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STUDIES IN THE BI-LITERAL
CIPHER OF SIR FRANCIS BACON



BACON AS A YOUTH

of Fiske's Book

BY
Gertrude Horsford Fiske

with
ITALIC & ROMAN ALPHABETS



Elizabeth Wells Gallup

Boston
John W. Luce & Co.

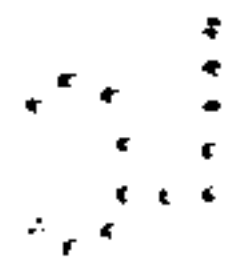
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P R E F A C E

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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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-

**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.

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De Augmentis Scientiarum

Præstò simul sit aliud *Alphabetum Biforme* ; nimirum, 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. e. 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. I. 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. u.

a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.

LIBER SEXTUS.

Tum demùm Epistolæ Interiõri, jam factæ *Biliteratæ*,
Epistolam Exteriõrem *Biformem*, literatim accommo-
dabis, & postea describes. Sit Epistola Exterior ;
Manere te volo donec venero.

Exemplum Accommodationis.

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

Apposuimus etiã Exemplum aliud largius ejusdem
Ciphrae, *Scribendi Omnia per Omnia.*

Epistola Interior, ad quam delegi-
mus *Epistolam Spartanam*, missam
olim in Scytale.

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

Epistola Exterior, sumpta ex *Epistolâ*
Primâ Ciceronis in B. ar-

ego omni officio, ac potius pietate erga te-
caeteris satisfacio omnibus: Mihi ipse nun-
quam satisfacio. Tanta est enim magni-
tudo tuorum erga me meritorum, ut quoni-
5 am tu, nisi perfectam re, de me non conquiēs-
ti; ego, quia non idem in tuam causam efficio,
vitam mihi esse acerbam putem. In cau-
sam haec sunt: Ammonius Regis Legatus
apertè pecuniā nos oppugnat. Res agitur
10 per eosdem creditores, per quos, cum tu ade-
ras, agebatur. Regis causam, si qui sunt,
qui velint, qui pauci sunt, omnes ad Pompe-
ium rem deferri volunt. Senatus Reli-
gionis calumniam, non religione, sed ma-
15 levolentia, et illius Regiae Largitionis
invidia comprobat. &c.

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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.

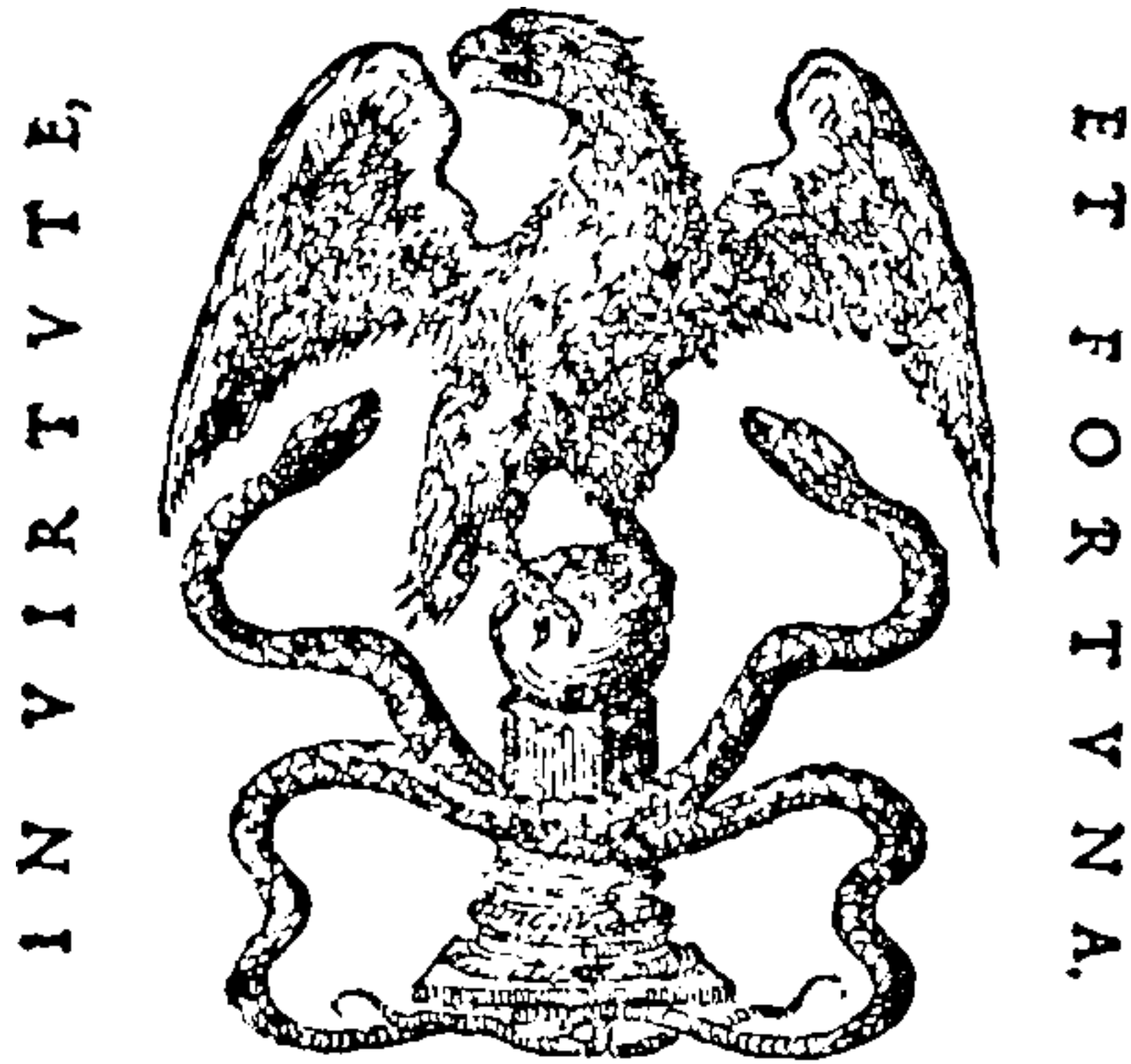
A, B, D, F, H, K, M, N, R, T, V and *W*, when they have this drooping flourish, are *b*-font letters. Capital *E* of the *a*-font has the same flourish, which emphasizes the fact

HORATIUS
M. ANTONII
MURETI IN EVN-
DEM ANNOTA-
TIONES



ALDI MANVTII DE
metris Horatianis.

Eiusdem Annotationes in Horatium.



LUGDVNI,
APVD GVLIEL. ROVILLIVM,
SVB SCVTO VENETO.

M. D. LXIIII.

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

*Per brumam Tiberis, Sextili mense caminus.
 Dum licet: & vultum seruat fortuna benignum:
 Romæ laudetur Samos, & Chios, & Rhodos absens.
 Tu quamcunque Deus tibi fortunauerit horam
 Grata sume manu: nec dulcia differ in annum:
 Ut quocunque loco fueris, vixisse libenter
 Te dicas. nam si ratio, & prudentia curas,
 Non locus effusi late maris arbiter aufert:
 Cælum, non animum mutat, qui trans mare currūt.
 Strenua nos exercet inertia: nauibus, atque
 Quadrigis petimus bene viuere. quod petis, hic est:
 Est Vlubris: animus si te non deficit equus.*

A D I C C I V M.

