

excuse it, for 'tis what I thought worthy my remembrance, and by consequence my friends'.

The 1st remarkable place in this county y^t I visitted, was Stratford-super-Avon, where I saw the effigies of our English tragedian, Mr. Shakspeare: parte of his epitaph I sent Mr. Lowther, and desired he w^{ld} impart it to you, w^{ch} I finde by his last letter he has done; but here I send you the whole inscription. Just vnd^r his effigies in the wall of the chancell is this written:

“Judicio Pylum, genio Socratem, arte Maronem,
Terra tegit, populus marett, olympus habet.
Stay, passenger, why goest thou by soe fast;
Read, if thou canst, whome envious death hath plac't
Wthin this monument, Shakspeare, wth whome
Quick nature dyed, whose name doth deck y^e tombe
Far more then cost, sith all that he hath writt
Leaves liueing art but page to serve his witt.

Obj. A. Dmⁱ 1616.

Ætat. 53, Die. 23. Apr.”

Neare the wall, where his monument is erected, lyeth a plaine freestone, vnderneath w^{ch} his bodie is buried wth this epitaph made by himselfe a little before his death:

“Good friend, for Jesus sake forbear
To digg the dust inclosed here
Blest be the man y^t spares these stones,
And curst be he that moues my bones.”

The clarke that shew'd me this church is aboue eighty y^{rs} old. He says that this Shakespear was formerly in

this towne bound apprentie to a butcher, but that he run from his master to London, and there was rec'd into the play-house as a serviture, and by this meanes had an oppertunity to be w^t he afterwards prov'd. He was the best of his family; but the male line is extinguish'd. Not one, for feare of the curse aboues^d, dare touch his grave-stone, tho' his wife and daughters did earnestly desire to be layd in the same graue wth him.

There are other statly monuments in this church, as the monum^t of S^r George Carew, Earl of Totnes, whoe was a considerable man in Ireland in the time of Q. Eliz., and alsoe in the time of K. Ja. I, both there and in England. He dyed tempor. Car. I. His braue actions and tittles of honour are here vpon his monument enumerated, w^{ch} are too tedious to be here inserted. There is alsoe the monum^t of the Cloptons here, whoe are an ancient family: there are some of them still remaineing in this towne.

I shan't trouble you any more in this place, but my next step shall be to the church of Warwicke, w^{ch}, for its multitude of many faire and stately monuments, will afford matter enough to ffeed the most hungry penn in Europe for a considerable time. But my curiosity shall terminate in a slender acc^t of a few of them.

The first I shall begin wth shall be the monument of Thomas Beauchampe, E. of Warwicke, and the Lady Katherine Mortimer his wife, daughter to Roger Mortimer, first E. of March, made by King Ed. III. Here the statues of him and his countess are excellently cutt in white marble. They both dyed in one yeare, viz., in the

43. Ed. 3. He dyeing at Calleys in ffrance, and being brought to this church, was interr'd wth his s^d lady.

This Thomas Beauchamp was as eminent for his publicke services as any one of his time ; he accompany'd King Ed. 3^d in the 20th of his raigne into France, and was one of y^e principall commanders that, wth the Blacke Prince, led the van of his army in that famous battaile of Cressy, wher the English gained such immortall honour.

In the 29 Ed. 3, he attended the Prince of Wales into France, where, in a little time, y^t memorable battaile of Poictiers happen'd, in w^{ch} the King of France was taken prisoner, and in this alsoe y^e noble earle gained a lasting renowne, for he by his owne hands tooke y^t day Will. de Melleun, Archb^p of Seinz, and many other prisoners of note.

This earle was one of the founders of the noble Order of the Garter, instituted by King Ed. 3d.

There are many other extraordinary things may be related of this nobleman ; but this taste shall suffice, and being subjects of generall discourse, I thought not impertinent to send you.

The next I came to was the monument of Thomas Beauchampe, E. of Warwicke (son to the affores^d Thomas), and Margarett his wife, daughter to the Lord Ferrars of Groby : he dyed an^o 1401, an^o 2 H. 4. They lie vnder a faire monument of marble, wth this inscription vpon it :—

“ Hic jacent Dominus Thomas de Bello Campo quondam Comes Warwici qui obiit octavo die mensis Aprilis Anno Domini Millessimo. CCCC. primo, et Domina Margeretta

quondam Comitissa Warwici qui obiit xxii. mensis Januarii Año Domini Millesimo CCCC. sexto : quorum animabus propicietur Deus. Amen."

This Earle, for his greate wisdom and prudence, was by the parliam^t an^o 3 R. 2, chosen governour to the king, then but young ; but he was ill rewarded by that unhappie prince, for when he gott the governm^t into his owne hands, he had him attainted for heigh treason ; but he granted him his life in exchange of a perpetuall banishm^t to y^e Isle of Man, &c. But this cloude was p^esently dissipated by the advancem^t of Henry the 4th to the crown, and thereby this noble earle restored to his libertye, honours and possessions.

I made my next step to the monum^t of Richard Beauchamp, E. of Warwicke, soñ to the last mentioned Earle Thomas : he dyed at Roan, an^o 1439, and lyes buried in a vault here ; in memory of whome stands the noblest monument that euer my eyes beheld ; 'tis in my judgment much beyond H. 7th's. His statue in brass, double guilt, is the most exact and liuelie rep^esensation that hitherto I ere mett wth. The inscription thereon is thus litterally taken :—viz.

"Preieth devoutly for y^e sowel whome God assoille of one of y^e moost worshipfull knights in his days of monhode and conning Richard Beauchamp, late Earle of Warwicke, L^d Dispenser of Bergavenny, and of mony greate other Ldships, whose bodie resteth here vnd^r this Tumbe in a full feire vout of stone sett on y^e beare Rooch, y^e which visited wth longe siknes in y^e Castle of

Roan thereinne deceased full cristenly y^e last day of Aprill y^e yeare of our L^d God A. M. cccc.xxxix. he being at y^t time Lieueten^t Generall and Governour of y^e Roialme of France and of y^e Dutchy of Normandy by sufficient authority of our soveraigne Lord the King Harry y^e VI. The w^{ch} body wth great deliberation and full worshipfull conduct by see and by lond was broght to Warrewicke y^e iiiii. day of 8^{br} the yeare abouesaid, and was leid wth full solemne exequies in a feir chest made of stone in this church afore y^e west dore of this Chappell, according to his last will and testam^t therein to rest till this Chappell by him devised in his leife were made, al the whitche Chappel, founded on the Rooch and alle the members thereof, his Ex^{rs} dede fully make and appaile by y^e auctority of his sede last will and testam^t and thereafter by y^e same auctorite they did translate full worshipfully the seide bodie into y^e voute aboue saide, honored be God therefore."

Round about this tombe there are 14 statues in copper, double guilt, standing on the ends and sides of the monum^t rep^esenting his familie and neere relations.

To recount the many noble exployts of this man w^{ld} require a treatise of itself—nay, the stories of him w^{ch} still continues fresh in this towne of Warwicke w^{ld} be verie tedious; but, in fine, in marshiall prowes and greate employm^{ts} he exceeded all his noble ancesters; and amongst the many that I haue heard, take these few.

He fought 3 severall days at Gynes in France, in y^e personage of these 3 knights viz^t. 1, the Greene Kt.,

2, the Chevalier vert, 3, the Chevalier attendant. Those 3 that he fought wth were, 1, l' Chevalier Rouge, 2, l' Chevalier Blanke, 3, Sr Collard Fines, over whome he had the better, for w^{ch} he was much respected both at home and abroad.

He was sent from England wth many other noble men to the councell of Constance in Germany, at w^{ch} time he fought a Duke and slew him in justing. King H. 5, vpon his death, appoynted this Earle should haue the tutelage of his soñ H. 6, then an infant, till he were 16 y^{rs} of age, w^{ch} the Parliament approveing, he afterwards had, &c.

There be severall other large and faire monum^{ts} belonging to the family of the Nevills, that after the Beauchamps came to be Earles of Warwicke, and alsoe many noble monum^{ts} in memory of the family of the Dudleys, whoe were Earles of Warwicke after the extinguishm^t of y^e Nevills.

Besides this, there is the monum^t of S^r Foulke Grevill, w^{ch}, as I am informed by the learn'd in the ord^{rs} of building, is for its architecture inferiour to none in the kingdome. The epitaph on this tombe is in my minde worth your knowing, w^{ch} is thus, viz^t :—

“ Fulke Grevil, servant to Queene
Elizabeth, Councillour to King James, and
Friend to Sr Phillip Sydney.
Trophæum peccati.”

Now I will bid adiu to monum^{ts} and cast my eye on Kenilworth, w^{ch} I was soe pleas'd wth the 1st time, that I

made another visitt to its ruines as I return'd from Coleshill (from whence I writt you my former letter).

This castle was first built in the time of King H. 1. by one Geoffery de Clinto ; and a greate poole, w^{ch} was 2 miles longe, was made at the same time. There were additionall building and fortifications to this in everie king's reigne. In the 49 of H. 3^d. after the defeate off the Barons at the battle of Evesham, the scatter'd rebbells fled to this place ; and in the 50. of this king, he wth a potent army, came in person and beseiged it, w^{ch} was verie close, for 6 moneths, but at last he was glad to grant them their owne termes.

Dureing this seige, the sword Curtana was deliver'd to the king in the camp. This is always since caried before the kings at their coronation.

Here the vnfortunate King Ed. 2^d was imprisoned in the 20th of his reigne, and then deposed ; here 'twas that a surrend^r of his regall dignity was extorted from him, and from hence he was huried to Berkley Castle, and there some time after most barbarously murder'd.

Queene Eliz^t made a grant of this Castle to her beloved the Earle Leicester, whoe layd out on buildings and repaires vpwards of 60,000*l*.

'Twas in this castle that y^e s^d Earle had the p^sence of Queene Eliz. for 17 days. The entertainm^t was soe noble that, as I am informed, there was a booke then writt entittuled "The Princely Pleasures of Kenilworth Castle."

This castle came afterwards to the crown, and in the late vsurpation, for its good service to the king, was

totally demolished, soe y^t now there remaines but the ruines (w^{ch} even still loocks noble) of a most stately fabrique. But truly they haue done one peice of service, and that is by dreineing the pond aboue mentioned, and rendring many hundreds of acres to be worth 40s. per acre, w^{ch} before was purely matter of prospect and curiosity. This place was by King Ch. 2^d. granted to the p^{esent} E. of Rochester, wth whose steward I perambulated this place.

I am affraid I haue already trespass'd too long on y^r patience, else the describeing this place, its scituation, conveniences, &c. would not be amiss, but I shall conclud this lett^r wth Kenilworth, and as you like this, you shall haue more * w^{ch} shall giue you my observations on Guy's Cliffe, the Castle of Warwicke, as Cæsar's tower, Guy's tower, cum multis aliis, &c.

I am affraied y^t after you haue read this over (if there be any thing in it worth your knowledg,) that you will justly say it is layd vnd^r soe much heavy rubbish that it's the cynder-wenches' trade to finde it out. But tho' I am verie well assured that it is an elaborate peice of folly, yett I hope you wo'nt expose me in this vndress—for truly I am in noe fitt apparell to appeare abroad. But, if you please, 2 or 3 friends more may be diverted in a chamber wth it, if such can affect theire humours.

But to make amends for all, I here inclosed send you a true copie of my friend's speech to the corporation of

* A gross word in the MS. is here omitted.

Warwicke, at the opening of theire Charter, w^{ch} I desire you keep for me agen I come to towne, and lett none out of your family heare one word thereof. You may in some time haue an acc^t of our entertainment in the garett.

