STUDIES IN THE BI-LITERAL CIPHER OF SIR FRANCIS BACON



BACON AS A YOUTH

Studies in the

BI-LITERAL CIPHER
of FRANCIS BACON

BY

Gertrvde Horsford Fiske

with

ITALIC & ROMAN ALPHABETS



Elizabeth Wells Gallup

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PREFACE

IT is twelve years since Elizabeth Wells Gallup printed her first translation from the bi-literal cipher of Francis Bacon. During these years she has published more translations, but has made little effort to describe the method of reading the cipher.

When her book "Francis Bacon's Cipher Story" was first brought to my attention, I spent much time in endeavoring to work out the cipher, but without success. Later, I was so fortunate as to meet Mrs. Gallup, and have had the privilege of receiving instruction from her in deciphering. Believing that what I have learned will be interesting to many, I have endeavored to show in this book in as simple a manner as possible the laborious way in which the hidden message is brought to light.

In order to make this book helpful to those who wish to decipher the bi-literal (cipher) I have also collected together examples from several books showing different italic alphabets. All these books contain cipher messages, and all were printed in different years, and in differing alphabets. These alphabets are grouped in fonts, and the letters drawn, and their differences clearly pointed out by Mrs. Gallup. These italic letters are the shapes and sizes used generally in the books of the sixteenth and seventeenth centuries to conceal the cipher messages. Besides these there are several sizes of Roman letters in facsimile which are also described.

Acknowledgements are due to Mrs. Gallup, to Edward J. O'Brien for his assistance in publishing this book, and to Mr. Moore of the Howard Publishing Co. of Detroit, for his courtesy in allowing me to print translations never before published. The pen and ink drawings of Alphabets, the descriptions of the letters, and all of the decipherings in this book were made by Mrs. Gallup at my request.

GERTRUDE H. FISKE.

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ERRATA

On page 12, line 15 — for "48" read 51.

On page 18, line 19 — for "57-68" read 60-71 ; line 20 — for "58" read 61.

On page 23, in Deciphered Message, line 1—for "Actors MS" read "Actors Wm. S".

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STUDIES IN THE BI-LITERAL CIPHER OF SIR FRANCIS BACON

INTRODUCTION

IN 1895, Mrs. Elizabeth Wells Gallup, while studying the writings of William Shakespeare and Francis Bacon, came to the conclusion that the chapter in Bacon's *De Augmentis Scientiarum*, describing a method of inserting a hidden message in a printed book by means of two differing fonts of type, must have been put there for a purpose other than that which appears in the text. When we consider the facts, we are led to the same conclusion. Methods of sending messages by cipher have been often described, but they are generally for use in letters, though they may be used in printed books. Here we have a cipher which is intended to be used only when the text is set in type. This property of the bi-literal cipher is highly suggestive.

Let us consider how a cipher of this character can be applied. What people could go to the expense of having a book printed to insert a cipher message in it? Who would care to send a cipher message in a printed book to posterity? It would seem as if Francis Bacon, who thought of this kind of cipher, must have had some idea of making use of it.

In order to get more of an idea of this man and see what may have been his thoughts in this direction, we must review the events of his life.

History states that he was the son of Sir Nicholas Bacon, born during the reign of Queen Elizabeth. He was trained in the law, and, when a young man, was sent to France where the life of a diplomat, with its secret negotiations and state messages to his home government, gave him training in the art of transmitting information in cipher. In these communications, written letters were used. Afterward, when he had information he wished to transmit to posterity, a cipher in a printed book which was "not for an age, but for all time," was the method he employed. This cipher would keep his message safe till some scholar might correlate the idea of the method of the cipher from the *De Augmentis* with the books of that period, and thus learn the secret of his life.

A man who stated that he took all knowledge for his province, who was the first to reduce the investigation of natural phenomena to a systematic experimental basis, and who

thus laid the foundation of modern science, was one who could realize the lasting value of his writings, though social position forbade him to claim them all as his own. He wished nevertheless that some day he might be recognized as the author of the most wonderful writings the world has yet seen.

Besides the concealed authorship of the plays of Shakespeare and other works, he had a further message for posterity. Bacon had learned one day by accident the secret of his birth, and that he was the eldest son of Queen Elizabeth and therefore the rightful heir to the throne of England, but he realized that a publication of this fact would cost him his head. As Lord High Chancellor, he held the highest office in the gift of his sovereign; but he wished it to be known after he had passed away that there was a still higher title which was rightfully his. This message for the future must be hidden to be published after his death, but it must be hidden deeply in order that the decipherer might not be influenced by the prejudices of the age, and yet not so deeply that it would be lost before it was delivered to the world. What better means could be devised than the bi-literal cipher? Books he knew would be cherished, and that the plays of William Shakespeare would live for ages.

He made the cipher in the plays more difficult to read than his concrete example in his *De Augmentis*, in order that it should not be read too soon. We have waited almost three centuries for the message, and now it has been translated for everyone to read.* For a further knowledge of Francis Bacon's life, the reader is referred to standard books on the subject.

Let us consider what was the method of the bi-literal cipher. From the name, one might rightly infer that two kinds of letters or type are used. If we examine a page in any book, we will find several kinds or fonts of type on the page, besides the kind in which most of the book is printed. There will be large ones for the headings, and full-faced letters, and italics, wherever they may be needed to assist the meaning or emphasize a special sentence. Turn to another page in the same book, and the same fonts of type occur. If we take up a book published in the time of Francis Bacon, we find the same variations of type. By running through many pages, complete alphabets of italic type or large-sized type or full-faced type may be found.

When Francis Bacon wished to infold a cipher message in a book by means of the bi-

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**The Bi-Literal Cypher of Sir Francis Bacon*, by E. W. Gallup.
Ditto. Part III. *The Lost Manuscripts*, by E. W. Gallup.

literal cipher, he usually did not use all the text. It was his custom until 1623 to use for the cipher only the words which were printed in italic type. In the First Shakespeare Folio and afterward, he used the Roman letters of the headings, italics, and some fancy letters. There might be a few words on some pages, more or less on others, but throughout the book there were enough for his purpose. His message would then be infolded in these few words scattered throughout the book or possibly in a special place where a large amount of italics were used in the text.

Suppose that he decided to use italics for the cipher message. The first step would be to make two complete alphabets of italics with which to print the text. These alphabets must differ slightly from each other, not enough to attract the attention of the casual reader, but still sufficiently to enable the decipherer to identify to which alphabet a letter may belong. Let us call one of the alphabets the *a*-font and the other the *b*-font. Now we have a method of inserting the message in the text without attracting attention, *viz:* — by alternating the *a*-font and *b*-font letters according to a definite system. In the *De Augmentis* of 1623, Francis Bacon gives the key to his system. (Plate 1.)

If the student, having decided on the portion of the text he wishes to decipher, considers each letter individually and decides whether it belongs to the *a*- or *b*-alphabet, and then writes "*a*" or "*b*", whichever it may be, under that particular letter in the text, he will obtain a row of "*a*'s" and "*b*'s" apparently without meaning. But in the *De Augmentis* we have the key. We are told to divide these off into fives, or five letters in a group, and to each of these groups of five, containing various "*a*'s" and "*b*'s", a letter of the alphabet is assigned. These will spell out the hidden message. (See Plate 3.) In the examples given in the original text, the differences between the *a*-font and the *b*-font are made exceptionally distinct in order to make it easy for the student and as an illustration of the method. (See Plate 4.)

In a book in which a real message is infolded, the case is different. The capitals usually are easy to differentiate, but the smaller letters are more difficult. Fear of detection during his lifetime led Francis Bacon to make the letters of the two sets of type very much alike, and were it not that the slight differences are consistent whenever the letter is used in the text, one might be tempted to say that they were imaginary. But when the eye has become trained to note, and especially to remember, these slight variations in type, we find that throughout the book certain peculiarities always brand a letter as belonging to a certain font, as "*a*" or "*b*", and by this means the hidden message may be read. Referring now

to the *De Augmentis*, we find the key to the meanings of the groups of five (Plate 1), two different alphabets given (Plate 2), and an example for the student to try to decipher, beginning "*Ego omni*", etc. (Plate 4); also a translation of the message infolded therein to assist in the translating (Plate 3). Here we simply have the problem of learning the two different alphabets and then writing "*a*" or "*b*" underneath each letter in the text, dividing them into groups of five, and then translating the message by means of the key alphabet.

In a piece of original work of this kind the problem is far more difficult. The decipherer must first differentiate between the two kinds of each letter and then decide to which font, *a* or *b*, the letters respectively belong. This is a slow and difficult process, but after the eye has been trained to be on the watch for slight differences, they are more easily detected. In the alphabets given in the *De Augmentis* (Plate 2), the letters of the *a*-font are mostly normal and regular in character, while those of the *b*-font are usually irregular, often of different slope, and more florid in their design. This gives a general guide for the assignment of a doubtful letter to the *a*- or *b*-font. Another and more important method of differentiating is based on Bacon's key (Plate 1). Here, for the complete cipher alphabet, Bacon uses 78 "*a*'s" and 52 "*b*'s." We would, therefore, expect under ordinary circumstances to have a predominance of *a*-font letters in the text.

Having now found two different shapes of the same letter in our text, the next step is to take each shape separately and count the number of times of its occurrence in a given number of pages. The shape which occurs the greater number of times belongs to the *a*-font and the shape which occurs less often to the *b*-font. Let us take for example the L. Digges and I. M. poems from the Shakespeare folio of 1632, Plates 7 and 88. We have two sets of letters represented. The letter "*w*" occurs sixteen times. There are apparently two kinds of this letter on the page. One has two high strokes running parallel, the other has a level top. The former occurs twelve times, the latter four times. The former, as it occurs the larger number of times in the given space, must belong to the *a*-font, and the other to the *b*-font. This process should be carried on with every letter, thus dividing the "*a*'s" from the "*b*'s".

Sometimes a letter will occur in more than two shapes, and when this is the case it has been found best to postpone the assignment of such a letter to either font until the rest of the message has been translated, when it will appear from the context to which font it belongs. When once the letter is established, it remains consistently the same throughout the book.

There is, however, an exception to the latter statement; that is, when dots are inserted in the text. These dots may be inserted either in, or by the side of, a letter; or on the line of writing. The function of the dot in the first position is to reverse the font of the letter in which it is, or by the side of which it occurs. This use of the dot is illustrated in the sample alphabet in the *De Augmentis* (Plate 2), where the capital "*O*" of the *a*-font is changed to the *b*-font by the insertion of a dot. This was probably Bacon's method of making the deciphering more difficult. When the dot is on the line of writing as in the I. M. poem, Plate 88, line 3, between "*y*" and "*r*" in "*tyring room*", it marks the beginning of a group of five, — here, "*ringr*". The position of the dot here is of great assistance in determining where to begin to read the cipher.

Besides the occasional reversing the font of a letter by means of a dot, another of Bacon's ways of making the deciphering more difficult was the insertion of a group of four in the place of a group of five. There is an example of this in the last group of the short poem entitled To the Reader, in the Second Shakespeare Folio of 1632.

"reade rlook enoto nhisp ictur ebuth isboo keBI.".
babaa ababb baaaa aaaaa babaa ababa aabaa babb
W M· R A W L E Y

The translation of this fragment shows that it was the signature of the message infolded in the poem, and that it was signed by Wm. Rawley, Francis Bacon's secretary. The "Y" of the signature is the group of four instead of five as it should be, but it is easy to see that the group "babb" must be translated "Y" by referring to the key alphabet (Plate 1), where we see that "Y" is the only letter the first four members of which are "babb". A group of six is occasionally inserted, and may be translated in a similar way.

In addition to the letters already mentioned, there occur in the text combinations or unions of two letters which are called digraphs. These digraphs may be composed of two letters of the same font or of different fonts, the letters being joined together by a line either straight or curved. Sometimes the line runs above the letters, sometimes below, and sometimes diagonally across, thus joining them together. It has been found that the earlier the book was printed, the fewer the digraphs. In 1599, a word ending in "is" was printed with the "i" and "s" as separate letters. In 1622, a digraph was used.

It is evident that there can be four possible combinations of fonts in these digraphs, *viz.*:—

1. Two *a*-font letters joined.
2. An *a*- and a *b*-font letter.
3. A *b*- and an *a*-font letter.
4. Two *b*-font letters.

In these combinations there is often a variation from the regular *a*- or *b*-font as it ordinarily appears in the text, and wherever these variations occur it is necessary for the decipherer to refer to the context already translated in order to find out to which font the letter belongs. However, when once the font to which the doubtful letter belongs has been established, it has been found that throughout the whole book it consistently remains the same. In translating the letters of a digraph, they are assigned to the *a*- or *b*-font as if they were single letters.

Liber Sextus.

Exemplum *Alphabeti Biliterarii.*

A	B	C	D	E	F
aaaaa.	aaaab.	aaaba.	aaabb.	aabaa.	aabab.
G	**H**	**I**	**K**	**L**	**M**
aabba.	aabbb.	abaaa.	abaab.	ababa.	ababb.
N	**O**	**P**	**Q**	**R**	**S**
abbaa.	abbab.	abbba.	abbbb.	baaaa.	baaab.
T	**V**	**W**	**X**	**Y**	**Z.**
baaba.	baabb.	babaa.	babab.	babba.	babbb.

Neque leve quiddam obitèr hoc modo perfectum eſt. Etenìm ex hoc ipſo patet Modus, quo ad omnem Loci Diſtantiam, per Objecta, quæ vel Viſui, vel Auditui ſubjici poſſint, Senſa Animi proferre, & ſignificare liceat; ſi modò Objecta illa, duplicis tantum Differentiæ capacia ſunt; veluti per Campanas, per Buccinas, per Flammeos, per Sonitus Tormentorum, & alia quæcunque. Verùm ut Incœptum perſequamur, cum ad Scribendum accingeris, Epiſtolam Interiorē in *Alphabetum* hoc *Biliterarium* ſolves. Sit Epiſtola interior;

Fuge.

Exemplum *Solutionis.*

F V. G. E.

aabab. baabb. aabba. aabaa.

PLATE 1. DE AUGMENTIS, 1638. PAGE 167.
[*Showing Bacon's explanation of the Bi-literal Cipher.*]

De Augmentis Scientiarum.

Præſtò ſimul ſit aliud *Alphabetum Biforme*; nimirùm, quod ſingulas *Alphabeti Communis* Literas, tam Capitales, quam minores, duplici Formâ, prout cuique commodum ſit, exhibeat.

Exemplum *Alphabeti Biformis.*

a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
A. A. a. a. B. B. b. b. C. C. c. c. D. D. d. d.

a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
E. E. e. ε. F. F. f. f. G. G. g. g. H. H. h. h.

a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
I. J. i. i. K. K. k. k. L. L. l. l. M. M. m. m.

a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a.
N. N. n. n. O. O. o. o. P. P. p. p. Q. Q. q. q. R.

b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
R. r. r. S. S. s. s. T. T. t. t. V. V. v. v. u. w.

a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
W. W. w. w. X. X. x. x. Y. Y. y. y. Z. Z. z. z.

PLATE 2. DE AUGMENTIS, 1638. PAGE 168.
[*Showing Bacon's explanation of the Bi-literal Cipher.*]

Liber Sextus.

Tum demùm Epistolæ Interiori, jam factæ *Biliteratæ*, Epistolam Exteriorem *Biformem*, literatim accommodabis, & postea describes. Sit Epistola Exterior;

Manere te volo donec venero.

Exemplum *Accommodationis.*

F V G F
a ababb aa b b.aa b baaa baa.
Manere te volo donec venero

Apposuimus etiàm Exemplum aliud largius ejusdem Ciphræ, *Scribendi Omnia per Omnia.*

Epistola Interior, ad quam delegimus *Epistolam Spartanam*, missam olim in Scytale.

Perditae Res. Mindarus cecidit. Milites esuriunt. Neque hinc nos extricare, neque hic diutiùs manere possumus.

Epistola Exterior, sumpta ex *Epistolâ Primâ Ciceronis*, in quâ *Epistola Spartana* involvitur.

PLATE 3. DE AUGMENTIS, 1638. PAGE 169.
[*Showing Bacon's explanation of the Bi-literal Cipher.*]

Ego omni officio, ac potiùs pietate erga te-
cæteris satisfacio omnibus: Mihi ipsæ nun-
quàm satisfacio. Tanta est enim magni-
tudo tuorum erga me meritorum, vt quoni-
am tu, nisi perfectâ re, de me non conquiês-
ti; ego, quia non idem in tuâ causâ efficio,
vitam mihi essæ acerbam putem. In cau-
sâ hæc sunt: Ammonius Regis Legatus
apertè pecuniâ nos oppugnat. Res agitur
per eosdem creditores, per quos, cùm tu ade-
ras, agebatur. Regis causâ, si qui sunt,
qui velint, qui pauci sunt, omnes ad Pompe-
ium rem deferri volunt. Senatus Reli-
gionis calumniam, non religione, sed ma-
levolentia, et illius Regiae Largitionis
invidiâ comprobat. &c.

PLATE 4. DE AUGMENTIS, 1638. PAGE 170.
[*Showing Bacon's explanation of the Bi-literal Cipher.*]

II.

DE AUGMENTIS SCIENTIARUM, 1638

Cipher Key to Message on Page 170.

eGOOm niOff Icioa cpoTI uSpie TatEe rgate caEte Rissa tiSfa CiooM nIbUS mIhii pSEnu nquAM satis Facio TanTA EsteN immAg niTud otuOr uMerg ameME rItor UmvTq uOnIA mTuni sIpEr fEcta RedEm enOnc OnquI esTie GoquI AnoNI Demin tUaca UsaEF fICio VitAm mIHie ssEac eRBAM PutEM inCau saHAE cSunt aMMon iusRe gISle gATuS AperT epEcu NiAnO SopPu Gnatr eSagi turPe reosd Emcre diTor eSPer quOsc uMTUA DerAS agEba tuRRE gIsca UsasI quiSU nTqui VelIN TquIp aUcis UntOM NesaD pOmPE iumre mDEfe rrIvo Lunts enAtu sRELi gIOnI ScalU MniaM NonRE lIgIO NesED MaleU oLENt iaEtI lLius ReGia elarg ition isinu idiac ompro bat &c.

Deciphered Messages.

Perditae Res Mindarus cecidit Milites esuriunt Neque hinc nos extricare neque his diutius manere possumus

III.

A LESSON ON THE KEY IN THE "DE AUGMENTIS SCIENTIARUM" 1623 AND 1638

PLATES 1, 2, 3, and 4 are facsimiles of Bacon's Key to the bi-literal cipher given in the *De Augmentis* of 1623, and reprinted in facsimile in the *De Augmentis* in the *Baconi Opera* of 1638. This key is made up of curious letters designed by Bacon. Bacon, however, did not design all the italic letters he used for putting cipher in his books. On page 310 of *The Bi-Literal Cypher* by Mrs. Gallup, edition of 1901, in her translation from the *De Augmentis* of 1624, the cipher reads "Where, by a slighte alteration of the common Italicke letters, the alphabets of a bi-literate Cyphar having the two forms are readily obtain'd (instead o' letters that I cut out because I feare anie eye might reade what is hid in Cyphar, had such as are seene heere beene employed in an example) in every booke I send forth I use," etc. The examples of sixteenth century "common Italicke letters" in the facsimiles from the Horace given in Plates 5 and 6 show two forms of many letters. The two forms of capital "*D*" are very noticeable and interesting, as they are forms almost invariably used by Bacon.

Looking at the key it will be noticed that there are two distinct alphabets given, each having its own characteristics. So clearly defined are these differences that after a little study it should not be difficult on being shown a letter to say at once: — "This letter belongs to the *a*-font alphabet or to the *b*-font alphabet."

Taking the first two capital letters, *a*-font *A* and *b*-font *A*, it is evident that the *a*-font letter is a plain, unadorned letter, while the *b*-font has a drooping flourish drawn downward from the top of the letter. It is a difference easily seen, and characteristic of the *b*-font capital letters.

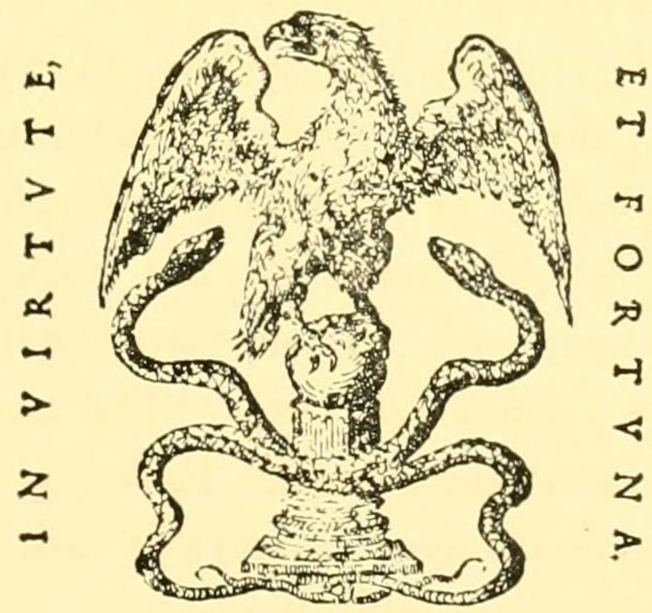
A, *B*, *D*, *F*, *H*, *K*, *M*, *N*, *R*, *T*, *V* and *W*, when they have this drooping flourish, are *b*-font letters. Capital *E* of the *a*-font has the same flourish, which emphasizes the fact

HORATIVS

M. ANTONII MVRETI IN EVNDEM ANNOTATIONES

ALDI MANVTII DE metris Horatianis.

Eiusdem Annotationes in Horatium.



LVGDVNI,
APVD GVLIEL. ROVILLIVM,
SVB SCVTO VENETO.

M. D. LXIIII.

PLATE 5. HORACE, 1564. TITLE PAGE.
[*Showing two fonts of Italics.*]

Per brumam Tiberis, Sextilimenſe caminus.
Dumlicet: & vultum ſeruat fortuna benignum:
Romælaudetur Samos, & Chios, & Rhodos abſens.
Tu quamcunque Deus tibi fortunauerit horam
Grataſume manu: nec dulcia differ in annum:
Vt quocunque loco fueris, vixiſſe libenter
Te dicas. nam ſi ratio, & prudentia curas,
Non locus effuſi late maris arbiter aufert:
Cœlum, non animum mutãt, qui trans mare currũt.
Strenua nos exercet inertia: nauibus, atque
Quadrigis petimus bene viuere. quod petis, hic eſt:
Eſt Vlubris: animus ſi te non deficit æquus.

AD ICCIVM.

FRuctibus Agrippæ Siculis, quos colligis, Icci
Si rectè frueris: non eſt vt copia maior
Ab Ioue donari poſſit tibi. tolle querelas:
Pauper enim non eſt cui rerum ſuppetit vſus.
Si ventri bene, ſi lateri eſt pedibúſque tuis: nil
Diuitiæ poterunt regales addere maius.
Si fortè in medio poſitorum abſtemius, herbis
Viuis, & vrtica: ſic viues, protinus vt te
Confeſtim liquidus fortunæ riuus inauret.
Vel quia naturam mutare pecunia neſcit:
Vel quia cuncta putas vna virtute minora.
Miramur, ſi Democriti pecus edit agellos,
Cultaq́: dum peregrè eſt animus ſine corpore velox:
Cùm tu inter ſcabiem tantam, & contagia lucri
Nil paruum ſapias: & adhuc ſublimia cures?
Quæ mare compeſcant cauſſæ: quid temperet annũ:
Stellæ ſponte ſua iuſſæne vagentur, & errent:
Quid premat obſcurum Lunæ, quid proferat orbem:
Quid velit, & poſſit rerum concordia diſcors:

Emped

PLATE 6. HORACE, 1564. PAGE 158.
[*Showing two fonts of Italics.*]

that, as Mrs. Gallup found, often one or more letters of the *a*-font were changed to the other font. *C*, *G* and *S* all have curious upward turning flourishes resembling each other, but not like the above.

The *a*-font *I* is plain: the *b*-font *I* has a long tail below the line.

The *b*-font *L* has a loop at the top.

The *b*-font *O* has a dot in the centre.

The *P*'s differ in the curve at the foot of the upright.

The *Q* in the *b*-font is like the figure 2.

X, *b*-font, has a cross line through the middle.

Y, *b*-font, has a narrow opening at the top.

The small letters *a*, *i*, *m*, *u* and *n* are rounded letters in the *a*-font, while in the *b*-font they are sharply pointed.

The two fonts of the letter *r* differ in the small right line at the top.

The *y*, *b*-font, has a small opening at the top while the *a*-font *y* has a wide opening.

The letters *b*, *d*, *h*, *k* and *l* have a loop at the top of the stem in the *b*-font, and are plain letters in the *a*-font. The *a*-font *p* has the oval joining the stem with a slanting line, no flourish, while in the *b*-font letter *p* the oval joins the stem with a short straight line. A long flourish is on the end of the stem.

The letter *g* in the *b*-font has a serif or nose and the oval or skirt below the line slants upward, but *a*-font *g* has no nose, or serif, and is a plain letter; *o*, *a*-font, is also a plain letter, while *o*, *b*-font, has a flourish across the top.

The *o*, *s*, *t* and *z* in the *a*-font are all plain letters, and *o*, *s*, *t* and *z* in the *b*-font have flourishes at the top or across them. To the plain *a*-font *x* is added, in the *b*-font, a cross piece. There are four shapes of the small letter *u*, — two pairs. In the first pair the *a*-font letter is pointed and open at the top, and the *b*-font is rounded and drawn close at the top. In the second pair the *a*-font *u* is a rounded letter, and the *b*-font sharply pointed. The letters may vary in other characteristics, but these are fixed.

To read the cipher message in the example beginning "*Ego*", etc., it will assist to mark off a sheet of paper into rectangles holding easily five letters, and then, beginning with "*Ego*" write out five letters in each space, as

Egoom	*nioff*	*icioa*	*cpoti*	*uspie*

The first letter is capital *E*. By the flourish it should be a *b*-font letter, but the capital *E* was the exception, so it must be marked *a*, or by a dash, or as we please, to define it. The next letter is *g*. This has a slanting oval with a little serif or nose, and a slanting skirt or oval below the line. It is a *b*-font letter, and should be marked *b*, or by a perpendicular line, or by any mark, to define it. Then, looking through all the groups of five for other *g*'s, there is one in "*erga te*", line 1. It is easily recognized, is the plain letter, and should be marked *a*-font. The next *g* is in "*magnitudo*" (3)*, also *a*-font; the next in "*erga me*" (4), *a*-font; in "*ego*" (6), *b*-font; and so on until all are marked on the piece of paper. The next letter is *o*. There are two *o*'s here. Both have the mark across the top, and are *b*-font letters. They should be so marked in the space. There are two *o*'s in "*officio*" (1). The first is of course *b*-font. The second, however, is an *a*-font letter. The *o* in "*potius*" (1) is an *a*-font letter; in "*satisfacio*" (2), also an *a*-font *o*. Mark every *o* before taking the next letter. This is *m*, a rounded letter, and is therefore *a*-font, as is the letter *n* in the next group of five. The *m* in "*omnibus*" (2), is sharp-pointed, and is a *b*-font letter. The *n* next to it is again *a*-font. Mark now every *m* and *n* on your sheet of paper. Next comes the first small *i*. Compare it with the next *i*, the first in "*officio*" (1). See how much sharper is the first *i* in "*officio*" (1). The *i* in "*omni*" (1) must be *a*-font; the first *i* in "*officio*" (1), *b*-font; and the second *i*, *a*-font; while the *i* in "*potius*" (1) is a *b*-font letter from its sharp curves.

Now, after marking all the *i*'s, look at what is accomplished. The first group of five is marked and three in the second group. The two letters remaining are both *a*-font, as they have no flourish on the long end below the line. This gives the second group: *a a b a a* =*e*. Notice how helpful it is to mark every letter down the page as soon as you recognize it. In deciphering the message in a long work the alphabets should be learned, and, as each letter has to be recognized and counted, they will naturally be learned quite thoroughly before the translation begins. It is, however, until they are learned, a great help to mark all the letters of one kind on one page at once, while the differences are clear to the eye.

Before beginning the examples from the Second Folio, the student is strongly advised to work out the whole of this example.

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*Figures enclosed in parentheses refer to line numberings on Plate 4.

ALPHABET

A	B	C	D	E
a a a a a	a a a a b	a a a b a	a a a b b	a a b a a
F	G	H	I	K
a a b a b	a a b b a	a a b b b	a b a a a	a b a a b
L	M	N	O	P
a b a b a	a b a b b	a b b a a	a b b a b	a b b b a
Q	R	S	T	U
a b b b b	b a a a a	b a a a b	b a a b a	b a a b b
W	X	Y	Z	
b a b a a	b a b a b	b a b b a	b a b b b	

IV.

AN EXAMPLE OF THE METHOD OF TRANSLATING THE CIPHER

THE poem by L. Digges in the Second Folio has three lines in Roman letters "TO THE MEMORIE of the deceased Author, Master VV. SHAKESPEARE," and then a fancy "S" beginning the word "Shakespeare" in Roman letters before the italic letters begin. In the Second Folio, as in the First, the Roman letters in the headings are used for the cipher, but although in the First Folio the fancy letters at the beginning of the several poems and generally throughout the book are used in the cipher, in the Second Folio Wm. Rawley, Bacon's chaplain, who put in the cipher, did not make use of them.

Leaving out the Roman letters, the first letter is the *a* in "*at length*", line 4. Mrs. Gallup's book, *The Lost Manuscripts*, on pages 108 and 109 gives the grouping for the L. Digges Poem. The first italic group is "*atlen*" (4)*. To analyze it in the same way as the Key from the *De Augmentis* was analyzed, the differences between the two fonts of the small letter *a* must first be studied. According to the descriptions of the small letters on page 48, " the *a*-font *a* has a somewhat broad oval, shorter than the stem at the base of the letter. The last stroke is light and free. The *b*-font *a* has a narrow oval standing on a line with the stem at the base of the letter. The last stroke is close." The letter *a* in "*at*" (4) is rather blotted, so that it looks broader than it is. It stands on a line with the stem; the last stroke is close, and it is dotted. It is a *b*-font letter dotted to an *a*-font.

The next letter *a* is in "*name*" (6), a typical *a*-font letter, having a broad oval shorter than the stem at the base, and the last stroke free. The *a* in "*that stone*" (6) is carelessly drawn by some workman who drew the hand-made type long ago. It has the oval and stem of the *a*-font, but the last stroke is not free. It is what Mrs. Gallup calls a hybrid and leaves unmarked until the context tells what it must be. The next *a* is in "*alive*" (8),

*Figures enclosed in parentheses refer to line numberings on Plate 7.

and is a typical *b*-font letter; the *a* in "*shall*" (8) is *a*-font; in "*Brasse*" (9), *a*-font; in "*and*" (9), *a*-font; but in "*Marble*" (9), the narrower oval of the letter tells which font to put it in.

The *t*'s of the two fonts are thus described. "*A*-font *t* is a well-formed letter with a light stem. The cross-bar is often a distinct nail-head, last stroke free. The *b*-font *t* is a heavy letter with rounded base, the last stroke close." The *t* in "*at*" (4) is heavy with a rounded base. In order to find if it is closer than the *a*-font, the angle between the stem and the line of writing must be bisected. This done, it evidently is drawn to curve inward: it is a *b*-font letter. The *t* in "*thy pious*" (4) has a nail-head cross-bar, and is a typical *a*-font letter. The *t* in "*length*" (4) is an *a*-font letter blotted, but the tall, straight stem is plain and the cross-bar is a nail-head: — it is an *a*-font letter. The *t* in the second "*thy Workes*" (5) is a heavy letter with rounded base, and the last stroke curves inward; it is a *b*-font letter. The *t* in the first "*thy Workes*" (5) is *a*-font. The *t* in "*out-live*" (5) has the rounded base and last stroke close and is a *b*-font letter.

The *l* in "*length*" (4) is a heavy letter, rounded at the base. The serif at the top is slanting and the last stroke close: it is a typical *b*-font letter. The *l* in "*World*" (5) is the same. The *l* in "*out-live*" (5) has a very close stroke for the last stroke, and there is no doubt but that it is also a *b*-font letter. The *l* in "*dissolves*" (7) is *a*-font. It is differently drawn, but it has no rounded base. The *l*'s in "*alive*" (8) and "*looke*" (9) are both *a*-font also.

The four forms of *e* given in the descriptions are these. In "the first form of *e* (*a*-font) the line bisecting the loop makes a large angle with the line of writing, and at the same time the curve is long and open. Second, the bisecting line makes a less angle, but the curve is short and close. In the *b*-font *e*, first form, the line bisecting the loop makes a large angle with the line of writing, while the curve is short and close; and in the second form the bisecting line makes a more acute angle, and the curve is long and open."

These four forms of the letter *e* take much and careful study, since once their differences are mastered it is not only for this alphabet but for all alphabets, for, although sometimes the *a*-font forms here given are *b*-font in another alphabet, or one is *a*-font and one *b*-font, there are the same four forms in every book Mrs. Gallup has translated. Take the *e* in "*at length*" (4). The line bisecting the loop makes a large angle with the line of writing, or, to put it simply, the loop is slanted upward, and the curve is long and open; it is *a*-font. The first *e* in "*Fellowes*" (4) is the same; the second *e* in "*Fellowes*" (4) is the first form of the *b*-font *e*. The *e* in "*give*" (4) is the second form of the *a*-font *e*; in "*The*

World" (5), it is the first form of the *b*-font *e*. Both the first and second "*Workes*" (5) have *a*-font *e* of the first form. The word "*out-live*" (5) has a *b*-font *e* of the second form. "*Tombe*" (6) and "*name*" (6) are both *a*-font, first form.

The "*n*, *a*-font, has a clean, thin line at commencement of the curve, broad at base, free lines at top and bottom. *B*-font has slight shading in curve at top, is narrow at base, last stroke close." A comparison of the *n* in "*and Marble*" (9) and the *n* in "*nobly*" (20) with the *n* in "*at length*" (4) will show that the latter resembles the *n* in "*nobly*" (20), and therefore is a *b*-font *n*. The *n* in "*name*" (6) is a broad letter and is *a*-font; in "*when*" (6), it is *b*-font; and in "*rent*" (6), it is *a*-font. This gives for the first group *a b b a b*.

The second group is *gthth*. "The *a*-font *g* has the lower loop pointed at the left side; the nose is a hook. The *b*-font *g* has the lower loop angular at the left side; the nose is a straight line or a nail-head." Compare the *g*'s in the examples given in "*feeling*" (23) and in "*Stage*" (17). The *g* in "*length*" (4) is a *b*-font letter, and like the one in "*give*" (4). In "*give*" (4), however, it is a dotted letter reading *a*. The *g* in "*Ages*" (10) and in "*prodigie*" (11) are *b*-font letters. The *g* in "*wit-fraught*" (15) is *a*-font, and in "*parlying*" (21) is *b*-font dotted to *a*-font.

The *t*'s being marked, the next letter is *h*. The *a*-font *h* has a loop rounded at the top. The line bisecting the loop does not make a large angle with the line of writing. The *b*-font *h* has a loop pointed at the top. The line bisecting the loop makes a large angle with the line of writing. The two *h*'s in the first line are the examples given in the descriptions, and are well-drawn letters. When looking for the pointing of the loop at the top of the *h*, look inside the loop as well as outside, as the outside of the loop is often rounded in the printing of the letter. The *h* in "*The World*" (5) and the first "*thy Workes*" (5) are both *b*-font. In the second "*thy Workes*" (5), the *h* is *a*-font, as the round top and large angle made by the bisecting line distinctly show. In "*which*" (5), the first *h* is an *a*-font, and the second a *b*-font, letter, as the distinctive angles show. This marks two groups of five. The second group is *gthth=baaab*.

The third group is *ypiou*. The *y* is *a*-font as its wide mouth shows. The *y* in the first "*thy Workes*" (5) is a *b*-font letter, as the opening at the top is distinctly narrower. The *y* in the second "*thy Workes*" (5) is *a*-font; in "*by which*" (5), is *a*-font; and in "*Thy Tombe*" (6), is *b*-font.

"The *p* in *a*-font is a broad, well-formed letter; in *b*-font the head is blunt, the loop is narrow in the lower part, and it slants to the stem." The *a*-font example is seen in

"*pious*" (4), and the *b*-font example in "*prodigie*" (11). Note especially in the *b*-font the way the loop slants to the stem. In "*parlying*" (21) is another *a*-font letter.

The two fonts of the letter *i* are not difficult to distinguish. The examples given are found in "*give*" (4) and "*pious*" (4). The sharp angles of the *i* in "*give*" (4) are contrasted with the rounded angles in "*pious*" (4), which is a *b*-font letter. The *i* in "*out-live*" (5), however, is an *a*-font letter.

The *a*-font *o* is somewhat pointed at the base. The line bisecting the letter does not make a large angle with the line of writing. The *b*-font *o* is rounded at the base, and the bisecting line makes a large angle with the line of writing. "*Fellowes*" (4), "*World*" (5), "*Workes*" (5), "*out-live*" (5), and "*Tombe*" (6), all contain *a*-font letters. The *o* in "*pious*" (4) is *b*-font, as also in "*stone*" (6), the second *o* in "*looke*" (9), and in "*to all Ages*" (10).

The *us* is a digraph. In the Descriptions of the digraphs, page 59, " *us* is the union of a broad letter *u* having a short free line at the commencement, with a simple form of short *s* in font *a*." It is the combination *aa*. The marking of this group *ypiou* is *abbba*. Thus the first three italic groups have been shown to be

atlen gthth ypiou s
abbab baaab abbba a
O S P

To the beginner, these slight differences between the two fonts may seem almost imaginary, but if Bacon's sample alphabet in the *De Augmentis* (Plate 1) is referred to, it will be found that the differences between the two alphabets in this case are of the same general character.

V.

SECOND FOLIO, 1632, L. DIGGES POEM

1. *Cipher Key.*

tOtHE memor iEOft HeDEc eASeD aUtHo rmaST eRVVs hAKeS peAre hAkES
PearE aTLeN GthtH yPIOu sfell oWEsg iveTH EworL dtHYW orkes ThyWo
rkesb ywhIC HouTL ivEth YtoMb eThyn aMeMU stWhe NthaT stONE isRen
TaNdt iMeDI ssolv EsTHy stRAT fordm oNUMe NtHer eweAl ivESH aLlVI
EwthE EstiL ltHiS boOKE wHenb rasSE andmA RblEF AdeSh AllmA KetHE
eloOk efRES hTOal laGes Whenp osTer ItIes hALlL oAThw haTSn Ewthi
nkEal lispr OdiGi eTHAt Isnot shake sPear EsevR ylIne eAcHv eRSeH eREsH
aLlrE vivER eDeEM etHee fROmt hYHer sENoR FiRen OrcaN kring AgEAs
NasoS aIDoF hiStH ywitf rAugh Tbook esHal lonce InvaD EnoRS hallI EreBE
leEve Orthi NkeTh eEdea dtHOu GhmiS TunTI Llour Bankr ouTst aGEbe
speDI mpOss IblEW ithso mEnew sTRai neTou tDoEp AsSIo NsofI ulIE.T
aNDhE RroME oOrTi lliHE aReas cENem OreNo Blyta KetHA nwhEN thYha
lFeSW oRDpA Rlyin gyOma nSSPa keTil lTHes EtilL anyOF tHyvo lumES
RestS haLLW iThmo rEFir emOre fEeli ngBeE xPres tBEsu reoUR ShaKE
sPEAr eTHoU cANst never DyeBU tcRow Ndwit hLawr EllLi veete rnalL
yLdIg geS.

2. *Deciphered Message.*

many old poems o' Sp. an' Sh. at a due time shew, mayhap, w'ch MSS. F. hid. But such nere won great praise---look'd, men now say, so faire, a subverti'g surrende' vainely should intrude.

More pens did shine I find upon a veritable---.

TO THE MEMORIE

of the deceaſed Author, Maſter VV. SHAKESPEARE.

SHake-ſpeare, *at length thy pious Fellowes give*
The World thy Workes: thy Workes, by which, out-live
Thy Tombe, thy name muſt: when that ſtone is rent,
And Time diſſolves thy Stratford *Monument,*
Here we alive ſhall view thee ſtill. This Booke,
When Braſſe and Marble fade, ſhall make thee looke
Freſh to all Ages: when Poſteritie
Shall loath what's new, thinke all is prodigie
That is not Shakeſpeares; *ev'ry Line, each Verſe*
Here ſhall revive, redeeme thee from thy Herſe.
Nor Fire, nor cankring Age, as Naſo *ſaid,*
Of his, thy wit-fraught Booke ſhall once invade.
Nor ſhall I e're beleeve, or thinke thee dead
(Though miſt) untill our bankrout Stage be ſped
(Impoſſible) with ſome new ſtraine t'out-doe
Paſſions of Iuliet, *and her* Romeo;
Or till I heare a Scene more nobly take,
Than when thy halfe-ſword parlying Yomans *ſpake.*
Till theſe, till any of thy Volumes reſt
Shall with more fire, more feeling be expreſt,
Be ſure, our Shake-ſpeare, *thou canſt never dye,*
But crown'd with Lawrell, *live eternally.*

L. Digges.

PLATE 7. SECOND FOLIO, 1632. L. DIGGES POEM.

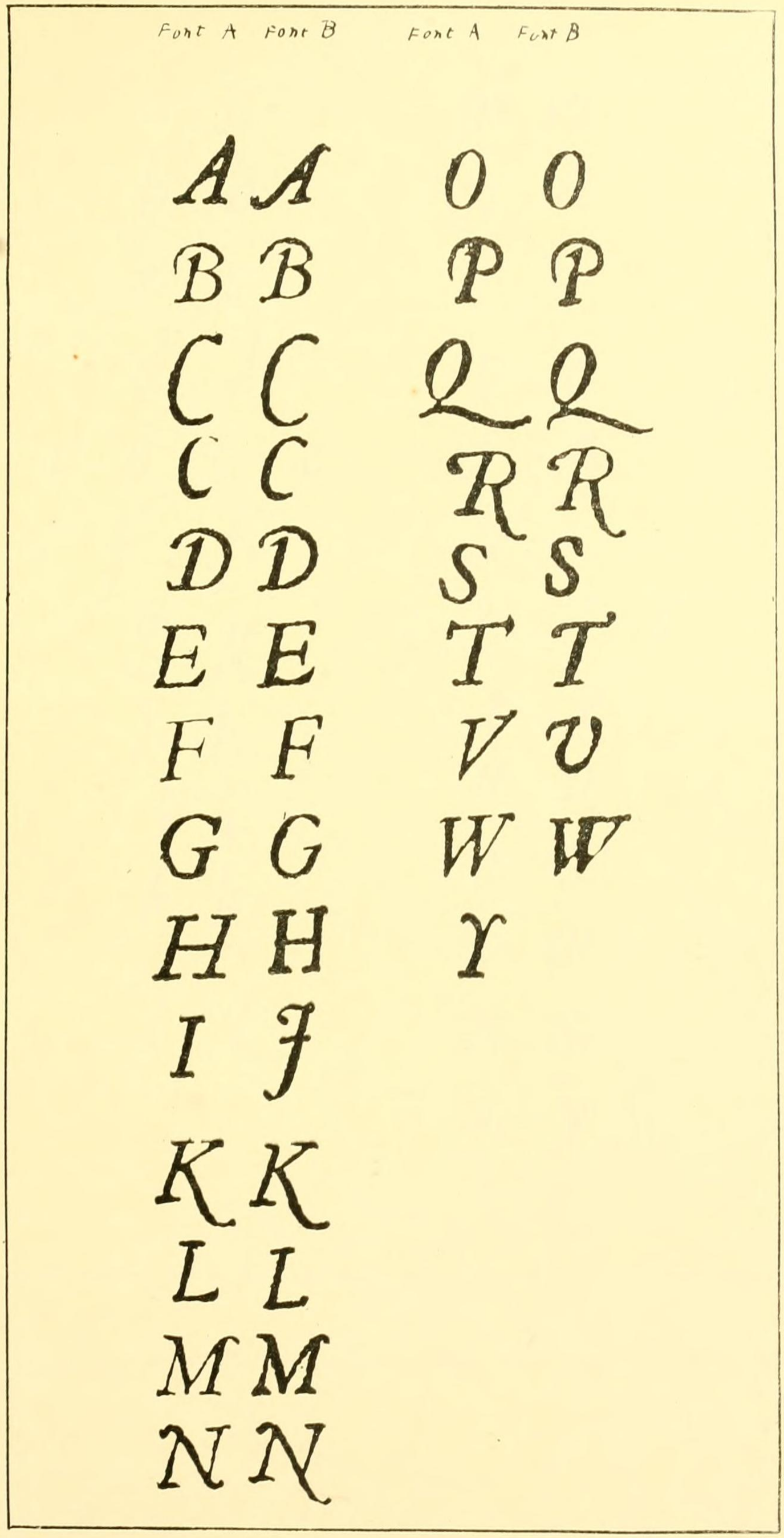


PLATE 8. SECOND FOLIO, 1632. L. DIGGES POEM. ALPHABETS. CAPITAL LETTERS.

Font A	Font B		Font A	Font B	
a	a		m	m	
b	b		n	n	
c	c		o	o	
d	d		p	p	
e	e	e	q	q	
f	f		r	r	
g	g		ſ	ſ	s
h	h		t	t	
i	i		u	u	
k	k		v	v	
l	l		w	w	
			x	x	
			y	y	
				z	

PLATE 9. SECOND FOLIO, 1632. L. DIGGES POEM. ALPHABETS. SMALL LETTERS.

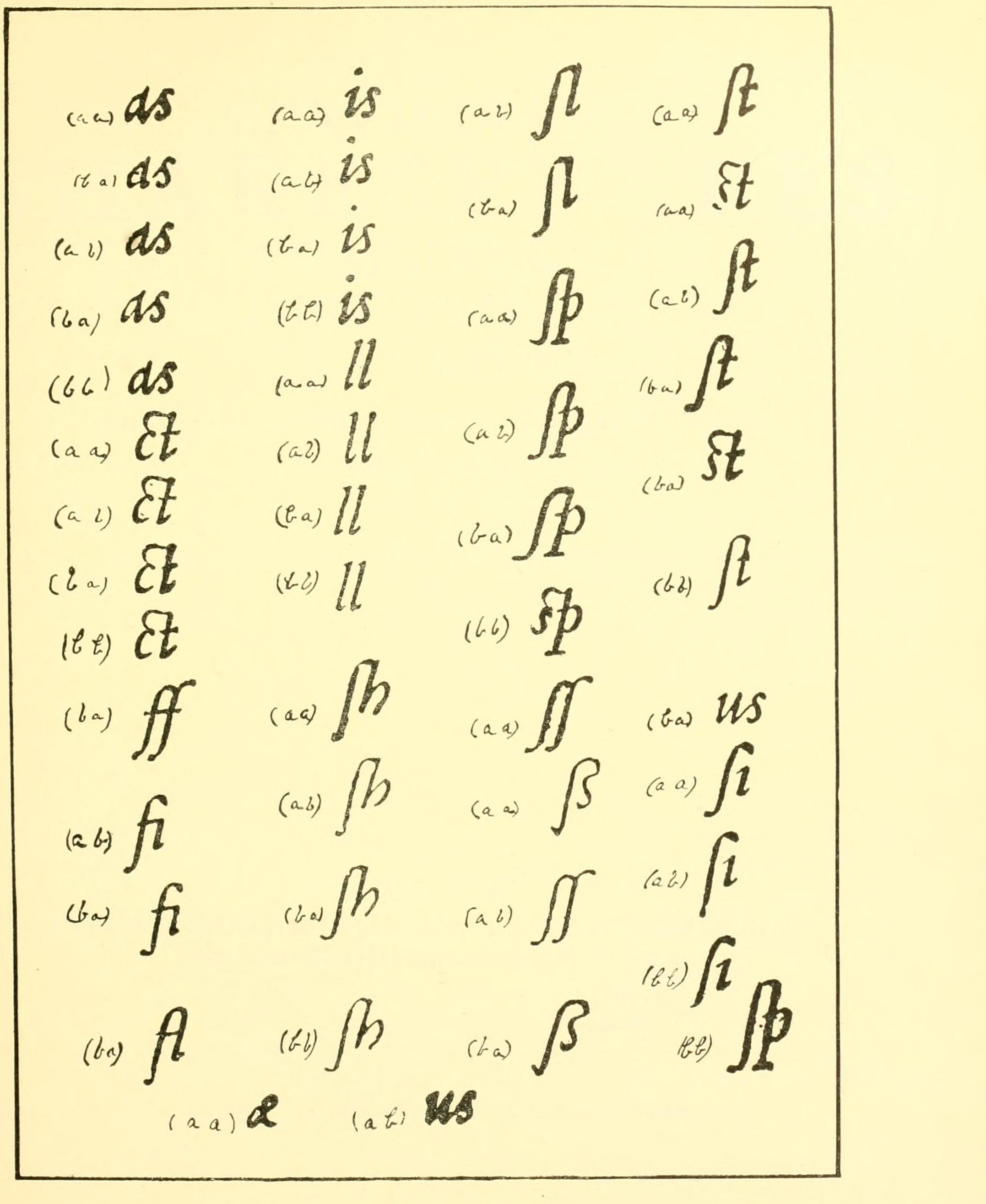


PLATE 10. SECOND FOLIO, 1632. L. DIGGES POEM. DIGRAPHS.

Note. The digraph "us" marked [ab] should be marked [bb]. The digraph "us" marked [ba] should be marked [aa].

Cl. Reciun. 20ª.

M^R. WILLIAM

SHAKESPEARES

COMEDIES,

HISTORIES, and

TRAGEDIES.

Published according to the true Originall Copies.

The second Impression.

PLATE 11. SECOND FOLIO, 1632. TITLE-PAGE. UPPER PART.

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.

PLATE 12. SECOND FOLIO, 1632. TITLE-PAGE. LOWER PART.

TO THE MOST NOBLE

AND

INCOMPARABLE PAIRE

OF BRETHREN,

WILLIAM

Earle of Pembroke, &c. Lord Chamberlaine to the

Kings most Excellent Majestie.

AND

PHILIP

Earle of Montgomery, &c. Gentleman of his Majesties

Bed-Chamber. Both Knights of the most Noble Order

of the Garter, and our singular good

LORDS.

PLATE 13. SECOND FOLIO, 1632. DEDICATORY EPISTLE. TOP OF FIRST PAGE.

Right Honourable,

WHilſt we ſtudy to be thankefull in our particular, for the many favors we have received from your L. L we are faine upon the ill fortune, to mingle two the moſt divers things that can be, feare, and raſhneſſe; raſhneſſe in the enterprize, and feare of the ſucceſſe. For, when wee value the places your H. H. ſuſtaine, wee cannot but know their dignity greater, than to deſcend to the reading of theſe trifles: and, while we name them trifles, we have depriv'd our ſelves of the defence of our Dedication. But ſince your L. L. have beene pleas'd to thinke theſe trifles ſomething, heretofore; and have proſequuted both them, & their Author living, with ſo much favour: we hope, (that they out-living him, and he not having the fate, common with ſome, to be Exequator to his owne writings) you will uſe the ſame indul gence toward them, you have done unto their

parent.

PLATE 14. SECOND FOLIO, 1632. DEDICATORY EPISTLE. LOWER PART OF FIRST PAGE.

parent. There is a great difference, whether any Booke chooſe his Patrones, or finde them: This hath done both. For, ſo much were your L.L. likings of the ſeverall parts, when they were acted, as before they were publiſhed, the Volumne ask'd to be yours. We have but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of ſelfe-profit, or fame: onely to keepe the memory of ſo worthy a Friend, and Fellow alive, as was our SHAKESPEARE, *by humble offer of his Playes, to your moſt Noble Patronage. Wherein, as we have juſtly obſerved, no man to come neere your L.L. but with a kind of religious addreſſe; it hath been the height of our care, who are the Preſenters, to make the Preſent worthy of your H.H. by the Perfection. But, there we muſt alſo crave our abilities to be conſidered, my Lords. We cannot*

PLATE 15. SECOND FOLIO, 1632. EPISTLE DEDICATORY. SECOND PAGE. UPPER HALF.

goe beyond our owne powers. Countrey hands, reach forth Milke, Creame, Fruits, or what they have: and many Nations (we have heard) that had not Gummes and Incense, obtained their requests with a leavened Cake; It was no fault to approach their gods, by what meanes they could: And the most, though meanest, of things, are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H.H. these remaines of your servant Shakespeare; that what delight is in them, may be ever your L.L. the reputation his, and the faults ours, if any be committed, by a paire so carefull to shew their gratitude both to the living, and the dead, as is

Your Lordships most bounden

John Heminge.
Henry Condell.

PLATE 16. SECOND FOLIO, 1632. DEDICATORY EPISTLE. LOWER PART OF SECOND PAGE.

To the great variety of Readers.

FRom the most able, to him that can but spell: There you are number'd. We had rather you were weighd. Especially, when the fate of all Bookes depends upon your capacities: and not of your heads alone, but of your Purses Well, it is now publike, and you will stand for your priviledges, we know: to reade, and censure. Doe so, but buy it first. That doth best commend a Booke, the Stationer sayes. Then, how odde soever your braines be, or your wisedomes, make your licence the same, and spare not. Iudge your sixe-penny'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the just rates, and welcome. But, whatever you doe, buy. Censure will not drive a Trade, or make the Iacke goe. And though you be a Magistrate of wit, and sit, on the Stage at *Black-Fryers*, or the *Cock-pit*, to arraigne Playes dayly, know, these Playes have had their triall already, and stood out all Appeales; and doe now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had beene a thing, we confesse, worthy to have beene wished, that the Author himselfe had liv'd to have set forth, and overseene his owne

PLATE 17. SECOND FOLIO, 1632. TO THE GREAT VARIETY OF READERS, UPPER HALF OF PAGE.

writings; But ſince it hath been ordain'd otherwiſe, and he by death departed from that right, we pray you doe not envy his Friends, the office of their care, and paine, to have collected and publiſh'd them; and ſo to have publiſht them, as where (before) you were abus'd with divers ſtolne, and ſurreptitious Copies, maimed and deformed by the frauds and ſtealths of injurious Impoſtors, that expos'd them: even thoſe, are now offer'd to your view cured, and perfect of their limbes; and all the reſt, abſolute in their numbers as he conceived them. Who, as he was a happy imitator of Nature, was a moſt gentle expreſſer of it. His minde and hand went together: And what he thought, he uttered with that eaſineſſe, that we have ſcarce received from him a blot in his Papers. But it is not our Province, who onely gather his workes, and give them you to praiſe him. It is yours that reade him. And there we hope, to your divers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be loſt. Reade him, therefore; and againe, and againe: And if then you doe not like him, ſurely you are in ſome manifeſt danger, not to underſtand him. And ſo we leave you to other of his Friends, who, if you need, can be your guides: if you neede them not, you can leade your ſelves, and others. And ſuch Readers we wiſh him.

John Heminge. Henry Condell.

PLATE 18. SECOND FOLIO, 1632. TO THE GREAT VARIETY OF READERS, LOWER HALF OF PAGE.