F*Rūtibus Agrippæ Siculis; quos colligis, Iccii
 Si rectè frueris: non est ut copia maior
 Ab Ioue donari possit tibi. tolle querelas:
 Pauper enim non est cui rerum suppetit usus.
 Si ventri bene, si lateri est pedibusque tuis: nil
 Diuitia poterunt regales addere manus.
 Si fortè in medio positorum abstemius, herbis
 Viuis, & vrtica: sic viues, protinus ut te
 Confestim liquidus fortuna riuus in auret.
 Vel quia naturam mutare pecunia nescit:
 Vel quia cuncta putas una virtute minora.
 Miramur, si Democriti pecuis edit agellos,
 Culta q̄: dum peregrè est animus sine corpore velox:
 Cùm tu inter scabiem tantam, & contagia lucri
 Nil paruum sapias: & adhuc sublimia cures?
 Quæ mare compefcant caussa: quid temperet annū:
 Stella sponte sua iussè ne vagentur, & errent:
 Quid premat obscurum Luna, quid proferat orbem:
 Quid velit, & possit rerum concordia discors:*

Emped

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

<i>Egoom</i>	<i>nioff</i>	<i>icioa</i>	<i>cpoti</i>	<i>uspie</i>
--------------	--------------	--------------	--------------	--------------

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.

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

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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 form oNUMe NtHer eweAl ivESH aLIVI
 EwthE EstiL ItHiS boOKE wHenb rasSE andmA RbleF AdeSh AllmA KetHE
 eloOk efRES hTOal laGes Whenp osTer Itles hALIL 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 5
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 10
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. 15
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, 20
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. 25

L. Digges.

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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	e	q	q
f	f			r	r
g	g			ſ	ſ s
h	h			t	t
i	i			u	u
k	k			v	v
				w	w
l	l			x	x
				y	y
				z	z

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

(aa)	(aa)	(ab)	(aa)
(ba) ds	(ab) is	(ba) st	(aa) st
(ab) ds	(ba) is	(aa) st	(ab) st
(ba) ds	(bb) is	(aa) st	(ba) st
(bb) ds	(aa) ll	(ab) st	(ba) st
(aa) et	(ab) ll	(ba) st	(ba) st
(ab) et	(ba) ll	(bb) st	(ba) st
(ba) et	(bb) ll	(aa) st	(bb) st
(bb) et	(aa) sh	(aa) st	(ba) us
(ba) ff	(ab) sh	(aa) st	(aa) si
(ab) fi	(ba) sh	(ab) st	(ab) si
(ba) fi	(bb) sh	(ba) st	(bb) si
(ba) fl	(bb) sh	(ba) st	(bb) st
(aa) d	(ab) us		

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].

U. Percium 20⁸.

MR. WILLIAM
SHAKESPEARES

COMEDIES,
HISTORIES, and
TRAGEDIES.

5

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.

10

Edm. Heath

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

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Right Honourable,

Wilst we study to be thankfull in our particular, for 15
the many favors we have received from your L. L.
we are false 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 suc-
cesse. For, when wee value the places your H. H. sustaine, wee 20
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
ourselves of the defence of our Dedication. But since your L. L.
have beene pleas'd to thinke these trifles something, heretofore; and
have prosecuted both them, & their Author living, with so much fa- 25
vor: 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 indulgence toward them, you have done unto their
parent.

A 2

parent.

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 Volumnne 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 addressse; 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

goe beyond our owne powers. (Cowntrey bands, reach forth Milke,
Creme, Fruits, or what they have: and many Nations (we have 45
heard) that had not Gummes and Incense, obtained their requests
with a leavened Cake; Ft 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 50
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 55

John Heminge.
Henry Condell.

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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 hnde 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.

A 4

John Heminge. Henry Condell.

40

Font A

Font B

Font A

Font B

Font A

Font B

A A

L L

W W

B B

M M

C C C

N N

D D

O O

E E

P P

F F

Q Q

G G

R R

H H

S S

I I

T T

K K

V V

Font A Font B

Font A Font B

Font A Font B

a a

k k

t t

b b

l l

u u

c c

m m

v v

d d

n n

w w

e e e e

o o

x x

f f

p p

y y

g g

q q

z z

h h

r r

i i

s s s s

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.

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1 *Actus Quartus. Scena 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 *Scena Quarta.*

Enter Launce, Prothens, Iulia, Silvia.

Lau. When a mans servant shall play the Curre with

THE
T E M P E S T.

5 *Actus Primus. Scena Prima.*

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

7 *Actus Tertius. Scena Prima.*

2 *Scena quinta.*

Enter Host, Simple, Falstaffo, Bardolfe, E...
Cainus, Quickly.

Witch.
ant. I will not stay to night for all the
Therefore away, to get our stuffe aboard.

4 *Actus Quintus. Scena Prima.*

Enter the Merchant and the Gold's

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

I feare my *Iulia* would not deigne my liaces,
Receiving them from such a worthlesse poss

6 *Scena Secunda.*

Enter Iulia and Lucetta.

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

8 *Scena Tertia.*

For I attend here, u cke you look.
Bian. 'Tis very good : I must be circumstanc'd.
Exeunt Omnes.

VVO

emen

9 *Actus Quartus. Scæna Prima.*

10 *Actus Primus, Scæna*

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

Prothens, and Speed.

Valentine.

Ie, my loving Prothens ;

Is eaten
Even f
Is turn'
Losing
And all

The Scene, an un-inhabited Island.

12

11 *Names of the Actors.*

A *Lonso, King of Naples.*
Sebastian his brother.
Prospero, the right Duke of Millaine.
Antonio his Brother, the usurping Duke of Millaine.

dayes have I watcht,
v Boy doe thou watch,
nd bring me word.

How far' st the
One of thy Ey
Accursed Tow

13

14

The first Part of King Henry the Sixt.

All's Well that en

aged Back against mine Arme,
ee my Diseaie.
in a Case,
wixt *Somerset* and me :

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

Rossillion and my brother,
cocke, and will keepe him
(muffed

Bequeathe
Which we
In mee tol
Brings in t

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 Vit
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.

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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 "*thankfull 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 "thankfull" (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 thankfull" (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 “*thankfull*” (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 “*thankfull*” (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), “*favours*” (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
babaa
W

mostE
ababb
M

xcell
baaab
S

entMa
aaaba
C

jesti
aaaaa
A

VII.

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

1. *Cipher Key.*

MrWII IIAmS 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 IOTaN 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 hIIp
eaRle ofmON tgome rY&Cg EntIE 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 LIINO 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.

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but you by earlie teaching perceiue 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. Scena Prima.

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

THE TRAGEDIE OF
Troilus and Cressida.

Actus Primus. Scena Prin

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

THE
Merry Wives of Windsor.