The assize begins at Warwicke to-morrow morning, and in order to be there to heare y^e charge, &c. from Mr. Justice Clodpate, viz. Justice Ne—l, my friend and I ride thither this afternoone ; we shall stay there till thursday. If there be any thing there worth your knowing, I will trouble you wth it. Pray favour me wth your receipt of this.

My service to all the family, and I conclude, d^r Cousin,

Yor verie faithfull
Kinsman and most
aff^t humble serv^t
till death

JOHN AT STILES.

10. Aprill. 1693

From Mr. Dowdall
Description of
severall places in
Warwickshire.

These for
Mr Southwell
p^esent.

The following facsimile of the first portion of the account relating to Shakespeare, was taken on wood as an experiment, by a young artist. It is not, however, quite accurate, and it is so very difficult to present exact copies of any extent of writing on wood-blocks, that I have

had a very careful lithographic facsimile made, of all that relates to Shakespeare. The reader will find this at the commencement of the volume.

The most remarkable place in the County I visited
was Stratford upon Avon, where I saw the Effigie of our
English Tragedian Mr. Shakespeare, near of the Epitaph
I sent Mr. Louth and copied it with great care
I found by his last letter to his Son: but how I
send you the whole in a picture

Just under his Effigie in the wall of the
Church is this inscription

Indivisibilem bonis faciemus et mercedem
Terra Regis populus meritis Olympi fabel
glay possessoribus hoc non est hoc fabel
Read if thou wilt whom I have seen and felt
in this monument Shakespeare with whom
quint nature dyed whose name both Deek & Tombe

Capell's Notes and Various Readings to Shakespeare,
4to. 1779, with Malone's MS. notes. Only those pages
are preserved, which contained that critic's notes. They
are bound in a single small volume.

* * Malone's notes are of the most severe description, and exhibit his antagonism to Capell in a very striking light. "Egregious dolt" is one of the mildest expressions he uses. Amongst his observations, we may extract the following :

"O, dolt, dolt ! where can a name be found for thy unparalleled stupidity !" *Cymbeline*, p. 107.

"And yet it would have taken up less time and room than this rigmarole, thou consummate dolt !" *King John*, p. 120.

In other places he calls Capell a "puzzling blockhead," a "fool", and in several notes even "an idiot." In fact, he can scarcely make a memorandum in good temper.

49.

MS. ~~114~~
V.a. 73 AN EARLY MANUSCRIPT COPY OF THE MERRY WIVES OF WINDSOR, SUPPOSED TO HAVE BEEN WRITTEN FOR THE USE OF A PRIVATE THEATRE. 4to.

An account of this interesting volume was published in 1843, under the title of, "An Account of the only known Manuscript of Shakespeare's Plays, comprising some important variations and corrections in the Merry Wives of Windsor, obtained from a playhouse copy of that play recently discovered." The history of the MS. is somewhat curious. It was purchased by the late Mr. Rodd in the country, and being considered by him a mere transcript from the first folio, was inserted in his Catalogue for a small sum, and immediately purchased by me. It was some length of time in my possession,

before I discovered that scarcely a scene corresponded exactly with the printed edition, but that it was throughout an independent text.

THE MERRY WIVES OF OLD WINDSOR.

WRITTEN

BY

MR WILLIAM

SHAKESPEARE.

There was much at first sight to favour Mr. Rodd's supposition. The MS. was written *to imitate a printed book*, and consequently he concluded at once it must have been transcribed from one, it having been a very common practice formerly, to make such exact transcripts from printed books and pamphlets. This circumstance has also greatly decreased the chance of discovering the date of the MS. Had it been in an ordinary hand of the time, the era of the volume would have been ascertainable within narrow limits ; but there is great difficulty in judging of the date, when the writing is of that

studied mechanical character, in imitation of printing, as the style of such writing would naturally be the same at any period. Some palæographers, to whom the MS. has been shown, have actually varied in their opinions by *sixty years*, some thinking it as early as 1630, and others possibly as late as 1690. My own impression is, that it was either written before or not long after 1660. The facsimile of the title will clearly exhibit a formation of characters which are not of a recent date, and the artist who made this facsimile, considers it to have been written long before the Restoration. However that may be, the MS. clearly has not the authority of an early quarto, and is chiefly to be esteemed for a few very good suggestions, and as a remarkable curiosity in a department of literature in which such relics are of extreme rarity.

In the pamphlet above referred to, I quoted the observation of Mr. Collier, that although "dramatic pieces in manuscript by Ben Jonson, Beaumont and Fletcher, Massinger, Middleton, and others, are in existence, it is a remarkable fact that not a single written fragment of any of the plays of Shakespeare has come down to us, with the exception of a few passages in some unprinted poetical miscellanies." In Shakespeare's own handwriting, it is well known that nothing has been discovered, save his autograph; but Mr. Collier refers to early copies which may be supposed to contain, either authorised variations from the commonly received text, or at least conjectural emendations, rendered valuable by the time at which they were made. It is reasonable to suppose that persons

contemporary, or nearly so, with our great poet, were more likely to alter advisedly than modern editors, because they probably had a better knowledge of his language and allusions, if they were not so competent to judge of his excellences.

The MS. is entitled "The Merry Wives of Old Windsor, written by William Shakespeare," the word *old* having been blotted at a recent period, and has the following list of *Dramatis Personæ*, not given in any edition, and was therefore probably the earliest ever made :

ROBERT SHALLOW, Esq., *A Gloc'shire Justice, vncle to Master Slender.*

S^r HUGH EVANS, *a Welch Priest : Curate and Schoole-master at Windsor.*

MR. GEORGE PAGE, *a rich country Gentleman, in or neer Windsor.*

MRS. MEG PAGE, *his wife.*

MRS. ANNE PAGE, *their daughter.*

BILLY, *their son, Schollar to Master Evans.*

MR. FRANCIS FORD, *a rich jealous curmudgeon of Windsor.*

MRS. ALICE FORD, *his wife.*

MR. ABRA: SLENDER, *nephew to Justice Shallow.*

DOCTOR CAIUS, *a French Phisitian.*

MR. FENTON, *an expensive Courtier.*

Sutors to	FATHER.
Mrs. ANNE	MOTHER.
PAGE, each	Mrs. ANNE.
favord by	

Sir JOHN FALSTAFFE, *a fat old decayed lecherous Court Officer.*

BARDOLFE,

NYM,

PISTOLL.

} *His late vnder-officers, now hangers on.*

ROBIN, *his page.*

Mrs. QUICKLY, *Doctor Caius his house keeper, but confident to y^e women.*

Host of the Garter, *a merry, conceited, ranting Innholder.*

JOHN RUGBY, *Dr. Caius's man.*

PETER SIMPLE, *Man to Master Slender.*

Servants to Mrs. Ford.

Fairies, &c.

It may be observed of this list, that it exhibits very precise and particular knowledge not only of this play, but of others; and clearly shows that its compiler, whoever he was, considered the *Merry Wives of Windsor* subsequent to the two parts of Henry IV, and that Falstaff was at Windsor in his declining years, as I have elsewhere contended. This, however, is not the place to enter into any discussion of the kind. I shall merely, therefore, take a few extracts from Malone's edition of the *Merry Wives*, and compare them with the manuscript, where it differs from all the early editions, so that each reader will be enabled to judge for himself as to the value of the variations, and consequently of the critical worth of the manuscript, independently of its curiosity.

It is not my intention to attempt a notice of all, or nearly all the variations in the manuscript; for in order to do so, it would be necessary to reprint the greater part of the play. I merely offer the following, as a specimen of the variations with which the manuscript abounds.

ACT I.—SC. 1.

"*Shal.* The luce is the fresh fish; the *salt fish* is an old coat.

Slen. I may quarter, coz.

Shal. You may, by marrying.

Eva. It is marring, indeed, if he quarter it."

The manuscript reads "the *salt-water fish* is an old coat," which may serve to confine the conjectures of the commentators on this very difficult passage within narrower bounds. At all events, this reading appears to overthrow the conjecture of "A Lover of Heraldry," given in Knight's Library Shakespeare, vol. iii. p. 41. In Slender's speech, the manuscript reads *uncle* instead of *coz*, an obviously correct emendation, and also made in several other places in the manuscript. A little further onwards the manuscript reads "1700 *li*" instead of "seven hundred pounds," in three places.

ACT I.—SC. 1.

"*Nym.* Slice, I say! *pauca, pauca*: slice! *that's* my humour.

Slen. Where's Simple, my man?—*can you tell, cousin?*"

In Nym's speech, the manuscript reads "*that is my humour,*" and the next, "*He can tell you, uncle,*" which is certainly preferable to the commonly received reading.

ACT I.—Sc. 4.

"*Fent.* Well, I shall see her to-day ; Hold, there's money for thee ; let me have thy voice in my behalf : if thou seest her before me, commend me.

Quick. Will I ? i'faith, that *we* will ; and I will tell your worship more of the wart, the next time we have confidence ; and of the wooers."

The manuscript reads "that I will," and thus corrects a very evident error that has passed through all the editions. In a few lines, previously, the manuscript reads, "it is not *a* good you tarry here," instead of "it is not good you tarry here."

ACT II.—Sc. 1.

"*Mrs. Page.* Letter for letter ; but that the name of Page and Ford differs !—To thy great comfort in this mystery of ill opinions, here's the twin-brother of thy letter : but let thine inherit first ; for, I protest, mine never shall. I warrant he hath a thousand of these letters, writ with blank space for different names, (*sure more,*) and these are of the second edition."

The second folio reads "*sue more,*" but the manuscript has "*shuh ! more,*" which is much more likely to be right.

ACT II.—SC. 1.

"*Mrs. Ford.* Trust me, I thought on her: she'll fit it.

Mrs. Page. You are come to see my daughter Anne?"

The manuscript inserts the words, "Now, Mistress Quickly," at the commencement of the second speech; which appears to be an evident improvement.

ACT II.—SC. 2.

"*Fal.* Not a penny. I have been content, sir, you should lay my countenance to pawn: I have grated upon my good friends for three reprieves for you and your coach-fellow, Nym; or else you had looked through the grate, like a geminy of baboons. I am damned in hell for swearing to gentleman my friends, *you were good soldiers and tall fellows*; and when mistress Bridget lost the handle of her fan, I took't upon mine honour thou hadst it not."

The manuscript reads "*that* you were good soldiers and *stout* fellows," and other variations in the same speech, such as "*my*" for "*mine*," &c. In the next line, the manuscript reads, "*Didst thou not* share."

ACT II.—SC. 2.

"*Fal.* *** I myself sometimes, leaving the fear of heaven on the left hand, and hiding mine honour in my necessity, am fain to shuffle, to hedge, and to lurch; and yet you, rogue, will ensconce your rags, your cat-a-

mountain looks, your red-lattice phrases, and your *bold-beating* oaths, under the shelter of your honour !”

The manuscript reads “*blunderbust* oaths,” which is a very curious variation, and well worthy of notice. This reading is referred to by Mr. Dyce, in his Remarks on Collier’s and Knight’s editions of Shakespeare, p. 14. In the same speech, the manuscript reads “term,” instead of “terms,” agreeing in this with the second folio.

ACT II.—SC. 2.

“*Pist.* This punk is one of Cupid’s carriers :—

Clap on more sails ; pursue, up with your *fight*s ;

Give fire ; she is my prize, or ocean whelm them all.”

The manuscript reads, “up with your *flag*s,” which seems much more intelligible. If Mr. Knight had referred to Cole, he would not have given so imperfect a definition of *fight*s, which the latter author defines to be, “coverts, any places where men may stand unseen and use their arms in a ship.” See his *English Dictionary*, 8vo. Lond. 1676.

