THE SHAKESPEARE FOLIOS
AND
THE FORGERIES OF
SHAKESPEARE'S HANDWRITING
IN THE
LUCY PACKER LINDERMAN MEMORIAL LIBRARY
OF LEHIGH UNIVERSITY
WITH A
LIST OF ORIGINAL FOLIOS IN AMERICAN LIBRARIES
BY
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WITH THE ASSISTANCE OF
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LIBRARIAN

Bethlehem, Pennsylvania
1927
MR. WILLIAM SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.
Published according to the True Original Copies.

LONDON
Printed by Isaac Jaggard, and Ed. Blount. 1623.

FACSIMILE TITLE PAGE OF THE FIRST FOLIO WITH ENGRAVED PORTRAIT TAKEN FROM A FOURTH FOLIO
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THE SHAKESPEARE FOLIOS
OF
LEHIGH UNIVERSITY

The Library of Lehigh University founded in 1878 by Judge Asa Packer as a memorial to his daughter, Lucy Packer Linderman, possesses among its bibliographical treasures six original folios of the plays of William Shakespeare. These volumes comprise one copy of the greatest of all English printed books, the First Folio of 1623, two copies of the Second Folio of 1632, one copy of the Third Folio of 1664, and two copies of the Fourth Folio of 1685.

With the same rare foresight that characterized his plans for the University, Judge Packer set aside a large endowment for the Memorial Library. His vision of a library was not the conception prevailing today, namely, a center for the circulation of popular literature, but rather a treasure house of the best that has been thought and discovered in all departments of learning. This broad vision was matched by the ambitions of the man appointed to make it a reality. From the beginning and during the vital years when the valuable collections were being gathered, the Library was happily under the management of William H. Chandler. His academic title, Professor of Chemistry, fails perhaps, to convey any idea of the genuine gifts at his command for directing the purchases of a university library. Even today it is not always realized that he was an enthusiastic book lover, who appreciated the scholarly and intrinsic value of rare books, who assiduously studied the cata-
logues of prominent dealers like Quaritch, Sotheby, Bangs, and Leavitt, and gave his agents at auction sales in America, England, Germany and France liberal allowances out of the ample funds then at his command for the items he wished to secure. From several sales of private libraries he carried away most of the titles of outstanding importance; and it is fascinating to watch the growth of the Library through the pages of the invoice and accessions books during the years 1878 to 1893 when Professor Chandler was securing such rare collections as the De Brys Voyages, the Audubon Birds, the engravings and art works, the several History collections, the English Ballad and Drama collections, the sixteen Incunabula, and among eighty English works printed before 1640, the First and Second Folios of Shakespeare.

As the four Folios of Shakespeare are considered by bibliophiles essential to all libraries that aspire to the very first class, Professor Chandler began by purchasing at the sale of the library of Charles Frederickson, April 12-14, 1886, a copy of the Second Folio for $250 and a copy of the Fourth Folio for $30.¹ Perhaps on inspecting them he was dissatisfied, because the former lacked the genuine title page and portrait engraving of Shakespeare, and the latter had no portrait whatever. At any rate, on December 17 of the succeeding year (1887) at the auction of the private collection of George P. Byrne, Professor Chandler secured a First Folio for $685, a much better copy of the Second Folio for $117.50, and an absolutely perfect copy of the Fourth Folio for $87.² The Library now required only a copy of the Third

¹ Bangs & Company, N. Y.
² George A. Leavitt & Company, N. Y.
Folio to complete the set. In actual number of copies extant, if not in value, the Third Folio is rarer than the First, since a large portion, estimated by Professor A. W. Pollard to be half of the impression, is thought to have been destroyed in the London fire of 1665. An opportunity came in March, 1891, when the four Folios from the private library of Brayton Ives of New York were offered at auction by the American Art Association.

This set, which had descended unbroken through the rare libraries of several private collectors, was noted primarily for the very fine uniform bindings in red crushed levant morocco that Bedford had put on under express orders to spare neither time, nor pains, nor expense. That he followed these injunctions strictly is testified not only by the luxurious bindings themselves, but by echoes that still reverberate over the amount of his bill. If Professor Chandler expected to carry away only the Third Folio from this set, he evidently would be forced to compete with all collectors who hoped to obtain the set intact. The First Folio, one of the few perfect copies, went to Dodd, Mead and Company for the record sum at that date of $4,200. It is now the treasured possession of Mr. William Augustus White of Brooklyn. The same company secured the Second; and later the Fourth. But when the Third Folio was put up, serious competition ensued. Only after the bid had been raised to $950—the highest sum on record at that date for a Third Folio, was the volume knocked down to William E. Benjamin, acting for Professor Chandler. This amount not only exceeds

1 Shakespeare Quartos and Folios, 1909, p. 163.

2 Ives Catalogue p. 260.
that for which the Director had secured in his second venture all three Folios—First, Second and Fourth—but was $265 more than he had paid for the First Folio alone.¹

II

PRECEDING OWNERS OF THE LEHIGH FOLIOS

Copies of the Shakespeare folios have changed hands so frequently, sometimes with secrecy and with the removal of all marks of former owners, that great difficulties confront the working out for many extant copies of any detailed or complete history.

The Lehigh First Folio, the Second, and the Fourth, purchased together in December, 1887, originally formed a part of the library of William Brice of Bristol, England. At the Sotheby sale of the Brice Library, July 26, 1887, they passed to the well-known book dealer, Henry Sotheran for £105; £19, and £14 10s respectively.² Sometime shortly after this date they were acquired by George P. Byrne, of Arlington, N. J., and in December of the same year were purchased for Lehigh.

The Second Folio fortunately bears eloquent witness of an earlier and more distinguished ownership. On a fly leaf we learn it was the veritable copy of the noted Shakespeare editor, George Steevens, who presented it to J. D. Harley, the actor, at the Covent Garden Theatre in November, 1789.


² Book Prices Current, 1887, p. 367.
The Fourth Folio, which had previously belonged to the Right Reverend Thomas Turton, D.D., Bishop of Ely, was purchased by Quaritch in 1864, and was collated “perfect” on March 10 of that year by Michael Kerney, for twenty-eight years Quaritch’s chief cataloguer. Sold by Quaritch in November, 1866, it eventually joined the First and Second Folios in the Brice library.