Actus Primus, Scena Prima.

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

The Comedie of Errors.

Primus, Scena Prima.

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

Much adoe about Nothing.

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

Loves Labour's lost.

Actus Primus, Scena 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. Scena Prima.

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The VVinters Tale:

Actus Primus. Scena Prima.

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

The life and death of King Iohn.

Actus Primus, Scena Prima.

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

The Life and Death of King Richard the Second.

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

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The second Part of King Henry the Sixt,
vvith the death of the Good Duke
H V M F R E Y.

Actus Primus. Scena 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. Scena 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. Scena Prima.

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

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THE TRAGEDIE OF
IVLIVS CÆSAR.

Actus Primus. Scena Prima.

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

THE TRAGEDY OF
HAMLET, Prince of Denmarke.

Actus Primus. Scena Prima.

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

THE TRAGEDY OF
CYMBELINE.

Actus Primus. Scena Prima.

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

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The Prologue.

A S lately lifting up 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 shiwing bright,
Wherein their lues are to be seene, which honour did delight,
To be a Lanthorne unto those which dayly do desire,
Apollos Garland by desert, in time for to aspire,
Wherein the forward chances oft, of Fortune you shall see,
Wherein the chearefull countenance, of good successes bee:
Wherein true Lovers findeth ioy, with hugie heapes of care,
Wherein as well as famous facts, ignominis 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 cares, 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.

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The Historie of Clyomon

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
5 To her, aboue all other Dames that hues vpon the ground:
For had not she bene mercifull, my ship had rusht on Rocks,
And so decayed amidst 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,
10 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,
15 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,
20 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 thanks for your great curtisie that would so friendly heere
In mids of miserie receiue, a forraine straunger meere:
25 But Lady say, what is your will, that it I may perstand?

Iulia. Sir Prince, vpon a vow, who spowseth me, must needfly take in hand
The flying Serpent for to sleigh, 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,
30 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:
35 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

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The Historie of Clyomon,

There of my father to recclue 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 drive downe.
5 The flying Serpent foone 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,
10 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 subtile Shift the Vice, booted.*

Clyo. Come on good fellow follow me, that I may vnderstand
15 Of whence thou art, thus traouling here in a forraine land:

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.

20 *Clyo.* Wel, I see thou art a merrie cōpanion, I shall like better of thy cōpany:
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 fcundation thereof doth breake,

Ha lo, once againe; I am as fast, as though I had frozen here a weeke.

25 *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?

30 *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 legshad gone withall.

35 *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 traouling in this sort?

Shift. What

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A night of the youell vnto

For lo where the Lady with your mother doth come :

Clyomon. Then straightway my duty to her grace shalbe done.

The mighty Gods preferue your state, O Queene, and mother deare,
5 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 pensive 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.

10 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 bellowd, and sure I must my oath fulfill. (good will,
And so I mind if gods to fore on such decree I meane to pause,

15 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's bent.

Clyomon. So did I say, and so I wil, no beawties blaze, no glistering wight,
Can cause me to forget her loue, to whom my faith I first did plight.

20 *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 can make me glad:

Nero. Then were my recōpence 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,

25 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

30 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

Clyo. Yea sure I must cōfesse a truth, she did restore my health to me, (ſcās?
For which good deed I rest her owne, in hope one day her face to see.

35 *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.

I

No. Now

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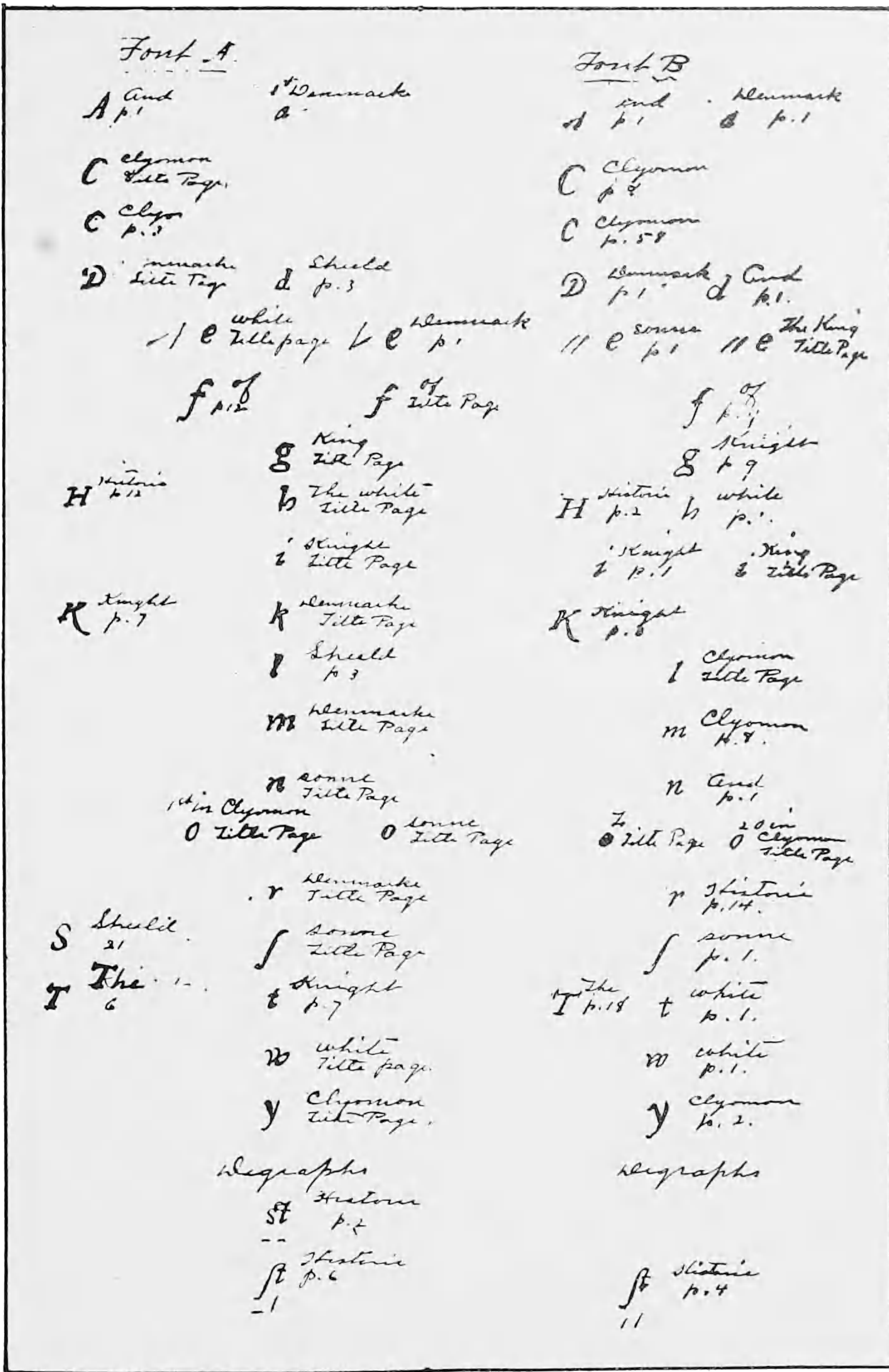


PLATE 61. KNIGHT OF THE GOLDEN SHIELD, 1599. ALPHABETS OF LARGE TYPE. WITH EXAMPLES.