ACT II.—SC. 2.

“*Ford.* Troth, and I have a bag of money here troubles me : if you will help to bear it, Sir John, take all, or half, for easing me of the carriage.”

The manuscript reads, “if you will help *me* to bear it.”

ACT II.—SC. 2.

“*Ford.* There is a gentlewoman in this town, her husband’s name is Ford.

Fal. Well, sir.

Ford. I have long loved her, and I protest to you, bestowed much on her."

The conduct of this is entirely changed in the manuscript, which reads as follows:—

"*Ford.* There is a gentleman in this town, his name is Ford, whose wife I have long loved.

Fal. Well, sir.

Ford. And, I protest to you, bestowed much on her."

ACT II.—SC. 2.

"*Fal.* I will use her as the key of the cuckoldy rogue's coffer; and there's my harvest-home."

The manuscript reads, "the key to the cuckoldy rogue's coffer."

ACT II.—SC. 2.

"Fie, fie, fie, ! cuckold ! *cuckold* ! cuckold !"

These are the last words of this scene, and the manuscript reads "wittol," instead of the second "cuckold," and I have little doubt the manuscript is right; for it agrees with the same exclamation in the former part of the speech.

ACT II.—SC. 3.

"*Host.* And moreover, bully.—And first, master guest, and master Page, and eke Cavalero Slender, go through the town to Frogmore."

The manuscript here inserts a very necessary word, in

reading "Master *Justice* Guest," which is peculiar to this copy.

ACT III.—SC. 1.

"*Eva.* Bless my soul ! how full of cholers I am, and trempling of mind !—I shall be glad if he have deceived me :—how melancholies I am."

It may be remarked of this manuscript that all Evans's speeches are very carefully spelt to indicate his peculiar phraseology, much more so than the printed editions ; and this is one evidence that it was a playhouse copy. Thus, in the present speech, the manuscript reads,—
 "Plesse my soul : how full of chollers I am, and trempling of mind : I shall pe glat if he hafe deceivet me : how melancholies I am ! I will knog his vrinalls apout his knaves costart, when I hafe goot opportunities for the 'orke : Plesse my soul : (*sings*)

"To shallow rifers to whose falls :
 Melotious birts sing matricalls :
 There will we make our peds of roses,
 And a thousand fragrant posies."

Surely there is more humour in this than in the printed editions, where the spelling is not uniform. In the first folio, it is "*sings* madrigals," which reading is not, however, adopted by Mr. Knight.

ACT III.—SC. 1.

"*Page.* I warrant you, he's the man should fight with him."

The manuscript reads, "the man *that* should fight with him."

ACT III.—SC. 1.

"*Host.* Peace, I say, Gallia and *Gaul*; French and Welsh; soul-curer and body-curer."

The manuscript reads "Gallia and *Wallia*," which seems to confirm Hanmer's very sensible emendation.

ACT III.—SC. 2.

"*Ford.* A man may hear this shower sing in the wind!—and Falstaff's boy with her!—Good plots!—*they are* laid; and our revolted wives share damnation together."

The manuscript reads "*and well* laid," which appears to be a most sensible emendation.

ACT III.—SC. 2.

"*Page.* Not by my consent I promise you. The gentleman is of no having; he kept company with the wild Prince and Poin; he is of too high a region, he knows too much. No, he shall not knit a knot in his fortunes with the finger of my substance."

After the word "fortunes," the manuscript adds "with my money."

ACT III.—SC. 3.

"*Fal.* I see what thou wert, if Fortune thy foe were not, *Nature* thy friend: Come, thou canst not hide it."

This passage has puzzled the commentators, and Mr.

Knight is not of opinion that a perfect sense can be made of the passage as it stands. The reading of the manuscript renders the matter quite clear, and partially confirms Pope's conjecture. It is, "*Nature's* thy friend." This single emendation is sufficient to stamp a value on the manuscript. Throughout this scene are a variety of alterations. At p. 79, the manuscript reads, "I *am* come before to tell you," which is an improvement. The printed editions omit the word "am". The manuscript also reads, " *Why*, your husband's *a* coming hither, woman," the two words in italics being omitted in the printed copies. It would be impossible to notice all variations of this kind, without reprinting the play. These instances are merely given as examples taken at random to show that the manuscript is an independent text.

ACT III.—Sc. 3.

"*Mrs. Page.* What a taking was he in, when your husband asked *who* was in the basket.

Mrs. Ford. I am half afraid he will have need of washing ; so throwing him into the water will do him a *benefit*."

The manuscript here affords a most important emendation, reading "*what* was in the basket." It is very clear that Ford could not have asked *who* was in the basket, because had it entered his head that any one was there, he would of course have discovered the trick.

That the manuscript is correct is clear from a subsequent passage, where Falstaff tells Master Broome, that

the jealous knave "asked them once or twice *what* they had in their basket." The manuscript also reads "a good turn," instead of "a benefit."

ACT III.—Sc. 4.

"*Sen.* No, she shall not dismay me, I care not for that, —*but that I am afeard.*"

The manuscript reads, "but—I am afeard, la!" It also adds the words, "and family frailties," after "faults," in Anne's next speech; and instead of "a hundred and fifty pounds jointure," we have "a hundred and fifty pounds *a year* jointure."

ACT III.—Sc. 4.

"My daughter will I question how she loves you,
And as I find her, so am I affected;
Till then, farewell, sir:—she must needs go in;
Her father will be angry."

This speech leaves off abruptly, and I have little doubt that we should read, with the manuscript.—

"Her father will be angry *else.*"

It may be mentioned that Mrs. Quickly's speech in the manuscript, is entirely different from that in the printed editions.

ACT IV.—Sc. 2.

"*Ford.* Ay, but if it prove true, master Page, have you any way then to unfool me again.—Set down the basket, villain:—Somebody call my wife:—Youth in a basket!

—O, you panderly rascals ! there's a knot, a *ging*, a pack, a conspiracy against me."

The first folio reads *gin*, but the manuscript has *gang*. A little further on, the manuscript reads, "Here's no man *here*," which last word is omitted in the printed editions, although necessary.

ACT IV.—SC. 5.

"*Host*. Here's a Bohemian-Tartar tarries the coming down of *thy* fat woman. Let her descend, bully, let her descend ; my chambers are honourable : Fie ! privacy ! fie !"

The manuscript reads "of *that* fat woman", which is more likely to be correct than the commonly received reading.

ACT V.—SC. 2.

"*Page*. The night is dark ; light and spirits will become it well. Heaven prosper our sport ! No man means evil but the devil, and we shall know him by his horns. *Let's away ; follow me.*"

The manuscript reads, "Let's away ; come, son Slender, follow me."

With this specimen I conclude, and leave to others the question how far these emendations may be safely admitted into an edition of Shakespeare. The question, perhaps, is one rather of authority than judgment ; and it may certainly be a doubt whether the manuscript is of

a higher authority, as far as regards the text, than the corrections of the first folio which Mr. Collier discovered, in a copy belonging to Lord Francis Egerton. But early corrections, like the corrections in the folio of 1632, must be of more authority than those made by Rowe, Pope, and subsequent editors ; and an early manuscript copy of any one of Shakespeare's plays, even though written after the poet's death, cannot but be considered a great curiosity. It would be impossible to say whether the manuscript now under consideration, was taken from a contemporary copy or not. *It is, however, certain that no transcript of an early edition, though carefully corrected, could possibly contain the numerous and extensive variations, which are found in this manuscript of the "Merry Wives of Windsor."*

And it is this last consideration which inclines me to think, that it must have been copied for some private exhibition, so common, according to Kirkman, during the Commonwealth. If so, the corrections made in it were probably by some one who had seen this play acted, and had remembered the players' versions of those passages he has altered. And this, upon the whole, appears to be the most probable mode of accounting, for the peculiar readings with which it abounds.

Mr. Collier attaches considerable value to a few extracts from Shakespeare's plays, which he found in an early manuscript common-place book, although he confesses that it is doubtful whether the writer employed printed copies, resorted to manuscript authorities, or

only recorded striking passages which he heard at the theatres. Even with this doubt, so honestly expressed, Mr. Collier tells us that "these brief extracts, never exceeding five lines, now and then throw light upon difficult and doubtful expressions." I quote this, not in the expectation of claiming for the manuscript any additional value, but for the purpose of showing how very little early written authority for the text of Shakespeare has yet been discovered, and the extreme importance given by the critics to evidence of this nature.

In order that the reader may have an opportunity of observing a specimen of the numerous minute variations which occur in the manuscript, the following scene has been selected, and is here given exactly as it stands in the original.

ACTUS TERTIUS, SCENA PRIMA.

Enter Evans, Simple, Page, Shallow, Slender, Host, Caius, Rugby.

Evans. I pray you, now, goot Ma^r. Slender's serving-man, and Friend Simple py your name; w^{ch} way have you looked for Mr. Caius, that call's himself Doctor of physick?

Simple. Marry, sir, the pittty-wary, the park-ward; every way; Old Windsor-way, and ev'ry way but the Town-way.

Evan. I most feheemently desire you, you will also look that way.

Simple. I will, sir.

Evan. 'Plesse my soul ; how full of chollers I am, and
trempling of mind : I shall pe glat if he hafe deceivet
me : how melanchollies I am ! I will knog his vrinalls
apout his knafe's costart, when I hafe goot opportunities
for the 'orke : 'Plesse my soul : *sings* :

To shallow Rifers to whose Falls
Melotious Birts sing Matricalls :
There will we make our Peds of Roses,
And a thousand fragrant posies.

To shallow, I hafe, 'mercy on me, a great tisposition to
cry ! *sings* :

Melotious Birds sing Matrigalls :
When as I sat in Pabilon :
And a thousand vagram Posies.

To shallow, &c.

Simple. Yonder he is comeing, this way, Ma^r. Parson.
Evan. He's welcom :

To shallow Rifers, to whose Falls, &c.

Heav'n prosper the Right : what wepons is he ?

Simple. No weapons, sir : There comes my Ma^r, Ma^r.
Shallow, and another Gentleman from Frogmore, over the
stile, this way.

Evan. Pray you gife me my Gown, or else keep it in
your Arms.

Enter All.

Shallow. How now, Ma^r. Parson? good morrow, good S^r. Priest: keep a gamster from the dice, and a good student from his book, and it is wonderfull.

Slender. Ah! Sweet Anne Page.

Page. Save you, good S^r. Hugh.

Evan. 'Pless you from his mercy sak, all of you.

Shallow. What? y^e Sword and y^e word? do you study them both, Ma^r. Parson?

Page. And youthfull still, in your doublet and hose, this raw-rumatick day?

Evan. There is reasons and causes for it.

Page. We are come to you to do a good office, M^r. Parson.

Evan. Fery well; what is it?

Page. Yonder is a most reverend gentleman, who (belike) having received wrong by some person, is at most ods with his own gravity and patience that ever you saw.

Shallow. I have liv'd 4 score years and vpward; I never heard a man of his place, gravity, and learning, so wide of his own respect.

Evan. What is he?

Page. I think you know him: Ma^r. D^r. Caius, the renowned French Phisitian.

Evan. Got's will and his passion of my hart! I hat as liff you woo't tell me of a mess of porridg.

Page. Why?

Evan. He has no more knowledge in Hibocrates and

Galen, and he is a knafe besides : a cowardly knave as you wouldestire to be acquaint with all.

Page. I warrant you he's y^e man y^t should fight with him.

Slender. O sweet Anne Page.

Enter Caius.