The Third Folio also bears traces of distinguished ownership. E. V. Utterson states on the fly leaf that he purchased the volume for eight guineas in 1820-21 at the sale of the library of John Kemble, the famous Shakespearian actor. Sold for £10 10s at the Utterson sale in 1852, it subsequently came into the possession of Sir William Tite, and was purchased at the Tite sale in 1874 for £79, by Eugene N. Robinson of New York; thence it came to the library of Mr. Joseph J. Cooke of Providence, and in 1883 to that of Brayton Ives of New York.

The other copy of the Second Folio, and of the Fourth Folio, acquired at the Frederickson sale of 1886, yield as yet no certain provenance.

III

First Folios in America

An early effort to trace existing copies of the First Folio in America was attempted by Justin Winsor, the learned librarian of Harvard College. In 1875 he located eighteen genuine copies.¹ In 1888 Mr. W. H. Fleming of New York described thirteen copies then in that city.² An extensive list of all extant

¹ Bibliography of Original Quartos and Folios of Shakespeare, Boston, 1876.
² Shakespeariana, March 1888.
copies in England, America, and elsewhere, published in 1902 by the late Sir Sidney Lee, brought to notice 160 exemplars surviving out of an original edition variously estimated at from 500 to 900 copies. In his “Supplement to the Census of First Folios” four years later, Lee described 14 more copies he had discovered, but the Lehigh Folio never came to his attention and has not been officially recorded. Lee realized when he published his “Census” its probable incompleteness. “My success,” he wrote, “in noticing a hundred hitherto unrecorded copies, renders it only too probable that others may yet come to light in previously unsuspected places.” As early as 1898 and periodically thereafter he warned his fellow Englishmen that American millionaires were entering the market for First Folios. In 1902 the British figure stood actually at 116, the American at 51; by 1906 the British had 105, the Americans 62. During the past twenty years some fifteen or twenty more First Folios have been discovered, bringing the total to about 190. Since 1906 the American figure has greatly increased. Lee’s prediction that the proportion of privately owned British to American copies would in the next generation be reversed has already come true. The increasingly heavy taxes upon British estates in recent years have brought many famous libraries into the auction houses; and wealthy Americans, who by 1916 had secured one-half of the existing Shakespeare Quartos, have been quick to take advantage of these Folio opportunities. The American total, therefore, is probably now well beyond the

1 Counting the folios unknown to Lee at that date. Preface to “Census” Oxford, 1902, p. 7 ff.; also “Supplement,” 1906.
hundred mark; and most of these folios are now in the libraries of private collectors.

A large part of the activity in First Folios may be laid at the door of the remarkable collector, Mr. Henry C. Folger, of Brooklyn, New York, who possesses one of the finest private libraries of Shakespeareana in the world, and who has shown for over thirty years a special predilection for First Folios. It is believed that over fifty of the American copies, or more than one-fourth of the copies now extant are in his possession, among them several of the rarest and most unique exemplars. Among prominent library foundations the New York Public Library has four copies, the Huntington Library, four, the Morgan Library, three, the Library of Congress, the Newberry Library of Chicago, the Grosvenor Library of Buffalo, the Public Library of Boston and the Library of William Andrews Clark, Jr., of Los Angeles, one copy each.

Among American Universities Columbia first secured a good copy by the gift of S. Whitney Phoenix in 1882. The second came to Lehigh in December, 1887. The large, perfect, and clean John Carter Brown Copy was presented to Brown University in 1904. Yale obtained in 1911 by gift of Mr. A. S. Cochran, the perfect copy from the Huth Library; and Harvard by gift of Mr. H. E. Widener the historic Rowfant copy in 1913. Williams College received the Toovey-Harrison-Chapin copy from Mr. A. C. Chapin in 1923; and the Stark Library, University of Texas, the Adams-Stark copy, during the present year (1926). The University of California (Southern Branch) announced during this year that Mr. William Andrews Clark, Jr. had donated his
library to the university, though retaining for him­self a life interest. This magnificent gift brings to the university the Bixby-Clark First Folio.

IV

SHAKESPEARE FOLIOS IN AMERICAN LIBRARIES

As an aid to librarians, bibliographers, and Ameri­can scholars, who, in this era of reawakened interest in such problems as Shakespeare’s punctuation and the origin of his text, may find facsimiles of the folios inaccurate and unreliable, the following list of original folios in the libraries of the United States is herewith given. The list is restricted to college, university and public libraries, and libraries on special foundations; it does not include private collectors.

So far as I am aware, no attempt has been made to compile a census of American Shakespeare Folios, since the venture of Justin Winsor in 1875. The present list does not pretend to completeness as it is only preliminary to a larger bibliographical survey now in progress. In fact it is questionable whether any census in the future may safely claim absolute finality, for in addition to the difficulties of time and place involved in such research, there will always be owners who prefer to remain unknown, and private libraries whose treasures are also unknown or undis­closed. Sir Sidney Lee, who confined twenty-five years of search to First Folios alone, calls attention in his last essay on this subject¹ to a copy in the li­brary of King’s College, Cambridge, that “by some unaccountable oversight” had escaped him; and there are other copies in England, and several in the

United States of which he had no record. Moreover, it is by no means beyond the realm of probability that other unrecorded First Folios, like the Lehigh copy, should come to light in the future. Since Lee compiled his Census in 1902 — presumably some sixty or more copies of the First Folio have come to the United States. "I am in doubt," he wrote in 1924, "in these days of heavy taxation and of death duties whether any copy of the First Folio now in private hands has a solid chance of escaping an early voyage across the Atlantic."

At the time Lee published his Census only Columbia and Lehigh, among American universities, could claim the distinction of Folio ownership. Since then four leading Eastern colleges and two state universities have received these priceless bequests in the only way university libraries can now obtain them, through the munificence of special donors. And yet in view of the wealth of this country, and the many folios in the hands of private collectors, it is disappointing to realize that only eight of our college and university libraries share this good fortune.

Of course, as Lee says "there are infinite uses in a facsimile, with which most libraries are provided, but facsimiles are rarely perfect reproductions, and they do not harbour the sentiment which attaches to an original. The more original copies that are accessible to the public, the better for the intelligent recognition of Shakespeare's genius by the English people at large, the better for public sentiment and scholarship."

There are, therefore, splendid opportunities for other private owners to follow the recent example of Mr. Chapin and Mr. Clark and confer this well de-

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1 I have been informed recently by a representative of a leading rare book company that there is not a single perfect copy of the First Folio now privately owned in England.
served distinction upon their Alma Mates. Surely the rest of our leading Eastern colleges and universities, and our great state university libraries may legitimately look forward to the time when they may place in their treasure archives the First Folio of Shakespeare.

