APPENDIX I:
WATERMARKS AND PAPER TYPES

INTRODUCTION

This index adopts a descriptive system based upon our own classification of watermarks and a selection of key measurements for each different type of mark. The number of watermark types found in music sources is, in comparison with the range available, quite limited, and in a work not primarily about paper types it was inappropriate to take up a great deal of space with illustrations of large numbers of closely similar watermarks. The system here adopted presents a large number of measurements in a summary manner.

Because of movement of watermarks and varying rates of paper shrinkage during manufacture these measurements will not be absolutely consistent between sheets made on the same moulds, but they will always be closely similar and in proportion, and the relationship between the mark and the chain lines will be more or less the same. The measurements given in this appendix have been chosen in order to define this relationship, and in each case we give the precise location of the example from which measurements were taken.

Paper and the Paper Trade, 1620-1700

The basic material of seventeenth-century writing paper was linen fibre, first pulped by a long process of beating and then heated in a vat. Each sheet of paper was initially formed on a mould dipped into the vat, and although several other processes of pressing, drying and sizing remained to be carried out, characteristics derived from the mould survive in the finished paper.

The papermaking mould was essentially an oblong grid of fine wire, through which liquid could drain away, supported on a robust wooden framework. 'Chain lines' are prominent lines formed by heavier wires running parallel to the shorter side of the oblong, typically between 18 mm and 30 mm apart; the finer 'laid lines' running parallel to the longer side of the oblong are much more closely spaced, perhaps 1 mm apart. Usually the mould contained a watermark, a pattern in wire serving as a kind of trademark, attached to the centre of the left-hand half of the mould; especially in the Angoumois and Dutch papers of the second half of the century it is common to find a 'countermarle, often the initials of the papermaker, occupying the corresponding position in the right-hand half. The traditional technique of papermaking required the alternate use

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of two moulds, and any substantial quantity of paper made in the same operation will show examples of both.'

The mould was dipped into the vat surrounded by an oblong 'decker which prevented the pulp from running off. After the deckel was removed, the new sheet of paper was left with irregular 'deckel edges' which were never trimmed at the paper mill and were not normally cut by stationers unless the paper was being made into a bound book: such edges provide the most obvious evidence that paper has not been cut down in size, and many music manuscripts still have them. An extra chain line, made by the 'drip wire' or tranche file and more closely spaced than the rest, is also found at each outer edge of a complete sheet of paper.

The repeated process of dipping the mould in the vat, shaking it to remove liquid and sliding the new leaf off it placed a considerable strain on the moulds. Badly damaged watermarks are not often found in high-quality paper, but a certain amount of movement is frequently apparent and may enable us to identify successive 'states' of the same watermark? No documentary information seems to survive on the life of moulds in the seventeenth century, but in the eighteenth century, when techniques were similar, the English papermaker James Whatman stated that his moulds lasted about seven months. Examples of 'identical' paper, a description we can only apply to sheets demonstrably made upon the same moulds, must therefore have been produced within a relatively short period of time.

For most of the sixteenth and seventeenth centuries there were no English paper mills engaged in the manufacture of 'white paper' for writing and printing, and the few that did exist for a limited period contributed a very small proportion of the material employed for these purposes. Between 1620 and 1700 all the paper found in English music manuscripts appears to have been imported: up to c. 1660 largely from Normandy, though also from other centres such as Strasbourg and Berne; from c. 1660 to the late 1680s mainly from the Angoumois in southwestern France; and at the end of the century from Holland. Seventeenth-century English copyists normally bought their paper ready-ruled from stationers, and all the evidence suggests that a relatively small number of merchants undertook the specialised task of selecting suitable paper and

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1 See Alan Stevenson, 'Watermarks are Twins', Studies in Bibliography 4 (1951-2), 57-92.
3 See T. Balston, James Whatman, Father and Son (London, 1957), 60, 120.
ruling it up, usually with complex rastra drawing between two and six staves at a
time.\(^4\)

**Layout of the Appendix**

In this appendix, each broad type of watermark is identified by its
canonically accepted name and a Roman numeral, e.g. Pot I. The numbering has
no chronological significance and reflects nothing more than the order in which we
have studied the manuscripts. The section of the appendix devoted to each broad type
of mark begins with a brief description and specialised bibliography. Illustrations give
a general impression of the mark and, where necessary, a key to the measurements.
Most of the descriptions in this appendix refer to manuscripts in the main body of the
Index, but we have occasionally included marks from other sources when they either
provide a clear example of an otherwise obscure pattern or have some wider relevance
to the history of a particular watermark type.

Individual watermarks are identified as subdivisions of the broad type, e.g. Pot
II/1; the two members of the pair are Pot II/1/a and Pot II/1/b. The members of a
recognised pair are always given adjacent descriptions, and any additional comment
relevant to both is given for the 'b' partner only. Any later state of a mark which can
be identified will be indicated by means of a superscript numeral, e.g. Bend V/1/a\(^2\).
'Singleton' marks are classified as 'a' in the hope that their partners will one day
come to light. References to left- or right-hand sides assume that marks are viewed
from the side that enables any lettering they contain to be read normally: the
relatively few examples of marks containing no lettering are dealt with
individually. Measurements are in millimetres, and, unless otherwise stated, left-
hand measurements precede right-hand: a + means that a feature is measured from a
chain line towards the inside of a mark, a that it is measured from a line towards the
outside.

The description of individual marks is given in the following order:
Identification, e.g. Pot II/1/a.
Location of the example from which measurements were taken; two examples are
given where considerable variation is apparent. Unnumbered folios are identified
either by a description (e.g. 'unnumbered folio two before 103') or by a Roman
numeral referring to the previous numbered folio (e.g. 23/iv).
Spacing of chain lines crossing or adjacent to the watermark, e.g. 27/28.

\(^4\) See Robert Thompson, 'Manuscript Music in Purcell's London', *Early Music* 23
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Lettering, where applicable.
Measurements. (Invisible features are omitted without comment.) Further
description or comment if required.
Other sources (1): sources of the paper type within the scope of this Index.
Other sources (2): sources of the paper type outside the scope of this Index.
Concluding remarks if required.

General Bibliography

Heawood, E. *Watermarks, mainly of the 17th and 18th Centuries*, Hilversum 1950.
Hunter, D. *Papermaking, the History and Technique of an Ancient Craft*, 2nd ed. London 1957.
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Index of watermark types described in the appendix

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Flyleaf papers 304
(Flower; Grapes; Pillars; Pot)
The Arms of Amsterdam is a common watermark in foolscap-sized paper throughout the second half of the seventeenth century, reflecting the involvement of Dutch merchants in the Angoumois paper trade. Arms of Amsterdam I is a neat but relatively simple version of the mark.

Measurements

A, B height and width of shield. C, D distance between left- and right-hand edges of shield and adjacent chain lines.