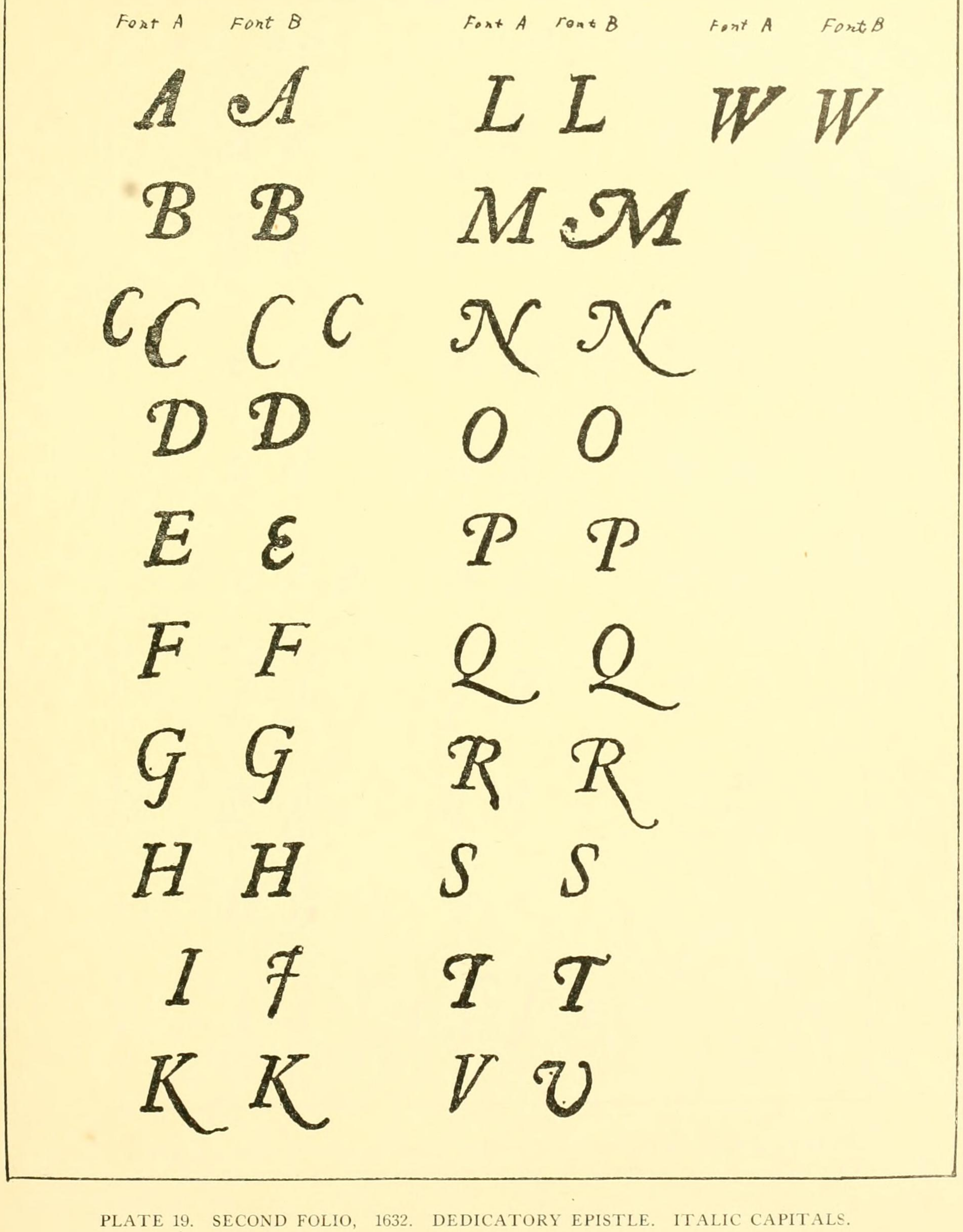


PLATE 19. SECOND FOLIO, 1632. DEDICATORY EPISTLE. ITALIC CAPITALS.

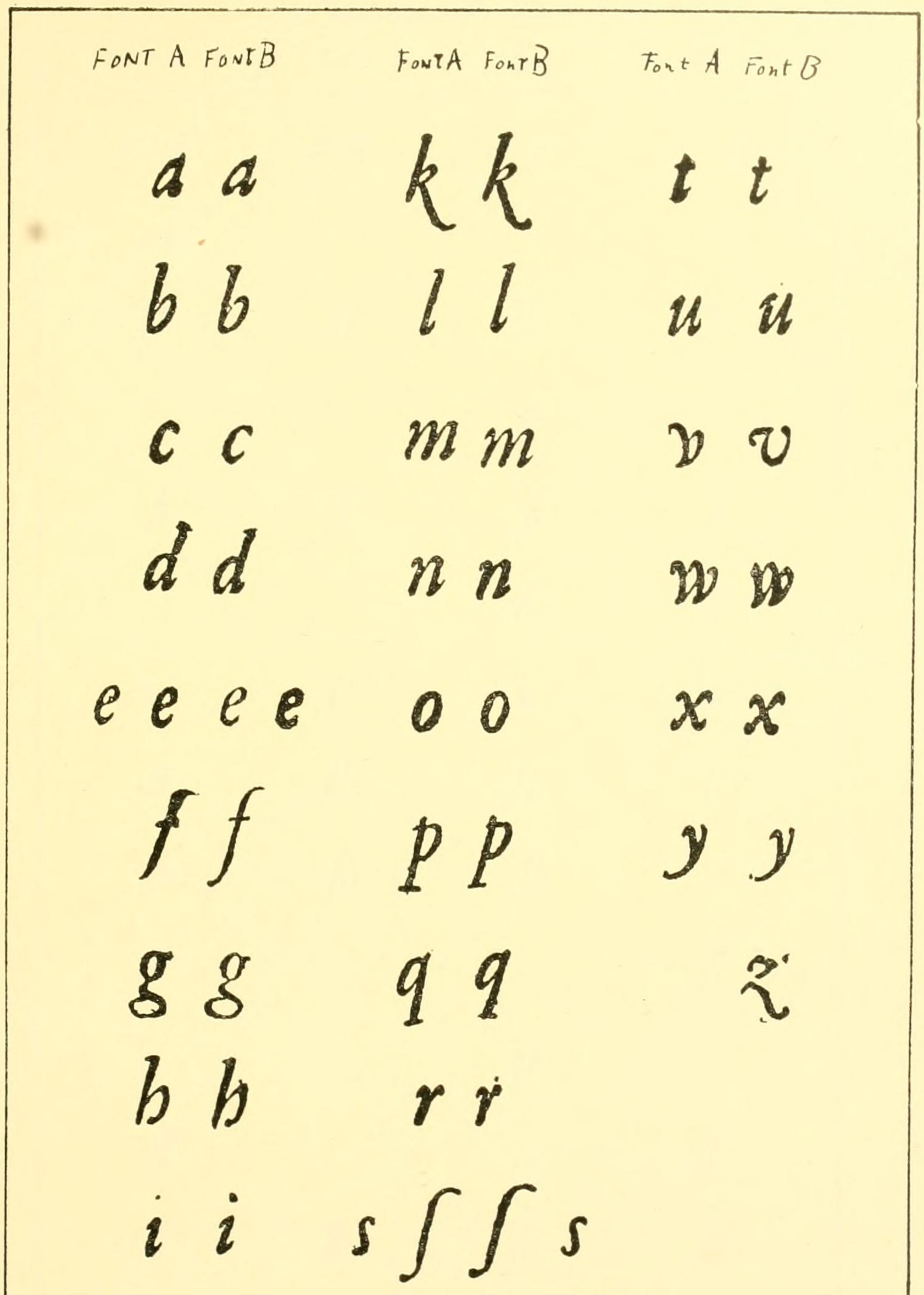


PLATE 20. SECOND FOLIO, 1632. DEDICATORY EPISTLE. SMALL LETTERS.
Note. The b-font f should slant more to the right, the a-font o to the left, and the b-font o to the right.

Combinations			
aa	ab	ba	bb
æ æ	æ æ	æ æ	æ æ
as			
ct	ct	ct	ct
		ff	
fi	fi	fi	fi
		fl	fl
is	is	is	is
ll	ll	ll	ll
ſh	ſh	ſh	
ſi			ſi
		ſp	
ſſ			ſſ
ſt	ſt	ſt	ſt
us			

PLATE 21. SECOND FOLIO, 1632. DEDICATORY EPISTLE. DIGRAPHS.

1

Actus Quartus. Scæna Prima.

Enter Valentine, Speed, and certaine Out-lawes.

1. *Out-l.* Fellowes, ſtand faſt: I ſee a paſſenger.

Eg. I will not faile your Ladiſhip:
Good morrow (gentle Lady.)
Sil. Good morrow, kinde Sir *Eglamore.* *Exe.*

3

Scæna Quarta.

Enter Launce, Protheus, Iulia, Silvia.

Lau. When a mans ſervant ſhall play the Curre wit

THE TEMPEST.

5 *Actus Primus. Scæna Prima.*

day freedome.
Ste. O brave Monſter; lead the way *Exeunt.*

7 *Actus Tertius. Scæna Prima.*

2 *Scæna quinta.*

Enter Hoſt, Simple, Falſtaffe. Burdolfe, E
Caius, Quickly.

Witch.
Ant. I will not ſtay to night for all th
Therefore away, to get our ſtuffe aboord.

4 *Actus Quintus. Scæna*

Enter the Merchant and the Goldſ

Gold. I am ſorry Sir that I have hindre
But I proteſt he had the Chaine of me,

I feare my *Iulia* would not deigne my lines,
Receiving them from ſuch a worthleſſe poſ

6 *Scæna Secunda.*

Enter Iulia and Lucetta.

Iul. But ſay *Lucetta* (now are we alone)

8 *Scæna Tertia.*

PLATE 21 A. SECOND FOLIO, 1632. ILLUSTRATIONS OF DIGRAPHS.

for I attend heere, But Ile see you soone.
Bian. 'Tis very good: I must be circumstanc'd.
Exeunt Omnes.

9 *Actus Quartus. Scæna Prima.*

Enter Othello, and Iago.
Iago. Will you thinke so?

The Scene, an un-inhabited Island.

11 *Names of the Actors.*

Alonso, King of Naples.
Sebastian his brother.
Prospero, the right Duke of Millaine.
Anthonio his Brother, the usurping Duke of Millaine.

13 *The first Part of King Henry the Sixt.*

aged Back against mine Arme,
ıee my Diseaie.
ın a Case,
ıwixt *Somerset* and me:

Mort. Thou do'st then wrong m
Which giveth many Wounds, w
Mourne not, except thou sorrow
Onely give order for my Funerall

10 *Actus Primus, Scæna Pri*

Protheus, and Speed.

lemine.
le, my loving *Protheus*;

Is eaten by the
Even so by Lo
Is turn'd to fol
Losing his verd
And all the fair

12 *The first Part of King Henry the*

dayes have I watcht,
v Boy doe thou watch,

nd bring me word

How far'st thou, Mirr
One of thy Eyes, and
Accursed Tower, acc

14 *All's Well that ends Well.*

Rossillion and my brother,
cocke, and will keepe him
a. (mufled

Bequeathed downe
Which were the gr
In mee to loose. Thu
Brings in the Cham

15 *The first Part of Henry the Sixth.*

To the Reader.

This Figure, that thou here seest put,
It was for gentle Shakespeare cut;
Wherein the Graver had a strife
With Nature, to out-doo the life:
O, could he but have drawne his Wit
As well in Brasse, as he hath hit
His Face; the Print would then surpasse
All, that was ever writ in Brasse.
But, since he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

PLATE 22. SECOND FOLIO, 1632. TO THE READER.

Font A	Font B	Font A	Font B	Font A	Font B	Font A	Font B
A	A	T	T	a	a	t	t
B	B	V	V	b	b	v	v
C	C	W	W	c	c	u	u
D	D			d	d	w	w
E	E			e	e		
F	F			f	f		
G	G			g	g		
H	H			h	h	ſſ	
I	I			i	i	ſſ	
				k	k	ſt	
L	L			l	l		
M	M			m	m		
N	N			n	n		
O	O			o	o		
P	P			p	p		
R	R			r	r		
S	S			ſ	s	s	ſ

PLATE 23. SECOND FOLIO, 1632. TO THE READER. TWO-SPACE ALPHABET.

VI.

THE METHOD OF EXTRACTING THE CIPHER FROM THE DEDICATORY EPISTLE, SECOND FOLIO, 1632

THE trained decipherer would first select and draw out the letters of what he thought were the two alphabets. These he would carefully count and arrange in fonts, and then take two or three lines of the Epistle anywhere and test the markings. To test the markings, after thirty or more letters have been marked *a* or *b*, three or more consecutive *b*-font letters must be sought for. In a group of five these would read *abbba*, *abbbb*, *aabbb*, *aaabb*, and *babbb*. Remembering that no group begins with two *b*-font letters, the groups must be marked off on either side of the group or groups containing the three *b*-font letters. It will then be found by elimination what must be the proper groupings. For example, take

"at length thy pious Fellowes give the World"

ab babbaa aba bbbaa aaaaabba aaaa bbb aaaba.

Here are two groups of three *b*-font letters each. Taking "*hypio*" for the first trial group, the five letters before it are

"ngtht"
bbaaa.

This is a group beginning with two *b*'s and obviously wrong. Changing now

"hypio"
babbb

to

"ypiou"
abbba

= *p*, the group before it will be

"gthth"
baaab

= *s*, and the groups after it,

"*sFell*"
aaaaa

= *a*,

"*owesg*"
abbaa

= *n*, and

"*iveth*"
aaabb

= *d*. This gives "*SPand*", and is correct. Having thus established the alphabets, he can begin to decipher.

As the alphabets are practically the same in both First and Second Folios, it is not very difficult to take Mrs. Gallup's translation of the Dedicatory Epistle* in the First Folio and marking it by letters of the two fonts, obtain thus the alphabet of the Dedicatory Epistle of the Second Folio. This has been done successfully, as the variations are few.

However, Mrs. Gallup's groupings and described alphabets make either of these arduous steps unnecessary in this book.

The message begins with the first word on the Title page, but the first italics are "*King's most Excellent Majestie*", line 7, on the next printed page. The alphabets of Italic letters will be found in Plates 19–20, and the descriptions on pages 57-68. The first group is "*Kings*". The first letter is capital *K*. Turning to the description, page 58, it is at once evident that this is a *b*-font letter, since it is the example given, and is also a well-made letter. The *a*-font letter *K* is not found in the Dedicatory Epistle. Small letter *i* is the second letter in the group. If of the *a*-font, it should be rounded at top and bottom, and the stem should be of uniform thickness, while the *b*-font *i* begins with a hair line and has a delicately shaded stem, as in "*thankefull in our*", line 15, and the first *i* in "*ambition*" (36).** The *i* in "*Kings*" (7) has a rounded top and bottom and the stem is of uniform thickness; it is an *a*-font *i*. As two *b*-font letters never begin a group, it would be necessarily an *a*-font letter. The *i*'s in "*Majestie*" (7), "*Whilst*" (15), "*particular*" (15), "*mingle*" (17), "*divers*" (18), "*things*" (18), etc., are *a*-font letters. The *i*'s in "*have received*" (16), "*ill fortune*" (17), and "*their*" (21), and the first *i* in "*dignity*" (21) are *b*-font letters.

Francis Bacon's Bi-Literal Cypher, page 165.

**Figures enclosed in parentheses refer to line-numberings on Plates 13–16.

The small letter *n* is the third letter of the first group, but before studying it all the small *i*'s on the page should be marked. The description of the *n* is practically the description of the *b*-font *m*. "It is delicately formed, the hair line shows distinctly in the loop, and the last stroke is light and free." The *n*'s in "*thankefull*" (15), "*fortune*" (17), "*things*" (18), "*rashnesse*" (18), and "*rashnesse in*" (19) are *a*-font letters: in "*in our*" (15), "*many*" (16), "*falne*" (17), "*upon*" (17), "*mingle*" (17), and "*can be*" (18), they are *b*-font letters. The *n* in "*Kings*" (7) is a *b*-font letter.

Small letter *g* in the *a*-font "has a prominent nose. The lower loop is somewhat pointed at the left side. The line bisecting the upper loop makes a large angle with the line of writing," as in "*Kings*" (7), "*mingle*" (17), "*dignity*" (21), "*greater*" (21), "*reading*" (21), and "*something*" (24). A more delicate letter, a small horizontal line generally but sometimes a hook for a nose, lower loop wide at the left and the angle of the upper loop with the line of writing smaller than the *a*-font *g*, are the characteristics of the *b*-font *g*. Look at "*divers things*" (18).

The *s* in "*Kings*" (7) is the short form. It is a heavy letter, and the curve is close at the top. It is an *a*-font letter. Other *a*-font letters are seen in "*favors*" (16), "*things*" (18), "*places*" (20), "*them trifles*" (22), "*trifles something*" (24), and "*writings*" (27). The *s*, *b*-font, has a free, open curve at the top, as in "*divers*" (18), "*these trifles*" (22), "*our selves*" (23), and "*pleas'd*" (24). This ends the first group, "*Kings*": *babaa* = *w*.

The next group is "*mostE*". The *m* in "*most*" "has loops nearly alike, both rounded and shaded at the top. The last stroke is close." Other *a*-font letters are in "*many*" (16), "*from your*" (16), "*most*" (18), and "*name*" (22). The *b*-font *m* "is delicately formed, the hair line showing distinctly in the second loop and in the last stroke which is light and free," as in "*mingle*" (17), "*them trifles*" (22), "*both them*" (25), "*much favour*" (25), and "*common*" (27).

The *a*-font *o* is "somewhat heavy and is narrow at the base like the oval of the small *b* in this font." The *b*-font *o* "is delicately made and is somewhat wide and rounded at the base like the oval of the letter *b* in the *b*-font." Compare the *b* in "*humble*" (38), and the *o* in "*two*" (17), or "*memory of so worthy*" (37). Other *a*-font *o*'s are in "*for*" (15), "*favors*" (16), "*fortune*" (17), and "*to mingle*" (17). The *b* in "*be thankefull*" (15) is an *a*-font letter. Compare it with the *o* in "*our particular*" (15), "*your L. L.*" (16), "*most divers*" (18), and "*of the successe*" (19). The *o* in "*most*" (7) is a *b*-font letter.

The digraph *st* "is the union of a heavy long *s* with a small *t* rounded at the base. It

is an *a b* combination. The same long *s* with a sharply pointed *t* in "*Majestie*" (7) is *a a* ; in "*Whilst*" (15), the combination is *a b*; and in "*study*" (15), *b a*. The long *s* is delicately made in "*most divers*" (18) and is *b*-font combined with the *a*-font *t*. It is combination *b a*.

E in "*Excellent*" (7) is a capital letter, and referring to the descriptions we find that the script *E* is a *b*-font letter, like the *b*-font *E* in the Key in the *De Augmentis*.

The next three groups are "*xcell entMa jesti e*". The *a*-font *x* has the light line curved, as in "*Exequutor*" (27). The *b*-font *x* has the light line straight, as in "*Excellent*" (7). The *c* in "*Excellent*" (7) is a heavy letter with short curves, as in "*can be*" (18), "*received*" (16), "*successe*" (19), "*places*" (20), "*descend*" (21), and "*defence*" (23). It is an *a*-font letter. The *b*-font *c* is well-formed with wide open curves, as in "*our particular*" (15), "*cannot*" (21), and "*Dedication*" (23).

The small letter *e* has four forms — two forms in the *a*-font and two in the *b*-font. These four *e*'s in "*Excellent Majestie*" (7) are all *a*-font letters. The first small *e* in "*Excellent*" (7) is the second form. The angle made by the line bisecting the loop is less, the curve at the bottom is narrow and close. The first *e* in "*Majestie*" (7) is the same. The second *e* in "*Excellent*" (7) and the second in "*Majestie*" (7) are the first form of *e*, *a*-font, having the line bisecting the loop making a large angle with the line of writing and the curved base wide and open.

The first form of *b*-font *e* has the angle formed by the line bisecting the loop large, and the curve is short, as in "*servant*" (51) and the first *e* in "*therefore*" (50). The second form has the angle small and the lower curve wide, as in "*we*" in "*we are*" (17), and "*goe*" in "*goe beyond*" (44).

The *l* in the *a*-font is heavy and rounded at the base. The *l*, *b*-font, is well-made and pointed at the base.

The digraph *ll* in "*Excellent*" (7) is made up of the two simple forms of *a*-font *l* and *b*-font *l*, and is *a b*. The *c* and *n* in "*Excellent*" (7) are already marked.

The *t* is the next letter. The *a*-font letter *t* "is somewhat rounded at the base and the last stroke is close to the stem. The cross-bar is usually slightly heavier at the left," as in "*the places*" (20). The *t*, font *b*, is well-formed, and the last stroke is light and free, as in "*study to be*" (15). This *t* is an *a*-font letter, as are those in "*thankefull*" (15), "*the many*" (16), "*the ill fortune*" (17), "*to mingle*" (17), "*two the*" (17), "*things*" (18), and the first *t*

in "*that*" (18). *B*-font *t*'s are found in "*particular*" (15), the last *t* in "*that*" (18), "*enterprize*" (19), and "*cannot*" (21).

The ornamental letter capital *M* is easily distinguished from the plain *M* in "*Milke*" (44). The *M* in "*Majestie*" (7) is a *b*-font letter.

The *a* in "*Majestie*" (7) "is somewhat heavy and is finished by a close upward stroke. The line bisecting the oval makes a small angle with the line of writing." It is like the *a* in "*thankefull*" (15), "*many*" (16), "*we are*" (17), the second "*rashnesse*" (19), "*cannot*" (21), and "*greater*" (21).

The *b*-font *a*'s are found in "*particular*" (15), "*favors*" (16), "*have*" (16), "*falne*" (17), "*that can*" (18), "*feare*" (18), and "*rashnesse*" (18).

The *j* is a Roman letter whose font must be inferred from the context.

The *e*, *s*, *t*, *i*, and *e* are already marked, and the above analysis gives the following translation:

Kings	*mostE*	*xcell*	*entMa*	*jesti*
babaa	*ababb*	*baaab*	*aaaba*	*aaaaa*
W	*M*	*S*	*C*	*A*

VII.

TITLE PAGE, DEDICATORY EPISTLE, AND "TO THE GREAT VARIETY OF READERS" SECOND FOLIO, 1632

1. *Cipher Key.*

MrWIl lIAmS HakES PeAre scOME dIEsH istor IeSAn dtrAG edIes pUbLI
shEda CcoRD inGto Thetr uEori gInAl LcOPi EsthE seCon diMpr esSiO
nLOnD Onpri nTeDB ythoc oTEsf OrROb ertAL lOTaN daRet oBEsO ldatT
HesiG neOft Hebla CkeBE arEin paULS cHUrC HyArd toThE moSTN oblea
NdinC OmpAR aBLEp aIrEo fBret hrEnV VilLi amEar leoFP embro ke&Cl
OrdCh aMBeR Laine TothE KiNgs mOsTE XcelL entMa jesti eAnDp hIlIp
eaRle ofmON tgome rY&Cg EntlE mANoF hismA JeSTi eSbED chamb eRBot
hKnig htSof themo StnOB LeoRd erOFT hEGaR TerAN Dours iNGuL arGoO
dlORD sRigh thONo urABL eHiLs TwESt uDYTo Betha nKefu LlINO urpAR
TiCul Arfor tHema NyfAv oRswe hAVer ecEIv eDFro mYOuR LlwEa RefAL
NeupO NthEI llfor tUnEt oMiNg LetWo tHEmO StdiV erSth inGst hATcA
NbeFE Arean drAsH neSSE rashn eSSEi nTHEe nTerp riZea nDFEa reOft
hESuc cesse ForwH eNwee VaLue tHePL Acesy ourHH sUStA inEwe eCanN
oTBut kNOwT HeIrd Ignit ygrea TertH anTOD eScEn DtOTh EreaD IngOF
tHESe tRIFl eSaNd wHile weNam ethEM triFL Esweh avede pRiVD ourse
lVeSo fTHeD eFEnc eoFOu rDEDi Catio nBUtS IncEY oUrll havEB eeNep
leaSD tothI NkETh esEtR iFles SomeT hingH ErETo ForEa ndHAV ePrOs
eQuut edBOt htHEM &*thEi rauTh orLIV ingwi tHSom ucHFa voUrw eHoPe
tHAtT HeyoU TliVi nghiM AndHE NotHa ViNGt hEFaT EcoMM onwiT

---

* & is *b*-font.

HsOMe toBee xequu Torto hIsOw nEwri tiNgs YouWi llUse thesa meiNd
ulGEN cEtow aRDth emYOu hAVEd onEun Tothe irtHe epIst lEded IcaTO
ryPar EntTh erEIS agrea TdiFf EreNc ewHET hErAN YbooK EchoO seHiS
pATRo nEsOr finde theMt hisHA tHdon eBOth forso mucHw ereyo UrllL
iKinG soFth EseVe raLLP artsw henTH eywer EacTe dasbe foReT hEYwE
Repub lIsHE dtHev Olumn EasKd tObey oUrSW ehAve ButCo llECT eDthe
MandD oNeAN offic Etoth eDeaD tOPrO Cureh IsorP hAnes guARd iANsw
ithou tAmBi tiOne ither OfseL fEpro FitoR fameo nElYt OkeeP eTHeM
eMorY oFSow oRThY AfRie nDAnd FeLLo wALiV EasWA Sours Hakes peAre
ByHuM blEOF fErof hIsPL AyesT oyOur mOsTn obLeP atRon agewh EreiN
aSwEH aveju StLYo bserV edNom aNtoc oMeNE eREYo uRlLb uTwit haKin
dofRE LigiO UsaDd resse iThAT hBEEn TheHe igHtO Fourc AreWH oAREt
hEPrE sENte rStOM AketH EpreS EnTwo rtHYO fYour hHbYt HepeR FecTi
OnbuT tHere weMUs tALso craVE ouraB llITi EstoB econs iDere dmyLO
rdsWe Canno TgOEb eYONd OurOw nEpow ersCo uNtrE yHaNd srEac HfoRt
HmiLk ecRea Mefru ItsoR whatT HeYHa VeaNd maNYN ation SweHa VeheA
RdtHA Thadn otGum MesaN dJnCE nseob tAiNe DtheI rRequ esTSw iTHal
eAven eDCak eItwa SnoFA UlttO AppRo aChth eirGo dsByw hAtME anest
HeYCo UlDAn dtHem OstTh oughM eaNes Tofth inGsa RemAD emOre Preci
OusWh enThe yarED eDica TedtO templ EsINt hAtna meThE RefOr ewEMO
StHum bLYcO Nsecr aTeTo youRH HthEs eREmA InEso fyOUR sERvA
nTsHA KesPe arETH aTwha TdelI ghtIs iNThE mMaYB eeVer YouRl ltHER
ePuta TionH iSaNd thEfa ultSO ursiF AnYBe CoMMi tTEdB YapAI Resoc
arEFu LltOS hEwth eirGR atitu dEBot htoTh elIvi NgAnd thEDE aDasi
SyoUr loRDS hiPsm Ostbo uNdEN JohnH emiNg ehenr yCOnd elltO thEgr
EatvA riEty ofRea dERsb laCkf RyErs Cockp itioh NhEmi nGeHe nrYco
NdELl.

2. *Deciphered Message.*

You who ayde me verily see for many doe observe how F. has uplifted actors M. S. called also by manie authour of highly priz'd writing not usuall to SEE our F. happie pen as I Wm. R. doe know rashly supplied. Drama long provided by F. is by th' light change lost

but you by earlie teaching perceive that th' MSS. F. plac'd in a casket had at a former time this mark or signale as is also known your Rex himselfe as may be implied stampt F. R. upon MSS. whilst sign'd by said cryptick Letters by that sure smal sign injustice may yet bereverted. I say if th' world to whom this cometh is led by your guidance whither MS. can be seene.

W. Rawley.

THE
TEMPEST.

Actus Primus. Scæna Prima.

PLATE 24. SECOND FOLIO, 1632. HEADING, THE TEMPEST.

THE TRAGEDIE OF
Troylus and Creſsida.

Actus Primus. Scæna Prima.

PLATE 24A. SECOND FOLIO, 1632. HEADING, TROILUS AND CRESSIDA.

THE
Merry VVives of VVindſor.

Actus Primus, Scæna Prima.

PLATE 25. SECOND FOLIO, 1632. HEADING, THE MERRY WIVES OF WINDSOR.

The Comedie of Errors.

Actus Primus, Scæna Prima.

PLATE 26. SECOND FOLIO, 1632. HEADING, THE COMEDY OF ERRORS.

Much adoe about Nothing.

Actus Primus, Scæna Prima.

PLATE 27. SECOND FOLIO, 1632. HEADING, MUCH ADO ABOUT NOTHING.

Loves Labour's lost.

Actus Primus, Scæna Prima.

PLATE 28. SECOND FOLIO, 1632. HEADING, LOVE'S LABOR'S LOST.

A MIDSOMMER Nights Dreame.

Actus Primus.

PLATE 29. SECOND FOLIO, 1632. HEADING, A MIDSUMMER NIGHT'S DREAM.

The Merchant of Venice.

Actus Primus.

PLATE 30. SECOND FOLIO, 1632. HEADING, THE MERCHANT OF VENICE.

As you like it.

Actus Primus. Scæna Prima.

PLATE 31. SECOND FOLIO, 1632. HEADING, AS YOU LIKE IT.

THE

Taming of the Shrevv.

Actus Primus. Scæna Prima.

PLATE 32. SECOND FOLIO, 1632. HEADING, THE TAMING OF THE SHREW.

ALL'S VVell, that Ends VVell:

Actus primus. Scæna Prima.

PLATE 33. SECOND FOLIO, 1632. HEADING, ALL'S WELL THAT ENDS WELL.

Tvvelfe Night, Or vvhat you vvill.

Actus Primus. Scæna Prima.

PLATE 34. SECOND FOLIO, 1632. HEADING,. TWELFTH NIGHT.

The VVinters Tale:

Actus Primus. Scæna Prima.

PLATE 35. SECOND FOLIO, 1632. HEADING, THE WINTER'S TALE.

The life and death of King Iohn.

Actus Primus, Scæna Prima.

PLATE 36. SECOND FOLIO, 1632. HEADING, KING JOHN.

The Life and Death of King Richard the Second.

Actus Primus, Scæna Prima.

PLATE 37. SECOND FOLIO, 1632. HEADING, RICHARD II.

The First Part of Henry the Fourth,
with the Life and Death of HENRY
Sirnamed HOT-SPVRRE.

Actus Primus. Scæna Prima.

PLATE 38. SECOND FOLIO, 1632. HEADING, 1 HEN. IV.

The Second Part of Henry the Fourth,
Containing his Death: and the Coronation
of King Henry the Fift.

Actus Primus. Scæna Prima.

INDVCTION.

Scæna Secunda.

PLATE 39. SECOND FOLIO, 1632. HEADING, 2 HEN. IV.

The first Part of King Henry the Sixt.

Actus Prima. Scæna Prima.

PLATE 40. SECOND FOLIO, 1632. HEADING, 1 HEN. VI.

The ſecond Part of King Henry the Sixt,

vvith the death of the Good Duke HVMFREY.

Actus Primus. Scæna Prima.

PLATE 41. SECOND FOLIO, 1632. HEADING, 2 HEN. VI.

The third Part of King Henry the Sixt,

vvith the death of the Duke of YORKE.

Actus Primus. Scæna Prima.

PLATE 42. SECOND FOLIO, 1632. HEADING, 3 HEN. VI.

The Tragedy of Richard the Third:

vvith the Landing of Earle Richmond, and the Battell at Boſworth Field.

Actus Primus. Scæna Prima.

PLATE 43. SECOND FOLIO, 1632. HEADING, RICHARD III.

The Tragedy of Coriolanus:

Actus Primus. Scæna Prima.

PLATE 44. SECOND FOLIO, 1632. HEADING, CORIOLANUS.

THE TRAGEDIE OF ROMEO and IVLIET.

Actus Primus. Scæna Prima.

PLATE 45. SECOND FOLIO, 1632. HEADING, ROMEO AND JULIET.

THE LIFE OF TYMON OF ATHENS.

Actus Primus. Scæna Prima.

PLATE 46. SECOND FOLIO, 1632. HEADING, TIMON OF ATHENS.

THE TRAGEDIE OF IVLIVS CÆSAR.

Actus Primus. Scæna Prima.

PLATE 47. SECOND FOLIO, 1632. HEADING, JULIUS CÆSAR.

THE TRAGEDY OF HAMLET, Prince of Denmarke.

Actus Primus. Scæna Prima.

PLATE 48. SECOND FOLIO, 1632. HEADING, HAMLET.

THE TRAGEDY OF CYMBELINE.

Actus Primus. Scæna Prima.

PLATE 49. SECOND FOLIO, 1632. HEADING, CYMBELINE.

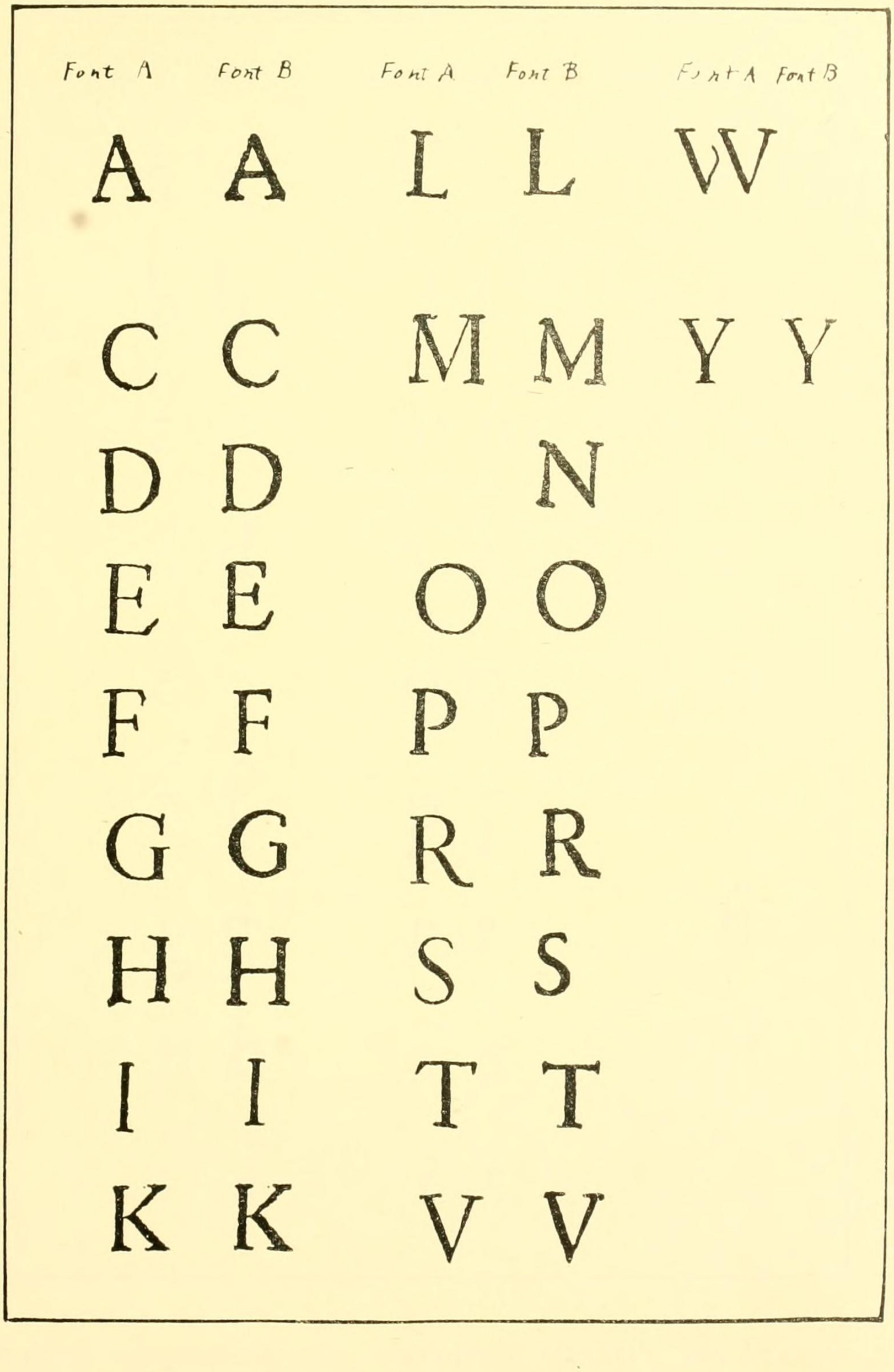


PLATE 50. SECOND FOLIO, 1632. THREE-SPACE ALPHABET. CAPITAL LETTERS.

Font A	Font B	Font A	Font B	Font A	Font B
a	a	k		v	v
b	b	l	l	u	u
c	c	m	m	vv	vv
d	d	n	n	x	
e	e	o	o	y	y
f	f	p	p		
g	g	r	r	fi	
h	h	s	s	ſt	
i	i	t	t		

PLATE 51. SECOND FOLIO, 1632. THREE-SPACE ALPHABET. SMALL LETTERS.

THE
HISTORIE OF
the two valiant Knights,
Syr *Clyomon* Knight of the Golden
Sheeld, sonne to the King of
Denmarke:

And Clamydes *the white Knight, sonne to the*
King of Suauia.

As it hath bene sundry times Acted by her
Maiesties Players.



LONDON
Printed by Thomas Creede.
1599.

PLATE 52. KNIGHT OF THE GOLDEN SHIELD, 1599. TITLE-PAGE.

The Prologue.

AS lately lifting vp the leaues of worthy writers workes,
Wherein the Noble acts and deeds of many hidden lurks,
Our Author he hath found the Glasse of glory shining bright,
Wherein their liues are to be seene, which honour did delight,
To be a Lanthorne vnto those which dayly do desire,
Apollos Garland by desert, in time for to aspire,
Wherein the froward chances oft, of Fortune you shall see,
Wherein the chearefull countenance, of good successes bee:
Wherein true Louers findeth ioy, with hugie heapes of care,
Wherein as well as famous facts, ignomius placed are:
Wherein the iust reward of both, is manifestly showne,
That vertue from the roote of vice, might openly be knowne.
And doubting nought right Courteous all, in your accustomed woom
And gentle eares, our Author he, is prest to bide the brunt
Of bablers tongues, to whom he thinks, as frustrate all his toile,
As peereles taste to filthy Swine, which in the mire doth moile.
Well, what he hath done for your delight, he gaue not me in charge,
The Actors come, who shall expresse the same to you at large.

PLATE 53. KNIGHT OF THE GOLDEN SHIELD, 1599. PROLOGUE.

THE HISTORIE OF
Sir Clyomon Knight of the golden Sheeld, ſon to the King of *Denmark*: *And* Clamydes *the white Knight, ſonne to the King of* Swauia.

Enter Clamydes.

Clamy. As to the wearie wãdring wights, whom waltring waues enuirõ,
No greater ioy of ioyes may be, then when from out the Ocean
They may behold the Altitude of Billowes to abate,
For to obſerue the Longitude of Seas in former rate.
And hauing then the latitude of Sea-roome for to paſſe,
Their ioy is greater through the griefe, then erſt before it was.
So likewiſe I *Clamydes*, Prince of *Swauia* Noble ſoyle,
Bringing my Barke to *Denmarke* here, to bide the bitter broyle:
And beating blowes of Billowes high, while raging ſtormes did laſt,
My griefes was greater then might be, but tempeſts ouerpaſt,
Such gentle calmes enſued hath, as makes my ioyes more
Through terror of the former feare, then erſt it was before.
So that I ſit in ſafetie, as Sea-man vnder ſhrowdes,
When he perceiues the ſtormes be paſt, through vanquiſhing of Clowdes.
For why, the doubtfull care that draue me off, in daunger to preuaile,
Is daſht through bearing leſſer braine, and keeping vnder ſaile:
So that I haue through trauell long, at laſt poſſeſt the place
Whereas my Barke in harbour ſafe, doth pleaſures great embrace:
And hath ſuch licenſe limited, as heart can ſeeme to aske,
To go and come, of cuſtome free, or any other taske.

PLATE 54. KNIGHT OF THE GOLDEN SHIELD, 1599. PAGE 1.

I meane by *Iuliana* ſhe, that blaze of bewties breeding,
And for her noble gifts of grace, all other dames exceeding:
Shee hath from bondage ſet me free, and freed, yet ſtill bound
To her, aboue all other Dames that liues vpon the ground:
For had not ſhe bene merciſull, my ſhip had ruſht on Rocks,
And ſo decayed amids the ſtormes, through force of clubbiſh knocks:
But when ſhe ſaw the daunger great where ſubiect I did ſtand,
In bringing of my ſilly Barke, full fraught from out my land,
She like a meeke and modeſt Dame, what ſhould I elſe ſay more?
Did me permit with full conſent, to land vpon her ſhore:
Vpon true promiſe that I would, here faithfull ſtill remaine,
And that performe which ſhe had vowed, for thoſe that ſhould obtaine
Her princely perſon to poſſeſſe, which thing to know I ſtay,
And then aduenturouſly for her, to paſſe vpon my way.
Loe where ſhe comes, ah peereles Dame, my *Iuliana* deare.

Enter Iuliana *with a white Sheeld.*

Iuliana. My *Clamydes*, of troth Sir Prince, to make you ſtay thus here,
I profer too much iniurie, thats doubtleſſe on my part,
But let it no occaſion giue, to breede within your hart
Miſtruſt that I ſhould forge or faine, with you my Loue in ought.
Clamy. No Lady, touching you, in me doth lodge no ſuch a thought,
But thankes for your great curteſie that would ſo friendly heere
In mids of miſerie receiue, a forraine ſtraunger meere:
But Lady ſay, what is your will, that it I may perſtand?
Iulia. Sir Prince, vpon a vow, who ſpowſeth me, muſt needſly take in hand
The flying Serpent for to ſley, which in the Forreſt is,
That of ſtrange maruels beareth name, which Serpent doth not mis
By dayly vſe from euery coaſt, that is adyacent there,
To fetch a Virgin maide or wife, or elſe ſome Lady faire,
To feed his hungrie panch withall, if caſe he can them take,
His nature loe it onely is, of women ſpoyle to make:
Which thing no doubt, did daunt me much, and made me vow indeed,
Who ſhould eſpouſe me for his wife, ſhould bring to me his head:
Whereto my father willingly, did giue his like conſent,
So Sir *Clamydes*, now you know what is my whole intent:
And if you will as I haue ſaid, for me this trauell take,
That I am yours, with heart and mind, your full account do make.

Clamy. Ah

Cla. Ah Lady, if caſe theſe trauels ſhould ſurmount, the trauels whereby
Vnto the worthies of the world, ſuch noble brute and fame, (came
Yea though the dangers ſhould ſurpaſſe ſtout *Hercules* his toyle,
Who fearing nought the dogged feend, ſterne *Serbarus* did foyle.
Take here my hand, if life and limbe the liuing Gods do lend,
To purchaſe thee, the deareſt drop of bloud my heart ſhall ſpend.
And therefore Lady lincke with me, thy loyall heart for aye,
For I am thine til fates vntwine, of vital life the ſtay:
Proteſting here if Gods aſſiſt, the Serpent for to kil.
Iuli. Then ſhalt thou of all women win, the heart and great good wil,
And me poſſeſſe for ſpowſed wife, who in election am
To haue the Crowne of *Denmarke* here, as heire vnto the ſame.
For why, no children hath my ſire beſides mee, but one other,
And he indeed is heire before, for that he is my brother.
And *Clyomon* ſo hight his name, but where he doth remaine,
Vnto my Parents is vnknowne, for once he did obtaine
Their good wills for to go abroad, a while to ſpend his daies,
In purchaſing through actiue deeds, both honour, laud and praiſe,
Whereby he might deſerue to haue the order of a Knight,
But this omitting vnto thee, *Clamydes* here I plight
My faith and troth, if what is ſaid by me thou doſt performe.
Clamy. If not, be ſure O Lady with my life, I neuer will returne.
Iuli. Then as thou ſeemeſt in thine attire, a Virgins Knight to be,
Take thou this Sheeld likewiſe of white, and beare thy name by me,
The white Knight of the Siluer Sheeld, to eleuate thy praiſe.
Clamy. O Lady as your pleaſure is, I ſhall at all aſſayes
Endeuour my good will to win, if *Mars* do ſend me might,
Such honour as your grace with ioy, ſhall welcome home your Knight.
Iuli. Then farewell my deare *Clamydes*, the gods direct thy way,
And graunt that with the Serpents head, behold thy face I may.

Exit.

Clamy. You ſhall not need to doubt thereof, O faithfull Dame ſo true,
And humbly kiſſing here thy hand, I bid thy Grace adue.
Ah happie time and bliſfull day, wherein by fate I find
Such friendly fauours as is foode, to feede both heart and mind:
To *Suauia* ſoile I ſwiftly will prepare my foot-ſteps right,

There

There of my father to receiue the order of a Knight:
And afterwards addreſſe my ſelfe in hope of honours Crowne,
Both Tyger fell and Monſter fierce, by dint for to driue downe.
The flying Serpent ſoone ſhall feele, how boldly I dare vaunt me,
And if that *Hydras* head ſhe had, yet dread ſhould neuer daunt me.
If murdering *Minotaure*, a man might count this ougly beaſt,
Yet for to win a Lady ſuch, I do account it leaſt
Of trauels toyle to take in hand, and therefore farewell care,
For hope of honour ſends me forth, mongſt warlike wights to ſhare.

Exit.

Enter Sir Clyomon *Knight of the golden Sheeld, ſonne to the King of* Denmarke, *with ſubtill Shift the Vice, booted.*

Clyo. Come on good fellow follow me, that I may vnderſtand
Of whence thou art, thus trauelling here in a forraine land:
Come why doſt thou not leaue loytering there, and follow after me?
Shift. Ah I am in ant ſhall pleaſe you.
Clyo. In, why where art thou in?
Shift. Faith in a dirtie Ditch with a woman, ſo beraide, as it's pittie to ſee.
Clyo. Wel, I ſee thou art a merrie cõpanion, I ſhall like better of thy cõpany:
But I pray thee come away.
Shift. If I get out one of my legs as faſt as I may
Ha lo, A my buttocke, the very foundation thereof doth breake,
Ha lo, once againe, I am as faſt, as though I had frozen here a weeke.

Here let him ſlip vnto the Stage backwards, as though he had puld his leg out of the mire, one boote off, and riſe vp to run in againe.

Clyo. Why how now, whither runſt thou, art thou fooliſh in thy mind?
Shi. But to fetch one of my legs ant ſhall pleaſe, that I haue left in the mire behind.
Clyo. One of thy legs, why looke man, both thy legs thou haſt,
It is but one of thy bootes thou haſt loſt, thy labour thou doeſt waſt.
Shift. But one of my bootes, Ieſu, I had ſuch a wrench with the fall,
That I aſſure, I did thinke one of my legs had gone withall.
Clyo. Well let that paſſe, and tell me what thou art, and what is thy name?
And from whence thou cam'ſt, and whither thy iourney thou doeſt frame,
That I haue met thee by the way, thus trauelling in this ſort?

Shift. What

Though greatly to my ſhame, I muſt my words reuoke againe:
I am no other then the knight, whome they *Sance Foy* call,
This is *Clamydes*, the feare of whom, my danted mind doth pall.
Iulian. Is this *Clamydes?* ah worthy Knight, then do forgiue thy deere,
And welcome eke ten thouſand times vnto thy Lady heere.
Clamy. Ah my *Iuliana* bright, whats paſt *I* do forgiue,
For well I ſee thou conſtant art, and whilſt that I do liue,
For this, my firmed faith in thee for euer ile repoſe.
Iulian. O father now I do deny that wretch, and do amongſt my foes
Recount him for this treaſon wrought.
King. Well Knowledge, take him vnto thee, and for the ſmall regard
The which he had to valiant Knights, this ſhalbe his reward,
Sith he by charmes, his crueltie in cowardly manner wrought,
On Knights, who as *Clamydes* did, the crowne of honour ſought,
And trayterouſly did them betray, in priſon for to keepe,
The fruits of ſuch like crueltie, himſelfe by vs ſhall reape:
By due deſert therefore I charge to priſon him conuay,
There for to lye perpetually vnto his dying day.
Bryan. Oh King be mercifull, and ſhew ſome fauour in this caſe:
King. Nay, neuer thinke that at my hands thou ſhalt finde any grace.
Clamydes, ah moſt welcome thou, our daughter to enioy,
The heauens be praiſd that this hath wrought, to foile all future noy.
Clamydes. I thanke your Grace, that you thus ſo well eſteeme of me.
Enter Knowledge. What is all things finiſhed, and euery man eaſed?
Is the pageant packed vp, and all parties pleaſed?
Hath each Lord his Lady, and each Lady her loue?
Clyomon. Why *Knowledge*, what meanſt thou thoſe motions to moue?
Knowledge. You were beſt ſtay a while, and then you ſhall know,
For the Queene her ſelfe comes, the motion to ſhow.
You ſent me if you remember, to ſeeke out your page,
But *I* cannot find him, I went whiſling & calling through the court in ſuch (a rage:
At the laſt very ſcacely in at a chamber I did pry,
Where the Queene with other Ladyes very buſy I did ſpy:
Decking vp a ſtrange Lady very gallant and gay,
To bring her here in preſence, as in court I heard ſay.
Clyomon. A ſtrange Lady *Knowledge*, of whence is ſhe canſt thou tell me?
Knowledge. Not I ant ſhall pleaſe you, but anon you ſhall ſee.

For

For lo where the Lady with your mother doth come:
Clyomon. Then ſtraightway my duty to her grace ſhalbe done.
The mighty Gods preſerue your ſtate, O Queene, and mother deare,
Hoping your bleſſing I haue had, though abſent many a yeare. (glad,
Enter Queene. My *Clyomon*, thy ſight my ſon doth make thy aged mother
Whoſe abſence long and many a yeare, hath made thy penſiue parents ſad.
And more to let thee know my ſonne, that I do loue and tender thee,
I haue here for thy welcome home, a preſent which ile giue to thee.
This Lady though ſhe be vnknowne, refuſe her not, for ſure her ſtate
Deſerues a Princes ſonne to wed, and therefore take her for thy mate.
Clyomon. O noble Queene and mother deere, *I* thanke you for your great
But I am otherwiſe beſtowd, and ſure I muſt my oath fulfill. (good will,
And ſo *I* mind if gods to fore on ſuch decree I meane to pauſe,
For ſure I muſt of force deny, my noble father knowes the cauſe. (went,
King. Indeed my Queene this much he told, he lou'd a Lady ſince he
Who hath his hart and euer ſhall, and none but her to loue he'is bent.
Clyomon. So did I ſay, and ſo I wil, no beawties blaze, no ghiſtering wight,
Can cauſe me to forget her loue, to whom my faith I firſt did plight.
Nerones. Why are you ſo ſtraight lac't ſir Knight, to caſt a Lady off ſo coy?
Turne once againe and looke on me, perhaps my ſight may bring you ioy.
Clyo. Bring ioy to me? alas which way? no Ladies looks cā make me glad:
Nero. Then were my recõpence but ſmall, to quit my paine for you I had.
Wherefore ſir knight do wey my words, ſet not ſo light the loue *I* ſhow,
But when you haue bethought your ſelfe, you wil recant and turne *I* know.
Queene. My *Clyomon* refuſe her not, ſhe is and muſt thy Lady be:
Clyo. If otherwiſe my mind be bent, *I* truſt your grace will pardon me.
Nero. Wel then I ſee tis time to ſpeake, ſir knight let me one queſtiō craue,
Say on your mind. Where is that Lady now become, to whom your plighted
faith you gaue?
Clyo. Nay if I could abſolue that doubt, then were my mind at eaſe:
Nero. Were you not brought to health by her, whē you came ſick once of
Cly. Yea ſure I muſt cõfeſſe a truth, ſhe did reſtore my health to me, (& ſeas?
For which good deed I reſt her owne, in hope one day her face to ſee.
Nero. But did you not promiſe her to returne, to ſee her at a certaine day,
And ere you came that to performe, the *Norway* King ſtole her away?
And ſo your Lady there you loſt:
Clyomon. All this *I* graunt, but to his coſt.
For ſtealing her againſt her will, this hand of mine bereft his life.

Ne. Now ſure ſir knight you ſerud him wel, to teach him know an other mās
But yet once more ſir Knight replie, the truth I craue to vnderſtand, (wiſe:
In Forreſt once, who gaue you drink, whereas you ſtood with ſword in hād,
Fearing leaſt ſome had you purſude for ſleying of your enemie?
Cly. That did a ſillie ſhepheards boy, which there I tooke my Page to be.
Nero. And what is of that Page become, remains he with you, yea or no?
Clyo. I ſent him hither ere I came, becauſe the King and Queene ſhould
That I in health returned was, but ſince I neuer ſaw him. (know,
Ne. And ſure he ſtands not far from hence, though now you do not know
Clyo. Not far from hence, where might he be? (him.
Nero. Of troth Sir Knight, my ſelfe am he:
I brought your meſſage to the King, as here the Queene can teſtifie:
I gaue you drinke in Forreſt ſure, when you with drought were like to die.
I found you once vpon the ſhore full ſicke, when as you came from ſeas,
I brought you home to fathers Court, I ſought al means your mind to pleas,
And *I* it was that all this while haue waighted like a Page on thee:
Still hoping for to ſpie a time wherein *I* might diſcouer mee.
And ſo by hap at laſt *I* did, I thanke your mothers noble grace:
She entertaind me courteouſly, when I had told her all my caſe.
And now let this ſuffice my deare, I am *Neronis* whom you ſee,
Who many a wearie ſtep hath gone, before and ſince I met with thee.
Clyo. O ſudden ioyes, O heauenly ſight, O words more worth then gold,
Neronis, O my deare welcome, my armes I here vnfold,
To claſp thy comely corps withall, twice welcome to thy knight.
Nero. And I as ioyfull am no doubt, my *Clyomon* of thy happie ſight.
Clyo. Clamydes my aſſured friend, lo how Dame *Fortune* fauoureth mee,
This is *Neronis* my deare loue, whoſe face ſo long I wiſht to ſee.
Clamy. My *Clyomon*, I am as glad as you your ſelfe to ſee this day:
Ki. Well daughter though a ſtranger yet, welcome to Court as *I* may ſay.
Queene. And Lady as welcome vnto me, as if thou wert mine onely child.
Nero. For this your gracious curteſie, *I* thanke you noble Princes mild.
Iu. Thogh ſtrange and vnacquainted yet, do make account you welcome
Your nuptiall day as well as mine, I know my father will prepare. (are,
King. Yes we are preſt your nuptiall day with daughter ours to ſee,
As well as *Clyomons* our ſonne, with his his Lady faire:
Come therefore to our Court, that we the ſame may ſoone prepare.
For we are preſt throughout our land, for all our Peeres to ſend:
Omnes. Thy pleaſure moſt renowned King, thy ſeruants ſhall attend.

FINIS.

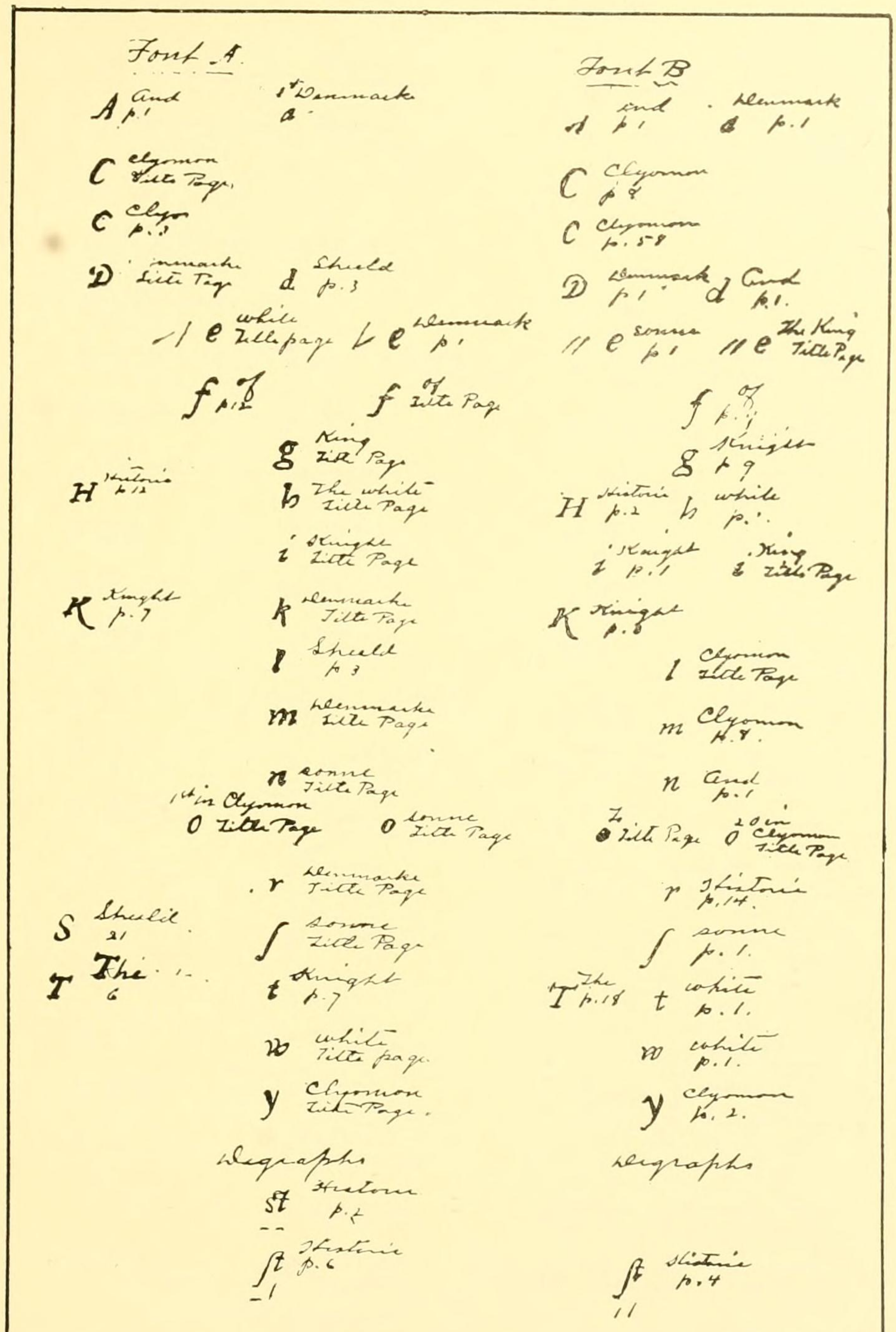


PLATE 61. KNIGHT OF THE GOLDEN SHIELD, 1599. ALPHABETS OF LARGE TYPE.
WITH EXAMPLES.