It is gratifying to observe that this list comprising 152 folios: 25 First Folios, 54 Second Folios, 33 Third Folios and 40 Fourth Folios—are in all probability removed henceforth from the hazards of the book mart, and are housed with special curators in libraries where they will be preserved as a distinguished part of America’s literary heritage.

The writer herewith extends his thanks for the cordial co-operation of librarians in compiling the following list, and will be grateful for any further information from readers of this publication. The numbers given by Lee to copies of the First Folio have been cited for scholars who wish to refer to his bibliographical description in the Census of 1902 and the Supplement of 1906. One item of interest may be prefaced in passing. So far as librarians who have reported to me are aware, there are no original Shakespeare folios in the Dominion of Canada.

FIRST FOLIO 1623

Columbia University (Lee xxx)
Lehigh University (unrecorded)
Brown University (Lee xii)
Yale University (Lee ix)
Harvard University (Lee xxiv)

For special information I am indebted to Mr. V. H. Paltsits, of the New York Public Library; Miss Bella da Costa Greene and Miss Thurston of the Pierpont Morgan Library; Mrs. Luther Livingston of the Widener Library at Harvard, Mr. Andrew Keogh of Yale University, Mr. W. H. Royce of Gabriel Wells, Mr. J. P. Lawler of The Rosenbach Company; and to Professor George B. Curtis of Lehigh for the loan of valuable books.
Williams College (Lee xxxiv)
University of California (Southern Branch) Los Angeles (Lee, Supplement vi)
University of Texas (Lee cviii)

Boston Public Library (Lee xi)
California State Library, (Sutro Branch) San Francisco (Lee cxxxviii, cxlvi)
Library of Congress (Lee xxvii)
The Grosvenor Library, Buffalo (unrecorded)
The Henry Huntington Library, San Gabriel, California (Lee xiii, xxi, xxxii, li)
The Pierpont Morgan Library, New York (Lee xxxvii, xxxviii, clii)
The Newberry Library, Chicago (Lee cxvii)
New York Public Library (Lee xxviii, xxix, xliii, cxvi)

SECOND FOLIO 1632

Allot Imprint
Bowdoin College
Brown University
University of California, Southern Branch (2 copies)
Columbia University
Lehigh University*
Ohio Wesleyan University
University of Michigan
University of Texas (2 copies)
Wellesley College
Yale University (2 copies)

Boston Public Library (2 copies)
California State Library (title page missing)
Century Association, New York (title page missing)
Charleston Library Society, South Carolina

* In April, 1903, Lee after examining The Newberry Folio decided that it should have been placed between Numbers XCI and XCII.
* Also another copy of the Second Folio with original title page missing; imprint unidentified.
Library of Congress
Huntington Library (3 copies)*
Indianapolis Public Library
Morgan Library (2 copies)
Newberry Library
New York Public Library (5 copies)*
Toledo Museum of Art

Aspley Imprint
University of California, Southern Branch
Edwin Forrest Home
Grosvenor Library
Huntington Library
New York Public Library

Hawkins Imprint
University of California, Southern Branch
Huntington Library
Morgan Library
New York Public Library

Meighen Imprint
Huntington Library
Morgan Library

Smethwick Imprint
University of California, Southern Branch (2 copies)
Harvard University
Williams College
Huntington Library (3 copies)
New York Public Library

THIRD FOLIO—FIRST ISSUE 1663
Williams College
Yale University
Boston Public Library
Huntington Library (2 copies)
New York Public Library

*Also another copy of the Second Folio with original title page missing; imprint unidentified.
THIRD FOLIO—SECOND ISSUE 1664

Brown University
University of California, Southern Branch, 2 copies (one copy with 1663 and 1664 title pages)
Harvard University
Lehigh University
University of Michigan
University of Texas (2 copies)
Wellesley College
Williams College
Yale University

American Antiquarian Society, Worcester, Mass. (imperfect)
Boston Public Library
California State Library
Library of Congress (with 1663 and 1664 title pages)
Huntington Library (5 copies, 2 with 1663 and 1664 title pages)
Grosvenor Library
Morgan Library, 3 copies (one copy with 1663 and 1664 title pages)
Newberry Library
New York Historical Society, New York
New York Public Library

FOURTH FOLIO 1685

Herringman, Brewster and Bentley Imprint
Bowdoin College
Brown University
University of California, Southern Branch
Harvard University (2 copies)
Lehigh University (2 copies)
University of Michigan
University of Nebraska
University of Oregon
Princeton University
Rutgers University
University of Texas (2 copies)
Wellesley College
Williams College
Yale University (2 copies)
California State Library
Grosvenor Library
Huntington Library (6 copies, one a made-up copy)
Indianapolis Public Library
Morgan Library
New York Public Library (2 copies)

Herringman, Knight, Saunders
Boston Public Library
University of California, Southern Branch
Library of Congress
Cornell University
Huntington Library
Newberry Library
New York Public Library

Herringman, Brewster, Chiswell and Bentley
University of California, Southern Branch
Huntington Library
Morgan Library

If any generalizations may safely be made from this list, we may emphasize again what is well known among rare book dealers, namely the scarcity of the Meighen imprint of the Second Folio; of the First Issue of the Third Folio ending with Cymbeline and without the seven additional plays; and of the Chiswell imprint of the Fourth Folio.

The Henry Huntington Library surpasses all other libraries in the list with a total of twenty-nine Shakespeare Folios (four Firsts) among them all the imprints and many variants; second comes the New York Public Library with eighteen Folios (four
Firsts) and all but two of the imprints; third, the Pierpont Morgan Library with twelve Folios (three Firsts) but lacking four of the imprints; fourth, the Library of William Andrews Clark, Jr. (U. of C., Southern Branch) with twelve Folios (one First) and all but two of the imprints.