ARMS OF AMSTERDAM I/1/a Lbl Add. 30488 f. 3.
Chains 21.5/22.5/24.5 below mark. A: 38.5 B: 29.5 C: +3.5 D: +3

ARMS OF AMSTERDAM I'M Lbl Add. 30489 f. 3.
Chains 24.5/22.5/24.5 below mark.
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ARMS OF AMSTERDAM I/2/a

1,b1 Add. 30490 f. 20. Chains 24.5/25/25.5 below mark.
A: 38 B: 26.5 C: +1 D: +0.5

ARMS OF AMSTERDAM I/3/a

Lbl Add. 59869 f. 34/v. Chains 24/24.5/25 below mark.
A: 34 B: 28 C: +2 D: +2

ARMS OF AMSTERDAM I/4/a

A: 43.5 B: 33.5 C: +5 D: +4.5

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The complex heraldic watermark representing the personal arms of Henry IV, King of France and Navarre, seems in the late sixteenth and early seventeenth centuries to have been especially associated with Guillaume Journee of Troyes, who is named in examples illustrated by Briquet, Le Clert and Heawood. Le Clert identifies the France and Navarre emblem with the 'Ecu de France' sign that hung outside Journee's house. Briquet also states that the mark was used by Auvergne paper makers, including, in material dated 1613-1620, J. Viger, whose name appears in the first France and Navarre mark below. Viger's watermarks are so similar to Journee's as to suggest that he in fact worked at Troyes, possibly employed by Journee himself, and that the Journee and Viger moulds were made by the same craftsmen. Between 1613 and 1619 Journee held at least two mills in Troyes, and would certainly have required assistance in managing them; equally, the destruction of many mills at Ambert, in the Auvergne, during the religious wars of 1577-1592 led to an exodus of papermaking families from the area.

5. Briquet, Les filigranes, nos. 1854/5; Le Clert, Recherches, Plate XL nos. 160, 161; Heawood, 'Sources', ii, fig. 93.
Boithias and Mondin 53-4; Audin, 'Vieux moulins', 19.
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of partbooks dating from around the turn of the century, consist of paper made by Nicholas le Be of Troyes, so the appearance of Troyenne paper in Och 21 and Lbl Add. 40657-61 is not without precedent.

Measurements

A  overall height of mark.
B, C distances from left and right extremities of quatrefoil at top to next chain lines outwards.
D  height of shield bearing fleurs-de-lys.
E  width of both shields together.
F, G height and width of tross at bottom of mark.
H, J distances from left and right extremities of cross at bottom of mark to next chain lines outwards.


ARMS OF FRANCE AND NAVARRE I/1/a

Och 21 p. 111. Chains 22/23. Lettered I VIGER.

ARMS OF FRANCE AND NAVARRE I/1/b

Och 21 p. 7. Chains 23.5/21 (c. 20 mm. above mark). Lettered I VIGER.
A: 89.5 B: 15 C: 19.5 D: 16 E: 26.5 F: 15 G: 15 H: 14 J: 16

ARMS OF FRANCE AND NAVARRE I/2/a

Lbl Add. 40658 f. [30/ii]. Chains 22.5/24 along horizontal centre line of cross. Lettered DP.
A: 91.5 B: 4 C: 12 D: 18 E: 29 F: 10.5 G: 10.5 H: 3.5 J: 10
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(Middle chain bisects fleur-de-lys shield; right-hand chain runs along outer edge of right-hand shield. Quatrefoil and cross lie to the right of the central chain line)

ARMS OF FRANCE AND NAVARRE I/2/b

Lbl Add. 40658 f. [44/iii]. Chains 24/24 along horizontal centre-line of cross. Lettered DP.

A: 92 (along mid-line) B: 14 C: 1 D: 16 E: 28 F: 9.5 G: 10 H: 10 J: 4

(Left-hand chain passes through left-hand decoration. Centre chain runs just left of centre of right-hand shield; quatrefoil and cross entirely to left of chain line.)
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ARMS OF FRANCE AND NAVARRE II

The basic pattern of the France and Navarre watermark was imitated in the middle years of the century by Norman makers such as the Durands, often in good quality paper although the mark itself is much less elegantly formed. Measurements are the same as for Arms of France and Navarre I.

ARMS OF FRANCE AND NAVARRE II/1/a

Ob MS Mus. Sch. C.99a f. 25. Chains 23.5/25/24 below mark. Lettered CAB.

A: 100 B: 8 C: 9 D: 20* E: 25* F: 19 G: 18 H: 3 J: 4 *poorly-defined edges

ARMS OF FRANCE AND NAVARRE II/1/b


A: 100 B: 7* C: 8* E: 27 F: 18 G: 18 H: 5 J: 2
*indistinct

Other sources (1): Lbl Add. 31416.

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ARMS OF FRANCE AND NAVARRE II/2/a

Ob MS Mus. Sch. C.81 f. 44. Chains 21.5/22/22 at top of mark. Name beneath illegible.

A: 111 B: 5 C: 8 D: 14 E: 31.5 F: 12* G: 14.5t H: 4.5 J: 9

ARMS OF FRANCE AND NAVARRE II/2/b

Ob MS Mus. Sch. C.81 f. 20. Chains 23.5/21/23 at top of mark. Name beneath mostly illegible: 'GM…….M'.

A: 112 B: 6.5 C: 5 D: 15.5 E: 31 F: 14* G: 14t H: 2.5 J: 9.5

* between outermost extremities of vertical section of cross
† between innermost points on curves at the ends of horizontal section of cross

Other sources (1): Ob MSS Mus. Sch C.89, C.101b

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Watermarks representing the arms of Strasbourg, a bend on a •shield surmounted by a large fleur-de-lys, are characteristic of 'Royal Paper'; paper of the largest standard size and always of high quality. In various forms, the 'Strasbourg Lily' occurs in Angoumois, Dutch and English papers in the later seventeenth and eighteenth centuries, but the form here classified as 'Bend I', normally with a single central chain-line bisecting the mark, appears to be significantly earlier and almost certainly comes from Strasbourg itself, which was a major centre of papermaking in the sixteenth and seventeenth centuries. The 'WR' monogram at the bottom of the mark probably originated as the personal sign of Wendelin Riehel, a printer who rented a paper mill in Strasbourg during the sixteenth century; it was later widely used as a neat but meaningless termination to the pendant centre-line of many heraldic watermarks.