Shallow. It appear's so by his weapons ; keep them asunder ; here comes D^r. Caius.

Page. Nay, good M^r. Parson, keep in yo^r weapon.

Shallow. So do you, good M^r. D^r.

Host. Disarm them, and let them question : let y^m keep their limbs whole, and hack our English.

Caius. I pray you let-a-me speak a word w^t your eare. Wherefor vill you not meet-a-me ?

Evan. Pray you vse yo^r patience in goot time.

Caius. By gar, you are de coward ; de Iack dog ; Iohn Ape.

Evan. Pray you let vs not be laughing-stockes to other mens humors ; I desire you in friendship, and I will one way or other make you amends ; I will knog yo^r vrinall about yo^r knaves cogscomb.

Caius. Diable, Iack Rugby, mine host de Jarteer, have I not stay for him to kill him ? have I not, at de place I did appoint ?

Evan. As I am a Xians-soul, now look you : this is the place appointed, I'll be judgment by mine Host of the Garter.

Host. Peace, I say, Gallia and Wallia, French and Welch, Soul-Curer and Body-Curer.

Caius. I, dat is very good, excellaunt.

Host. Peace, I say ; hear mine Host of the Garter ; am I politick ? am I subtle ? am I Machivell ? shall I loose my doctor ? No. He givves me the potions and y^e motions. Shall I loose my Parson ? my Priest ? my Sr Hugh ? No, he gives me the Proverbs and the No-verbs. Give me thy hand (celestiall) so ; Boys of Art, I have deceiv'd you both ; I have directed you to wrong places ; your hearts are mighty, your skins are whole, and let burn't-sack be the issue. Come, lay their Swords to pawne ; Follow me, lad of peace, follow, follow.

Shallow. Trust me, a mad host : follow, Gent.

Slender. O sweet Ann Page.

Caius. Ha' do I perceive dat ? Have you make-a-de-sott of vs, ha ha ?

Evan. This is well, he has made vs his vlowting-stog ; I desire y^t we may be Friends, and let vs knog our prains together to be revenge on this scurvy cogging companion the Host of the Garter.

Caius. By Gar, with all my heart ; he promise me where is Ann Page ; by gar, he deceive a-me too.

Evan. Well, I will smite noddles. Pray follow.

50.

A fragment of an old chap-book edition of "The Boke of Merry Riddles," embellished with nine-teen rude woodcuts. 12mo.

P12
6370
R6
1750
cage

There were a great number of editions of this little work, varying very considerably from each other, but they are all now of excessive rarity. The reader will recollect that it is referred to by Master Slender, in the *Merry Wives of Windsor*, Act i. sc. 1. A short specimen from the present version, will suffice to give some idea how easily our ancestors were amused.

Q. This moment I was not at all ;
Then I in the world do fall,
And if not careful, I annoy,
For where I come, I do destroy.

A. A fire from a flint and steel, before struck, was nothing ; but when falling on timber, without care will destroy.

Q. Tho' it be cold, I wear no cloaths,
The frost and snow I never fear ;
I value neither shoes nor hose,
And yet I wander far and near :
Both meat and drink is always free,
I drink no cyder, mum, nor beer.
What Providence doth send to me,
I neither buy, nor sell, nor lack.

A. A herring swimming in the sea.

Q. I have a head, but ne'er an eye ;
I have no legs, but wings to fly :

When of an errand I am sent,
I cleave the very element.

A. A Sculler's boat ; the water's the element, the
scullers are the wings.

Q. When first I in the world was seen,
I had no sign of sense ;
My mother, she was poor and near,
Not worth than passing eighteenn pence.
Then I another mother had,
By whom I first became alive ;
By her I first was likewise clad,
And now I for a living strive.

A. A chicken from an egg, laid by one hen, and
hatch'd by another.

51.

1/2 (L)

A medieval thumb-ring, of the fourteenth or fifteenth century, with the initial and contraction of the name of the owner in Gothic characters, believed to be the ring of Matthew Vivent, a citizen of London, related to Thomas Vivent, who was sheriff of London in 1390, according to Stowe, *Survey of London*, ed. 1633, p. 557. The surname is *vivent*, in a contracted form, and the ring was found in the mud of the Thames in the year 1850.

The custom of wearing a ring on the thumb is very ancient. In Chaucer's *Squier's Tale*, it is said of the

rider of the brazen horse, who advanced into the hall of Cambuscan, that

“upon his thombe he had of gold a ring.”

Brome, in his Northern Lass, mentions a good man in the city, who “wears nothing rich about him but the gout, or a thumb-ring.” Falstaff, in 1 Henry IV., Act ii. sc. 4, tells the Prince that when he was a young man, “I was not an eagle’s talon in the waist; *I could have crept into any alderman’s thumb-ring.*” It would be a curious coincidence, were it to turn out that this Vivent was an alderman of London. It is not at all unlikely, but I have had no opportunity of making the researches necessary to establish such a fact.

52.

An ancient British coin, described by Messrs. Sotheby, in their sale catalogue, as a very rare and unpublished type of the British king Cunobelin (Cymbeline). I have some little doubt as to the correctness of this, though the letters, as far as I can trace them, undoubtedly favour the interpretation. Coins of Cunobelin are of considerable rarity.

Ⓛ Ⓜ
1/2

53.

A gilt silver milled sixpence of Queen Elizabeth, 1562. A beautiful specimen. Alluded to in the Merry Wives of Windsor, Act i. sc. 1.

Ⓛ Ⓜ
1/2

54.

A very fine large silver medal of Shakespeare by

Ⓛ Ⓜ
1/3

Kuchler, 1803, issued with Boydell's Shakespeare to the Countess of Pembroke. HE WAS A MAN TAKE HIM FOR ALL IN ALL, I SHALL NOT LOOK UPON HIS LIKE AGAIN. On one side, Shakespeare, supported by Tragedy and Painting, finely executed. On the reverse, "This Medal, representing Shakespeare between the Dramatick Muse and the Genius of Painting, is respectfully presented to the Person whose name it bears, in grateful Commemoration of the generous Support given by the Subscribers to the great National Edition of that Immortal Poet, by I. I. and J. N. Boydell, and G. and W. Nicol. 1803."

55.

L (L)

1/2

A bronze medal. On one side, the head, GULIELMUS SHAKESPEARE. On the reverse, mountainous scenery. WILD ABOVE THE RULE OR ART. NAT. 1564.

56.

L (L)

1/2

A bronze medal, struck in 1818. On one side, the head, GULIELMUS SHAKESPEARE. On the reverse, NATUS STRATFORDIÆ IN ANGLIA AN. M.D.LXIV. OBIT AN. M.DC.XVI. SERIES NUMISMATICA UNIVERSALIS VIRORUM ILLUSTRUM.

57.

L (L)

1/2

A Shakespeare medal, in pewter.

58.

L (L)

2/1

An ancient rowel spur of the fifteenth century, rusted, but the rowel quite distinct. A rowel is derived from

roue, a wheel ; and a rowel spur, is when the points of a spur turn on an axis. The present specimen is very similar in character to one engraved in Knight's *Library Shakespeare*, vol. v. p. 156.

With that, he gave his able horse the head,
And, bending forward, struck his armed heels
Against the panting sides of his poor jade
Up to the rowel head ; and starting so,
He seem'd in running to devour the way,
Staying no longer question.

King Henry the Fourth, Part 2nd, Act i. sc. 1.

59.

Original autograph signatures of Sir Thomas Lucy, and Alice Lucy, written about the year 1610.

The seals originally attached to these signatures, have unfortunately been broken off and destroyed. The autographs of the Lucy family, of this early period, are very rarely met with, even in the largest autograph collections.

MS. + 59

B Z.C. 36
(172)

60.

An old sheet ballad, entitled, "The Just Judgment of God shew'd upon Dr. John Faustus, To the Tune of Fortune my Foe, &c." There is a large and hideous woodcut of Dr. Faustus conjuring up the devil.

"Run away with the cozeners ; for so soon as I came beyond Eton, they threw me off, from behind one of

with MS. + 37

A V. 2. 35

them, in a slough of mire ; and set spurs, and away, like three German devils, *three Doctor Faustuses*."

Merry Wives of Windsor, Act iv. sc. 5.

61.

MS. ~~464~~

2

Z.C. 21(1)

An ancient charter, on vellum, dated 14 Edward III., A.D. 1340, between John Roys of Grantham and John Page of Ropsly, co. Linc., slightly damaged at one end. This charter finds a place in this collection, as showing the antiquity of the name of Page, introduced in the *Merry Wives of Windsor*.

62.

with

MS. ~~464~~

13 V. 5. 35

An original letter, of the time of Queen Elizabeth, of which the following is a copy :—

"Mr. Lovelace, I wold desier you of all love, to let roger cosens come to help mee on Sunday, to wait on my weddinge day, and I shall humble thanke you for this, and all your love towards mee all waies,

your lovinge frende to his power

EDMUNDE AWSTEN."

This note, besides affording a specimen of familiar note-writing in Shakespeare's time, curiously illustrates the antique phrase of *all love*, which occurs more than once in the pages of the great dramatist.

Alack, where are you? speak, an if you hear :

Speak, of *all loves* ; I swoon almost with fear.

Midsummer Night's Dream, Act ii. sc. 3.

"The Bellman of St. James's Verses Extraordinary, to the Nobility, Gentry and all my good Masters and Mistresses of the Parish of St. James's, and without, these Lines are humbly presented by John Trot, Voluntier Bellman." A folio sheet, "Printed for J. Oldcastle, near St. Paul's, 1746."

with MS. 4-37

8 V. b. 35

On the top is a woodcut of the bellman and his dog. As bellman's verses, of so early a date, are of the greatest rarity, the reader may be interested in the following extracts :—

THE PROLOGUE.

Attend, my Friends, attend, and ye shall hear
 Strains not unworthy of the Royal Ear :
 Strains such as Lords and Commons may delight,
 And such as even Parters shall not slight,
 Or G—'s Laureat might be proud to write.
 And thou meek Goddes, who hast stretch'd thy Rule
 O'er all this Land, so purg'd of Knave and Fool,
 Great Durvia hight, ah, aid me in my song,
 That I may captivate the mighty throng
 Of all the great, who own thy noble Sway,
 Thy Badges wear, and thy Behests obey.
 And as for thee, thou Muse, who didst inspire
 Your Swifts, and Popes, with all their paultry Fire ;
 Keep far away from me, I pray, for why ?
 They wa'ant much lik'd by Ministers, or Majesty.

For mee, good sooth, who die to make my Court,
 Give me great C—b—r's Talent to make sport,
 Since I should count it worst of all Disasters,
 To have more Wit than you, My Lords, and Masters.

ON NEW YEAR'S DAY.

King of the Cannibals, devouring Time,
 Hast thou in all thy Progress o'er this clime,
 Roll'd such a glorious year as was the last ?
 Or e'er afforded such a Prospect past ?
 What a Review of Councils deep and wise !
 Of Britain's Consort with her dear Allies !
 Of equal Honour won by Land and Sea !
 Whilst Chance with Merit did so well agree.
 Now forward look, and without Flatt'ry tell,
 If all things promise not at least as well.

TO MY GOOD MASTERS THE NOBLES OF THE LAND.

Oh quite alive to Fame, oh greatly born,
 Your Country's brightest Period to adorn !
 How shall the Muse your genuine Worth declare,
 Or paint those Virtues which so strongly glare,
 As were your Sires alive would make them stare ;
 Most uncorrupt Protectors of our Laws,
 And ever foremost in old England's Cause ;
 No dirty Job is seen to stain your Ermin,
 Or level you with Grubs, and Courtly Vermin.