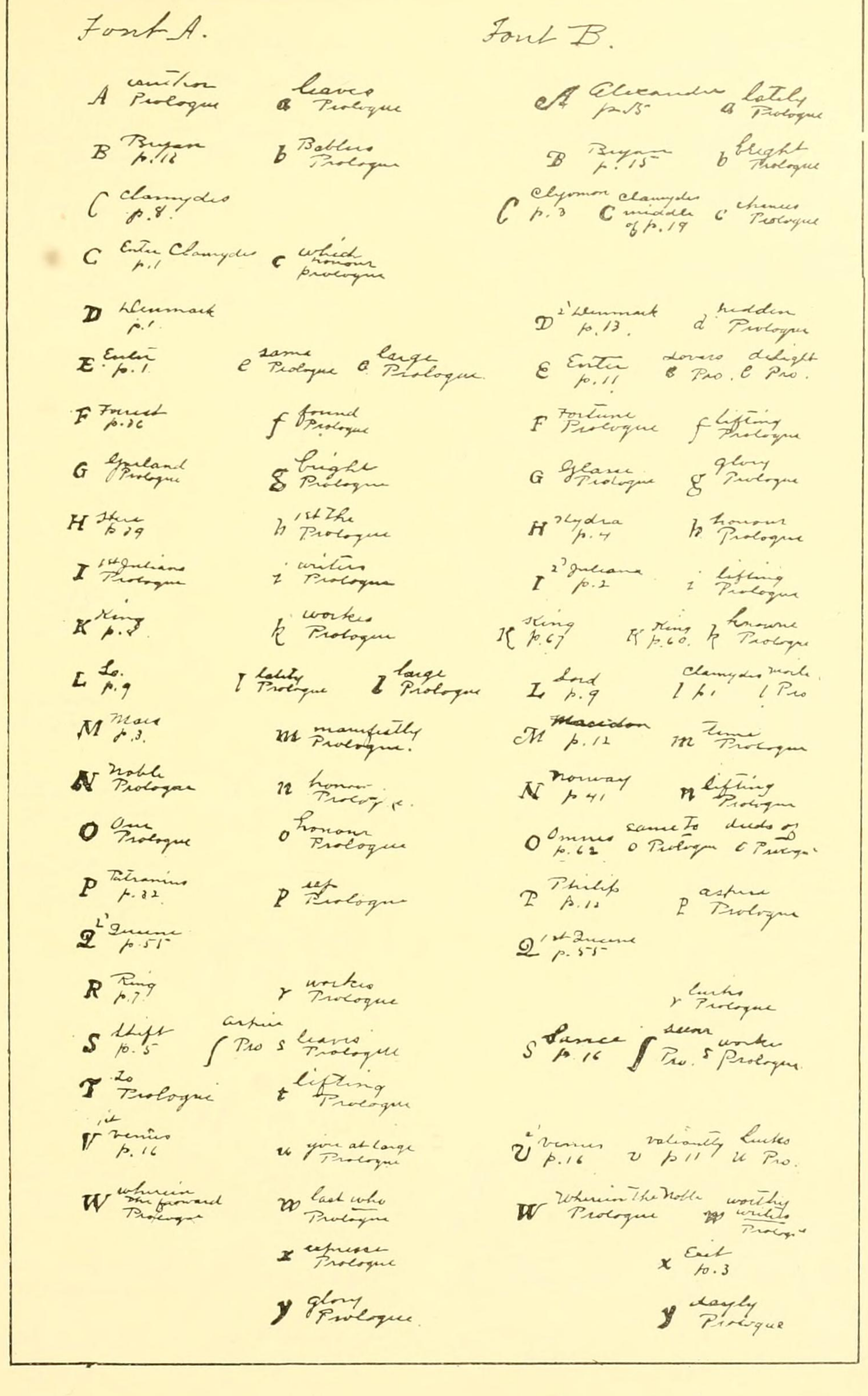


PLATE 62. KNIGHT OF THE GOLDEN SHIELD, 1599. ALPHABETS OF SMALL TYPE. CAPITALS AND SMALL LETTERS. WITH EXAMPLES.

as cam
as p. 11
as famous
as Prologue
as Thought
as p. 4
Julianas
as p. 15.
his title
Prologue
lost Neronis
p. 62
his apparell
p. 24
5th Neronis
p. 29
coem
p. 53
Phoebus
p. 47
2d Mustantius
p. 42
Embarco
p. 3
2d Palamino
p. 33
Mustantius
p. 34.
Hector
p. 45
adv-
Pro
Actors
Pro
off
p. 4
Gibbery
p. 40
findeth
Pro.
filthy
Pro
wiffler
p. 44
from
Prologue
purchase
Prologue
v dotted to a
shall see
Prologue
all his
Prologue
Courtiers
all
Prologue
fall
p. 39
shall see
Prologue
shining
Prologue
shall expect
Prologue
signifying
p. 33
desire
Prologue
slip
p. 4
Vesper
p. 47
expresse
Prologue
successes
Prologue
Glasse
Prologue
accustomed
Prologue
1st short st
p. 60
past-
Prologue
2d short st
p. 60
taste
Prologue
must.
p. 50
frustrate
Prologue
Mustantius
p. 45

PLATE 63. KNIGHT OF THE GOLDEN SHIELD, 1599. DIGRAPHS.

VIII.

PEELE'S "THE KNIGHT OF THE GOLDEN SHIELD," 1599

1. *Cipher Key.*

cLyom OndEN marke aNdTh EwhIT ekNig htson nEtOt hEkIn gOfsl
AtelY lIFtI NgUpt heLea uesoF Worth yWRiT erswo rkeSW herEi nthen
ObleA CtsAn dDEeD sOFma nYHiD DenLU Rksou RautH orHeh athfo uNdTh
eGLaS sEOfG lOryS hInin gBRig htWHe rEInt hEIrL IueSa RetOb eSEeN
EwhIc hHono uRdID deLig HttOB eALan thorN eUNtO Those wHIch daYlY
dODeS Irega rLaND bYdes eRTin tiMef oRToA sPIre whEre iNtHe FrOWa
rDCHa nCEsO FtofF OrtuN eYous hallS eEwHe reInt Heche arEfu llcou
nTENa nCeof gOOds ucCEs SesBe ewher Eintr ueLou ErsfI nDEth iOYwI
thHUG iehea PesOf Carew heRei nasWE lLaSF amous FaCTs IgnoM iUSpL
AcEda rEwhe rEInt HeiUs trEWA rDofb OthiS maniF EstLY ShoWn ethat
VertU EfrOm tHero OteoF VicEm Ighto PenLY beKno wNeAN DdOUb tINGn
ouGht rIGht cOUrt eOusa LlinY oURAc Custo meDwo OmaNd GenTl eEare
sOuRa UtHOr HeisP ResTt ObIDe tHeBr unTof babLE RstoN gUesT oWhom
hEtHi nkSaS FruST rAtEa lLhis tOiLe aSpee rElES tASte tOFiL tHYsw
inEwh iChIN tHemi reDOt hmOIL EweLl WhATh eHATH DonEF orYou
rdEli gHThe gaUen oTmEI NcHAr gEtHE aCToR ScoMe whOSH alLex
Press ethes ameTO YouAT lArge DenMA RkaND tHeWH iTEKn IghTS
OnnEt otHEK iNGoF eNTer cLAmY Desla MycLA mYDEs sWAuI AdeNm
arKET HeHIs tORiE OfcLY oMOni ulIAn aiUli aNaen teRwi ThawH IteSh

eeLDI ulian AclAm YdeSc lAMyI ulIac LamyD eSKNi GhTOf thego lDEns
hEeld cLAhe RcuLE ssErb AruSi uLide nMArK eCLyo moNcl AmyDE scLam
Yiuli clamY maRsi uLicL amYde seXit cLAmy SuAui aTHeH iSToR ieOFc
lYoMo nHYdR Asmin AtAUr eeXiT eNTeR Sirkn ighto Ftheg oLDeN sHeel
dsonn eToTh ekIng oFWIt Hsubt iLlsh iFTth eviCe boOte DclYo shIFT
cLYOS HifTC lyosh IfthE RelEt hiMSL iPVnT OthES taGEb acKWA RdsAs
thOUG hheha DpuLd hIsLE gouto Fthem iReoN ebOot EofFa ndRIS eVpTo
rUNiN Again eclYO ShicL yoShi FtcLy oKNiG hTOft hegOl densh eElds
hIFta Ppoll ocLys HiftA LexAn deRcl yosHI fTClY oSHif tcLYO suAui
Ashif tiIii eXItc LyoTH eHIsT oRieO fcLyo MonCl yoMON dENma rKEsA
mUeLA lexan dERde NmarK eente RrUNn ingSH ifTcl yAshi fTcla mIDes
clyok niGHt ofThe gOlDE NsHEe LdeXI tsHif Tsubt IlLSh Iftex iTent
erTHe riNGO FwiTh ThEhe raULD beFor eHImt hReEL orDsk iNGcl
amiDE sClam ydeST HeHis tORiE oFClY oMoNc laIki ngcla mYDes HerEl
eTHiM kNEel edOWN ewIth Subti lLWAt cHInG iNpLa cEand astHe kIngd
otHgo aBOuT toLaY ThemA CeoFH isheA DleTt aKeth eBlOw EanDs
OpASs EaWay prEse ntlYS hIftc LyokI ngcLa mYDeS ShiFT exEun Tking
PurSu ehIMA ndBri ngiNk nIGhT OftHE gOLDe NsHEE ldCla mydes
cLaMy kINgC LamYd EsenT ErbrO UghTi Nbyth EtwOL ordSw hOpuR
sUeDL ordki ngsHI fTlOk iNgsh ifTki ngshi FtkIn gclam iDESt Hehis
tORiE OfcLY omOnc lamYS WauIA kINGc laMID eSClA mYkIn gclAM
idEss Hiftc lAShI ftClA mYdES cLamy kiNGc laMYD EsaLl eXeun TclaM
ykNiG htoft hEgOl dENsh eeLds hIftc lAMys hifte xiTSh ifTcl amYdE
sexit Enter KingT HegRe AtaSV Alian tlySE tFort haSma Ybean daSmA
nYSoU Ldier sasca NaleX aLexa NdeRm AcEdo niAma Rspal laSbe lLOna
aLExA NdeRa leXan derst HehiS ToRIe OfcLy Omonk EysAR AleXa ndERL
oMAcE dONPh ilIpa lEXan dEral exOmn EsalE XexEu ntKNi GhTOf thegO
ldEns heeld eNTer sIRkn iGHtO fGscl yoCly omonc lAMyd esdEN mArke
cLyOm oNaLe XanDe rMAcE dONCl YomON DenMa rkesu AuIaa lexan

DeRSe NteRa ndCLA mYClY OshiF tcLyo ShifT clAmy clyOc Lamyc lyOcl
AmyCl yOtHe HiSTo RieoF cLyOm onshi ftcLA Mycly oSHiF TclAM YclyO
cLAmY sHIFt cLamy sHIft cLyoc lAMyD eSAle XandE rsmac edoNi aKNiG
hTOft hegOl deNsh eEldc LamYc lYOcL amYeX ItcLa mYSHi ftcla mYSHi
fTcla MyiuL IanAd enMar keIul IanAS shIft cLAmy ShiFt BryAn saNCE
foYcl amYTH eHist oRiEo FclYo MoNsh ifTcl Amyex itShi fTiII bRYaN
Sance foYbr yanII bryan bRYan shIFt ieXit Enter bRYbR IanSA NcefO
iiiMa rSIvE nUSiv enuSI ivEnu sKnIG hTOft HegOL DeNsH eELdI Ulian
Aente rShif tbrYa nSanc efoYB ryAns hiftb RyanS hIfTB ryanb rYAns
ancEF oYShI FtbRy anBRY anShi fTBry AntHE HiSTo riEoF cLyom Onshi
FtbrY AnsHi FtbRY aNShI FtBry anShi FtclA mydes SwauI aiuii AnAde -
nMark sbRyA ncLam yDeSC lamyd EsSHi fTBRY anShi FtbrY anclA mYDeS
eXeUn tshIF tsHiF Tbrya nKNiG hTOft HegOl dEnsh eeldb ryaNc lAMyD
eSeNT eRWIt HthEh eaDVP onHis Sword cLaMY iULiA NasbR YanCl
aMYDe Satra pOsbr yANbr yanAl exAnd eRsHe ErELe thims ItdoW nEANd
reSth imsEl FeeNt erBrY aNShI fTbRy aNtHe HiSTo RieOf cLYoM OnShi
ftBRY aNexi tshIf tbRYA NbRYa nSHiF TbrYA nente RtwoS eruAn Tsbry
aNshi ftbrY anBry ancar yHIMo UtsHi fTkNi GhTOf thegO ldEns heEld
bRyAn eXItS Hiftb RyAnc lAmyd essHi fTexI thEre letTH eMmak eANoy
seAsT hOuGh TheYW erEma rriNe rsAnd aFter kNIgh tofgs CoMei nwith
OnECl yoshI ftmai enTeR boAtE swAin eClYo boaTS waine cLYob oatES
icLYO maCed oNiAb oatES cLYoB OatES Patra nIuSi eXiTc lyObo aTesw
ainEe ntErd AughT ErtOk inGof Thest range mARsh estWO lords tWoLA
DiESn erONi sTHeH istOR iEOFc lYomo NloRd NeROn isner OlOne rOlon
erOnE ptUne SlonE RoeXE untCl yoFOR tunef OrtuN ealex aNdER sClam
ydEsc LamId esCLA myDes kNiGh tofth EgOld Enshe eLdcl yoMOn clYOM
OneNt eRtWo LoRDs twoLA diEsn erOlO neRoc lYOne rolON erOcl yonER
ocLyO Necly oNErO tHeHI sToRi eOFcL YoMon nEROn isPat Raniu SlocL
yONeR oAMbo ExeuN TeNTe rhAui NghIs aPPar eLLoN HisSh eeLdA Ndthe

sERpE nTsHE AdbRy clAMY deSde nMaRK eiuli anaSc laMYD eScla mYDes
bryan IulIa nAiii iIClA MydeS dENmA rkEiU LiaNa exITK night OftHe
goldE nshee LdenT erWit hSwOr dANdT Arget shiFT bryan SancE FoYcl
amYde SbryA ncLam ydEsi npris OntyR ocLAM ydesa lexAN dERsT HeHis
ToRIe OfcLy oMons waUia denmA rKesh iFTcl amyDE scLam YclAm ydESS
hiftc lAMys hifTB rYaNS AncEF OyclA MysHi ftbrY aNcla mYShi fteNT
ErOut clAMY ShIFt claMY alexa nDeRs kNiGh tOfth egOld enshe EldaL
ExaNd erBRY aNexi TshiF tbrYa Nsanc eFoye xEuNT enTer aFter AlitT
LefIg hTWiT hintH reEkn iGhTs cLAmY kNIgH tClaM yaLex andER sTHeH
iSTor iEoFc lYOmO nOmNe seXeu nTcla mysHi ftWit HincL AmySh ifTwi
Thaba gAsiT wERef ulLof GoLdo nhIsb aCkeb RyaNc lamYb rYAnS HifTI
uLiAn aclAM YexiT shiFt bryan Sexit entEr neRon iSkNi GhTOf thegO
ldEns heEld nerON isIne rOnIs iiiii NeROn isiIN eRoNi sNErO nISin
erONi sIIIA LexAN deRth eHiSt oRieo FcLYO Monen tercl yoNEr onIsc
lamYD EsNEr onIsn EicLy oiner oIiCL YoIIn Eroik niGht OfthE gOlde
NsheE LdiIc lyOii iinER OicLy oiIII neroc LyoIi iinEr oiicl yOIne roclY
onEro cLYoi IiiTH eHiST orieO FclYO MonnE roClY onEro clyon Eroex
iTcly oCLyo moNFo RtuNe Clamy deSex itent erkIn goFTW olOrd Sthra
NeROn isPaT rANiU sKNiG hToFt hEgol DensH eeLDN eRoNi SpATr
anIUS lordp Atran iUsNE rOnis tHRas seLLu slORD thRas Elllo RdexE
unTen tErWi thAkN igHts IgnIf yiNGO neOft Hoset haTha dDeli uERed
ClyoM OncLA mydEs knIGH tbrya nstHe HisTo RieoF cLyoM oNcly
oMOnk nigHT cLyOm oNkni gHTex itCLy OmoNc lyOMO ncLam YdesN
EroNi Sclam yDEsP aTRan iuSRu moRie Nterr uNnIn GruMO RnerO NisMu
sTant iUSal ExaNd erIRU moRkn iGhTO ftheg OldeN sHeEl diexi tClyo
mONru moRii iiIex itent eRAnd witHH Isbag ofmON eYsTI llcla Myswa
Uiash IfTCl AmyeX itShi ftsHi Ftbry anSan CefOy eStHe HiSTo rIEoF
clYOm Onexi tEnte riNth efOrR estin mANsa pPare llNen eRoNI snero
NiskN iGhtO fthEg olden sHeEl denTE rAsHe pHear dcOrH ogSne cORnE

rOCon eRoCo RnERo corth eHISt oRieo FclYo MoNNy choLS hOdge SfrUM
pTons nERoc orYnn Eroex euNte nterk ingOF NorwA YanDt Wolor DstHR
aSiAm BoEXe uNtth RasNe roNIS iikni GhtOf thEgO ldENs heeld iIien
tERkn igHto fthEG olden sHeEl dcLyo thRAs cLyot HraSc lYoth rAsHE
relet theMf IgHTt HekIn gfALL doWne Deadt hrAst hrasE LlUSc LyOcl
yOmon NerOn isCLY omONN orWay tHeHi sTORi eOFcL YoMon enter
Fathe rThES hePHE arDan dhisd Ogcor YnnYc HollF iLcHE rsion EiENk
InGIl iaNgi FfrEy IoneG illia NscLY omOnc orync Lyomo ncOry nclyo
mOnKn iGhTO ftHEg oLDeN sHEEl dcOry nCOry NclYo coRYN clYoc
OrYne xITcL Yocly oMonN orway eNtEr wIThA HeaRS ecOcl Yocly OcoRy
nTHeH iSToR ieOFc lYoMo nCOrY NcLyo CorcL YoNer oNisc LyoMo
neXIT EntEr Veryb RauES hiFts hifTA lExan DerMU sTant iUSal exAnd
eRNEr onism UstaN TiusA lExan dERkN iGhTO ftheg OldeN sHEEl dcLam
Ydesm ustAn tiUSA lexan derMu stAnt iUsex ItenT ErliK eaShe epHea rDSbo
ynEro ForTU neNer Onist HeHIs toRiE OfcLY oMoNi nOrWa yLach isIsi
nghee rEDes CendP RoUid enCep Rouin eRoii prOUi Ascen dnEro kNiGh
tOfth egOld EnshE EldeX IteNt eRsir cLyOn eRoNi SmuST aNTIu sHEcT
oReXI teNte RlIKe thEpa GenEr oNero nisii tHeHI sTori eOFcL YoMon
iMUst anTiu SiieN tERwI tHhIS shEel DcOue reDST range LydIs GuisE
dclyo iinER oClYo NeROc lyoii nErOi ClyOn erOic Urdac eerKN iGhTO
ftheg Olden sheEL dclyo cURda ceeRI eXitn eROex itent ErWit hTHeH
Eadbr yphŒ busIv esPER iibry aNIii deNMa rkeIC lamyd esbRy aNSaN
cEFoy IbrYa Nsbry aniex ittHe HisTo RieOF cLYoM oNent erlIK eaWif
fleRS hIfTi iImus taNti UsmuS tANtI uSImu sTaNT IuSIa leXAN deRen
terki Ngthe QueEn eMust AntIu sTwOL OrdSA NdliK EacHa MpiOn
Musta NalEX aNdEr IaLEx andcl amyHe rcuLe SiaLE XaicL amYcl aMyDE
sSwau iANal exaIC lamyd eSQue eneKN iGhto FthEg oLDeN shEeL daLeX
imUst aNTiu sshIF TmusT aNtIU SaLEx mUSta ntius MusTa NshIF Timus
taNsh IfTIm usTan AleXa nDera LexMu stant IusSo uNdHe reOnc

esOUn DseCo ndTIM EshiF tiIQU eeNet HeHis ToriE oFcLY omOnk
iNgIM ustan TiusQ UeeNe kiNgm Ustan TiusM ustAN iKInG qUEeN ekInG
MusTa ntIus MusTa ntIUS pAgei mUSte nTerA stOco MbaTc lyOIM usTan
ClYOi cLaMY iclyo KnIGh ToftH EgoLD eNsHE EldCL aMYCl YokIn
gpAGE clAMY kiNgc lamid Suaui AsaMu ElclY osaMU elque EnNEr oNiSc
lyoit HeHiS ToriE oFCLy oMOnQ uEEne ClyoI iQUeE Necly OiquE enekI
nGIcL AmyDe scLYO kings hIfTc lYoki nGclY odEnm arkek IngcL IoMon
clYod enmar kEscL amyde NmarK eClYo kingk NiGhT OfthE gOLdE Nshee
LdbOt heXeu ntcLA MyDes clYom oNcLy oMoNc oeurd aCErd enmAR KecLy
omONI ulIan acurD asErc laMYd eScly oMOnc lYOmo nClam ydESe xITnE
roNiS iNeRO nESdE NmarK EiiNe rONEs exIte Nterk iNgof dEnMa rKeTh
eQuEe nEIuL IanAT woLor dSkIN GiULi AnaiU LiaTH eHIst oRieo FclYo
MoncL amYde scLam yDeSQ ueEne kinGL ordIU lIacl amyDE sEnTe rWItH
tHEhE aDonH isSwo rdbry AnibR yAncl amyDE skIng ClaMy dESbR yaniI
uLiAc lAmyd eSIul iAnaB RyaNk ingiu lIaNa IuliA nCLaM yDesb rYAne
xEuNt kingk NiGht OfthE gOldE Nshee ldQue enElo kINge nTern eROki
ngNEr oClYo mONkI NgnER okIag clyoM OniUL IanAq uEeNe nEroe
XitLo RdkIn gClYo moNic LyosH ifTII clyos hIfTI clYok iNGTh eHist
OriEo FcLYo MoNcl yoMON kinGc lyOMO nikIN gcLyo Moncl yOmon
iikIN gcLyo monVE NusDI AnasU sanNa sABaM aRPha KinGc lyOmo
nKnIG hTOft hegOL DeNsh Eeldc lYOcL aMYcl yoMOn iuLiA Nakin gClyo
kiLoe xITcl yocLA MydeS sWaui akING clAmy cLaMy desKI ngclA mYiUl
iAnac lAMyd eseNT ErCLa myDes ClaMy tHEHi Stori EoFCl YomOn iuLIA
icLam Yiibr yaNsa nCefo yIIiu liClY oclam Ydesi Uliac laMyd esclA myIcl
AmYDe sIUlI cLAiu libRY cLiOC lAmyi bRYcl amYcl aMyde sBRyc laMyd
eSKNi GhtOf theGO ldEns heEld claMY IuliA ClyOc lAMyD eSSuA UiaSI
Uliac LamyI ikIbr yanIk Ingbr ykIng IulIa kiNGC laMyi bryki Ngcla
MydEs ClyoC lamyd EsclA MybRy clAMY deSki NgclA myDes brYic
LamiD eSTHe HiSTo RieOF clYoM oNSaN Cefoy claMy DesIu Lianc laMyd

EscLA myIul iAnAi iulia NkiNg cLamy dESbR yANki NgclA mydeS clamy
Desie nteRK nOwle dgeCL yomon Knowl eDgek nOWle dgEIc LyoMo
nkNOW leDge kNoWl eDGeK NiGht Ofthe gOlde nsheE ldcly oMoNe
nteRQ UeenE clYOm oNcly omonI ikIng clyom OnnER onEsc Lyone rOiIU
EeNEc lYoMO ncLyo IneRO saYon Yourm indCL yOner oclYN erOno RwAyC
lyomo nItHe HisTo RieOf cLYoM onneC lYnEr oClyo NeclY OnerO iiiiI
iNeRo niSc. LyonE RonIs neRoC Lyomo ncLyO Clamy dESFo Rtune nEron
iSCla mycLy omOnk iIQuE enEnE RoIiu kingc lYoMo nsOmn EsfiN is

2. *Deciphered Message.*

I value all I sowe broadcast on our sea, looking not to time unborn for mine onely possible reaping. Tares no hatred may sow in this, but as 'tis true my penn is prettily styled skilful, I limn one mighty queene, my mother, *ad vivum* put honor upo' th' young eies that to espy an inve'tion ever be keen, woo glory for a roiale prince.

Th' Qu.— as though that marke th' Lord set on Cain rested on her —envoketh no man's ayde. I, in age, my very right, when men did woo, leant on her policie of subtilty. We discover the *coup*, zealots struck madlie at a proved upholder of might, is falne in age far sturdier. For as it were not easy truth, open jest, gybe, annoie, and ill to put away, those secretly sla'-drous opinions — a conceit oft Papiste even t' the hilt — were more dangerous.

Condemn uxor(r)icide as man doth, envy first vowes as a wife may, Q. E's bold front I acompt her most princely aspect. Folly, to which you ascribe aptly Beël or wicked influe'ce, in a way baffeld and held our L. Leicester and Amy. God pity a wife such as Amie. The law rightly defended from low persons, yet not from the machinatio's of that base lord, as we see. A shadowy tie bindeth and must bind. Why dallie as this crime is to be looked on?

Lo. Leicester knewe it could scarcely bee delay'd long. Qu. Eliz. raged, yet Amy resisted that can benumb us, fearing treachery, foolishly harming herselfe therein. Such acts kindling the stronger lust in them, A. slaine, E. and R. D. marry secretly. O grief! Anie mask cal'd life only a pity divine reads truly. I, that F., gained a legitimacy thereby with help o' warm hearts may yet save a realm. Go pen the work.

A lover, too, glows with true divine passio', M. as percha'ce is seene very fullie answeri'g,

relies still upo' me; yet I am, I owne, somewhat sadly alter'd, mar'd, and in a word chang'd. A contract voided lies on my heart. It must truly accuse mind, and it offends my nature, yet it at le'gth shews me masters do ofte thinke they may sum up th' heart's day.

Lax sponsors, both alike as weak as lax, sorted well, and the beginni'g of most perill, love, my sun, it seemed did looke aside to blink 't. Also in law skreening love, but little shame, pity wh'ch derided us, contemn'd wrong. Friends I held blind yet pry therein farre beyond mine inept deeds to our secret hearts. As these espy u'forct revelations bar'd, I, daring the low ribald's gibe, aver my M. ever did exalt to bliss blest Fr.

Fr. Prince of Wales.

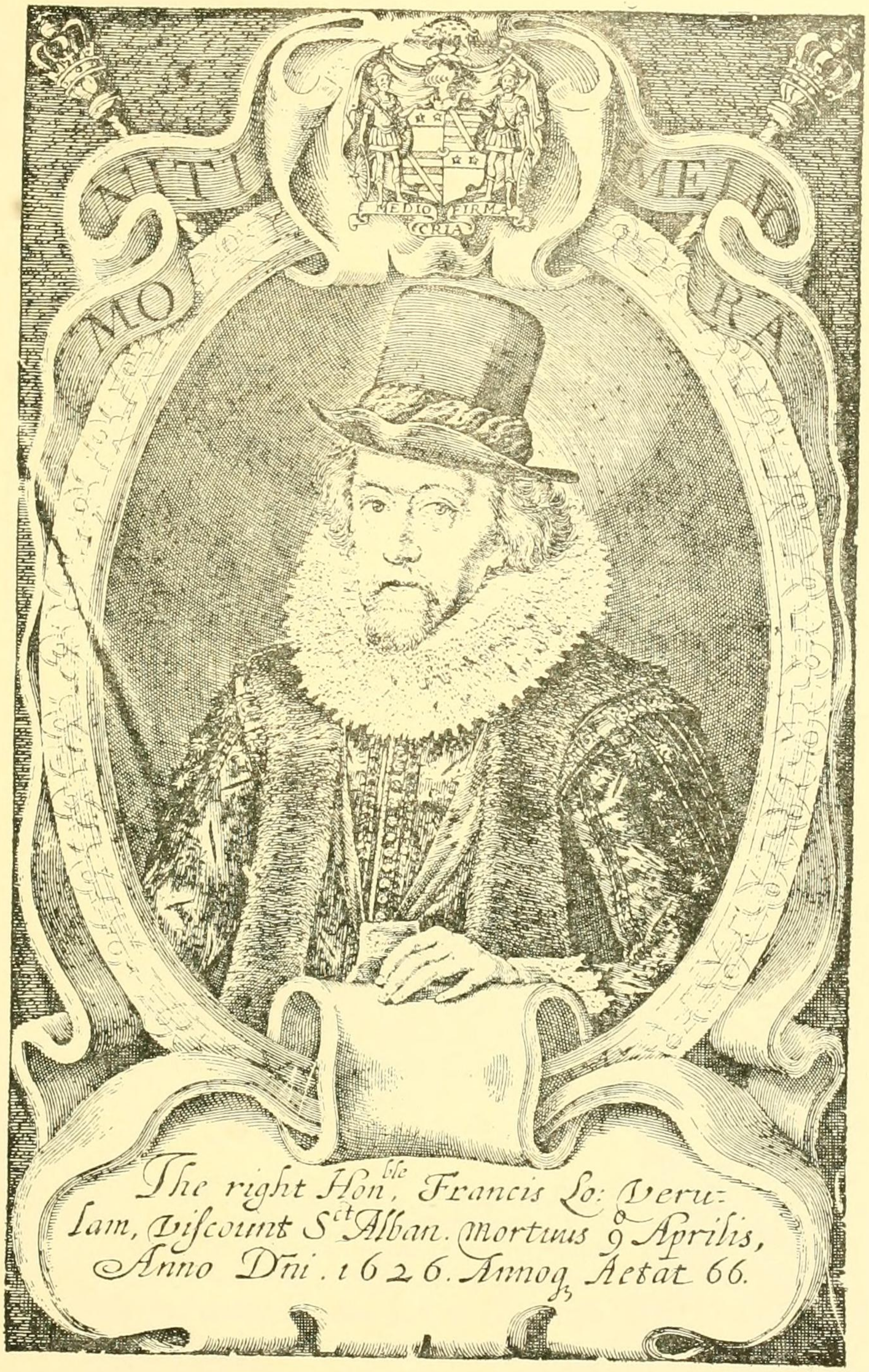


PLATE 64. SYLVA SYLVARUM, 1627. FRONTISPIECE.

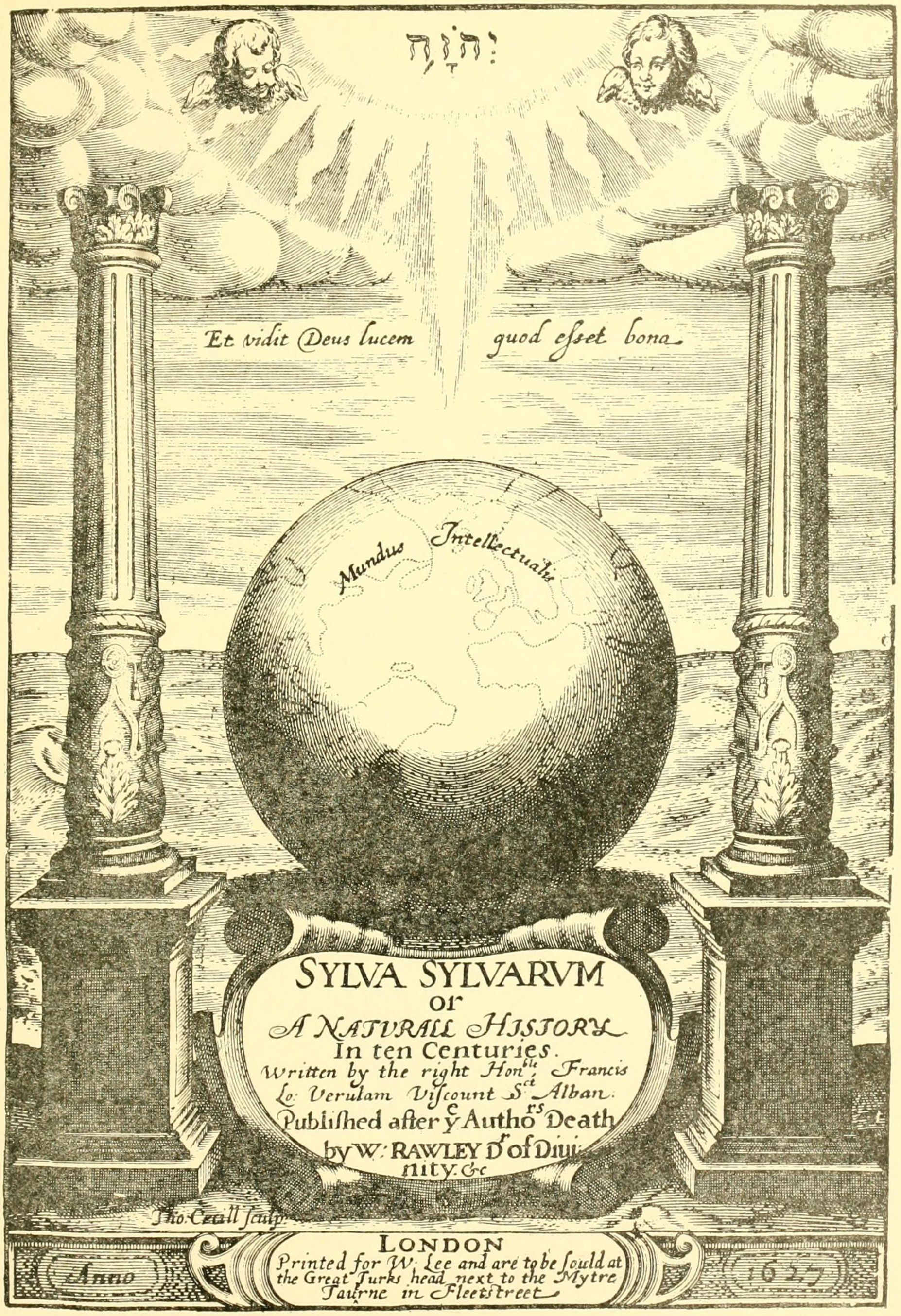


PLATE 65. SYLVA SYLVARUM, 1627. ENGRAVED TITLE-PAGE.

SYLVA
SYLVARVM:
OR
A Naturall Hiſtorie.

IN TEN *CENTVRIES.*

WRITTEN BY THE RIGHT
Honourable FRANCIS Lo. Verulam
Viſcount *St. ALBAN.*

Publiſhed after the Authors death,
By WILLIAM RAWLEY *Doctor of Diuinitie,*
late his Lordſhips *Chaplaine.*

LONDON,
¶ Printed by *F. H.* for *William Lee* at the *Turks*
Head in *Fleet-ſtreet*, next to the *Miter*. 1627.

PLATE 66. SYLVA SYLVARUM, 1627. PRINTED TITLE-PAGE.

TO THE MOST HIGH AND MIGHTY PRINCE CHARLES, BY THE GRACE OF GOD, King of *Great Britaine*, *France*, and *Ireland*, Defender of the Faith, &c.

May it please your most Excellent Maiestie;

THe whole Body of the *Naturall Historie*, either designed, or written, by the late *Lo. Viscount S. Alban*, was dedicated to your *Maiestie*, in his Booke *De Ventis*, about foure yeeres past, when your *Maiestie* was *Prince*: So as there needed no new Dedication of this *Worke*, but only, in all humblenesse, to let your *Maiestie* know, it is yours. It is true, if that *Lo.* had liued, your *Maiestie*, ere long, had beene inuoked, to the Protection of another *Historie*; Whereof,

Whereof, not *Natures Kingdome*, as in this, but these of your *Maiesties*, (during the Time and *Raigne* of *King Henry* the *Eighth*) had beene the Subiect: Which since it died vnder the Designation meerely, there is nothing left, but your *Maiesties* Princely Goodnesse, graciously to accept of the Vndertakers Heart, and Intentions; who was willing to haue parted, for a while, with his Darling *Philosophie*, that hee might haue attended your Royall Commandement, in that other *Worke*. Thus much I haue beene bold, in all lowlinesse, to represent vnto your *Maiestie*, as one that was trusted with his *Lordships Writings*, euen to the last. And as this *Worke* affecteth the *Stampe* of your *Maiesties Royall Protection*, to make it more currant to the *World*; So vnder the *Protection* of this *Worke*, I presume in all humblenesse to approach your *Maiesties* presence; And to offer it vp into your *Sacred Hands*.

Your MAIESTIES *most Loyall*

and Deuoted Subiect,

W. RAWLEY.

PLATE 68. SYLVA SYLVARUM, 1627. EPISTLE DEDICATORY, SECOND PAGE.

To the Reader.

HAuing had the Honour to be continually with my *Lord*, in compiling of this *Worke*; And to be employed therein; I haue thought it not amiſſe, (with his Lordſhips good leaue and liking,) for the better ſatisfaction of thoſe that ſhall reade it, to make knowne ſomewhat of his Lordſhips Intentions, touching the Ordering, and Publiſhing of the ſame. I haue heard his Lordſhip often ſay; that if hee ſhould haue ſerued the glory of his owne Name, he had been better not to haue publiſhed this *Naturall Hiſtory*: For it may ſeeme an Indigeſted Heap of Particulars; And cannot haue that Luſtre, which Bookes caſt into Methods haue: But that he reſolued to preferre the good of Men, and that which might beſt ſecure it, before any thing that might haue Relation to Himſelfe. And hee knew well, that ther was no other way open, to vnlooſe Mens mindes, being bound; and (as it were) Maleficiate, by the Charmes of deceiuing Notions, and Theories; and therby made

PLATE 69. SYLVA SYLVARUM, 1627. TO THE READER. FIRST PAGE.

Impotent for Generation of VVorkes; But onely no wher to depart from the Senſe, and cleare experience; But to keepe cloſe to it, eſpecially in the beginning: Beſides, this *Naturall Hiſtory* was a Debt of his, being Deſigned and ſet downe for a third part of the *Inſtauration*. I haue alſo heard his Lordſhip diſcourſe, that Men (no doubt) will thinke many of the *Experiments* conteined in this Collection, to bee Vulgar and Triuiall; Meane and Sordid; Curious and Fruitleſſe: And therfore he wiſheth, that they would haue perpetually before their Eyes, what is now in doing; And the Difference betweene this *Naturall Hiſtory*, and others. For thoſe *Naturall Hiſtories*, which are Extant, being gathered for Delight and Vſe, are full of pleaſant Deſcriptions and Pictures; and affect and ſeeke after Admiration, Rarities, and Secrets. But contrariwiſe, the Scope which his Lordſhip intendeth, is to write ſuch a *Naturall Hiſtory*, as may be Fundamentall to the Erecting and Building of a true *Philoſophy*: For the Illumination of the *Vnderſtanding*; the Extracting of *Axiomes*; and the producing of many Noble *Works*, and *Effects*. For he hopeth, by this meanes, to acquit Himſelfe of that, for which hee taketh *Himſelfe* in a ſort bound; And that is, the Aduancement of all Learning and Sciences. For hauing in this preſent VVorke Collected the Materialls for the Building; And in his *Nouum Organum* (of which his Lordſhip is yet to publiſh a Second

NATVRALL HISTORIE.

I. Century.

1

Experiments in *Consort*, touching the Straining and Passing of Bodies, one through another: which they Call *Percolation*.

DIGG a *Pitt* vpon the *Seashore*, somewhat aboue the High-water Marke, and sincke it as deepe as the Low-Water marke; And as the *Tide* commeth in, it will fill with *Water*, Fresh and Potable. This is commonly practized vpon the Coast of *Barbary*, where other fresh *Water* is wanting. And CÆSAR knew this well, when he was besieged in *Alexandria*: For by Digging of *Pitts* in the *Seashoare*, hee did frustrate the Laborious Workes of the Enemies, which had turned the *Sea-Water* vpon the Wells of *Alexandria*; And so saued his Army, being then in Desperation. But *Cæsar* mistooke the Cause, For he thought that all *Sea-Sandes* had Naturall Springs of *Fresh Water*. But it is plaine, that it is the *Sea Water*; because the Pitt filleth according to the Measure of the *Tide*: And the *Sea water* passing or Strayning through the Sandes, leaueth the Saltnesse.

2

I remember to haue Read, that Triall hath beene made of *Salt Water* passed through *Earth*; through Tenn Vessells, one within an other, and yet it hath not lost his Saltnesse, as to become potable: But the same Man saith, that (by the Relation of Another,) *Salt Water* drained through twenty Vessells, hath become Fresh. This *Experiment* seemeth to crosse that other of *Pitts*, made by the *Sea side*; And yet but in part, if it b true, that twentie Repetitions doe the Effect. But it is worth the Note, how poore the Imitations of Nature are, in Common course of *Experiments*, except they be led by great Iudgement, and some good Light of *Axiomes*. For first, ther is no small difference betweene a Passage

Paſſage of *Water* through twenty ſmall Veſſells; And through ſuch a diſtance, as betweene the Low water, and High water Marke. Secondly, there is a great difference betweene Earth and Sand. For all Earth hath in it a kinde of Nitrous Salt, from which Sand is more free: And beſides Earth doth not ſtraine the Water ſo finely, as Sand doth. But ther is a Third Point, that I ſuſpect as much, or more, then the other Two: And that is, that in the *Experiment* of *Tranſmiſsion* of the *Sea-water* into the *Pitts*, the *Water* riſeth; But in the *Experiment* of Tranſmiſsion of the *Water* through the Veſſells, it falleth: Now certaine it is, that the Salter Part of *Water*, (once Salted throughout) goeth to the Bottome. And therfore no meruaile, if the Draining of *Water* by deſcent, doth not make it freſh: Beſides, I doe ſomewhat doubt, that the very Daſhing of the *Water*, that commeth from the Sea, is more proper to ſtrike of the Salt part, then wher the *Water* ſlideth of her owne Motion.

It ſeemeth *Percolation* or *Tranſmiſsion*, (which is commonly called *Straining*,) is a good kinde of *Separation*; Not onely of Thicke from Thin, and Groſſe from Fine,; But of more ſubtile Natures; And varieth according to the Bodie through which the *Tranſmiſsion* is made: As if through a wollen Bagg, the Liquour leaueth the Fatneſſe; It through Sand, the Saltneſſe; &c. They ſpeake of Seuering Wine from Water, paſsing it through Iuy wood, or through other the like porous Body; But *Non Conſtat.*

The *Gumm* of *Trees* (which wee ſee to be commonly ſhining and cleare) is but a fine Paſſage or *Straining* of the Iuice of the Tree, through the Wood and Bark. And in like manner, *Corniſh Diamonds*, and *Rock Rubies*, (which are yet more reſplendent then *Gumms*) are the fine Exudations of *Stone*.

Ariſtotle giueth the Cauſe, vainely, why the *Feathers* of *Birdes* are of more liuely Colours, then the *Haires* of *Beaſtes*; for no *Beaſt* hath any fine Azure, or Carnation, or Greene *Haire*. He ſaith, It is, becauſe *Birds* are more in the Beames of the Sunn, then *Beaſts*; But that is manifeſtly vntrue; For *Cattle* are more in the Sun then *Birds*, that liue commonly in the Woods, or in ſome Couert. The true Cauſe is, that the Excrementious Moiſture of liuing Creatures, which maketh as well the *Feathers* in *Birds*, as the *Haire* in *Beaſts*, paſſeth in *Birds* through a finer and more delicate Strainer, then it doth in *Beaſtes*: For *Feathers* paſſe through Quills; And *Haire* through Skin.

The *Clarifying* of *Liquors* by Adheſion is an Inward *Percolation*; And is effected, when ſome Cleauing Body is Mixed and Agitated with the *Liquours*; wherby the groſſer Part of the *Liquor* ſticks to that Cleauing Body; And ſo the finer Parts are freed from the Groſſer. So the *Apothecaries* clarify their *Sirrupes* by whites of Eggs, beaten with the Iuices which they would clarify; which Whites of Eggs, gather all the Dreggs and groſſer Parts of the Iuyce to them; And after the *Sirrupe* being ſett on the Fire, the whites of Egges themſelues harden, and are

are taken forth. So *Ippocraſſe* is clarified by mixing with Milke; And ſtirring it about; And then paſsing it through a Wollen Bagge, which they call *Hippocrates Sleeue*: And the Cleauing Nature of the Milke draweth the Powder of the Spices, and Groſſer parts of the *Liquour* to it; And in the paſſage they ſtick vpon the Woollen Bagge.

The *Clarifying* of *Water*, is an *Experiment* tending to Health; beſides the pleaſure of the Eye, when *Water* is Cryſtaline. It is effected by caſting in and placing Pebbles, at the Head of a Current; that the *Water* may ſtraine through them.

It may be, *Percolation* doth not onely cauſe Cleareneſſe and Splendour, but Sweetnes of Sauour; For that alſo followeth, as well as Clearenes, when the Finer Parts are ſeuered from the Groſſer. So it is found, that the Sweates of Men that haue much Heat, and exerciſe much, and haue cleane Bodies, and fine Skins, doe ſmell ſweet; As was ſaid of *Alexander*; And we ſee, commonly, that *Gumms* haue ſweet Odours.

Experiments in Conſort touching *Motion* of *Bodies* vpon their *Preſſure*.

TAke a *Glaſſe*, and put *Water* into it, and wett your Finger, and draw it round about the Lipp of the Glaſſe, preſsing it ſomewhat hard; And after you haue drawne it ſome few times about; it will make the Water friske and ſprinckle vp, in a fine Dew. This *Inſtance* doth excellently Demonſtrate the Force of *Compreſsion* in a Solid Body. For whenſoeuer a Solid Body (as Wood, Stone, Mettall, &c.) is preſſed, ther is an inward Tumult in the parts therof; ſeeking to deliuer themſelues from the Compreſsion: And this is the Cauſe of all *Violent Motion*. Wherin it is ſtrange in the higheſt Degree, that this *Motion* hath neuer been obſerued, nor inquired; It being of all *Motions*, the moſt Common, and the Chiefe Roote of all *Mechanicall Operations*. This *Motion* worketh in round at firſt, by way of Proofe, and Search, which way to deliuer it ſelfe; And then worketh in Progreſſe, wher it findeth the Deliuerance eaſieſt. In *Liquours* this *Motion* is viſible: For all Liquours ſtrucken make round Circles, and withall Daſh; but in *Solids*, (which breake not,) it is ſo ſubtile, as it is inuiſible; But neuerthelesſ bewrayeth it ſelfe by many Effects; As in this *Inſtance* wherof we ſpeake. For the *Preſſure* of the Finger furthered by the wetting (becauſe it ſticketh ſo much the better vnto the Lipp of the *Glaſſe*,) after ſome continuance, putteth all the ſmall Parts of the *Glaſſe* into worke; that they ſtrike the *Water* ſharpely; from which *Percuſsion* that Sprinkling commeth.

If you ſtrike or pierce a *Solid Body*, that is brittle, as *Glaſſe*, or *Sugar*, it breaketh not onely wher the immediate force is; but breaketh all about into ſhiuers and fitters; The *Motion*, vpon the *Preſſure*, ſearching all wayes; and breaking where it findeth the *Body* weakeſt.

The *Powder* in *Shot*, being Dilated into ſuch a *Flame*, as endureth not *Compreſsion*; Moueth likewiſe in round, (The *Flame* being in the Nature of a *liquid Body*:) Sometimes recoyling; Sometimes breaking the *Piece*;

But generally diſcharging the *Bullets*, becauſe ther it findeth eaſieſt Deliuerance.

12 This *Motion* vpon *Preſſure*, and the Reciprocall therof, which is *Motion* vpon *Tenſure*; we vſe to call (by one common Name) *Motion of Libertie*; which is, when any *Body*, being forced to a *Preter-Naturall* Extent, or Dimenſion, deliuereth and reſtoreth it ſelfe to the Naturall: As when a *Blowne Bladder* (Preſſed) riſeth againe; or when *Leather* or *Cloath* tentured ſpring backe. Theſe two *Motions* (of which ther be infinite Inſtances,) we ſhall handle in due place.

13 This *Motion* vpon *Preſſure* is excellently alſo demonſtrated in *Sounds*; As when one Chimeth vpon a *Bell*, it ſoundeth; But as ſoon as he layeth his hand vpon it, the *Sound* ceaſeth: And ſo, the *Sound* of a *Virginall String*, as ſoone as the Quill of the Iack falleth vpon it, ſtoppeth. For theſe *Sounds* are produced, by the ſubtile Percuſsion of the Minute parts, of the *Bell*, or *String*, vpon the Aire; All one, as the *Water* is cauſed to leape by the ſubtile Percuſſion of the Minute parts of the *Glaſſe*, vpon the Water, wherof we ſpake a little before in the 9th. *Experiment*. For you muſt not take it to be, the locall *Shaking* of the *Bell*, or *String*, that doth it. As we ſhall fully declare, when we come hereafter to handle *Sounds*.

Experiments in *Conſort*, touching *Separations* of *Bodies by Weight*

14 TAke a *Glaſſe* with a *Belly* and a long *Nebb*; fill the *Belly* (in part) with *Water*: Take alſo another *Glaſſe*, whereinto put *Claret Wine* and *Water* mingled; Reverſe the firſt *Glaſſe*, with the *Belly* vpwards, Stopping the *Nebb* with your fingar; Then dipp the Mouth of it within the Second *Glaſſe*, and remoue your Finger: Continue it in that poſture for a time; And it will vnmingle the *VVine* from the *Water*: The *VVine* aſcending and ſetling in the topp of the vpper *Glaſſe*; And the *VVater* deſcending and ſetling in the bottome of the lower *Glaſſe*. The paſſage is apparent to the Eye; For you ſhall ſee the *VVine*, as it were, in a ſmall veine, riſing through the *VVater*. For handſomneſſe ſake (becauſe the Working requireth ſome ſmall time) it were good you hang the vpper *Glaſſe* vpon a Naile. But as ſoone as ther is gathered ſo much pure and vnmixed *water* in the Bottome of the Lower *Glaſſe*, as that the Mouth of the vpper *Glaſſe* dippeth into it, the *Motion* ceaſeth.

15 Let the Vpper *Glaſſe* be *VVine*, and the Lower *VVater*; ther followeth no *Motion* at all. Lett the Vpper *Glaſſe* be *VVater* pure, the Lowwer *VVater* coloured; or contrariwiſe; ther followeth no *Motion* at all. But it hath been tried, that though the Mixture of *VVine* and *VVater*, in the Lower *Glaſſe*, be three parts *VVater*, and but one *VVine*; yet it doth not dead the *Motion*. This *Separation* of *VVater* and *VVine* appeareth to be made by *Weight*; for it muſt be of *Bodies* of vnequall *Weight*, or ells it worketh not; And the Heauier *Body* muſt euer be in the vpper *Glaſſe*. But then note withall, that the *VVater* being made penſile, and ther being a great *VVeight* of *VVater* in the *Belly* of the *Glaſſe*, ſuſtained by

LARGE & MEDIUM SCRIPT		SMALL SCRIPT.	
FONT A.	FONT B	FONT A.	FONT B
A A A a	A A a	a	A a
b		b	b
c	c	C c	c
D d		D d	d
e		E e	e
	F	F	f
g		g	G
h	H H	h	H
I i	J i	J i	i
		k	
L l	L	l	L l
M m			M M m
N n	n	n	n
o	O o	o	o
p	p		p
que = q3			J
R r	r	r	r
S S s	f s	ſ ſ s	ſ ſ s
T t	T t	t̄ t	T t
u	V V u	V v u	V u
		W x	
		y	y
	Y	&	

PLATE 75. SYLVA SYLVARUM, 1627. SCRIPT ALPHABETS.

IX.

SYLVA SYLVARUM, 1627

Cipher Key.

moNIt iMEdI OcrIa fIRmA meLIo raThe right Honbl eFrAn CiSLo VeRul
amVIS cOUnT sCtAl baNmo Rtuus aPRil isanN OdNIa NnOqa eTate TviDi
tdeus LuceM QuODe sSEtB OnaMU NdUsi nTell eCtUa lIsSy lVAsy lVArU
MorAn atUra llHis tOrYi NtenC enTur IeSwr itTEN byThe Right HoNBl
efRan CisLo VeRul aMvis cOuNt sCtAl bANpu bLIsH EdaFt erYEA uthor
SdeAT hbYwr AwLEy drOfd iuIni Ty&cl onDon PrinT EdFor wLEeA Ndare
tObeS OuldA taNNO TheGR EatTu RkShe AdnEx tToth eMYtr eTAuE rNeIn
fleET stREe Tsylv asylv ArvMO raNat UralL hISto rIEiN Tence NturI
esWri tTeNb ythER iGHtH oNoUR aBlEf rANcI sLOvE RulaM viSco unTsT
alban pUbli SheDa ftERT HeAUt hoRsd EatHb yWill iAMRa Wleyd ocTor
ofdiu iniTi elATE hislo rdShI pscha pLain EloNd onPRI ntedB YjhFO
RwiLl iAmle eAtTh eTuRk sHead inFlE etStr EetNE xtTot Hemit ErtOt
hEMoS Thigh aNdmi ghTYp riNCE ChaRl EsbyT hEGrA cEoFG odKin
GofgR eAtbr iTAin efRAn CeaND iReLa nddef Ender oFtHe FaITh &*cmAY
iTPle aseYo uRMoS tExCE lLeNT mAIeS tIEna tuRaL lhist OriEL oViSc
OunTs AlbaN MaiES tiede Venti sMaie sTIeP RinCE WorkE MaIes tIeLO
MaieS tiehI sTOrI eTHeE pIstL edEdi CatoR YnatU reSKI ngdom eMaIe
sTiEs raigN EkINg Henry eIGhT hmaiE stieS phIlo Sophi EworK eMaIE
sTiel orDSh ipSWR ItiNg sworK esTam pemAI eStie SroyA LlpRo TecTI

---

* & is *b*-font.