Measurements
A overall height of fleur-de-lys
B maximum width of fleur-de-lys
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C  height of central lobe of fleur-de-lys
D  height of shield along central chain line
E  maximum width of lower part of shield
F  'corner to corner' distance at top of the shield's lowermost curve
G  distance between fleur-de-lys and shield


BEND I/1/a

Och 432: unnumbered folio two before 103. Chains 28/27 in outer margin.
A: 58.5 B: 37.5 C: 35 D: 45 E: 40 F: 16 G: 4
(Och 2: £10. A: 62 B: 38.5 C: 39 D: 46 E: 41.5 F: 17 G: 4)

BEND I/1/b

A: 57 B: 42.5 C: 34 D: 46 E: 44 F: 16 G: 2

These marks most resemble Piccard 872 (Strasbourg 1597); other marks showing a close similarity date from 1588 (881) to 1631 (880), although another example given by Piccard is dated 1651.

Other sources (1): Och 2; 397-400; 401-2; 403-8; 418; 436; 1080; Lbl Add. 17801; Add. 23779

BEND I/2/a

Och 436 f. 145. Chains 34/33 in outer margin.
A: 55 B: 41: C: 34: D: 46: E: 42.5 F: 16 G: 1.5

BEND I/2/b

Och 436 f. 155. Chains 33/33 in outer margin; 32/32 in inner margin.

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A: 57 B: 33 C: 34.5 D: 43 E: 43 F: 16 G: 4

Though closely similar to I/1, 1/2 has a distinctive texture with slightly more widely-spaced laid lines.

Other sources (1): Och 417; 418; 432 (flyleaf [i] only); 1080; Lbl Add. 23779

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The 'Strasbourg Lily' or Bend watermark as adopted first by Angoumois and then by Dutch and English mills had a more rectangular shape than Bend I and was normally imposed on two chain lines.

Measurements

A  overall height of fleur-de-lys
B  maximum width of fleur-de-lys
C  height of central lobe of fleur-de-lys
D  height of shield along central chain line
E  maximum width of lower part of shield
F  'corner to corner' distance at top of the shield's lowermost curve
H  measurement between the innermost point on the inner curve of the left- and right-hand lobes of the fleur-de-lys and the adjacent chain line, + or - according to the rule explained on p. 253
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BEND II/1/a
Lbl MS Eg. 2485, f. 40. Chains 23.5/25.5/25.5 at top of mark; 23/25.5/25.5 in outer margin. Countermark MC (single wires: height of ‘M’ 11 mm.)
A: 49 B: 29 C: 27 D: 54 E: 43 F: 25 H: -6, -4 J: +5, +2 K: -0.5, 0

BEND II/1/b
Lbl MS Eg. 2485, f. 7. Chains 25/25.5/26 in outer margin. Countermark MC, as II/1/a
A: 51 B: 31 C: 29 D: 52 E: 42 F: 25 H: -2, 0 J: +1.5, +2 K: 0, 0

The form of the watermark, and the presence of a countermark, suggest that Bend II/1 is Angoumois paper, but the simple single-wire pattern of the countermark letters indicate a relatively early date, perhaps in the 1650s.

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FLEUR-DE-LYS I

The fleur-de-lys emblem appeared in watermarks from different countries in a wide variety of forms. 'Fleur-de-lys I' denotes the Angoumois version of the mark in which the fleur-de-lys is shown on a shield surmounted by an elaborate crown. There is usually a countermark, comprising the maker's initials, the Jesuit symbol 'IHS', or both combined. A number of important Angoumois mills stood on Jesuit land.⁹

⁹ Hollandse Mercurius (1672), 30, claims that the Jesuits at Angouleme made 'the finest paper the world had ever seen': presumably mills were rented from the Jesuit abbey of la Couronne. See R. Thompson, 'Some Late Jenkins Sources', in A. Ashbee and P. Holman (eds.), John Jenkins and his Time. Studies in English Consort Music (Oxford, 1996), 271-307, at p. 273n.
The Angoumois fleur-de-lys is associated with 'medium' and 'demy' papers, the sizes immediately below 'royal'. In music sources it is most commonly found either in scorebooks or in oblong quarto partbooks, where its greater size compared to foolscap permitted the use of longer and more convenient staves.

Measurements (see diagram)

A overall height of fleur-de-lys
B overall width of fleur-de-lys
C height of central lobe of fleur-de-lys
D height of shield along centre-line from the point above the fleur-de-lys to the point below it
E width of shield between the two sharp corners
F distance between the corners at the top of the shield's lowermost section
H measurement between the innermost point of the curve inside the lobes of the fleur-de-lys and the adjacent chain-line, left-hand and right-hand
K distance between the corners indicated and the adjacent chain-lines

COUNTERMARK IHS

A height of cross from upper line of horizontal bar of letter 'H'
B distance along upper line of horizontal from 1-h chain line to 1-h corner at base of cross
C width of base of cross
D distance along upper line of horizontal from r-h corner at base of cross to r-h chain-line
E distance along mid-line of horizontal from 1-h chain to 1-h vertical of letter 'H'
F equivalent distance from r-h vertical to r-h chain
H height, along centre-line, of 1-h vertical of letter 'H'

FLEUR-DE-LYS I/1/a

Ob MS Mus. Sch. C.56 f. 27. Chains 24.5/25/25 below mark. Countermark IHS.

A: 59 B: 36.5 C: 35 D: 72 E: 56 F: 30 H: -1, -1 K: +3, +1

Countermark I/1/ac
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A: 28 B: 11 C: 4.5 D: 10 E: 2 F: 1.5 H: 19.5

FLEUR-DE-LYS I/l/b

Countermark (I/l/bc) IHS.
A: 58.5 B: 36 C: 34 D: 72 E: 56 F: 30 H: -1, -0.5 K: +3, +1
Countermark I/l/bc

Ob MS Mus. Sch. C.54 f. 27. Chains 25/25/25 below mark.
A: 27 B: 12 C: 1.5 D: 11.5 E: 3 F: 2 H: 19.5

Fleurs-de-lys I/1/a and I/l/b are virtually identical and can most easily be differentiated by their countermarks.

FLEUR-DE-LYS I/2/a

Ob MS Mus. Sch. C.56 f. 36 Chains 25/25.5/26 below mark
A: 53 B: 36 C: 34 D: 68 E: 55 F: 25.5 H: -2, -1.5 K: 0, 0
Countermark I/2/ac


FLEUR-DE-LYS I/2/b

Ob MS Mus. Sch. C.57 f. 1. Chains 25.5/26/25 below mark
A: 51 B: 32.5 C: 33 D: 66 E: 54 F: 24.5 H: -4,-2 K: 0, -1
Countermark I/2/bc

Ob MS Mus. Sch. C.54; flyleaf before f. 5. Chains 24.5/26.5/26 below mark. Letters IV; double wires.
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FLEUR-DE-LYS I/3/a

Y M56 (S) f. 64. Chains 23.5/25/25 across top of mark
A: 48 B: 33 C: 30 D: 68 E: 51 F: 25 H: +0.5, +0.5 K: 0, 0

Countermark I/3/ac

Y M56 (S) f. 60. IHS/IG. A: 30 (?) B: 12 C: 2 D: 11.5 E: 5.5 F: 3 H: 26

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The distribution of Fleur-de-lys II and the terminal flourish 'WR' suggest that, like Bend I, it originated in Strasbourg. The translation of Rhineland watermarks to south-western France was perhaps the result of the activity of Dutch paper merchants seeking to find new sources of supply while retaining some of the characteristics of existing types of high-quality paper.

