


FALSE DATES IN SHAKESPEARIAN QUARTOS.

FTER close study of nearly a hundred volumes from the Jaggard press, I am able to point to some watermarks exactly like, and others closely resembling, some of the facsimiles presented upon Mr. Greg's folded plate. As they appear mostly in Jaggard printings of the period discussed, they may be welcome evidence in this dispute. The numbers in the following list denote the watermarks in the order of Mr. Greg's plate, while the names and dates belong to the books in which they occur :

1. Milles, 1610 [Similar mark but initials P. O.].
2. Carleton, 1624. Also Beard, 1625 [A similar but not exact counterpart].
3. Mountagu, 1625 [With initials I. P. or L. P.].
4. Attersoll, 1612.
5. Davies, 1612 [With initials I. P. or T. P.].
Also Howard, 1620; Andrewes, 1627 [With initials R. P.] and Preston, 1631.
6. Wilson, 1620 [This volume contains three differing watermarks].
7. Wilson, 1620.
8. Vincent, 1622 [Similar mark but initials P. D. C.].
15. Brooke, 1619.

- 17. Wimbledon, 1617 [Similar, but not exactly the same].
- 22. Attersoll, 1610 [Similar but not exactly the same]; Sharpe, 1615; Wilson, 1620.
- 23. Attersoll, 1606 [Similar mark but initials P. M.].
- 27. Leigh, 1612 [Similar but not exactly the same]; Dering, 1614.

By far the most important of these finds is the 'Wilson, 1620,' a foolscap quarto, ranging in size with the plays, entitled 'Saints by Calling, or Called to be Saints.' The paper used was of three kinds, as shown in the foregoing list, with water-marks Nos. 6, 7, and 22, and obviously came from the same mixture as the Shakespearian quartos in the previous year.

It may be noted here that the crown mark, as used in the first edition of Shakespeare's works, may be seen in Bauhinus, 1615, but with initials R. D. In the middle of my copy occurs a curious example, sheet by sheet, of the gradual deterioration of the mark, with its final collapse on a damaged sheet.

In explanation of the mixed paper used for the questioned quartos, it is a natural conclusion to assume that as fresh supplies were bought from time to time, they were stored away in sizes ready for use. It is more than likely that remains of various purchases and makes would be indiscriminately mixed, and that from such a remainder mixture in 1619 these doubted quartos were made. There was no great or very apparent difference in the quality of the papers used by the Jaggards, save

in the few large paper copies they produced, and there would hardly be any object gained in keeping supplies separate. Another possible solution is that there may have been a temporary falling-off of paper supplies in 1619, and the printers would seek to fill the deficiency by applying to other offices.

Coming now to the ornaments, the smaller blocks used in the Shakespearian printings may be observed elsewhere as follow :

Cherubin device, Attersoll, 1606.

Circular floral scroll device, Saltern, 1605.

Cornucopia tail-piece, Gesner and Topsell, 1608; Leigh, 1612; Dering, 1614; Bauhinus, 1615; Carleton, 1624; Rogers, 1633.

Diamond scroll tail-piece, Barclay, 1603.

Girl's face and floral device, Saltern, 1605.

Interlaced hearts tail-piece, Trogius Pompeius, 1606; Newman, 1607; Gesner and Topsell, 1607-8; Sallust, 1608; Attersoll, 1609; Heywood, 1609; Attersoll, 1610; Attersoll, 1612; Leigh, 1612; Bauhinus, 1615; Attersoll, 1618; Wilson, 1622.

Tiger's head block, Sallust, 1609; Andrewes, 1627; Rogers, 1633.

This last-named block is one of the two in the 1623 folio as to which Mr. Pollard was unable to supply Mr. Sidney Lee in 1902 with any notes of their earlier occurrence. The other is to be seen repeatedly in Wilson's Dictionary, various editions.

A detail of the evidence against the suspected quartos which, from his letter to the 'Athenæum,' appears to have impressed Mr. A. H. Huth, is that they are so uncommonly common. In addition to all those hitherto mentioned no fewer than eighty-

five have entered the London market alone during the last twenty-two years, while the following libraries, which possess all or some of them, will account for just thirty-six more :

Public Libraries: Birmingham, Boston, U.S., Cambridge, New York, South Kensington, Stratford-on-Avon Birth-house, and Stratford-on-Avon Memorial.

Private Collections: Devonshire and Warwick Castle.

The proportions of the eighty-five sold at auction are sufficiently curious to mention here—eight 'King Henry V.,' five 'King Henry VI.,' thirteen 'King Lear,' ten 'Merchant of Venice,' nine 'Merry Wives,' eleven 'Midsummer Night's Dream,' nine 'Pericles,' fifteen 'Sir John Oldcastle,' and five 'Yorkshire Tragedy.'

As regards the probability of Wm. Jaggard having printed false dates, I may note that in 1612 he printed for his brother, John Jaggard, of Fleet Street, Gerard Leigh's 'Accedence of Armorie.' I possess two copies of this, both dated 1612, but palpably different, by reason of the varying tail-pieces and watermarks. In one or other the date appears to be wrong.

Finally, I may note that the unnamed printer of Dent's 'Plain Man's Pathway,' 1605, mentioned in Mr. Greg's first article in 'THE LIBRARY,' was almost certainly James Roberts, the book, under the name of 'Pathway to please God' being one of those transferred by him to Jaggard, 29th October, 1615.

WILLIAM JAGGARD.