In Arms and Arts alike you lead the Van,
 Glorious to end what W—le first began.
 Your Catos, Hampdens, are all stale Examples,
 Sir Billy, or his Grace, are better Samples ;
 And whilst the growing Taste you club to nourish,
 Bellmen, like me, will have their turn to flourish ;
 Strains worthy of such Worthies to indite,
 And just as nobly as you live, will write.

TO THE PLAYERS.

Hail blooming Buds of blessed Reformation,
 Who not content to edify the Nation
 By schemes of loyal Association,
 Have, to the Wonder of this wicked Age,
 Brought holy Hymns and Prologues on the Stage.
 See pious M—n out-goygle a Divine,
 And chastest Kate the Cebrus fervent join,
 Whilst at the other House a Popish Vestal,
 For Protestancy does her very best all ;
 What then remains, but that these Priest-like
 Players,
 Should after Anthems, give new Forms of Prayers !

Shakespeare alludes to the bellman in Macbeth, Act
 ii. sc. 2,—

It was the owl that shriek'd, the fatal bellman
 Which gives the stern'st good night.

The present is the earliest copy of bellman's verses,

in a sheet broadside, I ever met with. The bellman was once a person of note, and, at Christmas time, would awake the public out of their first sleep to tell them, in doggrel similar to the above, whatever tidings or advice it appeared good to him to proclaim. A little book, published in 1707, under the title of "The Bellman's Treasury," contains a collection of these verses.

64.

1/2 (L)

An interesting coin of Marcus Brutus, BRVT. IMP. L. PLAET. CEST., Head of Marcus Brutus, *reverse*, EID. MAR., a cap of liberty between two daggers.



This exceedingly rare coin is an interesting illustration of Shakespeare's Julius Cæsar, being a denarius struck by Brutus, immediately after the murder of the emperor, and commemorating that event. The obverse shows the head of Brutus. The reverse (a representation of which is here given) has the cap of liberty (the *pileus*, given to slaves when emancipated, and hence used as a type of liberty) between two daggers, in allusion to Cæsar's death; the inscription is EID. MAR., an abbreviation of the "Ides of March", of which the emperor had been forewarned.

On the whole, this is an extremely curious and interesting illustration of Shakespeare. Some doubt has been thrown upon its authenticity; but Mr. Brumell, an eminent collector, gave £4 : 12 for this identical coin, at Mr. Stephenson's sale at Norwich.

103

65.

An ancient love-token, of the time of Shakespeare, consisting of a piece of silk carefully folded in a small paper bearing the inscription,

(L) 2
1/2

FFOR THE ABSENT OWNERS SAKE I KEEPE IT.

Thou, thou, Lysander, thou hast given her rhymes,
And interchang'd *love-tokens* with my child.

A Midsummer Night's Dream, Act i. sc. 1.

66.

A silver medal. *Obverse*, WILLIAM SHAKESPEARE, BORN APRIL 23, 1564, DIED APRIL 23, 1616, bust of Shakespeare. *Reverse*, TO THE WHICH PLACE, A POOR SEQUESTERED STAG THAT FROM THE HUNTER'S AIM HAD TA'EN A HURT DID COME TO LANGUISH; Jaques in the forest. A large medal, executed by Westwood.

(L) 2
1/2

67.

An impression of Westwood's Jubilee Medal, in bronze. See No. 41.

(L) 2
1/2

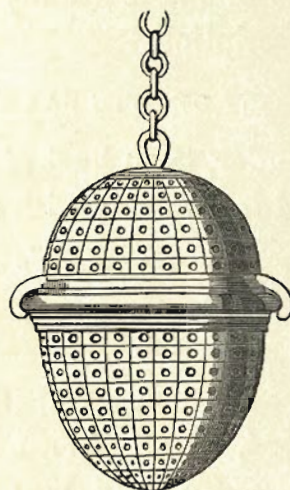
68.

A SILVER POMANDER, OF THE TIME OF QUEEN ELIZABETH, with a chain, in fine and perfect condition.

(L) 2
2/1

A pomander was a composition of perfumes, wrought into the shape of a ball, and enclosed in a small receptacle, usually of silver or gold, and worn in the pocket, or appended as an ornament from the girdle, or

about the neck. The present very fine specimen is of the size here represented, suspended by a chain nearly



seven inches long, which is terminated by a small circular loop of silver. It is opened by being turned round, till the two small hooks on the sides arrive at openings in the middle rim, just large enough for them to pass through. There is a deal of good taste in this simple design, which might be revived advantageously, even in the present advanced state of ornamental art. It is almost unnecessary to observe that the small perforations are intended for the purpose of allowing the perfume to escape, as pomanders were used for preservatives against the plague, and consequently the effect was required to be continuous. Autolycus sold every pomander he had in his pack :—

“Ha, ha ! what a fool Honesty is ! and Trust, his sworn

brother, a very simple gentleman ! I have sold all my trumpery ; not a counterfeit stone, not a riband, glass, *pomander*, brooch, table-book, ballad, knife, tape, glove, shoe-tie, bracelet, horn-ring, to keep my pack from fasting."

In a list of plate sold in 1546, we find, "a pomander, weying three ounces and a half." Herrick alludes to the pomander in one of his poems,—

"When as the meanest part of her
Smells like the maiden pomander."

The following recipe for making the perfume of a pomander, is extracted from a rare little book, entitled "A Closet for Ladies and Gentlewomen," *circa* 1650,—

"Take of Beazon one dram and a halfe, of Storax halfe a dram, of Lignum Aloes in fine powder halfe a scruple, of Labdanum halfe an ounce : powder all these very fine, and searce them thorow Lawne : and then take of Musk a dram, Ambergreece ten grains, Civet ten grains, and dissolve them in a hot Mortar with a little Rose-water, and so make them into a Pomander, putting into it six graines of civet."

Genuine original pomanders of the time of Shakespeare, like the present one, are of the highest degree of rarity. There was one in the medieval Exhibition of the Society of Arts, belonging to Mr. Bryant, the curiosity dealer, of St. James's Street, London, who asked, I am informed, upwards of two hundred pounds for it !

69.

*with MS. 1.31**A*

An Excellent Ballad of the Life and Death of King Richard the Third: Who, after many Murthers by him committed upon the Princes and Nobles of this Land, was slain at the Battle of Bosworth in Leicestershire, by Henry the Seventh, King of England. To the Tune of, "Who list to lead a Soldier's Life."

70.

*with MS. 1.31**A**V. 6. 35*

"An Epitaph upon Shakespeare." This is a manuscript copy of Basse's celebrated epitaph, taken from an old common-place book.

71.

*with MS. 1.31**A*

An old sheet-ballad of Patient Grissel, with one woodcut. It commences,—

A noble Marquis, as he was hunting,
Hard by a forest side,
A fair and comely maiden, as she did sit a spinning,
His gentle eye espy'd.

The reader will find an account of this ballad in Mr. Collier's preface to his edition of the comedy of Patient Grissil, printed for the Shakespeare Society, in 1841. Patient Grissel is alluded to in the Taming of the Shrew, Act ii, sc. 1.

72.

*with MS. 1.31**A*

"Cupid's Revenge, or an Account of a King who

slighted all Women, and at length was forced to Marry a Beggar."

An old sheet ballad, commencing,—

A King once reign'd beyond the seas,
As we in antient story find,
Who no face could ever please ;
He cared not for women kind.

This is a curious variation of the old ballad of King Cophetua and the Beggar Maid, several times alluded to by Shakespeare.

"*Arm.* Is there not a ballad, boy, of the King and the Beggar ?

Moth. The world was very guilty of such a ballad some three ages since : but, I think, now 'tis not to be found : or, if it were, it would neither serve for the writing nor the tune."

Love's Labour's Lost, Act i. sc. 2.

73.

A long and interesting autograph Letter of George Steevens, dated at Hampstead, Dec. 3rd, 1772, relating to his edition of Shakespeare.

It is endorsed "Mr Steevens of Hampsted to me about his Preface for y^e new Edition of Shakespeare." This *me* was Garrick, an appropriation which is confirmed by a passage in the letter, where Steevens says, "I have taken the Liberty to introduce your Name, because I have found no Reason to say that the Possessors of the old Quartos were not sufficiently communicative."

with

MS. 1. 31

As

V. b. 35 (2)

Steevens commences by observing, "The Legitimacy of an Edition of Shakespeare can no more be ascertained to satisfaction, without the Testimony of the Poet's High Priest, than that of a Prince can be lawfully proved, unless the Archbishop attends in Person." In another part of the letter, alluding to the commentators, he says,—"The next Persons to whose care our distemper'd Bard is entrusted, must cut the superfluous Bandages, strip off the unnecessary Blankets, and allow him the free use of his Limbs, for the speedier Recovery of his Health, if I offend not to say he is sick of any thing but his Commentators. To add another allusion in Ridicule of ourselves, we may be said to have rid poor Shakespeare like the Nightmare; nor till he has thrown us (which I trust, through some peppery Preparation dapp'd under his Tail by that roguish Jockey, Mr. Kenrick, he will not fail to do,) you will hardly think his Circulation effectually restored." In a postscript, he asks for places where Hamlet is performed.

74.

Three original printed bills, dated 1614, used in the Italian Tournaments of Love. Very curious, and in fine preservation.

"He set up his bills here in Messina, and challenged Cupid at the flight; and my Uncle's fool, reading the challenge, subscribed for Cupid, and challenged him at the bird-bolt."—*Much Ado about Nothing*, Act i. sc. 1.

with MS ~~73~~

V. b. 35

109

75.

A modern sheet-ballad, called "The Northern Lord," printed by J. Turner, High Street, Coventry. It is curious as being founded on the Merchant of Venice, and although no very early copy has yet been discovered, it is believed to be a reprint of a genuine old black-letter ballad.

with
MS
+ 31 - V.b. 35
B

76.

A Courtly New Ballad of the Princely Wooing of the Fair Maid of London by King Edward. Tune of *Bonny sweet Robin*.

This ballad is mentioned by Ritson, in his note on "Bonny sweet Robin", in Hamlet, Act iv. sc. 5. The tune is also mentioned in the "Two Noble Kinsmen", Act iv. sc. 1, and is still preserved.

with MS. + 31
B V.b. 35
V.b. 35 (17)

77.

Macklin's part in "As You Like It." The original stage manuscript. 4to.

MS. S.a. 25
B

78.

Original Lease, on vellum, dated 1571, of a *mesuagium et tenementum vocatum LE BORESHED in parochia sancti Botulphi juxta Billinsgate*.



MS. 1.78

There was more than one tavern, called the Boar's Head, in the neighbourhood of Eastcheap. This one must have been very near the original, and might have

B Z.c. 22
(31)

been visited by Shakespeare. At all events, the identity of name renders it sufficiently curious to be included in the present collection.

79.

STE 24939

*Probably this copy
sent to Amherst*

Rex Platonicus, sive, de potentissimi Principis Jacobi Britanniarum Regis ad illustrissimam Academiam Oxoniensem adventu, Aug. 27, anno 1605, Narratio ab Isaaco Wake, Publico Academiae ejusdem Oratore, tunc temporis conscripta, nunc iterum in lucem edita, multis in locis auctior et emendatior. Editio Secunda. Oxoniae, Excudebat Josephus Barnesius, Anno Dom. 1607. 12mo.

The notice of the tale of Macbeth in this work is well known, but the present edition seems to have escaped the notice of all bibliographers. The first edition was published at Oxford, in 4to, 1607, but no one seems to have been aware of a second edition, published in the same year in another form. This circumstance shows the popularity of the work. The earliest edition in the British Museum is dated 1627. The Bodleian has the first edition, and the third, which was printed in 1615; but I cannot trace a notice of the second, in any catalogue or bibliographical dictionary.