Measurements as for Fleur-de-lys I.

FLEUR-DE-LYS II/l/a

Och 1185 (oblong quarto): upper segment f. 9; lower segment f. 10. Chains f. 9 (above crown) 29.5/30.5/29; f. 10 (below shield) 30.5/29.5/30.

B: 47 (maximum visible at edge) F: 26 K: -2,-2. Width of central lobe of 'fleur-de-lys': 13
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FLEUR-DE-LYS II/1/b

Och 1185 (oblong quarto): upper segment f. [76]; lower segment f. [75]. Chains f. [76] (above crown) 30.5/30/29; f. [75] (below WR monogram) 30.5/29.5/29.5.

B: 42.5 F: 27 K: -1,-2. Width of central lobe of fleur-de-lys: 13

FLEUR-DE-LYS II/2/a

Ob MS Mus. Sch. E.406 (oblong quarto): upper segment f. 3; lower segment f. 4. Chains f. 3 in top margin 30.5/30.5/29.5; f. 4 in top margin 31.5/30.5/29.5.

B: 44.5 E: 52.5 F: 27 H: +1.5, -1 K: -1.5, -2.5

FLEUR-DE-LYS II/2/b

Ob MS Mus. Sch. E.406 (oblong quarto): upper segment f. 10; lower segment f. 13. Chains f. 10 in top margin 30/30.5/30; f. 13 in top margin 30/30.5/30.

B: 45 F: 26.5 H: -1.5, -1.5 K: -1.5, -2.5

FLEUR-DE-LYS II/3/a


B: 44 (maximum visible at edge) E: 54 F: 29 H: +2,+2 K: +2,+2. Width of centre lobe of fleur-de-lys: 10.5

FLEUR-DE-LYS II/3/b


B: 48 (maximum visible at edge) E: 55 (maximum visible at edge) F: 30 K: +2,+2. Width of central lobe of fleur-de-lys: 14

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FOOLSCAP I

An asymmetrical Norman form of the foolscap appears in a few music manuscripts dating from the 1650s.

Measurements

A, B  distances from the ends of the points on the 'cap' to the adjacent chain line, with the point towards the foolscap's 'face' first. Measurements are taken from inside the circle at the end of the point.

C  distance from the foolscap's 'nose' to the adjacent chain line.

D-F  distances from each of five points, beginning at the 'face' side, to the relevant chain line. The measurement for the central point is taken towards the 'face'.

J  distance between the end of the central point and the top of the three circles.

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FOOLSCAP I/1/a
Ob MS Mus. Sch. C.87 f. 24. Chains 20/22/21 across the top of the three circles.
A: -4 (to centre-line of the point) B: -7 (to centre-line) C: 10; D: -9.5 E: 2 F: 7 G: -5 H: -20 J: 19

FOOLSCAP I/1/b
Ob MS Mus. Sch. C.87 f. 23 Chains 21/20/20 across top of the three circles.

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FOOLSCAP II

Many five-pointed foolscaps in mid-century manuscripts begin to approach the regularity of the later seven-pointed form, though often retaining Norman features. Measurements are as for Foolscap I.

FOOLSCAP II/a

Ob MS Mus. Sch. C.100b ff. 50 and 51. Chains 24/23/24/23 (f. 51, above head of mark); 22.5/24/24/25 (f. 50, below mark).

A: +1.5 B: +1.5 C: 4.5 D: +1 E: -13 F: 1 (to right of chain line) G: -10 J: 20

Below the foolscap is a '4' with a 'C' crossing the stem beneath the '4'.

FOOLSCAP II/b

Ob MS Mus. Sch. C.100 ff. 61 and 63 (not conjunct). Chains 23/24/24/24/(f. 61, top margin); 23/23.5/24.5/23 (f. 63, below mark).
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A: +1.5  B: -1  C: 5  D: +2  E: -13.5  F: 1  [to left of chain line]  G: -7.5  J: 20

In place of the '4' beneath the foolscap is a simple cross and afacing in the opposite direction from the one in Foolscape II/1/a.

FOOLSCAP II/2/a

Simple single wire countermark IB. No pair apparent.

FOOLSCAP II/3/a.

Ob MS Mus. Sch. C.90 f. 13. Chains 24/27.5/24 above mark. Countermark WC.
A: +2.5  B: +5  C: 6  D: 0  E: -2.5  F: 17  G: -4  H: +2  J: 23

FOOLSCAP II/3/b.

A: +2  B: +1.5  C: 5  D: +1.5  E: -3  F: 15  G: -2.5  H: +2.5  J: 22.

FOOLSCAP II/4/a.

Och 777 f. [1]. Chains 24/23/23 across stem of mark. Countermark FD/L (on two levels), f. [12].
A: +4  B: +5  C: -5  D: +9.5  E: +3  F: 11.5  G: +2.5  H: +9

FOOLSCAP II/4/b.

Och 777 f. [10]. Chains 23.5/23/23.5 across stem of mark. Countermark FD/L (on two levels), f. [3].
A: +4  B: +4  C: -5  D: +10  E: +1.5  F: 11  J: +3  H: +10

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Foolscap 11/4 has no circle to the central point and lacks the figure '4' characteristic of most kinds of foolscap mark. The ends of the wires forming the central point are twisted together to form a short stem extending to the three circles at the bottom. There is thus no definite measurement J.
'Foolscap III' denotes the type of foolscap mark most commonly found in English music manuscripts: the seven-pointed Angoumois form with the head placed more or less centrally above the points and collar, which occurs regularly from c. 1665 onwards. The general pattern of the mark was adopted by Dutch and English papermakers in the late seventeenth and eighteenth centuries, and as early as 1674 the term 'foolscap' was evidently used to designate a size of paper irrespective of its watermark.

Measurements A-C are the same as for Foolscaps I and II. Measurement D is the distance between the foolscap's chin and the adjacent chain line; E and F respectively are taken from the intersections of the outer wires of the outermost points and the adjacent chain lines. The measurements for the seven points, G-N, and for the wire between the central point and the three circles, P, follow the same principles as D-F and J for Foolscaps I and II.

Appendix I: Watermarks and Paper Types

FOOLSCAP III/1/a


A: -7 B: +8.5 C: 0 D: -3 E: -0.5 F: 3 G: +15.5 H: +7 J: -2 K: 11.5 L: -2 M: +7 N: +14 P: 30.5

FOOLSCAP III/1/b


A: -7 B: +9 C: -0.5 D: 4 E: 0 F: -2 G: +15+8 J: -1 K: 11.5 L: -1.5 M: n +8 N: 15 P: 29

FOOLSCAP III/2/a

Ob MS Mus. Sch. C.54 f.4 Chains 25.5/23.5/24 at level of foolscap's nose.