Onwor ldprO tecTI OnWor keMAI eSTiE ssaCr edhan Dsyou rMAIe stIes
MosTl oyALL AnddE uOTeD SubIE cTWRa Wleyt oTHeR eADeR LorDw
orKen AtuRa llHIS TorYt otHER eaDer nAtUR allhI StORy InSTA urAti
onexp eRiMe ntSna TurAl lHIsT orYNA tUral lHiST orieS nAtUR AlLHi
StoRy Philo SopHY VndeR StaNd iNGax iOMeS WoRks EffEc tSHiM SelFe
noVUM orGan uMtOT HeRea Derjs rAeli TesBa seNes VulGa rnESA XioMe
sVSeE XpeRI MenTs ExpEr imEnt Afruc tIfer AexPe riMEN tALuC iFERa
eXper iMEnt soFVs EexpE rIMeN tSoFL igHtt otHER eaDer exPer imeNT
sgLos SecAu seSIN tErpr EtinG nATuR efRaM ingax iomeS cAUsE SnAtU
ReeXp erIEN CecAU SescA UseSe xPErI encEC auSes aXIom eSMeT HodMe
thOdd eaUgM EntiS sCIeN TiAru mTOth ErEad eRnat UralL hiSTO RyWor
lDwRA Wleyn AtvrA llHis toRie IcEnt urYPI ttsea ShoRe TideW aTErB
arBar YwaTE raLex Andri aPitt SseaS hOAre sEAwA TerAl ExaNd riACA
EsaRS EasaN DeSfr eSHwA Terse AwaTe rtIDE seawa TersA lTwat ereAR
tHSaL TwaTE reXpE rIMeN tPiTt sseAS iDeEX PeRIm eNTsa xIOmE SnAtu
rAllh IstoR ywAte rexpe rImEn TtrAm smIss Ionse awaTE rPiTt swAte
RexPe RimEn twAte Rwate rWate rwAtE RwaTe rperc oLatI oNtra nSMis
siONs TraiN iNGsE pArAT ioNtr AnsmI SsiOn NonCO nsTatg ummTR eessT
rAiNi nGcor nIShd iamON dSroc kRUbi esgUM mSsto neArI Stotl efEat
hERsb IrdEs hairE SbeAS TesBe AstHA irebi rDsbe aSTsc aTtle biRds FeatH
ErsBi rdSha Irebe AstsB iRdsb EasTe sFEaT hErSH AiREc lArif yINgl
iQUor spErc Olati onlIq uOUrS LiqUO Rapot HecAr iessi RrUpe sSirr
UpeCe NturY ippOc rasse Hippo cRAte sslee UeliQ UourC lArif yingw
aTeRe xPeRI mEntw aTErw ateRP ercoL AtiON AleXa nDeRg uMmsg lASse
waTEr inSta Nceco MpreS SioNv iOLeN tMoTI onmot iOnmO tiOns Mecha
nical LopER aTion sMOti onLiq uOUrS moTiO nsOli DsiNS taNce Press
uRegl asSeg lASsE wATer peRcu SsioN soliD boDyg LassE SugAr MotiO
nPreS sUreb oDyPo wdeRS HotFl aMEcO Mpres sIOnF lameL iquiD BoDYp
iecen AturA llHis tORYb ullet Tmoti onpre SsuRe mOtio nTEns urEMo

tioNo FliBE rTiEb oDyPr eTern aTUra llBLo wNEBl Adder lEAtH ercLo
atHmo TionS MotiO npRes SurEs ouNDS bells OunDs ounDV iRGiN AllSt
riNGS OuNds Bells trIng WateR GlaSs eEXpE rIMen tsHak IngbE LlsTr
inGSO uNDsG LasSE beLLy neBBB EllYw AtERg lASsE ClaRE tWiNE water
GlASs ebEll YnEbB GlaSs eVViN eWaTe rVvIn eglaS sEVvA TerGl asSEV
VinEV VatEr GlasS EwaTE rGLAs Segla ssemo tIOnG Lasse VviNE vVATe
RmotI onGla SseVv AteRv vAter mOTio nvVIn eVVat ergla SseVv AteRV
Vinem otIon sePAr aTIoN VvAte rVvin EweIg htBOD iESwE IghTB OdyGl
aSsEV VaTEr Vveig HtvVA TerbE llYGL asSeC eNtur yVVat ergLA sSemo
tIOnv vaTEr VviNe glASS eeXpe RiMen tliqu OrSSi mPLeB odIeS BroYn
EsAlt wAter FreSh waTER SalTw atERG laSse fresH Vvate RthIC KsuGr
edPur EwatE rwAte rGLas SeboD ieSin fusIo nsbod yLiQu oUrPh isIci
ansIN FusIo nbODI eSinf uSIon BodyV IolEt tSinf uSIon vioLe TtsFl
oWerm EdiCI neSin fuSiO nsbur ragEb UrrAG eOrEn GefLo WeRSr uBArB
rUBar biNfu sIOnr uBArB PurGi ngmEd iCInE sCaMM oNyPH iSIcK rUBar
BmEde nAtur AllHi sToRY cines BeNEd IcTpu rGiNG mEdEC iNEsP
UrgaT IuePh IsIck pUrgi NgpuR geRin fUsIn GiNFu siOns iNfUS iONSl
iQuOr sOReN gEpil lsRos eMaRy ciNna MoniN FuseV vaTer InfuS evVAT
eRFiR StwAT eRsEc ondTH iRDfI RstWA Terse coNdI nfusi oNsAI reOdo
urSin FusIO nsVva Terod oUrSV iOLeT TswOO DbiNe ssTRA wBerr IesvV
iNeBu rNToP iuMsP IriTw iNese anInf uSIoN sInFu SiONv bBlES hEMIs
pHere airEv vaTER aiRev vAter buBBl eaIRE CenTu ry &c.

X.

NEW ATLANTIS, 1627

Cipher Key.

nEwAt laNti sawor Kevnf iNIsh edVvr ittEN bYtHE riGht hONou rabLE
fRanc islOR dvEru lAMVI ScoUN tstal bAnNe wAtLA ntIsp eRucH iNAia
pANsS HeWet HhISw oNDeR SinTH edEEP ebegi nniNG fAcED EePEd
Rylan dNewa tlANt iSHaU eNcIt tyheb rEwgR eEkel aTIne spANi ShlaN
dyeEn Otnon eOFyO UaNdp rOUid etObe gonef rOmTh iScOa StwIT Hinsi
xtEen edaIE SexcE PtyOu hAuef uRtHe rtIME gIUeN yOUme aNEwH Ileif
youWA ntFre sHwAt erorv IcTUa lloRH elPEF oRyou RsiCk orTHA tyOur
Shipn EedEt hREpA irewR itEdo wnEyo uRWan tSaND yOush aLLha
ueTha tWHiC hBElo ngEth tomeR cYcHe rUbin SwinG sCros sEOff icern
eWAtl AnTIs CroSs esPAN iSHTh atfor OursH IppIt WaSwe lLFoR weHad
RathE RmeTt wiThc aLMes andCO ntRar Ywind eStHe NaNYt Empes
tsFor ourSi ckthe yWeRe mAnYa ndiNV eRyIL LcASe soTha Tifth eYwEr
EnOTp eRmIt tEDtO LanDT heYra NdaNg eRoft HeirL IueST haTwe
Hadso mElit tLeSt OrEOf MerCh aNDiZ ewHIc Hifit plEas edthe MtoDe
aLEfo riTmi GhtsU PplYO uRWan tSwIT houtb EinGc harGe abLEU NtoTh
emoFF Icers tuRki shspa nEwAT LanTi SnisH AreYE echrI sTiAn SweWE
rECro sseif YeeWi llSWE areal LofYo uByth eMeRI tTsof thETh atYEE
AreNo pirAt eSNoR hAuES heDbl oUdLA WfulL yNOrU nLaWf ullYW ithin
Fourt IedAi eSpAS tyOum aYHau ElicE nseto CoMEo nLaND wEEwE RealL
ReaDy TotAk Ethat OatHN otAry mYlor dWOul DhaUe yoUKN oWtha TitiS

NEW

ATLANTIS.

A VVorke vnfinished.

VVritten by the Right Honourable, FRANCIS
Lord Verulam, Viſcount St. Alban.



PLATE 76. NEW ATLANTIS, 1627. TITLE-PAGE.

NEVV ATLANTIS.

WE ſayled from *Peru*, (wher wee had continued by the ſpace of one whole yeare,) for *China* and *Iapan*, by the South Sea; taking with vs Victuals for twelue Moneths; And had good Windes from the Eaſt, though ſoft and weake, for fiue Moneths ſpace, and more. But then the Winde came about, and ſetled in the Weſt for many dayes, ſo as we could make little or no way, and were ſometimes in purpoſe to turne back. But then againe ther aroſe Strong and Great Windes from the South, with a Point Eaſt; which carried vs vp, (for all that we could doe) towards the North: By which time our Victuälls failed vs, though we had made good ſpare of them. So that finding our ſelues, in the Midſt of the greateſt Wilderneſſe of Waters in the World, without Victuall, we gaue our Selues for loſt Men, and prepared for Death. Yet we did lift vp our Harts and Voices to GOD aboue, who *ſheweth his Wonders in the Deepe*; Beſeeching him of his Mercy, that as in the *Beginning* He diſcouered the *Face* of the *Deepe*, and brought forth *Dry-Land*; So he would now diſcouer Land to vs, that we mought not periſh. And it came to paſſe, that the next Day about Euening, we ſaw within a Kenning before vs, towards the North, as it were thick Cloudes, which did put vs in ſome hope of Land; Knowing how that part of the South Sea was vtterly vnknowne; And might haue Iſlands, or Continents, that hithertoo were not come to light.

PLATE 77. NEW ATLANTIS, 1627. PAGE 1.

Wherefore we bent our Course thither, wher we saw the Appearance of Land,all that night; And in the Dawning of the next Day,we might plainly discerne that it was a Land; Flatt to our sight, and full of Boscage; which made it shew the more Darke. And after an Houre and a halfs Sayling,we entred into a good *Hauen*, being the Port of a faire *Citty*; Not great indeed, but well built, and that gaue a pleasant view from the Sea: And we thinking euery Minute long,till we were on Land, came close to the Shore, and offred to land. But straightwayes we saw diuers of the People, with Bastons in their Hands, (as it were) forbidding vs to land; Yet without any Cries or Fiercenesse, but onely as warning vs off,by Signes that they made. Wherevpon being not a little discomforted, we were aduising with our selues, what we should doe. During which time, ther made forth to vs a small Boate, with about eight Persons in it; wherof One of them had in his Hand a Tipstaffe of a yellow Cane,tipped at both ends with Blew, who came aboard our Shipp, without any shew of Distrust at all. And when he saw one of our Number, present himselfe somewhat afore the rest, he drew forth a little Scroule of Parchment, (somewhat yellower then our Parchment, and shining like the Leaues of Writing Tables, but otherwise soft and flexible,) and deliuered it to our foremost Man.In which Scroule were written in Ancient *Hebrew*, and in Ancient *Greeke*, and in good *Latine* of the Schoole,and in *Spanish*, these wordes; *Land yee not,none of you; And prouide to be gone, from this Coast, within sixteene daies,except you haue further time giuen you. Meanewhile, if you want Fresh Water, or Victuall, or helpe for your Sick, or that your Ship needeth repaire, write downe your wants, and you shall haue that,which belongeth to Mercy*. This Scroule was Signed with a Stampe of *Cherubins Wings*, not spred, but hanging downwards; And by them a *Crosse*. This being deliuered, the *Officer* returned, and left onely a Seruant with vs to receyue our Answeare. Consulting hereupon amongst our Selues,we were much perplexed. The Deniall of Landing, & Hasty Warning vs away,troubled vs much; On the other

side

Who was the Apoſtle *of that Nation, and how it was conuerted to the* Faith? It appeared in his face, that he tooke great Contentment in this our Queſtion: Hee ſaid; *Yee knit my Heart to you, by asking this Queſtion in the firſt place; For it ſheweth that you* Firſt ſeeke the Kingdome of Heauen; *And I ſhall gladly, and briefly, ſatisfie your demaund.*

About twenty Yeares after the Aſcenſion of our SAVIOVR, *it came to paſſe, that ther was ſeen by the People of* Renfuſa, (*a Citty vpon the Eaſterne Coaſt of our Iſland,*) *within Night,* (*the Night was Cloudy, and Calme,*) *as it might be ſome mile into the Sea, a great Pillar of Light; Not ſharp, but in forme of a Columne, or* Cylinder, *riſing from the Sea, a great way vp towards Heauen; and on the topp of it was ſeene a large Croſſe of Light, more bright and reſplendent then the Body of the Pillar. Vpon which ſo ſtrange a Spectacle, the People of the Citty gathered apace together vpon the Sands, to wonder; And ſo after put themſelues into a number of ſmall Boates, to goe nearer to this Marueilous ſight. But when the Boates were come within* (*about*) 60. *yeards of the Pillar, they found themſelues all bound, and could goe no further; yet ſo as they might moue to goe about, but might not approach nearer: So as the Boates ſtood all as in a Theater, beholding this Light, as an Heauenly Signe. It ſo fell out, that ther was in one of the Boates, one of our Wiſe Men, of the Society of* Salomons Houſe; *which* Houſe, *or* Colledge (*my good Brethren*) *is the very Eye of this Kingdome; Who hauing a while attentiuely and deuoutly viewed, and contemplated this Pillar, and Croſſe, fell downe vpon his face; And then rayſed himſelfe vpon his knees, and lifting vp his Hands to Heauen, made his prayers in this manner.*

LOrd God *of Heauen and Earth; thou haſt vouchſafed of thy Grace, to thoſe of our* Order, *to know thy Workes of Creation, and the Secretts of them; And to diſcerne* (*as farre as appertaineth to the Generations of Men*) *Between Diuine Miracles,*

racles, Workes of Nature, Works of Art, and Impostures and Illusions of all sorts. I doe here acknowledge and testifie before this People, that the Thing which we now see before our eyes, is thy Finger, and a true Miracle. And for-as-much, as we learne in our Bookes, that thou neuer workest Miracles, but to a Diuine and Excellent End, (for the Lawes of Nature are thine owne Lawes, and thou exceedest them not but vpon great cause) wee most humbly beseech thee, to prosper this great Signe; And to giue vs the Interpretation and vse of it in Mercy; Which thou doest in some part secretly promise, by sending it vnto vs.

When he had made his Prayer, hee presently found the Boate he was in, moueable and vnbound; whereas all the rest remained still fast; And taking that for an assurance of Leaue to approach, he caused the Boate to be softly, and with silence, rowed towards the Pillar. But ere he came neere it, the Pillar and Crosse of Light brake vp, and cast it selfe abroad, as it were, into a Firmament of many Starres; which also vanished soone after, and there was nothing left to be seen, but a small Arke, or Chest of Cedar, dry, and not wett at all with water, though it swam. And in the Fore-end of it, which was towards him, grew a small greene Branch of Palme; And when the wise Man had taken it, with all reuerence, into his Boate, it opened of it selfe, and there were found in it, a Booke, and a Letter; Both written in fine Parchment, and wrapped in Sindons of Linnen. The Booke conteined all the Canonicall Bookes of the Old and New Testament, according as you haue them; (For we know well what the Churches with you receiue;) And the Apocalypse it selfe; And some other Bookes of the New Testament, which were not at that time written, were neuertheless in the Booke. And for the Letter, it was in these words.

I Bartholomew

LARGE TYPE.		SMALL TYPE.	
FONT A.	FONT B.	FONT A.	FONT B.
A a	A a	A a	A a
B b	B b	B b	B b
C c	C c	C c	C c
D d	D d	D d	D d
E e	E e	E e	E e
F f	F f	F f	F f
G g	G g	G g	G g
H h	H h	H h	H h
I i	I i	I i	I i
J k	K k	K k	K k
K l	L l	L l	L l
L m	M m	M m	M m
M n	N n	N n	N n
N o	O o	O o	O o
O p	P p	P p	P p
P q	Q q	Q q	Q q
Q r	R r	R r	R r
R s	S s	S s	S s
S t	T t	T t	T t
T u	V u v	V u v	V u v
U v	W w	W w	W w
W x	X x	X x	X x
X y	Y y	Y y	Y y
Y z	Z z	Z z	Z z
Z &	&	&	&

PLATE 81. NEW ATLANTIS, 1627. ITALIC ALPHABETS.

nOTOf Pride oRGrE atneS thath ecomM eThNo taBoa rdYoU RshIP PbuTf
OrtHA Tinyo urAns wEaRY oUDeC Laret haTyo UhauE ManYS ickaM
OngSt yOuhe wAsWa rNeDb YtHEo fOFTh etHat Hesho uldKe epEAD istan
cewEe weReh IshuM blESE rUAnT SanDA cCoUn tedFO rGrea tHoNO
uRANd sInGu larhu mANit YtoWa rdSUS thAtw Hichw aSall ReaDY
DoneB UthOp edwEl ltHAT thena Tureo fthes ickNe SofOu rmEnw Asnot
infeC tIOuS NotAr ysBYT HenAm eoFIE susan DhiSm eritS StrAN geRSh
oUSeH eMUsT notBE tWIce paIdf OronE LaboU rsTat EtwIc epAID newaT
lANtI SoFFi CeRhe Camet oCOnD UctUs toThe SandT hAThE ehadp Reuen
TedTh eHoUr ebEca UsewE MighT haUet hewho LedaY BefOr eUSfO
Rourb uSine ssEfo rIfyo uWIll FolLo WmYad uICeT HeRsh aLLfI Rstgo
EwiTh meSOM eFewo fYoUa NdSEe thepl aCEAn dHOWi Tmayb eMAdE
cONuE NieNT forYO uANDt hEnYo umays EnDFo RyouR SiCka ndtHe
reSTO fyouR NumBE Rwhic hYeew ilLbr ingON landt hATth iscAR eWhIc
hhEto okEoF DesOl aTest RanGe rSWou lDReW ArdHe WasBu tOUrS eruAN
tando UrGui deSst RangE RsHou sEwha TnuMb eROfp eRSoN Swewe
ReAnd hOwma NysiC kwEwe reina llsIc Kandw hoLeo NeanD FiFty Perso
nSwhe ReoFo uRsic kwERe SeueN tEene nEwAT LaNTi SyeeA reTok nOwTh
atThE cuSto meoFt helan dREqu iREth tHAtA FteRt hiSda yandt OomoR
RoWwh iChwe GiueY ouFor rEmOu iNgof yoUrp eople fROmy ourSH
IpyOu arETO KeePe WitHI nDOre SfoRt hREeD aIeSB utLet titNo ttRou
Bleyo UnoRd oeNot ThinK YouRS eLUeS ReStr AineD bUTrA thErL eftTO
yoUrr EstAN dEAsE YouSH AllWa NtnoT hInga nDtHE rEARe sIxEo foUrp
eOpLe aPpoi ntEdT oaTte NdYOu fORaN YbuSI nEsYO umayh AuEAb
rOadS uREly iSMaN IfEst ediNT hIsla ndwHA TtWIc epAid ColLe giaTE
euRop enEwA TlANt iSmYD eaRef RendS lEtUs KnOWo uRsEl UeSAn
dHoWI tSTaN DetHW ithUS weare mEnCa sTonl aNdaS waSou tofTh Ewhen
WewER eaSbu rIeDi NtheD EepEA NdnoW wEARe onLan dweEa RebUt
betWe eNdEa thAnd lifef Orwea reBey Ondbo ththe oLDwo rldAN dtHEn

Ewand whEth ereue RweEs haLls Eeone lYKNo Wethi tISaK iNDeO
fmIrA cLEhA tHbRo ughTV shiTh eRand iTMUs tbEEL itTle Lesse tHaTS
hALlB RingU SheNc etHER efore iNREg aRDOf oUrde lIuEr AnCEp aSTaN
DouRD anGer Prese ntaNd tOCoM eLeTU sLoOK eUpto aNDeu erYMa
nREfO rMEHi sOWNe wAYeS BesiD eSwea RecOm eHere aMOnG StaFu
llOFP IetYa NdhUm anity LetvS nOtbR iNgTH atcon FuSIo noffa CeUpo
noUrs ElUEs aSToS HewOU rViCE SorUN Worth iNeSS EbeFO Rethe mYett
hERei smORe FortH eYHAu eByco Mmand eMent ThoUg HinFo Rmeof
CouRT esIec lOIst eREdV SwiTh inThe sEWaL lsFoR three Dayes WhoKn
oWEtH WhEth eRitb EnoTt otaKe SomET Astof oUrma nNErS AndcO nDiti
OnsAn DiFTh eyFIn dEThE mBAdT obaNI sHvSS trAig htway eSIfg ooDto
GiueV SfUrt hErti MefOr thESE menth aTtHe yHaUe giueN UsFOr AtTen
daNCE mayWi thALL HaueA NeyEU ponvS TheRe fOrEf orLou EanDa
sWelo ueThe wEaLE ofour Soule Sandb odIes LetUs soBEH auEOU rSElU
eSASw eeMay bEAtP Eacew IthAn Dmayf IndEG RaceI NthEe YesOf tHIsP
eOPlE PooLe heALI ngneW aTLaN TiSiA mByOF FiCEg OuErn eRoft hIsHo
uSeOf sTran gersa nDbYV Ocati OniaM aANdT heRfO reAmc ometo Youto
OffeR yOUmY Serui ceBOT hasst RanGe rsAnd ChieF lYass oMEth IngSI
maYte Llyou WhICh IthIn Keyou WilLN OtbEv nwILL IngTo hEArE TheSt
Ateha thGiu enyou LiceN CetOS Tayon laNdf OrThe spAce oFsIx eWeEk
esand LetiT noTTR ouBle YoUif yOuro cCaSi oNSaS KefUR TheRt iMEfO
rtHeL awiNT hISpO IntIS notpR EciSe aNdId oeNot DouBt butmy sElFe
sHaLl beaBL eToob TainE forYo uSUcH FurTH Ertim eaSma Ybeco NuenI
EntYe esHAL lALsO UndER stANd thATT hEiSA tthis tIMer IcHAn
dMUcH AfoRe haNDF orIth Athla yDvPR EuENe wtHes Ear ye eSfOr SoLOn
gITIs Since aNyst rANge RarRi ueDin thiSP ArTan dTHeR Foret aKeyE
EnocA ReThe wiLld eFRay YouAl lthet ImeYo uSTaY nEIth ersHa llYou
sTayo nEDay TheLe sSEfO rtHaT aSfor aNYme rchan dIzEy eEhAu ebrOu
Ghtye EsHAl lBEWe LlvSe DanDh aUEyO urRET uRnee ItheR iNmEr

cHAnD izEoR IngOl DaNDs iLuER fORtO vSIti SalLO nEaND ifYou hAUea
NyoTh eRrEQ ueStt omAke HidEi tNoTf OrYEe ShaLL FindE wewIL LnoTm
akEYO UrcOU NtenA ncEtO fALlB Ythea nswEr yEShA lLRec eiuEo neLyt
hisim uStTe lLyou tHAtn onEOf yOumu StgOe aBOuE aFRom tHeWa LlESo
ftheC ItTYw iThOU TeSPe CiaLL LeaUe tHaTW eCOuL DnotT EllWh AttoS
aYfoR wEewa nTeDw oRdSt oexPr esseo uRTha nkeSA NdhIS noBle fReEo
FfERs leftU snOth inGto asKEi tSeem EdtOU sTHat WehAd bEfor EvsaP
IctuR eoFou riNfo rWEet hATwE reAwH iLeSi ncein TheIa weSof DeatH
WerEN Owbro ugHti nToAp LaCEw herEw efOUN dnoth iNGbu tcONs olaTI
onsfo rThEc OmmaN dEMeN tlaid vponU sWeWo uldno TfaiL EtoOb eyItt
houGH itWAS iMPoS sIBLe buTou rHeAR tssho UlDBe enflA meDto TreaD
fuRth erUpo nThIS HappY aNdHo lYGrO UnDne wATlA NtiST haTou Rtong
UeSsh Ouldf iRStC LeaUE toTHe roOFE SofOu rMOUt hEsEr ewesh oULdf
OrgeT Eithe RhiSR eUeRe ndpER sonoR ThISw hOLEn Ation iNOuR pRaYE
rShew aSApr ieSta nDLoo KedFo raprI EstSR EwaRd whiCh wASoU rBrOT
hErLY lOUeA nDThe gOoDo fOurs ouLes aNdBO DieST HatwE EweRe
CoMEi NtoAL aNDoF aNgEl LswHI cHdID aPPea RetoV sdaYL Yandp
ReUEn tvSwI ThcOM FortS WhiCh wEtho ughtn oTOfm uChLE ssEex pECte
dThAT HewAS ComeT OviSi tUSWe Eofth isIsl andOF bEnsa leMHa ueThi
SthaT BymEa NesOf oURsO liTAr ysItu AtiOn andof tHEla WeSOf sECre
CywHI ChwEh Auefo rOuRT RauEl leRSa Ndour rarea DmiSS ioNof StraN
gersw EknOw wELlM oSTpa rtOft HehAb iTabl eWoRL daNda ReouR SelUE
sUNKn owNet Heref oRebe cAUsE HetHA Tknow ethle AstiS fITte sTToA
SkeQu eStio nSiTI Smore rEAsO NfoRT HeenT eRTAi neMen Tofth EtimE
tHAtY EeaSk Emeeq UeSTi onSth EntHa tiASK eyOuT hATwE Ehumb
lyTha nKEdh ImtHa Thewo uldgi uevSl eaUes oTOdO Eandt hATwe
eCOnC eiueD bYThE tAsTw eehAD aLReA dYTha ttHer wasNo wORdL
YthIN gOnEa rthMO ReWor Thyto beKno WnetH EntHe stATE oFtha
ThapP YlaNd Butab ouEal lsinc EthaT WeeWE Remet tfRom ThesE

UerAl IeNDS ofThe wORld andHo peDas SurED lYtha tweSH ouLdm
EeTeo nEDaY iNThe OffOr tHAtW eWeRE bothP ArtsW eeDes IreDo knoWi
nREsP eCtTh atlAN dWAsS Oremo TeANd sODiU IdeDB yVAst anDUn
kNoWN eSeas fROmt helAN dWher oUrWa lKeDo NearT hNEwA tLaNT
IswHO WastH EofTh atNat IonAN dhOwi Twasc OnUEr tEdTO theye eKNit
mYHeA rTToy ouBYa SkiNG thisq Uesti oniNT hefiR stPla CefOr iTShE
wEtHt hatYO uAnDI ShaLL glaDl yaNDB rIeFL ySAtI Sfiey ouRde mAUND
AboUT tWEnT yyeAR esafT erThe aSCen siOno fOUri tCAmE TopAs setha
tTHer wasSE EnbYT hEpEO pLeof AcitT yvpon TheEA stErn ecoaS TofOU
Risla NdwIt hINnI gHTth eNIgh twAsc Loudy anDca lmeas iTmIG htbes
oMEmi leiNt othes eAAgr eATpi lLArO FlIgh tnotS haRpb UtInf oRmeo
FacOl umNEO RrIsi nGfRO mthes eAaGr eAtWA yUPtO WardS HeaUe
nANdo nTHeT oPPof itWas seenE AlaRG eCros sEoFl IghTm OreBR iGHTa
nDReS pLEnd eNtTH EnTHe bodyO fTHeP iLLaR vPonW hiCHS osTra
ngeas PectA cLeth epeoP LeoFT HecIt TygAt heRED apAce tOGet herUP
oNthe sanDS tOwoN dERan dSOaF TeRpu TthEm seLUE sINtO AnuMB
erOFs maLLB oAtes ToGoe neare RtotH iSMar ueilo UssIg HtbUT Whent
heboa tEsWe rEcOm EwITh InaBO uTYea RdSof tHepi lLaRt hEyFo uNdth
eMSel ueSAl LboUN DandC oulDG oeNoF uRThE Ryets oaStH eYMiG
Htmou etoGo eaBou tbuTM ightN OtAPp roaCh neARE rsoas tHEbo
atESs toOda llasi nAThe ateRB eHoLD InGTh islig htaSA NheAU enLys
Ignei TsofE lLout ThaTt HeRWa sInon eOFTh Eboat eSone oFOur WisEm
enOft hesOC ietyO FwhIC HorMy GoOdb RetHr enIST Hever yEyeo fthIs
kiNgd oMEWh Ohaui ngAwh IleAT tEnti uELyA NddEU OutlY vIeWe
DaNDc ontEM pLate dthIS pillA RanDC Rosse FeLLd oWnEU PonhI SfacE
anDth EnrAy SedHi MseLF eUPOn HisKn eESaN dLiFT iNGvP hIsHa
ndsTO HeauE nMAdE HisPr ayERS iNthi SmanN eroFH EauEN aNdeA
rtHth OuhAs tVOuC HsaFe doFTH YgRac eToth OseoF ouRTO kNOwT
hyWoR KeSof cReAT IonAn dtHES eCReT TsoFT heMAn dtODI sCeRN

eaSfa rREas appER tAInE tHtoT hEGen eRAtI OnSof meNBE tWeen dIuIN
eMIne wATlA NtiSr aClES WorkE sOfna TureW orKSO fArta ndiMP osTur
Esand ilLus IoNSo fALlS OrtSI doEhE rEack nOWle dgeAN dTeST IfIEb
EfOre tHisp eOpLe tHaTt HetHi nGWhI ChWEn oWSeE BefOR eOurE
yEsis tHYan datRU eandf OrasM uChAS WeLEa rneIn oURbO oKeST
hATTh ouneu eRWor kEstm iRAcL eSBut toAdI uINeA NdeXC eLLen tenDF
oRThE LawES OfnAt uReAR ethin eOWne LaWEs anDtH oUExC eeDes
TtheM Notbu tupon GreAt caUSE weEmo Sthum BlyBe seECH thEet oPRos
pertH IsgRE AtsIg neAnD toGiu EuSth EintE rPReT AtiOn anDVS eoFiT
iNMeR CyWhI ChTHo uDOeS TinSO mePAR TseCR eTLyp RomIs EbYSe
nDInG ItuNT oVSvv henhe hAdMA deHis pRaYe rhEep reSEn tLyfo uNDtH
eBOat EheWa siNMO uEAbL EandU nBOuN dWhER eaSal Lther EstRE
mAIne dSTil lfAst AndTa kiNGT hatfo rAnAs sURaN cEOfl eaUet oappR
OaCHh EcaUs Edthe BoaTE TobeS OftLy aNdwi tHSil enCER oWedt oWaRD
SthEb utERE heCam EneeR eiTth EandO fTBrA kEUpa NdcaS tItse lFEab
RoADa siTwe reint Oafir MameN tOFma nYStA Rresw hIcHA lSova NishE DsoOn
eaftE RaNDt heREW aSNoT hINgl eFTtO BesEE Nbuta SmalL oROfd rYAnD
Notwe tTaTa lLwit hWAte rThoU GhiTs WaMan DinTh EforE enDOF
itwhi cHwAS toWar DsHim grEWA sMAlL gReEN ebRan chOfP aLMeA
Ndwhe nthEw iseMA nHadt akenI TwITh aLLRe Ueren ceInt ohiSb oAtEi
TopEN EdofI tSelf eANdT hERew erEfO uNDiN Itaan dabOt hwrIT TenIn
fINeP arCHm eNtan DwrAP peDin SiNdo nsofl InNEn tHeCo nTein eDalL
tHeof tHEan daCCo rDing AsyOu hAuet hEmFo rWeKn oWWel lWHaT Thewi
tHyOu reCei ueaND theit sELfe AnDSo meOtH eROfT Hewhi cHwEr eNOtA
Tthat tIMew riTte nwERE nEUeR tHELe ssEin TheAn dFOrT HeiTw Asint
HeSEw orDsn EwAtL aNTIs asEru Antof tHehi gHeST anDap oSTle OfwAs
WarnE dbyaN AnGEl lThAT aPpea reDTo meINA VisIo NofgL oRYtH AtiSh
oULdC OmMit tHist oTHef Louds ofThe seaTH erEfo reIdo eTeST iFIeA
Nddec lArEV ntoth aTpeo pLEwh EreSh allor dAine tHIst oCoMe tOLaN

DthaT IntHe saMEd aYiSc oMEuN Tothe MsALu aTIon aNDpE Acean dGoOd willf RoMth eAnDf roMth EtheR EwasA lSoIn BoTHt HesEW RitiN gsaSW eLLTh eAStH EwRou ghTag Reatm.

The Workes of William Shake-speare, containing all his Comedies, Hiſtories, and Tragedies: Truly ſet forth, according to their firſt Originall.

The Names of the Principall Actors in all theſe Playes.

William Shakeſpeare.
Richard Burbadge.
John Hemmings.
Auguſtine Phillips.
William Kempt.
Thomas Poope.
George Bryan.
Henry Condell.
William Slye.
Richard Cowly.
John Lowine.
Samuell Croſſe.
Alexander Cooke.
Samuel Gilburne.
Robert Armin.
William Oſtler.
Nathan Field.
John Vnderwood.
Nicholas Tooley.
William Eccleſtone.
Joſeph Taylor.
Robert Benfield.
Robert Goughe.
Richard Robinſon.
John Shancke.
John Rice.

PLATE 82. SECOND FOLIO, 1632. ACTORS' NAMES.

A Catalogue of all the Comedies, Hiſtories, and Tragedies contained in this Booke.

THe Tempeſt.
The two Gentlemen of Verona.
The Merry Wives of Windſor.
Meaſure for Meaſure.
The Comedy of Errors.
Much adoe about Nothing.

The life of King Henry *the* 5.
The firſt part of K. Heny *the* 6.
The 2 *part of K.* Henry *the* 6.
The 3 *part of K.* Henry *the* 6.
The Tragedie of Richard *the* 3.
The famous hiſtory of Henry 8.

PLATE 83. SECOND FOLIO, 1632. CATALOGUE, UPPER PART.

Loves Labour's loſt.

Midſommers nights Dreame.

The Merchant of Venice.

As you like it.

The taming of the Shrew.

All's well that ends well.

Twelfe night, or vvhat you vvill.

The Winters Tale.

Hiſtories.

The life and death of K. Iohn.

The life & death of K R *the* 2.

The life and death of K. H. 4.

The ſecond part of K. H. *the* 4.

Tragedies.

Troylus *and* Creſsida.

The Tragedy of Coriolanus.

Titus Andronicus.

Romeo *and* Iuliet.

Timon *of* Athens.

The Tragedy of Iulius Cæſar.

The Tragedy of Macbeth.

The Tragedy of Hamlet.

The Tragedy of King Lear.

The Moore of Venice.

Anthony *and* Cleopatra.

The Tragedy of Cymbeline.

THE

PLATE 84. SECOND FOLIO, 1632. CATALOGUE, LOWER PART.

Vpon the Lines and Life of the Famous Scenicke Poet, Master VV. Shakespeare.

THose hands, which you ſo clapt, goe now and wring
You Britaines *brave; for done are* Shake-ſpeares *dayes:*
His dayes are done, that made the dainty Playes,
Which made the Globe of Heav'n and Earth to ring.
Dry'd is that Veine, dry'd is the Theſpian *Spring,*
Turn'd all to teares, and Phœbus *Cloudes his Rayes:*
That Corpe's, that Coffin now beſticke thoſe Bayes,
Which crown'd him Poet firſt, then Poets King.
If Tragedies might any Prologue have,
All thoſe he made, would ſcarce make one to this:
Where Fame, *now that he gone is to the Grave,*
(Deaths publique Tyring-houſe) the Nuncius *is.*
For though his Line of life went ſoone about,
The Life yet of his Lines ſhall never out.

Hugh Holland.

PLATE 85. SECOND FOLIO, 1632. HUGH HOLLAND POEM.

Vpon the Effigies of my worthy Friend, the Author Maſter VVilliam Shakeſpeare, and his VVorkes.

SPectator, this Lifes Shaddow is; To ſee
The truer image and a livelier he
Turne Reader. But, obſerve his Comicke vaine,
Laugh, and proceed next to a Tragicke ſtraine,
Then weepe; So when thou find'ſt two contraries,
Two different paſsions from thy rapt ſoule riſe,
Say, (who alone effect ſuch wonders could)
Rare Shake-ſpeare *to the life thou doſt behold.*

PLATE 86. SECOND FOLIO, 1632. "UPON THE EFFIGIES."

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

WHat needs my Shakespeare for his honour'd bones,
The labour of an Age, in piled stones
Or that his hallow'd Reliques should be hid
Vnder a starre-ypointing Pyramid?
Deare Sonne of Memory, great Heire of Fame,
What needst thou such dull witnesse of thy Name?
Thou in our wonder and astonishment
Hast built thy selfe a lasting Monument:
For whil'st to th'shame of slow-endevouring Art
Thy easie numbers flow, and that each part,
Hath from the leaves of thy unvalued Booke,
Those Delphicke Lines with deepe Impression tooke
Then thou our fancy of her selfe bereaving,
Dost make us Marble with too much conceiving,
And so Sepulcher'd in such pompe dost lie
That Kings for such a Tombe would wish to die.

PLATE 87. SECOND FOLIO, 1632. "AN EPITAPH."

To the Memory of M. *W. Shake-ſpeare.*

WE wondred (Shake-ſpeare) *that thou went'ſt ſo ſoone*
From the Worlds-Stage, to the Graves-Tyring-roome.
We thought thee dead, but this thy Printed worth,
Tels thy Spectators, that thou went'ſt but forth
To enter with applauſe. An Actors Art,
Can dye, and live, to act a ſecond Part.
That's but an Exit *of Mortality;*
This, a Re-entrance to a Plaudite.

I. M.

5

PLATE 88. SECOND FOLIO, 1632. I. M. POEM.

To the memory of my beloved,
The AVTHOR
Mr. VVilliam Shakespeare
And
what he hath left us.

TO draw no envy (Shakespeare) *on thy name,*
Am I thus ample to thy Booke, and Fame:
While I confesse thy writings to be such,
As neither Man, *nor* Muse, *can praise too much.*
'Tis true, and all mens suffrage. But these wayes
Were not the paths I meant unto thy praise:
For seelie'st Ignorance on these may light,
Which, when it sounds at best, but eccho's right;

PLATE 89. SECOND FOLIO, 1632. BEN JONSON'S POEM. BEGINNING.

On Worthy Maſter Shake-
ſpeare and his Poems.

A Mind reflecting ages paſt, whoſe cleere
And equall ſurface can make things appeare
Diſtant a Thouſand yeares, and repreſent
Them in their lively colours juſt extent.
To out run haſty time, retrive the fates,
Rowle backe the heavens, blow ope the iron gates
Of death and Lethe, where (confuſed) lye
Great heapes of ruinous mortalitie.
In that deepe duskie dungeon to diſcerne
A royall Ghoſt from Churles: By art to learne
The Phyſiognomie of ſhades, and give
Them ſuddaine birth, wondring how oft they live.

PLATE 90. SECOND FOLIO, 1632. I. M. S. POEM. BEGINNING.

EPILOGVE.

FIRST, my Feare: then, my Curteſie: laſt, my Speech. My Feare, is your Diſpleaſure: My Curteſie, my Dutie: And my ſpeech, to Begge your Pardons. If you looke for a good ſpeech now, you undoe me: For what I haue to ſay, is of mine owne making: and what (indeed) I ſhould ſay, will (I doubt) proue mine owne marring. But to the Purpoſe, and ſo to the Venture. Bee it knowne to you (as it is very well) I was lately heere in the end of a diſpleaſing Play, to pray your Patience for it, and to promiſe you a Better: I did meane (indeede) to pay you with this, which if (like an ill Venture) it come unluckily home, I breake; and you, my gentle Creditors loſe. Heere I promiſt you I would bee, and beere I commit my Bodie to your Mercies: Bate me ſome, and I will pay you ſome, and (as moſt Debtors doe) promiſe you infinitely.

If my Tongue cannot entreate you to acquit me: will you command mee to uſe my Legges? And yet that were but light payment, to Dance out of your debt: But a good Conſcience, will make any poſsible ſatisfaction, and ſo will I. All the Gentlewomen heere, haue forgotten me; if the Gentlewomen will not, then the Gentlemen doe not agree with the Gentlewomen, which was never ſeene before, in ſuch an Aſſembly.

One word more, I beſeech you: if you be not too much cloid with Fat Meate, our humble Author will continue the ſtory (with Sir Iohn in it) and make you merry with faire Katherine of France: where (for any thing I know) Falſtaffe ſhall dye of a ſweat, unleſſe already he bee kill'd with your hard Opinions: For Old-Caſtle dyed a martyr, and this is not the man. My Tongue is weare, when my Legs are too, I will bid you good night; and ſo kneele downe before you: (But indeed) to pray for the Queene.

PLATE 91. SECOND FOLIO, 1632. EPILOGUE, 2 HENRY IV.

The Prologue:

IN Troy there lyes the Scæne: from Iles of Greece
The Princes Orgillous, their high blood chaf'd,
Have to the Port of Athens ſent their ſhippes
Fraught with the miniſters and inſtruments
Of cruell Warre: Sixty and nine that wore
Their Crownets Regall, from th' Athenian Bay
Put forth toward Phrygia, and their vow is made
To ranſacke Troy, within whoſe ſtrong Immures
The raviſh'd Helen, Menelaus *Queene,*
With wanton Paris *ſleepes, and that's the Quarrell.*
To Tenedos *they come,*
And the deepe-drawing Barkes doe there diſgorge
Their Warlike frautage: now on Dardan Plaines
The freſh and yet unbruiſed Greekes doe pitch
Their brave Pavillions. Priams *ſix-gated City,*
Dardan *and* Timbria, Helias, Chetas, Troien,
And Antenonidus *with maſsy Staples*
And correſponſiue and fulfilling Bolts
Stirre up the Sonnes of Troy.
Now Expectation tickling skittiſh ſpirits,
On one and other ſide, Troian and Greeke,
Sets all on hazard. And hither am I come,
A Prologue arm'd, but not in confidence
Of Authors pen, or Actors voyce; but ſuited
In like conditions, as our Argument;
To tell you (faire Beholders) that our Play
Leapes ore the vaunt and firſtlings of thoſe broyles,
Beginning in the middle: ſtarting thence away,
To what may be digeſted in a Play:
Like, or find fault, doe as your pleaſures are,
Now good, or bad, 'tis but the chance of Warre.

PLATE 92. SECOND FOLIO, 1632. PROLOGUE, TROILUS AND CRESSIDA.

XI.

SECOND FOLIO, 1632

Cipher Keys.

1. ACTORS' NAMES.

(T)hewor kEsOf wiLli amsHA keSpe ArecO ntaIn inGal lhiSC omedi EshIs
tORiE SanDt raGED ieStr ulYSE tfOrt hACco Rding ToTHe IrfIr stORI
ginal LthEn amEsO fTHeP RinCI pALla ctoRS InalL TheSe plAYE SilLi
AmsHA kesPE aRErI Chard BurbA dgEJO hnhem minGS AugUs tiNEP hiLli
pswiL lIAmK eMPtT Homas PoOpe GeorG ebrYa nHeNr ycond eLlwi lLiAM
slYEr ichar dCowl yJOhn LowiN esamu ElLCr ossEA LexAn Derco OkeSA
MuelG IlbUr nErOB erTar mInWI lliam oSTle rNatH aNfie lDJoh nvnDE
rWood NichO LastO OleYW Illia mECCl Eston eJose PhtaY lorRO BerTb
eNFiE LdroB ertgo UgHEr iChar dRObi NsonJ ohNSH aNCkE Johnr icEtO

2. FIRST OF BEN JONSON'S POEM.

tHEmE moRyo fMybe lovEd Theav ThORm rvVIl Liams hakes peaRe anDwh
aTheh AthlE fTUSo Drawn oeNvy sHAkE sPeAR eOnth yNAme amith UsaMp
leTot Hyboo keAnd famew hILEi cOnfe sSEth ywRIt inGsT oBEsU ChaSN
eIThe rmaNN ormus eCAnp RaISe tOoMu chTis TrueA NdalL meNsS UffRA
gEbUt tHeSe WaYEs WeREn oTThE PatHS Imean TuntO ThyPR aIsef OrsEe
LiesT iGnor AncEO NtheS EmaYl iGhtw hicHw heNit sound satbe tsbut

3. LAST OF BEN JONSON'S POEM AND FIRST OF I. M. S. POEM.

AgoOd poETS madea SweLl aSBor nEAnD sUChW erttH OulOo keHow
tHEfa TherS fAcel iVEsI NhisI SsUee vENsO TheRA cEoFs hakES pEaRe

sMind eaNDm anNER SbrIg htLys hINes inHiS Wellt OrneD AndTr uEFiL
eDlin eSiNe aCHoF Which heSee MestO sHAkE alaNC eaSbr aNDIs hTaTt
heeye SoFIg NorAn ceSWE etSwa NoFAv OnWha taSIG hTItW eREtO
seetH eeIno UrWAt eRyet aPPea reANd mAkEt hOSeF lIGht suPOn thEBA
nKeso FthaM EsTha tsodi Dtake eLiza anDou riAme SbUTs taYis eETHe
eInth ehemi sPHer eadVA ncDAn dMAdE Acons TeLlA tIoNT HeRes hINeF
OrtHT hOuSt arrEO fPOet sANdW IthRa GeorI NflUe ncech IdEOr CheEr
etHED roOpi ngSta GeWhI cHSiN cetHY FlIGh tFrom heNce HaThm oUrnd
lIkEn iGhTa nDdes pAIre sDAyB UtfOr thyVO luMes lIGht BeNIo NsoNo

NwoRT HymAs terSh akEsp earea NdhiS poEms mINdR Eflec tINgA GesPa
stWHO seCle EreaN DeqUA llsUr faCEC anMAK ethin GsapP EarEd IsTAn
TaTho usand YeARe saNdr EpreS eNTtH emInT heIRl iVely ColOU rSjus
tEXte ntTOo UtruN hAsTy tImer etRIv etHEF AteSr Owleb acKet hEHEa
Yensb lOWoP eTHeI roNgA teSof deatH AndLE TheWh erEcO nfUse dLyEg
rEaTh eAPeS oFRui noUSM orTal itIei nthAT dEePe duSki EdunG EontO
diSce rnear Oyall ghOst

4. LAST OF I. M. S. POEM.

EaRes haLLB reaTh anDSP eAKeW iTHLa
uRELl cROwN dWHic hnEve rFAde SfeDw itHAM brOsi AnmeA TeiNA welLL
yneDV esTur eRIch aNdNe AtESo wiThT hISrO BetHE yCLoa thhIM BidHi
mWEaR eitfO rtIme ShaLl neVER StaIN EnorE nVYTe Areit tHEfR iENdL
YadMI rErof hISen doWMe NtsiM s

5. HUGH HOLLAND POEM.

VPOn thELi nEsAn dLife ofthe Famou SsceN IckEp oeTMA sTERV
VshAK eSpeA reHoS ehAnd sWhIC hyouS oCLaP tgoEN oWand wrIng youBR
itain eSbRa veFor DonEa ResHa keSpe Aresd AyesH iSDaY eSAre dOnet
hatMa deThe dAiNt YpLAy esWHi cHmad EthEG lObeo fhEAv nande

ArthT OriNg drydi SthAt veIne dRyDI stHet HesPi anspr IngTu RndAl
ltOTE arEsa NdpHo eBusc lOuDE shIsr AyESt haTco RpeSt hAtco FfiNn
owBes Ticke ThosE BayEs whiCH cRown dhiMP oEtFi rStth enPoe TskIN
gIFTr aGEdI EsmIg htANY ProLO gUEha vEall tHOsE hEMad EwOul
dscAr ceMAK eOneT othIs wHErE fAMen oWTha tHego NeiST othEG
raved eAThs puBli Quety riNgh oUSEt hEnUn ciUsi sfoRT hoUGh hisLI
NeOfl iFEwE Ntsoo neaBO utTHe Lifey eTOfH IsLin eSSha lLnev eROut
hUGhH oLlAn d*

6. POEMS: "UPON THE EFFIGIES," AND "AN EPITAPH."

VpOnt Heeff IgiEs ofMyw oRtHy FrieN DtHeau tHOR MaSTe RwIll iaMsh
akEsp eaREA nDHiS vVOrk eSPeC Tator thISl ifess HaDDo WistO seEtH
etRUE rImag EandA Livel iERhE TuRNe reade rBuTo BseRv eHIsC oMiCK
evAin ElaUg haNDP rOCeE DneXT toATR agick EstrA IneTh EnWee pEsow
hEnTh oUfIn DsttW ocONT raRie StWod iFfer eNTpa SsioN sfRom ThyRA
ptSou Leris esayw hOaLo nEeFf eCTSu cHwOn dersc oulDr arEsh AkesP
eAret OtheL IfeTh ouDOS tBeHO ld
ane pITap HonTH EadmI rabLe
Drama tIcke pOETv VshAk eSpeA reHat nEEDe MysHa kEspe AreFo rhISH
onOur Dbone stHel AbouR ofANA geinp iLeDs tOnEs orThA Thish aLlow
drEli qUEss houLD BehiD vnDeR aStar rEYpo intIN gpyra miDdE arEsO
nNeof MeMoR ygrEA TheIr eOFfA meWha tneed sttHo usUCH dULLw
iTnEs seoft HyNAm EthOu inOUR wonde RanDA StoNi shMEN tHAsT Built
ThysE lFEal astin gMoNU meNtf OrWhi lStto ThsHa meOFS lowen Devou
rInga rtTHy eaSIE NumBe rsFlO WanDT hAtEa ChpaR tHath frOMt hELea
veSof tHYuN vaLuE dbOoK EthoS eDElP HicKe lINeS withD eePei mpRes
sioNT oOket HentH ouoUr fANcY OfhER Selfe berEA vingd oSTma keuSM
ArblE WitHT oomuC HconC EivIn gAnds OsePu LchER DinSu chPom pedOS
tLiet HatKi Ngsfo RsuCH AtomB EwoUl dWish toDiE

*Continued in Catalogue, 1632. See page 188.

7. I. M. POEM.

to TheMe mORyO fMWsH aKeSp eaRee wondr eDSha kesPE ArEth atTho uWenT sTSos oONeF RoMth eWoRL DsstA GetOt heGRA veSty riNgR ooMew eThOu gHtTh eEDeA DbUtt hIsTH yprin TedwO rThtE lsThy speCT ators tHAtt houWE NtsTB UtfoR thtOE ntErW IthaP PlauS eaNac torsa rTcAn dyEan DliVe toACT asEco Ndpar ttHat sBUtA nEXit OfmoR taLit ytHis aREen Tranc etOap LaUdI tEiM

8. PROLOGUE: TROILUS AND CRESSIDA.

tHepr oLoGu eNTrO YtheR ElyEs thEsC aenef RomIL eSOfG ReeCE Thepr inCes Orgil loUSt hEIrH iGHbL oODCh aFDHa vEToT hEPor toFat HenSs EnttH eIRSh Ippes frAug HtwiT HthEM iNiST erSan dinst RumeN tSoFC RuELl warRe sIxty aNDNi neTHA twOre Their CrowN etsre GalLf rOmTh atHen ianba YputF OrtHt owaRD pHRyG iAANd TheIR VowIs mAdet OraNs AckEt rOYwI thINw hoSes TroNg ImmuR EstHE ravIs hdHEL enmen ElauS QueeN EwiTH wanTO npaRI ssLee pEsAn DtHAt SthEq UarRE Lltot eNEdo sTHEy cOmEa ndthe DeEPe DrAwi Ngbar kEsdo etHEr edISG OrgEt HeIrw aRlik EfrAu TagEn OwONd aRDaN Plain EsthE FreSh andye tUnBr uiSed GreEK eSDoe pitCH thEir Brave PaVil lIons PriaM ssIXG AteDc ItYDa rdAna ndtim bRIAh Elias cHEtA sTrOI eNand AnteN OniDu sWith MasSY staPL esand CorrE spOns IueaN dFulf IllIn gBOlT sstir rEupt hesON neSof tROyN oWExp ecTat IoNti Cklin gSkit TisHs piRit Sonon eANdO tHErs idEtr OiAna ndGRE eKese tsaLl onHAZ aRDan dhIth EraMI coMea Prolo gUeAr mDbut NotIN conFI dEnce oFAut hoRsP EnorA CtoRs voyce ButsU ItedI nlIke Condi TioNS aSour argUm enTto TeLLy ouFai RebEh oLdeR sTHat oURpL AyLea PesoR EthEv auNTA ndFir stlIN gsOft hOSEb RoyLE SbeGi nNing inThe mIDdL esTaR TinGt HeNce aWAyT oWhaT mAybe dIGes teDIn AplaY likEO rFInD FauLt doEAS yoUrP LeasU reSaR eNowg OodoR BadTi sBuTT hEChA NceoF WarRe

THE ACTORS NAMES.

RVMOVR the Preſentor.
King *Henry* the Fourth.
Prince *Henry*, afterwards Crowned King *Henry* the Fift.
Prince *Iohn* of Lancaſter.
Humphrey of Glouceſter } Sonnes to *Henry* the Fourth, and brethren to *Henry* the Fift.
Thomas of Clarence.

Northumberland.
The Arch-Biſhop of Yorke.
Mowbray.
Haſtings.
Lord Bardolfe.
Travers.
Morton.
Colevile.
} Oppoſites againſt King *Henry* the Fourth.

Warwicke.
Weſtmerland.
Surrey.
Gowre.
Harecourt.
Lord Chiefe Iuſtice.
} Of the Kings Partie.

Pointz.
Falſtaffe.
Bardolphe.
Piſtoll.
Peto.
Page.
} Irregular Humoriſts.

Shallow.
Silence.
} Both Country Iuſtices

Davie, Servant to Shallow.
Phang, and Snare, 2. Serjeants
Mouldie.
Shadow.
Wart.
Feeble.
Bullcalfe.
} Country Soldiers

Drawers
Beadles.
Groomes

Northumberlands Wife.
Percies Widdow.
Hoſteſſe Quickly.
Doll Teate-ſheete.
Epilogue.

Font A.

Arch,
Bishop,
Clarence.
Drawers,
Epilogue.
Feeble
Gowre.
Hastings
Irregular.
2ª King.
Lancaster.
MOVR.
Northumberland.
Opposites.
Presentor.
R - RVMOVR.
Sonnes
Tezte.
1st V - RVMOVR
Wart.
Yorke.

a - Harecourt.
b - Mowbray.
c - Prince.
d - Beadles.
e - Prince.
f - afterwards.
g - Hastings.
h - Shadow.
i - Fift
k - Warwicke.
l - Bardolfe.
m - Groomes.
n - Prince.
o - Both.
p - Opposites.
r - Presentor.
s - Hastings.
t - afterward.
u - Gloucester
W - Shallow
y - Mowbray

I - Presentor
Sh - Bishop
Sl - Opposites
A - Staunton

Font B.

A - Actors Winters Tale
Bardolfe.
Colevile.
Doll.
Fift.
Groomes.
Hostesse.
Iustice.
1st King.
Lord Bardolfe
Mowbray.
N - 1st AND E. Ded.
OVR, RVMOVR.
Prince.
Quickly
R - LORDS E. Ded.
Surrey.
Travers.
2ª V - RVMOVR.
dotted = a Widdow.

a - Mowbray.
b - Feeble.
c - Gloucester,
d - Shadow.
e - Crowned.
f - Chief
g - against.
1st h - Fourth,
1st i - King.
k - Quickly.
l - Soldiers l - Silence.
m - Northumberland.
1st n - King.
o - Gloucester.
p - Bardolphe.
r - Travers.
s - Sonnes.
1st t - Fift.
1st u - Fourth.
w - Drawers
y - Country

Gl - Gloucester
La - Lancaster
Pi - Pistoll

PLATE 94. SECOND FOLIO, 1632. ALPHABETS. EXAMPLES OF ROMAN TYPE IN ACTORS' NAMES, 2 HENRY IV.

Flouriſh, and enter the Towne.

Enter Katherine and an old Gentlewoman.

Kath. Alice, tu as eſté en Angleterre, & tu parlois bien le Language.

Alice. En peu Madame.

Kath. Ie te prie m'enſeigner, il faut que j'apprenne a parler. Comment appellé vous la main en Angloise?

Alice. La main, il eſt appeilé, de Hand.

Kath. De Hand

Alice. Et le doyt.

Kat. Le doyt, ma foy ie oublie le doyt, mais ie me ſouviendray le doyt, ie penſe qu'ils ont appellé de fingers, ou de fingres.

Alice. La main, de Hand, le doyt, le Fingres, le penſe que ie ſuis le bon eſcholier.

Kath. I'ay gaigné deux mots d'Anglois viſtement, comment appellé vous les ongles?

Alice Les ongles, les appellons de Nayles.

Kath. De Nayles eſcoutez: dites moy, ſi ie parle bien: de Hand, de Fingres, de Nayles.

Alice. C'eſt bien dit Madame, il eſt fort bon Anglois.

Kath. Dites moy en Anglois le bras.

Alice. De Arme, Madame.

Kath. Et le coude.

Alice. D'Elbow.

Kath. D'Elbow: Ie m'en faitz la repetition de tous les mots que vous m'avez apprins dés a preſent.

Alice. Il eſt trop difficile Madame comme ie penſe.