V

THE CONDITION OF FIRST FOLIOS

The First Folio of Shakespeare is one of the rarest of literary and bibliographical treasures because it preserved for the world in 1623 twenty plays that had never before appeared in print, among them such outstanding dramas as The Tempest, Julius Caesar, As You Like It, and Macbeth. Compiled by John Heming and Henry Condell, the only two surviving members of the dramatic company of which Shakespeare himself was a member, and printed at the shop of William and Isaac Jaggard, the folios were offered for sale at £1 per copy. This price, which represents a sum equal at least to $30 or $35 in present money, made the folio, even then what it has always been, an expensive book. It was printed on a good grade of crown paper, and originally bound in old calf, as a very few copies still testify. The largest extant folio, the unique Sibthorp copy in Mr. Folger’s collection, measures 13½ by 8¾ inches.¹

Of the 190 or more extant copies, not more than forty are complete; about half of these have had missing leaves supplied from other copies, and most of the other half contain damaged or imperfect leaves. Mr. Seymour de Ricci, the author of the

¹ See Mr. Folger’s description, Outlook, Nov. 23, 1907.
"Book Collector's Guide," states "that absolutely clean and perfect copies, with the two first leaves uninjured, are among the rarest of rare books, and the extant examples could doubtless be counted on the fingers of one hand." As a rule the preliminary leaves, especially the first leaf, containing Ben Jonson's verses "To the Reader," the title page, containing the portrait, and the last leaf have been damaged or altogether lost. The majority of copies, therefore, have been patched up with leaves from later folios, or with facsimiles or reproductions of every kind of skill and crudity. As early as 1780 George Steevens, the noted editor of Shakespeare, complained that folios passing through the hands of book dealers were being subjected to every sort of irregularity, and during the first half of the nineteenth century John Harris, who styled himself an "artist, lithographer, and copyist," worked himself blind in making for the British Museum and for London book sellers such faithful reproductions of the leaves of old books, especially Shakespeare folios, as to puzzle even the Museum experts. Only with difficulty in after years could Harris himself distinguish some of his own work from the original. Finally, at the request of the British Museum authorities, he adopted the practice, late in his career, of signing his initials to facsimile work. At the age of 66 with his eyesight destroyed and a wife and family to maintain, he offered at Sotheby's a long list of facsimile remainders to be sold without reserve. Among these were several copies of the preliminary or the last leaves for the First, Second and Third Folios, an evidence that he kept these facsimiles in stock to supply the

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1 The Players Shakespeare: Introductory Volume, N. Y., 1926.
2 Sotheby, August, 1857, p. 56.
To the Reader.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Grauer had a strife
with Nature, to out-do the life:
O, could he but have drawne his wit
As well in brasse, as he hath hit
His face; the Print would then surpass
All, that was euer vvrut in brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

B. J.
intermittent demands of the rare book trade. From Harris’s day to the present time the practice has continued. Halliwell-Phillipps notes that Lilly, the London bookseller, had nearly twenty copies at one time in the process of making up, all lacking the title page. Burton in his “Book Hunter” states, “The manufacture of first folio Shakespeares has been nearly as staple a trade as the getting-up of genuine portraits of Mary Queen of Scots.” Even the genuine watermark present in the original paper is no guarantee of the authenticity of a leaf, for book dealers sometimes obtain high prices for blank leaves torn from 16th century books, on which may be imposed facsimile reproductions. Wariness, as Lee recommends, is necessary therefore before dogmatizing about the perfect state of almost any extant First Folio, though nowadays reputable dealers do not represent imperfect copies, partly repaired or partly spurious, to be in a perfect and original state.

VI

THE INCREASING VALUE OF SHAKESPEARE FOLIOS

Even while Shakespeare was living, a prophetic writer of the preface of Troilus and Cressida (1609) declared, “when hee is gone and his Commedies out of sales you will scramble for them, and set up a New English Inquisition.” No forecast of the future rarity of these originals could have been more true. Shakespeare Folios have steadily increased in value. The value of a First Folio depends partly upon the binding, but principally upon the state of its preservation.

Lee divides extant copies into four main classes: “Perfect,” “Imperfect,” “Defective,” “Fragmen-
tary.” "Imperfect" refers to folios with facsimiles or leaves supplied from later folios, "Defective" to copies with portions missing, "Fragmentary" to the numerous separate plays or leaves from a First Folio. Separate plays thus extracted have been offered recently for £175,¹ and the introductory volume of The Players Shakespeare containing a single leaf of the First Folio is now offered for $120—the publishers, Messrs. Dingwall and Rock, Ltd., having succeeded in obtaining for this purpose only seventy-five leaves. In this introductory volume Seymour de Ricci writes, "Very few collectors of today can hope to ever own the First Folio; but it is still for the very wealthy a not impossible achievement. I may confidently predict that the time will soon come, when the possession of a single leaf will add lustre to any library and confer on its owner a well deserved distinction. It is with a religious emotion that we contemplate these venerable pages through which the spirit of Shakespeare has been for three centuries delivering the poet's great message of beauty. To own them is to bring closer to our hearts a tangible relic of the man who three hundred years ago embodied the greatest traditions, not only of England and of his day, but of humanity and of all times.''

The highest price realized in the 18th century for a First Folio was seventy guineas; in the first half of the 19th century £155 for the Hibbert-Wilks copy. In 1864 the perfect Daniel copy brought £716 2s, and at the close of the century good copies could be procured for $5000. By 1905 the record price had jumped to £6000 for a perfect exemplar, by 1923 to

¹ Maggs Bros. Catalogue, No. 481, p. 652 ff. Separate plays of the Second Folio are now being offered by The Brick Row Bookshop at prices ranging from $40 to $100, according to the binding.
£8,600. Mr. Joseph Widener is said to have paid over $50,000 for the fine Bellerocche-MacGeorge copy from the library of Mr. Marsden Perry. Recently Dr. A. S. W. Rosenbach, one of the foremost rare book dealers in America, stated in the New York Times that a First Folio in the Perfect class would bring between $50,000 and $100,000.¹

Now Dibdin, the antiquarian, declared in 1818 that the £121 16s paid by Lord Grenville for the perfect copy which he gave to the British Museum was “the highest price ever likely to be paid.”² Quaritch in 1899 called any price over £1,100 “exorbitant?” and Lee in 1906 thought £10,000 a “gigantic sum.”³ It would therefore be a hazardous thing to prophesy that Dr. Rosenbach’s glowing estimate of $100,000 will set a final goal for a first class First Folio, for it is reported that Mr. Folger has already paid $150,000 for the only existing bound volume of the ten quartos put out by Pavier and Jaggard in 1619 as by William Shakespeare.⁴

The values of the Second, Third and Fourth Impressions have also steadily risen. The most recent offering in America of a good set of the Four Folios, lists the First Folio (with facsimile title page and other minor defects) $35,000; the Second Folio (the common Allot Imprint) $2,500; the Third Folio, 1664, $7,500; the Fourth Folio, (the common Brewster, Bentley imprint) $1,250.⁵ Another house offers the Knight, Saunders imprint of the Fourth Folio for $4,500.⁶

³ Catalogue, December, 1899. No. 194.
⁴ Supplement to the Census, 1906.
The Lehigh First Folio cannot pretend to enter the First Class of "Perfect" folios. It is one of those copies that have suffered from hard usage. Moreover, it has passed through the hands of John Harris and several noted book dealers of London, and has received restoration and rebinding. It belongs in Division B of Lee's Second Class "Imperfect," i.e. "in fair condition, but with fly-leaf and occasionally other leaves supplied either from later folios or in facsimile."