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 iSTor iEoFc lYOmO nOmNe seXeu nTcla mysHi ftWit HincL AmySh ifTwi
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 cLYOm Onexi tEnte riNth efOrR estin mANsa pPare llNen eRoNI snero
 NiskN iGhtO fthEg olden sHeEl denTE rAsHe pHear dcOrH ogSne cORnE

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 CIYOi 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 IYoki nGclY odEnm arkek Ingcl IoMon
 clYod enmar kEscL amyde Nmark eCIYo kingk NiGHt OfthE gOLdE Nshee
 LdbOt heXeu ntcLA MyDes clYom oNcLy oMoNc oeurd aCErd enmAR KecLy
 omONI ullan acurD asErc laMYd eScly oMOnC IYOMO nClam ydESE xITnE
 roNiS iNeRO nESdE Nmark EiiNe rONEs exIte Nterk iNgof dEnMa rKeTh
 eQuEe nEluL IanAT woLor dSkIN GiULi AnaiU LiaTH eHIst oRieo FclYo
 Moncl amYde scLam yDeSQ ueEne kinGL ordIU Ilacl amyDE sEnTe rWitH
 tHEhE aDonH isSwo rdbry AnibR yAncl amyDE skIng ClaMy dESbR yaniI
 uLiAc lAmyd eSIul iAnaB RyaNk ingiu IlaNa Iulia nCLaM yDesb rYAnE
 xEuNt kingk NiGHt OfthE gOldE Nshee ldQue enElo kINge nTern eROki
 ngNEr oCIYo mONkI NgnER okIag clyoM OniUL IanAq uEeNe nEroe
 XitLo RdkIn gCIYo 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 Eelc IYOcL aMYcl yoMOn iuLiA Nakin gClyo
 kiLoe xITcl yocLA MydeS sWani akING clAmy cLaMy desKI ngclA mYiUl
 iAnac lAmyd eseNT ErCLa myDes ClaMy tHEHi Stori EoFCl YomOn iuLIA
 icLam Yiibr yaNsa nCefo yIliu liCIY oclam Ydesi Uliac laMyd esclA myIcl
 AmYDe sIUll 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 kNoWI eDGeK NiGht Ofthe gOlde nsheE ldcly oMoNe
 nteRQ UeenE clYOm oNcly omonI ikIng clyom OnnER onEsc Lyone rOiIU
 EeNEc IYoMO ncLyo IneRO saYon Yourm indCL yOner oclYN erOno RwAyC
 lyomo nItHe HisTo RieOf cLYoM onneC IYnEr oClyo NeclY OnerO iiiiI
 iNeRo niSc. LyonE RonIs neRoC Lyomo ncLyO Clamy dESFo Rtune nEron
 iSCla mycLy omOnk iIQuE enEnE RoIiu kingc IYoMo 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.

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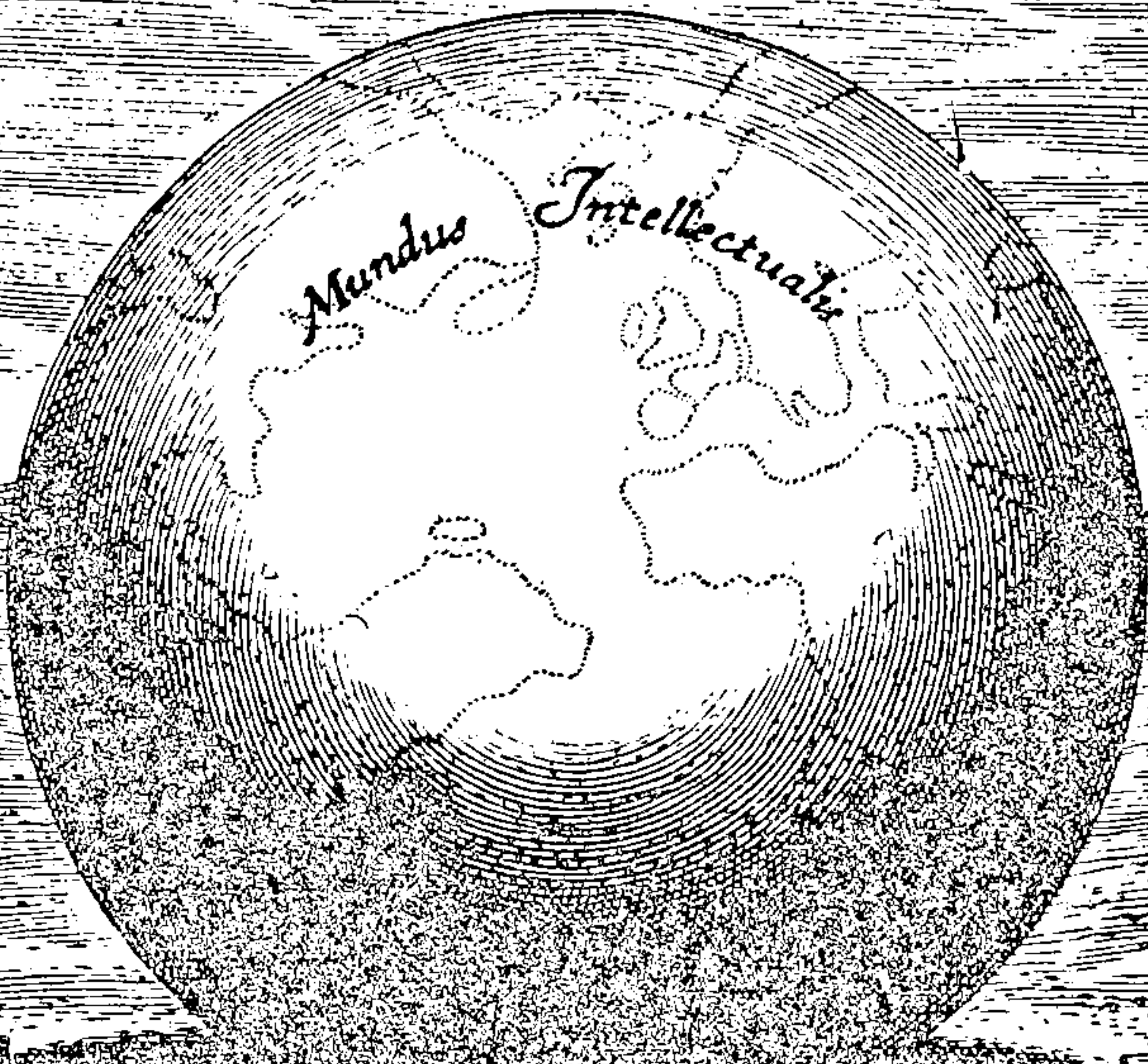
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אין!

Et vidit Deus lucem

quod esset bona



SYLVA SYLVARVM

OR

A NATURALL HISTORY

In ten Centuries.