A: -6 B: +7.5 C: 1 D: 4 E: 0 F: 5 G: +16 H: +9 J: -1 K: 12.5 L: 0 M: +8 N: +17 P: 24


FOOLSCAP III/2/b

Ob MS Mus. Sch. C.54 f. 3. Chains 23/24/24 above mark. No countermark.


It is impossible to be certain that these two foolscaps are technically a pair, though they certainly appear to be one. The countermark DI is likely to identify Dirk (or Dericq) Janssen, brother of Abraham. In 1656 Dericq bought the St Michel mill near Angouleme, which he kept until at least 1671; in 1668, then described as 'merchant and citizen of Angouleme' he rented the Tudebouef mill, followed in 1673 by another called TAbbaye'. See Rencogne, Recueil, 61, 67; Briquet, Les Filigranes, ii. 701.
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FOOLSCAP III/3/a

FOOLSCAP III/3/b

FOOLSCAP III/4/a

*the front wire of the point appears to have come away from the collar, which it should probably have met on the chain line.

FOOLSCAP III/4/b

FOOLSCAP III/5/a
Ob Mus. 184.c.8 p. 79. Chains 25.5/22.5/26 below mark. A: -5.5 B: +9.5 C: -1 D: -5 E: 0 G: +11 H: +4.5 J: -2.5 K: 11.5 L: -4

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FOOLSCAP III/5/b

Ob Mus. 184.e.8 p. 91. Chains 23.5/24.5/24.5 across bottom of mark.

A: -9 B: -5.5 C: -1.5 D: -6.5 E: -2 F: -7 G: +9.5 H: +3 J: -5.5 K: 14 L: -2.5 M: +6 P: 19

Many features of both marks are unclear. In Foolscap III/5/a the rearmost point is raised and curved, like a pennant.

FOOLSCAP III/6/a


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This unusual watermark, prominent in the North collection, resembles Foolscap II but has six points. Measurement references are as for Foolscap III, omitting E-F as these features are not clearly defined and the seventh point N.

FOOLSCAP IV

Ob MS Mus. Sch. C.81 f. [90]. Chains 23/24/25 below mark A: -5 B: -2 C:
7 G: 4 H: 1.5 J: -2 K: 8 L: -13 M: -8.5 P: 17

FOOLSCAP IV/1/b

A: -6 B: +1.5 C: -6.5 G: +5 H: -1 J: -6.5 K: 13 L: -9 M: -3 P: 21

Other sources (1): Ob MSS Mus. Sch. C.100a, C.101a

Foolscap IV/1/a is badly distorted, but IV/1/b appears not to have started moving across the mould.
Appendix I: Watermarks and Paper Types

GRAPES

The 'grapes' watermark appears, like the pot and pillars, to have been used by Norman mills but in larger sizes of paper.

Measurements

A  number of rows of circles.
B  maximum number of circles in one row.
C, D  height and width of the 'grapes' pattern (excluding the stem).
E, F  distance between left and right extremities of the 'grapes' pattern and the adjacent chain lines.

GRAPES I/1/a

A: 10 B: 6 C: 40 D: 24 E: +4 F: 0

GRAPES I/1/b

Och 880 f. 27. Chains 20/20/19. L-R slope downwards.
A: 9 (top row merged together) B: 5 (two off-set rows of 5) C: 35 D: 23 E: +3 F: +1

Other sources (1): Och 732 f. 33; Och 735 f. 6

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GRAPES I/2/a

Lcm 1145, cantus, f. 25. Chains 20/19/20 above stem of mark.
A: 14 B: 8 C: 48 D: 30 E: +4.5 F: +6.5

GRAPES I/2/b

Lcm 1145, tenor, f. 26. Chains 22.5/18/20 below mark.
A: 14 B: 8 C: 50 D: 31 E: +10 F: +4

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HAT I

A watermark type representing a cardinal's hat, used by Norman makers, appears in a number of music sources of the 1650s. Most known examples belong to one of two pairs, which suggests that a single large consignment was imported from a two-vat mill.

Measurements

A, B widths of crown and brim of hat.
C, D distance outwards from left and right extremities of brim to next chain line.
E, F distance outwards from left and right extremities of tassels to next chain line.
G, H distance from chain line passing through crown of hat to left and right sides of the crown.

Bibliography: Thompson, 'Manuscript Music', 608.

HAT I/1/a

Ob MS Mus. Sch. C.83 f. 100. Chains 22/20/21/21. Lettered GR.

A: 24 B: 58 C: 20 D: 5.5 E: 16.5 F: 4.5 G: 3.5 H: 20.5
Appendix P Watermarks and Paper Types

HAT I/1 /b

A: 23.5 B: 57.5 C: 18 D: 9.5 E: 7.5 F: 2 G: 8 H: 15.5

HAT I/2/a

Ob MS Mus. Sch. C.82 f. 49. Chains 18.5/20/19/19.5. Lettered GR.
A: 24 B: 58 C: 13 D: 6.5 E: 9 F: 4.5 G: 8.5 H: 15.5

HAT I/2/b

Ob MS Mus. Sch. C.82 f. 28. Chains 20.5/20/20/19.5. Lettered GR.
A: 23.5 B: 56.5 C: 10.5 D: 10 E: 5 F: 0 G: 12 H: 11.5


Other sources of Hats I/1 and 1/2 (2): Lbl Add. 31479, Lbl MSS Mad. Soc. G.55-59; Lcm MS 920; John Playford, Select Musicall Ayres and Dialogues (1653); Henry Lawes, Ayres and Dialogues (1653)

HAT I/3/a


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The rare Paschal Lamb watermark offers valuable evidence about the development of the Angoumois paper industry. The patron saint of the village of La Couronne, known in the seventeenth century as St Jean de la Pallud, is John the Baptist, and it has been suggested that watermarks representing this saint's traditional emblem were made and used in La Couronne. Some Paschal Lamb marks contain the initials 'ID', possibly those of Jean Delafont, who was working as a 'maitre faiseur de formes a papier' at La Couronne in 1672.

Measurements

A, B height and width of shield.
C, D distances between left- and right-hand edges of shield and adjacent chain lines.

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PASCHAL LAMB I/1/a


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Appendix I: Watermarks and Paper Types

PEACOCK

The emblem of a peacock within a circle forms one of the most elaborate of seventeenth-century watermarks, often extremely difficult to decipher. The mark seems to be of Venetian origin and to have been reserved for high quality paper.

Measurements

A, B width and height of circle.
C, D distance between left- and right-hand extremities of circle and adjacent chain lines.