Of the nine preliminary leaves preceding the text of The Tempest, the leaf of "Verses" by Ben Jonson, the title page, and the dedication are in Harris facsimile; the engraved portrait of Shakespeare, taken from a Fourth Folio, has been mounted on the facsimile title page. Four of the remaining six preliminary leaves, the "Preface" by Heming and Condell, Jonson's poem "To the Memory," the "Verses" by Digges and Mabbe, and the "Names of the Actors" are washed pages taken from a Second Folio. The "Verses" by Holland, cut close and mounted, and the catalogue badly torn, but very skillfully repaired, are genuine.

From the first page of The Tempest through the volume to the last leaf of the final play Cymbeline, every leaf is genuine though many pages have been carefully remargined. Leaves 137-8; 139-40 of the Tragedies either are from a smaller folio, or have not been remargined. The last page is again an example of Harris's wonderful facsimile work.¹

¹ Lee. Intro. to Facsimile of First Folio, 1902, xxx.
As Sidney Lee has demonstrated, the sheets of the First Folio were corrected many times while going through the press—a practice that produced as many variant copies. With a few exceptions the Lehigh Folio conforms to the Standard collation—the state of the text in the majority of copies.¹

The volume was beautifully rebound in Russia leather with gilt decorations and gilt edges in the style of Roger Payne sometime before 1840 by John Clarke, one of the noted binders of the century, who later joined Bedford, but handling and exposure have caused the cover to crack at the joints.

The following collation is given for bibliographical guidance:

Mr. William Shakespeares | Comedies, | Histories, & | Tragedies. Published according to the True Originall Copies. | London | Printed by Isaac Jaggard, and Ed. Blount. 1623. | Folio in 6s. Size 12\(\frac{3}{4}\) x 8\(\frac{1}{4}\).

Sig. Preliminary leaves A\(^n+1\) (B)², 9 unnumbered leaves
1. "To the Reader"—Harris Facsimile on paper bearing crown water mark appearing in Second Folio.
2. Title Page—Harris Facsimile, Portrait from the Fourth Folio violently cross hatched and imprinted on paper bearing watermark of Fourth Folio.
3. Dedication—Harris Facsimile, unwatermarked, punctuation varying from original.
4. Preface, "To the Great Variety of Readers." From the Second Folio with Signature A₄ instead of A₃.

¹ The description in the Leavitt catalogue of the Byrne sale, Dec., 1887, states incorrectly that Jonson's "Verses to the Memory" and the "Names of the Actors" are Harris facsimiles—an error repeated from the notice given in Book Prices Current, 1887, p. 367, which was taken in turn from the incorrect statement in the Sotheby Catalogue of the Brice sale, July 26, 1887, No. 35.
5. Jonson's, "To the Memory" from the Second Folio with signature * 2, not in the original.

6. Holland Verses: original, cut close and inlaid; not water-marked.

7. Verses by Digges and I. M. from the Second Folio with Second Folio crown watermark.

8. “Names of the Actors” from the Second Folio, bearing “Archer” headpiece and signature *.

9. “Catalogue” original, but skilfully repaired; water-marked with small crown of the First Folio.

This arrangement of the Preliminary leaves is the correct one.

Text. A-Z, Aa, Bb°, Ce°, 152 leaves, paged 1-303, (pp. 276, 304 blank); a-g°, gg°, h-v°, x°, 132 leaves, mispaged 1-232; 2 unsigned leaves, f°, ff°, ff°, 15 leaves, the second paged 79, 80, the rest unpaged; aa-ff°, gg°, gg (repeated)°, hh°, kk°, zz°; aaa-bbb°, 146 leaves, mispaged 1-993 (for 399). Total 454 leaves.

Misprints in signatures: Sig. V as Vv; a° as Aa°, as Aa°; v° omitted, bb° as Bb°, gg as Gg, nn and nn° as Nn and Nn°, oo as Oo, oo° omitted; tt° as tt°; xx, xx°, xx° as x, x°, x°; yy°, yy° as y°, y°.

Misprints in pagination: Comedies: 50 misprinted as 58; 59 as 51; 86 as 88; 153 as 151; 161 as 163; 164, 165 as 162, 163; 189 as 187; 214 as 212; 249, 250 as 251, 252; 265 as 273. Histories: 37 as 39; 47, 48 omitted; 89, 90 as 91, 92; leaf following p. 100 unpaged; the numbers 69-100 repeated; 165, 166 as 167, 168; 216 as 218. Tragedies: 77-80 as 79-82; leaf following p. 98 unpaged and the numbers up to 108 omitted; a hundred numbers omitted after p. 156; 279 as 259; 308 as 38; 379 as 389; 399 as 993.

THE SECOND FOLIO

When the issue of the First Folio was exhausted, the two firms, the Cotes Brothers and Robert Allot, who had acquired most of the rights to the Shakespeare plays, issued the Second Folio in 1632. John

Mr. William Shakespeare
Comedies, Histories, and Tragedies.
Published according to the true Original Copies.
The second Impression.

LONDON,
Printed by Tho. Cotes, for Robert Allot and are to be sold at the signe of the Blanke Beare in Pauls Church-yard. 1632.

The Title Page of the Second Folio
Smethwick and William Aspley, who had been sharers in the First Folio enterprise, and Richard Hawkins, and Richard Meighen who owned respectively the rights to "Othello" and "Merry Wives of Windsor," were allowed to take shares, which, however, were probably insignificant compared with those of Allot.

In accordance with the custom in the 17th century, each of these five publishers had a title page printed for the copies which he took as his share, but the issues surviving with Allot's imprint are in overwhelming preponderance. Moreover there are at least three variant title pages of Allot's own issue.