Written by the right Hon^{ble} Francis
Lo. Verulam Viscount S^{ce} Alban.

Published after y^e Autho^rs Death

by W. RAWLEY D^r of Divi
nity. &c

Tho. Cressall sculp.

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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.

5

May it please your most Excellent Maiestie;



He whole Body of the *Natu-*
rall Historie, either designed,
or written, by the late *Lo.*
Viscount S. Alban, was dedica-
ted 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 humbleness, to let your
Maiestie know, it is yours. It is true, if that *Lo.*
had lived, your *Maiestie*, ere long, had beene
inuoked, to the Protection of another *Historie*;
Whereof,

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To the Reader.



Having had the Honour to be continually with my *Lord*, in compiling of this *Worke*; And to be employed therein; I have 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 have 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

A Impo-

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NATVRALL HISTORIE.

I. Century.



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 *Sea shoare*, 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 Straying through the *Sandes*, leaueth the *Saltnesse*.

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 be true, that twentic 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, there is no small difference betweene a
Passage

I
Experiments
In Consort,
touching the
Straining and
Passing of Bo-
dies, one
through ano-
ther: which
they Call *Per-
colation*:

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stirring it about; And then passing it through a Wollen Bagge, which they call *Hippocrates Sleeve*: 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 Crystalline. 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.

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* triske and sprinckle vp, in a fine Dew. This *Instance* doth excellently Demonstrate the Force of *Compression* in a Solid Body. For whensoever a Solid Body (as Wood, Stone, Metall, &c.) is pressed, ther is an inward Tumult in the parts therof; seeking to deliuer themselves 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 Prooffe, and Search, which way to deliuer it selfe; And then worketh in Progresse, wher it findeth the Deliuernance 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 nevertheless 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* sharply; 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 wher 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*;

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

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 inGSO uNDsG LasSE beLLy neBBB ELLYw AtERg IASsE 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
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 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
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NEW ATLANTIS, 1627

Cipher Key.

nEwAt laNti sawor Kevnf iNish edVvr ittEN bYtHE riGht hONou rabLE
fRanc islOR dvEru IAMVI 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
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xtEen edaIE SexcE PtyOu hAuef uRtHe rtIME gIUeN yOUme aNEwH Ileif
youWA ntFre sHwAt erorv IcTUa lloRH elPEF oRyou RsiCk orTHA tyOur
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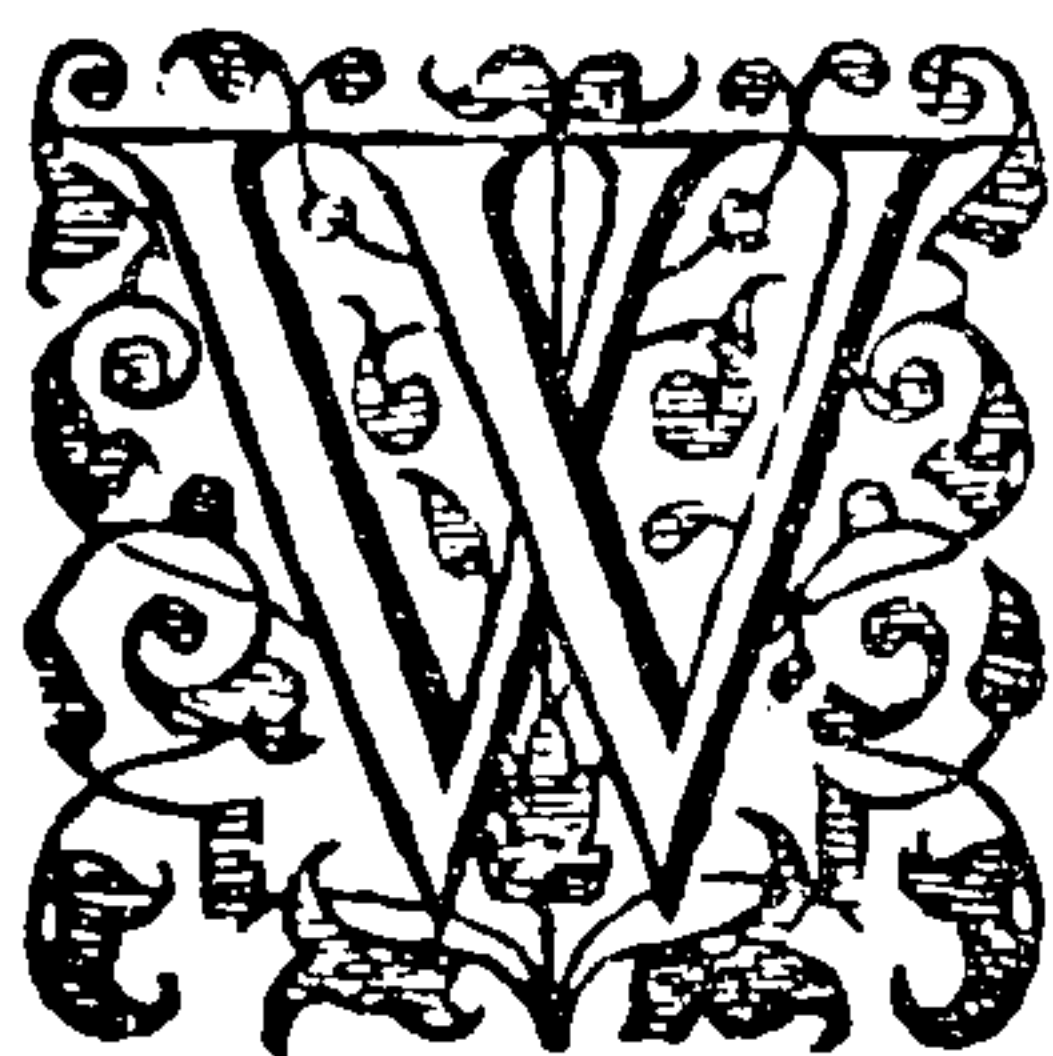
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NEW ATLANTIS.



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 fise 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 Victualls 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 discovered 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.

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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.* 5

About twenty Yeares after the Ascension of our SAVIOUR, it came to passe, that ther was seen by the People of Renfusa, (a Citie 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 vpon 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 themselves 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 themselves 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 rayseed himselfe vpon his knees, and lifting vp his Hands to Heauen, made his prayers in this manner. 10
15
20
25
30

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 discern (as farre as appertaineth to the Generations o M Between Diuine Mi-

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LARGE TYPE.		SMALL TYPE.	
FONT A.	FONT B.	FONT A.	FONT B.
A	A	A	A
B	B	B	B
C	C	C	C
D	D	D	D
E	E	E	E
F	F	F	F
G	G	G	G
H	H	H	H
I	I	I	I
K	K	K	K
L	L	L	L
M	M	M	M
N	N	N	N
O	O	O	O
P	P	P	P
Q	Q	Q	Q
R	R	R	R
S	S	S	S
T	T	T	T
U	U	U	U
V	V	V	V
W	W	W	W
X	X	X	X
Y	Y	Y	Y
Z	Z	Z	Z
G	G	G	G

PLATE 81. NEW ATLANTIS, 1627. ITALIC ALPHABETS.