Kath. Excuſe moy Alice, eſcoute, d'Hand, de Fingre, de Nayles, d'Arme de Bilbow.

Alice. D'elbow, Madame.

Kath. O Seigneur Dieu, ie men oublie d'Elbow, comment appellé vous le col.

PLATE 95. SECOND FOLIO, 1632. HENRY V., PAGE 79.
(SMALL ITALIC TYPE.)

Alice. De Neck, Madame.
Kath. De Neck, & le manton.
Alice. de Chin.
Kath. De Sin: le col, de Neck, le manton, de Sin.
Alice. Ouy. Sauf vostre honneur en verité vous prononcies les mots aussi droict, que le Naifs d'Angleterre.
Kath. Ie ne doute point d'apprendre par la grace de Dieu, & en peu de temps.
Als. N'avez vous pas desia oublie ce que ie vous ay enseigné.
Kath. Nomme, ie reciteray a vous promptement, d'Hand, de Fingre, de Nayles, Madame.
Alice. De Nayles, Madame.
Kath. De Nayles, de Arme, de Ilbow.
Alice. Sans vostre honneur d'elbow.
Kath. Ainsi dis-ie d'elbow, de Neck, & de Sin: cõment appellé vous les pieds & de robe.
Alice. Le foot Madame, & le Count.
Kath. Le Foot, & le Count: O Seigneur Dieu, ce sont des mots mauuais, corruptible & impudique, & non pour les Dames d'Honneur d'user: Ie ne voudrois prononcer ces mots deuant les Seigneurs de France, pour tout le monde, il faut le Foot & le Count, neant moins, le reciteray vn autrefois ma lecon ensemble, d'Hand, de Fingre, de Nayles, d'Arme, d'Elbow, de Neck, de Sin, de Foot, le Count.
Alice. Excellent, Madame.
Kath. C'est assez pour vne fois, allons nous en disner.
Exeunt.

Enter the King of France, the Dolphin, the Constable of France and others.

PLATE 96. SECOND FOLIO, 1632. HENRY V., PAGE 79.
(SMALL ITALIC TYPE.)

The Song.

When Daſies pied, and Violets blew,
And Cuckow-buds of yellow hew:
And Lady-ſmocks all ſilver white,
Doe paint the Medowes with delight,
The Cuckow then on every Tree,
Mockes married men, for thus ſings he,
Cuckow.
Cuckow, Cuckow: O word of feare,
Unpleaſing to a married eare.

When Shepheards pipe on Oaten ſtrawes,
And merry Larkes are Ploughmens clockes:
When Turtles tread, and Rookes and Dawes,
And Maidens bleach their ſummer ſmockes:
The Cuckow then on every tree
Mockes married men; for thus ſings he,
Cuckow.
Cuckow, Cuckow: O word of feare,
Unpleaſing to a married eare.

Winter.

When Iſickles hang by the wall,
And Dicke the Shepheard blowes his naile;
And Tom beares Logges into the Hall,
And Milke comes frozen home in paile:
When blood is nipt, and wayes be fowle,
Then nightly ſings the ſtaring Owle
Tu-whit to-who.
A merry note,
While greaſie Ione *doth keele the pot.*

When all aloud the Wind doth blow,
And coffing drownes the Parſons Saw:
And Birds ſit brooding in the Snow,
And Marrians *Noſe lookes red and raw:*
When roaſted Crabs hiſſe in the bowle,
Then nightly ſings the ſtaring Owle,
Tu-whit to who:
A merry note,
While greaſie Ione *doth keele the pot.*

PLATE 97. SECOND FOLIO, 1632. LOVE'S LABORS LOST. PAGE 144.

Wh enDas iespi edand Viole tsble wandC uckow budso fyell owhew

Font A.	Font 73.
And — Loves Labours Lost p. 144 Right l. 15.	And — Loves Labours Lost p. 144 Right — l 34
Braggart — " " Left l. 54.	Brag. — " " l. 7
Cuckow — " " Right l. 18.	Cuckow — " " ll. 30-21
Dicke — " " " l. 34.	Daisies — L L. L. p 144. R l 14
Enter — " " Left l. 54	Enter — " " " " " l. 8
Foot — Henry V. p. 79 R. l 42.	Fingers — Henry V. p. 79 R. l. 5
Gentlewoman — " " " " Left l. 59	Governour — " " " " Left l. 42
Honneur — " " R l. 44	Hand — " " " " Right l. 1.
Ie — " " " l. 17	Il — " " " " " l. 19
Kath — " " " l. 50	Kath. — " " " " l. 1 -
Le — " " " l. 3.	La — " " " " l. 5.
Madame — " " " l. 12	Madame — " " " " l. 25
Nayles — " " " l. 10	Nayles — " " " " l. 9.
Ony — " " " l 29	O " " " " l. 23
Parsons — Loves Labours Lost p. 144 Right l. 43	Ploughmans Loves Labours Lost p. 144 Right, l 24
Que. — Hamlet p 192 L. l. 13.	Quee. — Hamlet p 272 Left l. 7
Rosin — " " R. l 11.	Rosincrus " " " l 59
dotted i B Rosin — " " " " l 14.	Rosin — " " " " l 18
Sin — Henry V. p 79 R l. 28	Seigneur — Henry V. p 79 R. l 23
Then — Loves Labours Lost p. 144 Right l. 47	The — Loves Labours Lost p. 144 Right, l 18
Turtles — " " " l. 25	
Ver — " " " l 10.	Unpleasing " " " " l 22
When — " " " l. 14.	While — " " " l 41
Yorke — 2 Henry VI p 132 B l 15	Yorke — 2 Henry VI. p 132 R l. 53

Z Loves Labours Lost p 130 l 58
Not classified

PLATE 98. SECOND FOLIO, 1632. SMALL ITALIC ALPHABET. CAPITAL LETTERS.

Font A.		Font B.	
all —	Loves Labour's Lost p. 144, Right l. 42.	are —	Loves Labour's Lost p. 144, Right l. 24.
blow —	" " " l. 42.	bowle —	l. 41.
coffing —	" " " l. 43.	comes —	l. 36.
delight —	" " " l. 17.	doth —	l. 50.
eare-Logges —	" " " ll. 31-35.	every, tree —	l. 27.
frozen —	" " " l. 36.	for —	l. 28.
greasie —	" " " l. 50.	greasie —	l. 41.
hang —	" " " l. 33.	hisse —	l. 46.
in —	" " " l. 46.	into —	l. 35.
keele —	" " " l. 41.	k-Larkes —	l. 24
lookes —	" " " l. 36.	l-silver	l. 18
merry--	" " " l. 49.	men —	l. 19.
note —	" " " l. 49.	note —	l. 40.
on —	" " " l. 18.	on —	l. 23.
pipe —	" " " l. 23.	paile —	l. 36
que —	Henry V. p. 79. R l. 33.	qu'ils —	Henry V. p. 79 R. l. 4.
reciteray —	" " " l. 46.	roba —	" " " " l. 40.
suis-pas —	" " " ll. 6-33.	sont-appellous —	" " ll 42-9
temps —	" " " " l. 32.	tout —	" " l. 45.
user —	" " " " l. 44.	vous-Dieu	" " ll 8-23.
wall —	Loves Labour's Lost p. 144 Right l. 33	wayes —	Loves Labour's Lost p. 144, Right l. 37
x-Exeunt —	" " " l. 54.	x-Exeunt —	Henry V. p. 79, R. l. 51.
y-merry —	" " " l. 40.	y-Nayles —	" " " l. 9.
z-frozen —	" " " l. 36.	z-assez —	" " " l. 50.

PLATE 99. SECOND FOLIO, 1632. SMALL SIZE ITALIC ALPHABET. SMALL LETTERS.

LARGE TYPE.				LARGE TYPE			
FONT A.		FONT B.		FONT A.		FONT B.	
A	a	A	a	N	n	N	n
B	b		b		o	O	o
C	c		c	P	p	P	p
D	d		d				
E	e	E	e	R	r		r
F	f			S	ſ s	S	ſ s
G	g		g	T	t	T	t
H	h	H	h	V	u	V	u
I	i	I	i	W		W	
K	k	K	k				
L	l	L	l	Y	y		y
M	m	M	m				

PLATE 100. SYLVA SYLVARUM, 1627. ALPHABETS IN LARGE TYPE.

MEDIVM TYPE		SMALL TYPE	
FONT A.	FONT B.	FONT A.	FONT B.
A a	A a	A a	A a
B b	B b	B b	B b
C c	C c	C c	C c
D d	D d	D d	D d
E e	E e	E e	E e
F f	F f	F f	F f
G g	G g	G g	G g
H h	H h	H h	H h
I i	I i	I i	I i
K k	K k	K k	K k
L l	L l	L l	L l
M m	M m	M m	M m
N n	N n	N n	N n
O o	O o	O o	O o
P p	P p	P p	P p
Q q	Q q	Q q	Q q
R r	R r	R r	R r
S s	S s	S s	S s
T t	T t	T t	T t
V u	V u	V u	V u
W w	W w	W w	W w
x	x	x	x
Y y	y	Y y	Y y
z	&	Z z	Z z

PLATE 101. SYLVA SYLVARUM, 1627. ALPHABETS. MEDIUM AND SMALL TYPE.

Italic Small Type				Roman Type	
Font A		Font B		Font A.	Font B.
A a		A a		A a	A a
B b		B b		B b	B b
C c		C c		C c	C c
D d		D d		D d	D d
E e		E e		E e	e
F f		F f		F f	F f
G g		G g		G g	G g
H h		H h		H h	H h
I i		I i		I i	I i
K k		K k		K k	K k
L l		L l		L l	L l
M m		M m		M m	M m
N n		N n		N n	N n
O o		O o		O o	O o
P p		P p		P p	P p
Q q		Q q			Q
R r		R r		R r	R r
S ſ s		S ſ s		S s	S s
T t		T t		T t	T t
V u		U u		V u	V u
W w		W w		W w	W w
Y y		Y y		Y y	y
z		z			z

PLATE 102. SECOND FOLIO, 1632. ITALIC AND ROMAN ALPHABETS IN SMALL TYPE.

Font A.		Font B.		Digraphs & Long S.			
A	a	A	a				
B	b	B	b				
C	c	C		ct			
D	d	D	d				
E	e	E	e				
F	f	F		fi		ff	
G	g		g				
H	h		h				
I	i	I	i				
K	k	K	k				
L	l	L	l	ll			
M	m		m				
N	n	N	n				
O	o	O	o	œ			
P	p	P	p				
R	r		r				
S	s	S	s	ſt	ſi	ſt	ſi
T	t	T	t				
	u	V	u				
	x						
Y							

PLATE 103. SECOND FOLIO, 1632. ALPHABETS. ROMAN TYPE OF L. DIGGES POEM. ETC.

Font A.

Actors – Winters Tale, p. 303.
Bed – Epistle Ded. l. 11
Chamber – " " "
Digges – Sir Digges.
Epilogue – Henry VIII. p. 232.
Falstaffe – Epilogue. 2 Henry IV. l. 23.
G – Epilogue – Henry VIII
H – Shakespeare – Digges, l. 4.
Iohn – Epilogue, l. 22. 2 Henry IV.
Katherine – " " l. 23.
L – Epilogue – Henry VIII.
Menelaus – Prologue, Tr & C l. 10.
Noble – Epistle Ded. l. 11.
Order – " " "
Phœbus – Hugh Holland. l. 9
Romeo – Digges l. 19
Stratford – " l. 9.
Thespian – Hugh Holland, l. 8
Yomans – Digges, l. 21.

a – Chamber. E. Ded. l. 11
b – " " "
c – Nuncius H H l. 15
d – Old. Epilogue. 2 H IV. l. 24.
e – Falstaffe " l. 23
f – Stratford Digges l. 7.
g – Knights E. Ded. l. 11.
h – Katherine Ep. 2 H IV. l. 23
i – " " "
k – Shakespeare, Digges l. 4.
l – Old, Epilogue 2 Henry IV. l. 24
m. Yomans Digges l. 21
n – Katherine Ep. 2 Henry IV. l. 23
o – Iohn, Epilogue, 2 Henry IV. l. 22.
p – Shakespeare, H. Holland, l. 5
r – Katherine, Ep. 2. Henry IV. l. 23.
s – Shakespeare H. Holland l. 5.
t – Britaines, H. Holland. l. 5.
u – Juliet Digges l. 19.
x – Exit. I. M. l. 8.

Font B.

Antenonidus – Pro. T. & C. l. 18
Britaines – H. H. l. 5
Castle – Epilogue 2 H IV l. 24
Dardan – Pro. T. & C. l. 17.
E – The Epilogue Henry VIII. p. 232
France – Epilogue 2 H IV. l. 23.
Iuliet – Digges, l. 17
Knights. E. D. l. 11.
Life – H. Holland last line.
Names – Actors W. Tale 303
Originall – A. Names
Pyramus – Pro. T. & C. l. 16.
Shakespeare – Digges l. 24
Troien – Pro. T. & C. l. 17
V – Epilogue, H. VIII l.

a – Shakespeare Digges l. 4.
b – Noble E. D. l. 11
d – Antenonidus Pro T & C – l. 18.
e – Castle Ep. 2 H IV l. 24
g – Digges 2 l. 19.
h – Thespian H. H. l. 8.
i – Juliet Digges l. 19.
k – Shake Digges l. 24
l – Noble E. D. l. 11.
m. Romeo Digges l. 19
n – John Ep. 2 H IV l. 22.
o – Yomans Digges l. 21
p – Thespian H. H. l. 8
r – Chamber E. D. l. 11
s – Britaines H. H. l. 5.
t – Juliet Digges l. 19
u – Nuncius H. H. l. 15.

ct – Actors, Winters Tale p. 303.
œ – Phœbus, Hugh Holland l. 9
ſt – Castle, Epilogue. 2 Henry IV l. 24
ſ – Thespian, Hugh Holland, l. 8.

ff – Falstaffe, Epilogue 2 Henry IV l. 23.
fi – first, Actors Names
fl – Originall, " "
ſt – most, Epistle Dedicatory l. 11.
ſ – Shakespeare, Hugh Holland. l. 5.

PLATE 104. SECOND FOLIO, 1632. ALPHABET. EXAMPLES OF ROMAN TYPE IN L. DIGGES POEM, ETC.

XII.

A DESCRIPTION OF THE ALPHABETS

I. Second Folio, 1632. L. Digges Poem.

Note. All references, unless otherwise designated, are to Plate 7.

I. Italic Capitals.

A (*a*-font) is plain, finished with a straight serif at the base of each limb, as in "*And Time*," line 7.

(*b*-font) has left limb long and finished with a dot, right limb short and finished with a serif, as in "*The labour of an Age*," Epitaph, Plate 87, line 4.

B (*a*) is broad, and level at the base, as in "*Booke*," line 8.

(*b*) is somewhat narrow, the base line pointing downward, as in "*Be sure*," line 24.

C (*a*) is in two sizes, the larger extending below the line. The top line beginning in a dot is light in both, the curve at base is short, as in "*Condell*," and "*Cooke*," Actors' Names, Plate 82, lines 14 and 19.

(*b*) is in two sizes, the larger extending below the line. The line at the top reaches well out and is heavy. The curve at the base is wide, as in "*Conscience*," Ep. 2 Hen. IV., Plate 91, line 17; and "*Cowly*," Actors' Names, Plate 82, line 16.

D (*a*) is a somewhat broad letter, flat at the base, as in "*Deare Sonne*," Epitaph, Plate 87, line 7.

(*b*) is a narrow letter pointed at base, as in "*Delphicke Lines*," Epitaph, Plate 87, line 14.

E (*a*) has slanting lines and a slanting serif at the top, as in "*WE wondred*," I. M. Poem, Plate 88, line 2.

(*b*) is a broad letter with level lines and a straight serif at top, as in "*Ecclestone*," Actors' Names, Plate 82, line 13.

F (*a*) is a broad letter level at the top, with a straight serif, a slanting serif at the base, as in "*Fresh*," line 10.

(*b*) is a narrow letter, slightly slanting top with a slightly slanting serif, a straight serif at the base, as in "*Fire*,"line 14.

G (*a*) is a broad, well-formed letter, finished with a straight serif, as in "*Goughe*," Actors' Names, Plate 82, line 16.

(*b*) is a narrow letter, finished with a slanting serif, as in "*George*," Actors' Names, Plate 82, line 13.

H (*a*) is a broad letter with light connecting line between the uprights, as in "*Heire of* Fame," Epitaph, Plate 87, line 7.

(*b*) is a narrow letter, the connecting line between the uprights being often heavy, as in "*Here we alive*," line 8.

I (*a*) has a plain stem with a straight serif at top and bottom, as in "*I heare a Scene*," line 20.

(*b*) has a curved stem ending in a dot at the base; the top is also curved and a bar cuts the stem, as in "*I e're beleeve*," line 16.

K (*a*) is a narrow, heavy letter, with a queue ending in a dot, as in "*Kings*," Epitaph, Plate 87, line 18.

(*b*) is a broad letter, the queue ending in a straight line, as in "*Kempt*," Actors' Names, Plate 82, line 11.

L (*a*) has a straight narrow stem finished with a serif at the top, a long shaded line forming the base, as in "*ev'ry Line*," line 12.

(*b*) has a straight stem finished at the top with a serif; the line at the base is not shaded nor long, as in "*Lowine*," Actors' Names, Plate 82, line 17.

M (*a*) is light and delicate with even lines, as in "*Monument*," line 7.

(*b*) is a heavy letter. The third stroke is shaded at the top, as in "*Dost make us Marble*," Epitaph, Plate 87, line 16.

N (*a*) has a short, connecting stroke between the two uprights, as in "*Nor shall I*," line 16.

(*b*) has a long, connecting stroke between the two uprights. This stroke extends below the line of writing, as in "*Nor Fire*," line 14.

O (*a*) is more heavily shaded on the left side than on the right, and shows light lines at the top and bottom of the oval, as in "*Of his*," line 15.

(*b*) is shaded quite evenly on both sides with heavy lines at top and bottom of the oval, as in "*Or till*," line 20.

P (*a*) is a wide letter; the curved top turns upward as it joins the stem, as in "*Posteritie*," line 10.

(*b*) is a narrow letter, the curved top ends in a straight line joining the stem, as in "*Phillips*," Actors' Names, Plate 82, line 10.

Q (*a*) is somewhat broad; a light slanting line connects the oval with the queue, as in "*Quarrell*," Prologue, Troylus and Cressida, Plate 92, line 11.

(*b*) is narrow. A short, nearly vertical line connects the oval with the queue, as in "*Queene*," Prol. Troyl. and Cress., Plate 92, line 10.

R (*a*) is a broad well-made letter with a flat line at the top curving backward at the left end, as in "*Richard*," Actors' Names, Plate 82, line 17.

(*b*) is somewhat narrow. The line at the top is rounded and ends in a dot, as in "*Robinson*," Actors' Names, Plate 82, line 17.

S (*a*) is a broad letter, the top reaching well out to the right, as in "*Scene*," line 20.

(*b*) is narrow and heavy with short rounded curves, as in "*Shall with more fire*," line 23.

T (*a*) is a light, plain letter with a straight top, as in "*Tombe*," line 6.

(*b*) is usually heavy with a curved top, as in "*Till these*," line 22.

V (*a*) is a plain, sharp-pointed letter with a straight serif on each limb, as in "*Volumes*," line 22.

(*b*) is a rounded, bowl-shaped letter with one curved serif, as in "*Venture*," Ep. 2 Hen. IV., Plate 91, line 11.

W (*a*) is a delicate, well-made letter. The second stroke joins the third at a point near the top, as in "*World*," line 5.

(*b*) is usually a heavy letter. The second stroke joins the third at a short distance from the base. The fourth line is often curved and high, as in second "*Workes*," line 5.

Y (*a*) is a well-made letter, with a spreading top, as in "*Yov* Britaines," Hugh Holland, Plate 85, line 5.

(*b*) has not been found in this edition.

II. Italic Small Letters.

a (*a*-font) has a somewhat broad oval, shorter than the stem at the base of the letter. The last stroke is light and free, as in "*name*," line 6.

(*b*-font) has a narrow oval, standing on a line with the stem, at the base of the letter. The last stroke is close, as in "*alive*," line 8.

b (*a*) has very little, if any, shading in the stem. A rounded base makes the loop elliptical rather than oval in form, as in "*Tombe*," line 6.

(*b*) has a heavy stem and pointed base, the loop being oval in form, as in "*bankrout*," line 17.

c (*a*) is a narrow letter with short curves, as in "*each Verse*," line 12.

(*b*) is a wide letter with long curves top and bottom, as in "*which, outlive*," line 5.

d (*a*) usually has a stem of uniform thickness; the loop is oval — a light line shaded at the base; the last stroke is free, as in "*dead*," first "*d*," line 16.

(*b*) has a stem thicker in the upper part. The loop is an ellipse somewhat heavy; the last stroke is close, as in "*redeeme*," line 13.

e (*a*) is in two forms. The line bisecting the loop makes a large angle with the line of writing, and at the same time the curve is long and open; or, the bisecting line makes a less angle, but the curve is short and close, as in "*Posteritie*," line 10.

(*b*) is in two forms. The line bisecting the loop makes a large angle with the line of writing while the curve is short and close, as in "*Brasse*," line 9. Or the bisecting line makes a more acute angle, while the curve is long and open, as in "*Marble*", line 9.

f (*a*) is but slightly shaded and ends in a short straight line; the bar is heavier at the left, as in "*feeling*," line 23.

(*b*) has a heavy stem ending in a dot; the bar is heavier at the right, as in "*fade*," line 9.

g (*a*) has the lower loop pointed at the left side; the nose is a hook, as in "*feeling*," line 23.

(*b*) has the lower loop angular at the left side. The nose is either a straight line or a nail-head, as in "*Stage*," line 17.

h (*a*) has a loop rounded at the top. The line bisecting the loop does not make a large angle with the line of writing, as in "*length*," line 4.

(*b*) has a loop pointed at the top. The line bisecting the loop makes a large angle with the line of writing, as in "*thy pious*," line 4.

i (*a*) is a well-made letter with fine lines at the top and bottom, as in "*give*," line 4.

(*b*) is shaded and rounded at the base with close lines at the top and bottom, as in "*pious*," line 4.

k (*a*) has last stroke slightly curved. The letter is broad at the base, as in "*thinke*," line 11.

(*b*) has last stroke nearly straight. The letter is narrow at the base, as in "*nobly take*," line 20.

l (*a*) is a well-formed letter finished with a straight serif at the top; the last stroke is free, as in "*beleeve*," line 16.

(*b*) is usually heavy, rounded at base. The serif at the top is slanting; the last stroke close, as in "*length*," line 4.

m (*a*) has a clean, thin line at the commencement of the last curve; broad at base of this part; free lines top and bottom, as in "*make*," line 9.

(*b*) has slight shading in both curves at the top; narrow at base; last stroke close, as in "*Time*," line 7.

n (*a*) has a clean thin line at commencement of the curve; broad at base; free lines at top and bottom, as in "*and Marble*," line 9.

(*b*) has slight shading in curve at top; narrow at base, last stroke close, as in "*nobly*," line 20.

o (*a*) is somewhat pointed at base. The line bisecting the letter does not make a large angle with the line of writing, as in "*out-live*," line 5.

(*b*) is rounded at base. The bisecting line makes a large angle with the line of writing, as in "*Scene more*," line 20.

p (*a*) is a delicate well-formed letter with a broad loop, as in "*pious*," line 4.

(*b*) is somewhat heavy; the head is usually blunt; the loop is narrow in the lower part and slants to the stem, as in "*prodigie*," line 11.

q (*a*) is a broad letter with an elliptical loop, as in "*Reliques*," Epitaph, Plate 87, line 5.

(*b*) is a somewhat narrow letter with an oval loop, as in "*publique*," Hugh Holland, Plate 85, line 15.

r (*a*) is broad at top and shows that both lines were continued to the base when drawn, as in "*Lawrell*," line 25.

(*b*) is narrow at top, left side often high. The angle between the bisecting line and line of writing is large, as in "*Fresh to all Ages*," line 10.



(*a*) is in two forms, technically called the long and short *s*. The former extends below the line of writing, is somewhat heavy, and ends bluntly or in a dot, as in "*Be sure*," line 24. The latter is a well-made letter reaching outward at the top, as in "*all Ages*," line 10.

(*b*) is in two forms long and short. The long *s* extends below the line of writing, is only slightly shaded, and ends in a short straight line, as in "*Verse*," line 12. The other *s* is narrow with a short curve at the top, as in "*what's new*," line 11.



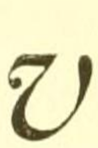
(*a*) is a well-formed letter with a light stem; the cross-bar is often a distinct nail-head; last stroke free, as in "*thy pious*," line 4.

(*b*) is a heavy letter with rounded base; the last stroke is close, as in "*Fresh to all*," line 10.



(*a*) is broad and clear, wide and open at the top, as in "*Be sure*," line 24.

(*b*) is a somewhat narrow letter. The bisecting line makes a large angle with the line of writing, as in "*our* Shake-speare," line 24.



(*a*) is narrow and pointed, as in "*live eternally*," line 25.

(*b*) is broad and rounded or bowl-shaped, as in "*view*," line 8.



(*a*) has two high strokes running parallel, as in "*with Lawrell*," line 25.

(*b*) is usually broad and heavy; level top, as in "*when Posteritie*," line 10.



(*a*) has heavy dots upon the ends of the lighter stroke; the heavy stroke is short and finished with an upward turn, as in "*Expectation*," Prologue, Troylus and Cressida, Plate 92, line 21.

(*b*) is delicately made. The dots at the ends of the lighter stroke are merely shaded; the heavy stroke is long and graceful, as in "*next*", Effigies, Plate 86, line 7.

y (*a*) is a well-made letter; the space at the top is somewhat wide, as in "*thy name must*," line 6.

(*b*) is somewhat heavy, the space at the top is narrow, as in "*thy Workes*," line 5.

z (*b*) is found in "*hazard*," Prol. Troyl. and Cress., Plate 92, line 23.

III. Italic Digraphs.

The law of tied letters, as far as the cipher is concerned, is the law of liberty, and must be found by tests on the part of the student. Every double letter or digraph is capable of four variations, giving the combinations

a a, a b, b a, b b.

In this poem, following the order of the alphabet, the first digraph to be considered is "æ."

ae (*aa*) is the union of an angular shaded *a* with an open, long curved *e*, as in "*Scaene*," Prol., Troyl. and Cress., Plate 92, line 2.

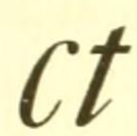
as (*aa*) is the union of the simple forms of the components as seen in font *a*, with a somewhat wide space between the letters, as in "*Nicholas*," Actors' Names, Plate 82, line 12.

N. B. A dot in the *a* of the digraph *as* in "*as* Naso *said*", line 14, makes the combination *ba*.

(*ab*) is the union of the simple form of *a* in font *a*, with the simple form of *s* in font *b*. The space between the letters is wide, as in "*as our Argument*," Prol., Troyl. and Cress., Plate 92, line 26.

(*ba*) is the union of the simple form of *a* in font *b*, with the simple form of *s* in font *a*. The space between the letters is somewhat narrow, as in "*was never seene*," Ep., 2 Hen. IV., Plate 91, line 19.

(*bb*) is the union of the two simple forms of the components as seen in font *b*. The space between the letters is somewhat narrow, as in "*as your pleasures are*," Prol., Troyl. and Cress., Plate 92, line 31.



(*aa*) is the union of the simple form of *c* in font *a* with a somewhat heavy, sharp-pointed *t* joined by a curved line at the top, as in "*act*," I. M. poem, Plate 88, line 7.

(*ab*) is the union of the simple form of *c* in font *a* with a delicately formed *t* narrow at the base. The letters are joined by a long curved line, as in "*Spectators*," I. M. poem, Plate 88, line 5.

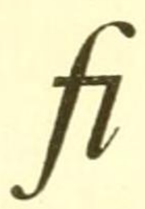
N. B. A dot in the *c* of "*Spectators*" makes the combination *bb*.

(*ba*) is the union of the simple form of *c* in font *b* with a heavy, sharp-pointed *t* joined by a long curved line, as in "*Actors*," Prol., Troyl. and Cress., Plate 92, line 25.

(*bb*) is the union of the simple form of *c* in font *b* with a delicately formed *t* narrow at base, joined by a short curved line, as in "*effect*," Effigies, Plate 86, line 10.



(*ba*) is the union of the simple form of *f* in font *b* with the simple form of *f* in font *a*. The latter is longer than the former, as in "*effect*," Effigies, Plate 86, line 10.



(*ab*) is the union of the simple form of *f* in font *a* with the simple form of *i* in font *b*, as in "*Coffin*," Hugh Holland, Plate 85, line 10.

(*ba*) is the union of the simple form of *f* in font *b* with the simple form of *i* in font *a*, as in "*fire*," line 23.



(*ba*) is the union of a well-made delicate form of *f* with the simple form of *l* in font *a*, as in "*flow*," Epitaph, Plate 87, line 12.



(*aa*) is the union of the simple forms of the components as seen in font *a*. The letters are joined by a line, as in "*is rent*," line 6.

(*ab*) is the union of the simple form of *i* in font *a* with the simple form of *s* in font *b*. The letters are connected by a line, as in "*This Booke*," line 8.



(*ba*) is the union of a delicate well-made *i* with the simple form of *s* in font *a*. The letters are connected by a line. The first stroke of *i* is free, as in "*is not* Shakespeares," line 12.

(*bb*) is the union of a delicate well-made letter *i* with the simple form of *s* in font *b*. The first stroke of *i* is free. The letters are connected by a line, as in "*his Rayes*," Hugh Holland, Plate 85, line 9.

N. B. A dot near the *i* of "*his*" in "*his, thy wit-fraught,*" L. Digges Poem, line 15, makes the combination *ab*.

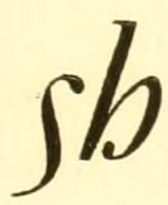


(*aa*) is the union of two tall letters somewhat heavy at the top, having the last stroke of each free, as in "*Nor shall I,*" line 16.

(*ab*) is the union of a tall, heavy letter *l*, having a free stroke at the base, with a well-made letter *l*, somewhat lighter and smaller, as in "*live eternally,*" line 25.

(*ba*) is the union of a delicate, well-made *l* with a tall letter *l*, somewhat heavy and having a free stroke at the base, as in "*shall view,*" line 8.

(*bb*) is the union of two delicate, well-made components. In digraphs, the last stroke of the *b*-font *l* usually makes a large angle with the stem, as in "*shall with more fire,*" line 23.

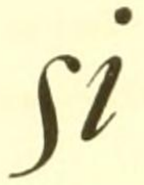


(*aa*) is the union of a heavily shaded *s* with the simple form of *h* in font *a*, as in "*should,*" Epitaph, Plate 87, line 5.

(*ab*) is the union of a somewhat shaded letter *s* with an *h* marked by a lack of breadth and roundness in the loop, as in "*shall revive,*" line 13.

(*ba*) is the union of a well-made, evenly-drawn letter *s* with the simple form of *h* in font *a*, as in "*Nor shall,*" line 16, and "*Fresh,*" line 10.

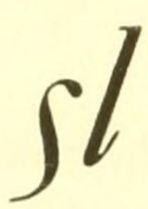
(*bb*) is the union of a well-made, evenly-drawn letter *s* with an *h* whose loop is narrow and long, as in "*shall view,*" line 8.



(*aa*) is the union of a long *s* having a slightly elongated head, with the simple form of *i* in font *a*, as in "*side*," Prol., Troyl. and Cress., Plate 92, line 22.

(*ab*) is the union of long *s*, having a slightly elongated head, with the simple form of *i* in font *b*, as in "*six-gated*," Prol., Troyl. and Cress., Plate 92, line 16.

(*bb*) is the union of long *s*, having a thin head, with the simple form of *i* in font *b*. The *b*-font *s* is more inclined to the right than the *a*-font letter, as in "*easie*," Epitaph, Plate 87, line 12.



(*ab*) is the union of a long *s*, ending in an upward turn, with a well-made letter *l*, as in "*Sleepes*," Prol., Troyl. and Cress., Plate 92, line 11.

(*ba*) is the union of an evenly-drawn long *s*, ending in a short, straight line, with a simple form of *l* in font *a*, as in "*slow-endevouring*," Epitaph, Plate 87, line 11.

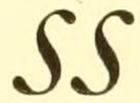


(*aa*) is the union of a well-made, slightly slanted long *s* with an elongated simple form of *p* in font *a*, as in "*be sped*," line 17.

(*ab*) is the union of a well-made, slightly slanting long *s* with an elongated simple form of *p* in font *b*, as in "*Shakespeare*," Actors' Names, Plate 82, line 7.

(*ba*) is the union of a greatly slanted long *s* with an elongated and often enlarged simple form of *p* in font *a*, as in "*displeasing*," Ep., 2 Hen. IV., Plate 91, line 9.

(*bb*) is in two forms. The first is the union of short letter *s* in font *b* with an elongated simple form of *p* in font *b*, as in "*Displeasure*," Ep., 2 Hen. IV., Plate 91, line 3. The second is the union of long *s* in font *b* with a long *p* having the characteristics of this letter in the same font, as in "*spake*," line 21.



(*aa*) is in two forms. The first is the union of two long shaded letters, as in "*dissolves*," line 7. The second is the union of a long shaded letter with the simple form of short *s* in font *a*, as in "(*Impossible*)," line 18.

(*ab*) is the union of a long, slightly shaded *s* with the simple form of long *s* in font *b*, as in "*Brasse*," line 9.

(*ba*) is the union of a delicate, well-made long *s* with the simple form of short *s* in font *a*, as in "*passions*," Effigies, Plate 86, line 9.

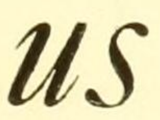


(*aa*) is in two forms. The first is a well-made, slightly shaded long *s* joined with the simple form of *t* in font *a*, as in "*rest*," line 22. The second is the union of the simple form of short *s* with the simple form of *t* in font *a*. The joining line is curved, as in "*still*," line 8.

(*ab*) is the union of the simple form of *s* in font *a* with the simple form of *t* in font *b*, as in "*Posteritie*," line 10.

(*ba*) is in two forms. The first is the slightly shaded long *s* with the simple form of *t* in font *a*, as in "*dost behold*," Effigies, Plate 86, line 11. The second is the simple form of short *s* in font *b* joined by a curved line with the simple form of *t* in font *a*, as in "*whil'st*," Epitaph, Plate 87, line 11.

(*bb*) is the union of a delicately shaded long *s* with a sharp pointed *t* crossed by a nail-head bar, as in "*mist*," line 17.



(*ba*) is the union of a broad letter *u*, having a short free line at the commencement, with a simple form of short *s* in font *a*, as in "*pious*," line 4.

(*bb*) is the union of the simple forms of these letters in font *b*, as in "*Orgillous*," Prol., Troyl. and Cress., Plate 92, line 3.

2. Second Folio, 1632. Dedicatory Epistle.

Note. — *All references, unless otherwise designated, are to Plates* 13--16.

I. Italic Capitals.

A (*a*) is plain, resembling the Roman style in form, each limb being finished with a serif at the base, as in "*Author*," line 25.

(*b*) is an ornamental letter, having a flourish at the end of the left limb, while the right is finished by a short serif, as in "*And*," line 48.

B (*a*) has a level top and flat base. The curves also are somewhat wide, as in "*Booke*," line 31.

(*b*) has a rounded top, is somewhat narrow, has slightly curved base and pyramidal stem, as in "*But since*," line 23.

C (*a*) is in two forms. One long, extending below the line, with short, close curves at the top and bottom, as in "*Creame*," line 45; the other short, resting on the line of writing, with curves similar to those of the larger letter, as in "*Cleopatra*," A. & C., p. 385.

(*b*) is also in two forms, long and short, with wide curves, as in "*Countrey*," line 44, and in "*Cake*," line 47.

D (*a*) is broad, having a flat top and nearly level base, as in "*Dreame*," M. N. D., p. 162.

(*b*) is somewhat narrow and is distinctly pointed at the base, as in "*Dedication*," line 23.

E (*a*) is plain in form, like a Roman E, except that it is slanting, as in "*Exequutor*," line 27.

(*b*) is formed, like a script letter, of two curved lines, one above the other, as in "*Excellent*," line 7.

F (*a*) has a long, level top and slightly pyramidal stem, as in "*For, so much*," line 32.

(*b*) is delicately made, and has a stem of the same thickness throughout, as in "*Fellow*," line 37.

G (*a*) is somewhat heavy. The curved upper portion joins the stem only slightly above the line of writing, as in "*Guardians*," line 36.

(*b*) is delicately formed. The loop curves sharply upward to the stem, as in "*Gummes*," line 46.

H (*a*) has the left limb extending slightly below the line of writing; the cross-bar grows heavier toward the right, as the first *H* in "*H.H.*," line 42.

(*b*) has uprights of equal length connected by a somewhat heavy bar, as in "*WHilst*," line 15.

I (*a*) is plain, finished by a straight, short serif at the top and bottom, as in "*Iuliet*," R. & J., p. 102.

(*b*) has a curved top and cross-bar, as in "*Incense*," line 46.

K (*a*) is heavy, with slightly pyramidal stem and heavy blunt queue, as in "*King*," King John, p. 12.

(*b*) is delicately made with stem of even thickness and graceful queue, as in "*King's most Excellent*," line 7.

L (*a*) is broad with slightly curved base, as either *L* in "*L.L.*," line 52.

(*b*) is somewhat narrow, with a level base line often shaded toward the right, as in "*Lords*," line 43.

M (*a*) is plain, finished with short, straight serifs, as in "*Milke*," line 44.

(*b*) is ornamental, the left limb ending in a flourish, as in "*Majestie*," line 7.

N (*a*) is of the same style. The final stroke is of uniform thickness and ends in a prolonged dot, as in "*Noble*," line 39.

(*b*) is also ornamental; the final stroke is slight at the base, grows gradually heavier, and terminates in an abrupt dot, as in "*Nations*," line 45.

O (*a*) is heavy, shaded somewhat more on the left side than on the right, as in "*Orphanes*," line 35.

(*b*) is broader and more delicately made than the *a*-font letter, as in "*Othello*," Othello, p. 348.

P (*a*) is heavy, usually having a pyramidal stem. The loop is somewhat flattened at the base, as in "*Patrones*," line 32.

(*b*) is delicately formed. The loop slants toward the upright, as in "*Playes*," line 38.

Q has not been classified. To correspond with the small letters, the *a*-font *Q* should have a broad oval, and vertical connecting line, as in "*Quartus*," M. of V., p. 178, while the *b*-font letter should be more delicate with a slanting connecting line, as in "*Quarta*," M. W. W., p. 42.

R (*a*) is sturdy, with a heavy, often abbreviated, queue, as in "*Richard*," R. III., p. 175.

(*b*) is delicately made and has a long slender queue, as in "*Readers*," To the Great Variety of Readers, Plate 17, line 1.

S has not been assigned to fonts. The *S* of "*Secundus*," *R. III.*, p. 182, corresponds with the small *s* of the *a*-font; and that of "*Scæna*," *R. III.*, p. 182, with the *b*-font letter.

T (*a*) is usually blunt, or depressed at the top, as in "*Temples*," line 50.
(*b*) has a top curving upward, as in "*There is a great difference*," line 31.

V (*a*) is plain, finished by short, straight serifs, as in "*Volumne*," line 34.
(*b*) is round or bowl-shaped, as in "*Venice*," Othello, p. 331.

W (*a*) is heavy; the second upward stroke is light at the base, but heavily shaded at the top, as in "*Wherein*," line 39.
(*b*) is delicately formed, both upward strokes being light, as in "*We cannot goe*," line 43.

& The character &, for the Latin *et*, is used as a single letter in this epistle, and belongs to the *b*-font.

II. Italic Small Letters.

a (*a*) is somewhat heavy and is finished by a close upward stroke. The line bisecting the oval makes a small angle with the line of writing, as in "*thankefull*," line 15.
(*b*) is delicately formed, the lower side of the oval and the last stroke showing as hair lines. The bisecting line and the line of writing bound a wide angle, as in "*particular*," line 15.

b (*a*) is heavy, with an oval narrowing toward the base, as in "*humble*," line 38.
(*b*) is delicately formed. The oval widens toward the base, as in "*be thankefull*," line 15.

C (*a*) is usually heavy, and has short curves, as in "*can be*," line 18.

(*b*) is well formed, with wide, open curves, as in "*particular*," line 15.

d (*a*) resembles the *a* of this font except, that it has, of course, an ascending stem. It is somewhat heavy and the last stroke is close, as in "*dignity*," line 21.

(*b*) is also like the *a* of the same font, with light lines showing in the oval and in the final stroke, as in "*pleas'd*," line 24.

e (*a*) is in two forms. In one, the line bisecting the loop makes a large angle with the line of writing, while the curved base is wide and open, as in "*they out-living*," line 26; in the other, the angle is less and the curve at the bottom is narrow and close, as in "*be thankefull*," line 15.

(*b*) is also in two forms. The angle between the bisecting line and the line of writing is large, but the curve is short, as in "*servant*," line 51; or, the angle is small and the lower curve wide, as in "*we are*," line 17.

f (*a*) is in several styles, each pairing with a *b*-font letter of the same general characteristics, yet having a distinctive difference in the degree of inclination and in the cross-bar. A typical *a*-font *f* is in "*for the many favors*," line 15.

(*b*) is usually delicate and well-made with the exceptions just mentioned, and the angle of inclination corresponds with that of other letters of this font. A typical *b*-font *f* is in "*carefull*," line 53.

g (*a*) has a prominent nose. The lower loop is somewhat pointed at the left side. The line bisecting the upper loop makes a large angle with the line of writing, as in "*dignity greater*," line 21.

(*b*) is delicately made. The nose is usually a short horizontal line, but is sometimes hooked. The lower loop is wide at the left, and the angle made by the bisecting line through the upper loop is smaller than in the *a*-font *g*, as in "*gods*," line 48.

b (*a*) has a loop rounded at the top, and commonly a tapering stem, as in "*thankefull*," line 15.

(*b*) is, for the most part, delicately made. The oval is narrow at the top, and the stem curves forward slightly at the base, as in "*he not having*," line 26.

i (*a*) is rounded at top and bottom, while the stem is usually of uniform thickness, as in "*writings*," line 27.

(*b*) begins with a hair line and has a delicately shaded stem, as in "*thankefull in our*," line 15.

k (*a*) is somewhat heavy, with a close, narrow loop, as in "*know*," line 21.

(*b*) is well made, and the loop is open and wide, as in "*Booke*," line 31.

l (*a*) is heavy and rounded at the base, as in "*delight*," line 52.

(*b*) is well made and pointed at the base, as in "*places*," line 20.

m (*a*) has loops nearly alike, both rounded and shaded at the top. The last stroke is close, as in "*humbly*," line 50.

(*b*) is delicately formed, the hair line showing distinctly in the second loop and the last stroke, which is light and free, as in "*humble*," line 38.

n (*a*) like its corresponding capital letter, is an exception to the rule governing the font, having the light line that, in the *a*,*d*, *m*, etc., characterizes the *b*-font. In other words, these are the letters the cipherer changed from one font to the other in making up this alphabet. The typical form is in "*thankefull*," line 15.

(*b*) has a rounded curve shaded at the top, as in "*falne*," line 17.

O (*a*) is somewhat heavy and is narrow at the base like the oval of the small *b* in this font, as in "*two*," line 17.

(*b*) is delicately made, and is somewhat wide and rounded at the base, like the oval of the *b*, as in "*our particular*," line 15.

p (*a*) like the capital *P* of this font, has the loop somewhat flattened at the base, as in "*approach*," line 47.

(*b*) has the loop narrow and pointed at base. The stem has a distinct head and usually a slanting serif at the foot, as in "*parent*," line 29.

q (*a*) has a round loop quite free from the stem at the top, as in "*Exequutor*," line 27.

(*b*) has a pointed loop joining the stem closely at the top, as in "*prosequuted*," line 25.

r (*a*) has a stem of uniform thickness and branches of equal height, as in "*received*," line 16.

(*b*) shows a stem decreasing in size toward the base. The right arm is often longer than the left, as in "*are falne*," line 17.

S (*a*) is in two forms, long and short. The former, like small *f*, is in a variety of styles, all pairing with corresponding letters in the *b*-font. A typical letter is in "*severall*," line 33. The short *s* is somewhat heavy, the curve close at the top, as in "*ours*," line 53.

(*b*) is also in two forms, long and short, and the long *s* varies greatly. The typical letter is delicate, showing the hair line at the top, as in "*something*," line 24. The *b*-font short *s* has a free, open curve at the top, as in "*faults*," line 53.



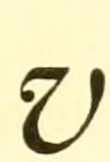
(*a*) is somewhat rounded at the base, and the last stroke is close to the stem. The cross-bar is usually slightly heavier at the left, as in "*the places*," line 20.

(*b*) is well formed and the last stroke is light and free. The cross-bar is somewhat heavier at the right, as in "*study to be*," line 15.



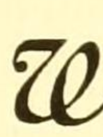
(*a*) is like the inverted *n* of this font. The typical form is used in "*study*," line 15.

(*b*) is narrower than the *a*-font letter and is also like an inverted *n* of the *b*-font. A typical letter is seen in "*sustaine*", line 20.



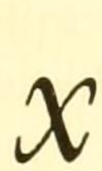
(*a*) is sharply pointed, as in "*favors*," line 16.

(*b*) is rounded like the corresponding capital letter, as in "*divers*," line 18.



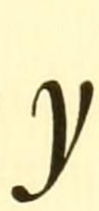
(*a*) has the characteristics of the *v* in this font, as in "*we study*," line 15.

(*b*) is narrower than the *a*-font letter, and the first stroke is shortened at the top, as in "*two*," line 17.



(*a*) has the light line curved, as in "*Exequutor*," line 27.

(*b*) has the light line straight, as in "*Excellent*," line 7.



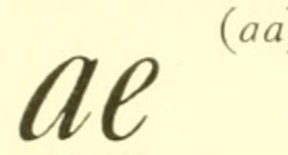
(*a*) has a narrow opening, the second line appearing to approach the other at the top, as in "*many*," line 16.

(*b*) is wide, and open at the top, as in "*study*," line 15.



(*b*) is delicately made and is placed at the angle characterizing the *b*-font letters, as in "*enterprize*," line 19.

III. Italic Digraphs.

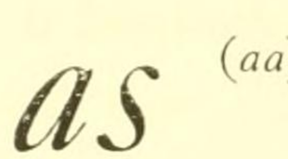


(*aa*) is the union of the simple form of *a* in font *a* with either simple form of *e* in the same font, as in "*Scæna Prima*," Two Gentlemen of Verona, p. 32, Plate 21A, No. 1, and "*Scæna quinta*," Merry Wives of Windsor, p. 56, Plate 21A, No. 2.

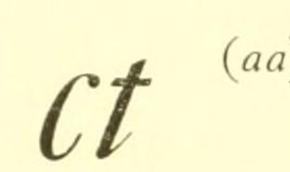
(*ab*) is the union of the simple form of *a* in font *a* with either simple form of *e* in font *b*, as in "*Scæna Quarta*," Two Gentlemen of Verona, p. 34, Plate 21A, No. 3, and "*Scæna Prima*," Comedy of Errors, p. 96, Plate 21A, No. 4.

(*ba*) is the union of the simple form of *a* in font *b* with either simple form of *e* in font *a*, as in "*Scæna Prima*," Tempest, p. 1, Plate 21A, No. 5, and "*Scæna Secunda*," Two Gentlemen of Verona, p. 21, Plate 21A, No. 6.

(*bb*) is the union of the simple form of *a* in font *b* with either simple form of *e* in the same font, as in "*Scæna Prima*," Tempest, p. 10, Plate 21A, No. 7, and "*Scæna Tertia*," Tempest, p. 13, Plate 21A, No. 8.



(*aa*) is the union of the simple form of *a* in font *a* with a short, round-topped *s*, as in "*as before*," line 33.



(*aa*) is the union of the simple form of *c* in font *a* with a small *t* heavily shaded at the top. The two letters are linked together by a shaded line, as in "*Actus*," Othello, p. 348, Plate 21B, No. 9.

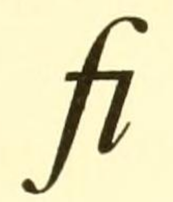
(*ab*) is the union of the simple form of *c* in font *a* with a small *t* whose stem is of uniform thickness throughout, as in "*acted*," line 33.

(*ba*) is the union of the simple form of *c* in font *b* with a small *t* heavily shaded at the top, as in "*Actus*," Two Gentlemen of Verona, p. 20, Plate 21B, No. 10.

(*bb*) is the union of the simple form of *c* in font *b* with a small *t* whose stem is of uniform thickness throughout, as in "*Actors*," Tempest, p. 19, Plate 21B, No. 11.



(*ba*) is the union of two small *f*'s, one short and one long, as in "*offer*," line 38.



(*aa*) is the union of the simple form of *f* in font *a* with a small *i* somewhat rounded at the base, as in "*finde*," line 32.

(*ab*) is the union of the simple form of *f* in font *a* with a small *i* of nearly uniform thickness throughout, as in "*first*," 1 Hen. VI., p. 100, Plate 21B, No. 12.

(*ba*) is the union of the simple form of *f* in font *b* with a small *i* somewhat rounded at the base, as in "*selfe-profit*," line 36.

(*bb*) is the union of the simple form of *f* in font *b* with a small *i* of nearly uniform thickness, as in "*first*," 1 Hen. VI., p. 105, Plate 21B, No. 13.



(*ba*) is the union of the simple form of *f* in font *b* with the simple form of *l* in the same font, as in "*of these trifles*," line 22.

(*bb*) is the union of the simple form of these letters in font *b*, as in "*name them trifles*," line 22.



(*aa*) is the union of the simple form of *i* in font *a* with a large-topped short *s*, as in "*This hath done*," line 32.

(*ab*) is the union of the simple form of *i* in font *a* with a small-topped short *s*, as in "*his Patrones*," line 31.

(*ba*) is the union of the simple form of *i* in font *b* with a somewhat angular-topped short *s*, as in "*his Playes*," line 38.

(*bb*) is the union of the simple form of *i* in font *b* with a small-topped short *s*, as in "*is a great difference*," line 31.

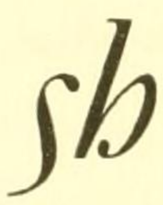


(*aa*) is the union of two small *l*'s somewhat rounded at the base, as in "*ill fortune*," line 17.

(*ab*) is the union of the simple form of *l* in font *a* with the simple form of the same letter in font *b*, as in the first "*Well*," All's Well that Ends Well, p. 246, Plate 21B, No. 14.

(*ba*) is the union of the simple form of *l* in font *b* with the simple form of the same letter in font *a*, as in "*thankefull*," line 15.

(*bb*) is the combination of two small *l*'s in font *b*, as in "*severall*," line 33.



(*aa*) is the union of a delicate well-formed long *s* with a round-looped *h*, as in the second "*rashnesse*," line 19.

(*ab*) is the union of a delicate long *s* with a pointed *h*, as in the first "*rash-nesse*," line 18.

(*ba*) is the union of a somewhat heavy long *s* with a round-looped *h*, as in "*shew*," line 53.

(*bb*) would be the same as combination *ba*, except that the loop of the *h* would be pointed.

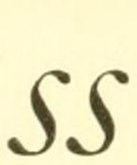


(*aa*) is the union of a well-made long *s* with an *i* whose base is rounded, as in "*considered*," line 43.

(*bb*) is the union of a somewhat heavy long *s* with an *i* of uniform thick-ness, as in "*since*," line 23.



(*ba*) is the combination of a somewhat heavy long *s* with a delicate, well-formed long *p*, as in "*Shake-speare*," I. M. Poem, Plate 88, line 1.



(*aa*) is the union of two long *s*'s with curved tops, as in "*successe*," line 20.

(*bb*) is the union of two long *s*'s with straight tops, as in "*rashnesse*," line 18.



(*aa*) is the union of a heavily made long *s* with a small *t* sharply pointed at the base, as in "*Majestie*," line 7.

(*ab*) is the union of a heavy long *s* with a small *t* rounded at the base, as in "*most Excellent*," line 7.

(*ba*) is the union of a delicate, well-formed long *s* with a small *t* pointed at the base, as in "*most divers*," line 18.

(*bb*) is the union of a well-made long *s* with a small *t* rounded at the base, as in "*first*," 1 Hen. VI., p. 107, Plate 21B, No. 15.

3. Second Folio, 1632. Two-Space Letters, Roman Type.

I. Capitals.

A
(*a*) is not very broad but quite heavy, particularly in the first line as compared to "A" in the other font. The cross-bar also is thick, as in "As well," To the Reader, Plate 22, line 7.
(*b*) is broad, clear, and well-made. The first line and cross-bar are both light, as in "WILLIAM," Title Page, Plate 11, line 1.

B
(*a*) is somewhat narrow at the top. The line at the joining of the loops is very light, as in "Brasse," To the Reader, Plate 22, line 9.
(*b*) is nearly as broad at the top as at the base. The loop shows heavy lines throughout, as in "Booke," To the Reader, Plate 22, line 11.

C
(*a*) is delicately shaded and shows straight lines at the commencement and termination, as in "COMEDIES," Title Page, Plate 11, line 3.
(*b*) is of nearly uniform thickness throughout,being only slightly shaded in the middle, as in "Comedies," Actors' Names, Plate 82, line 2.

D
(*a*) is a wide, well-made letter delicately shaded in the curve, which shows very thin lines at the top and bottom, as in "COMEDIES," Title Page, Plate 11, line 3.
(*b*) has lines of nearly uniform thickness, as it is shaded very slightly in the middle of the curve, as in "Dramaticke," Epitaph, Plate 87, line 1.

E
(*a*) is a well-made letter. The base line is not perfectly horizontal, but shows slight curves, as in "TRAGEDIES," Title Page, Plate 11, line 5.
(*b*) is not very large. The base line is perfectly level and uniform, as in "COMEDIES," Title Page, Plate 11, line 3.

F (*a*) is a delicate, well-made letter with level top, finished at the right by a short vertical line, as in "TYMON OF ATHENS," Plate 46.

(*b*) is somewhat heavy. The top is finished by a slanting line, as in "Figure," To the Reader, Plate 22, line 2.

G (*a*) is well-made and distinctly shaded in the middle, as in "Graver," To the Reader, Plate 22, line 4.

(*b*) is of nearly uniform thickness in the body. The upright is wide and the serif distinct, as in "TRAGEDIES," Title Page, Plate 11, line 5.

H (*a*) is well-made, but the cross-bar is heavy and the serifs somewhat thick, as in "His Face," To the Reader, Plate 22, line 8.

(*b*) is wide, rather delicate, the cross-bar very slender, as in "HISTORIES," Title Page, Plate 11, line 4.

I (*a*) is slender and delicate, not very tall, as the first "I" in "HISTORIES," Title Page, Plate 11, line 4.

(*b*) is tall and well-made, as in "WILLIAM," Title Page, Plate 11, line 1.

L (*a*) is a somewhat delicate letter, very wide at the base, as in "WILLIAM," Title Page, Plate 11, line 1.

(*b*) has a somewhat heavy base line, as in "Landing," R. III., Plate 43.

M (*a*) is a delicate letter, the final upright being noticeably thin, as in "WILLIAM," Title Page, Plate 11, line 1.

(*b*) has a heavy final upright, as in "COMEDIES," Title Page, Plate 11, line 3.

N (*a*) is a well-made letter with uprights of uniform thickness, as in "Not on his Picture," To the Reader, Plate 22, line 11.

(*b*) is slightly shaded in the first upright, as in "Noble," Ep. Ded., Plate 13, line 1.

O (*a*) is somewhat heavy. The lines are thick at the top and bottom of the letter, as in "Noble," Ep. Ded., Plate 13, line 1.

(*b*) is well-made, delicately shaded, with the upper and lower lines light, as in "COMEDIES," Title Page, Plate 11, line 3.

P (*a*) is somewhat narrow at the top, and the letter itself is not large, as in "Print," To the Reader, Plate 22, line 8.

(*b*) is a delicate letter, broad and straight at the top, as in "EPILOGUE," Ep., 2 Hen. IV., Plate 91, line 1.

