blank file and captured the mise-en-page using CSS styling

*Diana* God speede faire boy.  
*Galla.* You are deceiued Ladie.

*Diana* God speede faire boy.  
*Galla.* You are deceiued Ladie.

**Top left:** The original 1592 text.  
**Bottom left:** The same lines as they appear in the digital edition.  
**Right:** The XML representing those same lines.

```
</lb/>
<sp> <speaker>Diana</speaker>
  <ab>God <g ref="g:longS">s</g>peede faire boy.</ab>
</sp>

<lb/>
<sp><speaker>Galla.</speaker>
  <ab> You are deceiued Ladie.</ab>
</sp>
```

## Observations

The process of transcription lends itself to noticing textual differences. Differences between Q1 and D1 fall into three categories:

	1592	1632
The format	Quarto: fewer folds, larger pages, more space <i>"Gallathea"</i>	Duodecimo: more folds, smaller pages, less space, results in abbreviated speech prefixes <i>"Galla."</i>
Accidental compositorial differences	"byrds" "Gallathea"	"birds" (different spelling habits) "Gallathea" (italicization of names)
The songs	Songs are mentioned, but not printed with the text	Songs are printed with the text

## Further Work

The next steps to create the digital edition of *Gallathea* are creating the modern text (modernizing the spelling and punctuation), collating that text (noting significant differences between the modern text and the witnesses), and creating editorial annotations and other paratextual material.

## Acknowledgments

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## Bibliography

- Lyly, John, 1554?-1606. *Gallathea As it was playde before the Queenes Maiestie at Greene-wiche, on Newyeeres day at night. By the Chyl dren of Paules.* 1592. STC 17080. Huntington copy.
- Lyly, John, 1554?-1606. *Sixe court comedies Often presented and acted before Queene Elizabeth, by the Children of her Maiesties Chappell, and the Children of Paules. Written by the onely rare poet of that time, the wittie, comicall, facetiously- quicke and vnparalleld Iohn Lilly, Master of Arts.* 1632. STC 17089. Huntington copy.

*Dicke* It skils not so we be together. But let vs sing now, though we cry heereafter. *Exeunt.*

**Above:** The 1592 text showing where a song should appear, but without a song in the text.  
**Below:** The 1632 text at the same moment, but the song is included in the edition.

*Dicke* It skils not so we be together. But let vs sing now, though we cry heereafter. *Exeunt.*

Song:

*On. R* Ockes, shels, and sands and Seas, farewell.