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Ewand whEth ereue RweEs haLls Eeone IYKNo Wethi tISaK iNDeO
 fmIrA cLEhA tHbRo ughTV shiTh eRand iTMUs tbEEL itTle Lesse tHaTS
 hALIB RingU SheNc etHER efore iNREg aRDOF oUrde IluEr AnCEp aSTaN
 DouRD anGer Prese ntaNd tOCOM eLeTU sLoOK eUpto aNDeu erYMa
 nREfO rMEHi sOWNe wAYeS BesiD eSwea RecOm eHere aMONG StaFu
 lIOFP IetYa NdhUm anity LetvS nOtbR iNgTH atcon FuSio noffa CeUpo
 noUrs EIUEs aSToS HewOU rViCE SorUN Worth iNeSS EbeFO Rethe mYett
 hERei smORe FortH eYHAu eByco Mmand eMent ThoUg HinFo Rmeof
 CouRT esIec IOIst eREdV SwiTh inThe sEWaL IsFoR three Dayes WhoKn
 oWEtH WhEth eRitb EnoTt otaKe SomET Astof oUrma nNErS AndcO nDiti
 OnsAn DiFTh eyFIn dETHe mBAdT cbaNI 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 ofcur Soule Sandb odles LetUs soBEH auEOU rSEIU
 eSASw eeMay bEAtP Eacew IthAn Dmayf IndEG RaceI NthEe YesOf tHIsP
 eOPIE 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 IYass oMEth IngSI
 maYte llyou WhIch IthIn Keyon 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 ILRec eiuEo neLyt
 hisim uStTe lYou tHAtn onEOf yOumu StgOe aBOuE aFRom tHeWa LIESo
 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 tIaid vponU sWeWo uldno TfaiL EtoOb eyItt
 houGH itWAS iMPoS sIBLe buTou rHeAR tssho UIDBe enflA meDto TreaD
 fuRth erUpo nThIS HappY aNdHo IYGrO UnDne wATIA 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 IOUeA 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 wELIM 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 Butah ouEal lsinc EthaT WeeWE Remet tfRom ThesE

UerAl leNDS ofThe wORld andHo peDas SurED IYtha tweSH ouLdm
 EcTeo 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
 lswHO WastH EofTh atNat IonAN dhOwi Twasc OnUEr tEdTO theye eKNit
 mYHeA rTToy ouBYa SkiNG thisq Uesti oniNT hefR stPla CefOr iTShE
 wEtHt hatYO uAnDI ShaLL glaDI yaNDB rleFL 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 Heclt 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 ueSAI 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

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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, Histo- ries, and Tragedies : Truly set forth, according to their first Originall.

The Names of the Principall Actors 5 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. 10
John Underwood.
Nicholas Tooley.
William Ecclestone.
Joseph Taylor.
Robert Benfield. 15
Robert Goughe.
Richard Robinson.
John Shancke.
John Rice.

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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.

Twelve 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 C'oriolanus.

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

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Vpon the Effigies of my vworthy
Friend, the Author Master VWilliam
Shakespeare, and his VVorkes,

Spectator, this Lifes Shaddow is ; To see
The truer image and a livelier he 5
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) 10
Rare Shake-speare to the life thou dost behold.

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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.*

5

I. M.

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On Worthy Master Shake- speare and his Poems.

5 **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, retrieve the fates,
Rowle backe the heavens, blow ope the iron gates
Of death and Lethe, where (confused) lye
10 Great heapes of ruinous mortalitie.
In that deepe duskie dungeon to discern
A royall Ghost from Churles; By art to learne
The Physiognomie of shades, and give
Them suddaine birth, wondring how oft they live.

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The Prologue:

IN Troy there lyes the Scane : from Jles of Greece
The Princes Orgillous, their high blood chaf'd,
Have to the Port of Athens sent their shippes
5 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
10 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
15 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 corressonsiue and fulfilling Bolts
20 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
25 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,
30 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.

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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 IIGht suPOn thEBA
 nKeso FthaM EsTha tsodi Drake eLiza anDou riAme SbUTs taYis eETHe
 eInth ehemi sPHer eadVA ncDAn dMADE Acons TeLIA tIoNT HeRes hINeF
 OrtHT hOuSt arrEO fPOet sANdW IthRa GeorI NfUe ncech IdEOr CheEr
 etHED roOpi ngSta GeWhI cHSiN cetHY FLIGH tFrom heNce HaThm oUrnd
 lkEn iGhTa' nDdes pAIre sDAYB UtfOr thyVO luMes IIGht 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 tIme etRiv etHEF AteSr Owleh acKet hEHEa
 Yensb lOWoP eTHEl roNgA teSof death AndLE TheWh erEcO nfUse dLyEg
 rEaTh eAPeS oFRui noUSM orTal itlei nthAT dEePe duSki EdunG EontO
 diSce rnear Oyall ghOst

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

EaRes haLLB reaTh anDSP eAKeW iTHLa
 uRELI 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 fhEA v 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 Esmlg 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
 NeOfI iFEwE Ntsoo neaBO utTHE Lifey eTOfH IsLin eSSha lLnev eROut
 hUGhH oLIAn 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 dersch 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 rsFIO WanDT hAtEa ChpaR tHath frOMt hELea
 veSof tHYuN vaLuE dbOoK EthoS eDEIP 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 Ltot
 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 gBOIT 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 nIike 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

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Arch,	a. Harecourt.	A. Actors <i>unters Tale</i>	a. Mowbray.
Bishop,	b. Mowbray.	Bardolfe.	b. Feeble.
Clarence.	c. Prince.	Colevile.	c. Gloucester.
Drawers,	d. Beadles.	Doll.	d. Shadow.
Epilogue.	e. Prince.		e. Crowned.
Feeble.	f. afterwards.	Fift.	f. Chieto
Gowre.	g. Hastings.	Groomes.	g. against.
Hastings	h. Shadow.	Horsesse.	1 st h. Fourth.
Irregular.	i. Fift	Justice.	1 st i. King.
2 ^d King.	k. Warwicke.	1 st King.	k. Quickly.
Lancaster.	l. Bardolfe.	Lords Bardolfe	l. Soldiers l. Silence.
MOVV.	m. Groomes.	Mowbray.	m. Northumberland.
Northumberland.	n. Prince.	N. 1 st AND. <i>E. Dec.</i>	1 st n. King.
Opposites.	o. Both.	O.V.R. <i>R.VMOVV.</i>	o. Gloucester.
Presentor.	p. Opposites.	Prince.	p. Bardolphe.
		Quickly	
R. <i>R.VMOVV.</i>	r. Presentor.	R. LORDS <i>E. Dec.</i>	r. Travers.
Sonnes	s. Hastings.	Surrey.	s. Sonnes.
Tezte.	t. afterward.	Travers.	1 st t. Fift.
1 st V. <i>R.VMOVV.</i>	u. Gloucester.	2 ^d V. <i>R.VMOVV.</i>	1 st u. Fourth.
Wart.	w. Shallow	^{dotted} = a Widdow.	w. Drawers
Yorke.	y. Mowbray		y. Country