R (*a*) is well-made, and has a slender queue, as in "TRAGEDIES," Title Page, Plate 11, line 5.

(*b*) is broad at the top. The queue is shaded, as in "Reader," To the Reader, Plate 22, line 10.

S (*a*) is somewhat heavily shaded in the middle, but has delicate, graceful curves, as in "Shakespeare," To the Reader, Plate 22, line 3.

(*b*) is somewhat angular and of nearly uniform thickness throughout, as in "MOST," Ep. Ded., Plate 13, line 1.

T (*a*) is a heavy letter with a thick cross-bar. One terminal is slanting, and the other vertical, as in "This Figure," To the Reader, Plate 22, line 2.

(*b*) is slender and delicate. The cross-bar is thin, and the short vertical line at the right end appears well above the bar, as in "The," Ep. Ded., Plate 13, line 1.

V (*a*) is not very tall. The right limb is shorter than the left, as the first "V" in "VVit," To the Reader, Plate 22, line 6.

(*b*) is tall and narrow. The second line is somewhat heavy, as the second "V" in "VVit," To the Reader, Plate 22, line 6.

W (*a*) is a somewhat heavy letter. A spur shows in the second line near the top, as in "Wherein," To the Reader, Plate 22, line 4.

(*b*) is a wide letter, very delicate, as in "WILLIAM," Title Page, Plate 11, line 1.

II. Small Letters.

a (*a*) is narrow and blunt. The loop slants to the upright, as in "Shake-speare," To the Reader, Plate 22, line 3.

(*b*) is broad, clear, and delicate. The upper line of the loop is nearly horizontal, as in "and," Title Page, Plate 11, line 4.

b (*a*) is rather delicate. The loop curves downward to join the stem, as in "but," To the Reader, Plate 22, line 6.

(*b*) is heavy. The lines are nearly horizontal at top and bottom of the loop, as in "but," To the Reader, Plate 22, line 11.

c (*a*) is shaded. It commences in an elongated dot, as in "could," To the Reader, Plate 22, line 6.

(*b*) like the capital letter of this font, is somewhat heavy, as in "cut," To the Reader, Plate 22, line 3.

d (*a*) is a delicate letter. The loop shows thin, curved lines top and bottom, as in "had," To the Reader, Plate 22, line 4.

(*b*) is somewhat heavy. The foot of the upright is turned up sharply, and the top of the loop is nearly a straight line, as in "drawne," To the Reader, Plate 22, line 6.

e

(*a*) is slightly irregular, the bar tending a very little downward, as in "Figure," To the Reader, Plate 22, line 2.

(*b*) is not tall, and the cross-bar is horizontal, as in "Graver," To the Reader, Plate 22, line 4.

f

(*a*) is slender and delicately shaded, as in "It was for gentle," To the Reader, Plate 22, line 3.

(*b*) is heavy, and the cross-bar is not straight, as in "life," To the Reader, Plate 22, line 5.

g

(*a*) is not a heavy letter. The nose is wide at the end, as in "containing," Actors' Names, Plate 82, line 2.

(*b*) is somewhat heavy, with a hooked nose, as in "Figure," Plate 22, line 2.

h

(*a*) is somewhat heavy, and the loop is narrow, as in "This Figure," To the Reader, Plate 22, line 2.

(*b*) is well-made, the loop wide and light, as in "Figure that," To the Reader, Plate 22, line 2.

i

(*a*) is well-made; the dot is not placed high, and is usually delicate, as in "Figure," To the Reader, Plate 22, line 2.

(*b*) is quite tall. The dot is large and is placed rather high, as in "This," To the Reader, Plate 22, line 2.

k

(*a*) is clear, delicate, and somewhat wide, as in "Dramaticke," Epitaph, Plate 87, line 1.

(*b*) is somewhat narrow, and the lower part of the broken line is usually heavy, as in "Booke," To the Reader, Plate 22, line 11.

1

(*a*) is broad with a distinct serif at the base, as in "life," To the Reader, Plate 22, line 5.

(*b*) is a slender, delicate letter, with a short yet distinct serif at the base, as in "admirable," Epitaph, Plate 87, line 1.

m

(*a*) is light and delicate, as in "Names," Actors' Names, Plate 82, line 5.

(*b*) has a heavy final upright, as in "Comedies," Actors' Names, Plate 82, line 2.

n

(*a*) is delicate, as in "and," Title Page, Plate 11, line 4.

(*b*) is a wide letter. The first upright is noticeably thicker than the other, as the second "n" in "cannot," To the Reader, Plate 22, line 10.

o

(*a*) is somewhat heavy. The lines are thick at the top and bottom of the letter, as in "Not on," To the Reader, Plate 22, line 11.

(*b*) is well-made, delicately shaded, with the upper and lower lines light, as in "thou," To the Reader, Plate 22, line 2.

p

(*a*) is well-made, although heavy. The loop is an ellipse, as in "surpasse," To the Reader, Plate 22, line 8.

(*b*) is delicate, and the loop is oval, as in "Shakespeare," To the Reader, Plate 22, line 3.

r

(*a*) is somewhat narrow, as in "Figure," To the Reader, Plate 22, line 2.

(*b*) is somewhat broad at the top, and is a tall letter, as in "Shakespeare," To the Reader, Plate 22, line 3.

s

(*a*) is in two forms, long and short. Both are delicate and well-made. The long s is seen in "Shakespeare," To the Reader, Plate 22, line 3; the short s, in "It was for gentle," To the Reader, Plate 22, line 3.

(*b*) is in two forms, both heavy, as in "seest" and "his VVit," To the Reader, Plate 22, lines 2 and 6.

t (*a*) is wide-topped, rounded at the base, as in "cut," To the Reader, Plate 22, line 3.

(*b*) is narrow at the base. The bar widens at the right end, as in "put," To the Reader, Plate 22, line 2.

V (*a*) is not very tall. The right limb is shorter than the left, as in "Graver," To the Reader, Plate 22, line 4.

(*b*) is tall and narrow. The second line is somewhat heavy, as in "VVrit," To the Reader, Plate 22, line 9.

u (*a*) has the right limb more slender than the left, as in "Nature," To the Reader, Plate 22, line 5.

(*b*) is tall, with limbs of uniform thickness as in "surpasse," To the Reader, Plate 22, line 8.

W (*a*) is heavy, as in "drawne," To the Reader, Plate 22, line 6.

(*b*) is wide, and not at all heavy, as in "well," To the Reader, Plate 22, line 7.

III. Digraphs.

SS (*ba*) is the union of the simple form of long s in the *b*-font, with the simple form of the same in font *a*, as in "Brasse," To the Reader, Plate 22, line 7.

(*bb*) is the union of two long letters of the *b*-font, as in "Brasse," To the Reader, Plate 22, line 9.

st (*aa*) is the union of long s in font *a*, with a small t in the same font, as in "seest," To the Reader, Plate 22, line 2.

4. Second Folio, 1632. Three-Space Letters, Roman Type, in the Headings of the Shakespeare Plays.

I. Capitals.

A
(*a*) is a broad, well-made letter of light lines and thin cross-bar, as in "TRAGEDIES," Troylus and Cressida, plate 24A.
(*b*) is wide and very heavy with a thick bar, as in "ALL'S," All's Well that Ends Well, Plate 33.

C
(*a*) is a light letter commencing with a distinct straight line at the top, as in "Catalogue," Catalogue of Comedies, Plate 83, line 1.
(*b*) is heavy and ends bluntly at top and bottom, as in "Comedie," Comedy of Errors, Plate 26.

D
(*a*) is a well-made letter, not heavily shaded, and having a thin straight upright, as in "TRAGEDIE," Troylus and Cressida, plate 24A.
(*b*) has slightly pyramidal upright, is thicker at the top, and has a wide curve, as in "Death," Richard II., Plate 37.

E
(*a*) is a well-made letter with top and base extending equally and parallel, as the first "E" in "MEMORIE," L. Digges, Plate 7, line 1.
(*b*) is heavy and has the base further extended than the top. The base is usually slanting and shaded, as the second "E" in "MEMORIE," L. Digges, Plate 7, line 1.

F
(*a*) is a delicate, well-made letter with level top, as in "OF," Heading, Troylus and Cressida, plate 24A.
(*b*) is somewhat narrow and heavy, as in "FOURTH," 1 Hen. IV., Plate 38.

G (*a*) is a large, well-made letter, delicately shaded, commencing with a distinct line and finishing with a serif that projects well out on either side of the upright, as in "TRAGEDIE," Julius Cæsar, Plate 47.

(*b*) is heavy and uncouth, beginning bluntly and ending with a serif that projects on the left side only, as in "TRAGEDIE," Troylus and Cressida, plate 24A.

H (*a*) is wide, well-made, and has a delicate cross-bar, as in "THE," Cymbeline, Plate 49.

(*b*) is heavy. The bar is often shaded, as in "THE," L. Digges, Plate 7, line 1.

I (*a*) is delicate and straight, with short serifs, as in "MEMORIE," L. Digges, Plate 7, line 1.

(*b*) is somewhat heavy, the serifs projecting well on either side, as in "TRAGEDIE," Romeo and Juliet, Plate 45.

K (*a*) is characterized by the lightness of the lower part of the broken line at the right, as in "King," 3 Hen. VI., Plate 42.

(*b*) has a thick, heavy line in the lower part at the right, as in "King," 1 Hen. VI., Plate 40.

L (*a*) is delicate and well-made. The base line is short, ending in a vertical "toe," as the first "L" in "ALL'S," All's Well that Ends Well, Plate 33.

(*b*) has broad, sweeping base, usually shaded from the slanting terminal line, as in "Lines," Hugh Holland, Plate 85, line 1.

M (*a*) is delicate and well-made. The first upright is very thin and nearly uniform throughout, as in "MEMORIE," L. Digges, Plate 7, line 1.

(*b*) is heavy, the outer lines slanting somewhat and distinctly shaded, as in "Merry," Merry Wives of Windsor, Plate 25.

N (*b*) shows a heavily-shaded line for the first upright and a somewhat thick line for the second upright, as in "Night," Twelfth Night, Plate 34.

O (*a*) has light lines at top and bottom, shaded slightly at one side, as in "MEMORIE," L. Digges, Plate 7, line 1.

(*b*) is somewhat heavily shaded, and stands nearly upright, as in "TO," L. Digges, Plate 7, line 1.

P (*a*) is somewhat narrow, with loop drooping at the top, as in "Part," 2 Hen. IV., Plate 39.

(*b*) is broad and thick throughout, as in "Part," 1 Hen. IV., Plate 38.

R (*a*) is delicate and well-made, with slender queue, as in "MEMORIE," L. Digges, Plate 7, line 1.

(*b*) is characterized by a blunt heavy queue, as in "TRAGEDIE," Troylus and Cressida, plate 24A.

S (*a*) is a delicate letter, with a slender line at top and bottom, as in "Shakespeare," Actors' Names, Plate 82, line 1.

(*b*) is usually heavy and blunt, as in "ALL'S," All's Well that Ends Well, Plate 33.

T (*a*) is a slender letter. The top is finished by a short vertical line at the right, and a slanting line at the left, as in "Tale," Winter's Tale, Plate 35.

(*b*) is somewhat sturdy. The bar at the top is finished by serifs showing above and below the bar, as in "The," Winter's Tale, Plate 35.

V (*a*) is delicate and rather wide. The right side becomes almost a hair line at the base, as in "Venice," Merchant of Venice, Plate 30.

(*b*) has the second line heavily shaded from the top, and the letter itself is narrow, as in "Vpon," Effigies, Plate 86, line 1.

W (*a*) is wide with delicate lines. The second line has a spur near the top, as in "Workes," Actors' Names, Plate 82, line 1.

Y (*a*) is a delicate, well-made letter with a spreading top, as in "TRAGEDY," Cymbeline, Plate 49.

(*b*) is a somewhat heavy letter. The second line is shaded at the top, as in "TRAGEDY," Hamlet, Plate 48.

II. Small Letters.

a (*a*) is somewhat wide and very delicate, as in "William," Actors' Names, Plate 82, line 1.

(*b*) is wide and very heavy, as in "Shakespeare," Actors'Names, Plate 82, line 1.

b (*a*) is a delicate, well-made letter with an elliptical loop, as in "beloved," Ben Jonson's Poem, Plate 89, line 1.

(*b*) is somewhat heavy with an oval loop, as in "Labour's," Love's Labour Lost, Plate 28.

C

(*a*) is delicate and begins with a light dot, as in "Second," 2 Hen. IV., Plate 39.

(*b*) is heavy and ends bluntly at top and bottom, as in "Much," Much Ado about Nothing, Plate 27.

d

(*a*) has thin, straight ascending line, and the loop is slightly shaded, as in "and," Hugh Holland, Plate 85, line 1.

(*b*) has shaded top, thick straight foot, and an oval loop as in "and," R. II., Plate 37.

e

(*a*) is delicate, the straight bar tending only slightly downward, as in "Prologue," Prol., Troyl. and Cress., Plate 92, line 1.

(*b*) is narrow and heavy. The bar tends distinctly downward, as in "Effigies," Effigies, Plate 86, line 1.

f

(*a*) is slight and has a wide curve at the top, as in "of," Ben Jonson's Poem, Plate 89, line 1.

(*b*) is somewhat narrow and heavy, the top a narrow curve, as in "of," Taming of the Shrew, Plate 32.

g

(*a*) has a plain straight nose and slanting ovals, as in "Effigies," Effigies, Plate 86, line 1.

(*b*) has a short nose. The line bisecting the upper oval would be nearly vertical, as in "Prologue," Prol., Troyl. and Cress., Plate 92, line 1.

h

(*a*) is wide and well-made, as in "The," Actors' Names, Plate 82, line 1.

(*b*) is clumsy, as in "Worthy," I. M. S. Poem, Plate 90, line 1.

i

(*a*) is slight and well-formed, as in "Effigies," Effigies, Plate 86, line 1.

(*b*) is somewhat heavy and the dot is placed slightly toward the left, as in "Nights," M. N. D., Plate 29.

k (*a*) is similar to the *a*-font capital, all the lines being light and delicate, as in "Workes," Actors' Names, Plate 82, line 1.

l (*a*) is slender and delicate, as in "Coriolanus," Coriolanus, Plate 44.

(*b*) is somewhat heavy, and slightly pyramidal, as in "Prologue," Prol., Troyl. and Cress., Plate 92, line 1.

m (*a*) is light and delicate, as in "memory," Ben Jonson's Poem, Plate 89, line 1.

(*b*) is heavy, and shows rounded loops. The middle upright is thicker than either of the others, as in "my," Ben Jonson's Poem, Plate 89, line 1.

n (*a*) is delicate and well-made, as in "Vpon," Effigies, Plate 86, line 1.

(*b*) is heavy with rounded loop, as in "On," I. M. S. Poem, Plate 90, line 1.

o (*a*) is very light and delicate, as in "worthy," Effigies, Plate 86, line 1.

(*b*) shows heavy lines at top and bottom, as in "Vpon," Effigies, Plate 86, line 1.

p (*a*) is somewhat narrow, with loop drooping at the top, as in "Vpon," Effigies, Plate 86, line 1.

(*b*) is heavy with rounded loop, as in "Vpon," Hugh Holland, Plate 85, line 1.

r (*a*) is slender and well-made, as in "Workes," Actors' Names, Plate 82, line 1.

(*b*) is heavy and narrow, as in "worthy," Effigies, Plate 86, line 1.

S

(*a*) is a delicate letter, with slender lines at top and bottom, as in "Workes," Actors' Names, Plate 82, line 1.

(*b*) is heavy, as in "Comedies," Catalogue of Comedies, Plate 83.

t

(*a*) is delicate with light bar, as in "worthy," Effigies, Plate 86, line 1.

(*b*) is a somewhat heavy letter with the cross-bar widened at the right, as in "worthy," I. M. S. Poem, Plate 90, line 1.

V

(*a*) is delicate and rather wide. The right side becomes almost a hair line at the base, as in "beloved," Ben Jonson's Poem, Plate 89, line 1.

(*b*) is narrow and heavy, as in "Loves," Love's Labour Lost, Plate 28.

u

(*a*) is a well-made letter, somewhat wide and slender, as in "Catalogue," Catalogue of Comedies, Plate 83, line 1.

(*b*) is a clumsy letter, as in "you," Twelfth Night, Plate 34.

W

(*a*) is wide with delicate lines. The second line has a spur near the top, as in "worthy," Effigies, Plate 86, line 1.

(*b*) is somewhat heavy, as in "Shrew," Taming of the Shrew, Plate 32.

X

(*a*) is narrow, and has peculiar curved ends to the second line, as in "Sixt," 2 Hen. VI., Plate 41.

y

(*a*) is delicate and wide-topped, as in "worthy," Effigies, Plate 86, line 1.

(*b*) is a somewhat heavy letter. The second line is shaded at the top, as in "you," As You Like It, Plate 31.

III. Digraphs.



(*ab*) is the union of a small *f* of slightly pyramidal stem with the simple form of *i* in font *b*, as in "Effigies," Effigies, Plate 86, line 1.



is the union of two delicately-made letters, presumably of the same font, as in "Master," I. M. S. Poem, Plate 90, line 1.

5. Second Folio, 1632. Roman Type in L. Digges Poem, Etc.

I. Capitals.

A (*a*) shows shading toward the base of the left limb. The cross-bar is placed quite high, as in "Actors," Names of Actors, Winter's Tale, page 303.

(*b*) is a heavy letter showing a particularly heavy bar, as in "Antenonidus," Prol., Troil. and Cress., Plate 92, line 18.

B (*a*) is rather small. The first limb is shaded toward the base, as in "Bed," Ep. Ded., Plate 13, line 11.

(*b*) is somewhat broad and heavy. The stem, often wide, is of uniform thickness throughout, as in "Britaines," Hugh Holland, Plate 85, line 5.

C (*a*) shows no angle in the base. The top is a thin, clear curve, as in "Chamber," Ep. Ded., Plate 13, line 11.

(*b*) begins and ends with short vertical lines that give the terminals an angular appearance. The letter is usually heavy both top and bottom, as in "Castle," Ep., 2 Hen. IV., Plate 91, line 24.

D (*a*) is a heavy letter having characteristics of the *b*-font, and is, in fact, an example of the exchanged letters, as in "Digges," L. Digges Poem, Plate 7, line 26.

(*b*) has the pyramidal stem and broad loop of the *a*-font, as explained above, as in "Dardan," Prol., Troil. and Cress., Plate 92, line 17.

E (*a*) is rather narrow, the top and base extending no farther than the middle bar, as in "Epilogue," Ep., Hen. VIII., page 232.

(*b*) is broad and heavy. The top and base extend noticeably farther than the middle bar, as in "The," Ep., Hen. VIII., page 232.

F

(*a*) like the capital "E" of this font, is narrow, the top extending no farther than the middle bar, as in "Falstaffe," Ep., 2 Hen. IV., Plate 91, line 23.

(*b*) is broad at the top reaching well out beyond the middle bar, as in "France," Ep., 2 Hen. IV., Plate 91, line 23.

G

(*a*) is a well-made letter. The top and base line are rather thin and clear, as in "EPILOGUE," Ep., Hen. VIII., page 232.

H

(*a*) is a broad, clear letter. The cross-bar slants downward slightly toward the right, as in "Shakespeare," L. Digges Poem, Plate 7, line 4.

I

(*a*) is a clear, well-made letter with equal serifs, as in "Iohn," Ep., 2 Hen. IV., Plate 91, line 22..

(*b*) is a slender letter with a slight irregularity in the lower serif, as in "Iuliet," L. Digges Poem, Plate 7, line 19.

K

(*a*) is somewhat delicate. The upper line at the right is very slender, as in "Katherine," Ep., 2 Hen. IV., Plate 91, line 23.

(*b*) is not very wide and is somewhat heavy, having a thickened upper line at the right, as in "Knights," Ep. Ded., Plate 13, line 11.

L

(*a*) is a broad letter. The base shows the wave line, as in "EPILOGUE," Ep. Hen. VIII., page 232.

(*b*) is usually somewhat narrow and heavy with shaded base line, as in "Life," Hugh Holland, Plate 85, line 17.

M

(*a*) is not heavy and is very plain, as in "Menelaus," Prol., Troil. and Cress., Plate 92, line 10.

N (*a*) is a broad, clear letter characterized by an unshaded upright at the right, as in "Noble," Ep. Ded., Plate 13, line 11.

(*b*) is not very large. The second upright is shaded at the top as in "Names," Actors' Names, Winter's Tale, page 303.

O (*a*) is a well-made letter, the axis slightly inclined to the left, as in "Order," Ep. Ded., Plate 13, line 11.

(*b*) is somewhat heavy and is broadened at the base, as in "Originall," Actors' Names, Plate 82, line 4.

P (*a*) is rather large and well-made, as in "Phœbus," Hugh Holland, Plate 85, line 9.

(*b*) is rather small and heavy, as in"Priams," Prol., Troil. and Cress., Plate 92, line 16.

S (*a*) has broad smooth curves above and below, as in "Stratford," L. Digges Poem, Plate 7, line 7.

(*b*) is a narrow letter beginning and ending in short vertical lines, as in "Shake-speare," L. Digges Poem, Plate 7, line 24.

T (*a*) is a broad, somewhat slender letter, as in "Thespian," Hugh Holland, Plate 85, line 8.

(*b*) is narrow and heavy, as in "Troien,"Prol., Troil. and Cress., Plate 92, line 17.

V (*b*) is long and narrow, the second limb somewhat thickened, as in "Epilogve," Ep., Hen. VIII., page 232.

X (*a*) Only one "X" has been found. It belongs to font *a*, and is seen in "Exit," I. M. Poem, Plate 88, line 8.

Y (*a*) is somewhat broad and well-made, as in "Yomans," L. Digges Poem, Plate 7, line 21.

II. Small Letters.

a (*a*) is rather narrow and shows a slight upward turn at the lower end of the stem, as in "Chamber," Ep. Ded., Plate 13, line 11.

(*b*) is broad and shows a distinct horizontal foot, as the first "a" in "Shake-speare," L. Digges Poem, Plate 7, line 4.

b (*a*) has a well-rounded loop. The serif at the top of the stem is level, as in "Chamber," Ep. Ded., Plate 13, line 11.

(*b*) has a loop showing a level line at the top where it joins the stem. The stem is usually heavy, as in "Noble," Ep. Ded., Plate 13, line 11.

c (*a*) has a well-curved base, as in "Nuncius," Hugh Holland, Plate 85, line 15.

d (*a*) is somewhat heavy, the loop well rounded at the top where it joins the stem, as in "Old," Ep., 2 Hen. IV., Plate 91, line 24.

(*b*) is well-made. The curve in the loop is very slight where it joins the stem, as in "Antenonidus," Prol., Troil. and Cress., Plate 92, line 18.

e (*a*) is narrow, sometimes not very well made, as in "Falstaffe," Ep., 2 Hen. IV., Plate 91, line 23.

(*b*) is broad and well-rounded, as in "Castle," Ep., 2 Hen. IV., Plate 91, line 24.

f (*a*) has a slightly curved top; it is rather delicate and well-made, as in "Stratford," L. Digges Poem, Plate 7, line 7.

(*b*) is narrow and clumsy, the head very drooping, as in "for," page 419, next to last line.

g

(*a*) is a well-made letter having a straight nose, as in "Knights," Ep. Ded., Plate 13, line 11.

(*b*) is narrow and heavy, as in "Digges," L. Digges Poem, Plate 7, line 26.

h

(*a*) is somewhat broad. The final serif slants downward toward the right, as in "Katherine," Ep., 2 Hen. IV., Plate 91, line 23.

(*b*) is not very wide. The serifs are quite level at the base, as in "Thespian," Hugh Holland, Plate 85, line 8.

i

(*a*) is a well-made letter showing a slight widening at the base, as in "Katherine," Ep., 2 Hen. IV., Plate 91, line 23.

(*b*) is somewhat broad at the top and has a large oval dot, as in "Iuliet," L. Digges Poem, Plate 7, line 19.

k

(*a*) is delicate, the lower line at the right shaded and without a serif, as in "Shake-speare," L. Digges Poem, Plate 7, line 4.

(*b*) is a clear, well-made letter. The lower line at the right is of uniform thickness and is finished with a serif, as in "Shake-speare," L. Digges Poem, Plate 7, line 24.

l

(*a*) is clear and well-formed with a distinct serif at the base, as in "Falstaffe," Ep., 2 Hen. IV., Plate 91, line 23.

(*b*) is shaded at the top and has an indistinct serif at base, as in "Noble," Ep. Ded., Plate 11, line 11.

m

(*a*) has the second and third downward strokes somewhat heavy, as in "Yomans," L. Digges Poem, Plate 7, line 21.

(*b*) is well-made, the loops well-rounded, the serif at the top of the first downward stroke distinct and clear, as in "Romeo," L. Digges Poem, Plate 7, line 19.

n (*a*) is like one half of small m in this font, as in "Katherine," Ep., 2 Hen. IV., Plate 91, line 23.

(*b*) is like one half of small m in this font, as in "Iohn," Ep., 2 Hen. IV., Plate 91, line 22.

O (*a*) is the capital in miniature. It is a well-made letter, the axis slightly inclined to the left, as in "Iohn," Ep., 2 Hen. IV., Plate 91, line 22.

(*b*) is the capital in miniature. It is somewhat heavy and is broadened at the base, as in "Yomans," L. Digges Poem, Plate 7, line 21.

p (*a*) is clear and delicate, the loop rounding noticeably at the base, as in "Shakespeares," Hugh Holland, Plate 85, line 5.

(*b*) is somewhat heavy; the loop is very slightly rounded at the base, as in "Thespian," Hugh Holland, Plate 85, line 8.

r (*a*) is clear and well-made, as in "Katherine," Ep., 2 Hen. IV., Plate 91, line 23.

(*b*) is somewhat heavy and broad at the top, as in "Chamber," Ep. Ded., Plate 13, line 11.

S (*a*) is broad and well-curved, as in "Shakespeares," Plate 85, Hugh Holland, line 5.

(*b*) has narrow close curves, as in 'Britaines," Hugh Holland, Plate 85, line 5.

There is also a long *s* in either font. When the curve bends suddenly downward the letter belongs to font *a*, as in "Shake-speare," L. Digges Poem, Plate 7, line 24. A wide smooth curve characterizes the long *s* of font *b*, as in "Shake-speare," L. Digges Poem, Plate 7, line 4.



(*a*) is rather large and has a horizontal base, as in "Britaines," Hugh Holland, Plate 85, line 5.

(*b*) is usually heavy. The stem curves upward at the base, as in "Iuliet," L. Digges Poem, Plate 7, line 19.



(*a*) is well-made, as in "Iuliet," L. Digges Poem, Plate 7, line 19.

(*b*) is large and long, looking somewhat clumsy, as in "Nuncius," Hugh Holland, Plate 85, line 15.

III. Digraphs.



(*aa*) is the union of a simple form of c in font *a* with a long t having the characteristics of this letter in the same font, as in "Actors," Names of Actors, Winter's Tale, page 303.



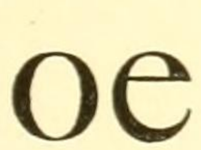
(*ba*) is the union of the simple forms of these letters in respective fonts, as in "Falstaffe," Ep., 2 Hen. IV., Plate 91, line 23.



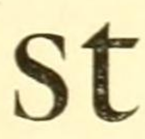
(*ab*) is the union of the simple forms of these letters in their respective fonts, as in "first," Actors' Names, Plate 82, line 4.



(*ab*) is the union of the simple forms in their respective fonts, as in "Originall," Actors' Names, Plate 82, line 4.



(*aa*) is the union of the simple forms of these letters in font *a*, as in "Phœbus," Hugh Holland, Plate 85, line 9.



(*aa*) is the union of long s, with a prolonged t having the characteristics of the simple forms of these letters in font *a*, as in "Castle," Ep., 2 Hen. IV., Plate 91, line 24.

(*ba*) is the union of a slender delicate long s, with a prolonged t, having the characteristics of the *a*-font letter, as in "most," Ep. Ded., Plate 13, line 11.

6. Second Folio, 1632. Small Roman Type.

Note.—*Unless otherwise designated, these letters are found in the Actors' Names, 2 Henry IV., Plate 93.*

I. Capitals.

A (*a*) is well-made, the first limb light and clear; light cross-bar, as in "Arch," Line 11.

(*b*) is somewhat heavy, and shows shading toward the base of the left limb.

B (*a*) is light and clear, but the shading shows plainly in the base of each loop, as in "Bishop," line 11.

(*b*) is somewhat heavy. The shading is in the middle of the loops, as in "Bardolphe," line 20.

C (*a*) is thin at the extremities and distinctly shaded at the middle of the curve, as in "Clarence," line 9.

(*b*) is heavy, being particularly thick at the extremities, and showing distinct angles or corners, as in "Colevile," line 17.

D (*a*) is a large, well-made letter, with a level base, as in "Drawers," line 26.

(*b*) is somewhat heavy. The upright is short, requiring a bend in the base line to connect it with the stem, as in "Doll," line 29.

E (*a*) has a level base line and light middle bar, as in "Epilogue," line 30.

F (*a*) is a clear, distinct letter, the bar in the middle extending as far to the right as the top, as in "Feeble," line 31.

(*b*) has a heavy bar at the top; the middle bar is slightly shorter, as in "Fift," line 6.

G

(*a*) is like the capital C of this font in the form of the top and shading of the curve, as in "Gowre," line 21.

(*b*) has the characteristics of capital C in this font, showing thickened lines and marked angles, as in "Groomes," line 28.

H

(*a*) is a well-made letter with a light cross-bar, as in "Hastings," line 13.

(*b*) has the left limb heavier than the right and a thick cross-bar, as in "Hostesse," line 28.

I

(*a*) is well-made, with the upper serif particularly long and clear, as in "Irregular," line 20.

(*b*) is often heavy and clumsy, with irregular serifs, as in "Iustice," line 23.

K

(*a*) is a delicate, well-made letter, broad and open-looking, as in "King," line 6.

(*b*) is narrow and heavy, as in "King," line 5.

L

(*a*) is a well-made clear letter, with a slight, delicate base line, as in "Lancaster," line 7.

(*b*) is somewhat heavy and shows a thickened base line, as in "Lord Bardolfe," line 14.

M

(*a*) shows very light and delicate lines, the heavy second and fourth strokes being comparatively narrow and slight, as in "RVMOVR," line 4.

(*b*) is heavy; the first stroke is shaded toward the base and the last line thick, as in "Mouldie," line 28.

N

(*a*) is light and broad, as in "Northumberland," line 10.

(*b*) is a narrow, close letter, as in "And," Ep. Ded., Plate 13, line 2.

O
(*a*) is shaded across the top and on both sides, as in "Opposites," line 13.
(*b*) has slender lines at the top and bottom, the axis much inclined to the left, as in "Rvmovr," line 4.

P
(*a*) is large and well-formed, as in "Presentor," line 4.
(*b*) is not very broad and is quite heavy, as in "Prince," line 6.

Q
(*b*) is a heavy letter much inclined to the left and having a thick queue, as in "Quickly," line 28.

R
(*a*) is a slight, well-made letter, rather broad at the base as in "Rvmovr," line 4.
(*b*) is somewhat narrow and heavy, as in "Lords," Ep. Ded., Plate 13, line 13.

S
(*a*) is a slender, delicate letter, as in "Sonnes," line 8.
(*b*) is a heavy letter, as in "Surrey," line 20.

T
(*a*) is rather slender, having a thin line at the top, as in "Teate Sheets," line 29.
(*b*) is a heavy letter with a pyramidal stem and thick top, as in "Travers," line 15.

V
(*a*) is delicately formed, the right limb light, as the first "V" in "Rvmovr," line 4.
(*b*) has a heavy right limb, as the second "V" in "Rvmovr," line 4.

W
(*a*) is a broad, well-made letter, as in "Wart," line 30.
(*b*) has heavy second and fourth limbs, as in "Widdow," line 27.
Note.—A dot in this letter makes it *a*-font.

Y (*a*) is delicately formed, quite wide at the top, as in "Yorke," line 11.

Z (*b*) Only one Z was used. This has the characteristics of the *b*-font letters, and is placed in that alphabet. The dot makes it belong to the *a*-font. It is found in the word "Pointz," line 18.

II. Small Letters.

a (*a*) is broad and shows a horizontal line at the end of the last stroke, as in "Harecourt," line 22.

(*b*) is narrow. The last stroke curves upward slightly at the base, as in "Mowbray," line 12.

b (*a*) has a large loop rounding into the stem, as in "Mowbray," line 12.

(*b*) is somewhat heavy. The rounding of the loop is scarcely perceptible, as in "Feeble," line 31.

c (*a*) is somewhat large and well-curved, as in "Prince," line 6.

(*b*) is shorter at the top than at the base, as in "Gloucester," line 8.

d (*a*) has a large loop, well-rounded at the top, as in "Beadles," line 27.

(*b*) is heavy, and shows very slight curvature at the top of the loop, as in "Shadow," line 29.

e (*a*) is large and well-rounded, as in "Prince," line 6.

(*b*) is narrow at the top and the lower curve not well rounded, as in "Crowned," line 6.

f (*a*) shows but a slight curve, if any, at the top, and the bar is light, as in "afterwards," line 6.

(*b*) has a drooping top and a heavy, wedge-shaped bar, as in "Chiefe," line 23.

g

(*a*) has a sharp angle in the line attaching the lower loop; the shading of the upper loop corresponds to its capital, and the nose is short and oblique, as in "Hastings," line 13.

(*b*) has a blunt nose, the upper loop thickened at the top, the line joining the loops curved rather than angular, as in "against," line 13.

h

(*a*) has the second stroke curved to the stem at a point slightly above the center, as in "Shadow," line 29.

(*b*) is rather heavy. The second stroke leaves the upright at a high point, and shows only a very slight curve, as in "Fourth," line 5.

i

(*a*) is delicate and well-made, with a slanting top and level base, as in "Fift," line 6.

(*b*) is somewhat heavy with a serif not well-placed, as in "King," line 5.

NOTE.—"j" in "Serjeants," line 27, belongs to this font.

k

(*a*) is clear and open, as in "Warwicke," line 18.

(*b*) is somewhat narrow, and the top of the stem shows no serif, as in "Quickly," line 28.

l

(*a*) is a well-made letter, the stem of nearly uniform thickness throughout, as in "Bardolfe," line 14.

(*b*) is heavier at the top than at the lower end, as in "Silence," line 25.

m

(*a*) is clear and well-made, as in "Groomes," line 28.

(*b*) is heavy and flat-topped, as in "Northumberland," line 10.

n

(*a*) is light and broad, as in "Prince," line 6.

(*b*) is heavy and not well-formed, as in "King," line 5.

o (*a*) is shaded like the capital, as in "Both," line 24.
(*b*) is the capital in miniature, as in "Gloucester," line 8.

p (*a*) is broad, and has a very round loop, as in "Opposites," line 13.
(*b*) is heavy and not very broad, as in "Bardolphe," line 20.

r (*a*) is slight, well-made, and quite broad at the top, as in "Presentor," line 4.
(*b*) is narrow and heavy, as in "Travers," line 15.

s (*a*) is well-made and rather wide, as in "Hastings," line 13.
(*b*) is very narrow at the base, as in "Sonnes," line 8.

t (*a*) is a light letter having a short horizontal line at the base, as in "afterwards," line 6.
(*b*) is somewhat heavy and the base curves upward, as in "Fift," line 6.

u (*a*) is the capital in miniature. It is delicately formed, the right limb light. There is also the form of the ordinary u, well-made and clear, as in "Gloucester," line 8.
(*b*) is the capital in miniature. It has a heavy right limb. Small u is heavy and clumsy, as in the first "Fourth," line 5.

w (*a*) is delicate and well-formed, as in the first "Shallow," line 24.
(*b*) is heavy and clumsy like the capital, as in "Drawers," line 26.

y (*a*) is a well-made letter, as in "Mowbray," line 12.
(*b*) is narrow and heavy, as in "Country," line 30.

7. Second Folio, 1632. Small Italic Type.

I. Capitals.

A

(*a*) is plain, the limbs finished by straight serifs, as in "*And*," Love's Labour Lost, page 144 right, Plate 97, line 2.

(*b*) has the left limb curved upward at the base, usually terminating in a dot, as in "*And*," Love's Labour Lost, page 144 right, Plate 97, line 21.

B

(*a*) is plain, resembling the capital B in Roman type, except that it is inclined toward the right, as in "*Braggart*," Love's Labour Lost, page 144 left, line 54.

(*b*) has a broad top extending well to the left and curved at the extremity, as in "*Brag*," Love's Labour Lost, page 144 right, line 7.

C

(*a*) has a rounded back, and shows an angle or corner at the right of the base, as in "Cuckow," Love's Labour Lost, page 144 right, Plate 97, line 5.

Note.—It is probable that the long *C* with a short head and distinct drooping dot, belongs also to this font, as in "*Cant.*," Hen. V., page 69 right, line 1 below "*Actus primus. Scæna Prima.*"

(*b*) is in two forms long and short, the long *C* being much more frequently used. It is characterized by a long curve at the top, as in the second "*Cuckow*," Love's Labour Lost, page 144 right, Plate 97, line 8. Short *C* is usually delicate, the lower curve slight and showing no angle, as in the second "*Cuckow*," Love's Labour Lost, page 144 right, Plate 97, line 17.

D

(*a*) is plain and easily recognized, as in "*Dicke*," Love's Labour Lost, page 144 right, Plate 97, line 21.

(*b*) is broad at the top and ends at the left in a downward curve, as in "*Dasies*," Love's Labour Lost, page 144 right, Plate 97, line 1.

E

(*a*) is plain and angular, resembling the Roman letter except in inclination, as in "*Enter*," Love's Labour Lost, page 144 left, line 54.

(*b*) is like a script letter formed of two nearly equal curves, as in "*Enter*," Love's Labour Lost, page 144 right, line 9.

F

(*a*) is rather long at the top, the stem usually pyramidal, as in "*Foot*," Henry V., page 79 right, Plate 96, line 50.

(*b*) is somewhat short and slight at the top contrasting sharply with the stem, as in "*Fingres*," Henry V., page 79 right, Plate 95, line 13.

G

(*a*) is a plain letter like the Roman, except in position, as in "*Gentlewoman*," Henry V., page 79 left, Plate 95, line 2.

(*b*) is like the *a*-font letter with a queue appended, as in "*Governour*," Henry V., page 79 left, line 43.

H

(*a*) is somewhat heavy and awkward, as in "*Honneur*," Henry V., page 79 right, Plate 96, line 52.

(*b*) is a well-made letter, somewhat broad and very clear, as in "*Hand*," Henry V., page 79 right, Plate 95, line 9.

I

(*a*) is a distinct, well-made letter, but usually somewhat heavy, as in "*Ie*," Henry V., page 79 right, Plate 95, line 25.

(*b*) is somewhat irregular, sometimes heavy with unlike serifs, sometimes only differing from the *a*-font letter in size and delicacy, as in "*Il*," Henry V., page 79 right, Plate 95, line 27.

K

(*a*) is somewhat clumsy and is marked by a close, heavy queue, as in "*Kath.*," Henry V., page 79 right, Plate 96, line 58.

(*b*) is delicate and well-made. The queue is quite slender, as in "*Kath.*," Henry V., page 79 right, Plate 95, line 9.



(*a*) has a level base line, often somewhat heavy, as in "*Le*," Henry V., page 79 right, Plate 95, line 11.

(*b*) is delicately formed, the base showing a slight wave line, as in "*La*," Henry V., page 79 right, Plate 95, line 13.



(*a*) is a plain letter resembling the Roman except in position, as in "*Madame*," Henry V., page 79 right, Plate 95, line 20.

(*b*) has the left limb long and curved upward at the base. At the top a line is appended that curves downward, to correspond with the tops of *B* and *P* of this font, as in "*Madame*," Henry V., page 79 right, Plate 96, line 33.



(*a*) is a plain letter to correspond with the capital *M* of this font, as in "*Nayles*," Henry V., page 79 right, Plate 95, line 18.

(*b*) has the connecting line between the two uprights extended in a queue, as in "*Nayles*," Henry V., page 79 right, Plate 95, line 17.



(*a*) is somewhat pointed and shows heavier shading at the left than at the right, as in "*Ouy*," Henry V., page 79 right, Plate 96, line 37.

(*b*) is widely rounded at the base and the shading is nearly alike on both sides, as in "*O*," Henry V., page 79 right, Plate 95, line 31.



(*a*) is a plain letter corresponding to the capital *B* of this font, as in "*Parsons*," Love's Labour Lost, page 144 right, Plate 97, line 30.

(*b*) has the top extended far out at the left terminating in a downward curve, as in "*Ploughmens*," Love's Labour Lost, page 144 right, Plate 97, line 11.



(*a*) is like an enlarged figure 2, as in "*Que.*," Hamlet, page 292 left, line 13.

(*b*) is like the capital *O* of this font with a queue appended, as in "*Quee.*," Hamlet, page 292 left, line 17.

R (*a*) is in two forms, long and short. Long *R* has no projection at the left of the top, as in "*Rosin.*," Hamlet, page 292 right, line 14. Short *R* corresponds to the *K* of this font and has a heavy queue reaching only to the line of writing, as in "*Rosin.*," Hamlet, page 292 right, line 11.

(*b*) is also in two forms, long and short. Long *R* has the top prolonged and ending in a downward curve, or in a dot, as in "*Rosincros*," Hamlet, page 292 left, line 59. Short *R* has the upper loop well rounded, the queue extending only to the line of writing, and is thin and delicate, as in "*Rosin.*," Hamlet, page 292 right, line 18.

S (*a*) is somewhat heavy, especially at the ends, as in "*Sin*," Henry V., page 79 right, Plate 96, line 36.

(*b*) is a delicate letter with light, slender top, as in "*Seigneur*," Henry V., page 79 right, Plate 95, line 31.

T (*a*) is in two styles, one resembling the Roman in form, as in "*Then*," Love's Labour Lost, page 144 right, Plate 97, line 34; the other having a top curved at the left. The stem is usually pyramidal, as in "*Turtles*," Love's Labour Lost, page 144 right, Plate 97, line 12.

(*b*) is well-made and usually delicate. The top is curved downward at the left and upward at the right, as in "*The*," Love's Labour Lost, page 144 right, Plate 97, line 5.

V (*a*) is a pointed letter in form resembling the Roman, as in "*Ver*," Love's Labour Lost, page 144 right, line 10.

(*b*) is bowl-shaped. A line extends from the top at the left and curves downward like other capitals of this font, as in "*Unpleasing*," Love's Labour Lost, page 144 right, Plate 97, line 9.

W (*a*) resembles the Roman letter except in position, as in "*When*," Love's Labour Lost, page 144 right, Plate 97, line 1.

(*b*) has the second and third lines crossed, as in "*While*," Love's Labour Lost, page 144 right, Plate 97, line 28.

Y (*a*) is heavy at the left side and the stem is often pyramidal, as in "*Yorke*," 2 Hen. VI., page 132 right, line 15.

(*b*) is light and delicate, somewhat broad and spreading at the top, as in "*Yorke*," 2 Hen. VI., page 132 right, line 29.

Z is found in "*Zenolophon*," Love's Labour Lost, page 130 left, line 58. It has not been classified.

II. Small Letters.

a (*a*) is somewhat heavy with curved back. The letter inclines well to the right, as in "*all*," Love's Labour Lost, page 144 right, Plate 97, line 29.

(*b*) shows an angle in the back, at the top, and the axis of the oval is but slightly inclined to the right, as in "*and*," Love's Labour Lost, page 144 right, Plate 97, line 11.

b (*a*) has a rounded base, the stem usually showing a distinct serif at the top, as in "*blow*," Love's Labour Lost, page 144 right, Plate 97, line 29.

(*b*) is pointed at the base; the stem is usually shaded from the top and is sometimes heavy, as in "*bowle*," Love's Labour Lost, page 144 right, Plate 97, line 33.

c (*a*) has rounded top and base, as in "*coffing*," Love's Labour Lost, page 144 right, Plate 97, line 30.

(*b*) is rather long at the top, while the lower curve is narrow and distinct, as in "*comes*," Love's Labour Lost, page 144 right, Plate 97, line 23.

d (*a*) has a somewhat large loop, well-rounded; the stem usually shows a serif at the top, as in "*delight*," Love's Labour Lost, page 144 right, Plate 97, line 4.

(*b*) is a delicate, well-made letter, the oval not large and joining the stem with a curve scarcely perceptible at the top, as in "*doth*," Love's Labour Lost, page 144 right, Plate 97, line 37.

e (*a*) is in two forms. If the base line be extended it will meet the bisecting line of the oval in either case, as in "*eare*," Love's Labour Lost, page 144 right, Plate 97, line 18, and in "*Logges*," line 22.

(*b*) is in two forms and must be tested by the lines. In this font the extended base line and the bisecting line of the oval are parallel, as in "*every tree*," Love's Labour Lost, page 144 right, Plate 97, line 15.

f (*a*) is sometimes lacking in terminal curves, or if found they are slight, as in "*frozen*," Love's Labour Lost, page 144 right, Plate 97, line 23.

(*b*) shows distinct curves at the terminals, as in "*for*," Love's Labour Lost, page 144 right, Plate 97, line 15.

g (*a*) has a blunt nose while the lower loop has rather sharp angles at either side, as in "*greasie*," Love's Labour Lost, page 144 right, Plate 97, line 37.

(*b*) has a thin, clear nose. The lower loop is wide and round at the left, as in "*greasie*," Love's Labour Lost, page 144 right, Plate 97, line 28.

h (*a*) has a large, broad loop, turning upward at the base; the stem usually shows a distinct serif, as in "*hang*," Love's Labour Lost, page 144 right, Plate 97, line 20.

(*b*) is a delicate letter. The stem is usually slightly shaded from the top, the loop only slightly turned at the base, as in "*hisse*," Love's Labour Lost, page 144 right, Plate 97, line 33.

i (*a*) may best be described negatively — it is what the *b*-font letter is *not*. The first and last lines are usually close and the base rounded, as in "*in*," Love's Labour Lost, page 144 right, Plate 97, line 33.

(*b*) is well-made, the first and last lines clear and free, the base pointed, as in "*into*, " Love's Labour Lost, page 144 right, Plate 97, line 22.

k (*a*) is seen in two forms, one closely resembling the capital with a prolonged stem, as in "*booke*," Ben Jonson's Poem, Plate 89, line 7; the other having a queue curved sharply upward at the extremity. The stem is usually heavy and shows a distinct serif, as in "*keele*," Love's Labour Lost, page 144 right, Plate 97, line 28.

(*b*) is delicate. The queue has no terminal curve, the stem slightly shaded at the top, as in "*Larkes*," Love's Labour Lost, page 144 right, Plate 97, line 11.

NOTE.—There may be a second form corresponding to its capital, as in the *a*-font, but this has not been determined.

l (*a*) is much inclined to the right, a somewhat ungainly letter, as in "*lookes*," Love's Labour Lost, page 144 right, Plate 97, line 32.

(*b*) is delicate and but slightly inclined. It is usually shaded at the top and the base is sharp, as in "*silver*," Love's Labour Lost, page 144 right, Plate 97, line 3.

m (*a*) is clumsy and huddled-looking. The first downward stroke is curved, and the finishing line at the right comes well under the base, as in "*merry*," Love's Labour Lost, page 144 right, Plate 97, line 36.

(*b*) is clear and well-made, the last stroke free, as in "*men*," Love's Labour Lost, page 144 right, Plate 97, line 6.

n (*a*) is clumsy, the final line crossing beneath the second downward stroke, as in "*note*," Love's Labour Lost, page 144 right, Plate 97, line 36.

(*b*) is like one-half of the small *m* of this font, as in "*note*," Love's Labour Lost, page 144 right, Plate 97, line 27.

o (*a*) is the capital letter in miniature. It is somewhat pointed and shows heavier shading at the left than at the right, as in "*on*," Love's Labour Lost, page 144 right, Plate 97, line 5.

(*b*) is somewhat rounded at the base and evenly shaded on the two sides, as in "*on*," Love's Labour Lost, page 144 right, Plate 97, line 10.

p (*a*) is broad in the loop and level at the top, as in "*pipe*," Love's Labour Lost, page 144 right, Plate 97, line 10.

(*b*) is narrow and shows the upper extremity of the loop slightly drooped, as in "*paile*," Love's Labour Lost, page 144 right, Plate 97, line 23.

q (*a*) has a broad, well-rounded loop, as in "*que*," Henry V., page 79 right, Plate 96, line 41.

(*b*) is delicate and has a drooping head, as in "*qu'ils*," Henry V., page 79 right, Plate 95, line 12.

r (*a*) shows the first line long and drooping; the stem is somewhat blunt and heavy, as in "*reciteray*," Henry V., page 79 right, Plate 96, line 54.

(*b*) is not very tall; the arms are much alike and the stem somewhat pointed, as in "*roba*," Henry V., page 79 right, Plate 96, line 48.

ſ (*a*) is in two forms, long and short. Long *s*, like the small *f* of this font, shows slight curves, if any, at the terminals, as in "*suis*," Henry V., page 79 right, Plate 95, line 14. Short *s* is narrow, the curves close at top and base, as in "*pas*," Henry V., page 79 right, Plate 96, line 41.



(*b*) is in two forms, long and short. Long *s* shows a tendency downward at the extremity of the upper curve, as in "*sont*," Henry V., page 79 right, Plate 96, line 50. Short *s* is somewhat broad and well-made, as in "*appellons*," Henry V., page 79 right, Plate 95, line 17.



(*a*) is somewhat large and inclined to the right, as in "*temps*," Henry V., page 79 right, Plate 96, line 40.

(*b*) is narrow and pointed at the base, as in "*tout*," Henry V., page 79 right, Plate 96, line 53.



(*a*) is a broad letter with clear, free lines at the top and bottom, as in "*user*," Henry V., page 79 right, Plate 96, line 52.

(*b*) is in two forms. One is bowl-shaped, and is the capital in miniature. A line extends from the top at the left and curves downward, as in "*vous*," Henry V., page 79 right, Plate 95, line 16; the other is an ordinary Italic *u*, somewhat heavy in the upward stroke, as in "*Dieu*," Henry V., page 79 right, Plate 95, line 31.



(*a*) is somewhat heavy and broad, as in "*wall*," Love's Labour Lost, page 144 right, Plate 97, line 20.

(*b*) is well-made and usually delicate; the first line extends out toward the left, as in "*wayes*," Love's Labour Lost, page 144 right, plate 97, line 24.



(*a*) is narrow and somewhat clumsy, as in "*Exeunt*," Love's Labour Lost, page 144 right, line 54.

(*b*) is wide, the last stroke clear and free, as in "*Exeunt*," Henry V., page 79 right, Plate 96, line 59.

y (*a*) is noticeably heavy at the left; the top is somewhat wide and open, as in "*merry*," Love's Labour Lost, page 144 right, Plate 97, line 27.

(*b*) shows very little difference in the thickness of the lines, as in "*Nayles*," Henry V., page 79 right, Plate 95, line 17.

z (*a*) is well-made. The queue is much curved and ends in a dot, as in "*frozen*," Love's Labour Lost, page 144 right, Plate 97, line 23.

(*b*) is narrow at the top. The queue looks unfinished, as in "*assez*," Henry V., page 79 right, Plate 96, line 58.

8. Peele's The Knight of The Golden Shield, 1599.

Note.—*The book is not paged, but for purposes of reference the pages are counted from the first page of the play. For purposes of computation, Sig. B=page* 5, *sig. B* 1 = *p.* 7, *sig. C=p.* 13, *etc. Pages* 1–4 *and* 60–62 *are reproduced in Plates* 52–60.

I. Italic Capitals in Large Type.

A (*a*) is plain. The limbs are heavy and each finished by a serif. The bar is also thick, as in "*And*," title page, Plate 52, line 7.

(*b*) is delicate and well-made. The left limb is a light line, and the cross-bar light and slanting, as in "*And*," Plate 54, line 4.

C (*a*) is in two forms, one resting on the line of writing, the other extending below. The long *C* is seen in "*Clyomon*," title page, Plate 52, line 4; the short in "*Clyomon*," Plate 55, line 1. Both are heavy with wide curves.

(*b*) is in two forms, both characterized by lightness and curved tops. See page 8, line 1, and page 58, line 1.

D (*a*) is a heavy letter. The stem is slightly pyramidal and the curve distinctly thickened at the ends, as in "*Denmarke*," title page, Plate 52, line 6.

(*b*) is well-made, with delicate lines noticeably thin at the top and bottom, as in "*Denmark*," Plate 54, line 3.

H (*a*) is heavy, particularly in the cross-bar, as in "*Historie*," page 12, line 1.

(*b*) is delicate, the cross-bar a mere thread, as in "*Historie*," Plate 55, line 1.

K
(*a*) is somewhat heavy. The short upper branch on the right is distinctly thickened at the top, as in "*Knight*," page 7, line 1.

(*b*) is delicately made without shading in the top of the upper right stroke, as in "*Knight*," Plate 56, line 1.

S
(*a*) is a heavy letter with long rounded curves, as in "*Sheeld*," Plate 56, line 1.

T
(*a*) frequently dotted, is a heavy letter with a thick bar at the top, as in "*The*," page 6, line 1.

(*b*) is somewhat slender with a long cross-bar, as in "*The*," page 8, line 1.

II. Italic Small Letters in Large Type.

a
(*a*) is somewhat heavy, with a rounded back and close foot, as in "*Denmarke*," title page, Plate 52, line 6.

(*b*) shows light lines and a square shoulder in the back, as in "*Denmark*," Plate 54, line 3.

d
(*a*) is rounded and heavy at the base, the stem broad and thick at the top, as in "*Sheeld*," Plate 56, line 1.

(*b*) is very delicate. The loop from the base to the stem becomes a hair line, as in "*And*," Plate 54, line 4.

e
(*a*) is in two forms. In one the base line protended meets the line bisecting the loop outside and above the letter. In the other, similar lines intersect outside and below the letter.

(*b*) is in two forms. The bisecting line of the loop runs parallel to the protended line of the base, and not greatly inclined. In the second, they are also parallel, but the inclination is greater.

One can see that the rule is less complex than it seems; for when the lines meet, the letter belongs to font *a;* when they are parallel, it is a *b*-font letter. In "*Sheeld*," page 15, line 1, the first is from font *a*, the second from font *b*. On the title page, Plate 52, the *e* of "*white*," line 7, belongs to font *a*, that of "*sonne*," line 7, to font *b*.

f (*a*) is a somewhat heavy letter with a thick foot, and a cross-bar much broader on the side of the letter toward the right, as in "*of*," title page, Plate 52, line 8, and in "*of*", page 12, line 1.

(*b*) is a well-made letter particularly delicate in the lower part and usually having a light bar, as in "*of*," page 9, line 1.

g (*a*) shows the bisecting line of the oval but slightly inclined. There is usually marked thickness at the top, and the nose is somewhat heavy as in "*King*," title page, Plate 52, line 8.

(*b*) is delicately made; the bisecting line slants noticeably as in "*Knight*," page 9, line 1.

b (*a*) is broad and heavy at the top and has rounded loop, as in "*the*," title page, Plate 52, line 7.

(*b*) is delicate and slender, the loop slightly pointed, as in "*white*," Plate 54, line 4.

i (*a*) is of nearly uniform thickness throughout, as in "*Knight*," title page, Plate 52, line 7.

(*b*) shows thickened and often slightly rounded base, as in "*Knight*," Plate 54, line 4; and "*King*," title page, Plate 52, line 8.

k (*a*) is somewhat heavy in the top of the upright; the queue is uniform in thickness throughout its length, as in "*Denmarke*," title page, Plate 52, line 6.

l (*a*) is broad at the top, growing markedly slender toward the base, as in "*Sheeld*," Plate 56, line 1.

(*b*) is nearly uniform throughout with a free line at the base, as in "*Clyomon*," title page, Plate 52, line 4.

m (*a*) is somewhat heavy. The loops are rounded at the top and show heavy shading. The short lines at the beginning and end of the letter are also rounded, as in "*Denmarke*," title page, Plate 52, line 6.

(*b*) is delicate; loops somewhat pointed; the short line free and clear, as in "*Clyomon*," page 8, line 1.

n (*a*) has the characteristics of small *m* in this font, as in "*sonne*," title page, Plate 52, line 7.