THE STEEVENS-LEHIGH COPY

The Steevens-Lehigh copy, which bears the common Allot imprint, is a large Folio in 6s. measuring 13 x 8 3/4, and is bound by W. Pratt in full red crushed levant morocco super extra, with Harleian gold tooering, inside gold borders, and gilt edges—one of the two finest modern bindings on the Lehigh Folios. The volume is a large, clean copy, genuine and original throughout with two exceptions—the Verses "To the Reader" are cut close and skillfully inlaid; and the last page, 419, is trimmed close to the ruled margins and mounted—the upper right hand corner having been repaired in facsimile. The Portrait is in the state common to Second Folios (retouched, with extra line of hair, and lines in the eyes, but with less cross hatching than the Fourth Folio portrait).

Upon the Effigies of my worthy Friend, the Author Master William Shakespeare, and his Workes.

For master, this life shall ev'n to see
The truest image and a livelier be
Turn Tamer. But, observe his Comick vein,
Lust, and printed next to a Tragick scene,
This wrote, so when thou find'st two contraries,
Two different passions from thy rapt divine
Ver (see above e'st, such wondes could)
Praise Shakespeare to the life thou dost behold.

An Epitaph on the admirable Dramatique
Poet, W. Shakespeare.

Hat need my Shakespeare, for his hon'd bones,
The labour of an age, in piled stones
Or that his hon'd Reliques should be hid
Under a starryanmg Pyramide
Dear Son of Memory, great Heire of Earth,
What need'st thou such a dull Vestalle of thy Name?
I fear in our wonder and astonishment
Half build thy self a lasting Monument:
For all it is to th' shame of slow-endavouring Art
Thy age numbers show and that each part,
Hast from the leaves of thy unvalued Book,
Take Delphicke Lines with deep impression stole
Then withs surfeit of her selfe bereaving,
Durst make a Marble with too much conceiving,
And So Sepulchre'd in such pomps doit lie
This Kingd for such a Tomb be wish'd to die.
Mr. William | Shakespeares | Comedies, | Histories, and | Tragedies. Published according to the true Originall Copies. | The Second Impression. | London, | Printed by Tho. Cotes, for Robert Allot, and are to be sold at the signe | of the Blacke Beare in Pauls Church-yard. 1632.

COLLATION: A6 + 4 10 leaves unpaged, in the following order—

A-Z6, A6, Bb6; Cc2, Ce2 omitted, 152 leaves, paged 1-275, 277-303; pages (276) and (304) blank; a-y6, 132 leaves paged 1-46, 49-100, one leaf unpaged, 69-232; aa-bb6, (ee, cc2, cc3 omitted) bb3 (without signature), bb6 (repeated) dd-zz6, aaa-ccc6, ddd4. 160 leaves, paged 1-168, 269-419, p. (420) blank. Total 454 leaves.

Misprints in Signatures: A3 (preliminary) misprinted A2; i as I, i3 as l3; l3 as h3; m as M; m2 as m3; u3 as v3; gg2 as gg3.

Misprints in Pagination: Comedies: 46 as 64, 58 as 80, 153 as 151, 194 as 494, 249 as 251, 250 as 252, 265 as 273. Histories: 47, 48 omitted; 89 as 91, 90 as 92; the numbers 69-100 repeated, 94 (in the repeats) as 49, 95 as 59; 209 as 120. Tragedies: 85 as 58, 96 as 67, 154 as 134, (169-268 omitted); 286 as 186, 287 as 187, 341 as 143, 342 as 144, 351 as 151, 352 as 152, 355 as 335.

THE FREDERICKSON-LEHIGH COPY

This copy is complete and genuine with the following exceptions. The leaf of Verses "To the Reader," is an inferior facsimile; the title page is an extremely crude pen and ink reproduction upon which is mounted a facsimile engraving of the Droeshout portrait culled for the purpose from C. F. Green's "Shakespeare's Crab Tree," London, 1862. Following the Dedication and Preface, which are genuine, are two variant leaves of the verses "Upon the Effigies," the first printed on thick paper, identical with
Upon the Effigies of my worthy Friend, the Author Master William Shakespeare, and his Worthy Poets.

Feitato, this Life's Shadow is; To see
The true image, and a live body
Turne Reader. But, observe how Comick's name,
Laugh, and proceed next to a Tragicke straine,
Then weep: So when thou art two contraries,
Two different passions from thy rapt soul arise.
Say, (who alone effect such wonders could)
Rere Shakespearce to the life than doth behold.

An Epitaph on the admirable Dramaticke Poet, VV. Shakespearce.

Hat needs my Shakespearce for his honour'd bones;
The labour of an Age, in piled stones
Or that his hollow'd Reliques should be laid
Under a starr'dappointing Pyramid?
Dears Some of Memory, great Heart of Fame,
What need'st thou such a monument of thy Name?
Thou in our wonder and applause
Hast built thy self a lasting Monument:
For what is to thy shame of slow Endeavouring Art
Thy ripe numbers flow, and that each part,
Hath from the leaves of thy unravell'd Bookes,
Thine Delphicke Lines with deep impression tooke
Then thou our story of her selfe breaving,
Doft make us Marble with too much conceiving,
And fust Stelchard in such pumpe allie
That Kings for such a Tomb be would wish to die.
the version appearing in the Barton Copy of the Boston Public Library, which is sometimes erroneously called a facsimile; the second leaf taken from a smaller folio with text corresponding to the Standard version. On the verso of this single leaf, which was doubtless added to this copy, appear: "The gift of Mr. Steeuen Markham of Tukes-stonne in ye County of westmeath—To me, Cha: Fox", and below—the signature, "Peton Fox." The last leaf of Cymbeline is in facsimile by Harris.

Since the original title page is missing, it is impossible to tell what Imprint this copy bore when offered for sale in 1632.

It is a small folio in 6s. measuring 12 1/8 x 8 1/2, bound in calf with gilt decorations.

The Third Folio

The Third Folio issued in 1663 was "Printed for Philip Chetwinde" the sole sponsor for this impression. Shortly after the volume appeared, Chetwinde discovered that there were other plays in existence attributed to Shakespeare. He, therefore, collected seven plays, now regarded as spurious in part or whole, added them probably to stock on hand, and printed a new title page dated 1664 bearing the names of the additional plays. As there was now no room for the Portrait on the title page, the printer placed it on the fly leaf preceding, and placed below it Jonson's Verses, "To the Reader." There are therefore two issues of the Third Impression—one without and one with the doubtful seven plays, and the two issues differ accordingly in the printing of the Verses, Portraits and Title Pages. There is also a variant title

1 Justin Winsor op. cit. p. 97; Plate 64.
Mr. William Shakespeare's
Comedies, Histories, and Tragedies.
Published according to the true Original Copies.