PEACOCK I/1/a

Och 613: four folios from the end. Chains 29.5/27.5.
A: 53 B: 54 C: 2 D: 1.5

PEACOCK I/1/b

A: 55 B: 53 C: 0 D: 0
Appendix I: Watermarks and Paper Types

Other sources (2): Lbl Add. 31432; Lcm 1197; Ob MS Mus. Sch. D.229, MSS Mus. Sch. D.238-40; Och 1236; EIRE-Dm Z2.1.12

PEACOCK I/2/a

RM 24.k.3, five folios from the end. Chains 28/29.5 in outer margin.
A: 48.5 B: 51 C: 3 D: 5

PEACOCK I/2/b

RM 24.k.3 f.41. Chains 28/31 across mark; 28/30 in outer margin.
A: 53.5 B: 55 C: 3 D: 2

Other sources (1): Lbl Add. 29290; Lbl RM 24.k.3; Och 1005
Other sources (2): Lbl Add. 17816, 30829/30, 53723; EIRE-Dm Z3.4.1-6, 7-12

PEACOCK I/3/a

Ob MS Mus. Sch. C.98a f. 25. Chains 26.5/30.5 below mark.
A: 51 B: 55 C: 2 D: 5

PEACOCK I/3/b

A: 47.5 B: 52 C: 4.5 D: 5.5. Sewing dot visible at top on centre chain.
Appendix I: Watermarks and Paper Types

PILLARS I

Watermarks representing a single pillar or post have a long history. The seventeenth-century Norman mark consists of two pillars, often with the maker's name or initials on a cross-piece between them and a pattern representing a bunch of grapes rising from the cross-piece. The mark appears in English music sources over about the same period of time as the Norman pot, to which it appears to have been used as an alternative in similar types of paper. Pillars I identifies the form of the mark in which a chain line passes down the centre.

Measurements

A  number of rows of circles in 'grapes' pattern.
B  maximum number of circles in one row.
C, D  height and width of the 'grapes' pattern.
E, F  height of left and right pillars.
G, H  distances between left- and right-hand pillars and the adjacent chain lines, in either case taken from the outer edge of the main part of the pillar at its closest point to the chain. Obviously distorted sections are disregarded.

PILLARS I/1/a

Och 732 f. 30. Chains 20/20. Lettered RG with the rest of the name 'R. Guesdon' beneath.

A: 6 B: 4 (lacking one) C: 14.5 D: not applicable E: 30.5 F: 31.5 G: 5 H: 7

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PILLARS I/1 /b


In the eighteenth century the Guesdon family operated a mill at Brouains in Normandy: see Stevenson, 'Watermarks are Twins', 81n, 85 and E. Chatel and A. Benet, eds., *Collection des inventaires sommaires des Archives Departmentales anterieures a 1790*: Calvados, Archives Civiles serie C, III, Caen 1887, C2903.

PILLARS I/2/a

Lbl Add. 17792 original foliation 171 (upper segment), 172 (lower segment). Chains f. 171, 19/19.5/18/20 above mark; f. 172 19/20/18/19 below mark. Lettered RDP.

A: 7* B: 5 C: 19 D: 16 E: - F: - G: 3t H: 4t

PILLARS I/2/b

Lbl Add. 17792 original foliation 168 (upper segment), 167 (lower segment). Chains f. 168, 19/19/20.5/18 above mark; f. 167, 19/19/20/19 below mark. Lettered RDP.

A: 7* B: 5 C: 19 D: 16 E: - F: - G: 4t H: 5†

*The grapes pattern is not horizontally symmetrical, having no rows of three and two circles at the bottom.
†Measured at lower edge of cross piece
In Pillars II marks the watermark pattern is imposed on two chain lines, one of which often passes inside or very close to one of the pillars. Measurements are the same as for Pillars I except that G and H are taken outwards from the adjacent chain line.

PILLARS II/1/a

Lbl Add. 39550 f. xiv. Chains 20.5/18/20 above mark; right-hand chain passes down pillar. Lettered RDP.

A: 7 B: 5 C: 19 D: 16 E: 36 F: 36 G: +8t H: +4†

PILLARS II/1/b

Lbl Add. 39551 f. 9. Chains 18.5/19/20 above mark; left-hand chain passes down pillar. Lettered RDP.

A: 7 B: 5 C: 20 D: 17 E: 38 F: 38 G: +1 † H: +10.5t

†disregarding circles outside pillars.

PILLARS II/2/a

Lcm 921 f. 24. Chains 20/20.5/20.5 above mark; left-hand chain passes down pillar, right-hand pillar is outside the chain line. Lettered RRO.
Appendix I: Watermarks and Paper Types

A: 6 B: 4 C: 19 D: 15 E: 37 F: 36 G: +3.5 H: +5.5

PILLARS II/2/b

Lcm 921 f. 21. Chains 19.5/20.5/20 below mark; left-hand chain passes down pillar, right-hand pillar is outside the chain line. Lettered RRO.

A: 6 B: 4 C: 19 D: 15 E: 35 F: 37 G: +2.5 H: +8

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POSTHORN I

The natural connection between posthorns, mail and letter-writing led the emblem of a posthorn upon a shield to become a common watermark in the seventeenth century. "Posthorn I" denotes the Angoumois form of the mark, which became associated with smaller and lighter papers (such as might be used for a letter) rather than the heavyweight types required for music manuscripts. Examples nevertheless occur in music sources, either in paper made c.1660 before the mark was so firmly linked with lightweight paper or at a later date when it was necessary to match the size of earlier material such as the Norman Pot.

Measurements

A  overall height of mark.
B  width of widest part of shield.
C, D distances between left- and right-hand edges of shield (at its widest point) and adjacent chain lines.

POSTHORN I/1/a

Lbl Add. 30488 f. 6. Chains 23/24/23.5.

A: 65; B: 45 C: +12 D: +9
Appendix 1: Watermarks and Paper Types

POT I

Watermarks depicting a stylised pot or jug with a single handle and a decorative top are characteristic of Norman paper mills and are commonly found in high-quality small paper between c. 1620 and c. 1655. The watermark type was so widespread that the term 'pot' came, like 'foolscap', to designate a standard size of paper which may or may not have contained the watermark that gave it its name. Here, 'Pot I' identifies watermarks which possess all the features typical of such marks in the 1630s: a rounded, vase-shaped body, generally bearing two or three letters identifying the papermaker, with a base below, a handle to one side, and a semicircular 'lid' decorated with five lobes, each surmounted by a single circle. Above the central lobe and circle is a quatrefoil and a crescent.

Measurements (see diagram).