80.

Two transcripts of the play of Vortigern, attributed by Ireland to Shakespeare, with numerous corrections and interlineations, and the following note by Ireland on the first leaf,—

"Two Transcripts of the Play of Vortigern, taken from my supposed Shakespeare manuscript, the first written by my mother, the second by my sister, Anna Maria Ireland.

28 February, 1824.

W. H. IRELAND."

Mrs. Ireland adds the following note,— "As in the original manuscript, the word *scene* is but once mentioned, and as there is not any notice taken of the entrances or exits of the characters, I have drawn my pen thro' the passages so marked, on my comparing it with the Manuscript."

Bound in one folio volume, the first transcript containing 108 leaves, the second 99.

81.

Wits Common Wealth. The Second Part. A Treasurie of Diuine, Morall, and Phylosophycall similies and sentences, generally vsefull, but more particularly published for the vse of Schooles. By F. M., Master of Arts of both Vniuersities. London, Printed by William Stansby, and are to be sold by Richard Royston at his Shop in Iuie Lane. 1634. 12mo.

This little volume, which is perfect with the exception of a small fragment torn from a leaf in the Table, enters into the present series, as containing a reprint of the very curious notices of Shakespeare which originally appeared in the *Palladis Tamia*, 12mo, 1598. These occur at page 623 of the present edition :—"As the soule of Euphorbus

STE 17834

15

was thought to liue in Pythagoras, so the sweete witte soule of Ouid liues in the mellifluous and hony-tongued Shakespeare ; witnesse his Venus and Adonis, his Lucrece, his sugred Sonnets among his priuate friends, etc. As Plautus and Seneca are accounted the best for Comedy and Tragedy among the Latines, so Shakespeare, among the English, is the most excellent in both kinds for the stage ; for Comedy, witnesse his Gentlemen of Verona, his Errors, his Loue Labors Lost, his Loue Labors Wonne, his Midsummers Night Dreame, and his Merchant of Venice : for Tragedy, his Richard the Second, Richard the Third, Henry the Fourth, King John, Titus Andronicus, and his Romeo and Juliet."

This edition is probably rare, for it is not mentioned by Lowndes. Bright had an edition, dated 1636, which sold at the sale of his Library in 1845, No. 3791, for £1 : 13.

82.

with
MS + 31 V.B. 35
S

A drawing, in colours, of the tomb of Shakespeare at Stratford-on-Avon, by J. G. Jackson, measuring $9\frac{1}{4}$ by $6\frac{1}{2}$ inches. This drawing was purchased at the sale of the collection of the late Thomas Moule, the distinguished heraldic antiquary ; and it gives a very good idea of the general character of the monument, and of its position in the chancel.

83.

^{1/2} S (L) A gilt two-pence, and a gilt half-groat, both silver-gilt, and of the same value, of the time of James I. Rosa
A note written on SINE SPINA. In good preservation.

the box (in the hand of the original labelling of the boxes) says that the two-penny piece is missing. In short, it never passed to H.C. Folger and is not now part of the collection. The small coin only is in the box.

113

"To the which course if I be enforced, *if you do not all show like guilt two-pences to me*; and I, in the clear sky of fame, o'ershine you as much as the full moon doth the cinders of the element, which show like pins' heads to her; believe not the word of the noble."—*Second Part of Henry IV*, Act iv, Sc. 3.

84.

A gold posy-ring, the motto being a pun on some person's initials:—

(L) B Ex

I CANNOT SHOW
THE LOVE I. O.

85.

Another posy-ring, in gold:—

(L) B Ex

GOD . ABOVE .
INCREASE . OUR . LOUE.

86.

A third posy-ring, in gold:—

(L) B Ex

GOD'S BLESSING BE
WITH THEE AND ME.

87.

A fourth posy-ring, in gold:—

(L) B In box

LEETT LOUE ABIDE
TILL DEATH DEUIDE.

2/1

Et B (L)

A fifth posy-ring, in gold, with a single line posy, LET VERTUE RULE AFFECTION. Well might Hamlet compare the prologue to a posy,—“Is this a prologue, or the posy of a ring?” Ophelia replies, “’Tis brief, my lord.”

Mr. Crofton Croker has collected a large number of posy mottoes, but has not yet succeeded in discovering one with the motto, LOVE ME AND LEAVE ME NOT, which Shakespeare mentions in the Merchant of Venice, Act v, sc. 1.

The present interesting collection of original posy rings, Nos. 84 to 88, all in gold, and in fine preservation, belong to the first half of the seventeenth century. They were bought by me at Messrs. Sotheby’s for the small sum of £3 : 7.

The Goblins, a Comedy presented at the Private House in Black-Fryers by his Majesties Servants. Written by Sir John Suckling. London, Printed for Humphrey Moseley, and are to be sold at his shop at the sign of the Princes Arms in St. Paul’s Churchyard, 1658. 8vo.

This volume is quite perfect, but the paging skips from 12 to 81 ; probably some of the spare copies were made up from the *Fragmenta Aurea*. Part of this play is imitated from Shakespeare’s “Tempest”, the character of Reginella being a clear imitation of Miranda, and his goblins copied from Ariel.

115

90.

The Malcontent, augmented by Marston, with the Additions played by the Kings Maiesties servants. Written by Ihon Webster. 1604. At London, Printed by V. S. for William Apsley, and are to be sold at his shop in Paules Churchyard. 4to.

This rare play contains several curious allusions to, and illustrations of, Shakespeare's plays. The Induction of the players is very curious, and Sly, the actor, is introduced quoting a line from the part of Osrick, in Hamlet. Burbage, also, is introduced, as well as Condell and Lowin.

STE 17479

*this copy probably
sent to Aubrey*

91.

THE PLAY OF TWELFTH NIGHT, FROM THE EDITION OF 1632, A PLAY-HOUSE COPY OF ABOUT THE DATE OF 1640, WITH THE NAMES OF THE CHARACTERS IN THE PLACES WHERE THEY WERE TO BE IN READINESS TO TAKE THEIR PARTS, etc., fol.

*With Sh. Folios in
Vault IV*

B

This volume is extremely interesting, as showing the plan of an early performance of the play. It is curious to observe how little is omitted from the original text. The places for "musicke" are noted. Instead of the song at the end of Act iv, sc. 2, we have only the following lines,—

"I am gone, sir, and, anon, sir,
He be with you againe, sir."

92.

AUTOGRAPH OF BEN JONSON, *Sum Ben : Jonsonii*, with

with MS. + 3 + V. 6. 35

B

his motto, *tanquam explorator*, in his own hand-writing, on the title-page of a book entitled *Moralis et Civilis Sapientiae Monita*, 12mo. 1611.

Ben Jonson's autograph is not uncommon, but it is seldom accompanied with the slightest scrap of other writing. The present specimen is, therefore, additionally interesting; and "rare Ben", the friend of Shakespeare, deserves a niche even in a cabinet dedicated to the illustration of the greater poet.

93.

STC 451^a

D

GRAY'S ALMANACKE, 1591. An Almanacke and Prognostication made for the yeere of our Lorde God 1591, rectified for the eleuation and meridian of Dorchester, seruing most aptly for the West partes, and generally for all Englande, by Walter Gray, gentleman. *Cum priuilegio*. 18mo. Imprinted at London by Richard Watkins and Iames Robertes. *Black-letter*.

This diminutive little volume, measuring only $3\frac{1}{4}$ inches by $2\frac{1}{8}$, is of the highest degree of rarity. The almanack

● If it be Que, the .xxvi. day, Sunday, at two a clocke and .xliv. min. in the morning, in Aquari.			
xxvi	e	All Sleepers.	Pisce. 0
xxvii	f	Samson by the	Pisce. 15 □ 8
xxix	g	Felix by the	Pisce. 29
xxx	a	Abdon & Sen.	Gries 13 □ h
xxxi	b	Germane.	Arie. 25

had become an object of constant reference in Shakespeare's time. Even Bottom is made to refer to it for the

nights of moon-shine. The conjunctions of the planets, alluded to in 2 Henry IV, Act ii, sc. 4, are given in the present one, as are also weather prognostications:—"greater storms and tempests that almanacks can report", *Anthony and Cleopatra*, Act i, sc. 2. Shakespeare has several other allusions to the almanacs, calendars, and prognostications current in his day; and it would be difficult to meet with a more perfect illustration of them than is afforded by the present specimen.

94.

A Greek drachma, Alexander the Great. The drachma is alluded to in the Roman play of Julius Cæsar. It passed current at Rome as about the value of a denarius.

Ⓛ Ⓢ

1/2

95.

Three specimens of old silver coins, exhibiting a cross on one side. Hence, any piece of money was called a *cross*. Shakespeare is fond of quibbling on this word. When Falstaff asks the Chief Justice for money, he replies,—“Not a penny, not a penny; you are too impatient to bear crosses.” Compare, also, *Love’s Labour’s Lost*, Act i, sc. 2, and *As You Like It*, Act ii, sc. 4.

Ⓛ Ⓢ

1/2

96.

The Chandos Portrait of Shakespeare, a director’s proof of the Shakespeare Society’s engraving by Cousins, of which only fifty copies were taken, at £2 : 2 each. The present is No. 30, attested by Mr. Collier.

with MS. ~~13~~

Ⓢ

v. b. 35

97.

A (L)

2/2

A silver posy-ring, of the early part of the seventeenth century, with the motto, BE TRUE. E. K.

Presented by T. Crofton Croker, Esq.

98.

*Gratiae
Theatrales*

Thorny Abbey, or the London Maid. A Tragedy, written by T. W. London, Printed in the year 1662. 12mo.

The author of this little play is not known. It is written in imitation of *Macbeth*.

99.

STC 17714

A

The Heire, a Comedie, as it was Acted by the Company of the Revels, 1620. Written by T. M. The second Impression. London, Printed by Augustine Mathewes for Thomas Iones, and are to be sold at his shop in S. Dunstons Church-yard in Fleet-street. 1633. 4to.

Several portions of the design of this play are borrowed from Shakespeare. The demand of the king that Leucothoë shall yield, as the sole condition upon which he would spare the life of her lover, is taken from *Measure for Measure*. The constable and watch who seize Eugenio seem to have had their language and manners from those in *Much Ado About Nothing*; and the enmity of the two houses reminds us of *Romeo and Juliet*. Amongst the characters is, "Shallow, a foolish gentleman."

119

100.

STC 7502

D

The Raigne of King Edward the Third, as it hath bene sundry times played about the Citie of London. Imprinted at London by Simon Stafford for Cuthbert Burby, and are to be sold at his shop neere the Royall Exchange. 1599. 4to.

This rare play is unfortunately imperfect, wanting the last leaf, and another in sheet I. A perfect copy sold at Sotheby's in 1821 for £5, and another in 1824 for £4:18. It was attributed by Capell to Shakespeare.

101.

G 1836 a

D

THE PLEASANT HISTORY OF DORASTUS AND FAWNIA, Pleasant for Age to shun drousy Thoughts, Profitable for Youth to avoid other wanton Pastimes, and bringing to both a desired Content. By Robert Green, Master of Arts in Cambridge. London, Printed by H. Brugis for J. Clark, W. Thackeray, and T. Passinger, 1684. 4to. *Black-letter.*

An interesting, and exceedingly rare, edition of this popular romance, well-known as the foundation of Shakespeare's *Winter's Tale*. The annexed woodcut, illustrative of the story, is on the title page, and on the last page are representations of Charles the Second and his Queen. Mr. Dyce has no mention of the present edition, although he notices eleven printed between 1607 and 1735, and what is yet more remarkable, the present copy contains the lines from Dorastus to Fawnia, which Mr. Dyce says he first meets with in the edition of 1694.