The third Impression.
And unto this Impression is added seven Plays, never before Printed in Folio.

viz.
Pericles Prince of Tyre.
The London Prodigall.
The History of Thomas Lord Cromwell.
Sir John Oldcastle Lord Cobham.
The Puritan Widow.
A York-shire Tragedy.
The Tragedy of Locrine.

London, printed for P. C. 1664.
page of the First issue with portrait omitted; and some copies exist with both 1663 and 1664 title pages.

The Kemble-Lehigh Copy

The Kemble-Lehigh copy is the Second Issue of 1664 containing the seven doubtful plays and the 1664 title page. When the copy came into the possession of E. V. Utterson, it lacked the leaf bearing the Portrait and Verses. Utterson says he later supplied it, but unfortunately he secured a Fourth Folio portrait instead of a Third. Otherwise the folio, measuring 12 5/8 x 8 1/2, is complete and perfect throughout.


Collation: A^4B^6, 10 leaves unpaged; A-Z^6 Aa^6 Bb^6, Ce-Za^6, Aaa-Zzz Aaaa-DDdd^6 Eeex^4, 444 leaves pagd 1-877, pages 276, 304 and 878 blank; a^6b^4, 10 leaves paged 1-20; * ** * **** 8 A B^6 C-F^4G^6, 50 leaves paged 1-100. Total 514 leaves.

Misprints in signatures: A^6 (preliminary) as A^2, Ddd^4, unsigned.

Misprints in pagination: 39 misprinted 36, 108 as 56; 109 as 111, 196 as 194, 201 as 103, 203 as 103, 373 as 374, 428 as 433, 433 as 428, 560-568 repeated, 576 as 556, 608 omitted, 619 as 617; 659-666 as 657-664; 714, 715 repeated; 779 as 787, 798 as 799, 858 as 859, 861 as 961, 868 as 669, 873 as 973, 875 as 879, 876 as 990; also in the last pagination 18 as 16, 41 as 36, 49-52 as 50-53.
**The Shakespeare Folios**

**The Fourth Folio**

Some twenty years elapsed before a new edition of Shakespeare’s plays appeared. In 1685 the expense of a Fourth Folio was undertaken principally by Henry Herringman, the friend of John Dryden. There are three variant title pages, the earliest with the names “Joseph Knight and Francis Saunders,” the second with the names “E. Brewster, R. Chiswell, and R. Bentley,” and the third, the common form, with the name “Chiswell” omitted.

**The Brice-Lehigh Copy**

The Brice-Lehigh copy is a large, perfect folio, with the third form of title page, measuring 14 1/8 x 9—bound in blood red morocco, gold and blind tooled, inside gold borders, gilt edges, morocco joints, by L. Staggemeir & Welcher, London.

Mr. William Shakespear’s | COMEDIES, | HISTORIES, | AND TRAGEDIES. | Published according to the true Original Copies. | Unto which is added, SEVEN PLAYS, | Never before printed in Folio: | viz. |

Pericles Prince of Tyre. Sir John Oldcastle Lord Cobham.

The Fourth Edition. | (Device or Ornament.) | LONDON, | Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the | New Exchange, the Crane in St. Pauls Church-Yard, and in | Russel-Street Covent-Garden. 1685.

Collation: Two leaves without signature, A⁴, six leaves un-paged; A-Y⁴Z⁴, paged 1-272 with errors and omissions; Bb-Zz⁶, *Aaa-*Ddd⁶, *Eee⁶, paged 1-328; Aaa-Zzz, Aaa-Bbbb⁶, Ceee⁶; paged 1-303; the last page blank. Total: 458 leaves.
Mr. William Shakspere's
COMEDIES,
HISTORIES,
AND
TRAGEDIES.
Published according to the true Original Copies.
Unto which is added, SEVEN
PLAYS,
Never before Printed in Folio.
Viz.
Pericles Prince of Tyre,
The London Prodigal,
The History of Thomas Lord
Cromwell.
Sir John Oldcastle Lord Cobham.
The Puritan Widow.
A Yorkshire Tragedy.
The Tragedy of Locrine.


LONDON,
Printed for H. Herringman, E. Brewster, and R. Bentley, at the Anchor in the New Exchange, the Crane in St. Paul's Church-Yard, and in Ravel-Street Covent-Garden. 1634.
Misprints in signatures: Quires Bb and Cc are signed B and C, Dd3 is misprinted D3, Oo as Pp, *Aaa2 as *Aa2, *Eee and *Eee2 as Ee and Eee2.

Misprints in pagination (copies vary): (First Pagination), 33 misprinted as 23; the numbers 97, 98 omitted; 107 misprinted as 109; 109 as 111; the numbers 161, 162 omitted; 190, 191 misprinted as 186, 187; 219 as 221; 246 as 234; 255 as 243; the numbers 254 and 255 repeated, the two pages (only the second blank) after p. 272 unnumbered. Second pagination. 88 as 87, 93 as 92. Third pagination. 67 as 76.

THE FREDERICKSON-LEHIGH COPY

The Frederickson-Lehigh copy, measuring 14 1/4 x 9 1/8, is in an old calf binding much worn and broken at the juncture of the sides and the back. It bears the same imprint, “Herringman, Brewster and Bentley,” as the Brice-Lehigh copy, and there are no textual variants. The Portrait and Verses opposite the title page are wanting; there are several shorter leaves, among them, numbers 318-324 of the Tragedies, which have been misplaced.

The last page, 303, bears Frederickson’s pencil note: “Collated by C. W. F. and found correct.” An amusing comment by a Mr. Bull, who believed he could have written the opening of “The Tempest” better than Shakespeare, is pencilled on the blank page preceding the play:

“Whatever Critics may observe with respect to the opening of this play, it must surely appear to any man of candid and cultivated taste to want the sublimity of true pathos. How admirable would the address of Miranda have been introduced, how forcibly would it have appealed to the feelings had the shipwrecked crew been made to speak and act like men under the full anxiety and agonizing expectations of death!”