I. Presentor	It. Gloucester
It. Bishop	It. Lancaster
It. Opposites	It. Pistoll
It. Mowbray	

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

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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. Sans vostre honneur en versie vous prononcies les mots aussi droict, que le Natis d'Angleterre.
Kath. Je ne doute point d'apprendre par la grace de Dieu, & en peu de temps.
Als. N'avez vous pas desja oublie ce que se vous ay enseigné.
Kath. Nomme, se reciteray a vous promptement, d'Hand, de Fingre, de Nayles, Madame.
Alice. De Nayles, Madame.
Kath. De Nayles, de Arme, de Elbor.
Alice. Sans vostre honneur d'elbor.
Kath. Ainsi dis-je d'elbor, de Neck, & de Sin: cōment appelle vous les pieds & de roba.
Alice. Le foot Madame, & le Count.
Kath. Le Foot, & le Count: O Seigneur Dieu, ce sont des mots mauvais, corrompible & impudique, & non pour les Dames d'Honneur d'user: Je ne voudrois prononcer ces mots devant les Seigneurs de France, pour tout le monde, il faut le Foot & le Count, neans moins, le reciteray un autrefois ma lecan ensemble, d'Hand, de Fingre, de Nayles, d'Arme, d'Elbor, de Neck, de Sin, de Foot, le Count.
Alice. Excellent, Madame.
Kath. C'est assez pour une fois, allons nous en dîner.
Exeunt.

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

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Font a.

Font 73.

And — Loves Labours Lost
p. 144 Right l. 15

Braggart — " " Left l. 54.

Cuckow — " " Right l. 18.

Dicke — " " " l. 34.

Enter — " " Left l. 54

Foot — Henry V. p. 79 R. l. 42.

Gentlewoman — " " " Left l. 59

Honneur — " " " R l. 44

Ie — " " " l. 17

Kath — " " " l. 50

Ic — " " " l. 3.

Madame — " " " l. 12

Nayles — " " " l. 10

Ouy — " " " l. 29

Parsons — Loves Labours Lost
p. 144 Right l. 43

Que. — Hamlet p. 192 L.
l. 13.

Rosin — " " " R. l. 11.

dotted o B Rosin — " " " l. 14

Sin — Henry V. p. 79 R. l. 28

Then — Loves Labours Lost
p. 144 Right l. 47

Turtles — " " " l. 25

Ver — " " " l. 10.

When — " " " l. 14.

Yorke — 2 Henry VI p. 132 R.
l. 15

And — Loves Labours Lost
p. 144 Right — l. 34

Brag. — " " " l. 7

Cuckow Cuckow — " " ll. 30-21

Daisies — 2 S. S. p. 144. R. l. 14

Enter — " " " " l. 8

Fingers — Henry V. p. 79 R. l. 5

Governour — " " " Left l. 42

Hand — " " " Right l. 1.

Il — " " " " l. 19

Kath. — " " " " l. 1.

Ia — " " " " l. 5.

Madame — " " " " l. 25

Nayles — " " " " l. 9.

O — " " " " l. 23

Ploughmans Loves Labours Lost
p. 144 Right, l. 24

Quee. — Hamlet p. 272 Left l. 7

Rouincous — " " " l. 59

Rosin — " " " l. 18

Seigneur — Henry V. p. 79 R. l. 23

The — Loves Labours Lost
p. 144 Right, l. 18

Unpleasing — " " " " l. 22

White — " " " " l. 41

Yorke — 2 Henry VI. p. 132 R.
l. 53

Z Loves Labours Lost p. 130 l. 58
not clear find

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

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

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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	
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	v	V	v	V	v	V	v
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.

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Font A.

Actors - *Winters Tale*,
p. 303.
Bed - *Epistle* *Head*.
L. 11
Chamber - " " "
Digges - *Sig. Digges*.
Epilogue - *Henry VIII*,
p. 232.
Falstaffe - *Epilogue*.
2 *Henry IV*.
L. 23.
G - *Epilogue* - *Henry VIII*
H - *Shakespeare* - *Digges*,
L. 4.
John - *Epilogue*, L. 22.
2 *Henry IV*.
Katherine - " " L. 23.
L - *Epilogue* - *Henry VIII*.
Menelaus - *Prologue*,
T. & C. L. 10.
Noble - *Epistle* *Head*.
L. 11.
Order - " " "
Phoebus - *Hugh Holland*.
L. 9
Romeo - *Digges* L. 19
Stratford - " " L. 9.
Thespian - *Hugh Holland*,
L. 8
Yomans - *Digges*,
L. 21.

Æ - *Actors*, *Winters Tale*
p. 303.
œ - *Phoebus*, *Hugh Holland*
L. 9
ſt - *Castle*, *Epilogue*.
2 *Henry IV* L. 24
ſ - *Thespian*, *Hugh Holland*,
L. 8.

Font B.

a - *Chamber*,
E. *Sed*. L. 11
b - " " "
c - *Nuncius*
H. H. L. 15
d - *Old*, *Epilogue*.
2 *Henry IV*. L. 24.
e - *Falstaffe*,
L. 23
f - *Stratford*
Digges L. 7.
g - *Knights*,
E. *Head*. L. 11.
h - *Katherine*
Ep. 2 *Henry 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 - *John*, *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

Antonoidus - *Pro. T. & C.*
L. 8
Britaines - *H. H.*
L. 5
Castle - *Epilogue*
2 *Henry IV* L. 24
Dardan - *Pro. T. & C.*
L. 17.
E - *The* *Epilogue*
Henry VIII.
p. 232
France - *Epilogue*
2 *Henry IV*. L. 23.
Juliet - *Digges*, L. 19
Knights. E. W. L. 11.
Life - *H. Holland*
Last line.
Names - *Actors*
w. *Tale* 303
Originall - *A. Names*
Pyrius - *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. W. L. 11
d - *Antonoidus*
Pro. T. & C.
L. 17.
e - *Castle*
Ep. 2 *Henry IV*
L. 24
g - *Digges*
2 *Sig.*
h - *Thespian*
H. H. L. 8
i - *Juliet*
Digges L. 19.
k - *Shake*
Head
L. 24
l - *Noble*
E. W. L. 11.
m - *Yomans*
Digges
L. 21
n - *John*
Ep. 2 *Henry IV*
L. 22.
o - *Yomans*
Digges
L. 21
p - *Thespian*
H. H. L. 8
r - *Chamber*
E. W. L. 11
s - *Britaines*
H. H. L. 5
t - *Juliet*
Digges
L. 19
u - *Nuncius*
H. H. L. 15

ſt - *Falstaffe*, *Epilogue*
2 *Henry IV* L. 23.
ſi - *first*, *Actors* *Names*
ſi - *Originall*, " "
ſt - *most*, *Epistle* *Head* *indicatory* L. 11.
ſ - *Shakespeare*, *Hugh Holland*.
L. 5.