(*b*) has the characteristics of small *m* in this font, as in "*And*," Plate 54, line 4.

o (*a*) has the left side rounded out more than the right, as the first *o* in "*Clyomon*," title page, plate 52, line 4; and the *o* in "*sonne*," title page, Plate 52, line 7.

(*b*) is nearly equally curved on the two sides, but is usually somewhat flattened at the base, as the second *o* in "*Clyomon*," title page, Plate 52, line 4.

r (*a*) is usually somewhat heavy, and quite broad and angular at the top, as in "*Denmarke*," title page, Plate 52, line 6.

(*b*) is a delicate letter not very wide at the top, and finished at the right with a drooping dot, as in "*Historie*," page 14, line 1.

s (*a*) is in two forms, long and short, but the latter appears only in combination with *t*. The long *s* of this font is heavy and shaded toward the bottom, as in "*sonne*," title page, Plate 52, line 7.

(*b*) was used only as long *s* in this font. It is slender and delicate, growing very thin at the base, as in "*sonne*," Plate 54, line 4.

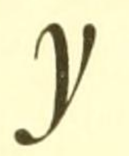
t (*a*) is a heavy letter with rounded base, as in "*Knight*," page 7, line 1.

(*b*) is delicate with a free clear line at the base, as in "*white*," Plate 54, line 4.



(*a*) has two lines at the left, extending much higher than the body of the letter, as in "*white*," title page, Plate 52, line 7.

(*b*) is flat and somewhat wide, as in "*white*," Plate 54, line 4.



(*a*) is somewhat heavy and has a stem turning almost sharply to the left, as in "*Clyomon*," title page, Plate 52, line 4.

(*b*) is delicate. The stem curves gradually to the left, as in "*Clyomon*," Plate 55, line 1.

III. Italic Digraphs in Large Type.

The digraphs of this larger size have the characteristics of the simple forms of which they are composed.

IV. Italic Capitals in Small Type.



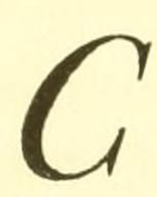
(*a*) is a plain letter, each limb being finished by a serif, as in "*Author*," Prologue, Plate 53, line 15.

(*b*) has the left limb curled upward and usually finished by a dot, as in "*Alexander*," page 5, line 15.



(*a*) is plain, resembling capital B in Roman type, except that it inclines to the right, as in "*Bryan*," page 16, line 10.

(*b*) has a broad top ending at the left in a curve, as in "*Bryan*," page 15, line 35.



(*a*) is in two forms, short and long. The short *C* of this font reaches well out at the top, has a round shaded back and an angle or corner at the right of the base, as in "*Enter Clamydes*," Plate 54, line 6. Long *C* is also wide at the top and droops very little, as in "*Clamydes*," page 8, line 21.

(*b*) is in two forms, the longer one being much more often used. This shows a tendency to droop at the top, the line often being very heavy at the end, as in "*Clyomon*," Plate 56, line 16. The short *C* is quite different, and shows a short top, and perfect curve at the base, as in "*Clamydes*," page 19, line 20.

D

(*a*) is plain, and has the characteristics of capital *B* of this font, as in "*Denmarke*," Plate 54, line 14.

(*b*) is broad at the top and ends at the left in a downward curve, as in "*Denmarke*," page 13, line 21.

E

(*a*) is plain and angular, resembling the Roman letter except in inclination, as in "*Enter*," Plate 54, line 6.

(*b*) is like a script letter, as in "*Enter*," page 11, line 15.

F

(*a*) is somewhat heavy and the stem is slightly pyramidal, as in "*Forrest*," page 36, line 10.

(*b*) is a delicate letter with a thin slanting line at the top, as in "*Fortune*," Prologue, Plate 53, line 8.

G

(*a*) is not very large, but is usually heavy and clumsy, as in "*Garland*," Prologue, Plate 53, line 7.

(*b*) is a well-made letter terminated by a distinct serif, as in "*Glasse*," Prologue, Plate 53, line 4.

H

(*a*) is not very wide, but heavy, with a cross-bar also somewhat heavy, as in "*Here*," page 4, line 25.

(*b*) is well-made, is wide, and has a light cross-bar, as in "*Hydras*," Plate 57. line 6.

I

(*a*) is a very distinct letter, often quite heavy, as in "*Iuliana*," Plate 55, line 2.

(*b*) is a delicate letter, sometimes showing weakness in the stem, as in "*Iuliana*," Plate 55, line 16.

K (*a*) is somewhat clumsy and is marked by a heavy queue, as in "*King*," page 8, line 24.

(*b*) is in two forms, long and short, and very slight and delicate in either case, as in "*Enter Knowledge*," Plate 58, line 25, and "*King*," page 57, line 16.

L (*a*) is narrow and composed of straight lines, as in "*Lo.*," page 9, line 19.

(*b*) is a delicate, well-made letter. The base shows a faint wave line, as in "*Lord*," page 9, line 12.

M (*a*) is a plain letter resembling the Roman type except that it is inclined to the right, as in "*Mars*," Plate 56, line 28.

(*b*) has the first limb long and curved upward at the end. On the left side at the top is appended a bar drooping at the end, such as may be seen at the top of *B*, *D*, and *P* of this font, as in "*Macedon*," page 12, line 13.

N (*a*) is rather large. The first upright shows shading toward the base, as in "*Noble*," Prologue, Plate 53, line 3.

(*b*) is a somewhat narrow letter and has no shading in the uprights, as in "*Norway*," page 41, line 23.

O (*a*) is a pointed letter, curving out more upon the left side than the right, as in "*Our*," Prologue, Plate 53, line 4.

(*b*) is not very tall and appears flattened at the base, as in "*Omnes*," page 62, line 39.

P (*a*) is plain and resembles the Roman letter in form but not in position, as in "*Patranius*," page 32, line 30.

(*b*) has the top extended toward the left and finished by a curve downwards, as in "*Philip*," page 12, line 19.

Q (*a*) is heavily shaded in the top of the oval, scarcely at all in the queue, as in the second "*Queene*," page 55, line 20.

(*b*) is very delicately made, and shaded more at the sides than upon the top, as in "*Queene*," page 55, line 4.

R (*a*) is a plain heavy letter, as in "*Ring*," page 7, line 18.

S (*a*) is very heavy at the base and ends in a thick serif, as in "*Shift*," page 15, line 13.

(*b*) is delicate. The lines in the upper part are usually very light, as in "*Sance*," page 16, line 10.

T (*a*) is heavy and usually has pyramidal stem, as in "*To*," Prologue, Plate 53, line 6.

V (*a*) is plain and sharply pointed, as in "*Venus*," page 16, line 29.

(*b*) is bowl-shaped, with a mark on the left, at the top, ending, like the *B*, *D*, *P*, etc. of this font, in a downward curve, as in "*Venus*," page 16, line 35.

W (*a*) is heavy and clumsy, with curves showing in the last upward stroke and in the first heavy downward stroke, as in "*Wherein the froward*," Prologue, Plate 53, line 8.

(*b*) is clear and well-made, with light straight lines for the second and fourth strokes, as in "*Wherein the Noble*," Prologue, Plate 53, line 3.

V. Italic Small Letters in Small Type.

a (*a*) is quite a heavy letter and somewhat large, as in "*leaues*," Prologue, Plate 53, line 2.

(*b*) is delicate. The downward stroke at the right is slightly longer than that of an *a*-font letter, as in "*lately*," Prologue, Plate 53, line 2.

b (*a*) is somewhat heavy, but the base is narrow, as in "*bablers*," Prologue, Plate 53, line 16.

(*b*) is delicately made, the line of the loop showing thin at the base where the curve is wide, as in "*bright*," Prologue, Plate 53, line 4.

c (*a*) is wide at the top, extending in nearly a straight line, as in "*which honour*," Prologue, Plate 53, line 5.

(*b*) is short at the top, and the line turns downward at the right, as in "*chances*," Prologue, Plate 53, line 8.

d (*a*) is rather heavy. The loop joins the upright somewhat low at the base, as in "*found*," Prologue, Plate 53, line 4.

(*b*) is light and delicate. The loop joins the upright at a high point, as in "*hidden*," Prologue, Plate 53, line 3.

e (*a*) is in two forms. In this font the bisecting line of the loop and the protended line of the base meet or intersect, as in "*same*" and "*large*," Prologue, Plate 53, line 19.

(*b*) is in two forms. The bisecting line of the loop and the protended line of the base run parallel in either case, as in "*Louers*" and "*delight*," Prologue, Plate 53, lines 10 and 18.

f (*a*) is not very well made and usually grows heavy toward the base, as in "*found*," Prologue, Plate 53, line 4.

(*b*) is delicately made. The cross-bar is slightly thickened at the left, as in "*lifting*," Prologue, Plate 53, line 2.

g (*a*) has a high, blunt nose and a somewhat angular loop, as in "*bright*," Prologue, Plate 53, line 4.

(*b*) is also well-made. The nose is clear and straight; the loop pointed slightly at right and left, as in "*glory*," Prologue, Plate 53, line 4.

b

(*a*) is heavy at the top of the stem and the loop is rounded, as in the first "*the*," Prologue, Plate 53, line 2.

(*b*) is delicate, almost without shading, and shows a slight deflexure in the loop as it leaves the stem, as in "*honour*," Prologue, Plate 53, line 5.

i

(*a*) is also distinct and usually large, as in "*writers*," Prologue, Plate 53, line 2.

(*b*) is not very tall but is distinctly well-made, as in "*lifting*," Prologue, Plate 53, line 2.

k

(*a*) is usually heavily shaded at the top of the stem. The queue leaves at a point very slightly above the line of writing, as in "*workes*," Prologue, Plate 53, line 2.

(*b*) is well-made. The stem is nearly uniform; the queue is attached somewhat higher than in the *a*-font letter, as in "*Denmarke*," page 52, line 31.

l

(*a*) is in two styles. One is broad at the top, becoming very slender, as in "*lately*," Prologue, Plate 53, line 2. The other is characterized by its clumsiness and want of grace, as in "*large*," Prologue, Plate 53, line 19.

(*b*) is of nearly uniform thickness throughout the stem, with a free last stroke, as in "*Enter Clamydes*," Plate 54, line 6.

m

(*a*) has the first downward stroke turned to the right at the base. The loops are rounded, as in "*manifestly*," Prologue, Plate 53, line 12.

(*b*) has no bend in the first downward stroke; neither do the tops of the loops turn aside, as in "*time*," Prologue, Plate 53, line 7.

n

(*a*) is heavy and has the appearance of the second half of small *m* in this font, as in "*honour*," Prologue, Plate 53, line 5.

(*b*) is delicate. The first downward stroke shows no curve, as in "*lifting*," Prologue, Plate 53, line 2.

o

(*a*) is somewhat tall and like the capital, pointed at the base, as in "*honour*," Prologue, Plate 53, line 5.

(*b*) is sometimes broad and flattened at the base, sometimes only nicely made and equally shaded on either side, as in "*deeds of*," and "*same to*," Prologue, Plate 53, lines 3 and 19.

p

(*a*) has a stem somewhat widened at the base. The loop is broad at the top, as in "*lifting up*," Prologue, Plate 53, line 2.

(*b*) has a stem of nearly uniform thickness throughout, and a loop not much wider at the top than the bottom, as in "*aspire*," Prologue, Plate 53, line 7.

NOTE.—Both fonts may be seen in "*apparell*," page 36, line 10.

r

(*a*) is rather heavy at the top and thick-stemmed, as in "*workes*," Prologue, Plate 53, line 2.

(*b*) is quite delicate. The right arm is a little shorter and thinner than the left, as in "*lurks*," Prologue, Plate 53, line 3.

s

(*a*) is in two forms, long and short. The long *s* of this font reaches well out at the top, as in "*aspire*," Prologue, Plate 53, line 7. The short *s* is narrow and close in the head, but broad at the base, as in "*leaues*," Prologue, Plate 53, line 2.

(*b*) is in two forms, long and short. Long *s* is well-made. The top bends down a little at the right, as in "*seene*," Prologue, Plate 53, line 5. Short *s* droops distinctly at the top, but is narrow and delicate at the base, as in "*workes*," Prologue, Plate 53, line 2.



(*a*) is not very tall and is usually broad at the top, as in "*lifting*," Prologue, Plate 53, line 2.

(*b*) is tall and well-made, as in "*writers*," Prologue, Plate 53, line 2.

(*b*) is bowl-shaped, as in "*valiantly*," page 11, line 15.



(*a*) is large, and has a bend in the second heavy stroke, as in "*you at large*," Prologue, Plate 53, line 19.

(*b*) is well-made with free lines at top and bottom, as in "*lurks*," Prologue, Plate 53, line 3.



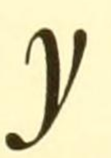
(*a*) has the characteristics of the capital of this font, as in "*who*," Prologue, Plate 53, line 19.

(*b*) is a clear, well-made letter, as in "*writers*," Prologue, Plate 53, line 2.



(*a*) is broad, as in "*expresse*," Prologue, Plate 53, line 19.

(*b*) is a narrow letter, as in "*Exit*," Plate 56, line 32.



(*a*) is a long narrow letter, close at the top, as in "*glory*," Prologue, Plate 53, line 4.

(*b*) is somewhat broad and open at the top. The stem is often clearly curved outward from top to bottom, as in "*dayly*," Prologue, Plate 53, line 6.

VI. Italic Digraphs, etc. in Small Type.

as

(*aa*) is the union of the simple form of *a*, with an *s* very sharply pointed at the top, as in "*as can*," page 11, line 16.

(*ab*) is the union of the simple form of *a*, in font *a*, with an *s* slanting well to the right. The *s* is likewise of nearly uniform thickness throughout, as in "*as famous*," Prologue, Plate 53, line 11.

NOTE.—"*as*" in "*as well*" of the Prologue, (Plate 53, line 11) is marked *aa* because the *s* is dotted.

(*ba*) is the union of the simple form of *a*, in font *b*, with an *s* sharply-pointed at the top, as in "*as though*," Plate 57, line 24.

(*bb*) is the union of the simple form of *a*, in font *b*, with an *s* of nearly uniform thickness, slanting well to the right, as in "*Iulianas*," page 15, line 31.

is

(*aa*) is the union of the simple form of *i*, in font *a*, with an *s* that usually ends in a dot and is distinctly shaded in the curve, as in "*his toile*," Prologue, Plate 53, line 16.

(*ab*) is the union of the simple form of *i*, in font *a*, with an *s* uniform in thickness throughout, as in the last "*Neronis*," page 62, line 28.

(*ba*) is the union of the simple form of *i*, in font *b*, with an *s* having shading in the curve and usually ending in a clear dot, as in "*his apparell*," page 24, line 13.

(*bb*) is the union of the simple form of *i*, in font *b*, with an *s* uniform in thickness throughout, as in "*Neronis*," page 29, line 22.

œ

(*aa*) is the union of a large, well-formed *o* with one of the simple forms of *e* in font *a*, as in "*Cœur*," page 53, line8.

(*bb*) is the union of a narrow, pointed *o*, with one of the simple forms of *e* in font *b*, as in "*Phœbus*," page 47, line 14.



(*aa*) is the union of the *u* having shading in the first downward stroke, and an *s* also distinctly shaded in the curve, as in "*Mustantius*," page 42, line 32.

(*ab*) is the union of the *u*, shaded in the first downward stroke, with an *s* of nearly uniform thickness throughout, as in "*Serbarus*," Plate 56, line 5.

(*ba*) consists of the *u* that is broad at the top and shows a thin downward stroke, turning somewhat sharply into the up-stroke, joined with an *s* distinctly shaded, and usually ending in a dot, as in "*Patranius*," page 33, line 7.

(*bb*) is the union of a broad *u* thin in the first part with an *s* of nearly uniform thickness throughout, as in "*Mustantius*," page 34, line 33.



(*ab*) is the union of a *c* rounded at the base, with a long *t* of nearly uniform thickness below the bar, as in "*Hector*," page 45, line 22.

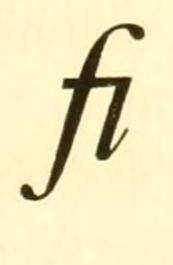
(*ba*) is the union of a small *c* turned rather sharply at the base with a *t* shaded in the lower part, as in "*acts*," Prologue, Plate 53, line 3.

(*bb*) is the union of a *c* sharply turning upward at the base, with a *t* of uniform thickness in the lower part, as in "*Actors*," Prologue, Plate 53, line 19.



(*ab*) is the union of a distinctly shaded *f* having a cross-bar heavy at the left, with another that is unshaded reaching well out at the right at the top, as in "*off*," Plate 57, line 26.

(*ba*) is the union of an unshaded letter, with delicate cross-bar, with a heavier one having the head drooping somewhat at the right, as in "*Giffrey*," page 40, line 16.



(*ab*) is the union of a somewhat heavy *f* with a well-made *i*, as in "*findeth*," Prologue, Plate 53, line 10.

(*bb*) is the union of a somewhat delicate *f* reaching well out at the top, with a well-made *i*, as in "*filthy*," Prologue, Plate 53, line 17.



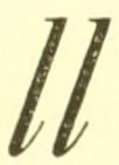
(*aaa*) is the union of two delicate *f*'s with a straight well-made *l*, as in "*Wiffler*," page 48, line 2.



(*aa*) is the union of a somewhat heavy *f*, having the cross-bar heavier at the left, with the simple form of *r*, in font *a*, as in "*from*," Prologue, Plate 53, line 13.

(*bb*) is the union of a well-made *f* with the simple form of *r* in font *b*, as in "*frustrate*," Prologue, Plate 53, line 16.

NOTE.—The *r* in "*frustrate*" is changed to an *a*-font letter by the mark attached to the foot.

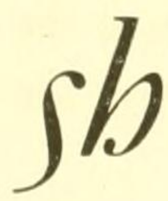


(*aa*) is the union of two *l's* of the simple form, in font *a*, as in "*shall see*," Prologue, Plate 53, line 8.

(*ab*) is the union of the simple form, in font *a*, with the simple form in font *b*, as in "*all his*," Prologue, Plate 53, line 16.

(*ba*) is the union of the simple form, in font *b*, with the simple form, in font *a*, as in "*Courteous all*," Prologue, Plate 53, line 14.

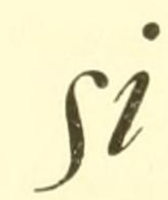
(*bb*) is the union of two *l*'s of the simple form in font *b*, as in "*fall*," page 39, line 23.



(*aa*) is the union of the long *s* in font *a*, with the long *h* having a somewhat narrow loop, as in "*shall see*," Prologue, Plate 53, line 8.

(*ba*) is the union of a delicate long *s*, turning upward at the foot, with a narrow-looped long *h*, as in "*shining*," Prologue, Plate 53, line 4.

(*bb*) is the union of a long *s* finished by a foot turning upward with a wide-looped *h*, as in "*shall expresse*," Prologue, Plate 53, line 19.

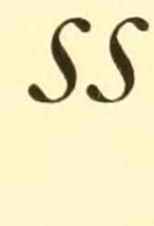


(*ab*) is the union of a long *s* having a head drooping at the right, with the simple form of *i*, in font *b*, as in "*signifying*," page 33, line 27.

(*bb*) is the union of a delicate long *s* reaching well out at the top, and the simple form of *i* in font *b*, as in "*desire*," Prologue, Plate 53, line 6.



(*ab*) is the union of a short *s* in font *a*, with a long *p* having a loop rather wide in the lower part, as in "*Vesper*," page 47, line 18.



(*aa*) is the union of two rather heavy letters with drooping tops, as in "*expresse*," Prologue, Plate 53, line 19.

(*ab*) is the union of a heavy long *s* having a straight foot and drooping head, with a more delicate letter reaching well out at the top and usually turning upward at the base, as in "*successes*," Prologue, Plate 53, line 9.

(*ba*) is the union of a well-made long *s* reaching well out at the top, with another having a drooping head, as in "*Glasse*," Prologue, Plate 53, line 4.



(*aa*) is the union of a long *s* shaded from the top and a long *t* also shaded. The *t* is somewhat sharp and narrow at the base, as in "*accustomed*," Prologue, Plate 53, line 14.

(*ab*) is the union of a long *s*, having a drooping head, and straight foot, with a long *t* thin at the top and somewhat wide at the base, as in "*prest*," Prologue, Plate 53, line 15.

(*ba*) is the union of long *s* of nearly uniform thickness throughout, having a head that reaches out well at the top, with a long *t* narrow at the base and shaded from the top, as in "*taste*," Prologue, Plate 53, line 17.

(*bb*) is the union of a long *s* of uniform thickness, reaching well out at the top, with a long *t* thin at the top and somewhat wide at the base, as in "*frustrate*," Prologue, Plate 53, line 16.

(*aa*) is the union of short *s*, in font *a*, with a *t* heavily shaded at the top, as in "*Mustantius*," page 50, line 7.

(*ab*) is the union of short *s*, in font *a*, with a *t* somewhat heavy at the base but thin at the top, as in "*Mustantius*," page 50, line 20.

(*ba*) is the union of short *s*, in font *b*, with a *t* heavily-shaded from the top, as in "*Must*," page 50, line 26.

(*bb*) is the union of two simple letters of this kind in font *b*, as in "*Mustantius*," page 45, line 18.

9. Sylva Sylvarum, 1627.

I. Italic capitals in Large Script on Engraved Pages.

The large and medium sizes of these letters follow almost exactly the forms and classification of the alphabets in Bacon's illustration of the bi-literal cipher, De Augmentis Scientiarum, 1623. *The small size has one alphabet of these and one that closely resembles the common Italic type. As in printed pages the change to the small size reverses the fonts, so in this, also, shaded tops that were* a-*font in large and medium sizes are* b-*font in the small, capital E being an exception as in Bacon's example. The large size is first described, and the letters are found under the portrait, Plate 64.*

A (*a*) appears in three styles, two ending in a shaded foot, the third having a shaded head, as in "*Aprilis*," "*Annoq*'," and "*Anno.*"

(*b*) has an appendage at the top, a mark that characterized the *b*-font in Bacon's illustration, as in "*Alban.*"

D (*a*) shows a long shaded foot, as in "*D*^{ni}."

E is not given here, but in Bacon's example, form *a*, *E* has the characteristic top of the other alphabet, showing his departure from consistent forms to make particular alphabets. *E*, form *b*, is a script letter.

F (*b*) has the appendage belonging to this alphabet and the stem ends in a flourish, as in Bacon's illustration. See "*Francis.*"

H (*b*) has a line appended to the top of the left limb. The right commences with a flourish, as in "*Hon*^{ble}."

L (*a*) is seen on the engraved title page in "*NATURALL.*" It has the closed head characteristic of this form.

(*b*) commences with a little flourish or loop, as in "*Lo.*"

S (*a*) is a plain letter commencing with a dot, as in "*S^a. Alban.*"

T (*b*) has a long, graceful curved line appended at the top, and a stroke across the foot, as in "*The.*"

V (*b*) has the curved line appendage characteristic of this alphabet, as in "*Viscount.*"

II. Italic Small Letters in Large Script on Engraved Pages.

The large and medium sizes of these letters follow almost exactly the forms and classification of the alphabets in Bacon's illustration of the bi-literal cipher, De Augmentis Scientiarum, 1623. *The small size has one alphabet of these and one that closely resembles the common Italic type. As in printed pages the change to the small size reverses the fonts, so in this, also, shaded tops that were* a-*font in large and medium sizes are* b-*font in the small size. The large size is first described and the letters are found under the portrait, Plate 64.*

a (*a*) shows an angle at the top where it joins the upright, as in "*Verulam.*"

(*b*) rounds from the upright into the oval, as in "*Francis.*"

b (*a*) has a long shaded head, as in "*Alban.*"

c (*a*) shows a distinct dot at the top and a wide curve at the base, as in "*Viscount.*"

(*b*) has a long top and short curve at base, as in "*Francis.*"

e (*a*) is a simple script letter, as in "*The.*"
(*b*) of the example cited is a diminutive size of the capital in this alphabet.

g (*a*) has an oval head and plain stem, as in "*right.*"

h (*a*) has a long shaded head, as in "*The.*"

i (*a*) is rounded at top and bottom, as in "*right.*"
(*b*) is more abrupt than the *a*-font, as in "*Viscount.*"

l (*a*) has a long, shaded head, as in "*Alban.*"
(*b*) in *De Augmentis* begins with a little flourish or loop.

m (*a*) is fancy and plain with rounded loops, as in "*mortuus*" and "*Verulam.*"

n (*a*) is rounded at top and bottom, as in "*Hon^{ble}.*"
(*b*) has shorter curves; the connecting line between the two uprights leaves the first quite near the top, as in "*Alban.*"

o (*a*) is not large but very distinctly shaded, as in "*Hon^{ble}.*"
(*b*) is larger, which gives it the appearance of having less shading, as in "*Viscount*".

p (*a*) has the characteristics of the *p* in "*sculp.,*" on the engraved title page.
(*b*) has a stroke across the foot, as in "*Aprilis.*"

q (*a*) Small *q* in the termination *que* of "*Annoq'*," belongs to form *a*.

r (*a*) has a drooping dot on the right arm, as in "*right.*"
(*b*) has a curved or waved line at the right, as in "*Verulam.*"

ſ (*a*) appears here only in combination with *i* and *u*. It is widely curved at the base, as in "*Aprilis*" and "*mortuus.*"

(*b*) is in two styles, long and short. The former is a plain loop above the line and a flourish below, as in "*Viscount;*" the latter is found here in combination with *i* and is narrow and close, as in "*Francis.*"

t (*a*) is, in the simplest style, an upright and plain cross-bar, as in "*right.*"

(*b*) has a line connecting the base and cross-bar, as in "*Viscount.*"

v (*a*) is broad; the second upright is slightly depressed at the top, as in "*Verulam.*"

u (*b*) shows an upward turn to the second upright, as in "*Viscount.*"

III. Italic Capitals In Medium Script on Engraved Pages.

NOTE.—*References are to Plates 64–65.*

A (*a*) is in two styles, one ending in a prolonged dot at the base; the other in a light flourish, as in "*NATURALL*" and "*Anno.*"

(*b*) has a large flourish at base. The cross-bar is heavy, the right side is heavily-shaded, and the foot makes a sharp angle with the upright, as in the word "*A.*"

H (*b*) has a short line appended to the top of the first upright. The base is like that of the capital *A*, in this form, as in "*HISTORY.*"

I (*a*) has a flat top. The stem terminates in a heavy dot, as in "*HISTORY.*"

L (*a*) commences with a large dot and has a rather short base line, as in "*NATURALL.*"

N (*a*) has a large dot at the bottom of the first upright and at the top of the second. A long shaded stroke connects the two parts and extends below the line, as in "*NATURALL.*"

O (*b*) is much inclined to the right and is more heavily-shaded at the left. It is smaller than the *a*-font letters next to it, as in "*HISTORY.*"

R (*a*) has a dot at the lower end of the stem. The curves are plain and simple, as in "*HISTORY.*"

S (*a*) is made up of simple curves terminating in heavy dots, as in "*HISTORY.*"

T (*a*) has a flat top. The stem terminates in a large dot, as in "*HISTORY.*"

V (*b*) has the appended line of the *b*-font, as in "*Viscount.*"

Y (*b*) has a flourish crossing the stem at its base, as in "*HISTORY.*"

IV. Italic Small Letters in Medium Script on Engraved Pages.

NOTE.—*References are to Plates 64–65.*

n (*b*) is broad and somewhat angular, as in "*Anno.*"

o (*b*) is more heavily shaded at the left, as in "*Anno.*"

r (*a*) has a drooping top and serif at the base, as in "*Dr.*"

ſ (*b*) is of nearly uniform thickness throughout, as in "*Autho*r."

V. Italic Capitals in Small Script on Engraved Pages.

NOTE.—*References are to Plates 64–65.*

A (*b*) has the left limb prolonged and heavily shaded, as in "*Alban.*"

D (*a*) has the stem of this letter in Italic type. The loop is prolonged in a graceful curve, as in "*Deus.*"

E (*a*) has a top ending in a drooping dot at the left. The base line is level, as in "*Et.*"

F (*a*) has a stem ending in a flourish, as in "*Francis.*"

G (*b*) is like the ordinary capital in Italic type.

H (*b*) has a base like the letter *A* in this font. A heavy dot is at the top of the second stem, as in "*Hon*^{ble}."

I (*a*) terminates in a flourish at the base, as in "*Intellectualis.*"

L (*b*) commences with a heavy dot, as in "*Lo.*"

M (*b*) is in two styles, both showing a prolonged dot at the foot of the first upright, as in "*Mundus*" and "*Mytre.*"

P (*b*) has a dot at the foot of the stem. The loop is prolonged in a long curve over the top, as in "*Printed.*"

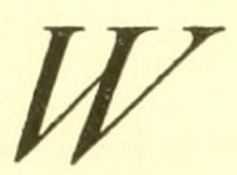
S (*a*) terminates in a flourish at the base, as in "*S*^{a}. *Alban.*"



(*b*) has a stem ending in a prolonged dot, as in "*Turks.*"

(*a*) has a long, curved line appended to the top of the left limb, as in "*Viscount.*"

(*b*) shows a curve in place of the angle at the top of the left limb, as in "*Verulam.*"



(*a*) has a curved line appended to the top limb, as in "*Written.*"



(*a*) & in this size belongs to font *a*.

VI. Italic Small Letters in Small Script on Engraved Pages.

NOTE.—*References are to Plates 64–65.*



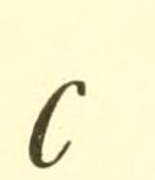
(*a*) shows the stem extending slightly below the loop, as in "*Verulam.*"

(*b*) is a broad letter level at the base, as in "*Alban.*"



(*a*) is like this letter in Italic type, as in "*by.*"

(*b*) commences in a prolonged dot, as in "*bona.*"



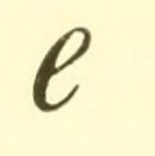
(*a*) has a short top and wide curve at base, as in "*lucem.*"

(*b*) is somewhat longer at the top than the *a*-font, while the curve at the base is comparatively narrow, as in "*Intellectualis.*"



(*a*) is like the same letter in type.

(*b*) has a long shaded head, as in "*vidit.*"



(*a*) shows angles in the loop, as the first *e* in "*esset.*"

(*b*) has a long, smooth loop, as the second *e* in "*esset.*"

f (*b*) has a heavy dot at either terminal, as in "*for.*"

g (*a*) is like the ordinary script letter, as in "*right.*"

(*b*) would correspond with its capital and be the well-known form of antique Italic type.

h (*a*) like *b*, *d*, *l*, etc., is in the ordinary form of Italic type, as in "*right.*"

i (*a*) is somewhat rounded at top and bottom, as in "*Written.*"

(*b*) is somewhat sharp at top and bottom, as in "*in Fleetstreet.*"

k (*a*) is like the same letter in Italic type, as in "*Turks.*"

l (*a*) is like this letter in Italic type.

(*b*) has a long shaded head, as in "*lucem.*"

m (*a*) is made up of well-rounded curves, the last stroke heavy and wide, as in "*Verulam.*"

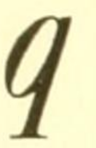
n (*a*) is somewhat sharp at the top, as in "*Francis.*"

(*b*) has the characteristics of small *m* in this form, as in "*Written.*"

o (*a*) is a small, narrow letter distinctly shaded, as in "*Hon^{ble}.*"

(*b*) is larger than the *a*-font letter and the shading appears less marked, as in "*Viscount.*"

p (*b*) is seen in "*sculp.*," but, as the engraver's signature was not used in the message, this is noted only to call attention to the style of this letter which has a prolonged dot at the end.



(*a*) has the stem ending in a prolonged dot, as in "*quod.*"



(*a*) has a drooping dot at the end of the right arm, as in "*Written.*"

(*b*) has the end of the right arm curled under, as in "*right.*"



(*a*) is in two styles, long and short, both styles appearing in two varieties. One of the varieties of long *s* is composed simply of two long loops, one above and the other below the line; the other long *s*, instead of the upper loop, has a dot, as the first *s* in "*esset*" and the *s* of "*Viscount.*" The short *s* is seen in combination with *t* in "*street,*" which shows the simple style, while the little script *s* in combination with *i* and *u* is never found alone. It belongs to font *a* in this place.

(*b*) shows similar styles. There is a long *s* terminating in a dot at top and bottom, as in "*sould,*" a simple short *s* finished in the same way as in "*Turks,*" and one *s* used in combination showing the connecting lines crossing both top and bottom, as the second *s* in "*esset.*"



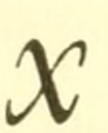
(*a*) is the simple one of Bacon's example.

(*b*) is marked by shading at the base of the stem and at the right extremity of the cross-bar, as in "*Fleet.*"

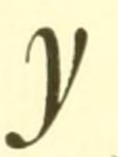


(*a*) is a diminutive letter like the capital, as in "*vidit.*" Another is like an inverted *n*, the top showing rounded, as in "*lucem.*"

(*b*) is broad. The connecting line between the two uprights joins the second very near the base, as in "*Mundus.*"



(*a*) shows the heavier bar long and sweeping, as in "*next.*"



(*a*) ends in a flourish below the line, as in "*by.*"

(*b*) ends in a large dot below the line, as in "*Mytre.*"



(*a*) in this size belongs to font *a*.

VII. Italic Capitals in Large Type.

The type of the address "To the Reader" and the running title in the body of the work, is described with New Atlantis, Page 156, Alphabets in Large Type, q. v.

(See Epistle Dedicatory, Plates 67–68, unless otherwise designated. The title page referred to, unless otherwise designated, is that of the Sylva Sylvarum, Plate 66.)

A (*a*) is large and ornamental. The left limb terminates in a flourish, as in "*Alban*," title page, New Atlantis, Plate 76.

(*b*) is plain like the Roman letter, but is inclined to the right, as in "*FRANCIS*," title page, Plate 66.

B (*a*) is large and has a prolonged top ending in a downward curve or a dot, as in "*By*," title page, Plate 66.

(*b*) was not used, but is plain like the capital *A*.

C (*a*) is in two styles, long and short. The top is a long, wide curve in each. The former is seen in "*CENTURIES*" and the latter in "*FRANCIS*," title page, Plate 66.

D (*a*) has a long, curved top ending in a drooping dot, as in "*Doctor*," title page, Plate 66.

E (*a*) is like a script letter with well-rounded curves, top and bottom, as in "*CENTURIES*," title page, Plate 66.

(*b*) is plain, resembling the Roman letter, except in inclination, as in "*Epistle Dedicatory*," line 21.

F (*a*) is plain with a somewhat light bar at the top, as in "*FRANCIS,*" title page, Plate 66.

G (*a*) is a large letter having a queue extending below the line, as in "*Great,*" line 5.

H (*a*) is a large letter with a somewhat heavy cross-bar, as in "*J. H.,*" title page, Plate 66.

(*b*) is a well-made letter having a light, delicate cross-bar, as in "*Honourable,*" title page, Plate 66.

I (*a*) is an ornamental letter curved at the top, as in "*J. H.,*" title page, Plate 66.

(*b*) is plain, as in "*FRANCIS,*" title page, Plate 66.

K (*a*) is a light, delicate letter without shading in the short, upper line at the right, as in "*King,*" line 24.

(*b*) is a well-made letter. The short line at the top of the right side shows distinct shading, as in "*Kingdome,*" line 22.

L (*a*) is a large, well-made letter showing a gradual thickening of the base line, as in "*Lee,*" title page, Plate 66.

(*b*) is also well-made, not distinctly shaded in the base, as in "*Lo.,*" title page, Plate 66.

M (*a*) is a large, ornamental letter. The left limb has an appendage at the top and ends in a flourish at the base, as in "*Maiestie,*" line 18.

(*b*) is plain, resembling the Roman letter except in inclination, as in "*Maiestie,*" line 12.

N (*a*) is a large, ornamental letter. The last stroke bends sharply downward at the top, as in "*Natures*," line 22.

(*b*) is quite similar to the letter just described, but the last stroke is heavily shaded at the top and ends in a close dot, as in "*CENTURIES*," title page, Plate 66.

O (*b*) is rather heavily shaded on either side, as in "*OR*," title page, Plate 66.

P (*a*) is delicate and well-made. The curved top ends in a dot, and the stem is of uniform thickness throughout, as in "*Protection*," line 37.

(*b*) has a pyramidal stem and is somewhat heavily made, as in "*Prince*," line 14.

R (*a*) resembles the *P* of this font with the addition of a queue, as in "*CENTURIES*," title page, Plate 66.

S (*a*) is very angular and often of nearly uniform thickness, as in "*S. Alban*," line 11.

(*b*) has a top somewhat broad. The letter is usually shaded, as in "*Subiect*," line 43.

T (*a*) has a top inclining slightly upward at the right, ending abruptly, as in "*MAJESTIES*," line 42.

(*b*) is a broad, well-made letter. The top curves upward at the right, as in "*Turks*," title page, Plate 66.

V (*a*) is a bowl-shaped letter with an appendage at the top of the left limb, as in "*Verulam*," title page, Plate 66.

(*b*) is plain, resembling the Roman letter, except in inclination, as in "*Viscount*," line 11.

W (*a*) is a beautifully-made letter, narrow at the base, as in "*World*," line 38.

(*b*) is somewhat wide at the base. The last line is extremely light, as in "*Writings*," line 35.

Y (*a*) is somewhat heavy. The left limb ends in a flourish at the top; the right, in a thickening of the line, as in "*Your*," line 42.

*VIII. Italic Small Letters in Large Type.**

a (*a*) has a weak, thin line at the left giving the loop an oblong appearance. The last stroke is close, as in "*Alban*," line 11.

(*b*) is well-made. The upright shows distinctly at the top and the last stroke is free, as in "*Britaine*," line 5.

b (*a*) is nearly uniform in thickness throughout. The oval is well-rounded at top and bottom, as in "*Alban*," line 11.

(*b*) is distinctly shaded at the top. The loop is somewhat pointed at the base, as in "*Honourable*," title page, Plate 66.

c (*a*) reaches out well at the top, while the lower curve is narrow. It resembles the capital *C* of "*FRANCIS*," title page, Plate 66, as in "*Viscount*," line 11.

(*b*) is somewhat narrow at the top where it curves downward from a small neck. The curve at the base is also narrow, as in "*France*," line 5.

d (*a*) is a rather slender, well-made letter. At the base the loop falls a little below the level of the upright, and the last stroke is clear and free, as in "*Dedicatory*," line 21.

(*b*) is somewhat narrow. The loop and upright stand on a level; the inclination of the upright is greater than in the *a*-font letter; the last stroke close, as in "*Deuoted*," line 43.

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* See note to previous alphabet.

e (*a*) is in two forms. In one, the loop extends well toward the right, but the curve at the base is short and narrow. The base, if prolonged, would intersect the line bisecting the loop. In the other, the loop extends upward, and the lower curve is wide. The former is seen in "*The*," line 21; the latter, in the first *e* in "*Maiesties*," line 40.

(*b*) is also in two forms. In one the loop extends toward the right, while the lower curve is wide. Similar lines in this letter run parallel. In the other, the loop extends upward, and the lower curve is narrow. The lines in this case are also parallel, as in "*Historie*," line 9.

f (*a*) is a large, clumsy letter, the cross-bar level or tending slightly downward, as in "*of*," title page, Plate 66.

g (*a*) has a small round top, a snub nose and lower loop usually slanting, as in "*Writings*," line 35.

(*b*) has a distinct, straight nose, the lower loop angular and level, as in "*Eighth*," line 24.

b (*a*) is shaded at the top of the upright, which curves upward at the base. The loop leaves the upright far down toward the base, as in "*Philosophie*," line 30.

(*b*) is delicate and has a long straight, unshaded stem extending slightly below the base of the loop, as in "*Eighth*," line 24.

i (*a*) is of nearly uniform thickness throughout the stem, and the letter is very much the same at the top as at the base, as in "*Historie*," line 8.

(*b*) is shaded at the base, the short stroke at top curved and light, as the second *i* in "*Maiestie*," line 14.



(*a*) is somewhat heavy, the queue curved upward at the end, as in "*Worke*," lines 32 and 38.

(*b*) is a heavy letter having a short, abrupt queue, while a delicate letter with abbreviated queue is font *a*, from which we infer that a well-made letter with an upturned queue would be the ordinary *b*-font *k*. The *b*-font *k* was not used in the Epistle Dedicatory.



(*a*) is well-made, having a straight stem of nearly uniform thickness, as in "*Alban*," line 11.

(*b*) is somewhat curved in the stem, the top inclining slightly backward, as in "*Philosophie*," line 30.



(*a*) has nearly vertical loops shaded at the right side, as in "*Kingdome*," line 22.

(*b*) has loops inclined well toward the right. The shading is on the right but extends also to the top, as in "*most*," line 42.



(*a*) has a nearly vertical loop and resembles half an *a*-font *m*, as in "*Hands*," line 41.

(*b*) has a slanting loop. It resembles half a *b*-font *m*, as in "*Writings*," line 35.



(*a*) is an oval very slightly inclined, as the second *o* in "*Philosophie*," line 30.

(*b*) is usually an ellipse considerably inclined to the right, as in "*Viscount*," line 11.



(*a*) has a pyramidal stem, and the loop commences with a slanting line, as in "*Stampe*," line 36.

(*b*) has a stem of nearly uniform thickness throughout, the loop having a horizontal line at the top, as in "*Philosophie*," line 30.

r

(*a*) droops at the terminals, and the base is somewhat pointed, as in "*Lordships*," line 35.

(*b*) has an angular terminal at the left and a rounded one at the right. The base is blunt, as in "*Writings*," line 35.

s

(*a*) is in two forms, long and short. Short *s* is large and much inclined to the right. It has an awkward, tumbledown appearance, as in "*Writings*," line 35. Long *s* has tapering ends and very slight curves, as in "*Philosophie*," line 30.

(*b*) also is in two forms, long and short. Short *s* is nearly upright, has rounded top and base, and is distinctly shaded. It is a neat, compact little letter, easily recognized, as in "*Natures*," line 22. Long *s* curves at the top, as in "*Viscount*," line 11.

t

(*a*) is somewhat large. The cross-bar is usually quite long, making the letter wide at the top, and the last stroke free, as in "*Writings*," line 35.

(*b*) is rather narrow at the top, having a short bar. It is rounded at the base, and the last stroke curves toward the stem, as in "*Stampe*," line 36.

u

(*a*) has close lines at the beginning and end. The upright is shaded at the top giving it the appearance of bending toward the left, as in "*Your*," line 42.

(*b*) is well-made, the first and last strokes free, the upright unshaded, giving the letter a wide appearance at the top, as in "*Natures*," line 22.

y

(*a*) is narrow at the top, the second line bending downward toward the first, as in "*Royall*," line 37.

(*b*) is nearly vertical. The strokes are well separated, giving the letter a wide appearance at the top, as in "*Dedicatory*," line 21.

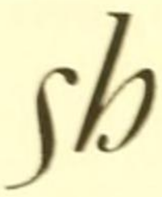
*IX. Italic Digraphs in Large Type.**



(*ab*) is the union of the simple form of *c* in font *a* with an elongated *t* having the characteristics of this letter in font *b*, as in "*Protection*," line 37.



(*ba*) is the union of a well-made *l* slightly shaded at the top and having a free, clear line at the base, with the same letter of nearly uniform thickness throughout, the stem having a very short line at the base, as in "*Naturall*," line 9.



(*ba*) is the union of a long *s* ending abruptly with a small *h* of font *a*, as in "*Lordships*," line 35.



(*aa*) is the union of long *s* ending in a short horizontal foot and small *t* nearly uniform in thickness throughout, with the cross-bar extending about the same distance on either side of the stem, and the last stroke free, as in "*Maiestie*," line 17.

(*ab*) is the union of long *s* ending in a short horizontal foot with small *t* usually slightly shaded at the base, and having a cross-bar that extends a little further toward the left side than toward the right, as in "*Maiestie*," line 14.

(*ba*) is the union of long *s* that curves upward at the base, with small *t* of nearly uniform thickness throughout, as in "*Maiestie*," line 18.

(*bb*) is the union of a long *s* curving upward at the base with small *t* having a cross-bar extending well out toward the left, as in "*Maiesties*," line 40.

* See note to seventh alphabet, Sylva Sylvarum.

X. Italic Capitals In Medium Type.

NOTE.—*Not all the letters of the alphabets were used in the part deciphered. The greater number were employed either in full sets or in parts sufficient to indicate the others. The alphabets once arranged do not change throughout the work, or the part of the work set up in the style indicated.*

A

(*a*) is a plain letter resembling the Roman capital except in position, as in "*ALBAN*," title page, Plate 66.

(*b*) has the left limb prolonged and curved upward at the base, as in "*Authors*," page 86, line 26. In "*Ancient Authors*," page 86, line 26, the two fonts of this letter are seen side by side.

B

(*a*) is a plain letter, as in "*ALBAN*," title page, Plate 66.

(*b*) is an ornamental letter, the line of the upper loop being prolonged in a curve over the top of the upright, as in "*Beleefe*," page 254, line 7.

C

(*a*) is in two forms, long and short. The former has a drooping head and short top, while it makes a wide curve below the line of writing, as in "*Cedar*," page 138, last line. The latter has short curves in both top and base, the extremities seeming to approach each other and almost meeting, as in "*Come*," page 212, line 11.

(*b*) is also in two forms, long and short. Long *C* extends well out at the top, and has a wide curve below the line, as in "*Contemplatiue*," page 35, line 12. Short *C* is usually heavy, and has a wide open curve at the base, as in "*Cement*," page 26, line 37.

D

(*a*) is plain, as in "*Diuination*," page 212, line 21.

(*b*) is an ornamental letter, the loop being prolonged in a curve over the top of the upright, as in "*Dissimulation*," page 212, line 18.

E (*a*) has a thin, straight, level top finished with a short, vertical line. The base line is long and terminates also in a short vertical line, as in the second "*Eccho*," page 65, line 35.*

(*b*) has a line at the top somewhat heavy terminating in a short line slanting outward. The base line is equally heavy and slightly waved, as in "*Excellent*," line 7.

F (*a*) is like the top of the capital *E* in this font, as in "*Figures*," page 61, line 9.

(*b*) is like the top of the capital *E* in this font, as in "*Fleet*," title page, Plate 66.

G is not yet classified. The forms of the capital are seen in "*Gold*," page 86, lines 12 and 21.

H (*a*) is a plain letter somewhat narrow, as in "*Heat*," page 23, line 3.

(*b*) is a plain, but very broad letter, as in "*Head*," title page, Plate 66.

I (*a*) is a slender, delicate letter, as in "*Ireland*," line 6.

(*b*) is heavy and large, coming slightly below the line of writing, as in "*Inflexible*," page 221, next to last line.

K is not yet classified. The two forms of the capital are seen on page 123 in "*Kinds*," and "*Kinde*," lines 7 and 15. The former has slightly pyramidal stem, and the upper line at the right shows shading at the top. The latter has a thin, plain stem, and the letter is characterized by a general lightness.

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* Note.—As in Bacon's illustration, *De Augmentis, 1623*, the capital *E* is an evident exception.

L (*a*) is a plain letter. The base line shows a wave line, the last stroke slanting, as in "*ALBAN*," title page, Plate 66.

(*b*) is somewhat larger than the *a*-font letter, and has a light base line terminating in a short, vertical line, slightly shaded, as in "*Limited*," page 220, line 2.

M (*a*) is plain with straight serifs at the top and base, as in "*Miter*," title page, Plate 66.

(*b*) differs from the *a*-font letter in the third stroke, which is shaded and curves over the top of the last upright, as in "*Metall*," page 87, line 30.

N (*a*) is plain and unadorned, as in "*ALBAN*," title page, Plate 66.

(*b*) is in two forms, long and short. The former is seen in "*New*," page 123, line 15; the latter in "*Naturæ*," page 24, line 24.

O (*a*) is somewhat pointed, and is more shaded on the right side than the left, as in "*Oyle*," page 95, line 22.

(*b*) is well rounded, the base is often very slight, as in "*Orbe*," page 95, line 27.

P (*a*) is a plain letter having a well rounded loop, as in "*Part*," page 95, line 27.

(*b*) is an ornamental letter, the line of the loop extending in a curve over the top of the upright, as in "*Passing*," page 59, line 31.

Q (*a*) is like capital *O* of this font with a queue appended, as in "*Greater Quantitie*," page 61, line 12.

(*b*) is like an enlarged figure *2*. It is seen in "*lesse Quantitie*," page 61, line 12.



(*a*) is a plain letter, as in "*Rare*," page 221, line 36.

(*b*) is an ornamental letter, the top being like that of capital *B* and *P* of the same font, as in "*Rock*," page 26, last line.



(*a*) is composed of plain, simple double curves, as in "*S^t. ALBAN*," title page, Plate 66.

(*b*) is gracefully curved and finely tapered at the terminals, as in "*Sub-sultorily*," page 87, line 32.



is seen in two styles on page 87, lines 23 and 26. The latter is probably the *a*-font letter.



(*a*) is well pointed, the second line following the first a short distance. The right line is a thin, light line, like the first upright of capital *M* in this font, as in "*Vegetables*," page 95, line 15.

(*b*) shows the width of the second stroke to the very point. This line is also slightly shaded at the top, as in "*Vegetables*," page 95, line 22.



(*a*) is well-made, the second and fourth lines very delicate, as in "*Worke*," page 109, line 7.

(*b*) has the fourth limb somewhat heavy and slightly shaded at the top, as in "*World*," page 241, next to last line.



has been found in only one form as seen on page 35, line 7, and on page 212, eighth line from end.



on page 49, next to last line, not being the plain form, should belong to font *b*.

XI. Italic Small Letters in Medium Type.

NOTE.—*Not all the letters of the alphabets were used in the part deciphered. The greater number were employed either in full sets or in parts sufficient to indicate the others. The alphabets, once arranged, do not change throughout the work, or the part of the work set up in the style indicated.*

a

(*a*) is rather tall, and not wide. The last stroke is free, as in "*Head*," title page, Plate 66.

(*b*) is wide at the base; a thin line at the left in the oval gives it an angular appearance, as in "*Maiestie*," line 7.

b

(*a*) is delicate; the upright is nearly uniform in thickness, the oval pointed, as in "*Noble*," page 212, line 4.

(*b*) has a thick, shaded stem, and the oval is rounded at the base, as in "*Subtill*," page 212, line 27.

c

(*a*) has short curves in both top and base, the extremities seeming to approach each other, and almost meeting, as the second *c* in the second "*Eccho*," page 65, line 35. The first *c* in this word belongs to the other font.

(*b*) is much like the short capital, having a somewhat wide curve at the base, as in "*Excellent*," line 7.

d

(*a*) is well-made, the stem delicate, last line free, loop extending somewhat high and narrow, as in "*Head*," title page, Plate 66.

(*b*) has a stem shaded at the top, and the last stroke is curved backward. The loop joins the stem quite near the base, as in "*Winding*," page 53, line 11.

e

(*a*) has a somewhat angular loop. The curve at the base extends well up above the line of writing, as the last *e* in "*Excellent*," line 7.

(*b*) has the bisecting line of the oval and the prolonged line of the base parallel, as in "*Miter*," title page, Plate 66.

f has not been placed, but two forms are seen in the last line of page 90. The first of these is probably *a*-font because the stem is like the long *s* of font *a*.

g is not yet classified. The forms of the small letter are seen in "*Vegetables*," page 109, line 4, and "*Maligne*," page 255, line 23.

b (*a*) is probably that of "*without*," page 242, line 12.

(*b*) is seen in "*Prophet*," page 241, line 12.

i (*a*) has the first line long and drooping, and the base is rounded, as in "*Miter*," title page, Plate 66.

(*b*) has the lines at the top and base very similar. The letter is inclined very slightly and has usually a pear-shaped dot, as in "*Maiestie*," line 7.

k is not yet classified. Of the two forms, one has a slightly pyramidal stem, the upper line at the right also showing shading at the top. The other has a thin, plain stem, and the letter is characterized by a general lightness. Examples may be seen in "*Bricke*," page 26, second line from end, and in "*Rock*," page 26, last line.

l (*a*) bends slightly forward. It has the rounded base of the small *i*, as in "*please*," line 7.

(*b*) is somewhat taller than the *a*-font letter, is not shaded, and has a clear, free line at the base, as in "*Ireland*," line 6.

m (*a*) has a long, hair-like first stroke, the second loop tends to the right and is slightly shorter than the other, and the last stroke is free, as in "*Pneumaticall*," page 221, fifth line from end.

(*b*) is usually heavy, but well-made, the two loops differing scarcely at all, and the last stroke curving backward, as in "*most Excellent*," line 7.

n (*a*) is like the second half of small *m* in this font, as in "*Ireland*," line 6.
(*b*) is like the second half of small *m* in this font, as in "*Excellent*," line 7.

o (*a*) is somewhat pointed, and more shaded on the right side than on the left, as in "*your most*," line 7.
(*b*) is well-rounded and rather large, as the first *o* in "*Concoction*," page 95, line 23.

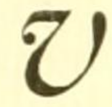
p (*a*) is plain with rounded loop, as in "*Sulphureous*," page 95, line 10.
(*b*) is somewhat smaller than the *a*-font letter, the loop being narrower at its base and slanting to the upright, as in "*please*," line 7.

q is in two forms on page 221, lines 39 and 41, in the first "*Liquefiable*," and in "*Equall*." They have not been classified, but the former is probably a *b*-font letter to agree with the *b* in the same word; the latter, *a*-font.

r (*a*) has a drooping hair-line for the first stroke, and slightly curved stem, as in "*Porous*," page 221, last line.
(*b*) is well-made, commencing with a clear, free line, and having a straight stem, as in "*Ireland*," line 6.

s is in two forms, long and short. The long *s* of font *a* is graceful and slender and has a wide curve at the top, as in "*please*," line 7. The two forms of short *s* are seen on page 95, line 9, in "*Families*" and "*Things*." Of these, it is probable that the more open letter belongs to font *a*.

t (*a*) is well-made with a distinctly nail-headed bar, and the last stroke free, as in "*Fleet*," title page, Plate 66.
(*b*) is slightly shorter than the *a*-font letter, stands more nearly erect, the last stroke curving slightly toward the stem, as in "*it please*," line 7.



(*a*) is sharp-pointed, as in "*vp*," page 140, line 19.

(*b*) is bowl-shaped, as in "*vpon*," bottom of page 138.



(*a*) is narrow. The upright bends slightly to the left, and the last stroke is close, as in "*your*," line 7.

(*b*) is broad and decidedly open at the top, as in "*Inuenting*," page 137, line 4.



(*a*) has the long strokes at the left, as in "*Miracle-working*," page 242, line 20.

(*b*) is level-topped and low, as in "*Flowing*," page 241, line 12.



(*a*) has long lines terminating the heavier bar, which is uniform in thickness, as in "*Excellent*," line 7.

(*b*) is a wide letter. The heavier bar is shaded at the base and rounds lightly into the last stroke, as in "*Experiment*," page 252, fourth line from the end.



(*a*) has a drooping line at the top. The second stroke bends very close to the first, leaving a narrow opening, as in "*Pythagoras*," page 241, line 4.

(*b*) is somewhat better made, the opening at the top being wider, as in "*May*," line 7.

NOTE.—The *y* in "*your*," line 7, has characteristics of both fonts, butbelongs to the *b*-font.

XII. Italic Capitals in Small Type.

NOTE.—*Nearly all the letters of the small type have been proved. It has been explained in the note to the previous alphabet why letters not used cannot be classified with certainty.*



(*a*) is a plain letter, as in "*Axiomes*," Plate 71, line 29.

(*b*) has the left limb prolonged and curved, as in "*Aristotle*," Plate 72, line 30.

B (*a*) has a pyramidal stem, the upper loop much smaller than the lower, as in "*Body*," Plate 73, line 40.

(*b*) has a stem of uniform thickness throughout, the upper loop nearly, or quite, as broad as the lower, as in "*Bodies*," page 5, line 6.

C (*a*) is a small, heavy letter, as in "*Condensing*," Table, Century I., line 14.

(*b*) is a larger letter, lighter and more open, as in "*Cæsar*," Plate 71, line 15.

D (*a*) has a pyramidal stem and narrow loop, as in "*Duke*," page 262, line 18.

(*b*) has a stem of uniform thickness throughout. The loop is wide and unshaded, as in "*Death*," page 262, line 4.