A overall height of mark
B maximum external width of crescent
C maximum internal width of crescent
D distance between outermost 1-h point on crescent and adjacent chain line
E distance between outermost r-h point on crescent and adjacent chain line
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F  maximum width of pot body
G/H  distances between outermost 1-h and r-h points of the pot body and the adjacent chain lines
J  height of base of pot along imaginary centre-line

POT I/1/a

Och 733 f. 11. Chains 21/20.5/21. Lettered PO.
A: 66.5 B: 10 C: 5 D: 5.5 E: 5 F: 17.5 G: -3.5 H: 1 J: 10

POT I/1/b

Och 733 f. 0. Chains 20.5/22.5/20.5. Lettered PO; vertical stroke of letter ’1’ bent backwards to the left.
A: 65.5. B: 10 C: 5 D: 6.5 E: 5.5 F: 17.5 G: -4 H: -1 J: 9.5 POT I/2/a

B: 6 C: 3 D: 5.5 E: 9 F: 15 G: -4 H: -2.5 J: 7

POT I/2/b

B: 7 C: 3 D: 7 E: 7 F: 16 G: -3 H: -2.5 J: 9

POT I/3/a

Lbl Add. 10444 ff. 1-104/iii (oblong quarto). Upper segment f. 104; lower segment f. 104/iii. Chains f. 104, 20/22.5/20.5 above mark; f. 104/iii, 21/22/21 below mark. Lettered ML.
B: 8 C: 3 D: 10 E: 4 F: 16 G: -4.5 H: -1 J:9

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A similar mark which appears on ff. 52 and 55 is probably a pair to Pot 1/3/a.

POT I/4a

Lbl Add. 10444 ff. 1-104/iii (oblong quarto). Upper segment f. 29; lower segment f. 28. Chains f.29, 21/22/20 across top of mark; f. 28, 20.5/21/20.5 half way down page. Lettered MC.

B: 7 C: 3 D: 7.5 E: 7 F: 15 G: -4.5 H: -2 J: 9

POT I/5/a

Lbl Add. 39552 f. 88. Chains 18.5/18.5/18.5 above mark. Lettered GRO.


POT I/6/a

Lcm 921 f. 1. Chains 20/19/19 below mark. Lettered GRO.

A: 65 B: 11 C: 6 D: 4.5 E: 4 F: 17.5 G: -4 H: +2 J: 8

POT I/6/b

Lcm 921 f. 6. Chains 19/19.5/19 below mark. Lettered GRO.

A: 65 B: 11 C: 6 D: 6.5 E: 1.5 F: 18 G: 1 H: 0 J: 8

POT I/7/a

Lcm 1145, cantus, f. 28. Chains 18/19/18.5 below mark. Lettered GRO.

A: 65 B: 11 C: 5 D: 5.5 E: 3.5 F: 17.5 G: 0 H: -0.5 J: 9.5

POT I/7/b

Lcm 1145, cantus, f. 52. Chains 18.5/19.5/18.5 below mark. Lettered GRO.

A: 63 B: 10 C: 5 D: 3.5 E: 5.5 F: 18 G: -2 H: +1 J: 9
As the seventeenth century progressed, Pot watermarks tended to become larger and more ornate. Although the mark was still in use in 1674, the latest distinct sub-type to occur regularly in English music sources is found between c. 1645 and c. 1655. Here designated 'POT II', these watermarks are generally taller and wider than Pot I, with the effect that one or both sides of the body of the pot frequently overlaps the adjacent chain line. They normally have a trefoil on top of each lobe of the lid and other decoration, apart from the traditional lettering, on the body and base.

Measurements: as for Pot I.


POT II/1/a

Och 754: final folio. Chains 20/21.5/23 at top of mark. Lettered NRO.

A: 100 B: 14.5 C: 7 D: 2 E: 5 F: 24 G: +2.5 H: 0 J: 13
Appendix I: Watermarks and Paper Types

POT II/1/b

Och 754: four folios from the end. Chains 20.5/20/20.5 (obscure; measured at various points). Lettered NRO.

A: 100 B: 13.5 C: 7 D: 3 E: 3 F: 24 G: +1.5 H: +2 J: 13.5

POT II/2/a

Och 755 f. [2]. Chains 22.5/23.5/20.5 at top of mark. Lettered RRO.

A: 98 B: 14 C: 6.5 D: 6 E: 3.5 F: 25* G: 0 H: +2.5 J: 14.5

(Och 880; section 3, f. 22. A: 97 B: 13.5 C: 6.5 D: 6 E: 4 F: 25* G: -0.5 H: +3 J: 14.5)

*widest measurement at a slight angle from the horizontal

In Pot II/2/a the handle has begun to move away from the body of the pot while still attached to the widest point of the body by the inner wire; in consequence, the handle has developed a conspicuous bulge.

POT II/2/b

Och 755 f. [7]. Chains 22.5/21/20. Lettered RRO.

A: 98 B: 13 C: 6 D: 3 E: 5 F: 24.5* G: +2.5 H: 0 J: 14

(Och 880; section 3, f. 12. A: 97.5 B: 13 C: 6 D: 2 E: 5 F: 24.5* G: +2.5 H: 0 J: 14)

* Widest measurement at a slight angle from the horizontal

Other sources (1): Ob MSS Mus. Sch. C.84 (harpsichord part); C.85 (lyra part); C.87 (partly); C.88 (lyra and harpsichord parts); F.568 (ff. 63-78; 110-126); F.569 (ff. 63-78; 111-125).

Other sources (2): Och 878, 880 (section 3).

Pot II/2 occurs in a variety of sources, by no means all of which are obviously related. In Ob MSS Mus. Sch. C.85 and C.88 (North collection) as well as in Mus. Sch. F.568-9 Pot II/2 appears in conjunction with Hat I,
Appendix I: Watermarks and Paper Types

which can be dated to 1653. Damaged 'RRO' pot watermarks also appear in Ob MS Mus. Sch. C.84, but differences in the chain line measurements show that these marks are not a decayed state of Pot 11/2.

POT II/3/a
Ob MS Mus. Sch. C.87 f. 3. Chains 23/24/24 at bottom of page. Lettered IB.
A: 95.5 B: 12 C: 6.5 D: 5.5 E: 6.5 F: 23.5 G: +1.5 H: 0 J: 13

POT II/3/b
A: 90.5 B: 13 C: 6.5 D: 6 E: 5 F: 23.5 G: -1.5 H: +1 J: 14

POT II/4/a
Ob MS Mus. Sch. C.83 f. 4. Chains 24.5/24/23.5 below mark. Lettered RDP.
A: 95 B: 12.5 C: 5.5 D: 3 E: 8 F: 24.5 G: +1 H: -1.5 J: 12.5

POT II/4/b
A: 96 B: 12 C: 5.5 D: 4 E: 7 F: 24.5 G: +0.5 H: 0 J: 13

POT II/5/a
A: 100 B: 13 C: 6.5 D: 4 E: 4.5 F: 24 G: 0 H: +1.5 J: 15

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POT II/5/b
Ob MS Mus. Sch. C.91 f. 28. Chains 22/24/22.5 below mark. Lettered DVL.