N. BULL.
THE FIRST PART
OF THE LIFE AND
raigne of King Henrie
the III.
Extending to the end of the first
year of his raigne.
Written by I.H.
Imprinted at London by Jan Wolse, and
made to be sold at his shop in Poper head Alley,
next to the Exchange. 1559.
HENRICUS QUARTUS ANGLIE ET FRANCIET
DOMINUS HIBERNIA
THE FORGED SIGNATURE AND NOTES

The Lehigh collection also includes among its Shakespeariana two interesting forgeries from the pen of William Henry Ireland — a signature and six lines purporting to be Shakespeare’s handwriting. They are penned in brownish ink, made from a formula given to Ireland by an unsuspecting fellow law student, on the title page of “The First Part of the Life and Raigne of King Henrie the iiiii.” This little Elizabethan quarto, which describes in full the deposition of Richard II, has had from the beginning a troubled history.

It was written in 1599 by John Hayward and printed by John Wolfe. Wolfe suggested that the sale of the book would be facilitated if it were dedicated to a prominent nobleman; accordingly Hayward prefaced the volume with an elaborate Latin dedication to the Earl of Essex whose actions had already awakened Queen Elizabeth’s suspicions. The Queen who naturally objected to the depiction of deposition scenes, and who had good reasons for fearing sedition, suspected that Essex was the real author and submitted the book for judgment to her Counsel Extraordinary, Francis Bacon. Bacon reported that he found no treason, in the book, but very many evidences of felony, for the writer had pilfered sentences from Cornelius Tacitus. The indignant Queen, not interested in plagiarism, threatened to have Hayward racked to produce his real author. “Nay, Madam,” Bacon replied, “he is a doctor, never rack his person, but rack his stile.” Meanwhile, the History was having an unprecedented sale. “Never any
ILLUSTRISSIMO & HONORATISSIMO ROBERTO COMITI ESSEXIAE & EEVE, COMI-
TI MARESCALLO ANGLIAE, VICECOMITI HEREFORDIAE & BOURCHIER: BARONI FERRARIIS DE CHARTLEY,
DOMINO BOURCHIER & LOUEN: REGIAE MAESTATI HYPO-
COMOS: MACHINARUM BELLICARUM PREFERENS: ACADEMIA CANT-
TABRIGIANA CANCELARIO: ORDINIS GEORGIANI EQUITI AUCTOR
SERTISSIME DOMINO REGIÆ SANCULARIBUS CONSILIIS
DOMINO MEQ. PLURIMUM OBSEQUIANDO.

DILVW LUX VITAM: OPTIMO & NOBILISSIMO (INQUIT EURIPIDES) EX QUAESEN-
TIVIA TUA PRIMUS AC SOLUS FURE OCCUR-
SEBAS (ILLUSTRISSIME COMES) CIUAS NO-
MN S. HENRICI NOSTRI FRONTI RADIARET, IPSE & LE-
TIOR & TUTIOR IN Vulner PRODIERT. MAGNUS SIQUIDEM EX
PRESENTI INDICIO, & FUTURI TEMPORIS EXPECTA-
TIONE: IN QUO, VELATI RECUPERASSE NUNC OCULOS, CACA
PRINUS FORTUNA VIDERI POTESET: DUM EUMULARE HON-
RIBUS EUMGISTI, QUI OMNIBUS VIRTUIDIBUS EST
SIGNITUS. HANC IGIITER S. BETA FRONTI EXCIPERE DIG-
NERIS, SUB NOMINES TUI VUMBRAR (TANQUAM SUB AIACIS
CLIPIO TEUCER ILLA HOMERICUS) TUTISSIME LATEBIT.
DEUS OPT. MAX. CELSCVIDINEM TUAM NOS, REIQUE
PUBLICA DIU SERVET INCOLUIM: QUO NOS VZ TAM SI-
DE QUAM ARMIS PONTI TUA DEXTRA DEFENS, VLTIQUE,
DUNITA CUM SECURITATE TUM GLORIA PERFRUAMUR.

HONORI TUE DEDITISSIMUS.

THE LATIN DEDICATION TO THE EARL OF ESSEX
work,” says Wolfe, “was better souled or more de­sired that ever be printed, than this book was.” In three weeks he had sold out the first issue of 500-600 copies, and was busily preparing a second when the Queen, not reassured by Bacon's report, ordered, through the Archbishop of Canterbury, that the Dedi­cation to Essex be removed. Another 500-600 copies were then issued, supposedly without the dedication, and sold in a very few days. Wolfe then prepared another edition, but before it could be distributed the warders of the Stationers' Company seized it and de­livered it to the Bishop of London who ordered it burnt. Hayward was thrown into the Tower and Wolfe suffered imprisonment for several weeks.¹

The Lehigh quarto is one of the variant issues of 1599 including the objectionable Dedication, and bearing three identifications. (1) On the title page a square of printer's ornaments; (2) an uncorrected imprint with two "ands" reading: "Imprinted at London by John Wolfe, and | and are to be solde . . . ."; (3) an ornamental initial A of conventional de­sign at the commencement of the "Epistle to the Reader."

This copy eventually came into the library of Sam­uel Ireland, who placed his signature at the top of the title page. The forged Shakespeare autograph written on each side of the printer's square of ornaments, was the fabrication of Ireland's son, William Henry. In "Confessions," 1796, young Ireland explains that in addition to forgeries of Shakespeare manuscripts such as wills, deeds, and plays, he had introduced into books of the period autographs and notes in Shakespeare's handwriting.

On the back of the title page at the top appear six lines in which Shakespeare is made to declare his indebtedness to Hayward’s book for the plays of Richard II and Henry IV.

“ffromme thys lyttle booke I haue made manye notes thatte bee profytable forre mye Playes of Henrye the fourthe & Rycharde the seconde I doo muche commende the wryterre forre thyse historye.”

As Shakespeare’s Richard II was written as early as 1595, and Hayward’s History in 1599, Hayward is indebted to Shakespeare, not Shakespeare to Hayward, but Ireland’s knowledge of Elizabethan stage history was not profound. Although his forgeries were the sensation of the time, and deceived not only

1 I am indebted to Doctor Samuel Tannenbaum of New York for checking the reading of these lines.
his credulous and stubborn father, but such notables as Chalmers, Joseph Wharton, and even James Boswell, who fell upon his knees and kissed the supposed relics, they would receive short shrift today from any expert paleographer. The weird spelling of Ireland's forgeries belongs to no known age of English letters.