

Provided here are the beginnings of very tentative assignation of compositorial labour on *Solyman and Perseda* (London: Edward Allde, 1592), as based on Harry R. Hoppe's identification of compositorial habits in *Romeo and Juliet* (London: Edward Allde, 1587).

I have not assigned pages to particular composers here where identification by Hoppe's criteria remains inconclusive; nevertheless it seems broadly correct to assert that speech-ending commas seem to be used by both composers, irrespective of any other of the presentational or orthographical habits identified by him.

	A1 ^r	A1 ^v	A2 ^r	A2 ^v	A3 ^r	A3 ^v	A4 ^r	A4 ^v
Compositor X								
blood/bloodie								1
-old						1		1
doo				2	1			
done								
-ty				2	1	2	2	2
speech ending comma					1			
Compositor Y								
bloud/bloudie			1					
-ould								
doe								
doone								

B1 ^r	B1 ^v	B2 ^r	B2 ^v	B3 ^r	B3 ^v	B4 ^r	B4 ^v
1		3	1		1		2
2		1					
							1
		3	7			2	3
						1	

Compositor X

blood/bloodie
-old
doo
done
-ty

speech ending comma

Compositor Y

bloud/bloudie
-ould
doe
doone

C1 ^r	C1 ^v	C2 ^r	C2 ^v	C3 ^r	C3 ^v	C4 ^r	C4 ^v
				1			1
						1	1
1				3		1	2
			1		3		
	1				3		
	1						

Compositor X

blood/bloodie
-old
doo
done
-ty

speech ending comma

Compositor Y

bloud/bloudie
-ould
doe
doone

D1 ^r	D1 ^v	D2 ^r	D2 ^v	D3 ^r	D3 ^v	D4 ^r	D4 ^v
					1		
		1				3	
		1				1	1
1			1	4	1	2	2
	1		2		2		
	1			1		1	

1

1

Compositor X

blood/bloodie
-old
doo
done
-ty

speech ending comma

Compositor Y

bloud/bloudie
-ould
doe
doone

11 ^r	11 ^v	12 ^r	12 ^v
		1	
1	1		