POT II/6/a
A: 81 B: 10.5 C: 6.5 D: 6 E: 5 F: 23 G: +3 H: -1 J: 10.5

POT II/6/b
Ob MS Mus. Sch. C.83 f. 28. Chains 20.5/21/22 below mark. Lettered RDP.
A: 84.5 B: 11 C: 5.5 D: 3 E: 6.5 F: 22 G: +0.5 H: +0.5 J: 10.5

POT II/7/a
Lcm 921 f. 15. Chains 20.5/20.5/20.5 across top of mark. Lettered RRO.
A: 99 B: 9.5 C: 5.5 D: 4 E: 7 F: 23 G:+2.5 H: 0 J: 15
Right-hand side of crescent flattened; fleur-de-lys within base of pot.

POT II/7/b
Lcm 921 f. 18. Chains 20.5/20.5/20.5 across top of mark. Lettered RRO.
A: 99 B: 10.5 C: 6 D: 2.5 E: 8.5 F: 25 G: 0 H: 4 J: 15
Fleur-de-lys within base of pot.

POT II/8/a
Lcm 921 f. 36. Chains 22.5/21.5/19.5 across mark. Lettered RRO.
A: 97.5 B: 13.5 C: 6 D: 3.5 E: 4.5 F: 24.5 G: +3 H: 0 J: 15

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Fleur-de-lys within base of pot.

POT II/9/a

Lcm 921 f. 55. Chains 23/21.5/22.5 below mark. Lettered RO.

A: 80 B: 15 C: 6 D: 2.5 E: 4.5 F: 22 G: 0 H: +0.5 J: not visible

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POT III

‘Pot III’ is a distinctive asymmetrical pot found in several mid-century sources.

POT III/1

Four versions of the Pot III mark, identified as Pot III/1/a-d, appear in Lcm 1145. Such 'double pairs' are the product of a two-vat mill, though in most sources paper from each pair of moulds remains separate.

POT III/1/a

Lcm 1145, cantus, f. 6. Chains 18/21.5/19.5 above mark. Lettered ID.
A: 92 B: 12 C: 6 D: 6 E: 3.5 F: 22 G: 0 H: +2 J: 10

POT III/1/b

Lcm 1145, cantus, f. 17. Chains 20.5/20.5/19 below mark. Lettered ID.
A: 91 B: 12.5 C: 6 D: 6.5 E: 1 F: 23 G: -2.5 H: +3 J: 10.5
Appendix I: Watermarks and Paper Types

POT III/1/c

Lcm 1145, cantus, f. 4. Chains 18.5/20/20.5 below mark. Lettered ID.
A: 93 B: 13 C: 6.5 D: 2.5 E: 6.5 F: 22 G: +2.5 H: -1 J: 10.5

POT III/1/d

Lcm 1145, cantus, f. 8. Chains 18.5/20/19.5 below mark. Lettered ID.
A: 92 B: 12 C: 5.5 D: 5 E: 4 F: 21.5 G: +0.5 H: +0.5 J: 10.5

Other sources (2): Ob MSS Tenbury 1013, 1017; Och 878, 880; Lbl Add. 10338, Add. 31434. See J. Wainwright, The Music of the Hattons, 94 and passim.

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FLYLEAF PAPERS

This section lists flyleaf papers differing from the music paper in the manuscripts concerned.

FLOWER Fl


This little flower watermark, 53 mm high, resembles other examples found in flyleaves in the North collection.

GRAPES Fl/l/a


A: 10 B: 6 C: 36 D: 22 E: 0 F: -1

GRAPES Fl/l/b

Lbl Add. 59869; third unnumbered flyleaf at printed music end. Chains 24/20.5/22.5 over stem of grapes. Countermark, second flyleaf at this end, vertical initials IDDC.

A: 11 B: 6 C: 38 D: 28 E: 0 F: 0

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Appendix I: Watermarks and Paper Types

PILLARS FI/l/a

Ob MS Mus. Sch. C.85 f. 15. Chains 22.5/24.5/22.5 below. Lettered IFO.
A: 6 B: 4 C: 19 D: 15 E: 36 F: 38 G: +12.5 H +8

PILLARS FI/l/b

A: 6 B: 4 C: 19 D: 15 E: 36 F: 38.5 G: +7.5 H +12

PILLARS FI/2/a

Lbl Add. 39554 f. 89. Chains 21/19 (central chain, very obscure). Lettered IGD.

PILLARS FI/3/a

Lcm 1145, cantus, f. 1. Chains 20.5/20 below mark. Lettered IC.
A: 6 B: 4 C: 18 D: 13.5 E: 37 F: 37 G: -6 H -5.5

PILLARS FI/3/b

Lcm 1145, tenor, f. 1. Chains 19.5/19.5 below mark. Lettered IC.
A: 6 B: 4 C: 18 D: 13.5 E: 36.5 F: 36 G: -5 H -5

PILLARS FI/2/a

Lbl Add. 17792, rear endpaper. Chains 19.5/19.5/19.5 above mark. Lettered IDB.
A: 7 B: 4 C: 20 D: 12 E: - F: - G: +3 H +6. All of the mark above the feet of the pillars is on this folio.

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Appendix I: Watermarks and Paper Types

PILLARS FII/2/b

Lbl Add. 17796, rear endpaper. Chains 20.5/19.5/19 above mark. Lettered IDB.

A: 7 B: 4 C: 20 D: 13 E: - F: - G: +6 H: +5.5.* All of the mark above the feet of the pillars is on this folio.

*At upper edge of cross piece.

POT FII/1/a

Och 777, paper front cover. Chains 20 5/21.5/20.5 across body of mark. Lettered GRO.

A: 70 B: 12 C: 5.5 D: 5 E: 4.5 F: 19 G: -1.5 H: -1 J: 9

POT FII/1/a

Ob MS Mus. Sch. C.83 f. 2. Chains 22.5/22.5/22.5 below mark. Lettered RRO.

A: 98.5 B: 13 C: 6 D: 1.5 E: 9 F: 26 G: +1 H: +2 J: 15

POT FII/1/b

Ob MS Mus. Sch. C.83 f. 23. Chains 22.5/22.5/22 across crescent. Lettered RRO.

A: 98.5 B: 14 C: 8 D: 2.5 E: 6 F: 26.5 G: 0* +2.5 J: 13.5

*chain line bent outside mark.

POT FII/2/a

Ob MS Mus. Sch. C.83 f. 86. Chains 22.5/22.5/21.5 above mark. Lettered NRO.

A: 97 B: 14 C: 8 D: 2.5 E: 6 F: 25.5 G: 0 H: +2.5 J: 13

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