See his edition of Greene's Works, vol. ii, p. 242. There are not many variations between the copies, but the following line may be worth giving,—

“ So as she shews, *so* seems the budding rose.”



This romance was originally published in the year 1588, under the title of, “Pandosto, the Triumph of Time, wherein is discovered, by a pleasant Historie, that although, by the meanes of sinister fortune, Truth may be concealed, yet by Time, in spite of Fortune, it is most manifestly revealed.” No perfect copy of this first

edition is known, and all the early editions are of great rarity.

102.

The last leaves from the old editions of 'Sejanus' and 'Every Man in his Humour,' containing the lists of the actors or "principall" tragœdians and comedians. The name of Shakespeare occurs in both these lists, in one, WILL. SHAKESPEARE, in the other, WILL. SHAKE-SPEARE.

with MS. 1.31

B

103.

ONE OF THE TWELVE MULBERRY-TREE RINGS, MANUFACTURED ON THE OCCASION OF THE JUBILEE BY T. SHARP, with the head of Shakespeare engraved on a piece of the mulberry tree under glass, and inscribed on the shank, *Shakespeare's Wood. T. Sharp.*

(L) B

2/2

Supposititious reliques of Shakespeare's mulberry tree, and close imitations of known genuine ones, are so numerous, it is with extreme hesitation I admit a single specimen into this collection ; but the genuineness of the present one may be safely accepted, it being, as I am informed on the testimony of Mr. Crofton Croker, one of twelve rings manufactured by T. Sharp on the occasion of the Jubilee in 1769, only thirteen years after the mulberry tree was cut down. Sharp appears to have been the only manufacturer of these relics, whose testimony as to their authenticity is at all to be depended upon. In the Gentleman's Magazine for October, 1799, p. 909, there is recorded the death of Thomas Sharp,

Clock and Watch Maker at Stratford-upon-Avon, "a person almost universally known amongst the admirers of Shakespeare, as proprietor and inventor of the curious toys made of the famous mulberry tree, said to have been planted by the poet's own hand ; for which wood he had conceived such an esteem, that he considered it as an invaluable relick. And in order to confirm its value in the esteem of those who may have or may hereafter become purchasers, the day before he expired, he took his oath upon the Holy Evangelists that he never in his life bought, made up, worked, sold, or substituted any other mulberry wood than what was part of the tree which he purchased of the Rev. J. Gastrell, who cut it down in 1756, and which he had heard Sir Hugh Clopton, Knt., Barrister at Law, one of the Heralds at Arms, and a Justice of Peace for the County of Warwick, with whom he was personally acquainted, positively declare was planted by the hand of Shakespeare. His affidavit was made in the presence of Mr. Thomas Nott and Mr. Richard Allen, Magistrates of the Borough of Stratford, who, by his own request, kindly attended on him for that purpose, and signed their names, which done he declared he should die contented. He was a person of the strictest integrity."

104.

2/2 A (L) A carved bone powder-flask, representing subjects connected with the chase.

Long. The face of an old Roman coin, scarce seen.

Boyet. The pummel of Cæsar's faulchion.

Dum. The carv'd bone face on a flask.

Love's Labour's Lost, Act v, sc. 2.

105.

A three-farthing silver piece of the time of Queen Elizabeth, generally called "the three-farthing rose." There is an allusion to this coin in *King John*, Act i, sc. 1,—

(L) S

1/2

—my face so thin,
That in mine ear I durst not stick a rose,
Lest men should say, Look, where three-farthings goes.

In the coin, the rose is placed behind the head. The allusion is so minute that the coin (which is not common) becomes an interesting Shakespearian illustration. See Mr. Knight's Library edition of Shakespeare, vol. iv, p. 259.

106.

GESTA INCLITA TYRII APPOLLONII REGIS, a beautiful manuscript of the fifteenth century, quite perfect and in fine preservation.

MS. ~~1166~~ V. a. 77

S

Early MSS. of this romance, on which, it is scarcely necessary to observe, was founded Shakespeare's *Pericles*, are of the rarest occurrence, and even the few which are known to exist are chiefly to be found in public libraries. Douce, in his *Illustrations*, ed. 1839, p. 401, has noticed several, all of which are in colleges or public institutions.

107.

56127 Poems, &c. written by Sir John Suckling. Printed by his own Copy. The Lyrick Poems were set in Musick by Mr. Henry Lawes, gent. of the King's Chappel, and one of His Majesties Private Musick. London, Printed by Tho. Warren for Humphry Mosely, and are to be sold at his Shop at the sign of the Prince's Arms in S. Paul's Churchyard, 1648. 8vo.

At p. 35 is, "a Supplement of an imperfect Copy of Verses of Mr. William Shakespears, by the Author." The copy wants three leaves in the first sheet.

108.

MS. 1.108 William How's Common-place Book, temp. Charles I,
 2 including extracts from *Pericles, the Merchant of Venice*,
 V. A. 81 and various other plays, a neatly written and very
 curious MS. 12mo.

Early manuscript miscellanies, containing extracts from any of Shakespeare's plays, are of a high degree of rarity.

109.

2 (L) Five Shakespearian seals. Presented by T. Crofton
 2/2 Croker, Esq. F.S.A.

110.

2 (L) A specimen of the old brass sun-ring or ring-dial, such
 a one as is supposed to have been used by Touchstone in

the forest. The circles are quite perfect, but the ring appears to be wanting, and its construction seems to be different from that described by Mr. Knight, in his notes on *As You Like It*, Act ii. Its application is, however, placed beyond a doubt by the following lines, which are engraved on the inner circle,—

Set me right, and use me well,
And I to you the time will tell.

These old ring-dials are of great rarity. Mr. Knight's is the only perfect one I know of, but the present is sufficiently complete to furnish a very interesting illustration of

TOUCHSTONE'S DIAL.

111.

Two Bookes of Epigrammes and Epitaphs, dedicated to two top-branches of Gentry, Sir Charles Shirley, Baronet, and William Davenport, Esq. Written by Thomas Bancroft. London, Printed by J. Okes for Matthew Walbancke, and are to be sold at his shop in Grayes Inne-gate, 1639. 4to.

This copy belonged to T. Park, and has MS. notes by him. It is the same which is described in the *Bibliotheca Anglo-Poetica*, there valued at £20; and although the price has fallen since that work was published, it still realizes a liberal sum. Skegg's copy sold for £5:15.

512 1354

5

The work is very valuable to biographical enquirers, and enters into this collection from containing the following curious epigrams on Shakespeare, unnoticed by Malone,—

118. *To Shakespeare.*

Thy Muses sugred dainties seeme to us
Like the fam'd apples of old Tantalus :
For me, admiring, see and heare thy straines,
But none I see or heare those sweets attaines.

119. *To the same.*

Thou hast so us'd thy pen, or shooke thy speare,
That Poets startle, nor thy wit come neare.

The second epigram, according to Park, alludes to the spear on Shakespeare's crest. It may, however, be merely a quibbling allusion to his name, proving that it was pronounced *Shake-speare*.

112.

MS. ~~1112~~
A
v. a. 89

A MANUSCRIPT OF OLD ENGLISH POETRY, WRITTEN BETWEEN THE YEARS 1585 AND 1590, CONTAINING THE EARLIEST COPY OF ANY PORTION OF SHAKESPEARE'S WORKS KNOWN TO EXIST, EITHER IN PRINT OR MANUSCRIPT. 4to.

This most important volume was originally in Mr. Bright's collection, and sold at the sale of his library of MSS., on June 18th, 1844, to Mr. Thorpe, the bookseller,

at the low price of £12. It was disposed of by him to the late Dr. Russell, and I procured it of his son, the Rev. J. F. Russell, of Enfield. The following account of the MS. is extracted from Messrs. Sotheby's Sale Catalogue, pp. 28 and 29,—

“SHAKESPEARE. A POETICAL MISCELLANY OF THE REIGN OF ELIZABETH, containing verses by Edward Vere, Earl of Oxford, Sir Edward Dyer,—Vavasor, G. M., Sir P. Sidney, and Shakespeare, *russia*. 4to.

“The lines by Shakespeare are an elegant little poem, which appeared first in *The Passionate Pilgrim*, 1599, a surreptitious publication, in which they are most incorrectly given. The present Manuscript offers not only a better arrangement of the stanzas, but also a far superior text, in proof of which we subjoin the last stanza:—

Manuscript.

Now hoe, inoughe, too muche I feare;
 For if my ladye heare this songe,
 She will not sticke to ringe my eare,
 To teache my tounge to be soe longe;
 Yet would she blushe, here be it saide,
 To heare her secrets thus bewrayede.

Printed Text.

But soft; enough, too much I fear,
 Lest that my mistress hear my song;
 She'll not stick to round me i' th' ear,
 To teach my tongue to be so long:

Yet will she blush, here be it said,
To hear her secrets so bewray'd.

"In this reading we get rid of the harsh and false metre of the third line, and obtain a more natural imagery; the lady wringing her lover's ear for betraying her secrets, being certainly a more appropriate punishment for his fault than that of merely whispering him.

"Invention has been racked to account for the utter disappearance of the poems of Shakespeare in his own hand. The Rev. Mr. Hunter, in his recently published *New Illustrations of the Life and Writings of Shakespeare*, ingeniously supposes that the last descendant of the Poet, Lady Barnard, in her over-religious zeal, may have destroyed any writings that remained in her hands. To whatever cause it may be owing, it is a certain fact that, at the present time, not a line of his writing is known to exist. In the absence of his autographs, any contemporaneous manuscript is of importance; and in this view the present one may justly be deemed a literary curiosity of high interest."

This account is correct as far as it goes, but the compiler has omitted to notice the curiosity of the MS. as containing the earliest copy of any of Shakespeare's writings known to exist. The writing of the MS. is very early; and I very much doubt if any portion of the volume was written so late as 1590. If I am correct in this supposition, we have here a strong confirmation of Mr. Knight's opinion, that Shakespeare began to write at an earlier period than has been usually supposed. The MS. formerly belonged to Anne Cornwallis, and has her autograph, so that its descent from Vere, Earl of Oxford, is clearly deducible.

John Vere, 11th Earl of Oxford = Elizabeth, d. of Sir J. Howard

Sir George Vere = Mary, d. of W. Stafford

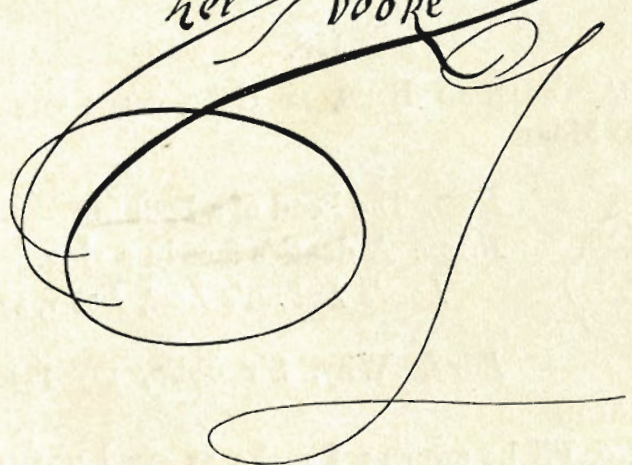
John Neville, Lord Latimer = Dorothy, co-heir

Lord Latimer = Lucy, d. of Henry, E. of Worcester

Sir W. Cornwallis = Lucy, co-heir

Anne Cornwallis.