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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 "*You Britaines*," Hugh Holland, Plate 85, line 5.
- (b) has not been found in this edition.

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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.

b

- (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.

S

- (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.

t

- (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.

u

- (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.

v

- (a) is narrow and pointed, as in "*live eternally*," line 25.
- (b) is broad and rounded or bowl-shaped, as in "*view*," line 8.

w

- (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.

x

- (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, *Troilus 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.

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ct

(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.

ff

(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.

fi

(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.

fl

(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.

is

(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.

is

(*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*.

ll

(*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.

sb

(*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-endavouring*,” 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.

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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 "*Coun-
treys*," 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 "*Dedi-
cation*," 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.

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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 thankfull*," 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 “*thankfull*,” 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 “*thankfull 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 “*thankfull*,” 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 “*Exequitor*,” 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.

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III. *Italic Digraphs.**ae*

- (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.

as

- (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.

ct

- (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 "*thankfull*," 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 "*rashnesse*," 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 thickness, 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 "*sucsesse*," line 20.
- (bb) is the union of two long *s*'s with straight tops, as in "*rashnesse*," line 18.

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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.

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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.

l

- (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 “Brassè,” 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.

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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.

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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.***fi**

(*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.

st

is the union of two delicately-made letters, presumably of the same font, as in "Master," I. M. S. Poem, Plate 90, line 1.

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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.

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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.

t

- (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.

u

- (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.

ct

- (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.

ff

- (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.

fi

- (ab) is the union of the simple forms of these letters in their respective fonts, as in "first," Actors' Names, Plate 82, line 4.

ll

- (ab) is the union of the simple forms in their respective fonts, as in "Originall," Actors' Names, Plate 82, line 4.

oe

- (aa) is the union of the simple forms of these letters in font *a*, as in "Phœbus," Hugh Holland, Plate 85, line 9.

st

- (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.

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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 Z̄ 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.

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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.

L

- (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.

M

- (a) is a plain letter resembling the Roman except in position, as in "*Ma-dame*," 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.

N

- (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.

O

- (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.

P

- (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.

Q

- (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.

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- 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.

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S

- (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.

t

- (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.

u

- (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.

w

- (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.

x

- (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.

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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.

W

- (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.

y

- (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

- (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.

B

- (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.

C

- (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.

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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 "*Patranus*," 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.



- (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.



- (a) is a plain heavy letter, as in "*Ring*," page 7, line 18.



- (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.



- (a) is heavy and usually has pyramidal stem, as in "*To*," Prologue, Plate 53, line 6.



- (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.



- (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) 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.

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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.

t

- (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.

u

- (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.

w

- (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.

x

- (a) is broad, as in “*expresse*,” Prologue, Plate 53, line 19.
- (b) is a narrow letter, as in “*Exit*,” Plate 56, line 32.

y

- (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.

i
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.

æ

- (*aa*) is the union of a large, well-formed *o* with one of the simple forms of *e* in font *a*, as in "*Cæur*," page 53, line 8.
- (*bb*) is the union of a narrow, pointed *o*, with one of the simple forms of *e* in font *b*, as in "*Phæbus*," page 47, line 14.

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(*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.

sp

(*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.

ss

(*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.

st

(*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 "*Dⁿⁱ*."

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^{bi}*."

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- 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.*"
- b* (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 Augustis* 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.*"

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(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.

b

(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.

- q* (a) has the stem ending in a prolonged dot, as in “*quod.*”
- r* (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.*”
- s* (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.*”
- t* (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.*”
- v* (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.*”
- x* (a) shows the heavier bar long and sweeping, as in “*next.*”
- y* (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*.

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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 "*Subject*," 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 "*Dedictory*," 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.

* See note to previous alphabet.

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k

- (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.

l

- (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.

m

- (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.

n

- (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.

o

- (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.

p

- (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 "*Dedictory*," line 21.

IX. *Italic Digraphs in Large Type.***ct*

(*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.

ll

(*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.

sb

(*ba*) is the union of a long *s* ending abruptly with a small *h* of font *a*, as in "*Lordships*," line 35.

st

(*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 "*Maiestic*," 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 "*Maiestic*," 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 "*Maiestic*," 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*.

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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.

* 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.

R

- (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.

S

- (a) is composed of plain, simple double curves, as in "*S. ALBAN*," title page, Plate 66.
- (b) is gracefully curved and finely tapered at the terminals, as in "*Subsultorily*," page 87, line 32.

T

is seen in two styles on page 87, lines 23 and 26. The latter is probably the *a*-font letter.

V

- (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.

W

- (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.

Y

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*.

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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.

V

- (a) is sharp-pointed, as in “*vp*,” page 140, line 19.
 (b) is bowl-shaped, as in “*vpon*,” bottom of page 138.

U

- (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.

W

- (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.

X

- (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.

Y

- (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, but belongs 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

- (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.

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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.

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i

- (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.

k

- (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.

l

- (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.

m

- (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.

n

- (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.

o

- (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.

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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.

- S** (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.

- T** (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.

- V** (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.

- W** (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.

Y 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** (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.

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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.

u

- (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.

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f

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.

iS

- (*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.

ll

- (*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.

st

- (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 “*almost*,” 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 “*testife*,” Plate 80, line 4.

us

has not been classified.

IV. *Italic Capitals in Medium Type.*

A

- (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.

B

- (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.

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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.

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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.
- u*
- (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.

x

- (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.

y

- (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.

z

- (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.

as

- (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.

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f

- (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.

i
s

- (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.

l

- (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.

sh

- (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.

si

- (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.

sl

- (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.

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XIII.

DECIPHERED MESSAGES

I. 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 reprooffe 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 proving 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 unmatched — 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 overcoming 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'ers — 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.

*NOTE—The *r* and *m* were joined in one group by the cipherer's mistake in this way: *bbabb*.

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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 VWith Natur etoou tdoot helif eOcou ldheb
uthav edraw nehis VVitA sweLl inBra sseas hehat hhitH isFac etheP rintv would
thens urpas seAll thatw aseve rvvri tinBr asseB utsin cehec annot
Reade rlook eNoto nhisP ictur ehuth 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 ntle m enofu 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 ofVeN iceas youli keitt hetam ingof thesh rewai
lswel lthat endsw elltw elfen ighto rvvha tyovv villt hewin terst aleHI sTOri eSthe lifea
nddea thofk iOHnt helif e &dea thofk Rthet helif eandd eatho fkhth eseco ndpar tofkh
theth elife ofkin gHENr Ythet hefir stpar tofkh Enyth ethep artof khenr ythet hepar
tofkh enrYt hethe trage dieof Richa rdthe thefa moush istor yofHe NryTr agEDI eSTrO
yLusa ndGre sSiDA thetr agedy ofCOR Iolan uStit UsanD rCNic uSRoM eoand iuLie
tTiMo nofAT Henst hetra gedyo fIUli uSCaE SaRth etrag edyof Macbe ththe trage
dyofh amLet thetr agedy ofkin gLEar themo oreof vENic EanTH onYan dCleo pATra
thetr agedy ofcYm Bellne