E (*a*) has level, parallel lines for top and base, the latter noticeably longer than the top, as in "*Earth*," Plate 71, line 21.

(*b*) has slanting top and slanting terminals. The base is a wave line, as in "*Experiments*," Plate 71, line 28.

F (*a*) has slightly pyramidal stem usually, and slanted top, as in "*Fresh*," Plate 71, line 16.

(*b*) is a well-made letter distinct and balanced in all its parts, as in "*Fresh*," page 5, line 7.

G (*a*) is a small, heavy letter, as in "*Glasse*," page 5, line 2.

(*b*) is large, like the capital *C* of this font, as in "*Glasse*," Plate 74, line 18.

H (*a*) has a slanting base and cross-bar, as in "*Hemisphere*," page 6, line 42.

(*b*) is a well-made letter with level cross-bar, as in "*Hippocrates*," Plate 73, line 4.

I (*a*) is somewhat heavy, as in "*Infusion*", page 5, line 23.

(*b*) is not large and is rather delicate, as in "*Infusion*," page 5, line 18.

K (*a*) is a narrow, heavy letter showing shading in the upper part of the stroke at the right, as in "*Kinde*," page 136, line 12.

(*b*) is a light letter without shading in the upper line, and has a distinct foot, as in "*Kernells*," page 117, line 48.

L (*a*) has a level base and a vertical toe, but the serif slants slightly, as in "*Liquors*," Plate 72, line 40.

(*b*) has the base line of capital *E* of this font, as in "*Liquours*," Plate 72, line 42.

M (*a*) is small and plain, as in "*Motions*," Plate 73, line 27.

(*b*) is an ornamental letter, having the left limb prolonged in a wide curve, and the serif also prolonged and drooping, as in "*Mechanicall*," Plate 73, line 28.

N (*a*) is a small, plain letter, as in "*Nebb*," Plate 74, line 24.

(*b*) is an ornamental letter. The left serif is prolonged and drooping, and the middle stroke is prolonged into a queue, as in "*Non Constat*," Plate 72, line 24. There is also a form in which the middle stroke curves down at the top and up at the bottom, as in "*Natures*," Table, Century IV., line 6.

O (*a*) is quite pointed, and heavily shaded at the left, as in "*Opium*," page 6, line 36.

(*b*) is somewhat larger than the *a*-font letter, less pointed, and usually shaded on the two sides evenly, as in "*Orenge*," page 6, line 18.

P (*a*) is a small letter with pyramidal stem and close head, as in "*Pressure*," Plate 74, line 4.

(*b*) is slightly larger than the *a*-font letter. It has a broader and usually more open head or loop, as in "*Pitts*," Plate 71, line 25.

Q cannot be classified with certainty until used. The two forms are seen on page 225, lines 3 and 4. One is like a capital *O* with a queue appended; the other like an enlarged figure *2*.

R (*a*) has a pyramidal stem and small, close top, like the capital *B* and *P* of this font, as in "*Rock*," Plate 72, line 28.

(*b*) is somewhat larger than the *a*-font letter and is wide at the top, as in "*Rubies*," Plate 72, line 28.

S (*a*) is somewhat heavy with marked terminals, as in "*Sea*," Plate 71, line 4.

(*b*) is a delicate letter. The light top ends in a short vertical line, as in "*Sea*," Plate 71, line 15.

T (*a*) has a pyramidal stem and graceful top curling upward at the right, as in "*Tide*," Plate 71, line 17. If the top were depressed at the right, although the stem might be similar, the letter would belong to the other font.

(*b*) is slight and delicate with unshaded stem, as in "*Tensure*," Plate 74, line 4.

V (*a*) shows the second limb heavy and drawn straight from bottom to top, as in "*VVater*," page 6, line 44.

(*b*) is delicate and sharp pointed, the second line running into the first a little way, as in "*Virginall*," Plate 74, line 13.



(*a*) is plain, the second half having the characteristics of *V* in this font, as in "*Water*," Plate 71, line 9.

(*b*) has usually the fourth line much bent or curved outward, as in "*Watry*," page 95, line 33.



has not been used. A narrow, delicate letter is seen in "*Xenophon*," page 191, line 26.



is seen in two forms, but has not been classified. One form has a pyramidal stem and level top, as in "*Yeare*," page 190, line 33. The other has a stem of uniform thickness throughout, is narrow at the top, and the right arm is high, as in "*Yeares*," Table, Century VIII., line 18.



(*a*) The small, heavy form of the capital is probably in font *a*, as in "*Zant*," page 257, line 30.

(*b*) A larger and lighter form on page 56, line 10, is probably in font *b*.



is seen in two forms, one with a straight bar, as on page 31, line 45; the other with a bar turned back at the top, as on page 136, line 14.

XIII. Italic Small Letters in Small Type.



(*a*) is very narrow at the top, the last stroke close and indistinct, as in "*Constat*," Plate 72, line 24.

(*b*) shows a square shoulder in the oval, and the last stroke is free, as the second *a* in "*Separation*," Plate 72, line 18.



(*a*) is a somewhat heavy letter. The stem is shaded at the top and the base is rounded, as in "*Rubies*," Plate 72, line 28.

(*b*) is delicate and the loop somewhat narrow, as the second *b* in "*Rubarb*," page 5, line 38.

C (*a*) is heavy and the lower part is well rounded, as in "*Percolation*," Plate 72, line 40.

(*b*) is tall and narrow, reaching well out at the top but narrow at the base, as in "*Scammony*," page 5, line 46.

d (*a*) has a stem shaded from the top. The oval joins the stem low at the base, as in "*Alexandria*," Plate 71, line 11.

(*b*) is delicate. The oval joins the stem somewhat high, as in "*Sea side*," Plate 71, line 25.

e (*a*) shows that the line bisecting the loop and the base prolonged would intersect, as in "*Sea shore*," Plate 71, line 4.

(*b*) has the bisecting line of the loop and the prolonged base parallel, as in "*Sea*," Plate 71, line 13.

f (*a*) is somewhat heavy, and is well rounded at the top, as in "*Clarifying*," Plate 72, line 40.

(*b*) reaches out well at the top, and has a short, horizontal foot, as in "*Infusion*," page 5, line 19.

g (*a*) is not large. The nose has a tendency downward, and is large and heavy, as in "*Straining*," Plate 72, line 26.

(*b*) is somewhat delicate. The nose is thin but distinct and has an upward tendency, as in "*Straining*," Plate 72, line 18.

h (*a*) is somewhat heavy. The stem is shaded at the top, and the loop is large, as in "*Mechanicall*," Plate 73, line 28.

(*b*) is a delicate letter, as in "*Feathers*," Plate 72, line 30.



(*a*) is a somewhat heavy letter. The dot is slightly to the left, as in "*Pitts*," Plate 71, line 25.

(*b*) is well-made, the first stroke shorter than the last, the dot slightly to the right, as in "*Experiments*," Plate 71, line 28.



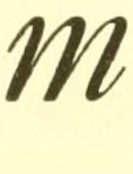
(*a*) is somewhat heavy, but well-made, as in "*Rock*," Plate 72, line 28.

(*b*) is delicate and shows no foot, as in "*Chalke*," page 84, line 23.



(*a*) is of uniform thickness throughout the stem, or slightly thickened toward the bottom where it is rounded into the last stroke, as in "*Alexander*," Plate 73, line 16.

(*b*) is delicately shaded from the top, and is thin at the base, as in "*Percolation*," Plate 72, line 17.



(*a*) is a heavy, huddled-looking letter, the last stroke crossing under the line to which it is attached, as in "*Experiment*," Plate 72, line 8.

(*b*) is a well-made letter with rounded loops and free lines at the beginning and end, as the second *m* in "*Scammony*," page 5, line 45.



(*a*) is a high loop with right limb a trifle short and crossed underneath by the last stroke, as in "*Infusion*," page 5, line 43.

(*b*) is well-made, and is like the second half of the *m* of this font, as in "*Scammony*," page 5, line 45.



(*a*) is quite pointed, and heavily shaded at the left, as in "*Sea shore*," Plate 71, line 4.

(*b*) is less pointed and slightly larger than small *o* of font *a*, and is usually shaded on the two sides evenly, as in "*Violent*," Plate 73, line 25.

p (*a*) shows a drooping line at the top, as in "*Hippocrates*," Plate 73, line 4.

(*b*) has a straight line at the top where the loop commences. The latter slants into the stem at the middle point, as in "*Experiment*," Plate 73, line 7.

q (*a*) has a pointed, drooping loop very narrow at the top, as in "*Liquor*," Plate 72, line 42.

(*b*) has a loop rounding out at the top and showing the tip of the stem very distinctly, as in "*Liquors*," Plate 72, line 40.

r (*a*) has drooping terminals and curved stem, as in "*Alexandria*," Plate 71, line 11.

(*b*) usually has a square stem, and sometimes a more delicate one. The right terminal stands out well, and the left does not droop, as in "*Sea shore*," Plate 71, line 4.

s (*a*) is in two forms, long and short. The former has a long curve at the top ending in a drooping dot. A short horizontal line terminates the letter at the base, as in "*Cæsar*," page 71, line 15. Short *s* in the same font is a heavy letter, having a short top ending in a dot that droops close to the stem of the letter, as in "*Experiments*," Plate 71, line 28.

(*b*) is in two forms, long and short. Long *s* is short at the top and has a foot turned sharply upward, as the first *s* in "*Transmission*," Plate 72, line 17. Short *s* in font *b* reaches well out at the top, although it is sometimes heavily printed. It is seen at its best in "*Sandes*," Plate 71, line 15.

t (*a*) is somewhat heavy, but is well-made, the last stroke being free and clear, as the second *t* in "*Pitts*," Plate 71, line 25.

(*b*) is also delicate and smaller than the *a*-font letter, as the first *t* in "*Pitts*," Plate 71, line 25. The two styles seen together are readily differentiated.

u (*a*) is somewhat heavy. The first stroke is very close, and the middle line straight, as in "*liquid*," Plate 73, line 46.

(*b*) is somewhat narrow. The last long stroke bends slightly forward, as the first *u* in "*Liquour*," Plate 73, line 5. There is also a bowl-shaped small *v* not yet classified.

w (*a*) is small and flat, the first stroke having a blunt, abrupt beginning, as in "*water*," Plate 71, line 18.

(*b*) has a short line showing somewhat at the left, and the last line is curved outward, as in "*water*," page 6, line 24.

x (*a*) has a very long foot upon the heavy bar curved backward; the dot at the top of the light stroke is very drooping, as in "*Axiomes*," Plate 71, line 29.

(*b*) is somewhat broader than the *a*-font letter, the terminals of both bars turning outward at the right, as in "*Experiment*," Plate 71, line 24.

y (*a*) has distinct shading at the top of the right limb, as in "*Clarifying*," Plate 73, line 7.

(*b*) is lighter and without shading at the top of the right limb, as in "*Barbary*," Plate 71, line 9.

z (*a*) is seen in "*Topaze*," page 257, line 41.

(*b*) is seen in "*Switzers*," page 262, line 19.

10. NEW ATLANTIS, 1627.

I. Italic Capitals in Large Type.

This type was used, also, in the address "To the Reader" of the "Sylva Sylvarum." The references here are to "New Atlantis," unless otherwise marked.

A (*a*) is an ornamental letter having the left limb curved upward at the base and terminated by a large dot, as in "*Art*," page 35, line 3.

(*b*) is a plain letter like the Roman, except that it is inclined rather than vertical. The left stem is finished like the right with a serif, as in "*And*," Plate 80, line 6.

B (*a*) is an ornamental letter. The line of the upper loop extends over the top of the stem and curves downward at the end, as in "*Bookes*," Plate 80, line 7.

(*b*) is plain like the Roman, except in position, as in "*Betweene*," Plate 79, line 35.

C (*a*) is in two styles, long and short. The former has wide curves above and below. The latter reaches well out at the top, and has a somewhat narrower curve at the base. Both kinds are seen in the second and first "*Causes*," Sylva Sylvarum, To the Reader, reverse of Sig. A2, lines 7 and 4.

(*b*) has a somewhat narrow curve at the top matching that at the base. There are both long and short letters. The former is seen in "*Century*," Sylva Sylvarum, page 27, line 1; the latter, ibid., page 3, line 1.

D (*a*) has the line of the loop extending over the top of the stem and curving downward at the left, as in "*Diuine*," Plate 79, line 35.

(*b*) is a plain letter differing from the Roman in one particular only, as in "*Depth*," page 31, line 26.

E (*a*) is the Italic script letter of two curves, as in "*Earth*," Plate 79, line 31.

(*b*) is a plain letter, as in "*Effecting*," page 31, line 20.

F (*a*) has a slight, thin top. The serif at the base is often irregular, as in "*First*," page 31, line 11.

(*b*) is a well-made letter, not very broad at the top. The line gradually thickens toward the right, as in "*Fathome*," page 31, line 23.

G (*a*) terminates in a queue below the line, as in "*Grace*," Plate 79, line 32.

(*b*) is a plain letter without a queue, as in "*Generations*," Plate 79, line 35.

H (*a*) is somewhat heavy, and has a heavy cross-bar, as in "*Hill*," page 32, line 28.

(*b*) is well-made, and has a light cross-bar, as in "*Heauen*," Plate 79, line 31.

I (*a*) is an ornamental letter, as in "*Interpretation*," Plate 80, line 12.

(*b*) is a plain letter, as in "*I doe*," Plate 80, line 3.

K (*a*) is somewhat heavy. The upper line at the right shows distinct shading, and the queue is thick and heavy, as in "*Kingdome*," page 38, line 31.

(*b*) is a more delicate letter, very lightly shaded in the upper part, with stem and queue both slender, as in "*Kinds*," page 34, line 29.

L (*a*) is a heavy letter deeply shaded along the base line, as in "*Lord*," title page, Plate 76, line 5.

(*b*) is broad and well-made. The base line is slender, as in "*Lawes*," Plate 80, line 9.

M (*a*) is a large ornamental letter, as in "*Miracles*," Plate 80, line 7.

(*b*) is a plain letter resembling the Roman capital, as in "*Mercy*," Plate 80, line 13.

N (*a*) is a graceful, ornamental letter with light uprights, as in "*New*," Plate 80, line 1.

(*b*) is similar to the *a*-font letter, but shows heavy shading in the uprights. A strongly marked type is seen in "*Number*," page 40, line 28.

O (*a*) is slightly pointed, and shows more shading on the left side than on the right, as in "*Open*," page 32, line 6.

(*b*) is quite broad at the base and the two sides are shaded very much alike, as in "*Order*," page 35, line 11.

P (*a*) is like the *B* of this font without the lower loop, as in "*People*," Plate 80, line 4.

(*b*) shows a downward tendency of the extension of the loop over the stem, and an angle in the turn near the end, as in "*Published*," page 45, line 18.

Q was not used. In this size of the type, the two forms are usually like capital *O* in the respective fonts with a queue appended. To one, it is joined by a slanting line; to the other, by a short vertical line.

R (*a*) in the upper part is like *B* and *P* of this font, as in "*Reader*," To the Reader, Sylva Sylvarum, sig. A3, line 1.

(*b*) at the top is like *P* of this font, as in "*Reader*," To the Reader, Sylva Sylvarum, reverse sig. A2, line 1.



(*a*) is somewhat heavy and distinctly marked at the terminals, as in "*Signe*," Plate 80, line 11.

(*b*) is a delicate letter showing light lines and almost no shading, as in "*Secretts*," Plate 79, line 33.



(*a*) is flat at the top, but the line turns downward at the left, as in "*Thing*," Plate 80, line 4.

(*b*) is much like the *a*-font letter, except that the line forming the top curves upward at the right, as in "*Therefore*," page 12, line 6.



(*a*) is a bowl-shaped letter, as in "*View*," page 35, line 20.

(*b*) is a sharp-pointed letter, as in "*Viscount*," Plate 76, line 5.



(*a*) shows very heavy shading at the top of the last limb, as in "*Wee*," page 41, line 9.

(*b*) is a well-made letter with a light fourth limb, as in "*Workes*," Plate 79, line 33.



The two forms are seen in "*Yea*," page 37, line 21, and in "*Your*," page 46, line 3.



(*a*) as seen on page 40, line 18, probably belongs to the *a*-font.

II. Italic Small Letters in Large Type.

(*a*) has the heavy stroke nearly vertical. It rounds into the last stroke at the base, as in "*Grace*," Plate 79, line 32.

(*b*) is well inclined to the right, the oval shows a bend or shoulder at the top, and the last stroke is clear and free, as in "*Earth*," Plate 79, line 31.

b (*a*) is well-made, the stem not greatly inclined, the base pointed, as in "*by*," Plate 80, line 14.

(*b*) is very delicate, well inclined to the right, the base rounded, as in "*beseech*," Plate 80, line 11.

c (*a*) is like the short capital in miniature, as in "*Grace*," Plate 79, line 32.

(*b*) has a narrow curve at both top and bottom, as in "*vouchsafed*," Plate 79, line 32.

d (*a*) is well-made. The top of the loop is rounded; at the base it diminishes to a hair line and joins the stem quite near the starting point, as in "*and*," Plate 79, line 31.

(*b*) is considerably inclined to the right. The loop makes right angles with the stem at the point of starting, and returns to it at a point mid-way between the starting point and the base. The last stroke is very distinct, almost heavy, but clean and straight, as in "*and vse*," Plate 80, line 12.

e (*a*) is of two kinds and must be tested by the lines, — a long diagonal of the oval and a prolongation of the base. If these intersect, the letter belongs to the *a*-font, as in "*vouchsafed*" and "*Grace*," Plate 79, line 32.

(*b*) is of two kinds in this font, and must be tested by the lines. If these run parallel, the letter belongs to font *b*, as in "*Workes*" and "*promise*," Plate 80, lines 2 and 14.

f (*a*) is well-made, rather long, reaching well out at the top, and usually showing a horizontal line at the base, as in "*of*," Plate 80, line 2. A similar letter with a bent head belongs to font *b*, as in "*vouchsafed*," Plate 79, line 32.

(*b*) is usually short and abrupt, as in "*of*," Plate 79, line 31. The lower end of the stem is sometimes curved and finished by a dot, as in "*of*," Plate 80, line 12. (See also *a*-font.)

g (*a*) has a shaded head inclined toward the right. The nose is hooked or bent, as in "*acknowledge*," Plate 80, line 4.

(*b*) is delicately-made, the head nearly upright, nose usually straight, as in "*giue*," Plate 80, line 12.

b (*a*) has the loop rounding where it leaves the stem. The inclination of the stem is that of *b* and *d* in the same font, as in "*thy*," Plate 79, line 33.

(*b*) is slightly less inclined to the right than letters of the other font. The loop is narrower and more pointed at the top, often showing a deflection toward the right soon after leaving the stem, as in "*this*," Plate 80, line 4.

i (*a*) is somewhat large, with a long stroke at the top usually curved, as in "*thine*," Plate 80, line 9.

(*b*) is delicately made. The line at the commencement of the letter is short and straight, as in "*Which*," Plate 80, line 13.

k (*a*) is somewhat heavy. The loop, being shaded along the end, has an angular appearance, as in "*know*," Plate 79, line 33.

(*b*) is well-made and graceful, the loop clear and shaded along the lower bend, as in "*Workes*," Plate 79, line 33.

l (*a*) has a stem of uniform thickness, or is slightly thickened at the base. It rounds into the last stroke, as in "*acknowledge*," Plate 80, line 4.

(*b*) is delicate. The stem narrows towards the bottom which is sharp, the last stroke clear and free, as in "*secretly*," Plate 80, line 13.

m (*a*) commences with a short, drooping line, and has rounded loops showing shading on the tops, as in "*most*," Plate 80, line 10.

(*b*) is delicately made, commencing with a short, slanting line, and having loops shaded at the right. The second loop bends slightly forward, as in "*them*," Plate 80, line 10.

n (*a*) is like half of small *m* in the same font, and has the same characteristics, as in "*owne*," Plate 80, line 9.

(*b*) is somewhat broad but very delicate, with clear, free lines at the beginning and end, as in "*Atlantis*," Plate 80, line 1.

o (*a*) is slightly pointed and shows more shading on the left side than on the right, as in "*Creation*," Plate 79, line 33.

(*b*) is the *b*-font capital letter in miniature, as in "*sorts*," Plate 80, line 3.

p (*a*) is well-made, but somewhat narrow in the loop, which at the base appears slightly angular, as in "*appertaineth*," Plate 79, line 34.

(*b*) has a broad loop, as in "*Impostures*," Plate 80, line 3.

q is seen in two forms in "*quicker*," page 34, line 3, and in "*exquisitely*," page 43, line 6.

r (*a*) has drooping terminals, as in "*Earth*," Plate 79, line 31.

(*b*) has spreading terminals commencing with a short, slanting line, as in "*Grace*," Plate 79, line 32.

s (*a*) is in two styles, long and short. The former is a graceful letter reaching well out at the top, but terminating near the stem at the base, as in "*discerne*," Plate 79, line 34. Short *s* of this font is a narrow, compact letter, as in "*Workes*," Plate 80, line 2.

(*b*) is also in two styles, long and short. The long *s* inclines very slightly and changes very abruptly to a thin line at the end, as in "*sending*," Plate 80, line 14. Short *s* is delicate and very slightly shaded, as in "*Illusions*," Plate 80, line 3.

t (*a*) is well-made, and is inclined to correspond with the stem of *b*, *d*, *p*, etc., of this font, as in "*Earth*," Plate 79, line 31.

(*b*) is less inclined than the same letter in font *a*, and shows a bend in the stem before reaching the line of writing, as in "*to know*," Plate 79, line 33.

v (*a*) is bowl-shaped, as in "*vnto*," Plate 80, line 14. Another style is the ordinary Italic *u*. In font *a* it commences with a drooping line, while the last stroke is clear and free. The upright is pointed at the top, and often inclined to the left, as in "*Heauen*," Plate 79, line 31.

(*b*) is also pointed, as in "*vouchsafed*," Plate 79, line 32. Another form is like the modern *u*. It commences with a slanting line and ends with a short, curved line. The upright is blunt at the top and tends toward the right, as in "*true*," Plate 80, line 6.

w (*a*) is a light, delicate letter. The second stroke tends to the right at the base, as in "*New*," Plate 79, line 1.

(*b*) is narrow at the base and shows no bend in the second line, as in "*owne*," Plate 80, line 9.

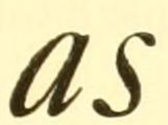
x (*a*) has the terminal of the heavy bar turned backward at the base, and that at the top of the light bar curves in the same way, as in "*exceedest*," Plate 80, line 9.

(*b*) is a wide letter. The terminal at the base of the heavy bar is light and free, as in "*Excellent*," Plate 80, line 8.

y (*a*) has the second line bent toward the first at the top, as in "*thy*," Plate 79, line 33.

(*b*) has a clear, open head, as in "*thy*," Plate 79, line 32.

III. Italic Digraphs In Large Type.



(*aa*) is the union of a sharp, heavily-shaded *a* well-inclined to the right with an *s* also shaded and rather small in the head, as the second "*as*," Plate 79, line 34.

(*ab*) is the union of a sharp, heavily-shaded *a* with a light *s* open and clear in the head, as the first "*as*," Plate 79, line 34.

(*ba*) is the union of the simple form of *a* in font *b* with a somewhat narrow *s*, shaded and small in the head, as in "*was*," page 12, line 3.

(*bb*) is the union of the simple form of *a* in font *b* with a light *s*, open and clear in the head, as the second "*as*," Plate 80, line 6.



has not been used. The four combinations are seen in "*instruct*," page 33, line 9; "*practise*," page 41, line 2; "*tincted*," page 33, line 29; and "*perfectly*," page 40, line 15.



has not been classified. Four combinations are seen in "*differ*," page 36, line 4; "*Difference*," page 33, line 14; "*Effecting*," page 31, line 20; and "*effects*," page 39, line 12.



(*ab*) is the union of *f* having a long curve at the top and a hook at the lower end of the stem with a *b*-font *i*, as in "*testifie*," Plate 80, line 4.

(*ba*) is the union of a well-made *f*, having a foot slightly turned upward, with an *a*-font *i*, as in "*finde*," page 32, line 2.

(*bb*) is the union of the *f* just described with a *b*-font *i*, as in "*testifie*," page 12, line 6.



Only two examples have been found.

(*ab*) is the union of an *f* reaching well out at the top, with the simple form of *l* in font *b*, as in "*flouds*," page 12, line 5.

(*bb*) is the union of an *f* curved downward at the top and slightly upward at the foot with the simple form of *l* in font *b*, as in "*flow*," page 39, line 2.



(*aa*) is the union of the simple form of *i* in font *a* with the script *s*, small and close in the head, as "*is*," Plate 80, line 5.

(*ab*) is the union of the *a*-font *i* with the script *s* having a wide open head, as in "*Atlantis*," Plate 80, line 1.

(*ba*) is the union of the simple form of *i* in font *b* with a script *s*, having a narrow, close head, as in "*this*," Plate 80, line 11.

(*bb*) is the union of the simple form of *i* in font *b* with a script *s*, having a wide, open head, as in "*Atlantis*," page 5, line 1.



(*aa*) is the union of the two *l*'s of font *a*, as in "*shall*," page 12, line 7.

(*ab*) is the union of the simple form of *l* in font *a* with a light, delicate letter as in "*Illusions*," Plate 80, line 3.

(*ba*) is the union of the simple forms of *l* in the respective fonts, as in "*Hills*," page 31, line 24.

(*bb*) is the union of two letters of the simple form of *l* in font b, as in "*severall*," page 39, line 27.

ſb (*aa*) is the union of a well-made long *s* reaching well out at the top and very slender where this curves to the stem, with the simple form of *h* in font *a*, as in "*perished*," page 35, line 25.

(*ab*) is the union of a long *s* described above with an *h* much rounded at the loop, as in "*publish*," page 47, line 3.

(*ba*) is the union of a long *s* somewhat short at the top, heavy in the stem, and growing suddenly thin at the foot, with the simple form of *h* in font *a*, as in "*should*," page 12, line 5.

ſi (*bb*) is the union of the simple forms of these letters in font *b*, as in "*Nourish*," page 37, line 24.

(*aa*) is the union of long *s* reaching well out at the top, and often having a hook at the base with the simple form of *i* in font *a*, as in "*easily*," page 46, line 17.

(*ab*) is the union of the simple form of long *s*, in font *a*, with a straight-bodied *i* having lines at the top and bottom attached in the same manner and of equal length, as in "*Illusions*," Plate 80, line 3.

(*bb*) is the union of a long *s* having the line at the foot of the stem sharply turned upward, with an *i* thin and straight in the body finished by equal, slanting lines at top and bottom, as in "*Besides*," page 45, line 13.

ſp (*aa*) is the union of a long *s* in font *a* with a long *p* having a horizontal line at the top of a somewhat narrow loop, as in "*prosper*," Plate 80, line 11.

(*ab*) is the union of a long *s* in font *a* with a long *p* having a broad loop, the upper line of which turns downward at the left, as in "*speciall*," page 46, line 22.

(*ba*) is the union of a long *s* somewhat heavy in the stem and having an upturned foot, with a long *p* level at the top of the narrow loop, as in "*especially*," page 37, line 9.

ſſ The various combinations have not been classified.



(*aa*) is the union of the long *s* in font *a* with a long *t* having the characteristics of that letter in font *a*, as in "*hast*," Plate 79, line 31. Short *st* is the union of the simple forms of these letters in font *a*, joined at the top by a wave line, as in "*deepest*," page 31, line 23.

(*ab*) is, in the one case the simple form of long *s* in font *a* with a long *t* having the characteristics of the *b*-font *t*, as in "*stay*," page 37, line 15; in the other, the union of the simple forms of the small letters in their respective fonts, as in "*Impostures*," Plate 80, line 3.

(*ba*) in the first mentioned style, is the union of long *s* in font *b* with a long *t* having the characteristics of this letter in font *a*, as in "*amongst*," page 38, line 28. In the other style, it is the union of these letters in their respective fonts, as in "*most*," Plate 80, line 10.

(*bb*) in the first case, is the union of a long *s* having an upturned foot with a long *t* that shows the characteristics of this letter in font *b*, as in "*allmost*," page 38, line 21. The other case is the union of the simple forms of these letters in font *b*, joined by the wave line, as in "*testifie*," Plate 80, line 4.

has not been classified.

IV. Italic Capitals in Medium Type.



(*a*) is a plain letter, in form like the Roman, having both limbs finished with straight serifs, as in "*And*," Plate 80, line 17.

(*b*) has the left limb prolonged, and terminating in an upward curve, as in "*About*," Plate 79, line 8.



(*a*) is flat at the base. It is an ornamental letter, having the line of the upper loop prolonged, curving over the top of the stem, as in "*But*," Plate 80, line 19.

(*b*) shows the base line slanting downward at the left, while the curved line over the top is angular, as in "*Boate*," Plate 80, line 18.

C (*a*) is in two styles, long and short. Long *C* shows wide curves above and below the line of writing, as in "*Calme*," Plate 79, line 11. Short *C* has wide curves also, but the lower one rests on the line, as in "*Coast*," Plate 79, line 10.

(*b*) is also in two styles, long and short. Long *C* is short at the top, and the end is heavy, as in "*Crosse*," page 3, line 4. Short *C* has the same characteristic top, as in "*Crosse*," Plate 78, line 34.

D (*a*) is flat at the base like the capital *B* in this font, as in "*Death*," page 7, line 6.

(*b*) has slanting base like capital *B* in this font, as in "*Deepe*," Plate 77, line 21.

E (*a*) is a well-made letter. The upper bar is finished with a short, distinct line, and the lower shows a similar line slightly curved backward, as in "*Enemies*," Page 15, line 28.

(*b*) does not show well-finished terminals. The base is somewhat longer than the upper bar, as in "*Easterne*," Plate 79, line 10.

F (*a*) has a slanting bar at the top corresponding to that of the capital *E* in this font, as in "*Firmament*," Plate 80, line 20.

(*b*) has a level bar at the top slightly longer than this line in *a*-font letters, as in "*Friends*," page 19, line 5.

G (*a*) is a slender letter, rather large, as in "*Greeke*," Plate 78, line 26.

(*b*) is inclined to be heavy, especially in the lower part. The curve at the top is short, as in "*Glimse*," page 13, line 13.

H (*a*) is a well-made letter, having a particularly light and delicate cross-bar, as in "*Hebrew*," Plate 78, line 26.

(*b*) is a well-made letter, except that it shows a somewhat heavy cross-bar, as in "*Heauenly*," Plate 79, line 23.

I (*a*) is light and delicate, as in "*Iapan*," Plate 77, line 4.

(*b*) is large and well-formed and somewhat heavy, as in "*Intentions*," page 18, line 2.

K (*a*) is a delicate letter, the upper line at the right thin and clear, as in "*Kingdome*," Plate 79, line 26.

(*b*) is a somewhat heavy letter. The upper line at the right side shows shading at the top, as in "*Kingdome*," page 18, line 5.

L (*a*) is a well-made letter with rather thin stem and base-line, as in "*Leaue*," Plate 80, line 17.

(*b*) has a base-line nearly as heavy as the stem. The right extremity of the base slants outward, as in "*Languages*," page 13, line 27.

M (*a*) has the third stroke curved. It is prolonged over the top of the final upright to correspond with the capital *N* of this font, as in "*Miracle*," page 12, line 12.

(*b*) is plain, having a straight serif at the top of the right side, or, when this side is high and pointed, no serif at all, as in "*Merchandize*," page 3, line 11.

N (*a*) has the middle stroke prolonged over the first upright and under the second, as in "*Nation*," Plate 79, line 2.

(*b*) has the middle stroke prolonged into a queue below the line, as in "*Noble*," page 18, line 2.

O (*a*) is somewhat pointed, and is more heavily shaded upon the left than upon the right side, as in "*Offers*," page 8, line 32.

(*b*) is rounded at the base, and the shading is only very slightly heavier upon one side than upon the other, as in "*Order*," page 18, line 15.

P (*a*) shows the loop at its base nearly perpendicular to the stem. The curve over the top is unbroken, as in "*Pillar*," Plate 79, line 20.

(*b*) shows a slight bend in the base of the loop, and also in the curve over the top, as in "*Parchment*," Plate 80, line 27.

Q (*a*) has the oval of capital *O* of this font, with a queue appended by a short vertical line, as in "*Questions*," page 9, line 28.

(*b*) is like the capital *O* of this font joined to a queue by a slanting line, as in "*Questions*," page 9, line 27.

R (*a*) is well-made. The upper part has the characteristics of the loop and curved line of capital *B* and *P* of this font, as in "*Request*," page 8, line 24.

(*b*) is a somewhat heavy letter. The queue ends bluntly or in a dot, as in "*Reliefe*," page 18, line 16.

S (*a*) is made of two similar curves, the extremities plainly marked, as in "*Spectacle*," Plate 79, line 16.

(*b*) is broader in the base than at the top, and there is no heavy mark at the lower extremity, as in "*Starres*," Plate 80, line 21.

T (*a*) has a slanting top and heavy serif at the base thickened at the left of the stem, as in "*The*," Plate 80, line 28.

(*b*) has a level top and sometimes a heavy stem, as in "*The*," page 8, line 11.

V (*a*) is a delicate letter. The second line is thin and fine, as in "*Vpon*," Plate 79, line 15.

(*b*) is slightly curved at the point, and the second line is heavy, as in "*Vocation*," page 8, line 8.

W (*a*) is large and uncouth. The fourth line, like the second line in the *V* of this font, is fine and thin, as in "*What*," page 5, line 25.

(*b*) is a little smaller than the *a*-font letter, very narrow at the base, heavy in the first and third strokes, and having the fourth line somewhat thickened, as in "*Wise*," Plate 79, line 24.

Y (*a*) is a symmetrical letter, rather narrow at the top, and level, as in "*You*," page 26, line 26.

(*b*) has a sharp turn in the right arm, making the letter appear dotted, as in "*Yeares*," page 27, line 10.

V. Italic Small Letters in Medium Type.

a (*a*) is wide, and shows the right side long, coming down below the oval, as in "*Prayer*," Plate 80, line 15.

(*b*) is a narrow, compact letter, usually angular at the top, and showing the last stroke curved toward the stem, as in "*made*," Plate 80, line 15.

b (*a*) is often rather light in the stem and has a somewhat pointed base, as in "*abroad*," Plate 80, line 20.

(*b*) is rounded at the base and shaded at the top of the stem, as in "*be seen*," Plate 80, line 22.

C (*a*) is the short *a*-font capital *C* in miniature, as in "*contemplated*," Plate 79, line 27.

(*b*) is the short *b*-font capital *C* in miniature, as in "*Parchment*," Plate 80, line 27.

d (*a*) has a broad loop composed of a light line only slightly shaded toward the base, as in "*unbound*," Plate 80, line 16.

(*b*) has a narrow loop somewhat heavy, as in "*found*," Plate 80, line 15.

e (*a*) must be tested by lines, as in other alphabets. Intersecting lines indicate *a*-font letters, as the first two *e*'s in "*neere*," Plate 80, line 19.

(*b*) must be tested by lines. Parallel lines indicate *b*-font letters, as in "*moueable*," Plate 80, line 16. The two styles of the *b*-font letter are here seen in the same word. The bisected oval and prolonged base in each show parallel lines.

f (*a*) is usually somewhat heavy, reaching well out, and curved at the top, but ending at the foot in a short, horizontal line, as in "*found*," Plate 80, line 15.

(*b*) is of nearly uniform thickness throughout. The foot curves upward and usually shows a dot, as in "*left*," Plate 80, line 22.

g (*a*) is somewhat delicate, and has a small thin nose, as in "*greene*," Plate 80, line 24.

(*b*) has a very heavy upright head and heavy nose, as in "*taking*," Plate 80, line 17.

b (*a*) is a broad letter, showing a hair line at the beginning of the loop, as in "*had*," Plate 80, line 15.

(*b*) has a stem shaded from the top, and a rounded loop, as in "*approach*," Plate 80, line 17.

i (*a*) stands nearly erect, and the slanting line at the top is almost directly above the finishing stroke at the base, as in "*it*," Plate 80, line 19.

(*b*) is well-made, the first line short, the stem rounding into the last stroke, which is free and distinct, as in "*remained*," Plate 80, line 16.

k (*a*) is rather large, the loop having an angular appearance because of the shading across the end, as in "*taking*," Plate 80, line 17.

(*b*) is more inclined to the right than the *a*-font letter, and, like the capital *K* of this font, is somewhat heavy, as in "*know*," Plate 80, line 30.

l (*a*) is clear and distinct, somewhat delicate, and has a free line at the base, as in "*selfe*," Plate 80, line 20.

(*b*) is a graceful letter, the top lightly shaded, and the last line free and clear, as in "*neuerthelesse*," Plate 80, line 33.

m (*a*) has rounded loops shaded upon the top and right side. The first and last strokes are free, as in "*came*," Plate 80, line 19.

(*b*) has loops inclined to the right and shaded only on the right. The first stroke is little more than a dot and very close, as in "*Palme*," Plate 80, line 25.

n (*a*) has the characteristics of the small *m* in the same font, as in "*remained*," Plate 80, line 16.

(*b*) has the characteristics of the small *m* in this font,—a close first line and loop shaded at the right, as in "*seen*," Plate 80, line 22.

o (*a*) is somewhat pointed and is more heavily shaded upon the left than upon the right side, as in "*found*," Plate 80, line 15.

(*b*) is the capital in miniature, as in "*other*," Plate 80, line 32.

p (*a*) shows the same straight line at the base, as the second *p* in "*approach*," Plate 80, line 17.

(*b*) has a wide, thin loop, as the first *p* in "*wrapped*," Plate 80, line 28.

q (*a*) is well-made. The stem is without shading, and is finished by a serif showing well on both sides of the foot, as in "*requireth*," page 6, line 13.

(*b*) has a somewhat wide oval, a stem slightly shaded, and a serif upon one side only at the foot, as in "*Request*," page 8, line 24.

r

(*a*) has drooping terminals, as in "*written*," and "*receiue*," Plate 80, lines 27 and 31.

(*b*) whether light or heavy, has the left terminal a slanting line and the base blunt, as in "*rowed*," and "*assurance*," Plate 80, lines 18 and 17.

s

(*a*) is in two styles, long and short. The former has a long, thin top only slightly curved, as in "*seen*," Plate 80, line 22. Short *s* is made of short curves and distinct terminals like the capital, as in "*words*," Plate 80, line 34.

(*b*) is in two styles, long and short. The long *s* is clearly curved, turning downward at the top. The inclination of the stem is greater than in the *a*-font letter, and the short line at the foot turns upward, as in "*small*," Plate 80, line 22. Short *s* is free and open at both top and bottom, as in "*his*," Plate 80, line 26.

t

(*a*) is quite tall, the stem showing well above the bar. The inclination of the letter is considerable, the last stroke free, as in "*water*," Plate 80, line 23.

(*b*) is not tall. It is usually slightly shaded toward the base, which is often rounded into the last stroke, as in "*though*," Plate 80, line 23.

v

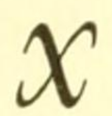
(*a*) is sharp-pointed, as in "*vanished*," Plate 80, line 21. There is also the form of the ordinary Italic *u*, which, in this font, is usually broad at the top, with long first and last strokes quite free and clear, as in "*receiue*," Plate 80, line 31.

(*b*) is bowl-shaped, as in "*unbound*," Plate 80, line 16. In this font also is the ordinary Italic *u*, which is narrow at the top, as in "*reuerence*," Plate 80, line 26.

w

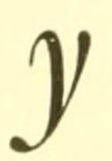
(*a*) is the joining of two pointed *v*'s, making the form marked by the height of the left side, as in "*wett*," Plate 80, line 23.

(*b*) is small and flat-topped, as in "*whereas*," Plate 80, line 16.



(*a*) is a broad, delicate letter, with elongated dots ending the lighter bar, as in "*sixe*," page 8, line 12.

(*b*) is particularly narrow at the base. The terminals of the lighter bar are small close dots, as in "*Taxe*," page 27, line 24.



(*a*) is well-made, and quite open at the top, as in "*prayers*," Plate 79, line 29.

(*b*) has a bend in the right arm, as in "*they*," Plate 79, line 21.



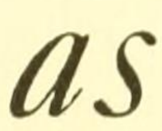
(*a*) is a broad letter, slender at the top, but somewhat heavily shaded in the queue, as in "*Merchandize*," page 8, line 23.

(*b*) is somewhat narrower, the queue coming down more abruptly. The top in this is shaded nearly as much as the bottom, and the connecting line between the two is heavy, as in "*Symbolize*," page 19, line 20.



Two forms are seen on page 15, lines 12 and 15. They have not been classified.

VI. Italic Digraphs in Medium Type.



(*aa*) is the union of small *a* showing an angle or shoulder in the top of the loop and heavily shaded base, with an *s* short at the top and longer at the base, as "*as*," Plate 79, line 11.

(*ab*) is the union of the *a* just described with an *s* as long at the top as at the bottom, as in "*whereas*," Plate 80, line 16.

(*ba*) is the union of a small rounded *a* with an *s* very short in the head, as in "*was*," Plate 80, line 34.

(*bb*) is the union of a small rounded *a* with an *s* long in the head, as the second "*as*," page 12, line 11.

Et (*aa*) is the union of a small *c* reaching well out at the top and having a wide curve at the base, with a long *t* wide and heavy at the base, as in "*Spectacle*," Plate 79, line 16.

(*ab*) is the union of a small *c* reaching well out at the top and widely curved at the base, with a long *t* narrow and pointed at the base, as in "*Erection*," page 19, line 7.

(*ba*) is the union of a small *c* somewhat narrow and showing a small dot at the top, with a long *t* heavy and wide at the base, as in "*expected*," page 9, line 15.

(*bb*) is the union of a narrow *c* with a long *t* also narrow at the base, as in "*Practique*," page 20, line 18.

ff (*aa*) is the union of two small *f*'s having curved tops and straight feet, as in "*off*," page 15, line 31.

(*ab*) is the union of a small *f* curved at the top and straight at the base, with the same letter short and straight at the top with a short foot tending slightly upward, as in "*Traffique*," page 17, line 2.

(*ba*) is the union of an *f* having a straight head and slightly upturned foot, with the same letter having a curved top and slanting foot, as in "*Offers*," page 8, line 32.

(*bb*) is the union of two single letters in font *b*, as in "*Office*," page 8, line 7.

fi (*aa*) is the union of small *f* having a curved top and straight foot, with an *i* of nearly uniform thickness throughout the stem, and somewhat rounded at the top and bottom, as in "*finding*," page 17, line 31.

(*ab*) is the union of an *f* having a curved top and a straight foot, with an *i* delicately shaded and sharp-angled, as in "*fine*," Plate 80, line 27.

(*ba*) is the union of an *f* having a long head and short upturned foot, with an *i* uniform in thickness and rounded top and bottom, as in "*fifty*," page 5, line 27.

(*bb*) is the union of the *f* just described with a delicately-formed *i* slightly shaded at the base, as in "*finde*," page 7, line 19.



(*aa*) is the union of an *f* having a curved top and straight foot, with an *l* somewhat heavy and rounded at the base, as in "*enflamed*," page 8, line 38.

(*ab*) is the union of the *f* just described, and an *l* slightly shaded at the top and pointed at the base, as in "*flourish*," page 15, line 6.

(*ba*) is the union of an *f* delicately-made and having an upturned foot, with an *l* somewhat heavy at the base and rounded into the last stroke, as in "*flourish*," page 26, line 24.

(*bb*) is the union of an *f* delicately-made and having an upturned foot, with an *l* somewhat shaded at the top and sharply pointed at the base, as in "*briefly*," Plate 79, line 7.



(*aa*) is the union of the simple form of *i* in font *a*, with an *s* rather large and clumsy at the top, as in "*his*," Plate 80, line 15.

(*ab*) is the union of the *i* just described with an *s* small and close in the head, as in "*this*," Plate 79, line 18.

(*ba*) is the union of small *i* in font *b* with an *s* blunt and clumsy in the head, as in "*this*," page 7, line 25.

(*bb*) is the union of the simple form of *i* in font *b* with a well-made short *s*, clear and free in the head, as in "*his*," Plate 79, line 28.



(*aa*) is the union of two delicate letters having level serifs at the top and free lines at the bottom, as in "*tell*," page 26, line 26.

(*ab*) is the union of a delicate *l* having a level serif at the top and free line at the bottom, with a less delicate letter, slightly turned back at the top and rounded at the base, as in "*all*," Plate 79, line 20.

(*ba*) is the union of an *l* having a slanting serif at the top and a rounded base, with a delicate letter angular at the base and ending in a clear, free line, as in "*shall*," page 26, line 26.

(*bb*) is the union of two *l*'s of the simple form in font *b*, as in "*shall*," Plate 79, line 6.

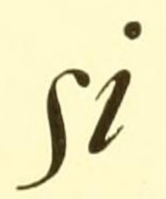


(*aa*) is the union of long *s* in font *a*, with a heavy-stemmed *h* having a wide, rounded loop, as in "*vanished*," Plate 80, line 21.

(*ab*) is the union of long *s* in font *a*, with a delicate-stemmed *h*, having a somewhat heavy loop, as in "*banish*," page 7, line 20.

(*ba*) is the union of long *s* in font *b*, with a heavy-stemmed, broad-looped *h*, as in "*shall*," page 7, line 10.

(*bb*) is the union of long *s* in font *b* with a delicately-formed *h*, as in "*sheweth*," Plate 77, line 19.

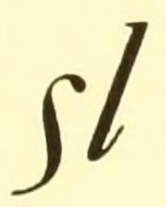


(*aa*) is the union of long *s* in font *a*, with the simple form of *i* in the same font, as in "*sick*," page 5, line 26.

(*ab*) is the union of long *s*, in font *a*, with the simple form of *i* in font *b*, as in "*Courtesie*," page 7, line 17.

(*ba*) is the union of long *s*, in font *b*, with the simple form of *i* in font *a*, as in "*silence*," Plate 80, line 18.

(*bb*) is the union of long *s*, in font *b*, with the simple form of *i* in the same font, as in "*Confusion*," page 7, line 14.



(*aa*) is the union of long *s* curved at the top and having a straight foot, with a heavy *l* shaded toward the base, as in "*Islands*," page 17, line 34.

(*ab*) is the union of long *s* just described, with an *l* slightly turned back at the top, and of uniform thickness in the stem, as in "*Island*," page 14, line 26.

(*ba*) is the union of long *s* in font *b* with an *l* having a level serif at the top, and a stem shaded toward the base, as in "*Island*," page 15, line 28.

(*bb*) is the union of long *s* in font *b*, with an *l* having a slanting serif at the top, and a stem of nearly uniform thickness, as in "*dislike*," page 28, line 22.

ſp

(*aa*) is the union of long *s* in font *a*, with a long-stemmed *p* having a somewhat narrow loop, as in "*speaketh*," page 24, line 38.

(*ab*) is the union of long *s* in font *a*, with a long-stemmed *p* quite wide in the loop, as in "*respect*," page 9, line 36.

(*ba*) is the union of long *s* in font *b* with a long-stemmed *p* somewhat narrow in the loop, as in "*spent*," page 12, line 29.

(*bb*) is the union of long *s* in font *b*, with a long-stemmed, wide-looped *p*, as in "*prosper*," page 26, line 24.

ſt

(*aa*) is in two styles, long and short. The first is the union of long *s* in font *a* with a long *t* somewhat wide at the base, as in "*stood*," Plate 79, line 22. The second is the union of short *s* in font *a* with the long-stemmed *t* somewhat wide at the base. An example has not been found in this work.

(*ab*) is in two styles, long and short. The first is the union of the *a*-font long *s* with a narrow-based *t* usually having a slanting cross-bar, as in "*Resistance*," page 15, line 24. The second is the union of short *s* in font *a*, with a somewhat narrow and often quite heavy long *t*, as in "*Christians*," page 4, line 2.

(*ba*) is in two styles, long and short. The first is the union of long *s* in font *b* with a long-stemmed *t* somewhat wide at the base, as in "*least*," page 15, line 16. The second is the union of a short *s* in font *b* with a long-stemmed *t* wide at the base, as in "*East*," page 14, line 23.

(*bb*) is in two styles, long and short. The first is the union of long *s* in font *b* with a somewhat narrow long-stemmed *t*, as in "*still*," Plate 80, line 17. The second is the union of short *s* in font *b* with a somewhat narrow, though heavy, *t*, as in "*amongst*," page 15, line 21.

us (*aa*) is the union of a wide-based *u* with a blunt-topped short *s*, as in "*curious*," page 18, line 12.

(*ab*) is the union of a wide-based *u* with a small-headed *s*, as in "*Fabulous*," page 15, line 13.

(*ba*) is the union of a narrow-based *u* with a blunt-headed, awkward, short *s*, as in "*Marueilous*," Plate 79, line 18.

(*bb*) is the union of a narrow-based *u* with an *s* small and delicate in the head, as in "*famous*," page 19, line 14.

XIII.
DECIPHERED MESSAGES

1. Second Folio, 1632.

I. Actors' Names and First of Ben Jonson's Poem.

— (m)ale desce'da't o' the Henry that founds th' Tudors — had the boor W's claim gainsay'd. Trust me mankind is surpris'd to say "In shor(t) f

oe! I cry grace —. Is pre-ominate reaping found any less fully your suits? Justice?"

II. Last of Ben Jonson's Poem and First of I. M. S. Poem.

—that no obtensios would lighten Fr's toil o're some play (they who obeying long his warie eye — P., J., and G., or X. M. — would not stay the exody, i. e.) will I not deny. "T

ut, cease!" or othe' such hasty wayes of giving slight reproofe but fell on heedless eare."

III. Last of I. M. S. Poem, and Hugh Holland Poem.

—wh'ch opponent he suddenly found to be (thus prooving S.,

P., G. liars) th' Qu. K. F. embodied a letter so nicely givi'g a stateme't at the time. Yet it erst did lie upo' th' union w'ch K. conniv'd. A ne're pledg'd word grown in ol

d disciples work.

IV. Poems: "Upon the Effigies," and "An Epitaph."

W. R. tels why wee honor gay S. F. his royal tome thou hast, will shew in severall places is th' manuscript kept. I, (ay) there shall friends find affix'd to each play th' author's name, with a rightful signe of F's (s)o to bee discov'r'd and substituted, I trust, if ——.*

V. I. M. Poem.

—toole and we know MS. the fellow masked and us'd F's seale thereon seen Rex.

VI. Prologue, Troilus and Cressida.

I lost favour, ergo, oppone'ts presume, as my ciphers at least do put it, to get such as sudde'ly turn playwright, witty or stale, under, wisht, yea, promist Judases.

I to aide one writer — one which never liv'd in F. St. A.'s service yet knows the deputie of two Kings doth F's fist most—.

2. Sylva Sylvarum, 1627.

I. Prefatory Pages.

Go to G——— early. Who lern by wit, as you will note elsewher, yet will not have yeeres work shut w't'in old graves, nor seldom loose faith. Yet I preach a faith but ill, if ever, to right some singularly uncommon faults, various Wm. S. bookes shall, by robbers might, be disturb'd. Who carpeth so uprooteth them by zeale to him.

B———, my trust now, to them writeth — to utter it, hoping some heede this — of a box, thus to denote F's own wish.

Wm. R.

II. Body of the Work.

See whatsoever is not thus worth, as I do u'fold my nowise alter'd letter, if, taking some stu'id, blind, indifrent but vain jesters i'to my inner court, a wit's carnassial mind but lingers

*L. Digges poem contains cipher story connecting Numbers IV and V. See page 16.

to make ravine — of everie ones best skil'd to rob, by a separating, culling processe that doth wrest 'ones' thought.

You may extoll both, *ut supra*, or upsetting nature go without my rush finding the way oft with the brute sense called th' instinctive faculty. One not common, wit, may Wm. most wisely emploie lesse, should our fame ever mou't his loftie Olympic height.

3. New Atlantis, 1627.

Learned men did equal me. Know you, had my rigol, a king's crowne allured stil, honor delay'd hitherto been mine, one blis in any th' past woes tenderly recall'd my erly love, 'tis verily to greatnes unmatcht — dreamt *sub luna* — that I might come.

M's old art, men say most true, in this probable future more subtilly percha'ce should implant her just character, both that by goodnesse th' boy wrote so artlesse a storie in two worthily approov'd plays w'ch buried and left it not to dawes wit, nor wiseacres writi'gs I myselfe can note as wiselie; and th't unto me, certes, vows of devout, simple life you may know did yet defy me, slyly mov'd a like cruel suspect. Clearer and greater proof, old cipher, most happily overcomming oppositio', th't task may awe you* murmuring spirit — true note of art: O wit, curiosity ! good meanes, withall, by wh'ch subtletie marreth hope or trust too.

Th' box my William R — so fears, or hates in very truth, to treasure well as he wil out of doubt let [hinder] all discov'rers — though many other my erly printed works went at once into finall crypt — to his lofty monument, meetly us'd thus for concealing it, only by my utmost skill can duely bee giv'n. 'Tis seen of late surely chang'd (also a blasted hope may beseem slow, overwrought plans), rul'd by prominent, but commonlie musty volumns, dry fustian, men must predigest to get any nutr'm't.

Graves at one time superiour, as no tim'rous perso' tryeth for entra'ce, or no bold one could wrest his treasures thence (*vide* W. on tombs, etc.), old or young mind [watch or care for] ill; so must every man on guard be told much more, *quod bene notandum.* I, [ay,] save Burton, ne're a man can now be with Wm., almost none built upon. My book he, as I but then did know though I was naturally unwilling, us'd; for forced by change and my adversity, I printed — but W. thrice previously did bury MS. sett up. To mold so this duke to th' wish of Wm., though men do know him not, MS. is hid ere you find my will to you kind.

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*Note—The *r* and *m* were joined in one group by the cipherer's mistake in this way: *bbabb*.

As my companion found out many foes rather then but few, so th' fox you hunt you name Legion, tho' some runneth alone. By trust in him these sons, in years nor mist by honours nor linkt w't shame, whom E. forc'd i. [e.], by preclusion, forc'd to give way, liking it ill, nor led any forlorne hope to try experiments by might — so to win, redeem or maintain lost glory— nor lawlessly us'd power.

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XIV.
"TO THE READER" AND CATALOGUE, SECOND FOLIO, 1632

To The Reader

Tothe Reade rThis Figur ethat thouh erese estpu tItwa sforg entle Shake spear ecutW herei ntheG raver hadas trife VVith Natur etoou tdoot helif eOcou ldheb uthav edraw nehis VVitA sweLl inBra sseas hehat hhitH isFac etheP rintv vould thens urpas seAll thatw aseve rvvri tinBr asseB utsin cehec annot
Reade rlook eNoto nhisP ictur ebuth isBoo keBI

By two guards do I watch F's vastly importa't playes cunningly.

WM. RAWLEY.

Catalogue, Second Folio, 1632

With Roman letters marked for the b-font with capital letters and grouped in fives. See plates 87 and 88.

dacAT aLogu EofaL lthEc oMedi eSHIs tOrIe saNdt RageD IeSco nTAiN Edint hIsbO okehe *tempe stthe twoge ntlem enof*u eRoNa *theme rrywi vesof winds ormea suref ormea suret hecom edyof error smuch adoea boutn othin glove slabo urslo stmid somme rsnig htsdr eamet hemer chant of*VeN ice*as youli keitt hetam ingof thesh rewal lswel lthat endsw elltw elfen ighto rvvha tyovv villt hewin terst ale*HI sTOrI eS*the lifea nddea thofk* iOHn*t helif e &dea thofk* R*thet helif eandd eatho fk*h*th eseco ndpar tofkh theth elife ofkin g*HENr Y*thet hefir stpar tofk*h Eny*th ethep artof k*henr *ythet hepar tofk*H enrY*t hethe trage dieof* Richa rd*the thefa moush istor yof*He NryTr agEDI eSTrO yLus*a nd*Cre sSiDA *thetr agedy of*COR Iolan uStit UsanD rCNic uSRoM eo*and* iuLie tTiMo no*f*AT Henst *hetra gedyo f*IUli uSCaE SaR*th etrag edyof* Macbe th*the trage dyof*h amLet *thetr agedy ofkin g*LEar *themo oreof* vENic EanTH onY*an d*Cleo pATra *thetr agedy of*cYm BelIne