Anne Cornwallis
her booke



The MS. commences with some verses by J. Bentley,

whose fame as an author rests solely on the present volume. It includes some poems printed in the '*Paradise of Daintie Devices*,' and one by G. M., supposed to be Gervase Markham. There is also a poem attributed to Sir P. Sidney, but it occurs in England's Helicon, with the name of Dyer attached to it.

In conclusion, I may observe that during a search of ten years, and after a very careful examination of every collection of the kind I could meet with, either in public or private libraries, the present is the only specimen of any of Shakespeare's writings I have seen which was written in the sixteenth century. Scraps may be occasionally met with in miscellanies of a later date, but this volume, in point of antiquity, may be fairly considered to be unique in its kind, and as one of the most interesting illustrations of Shakespeare known to exist.

113.

87 ♀ (L) A DEATH'S HEAD RING, IN GOLD, WITH THE MOTTO, MEMENTO MORI.



Dum. The head of a bodkin.

Biron. A death's face in a ring.

Love's Labour's Lost, Act v, sc. 2.

Bard. Why, Sir John, my face does you no harm.

Fal. No, I'll be sworn; I make as good use of it as many a man doth of a death's head, or a *memento mori*:

I never see thy face, but I think upon hell-fire, and Dives that lived in purple ; for there he is in his robes, burning, burning.—*First Part of Henry IV*, Act iii, sc. 3.

This is a fine specimen of a death's head ring. Mr. T. Crofton Croker, who has nearly completed an elaborate work on the subject of ancient rings, describing the important collection formed by Lady Londesborough, has favoured me with the following note on the subject :—

"If my opinion, after inspecting minutely some thousand rings, is of the slightest value, I can assure you that, to a collector, your death's-head ring is the very finest specimen I have ever seen of this very rare kind of ring, so often mentioned in the writings of our old dramatists. I should not have hesitated to give £10 for it, nor would I *now* for one which *once* was offered to me for as many pence—indeed I believe I would be tempted to turn the 10 into a 20 should such a specimen again turn up."

T. CROFTON CROKER.

114.

A HORN-BOOK.

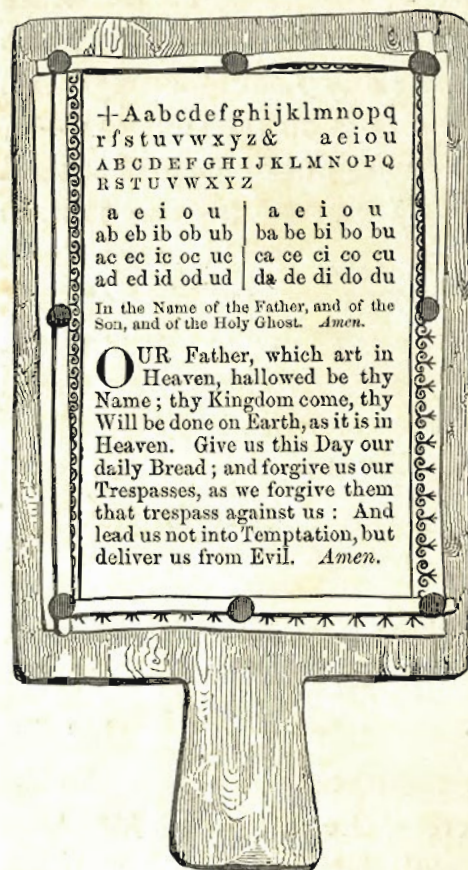
Horn-books are now so completely out of use that few persons are acquainted with their precise nature. In the present one there is first a cross, the *criss-cross*, and then the alphabet, in large and small letters. The horn-book is mentioned by Shakespeare, in *Love's Labour's Lost*, v, 1 ; and we have here the *ba*, the *a*, *e*, *i*, *o*, *u*, alluded to by Moth.

Ⓛ Ⓟ

Shelf A

Cotgrave has "*La Croix de par Dieu*, the Christ's-crosse-rowe, or *horne-booke* wherein a child learnes it;" and Florio, ed. 1611, p. 93, "*Centuruola*, a childes horne-booke hanging at his girdle."

"Commether, *Billy Chubb*, an breng tha hornen book.



Gee me tha vester in tha windor, you *Pal Came*! —what! be a sleepid—I'll wâke ye. Now, *Billy*, there's a good bway! Ston still there, an mine what I da zâ to ye, and whaur I da pwint.—Now; cris-cross, girt â, little â—b—c—d.—That's right, *Billy*; you'll soon lorn tha criss-cross-lain—you'll soon auvergit Bobby Jiffy—you'll soon be a *scholard*.—A's a pirty chubby bway—Lord love'n!"—*Specimens of the West Country Dialect*.

Horn-books are now of great rarity, and even modern ones are very seldom seen. I have been told, on good authority, that an advertisement, many times repeated, offering a considerable sum for a specimen, failed

in producing an answer. A tale, illustrative of Lord Erskine's readiness, relates that when asked by a judge if a single sheet could be called a book, he replied, "The common horn-book, my Lord."

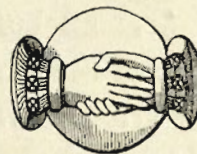
115.

A beautiful antique ring, of niello work, with the head of Lucrece, a very interesting specimen of
THE LUCRECE RING.

"By your leave, wax.—Soft!—and the impressure her Lucrece, with which she uses to seal."—*Twelfth Night*, Act ii, sc. 5.



This very interesting illustration of Shakespeare's acquaintance with the works of art of his day is in fine preservation. It will be observed that the knife is not introduced, but the head is the conventional type of Lucrece. There is another Lucrece ring, of inferior workmanship, in the collection of antique rings in the possession of Lady Londesborough, by whose kind permission I am enabled to add a representation of it to this account.



Further observations on Lucrece rings are given in Mr. Croker's excellent catalogue, previously referred to.

116.

A portion of a play-house copy of Shakespeare's Henry IV, in MS., dated Kidderminster, May, 1762. 4to.

MS.

s

117.

25 (L)

1/2

An original gold coin of Cunobelin (Cymbeline), struck at Colchester. *Obverse*, C A M (Camulodunum, i.e. Colchester), an ear of corn. *Reverse*, C V N O (Cunobelinus), a horse galloping. See *Ruding*, vol. iii, plate 4, fig. 7.

Cunobelin reigned over the Trinobantes, Dobuni, &c. extending from the coasts of Norfolk, Suffolk and Essex, across the island to the Severn. He is supposed to have lived whilst Augustus Tiberius and Caligula were emperors of Rome. The emblem of the ear of corn, the type of plenty, is copied from one of the coins of Augustus.

The coin described at p. 95, having, on further examination, been clearly ascertained not to be one of the coinage of Cunobelin, I am pleased to substitute the present fine and undoubted specimen. Genuine Cunobelin coins produce at sales from £4 : 4 to £8 : 8, seldom under the former price.

118.

MS. 1.118

25

A small but curious heraldic manuscript of the early part of the seventeenth century, containing a tricking of the arms of "Sir Thomas Lucy of Charlcott in the County of Warr. knight." 12mo.

119.

24

25 (L)

A silver gimmel ring, of the latter part of the sixteenth century.

120.

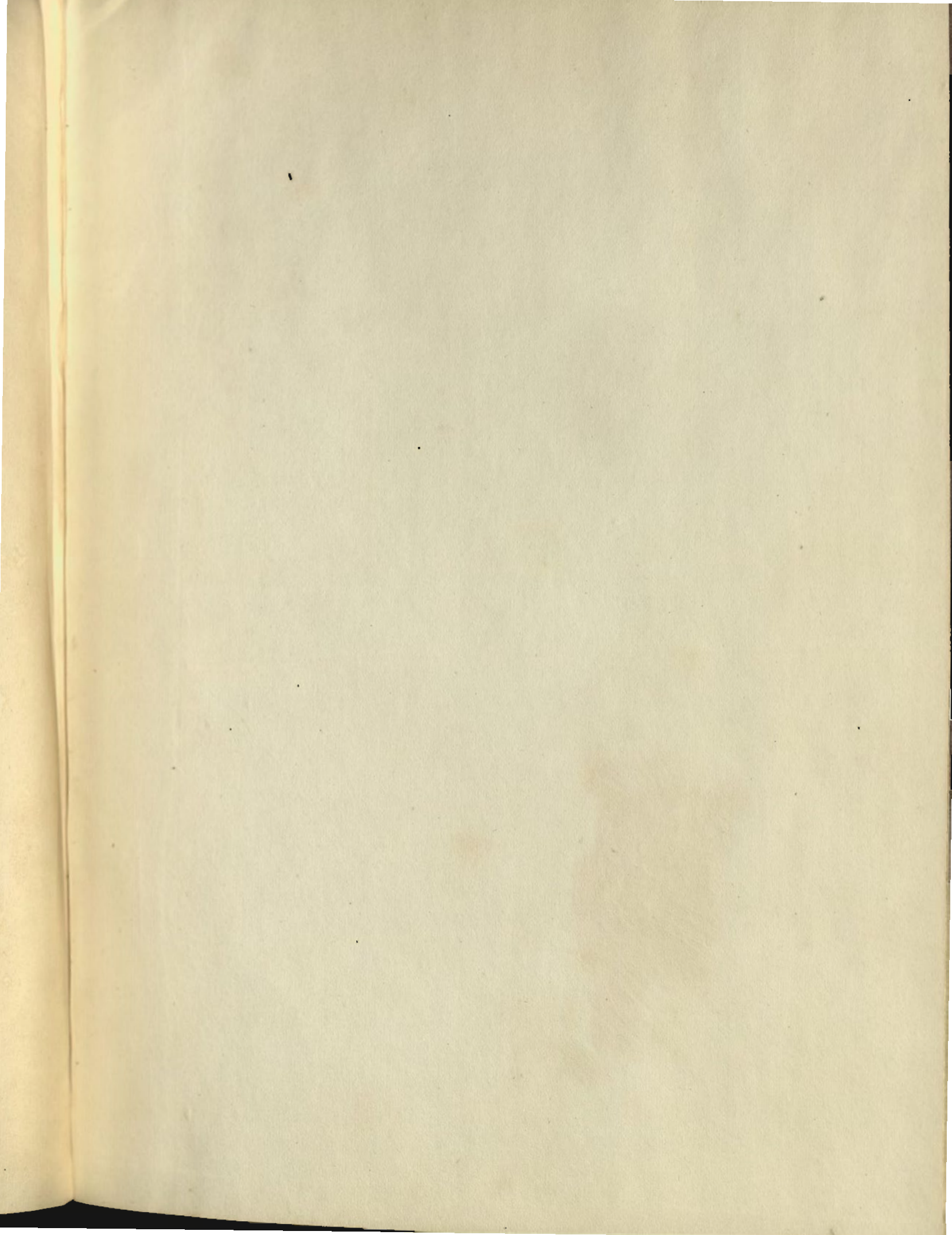
A Recantation of an Ill. Led Life, or a Discoverie of the High Way Law, with vehement Disswasions to all (in that kind) offenders, as also many cautelous Admonitions and full Instructions how to know, shunne, and apprehend a Thiefe. Most necessary for all honest Travellers to peruse, observe and practise. Written by John Clavell, Gent. London, Printed by A. M. for Richard Meighen, next to the Middle Temple in Fleete street. 1634. 4to.

In this curious poetical tract, the author professes to discover all the villanies of his craft, that of a highwayman. His first depredations were on Gad's-hill. See 1 Henry IV.

STC 5371

*This copy probably
sent to Amherst*

FINIS.





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