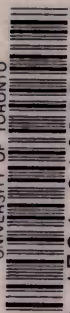


UNIVERSITY OF TORONTO



3 1761 01482721 6





Presented to the

UNIVERSITY OF TORONTO
LIBRARY

by the

ONTARIO LEGISLATIVE
LIBRARY

1980

85

469a

SECRET SHAKESPEAREAN SEALS

REVELATIONS OF ROSICRUCIAN ARCANA





A ROSICRUCIAN PORTRAIT.

38995

SECRET SHAKESPEAREAN SEALS



Drama
Seals
7

REVELATIONS OF ROSICRUCIAN ARCANA

DISCOVERIES IN THE SHAKESPEARE PLAYS, SONNETS, AND WORKS,
PRINTED CIRCA 1586-1740, OF "SECRETI SIGILLI," CONCEALED
AUTHOR'S MARKS AND SIGNS

BY

FRATRES ROSEÆ CRUCIS

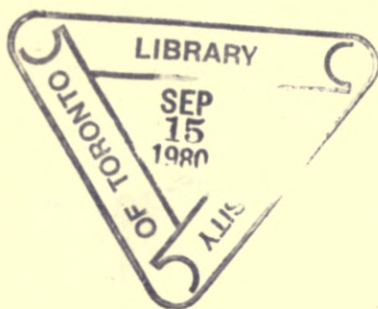
ILLUSTRATED BY PHOTO-FACSIMILES

NOTTINGHAM

H. JENKINS, 7, ST. JAMES'S STREET

1916





PR
2944
S3

TO
THE GREAT VARIETY OF READERS

“From the most able to him that can but spell, there ye are numbered.”

Shakespeare Folio, 1623.

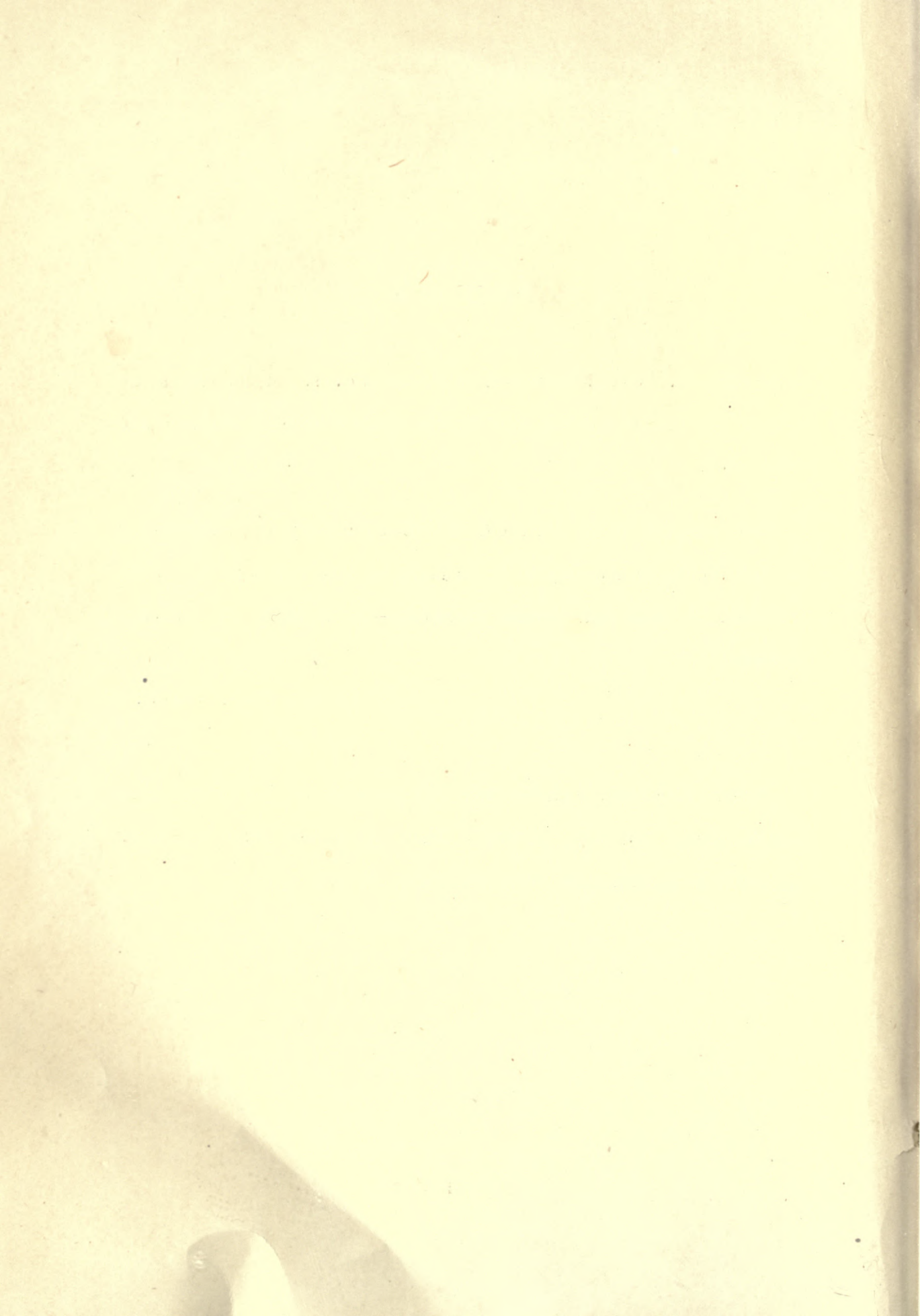
PREFACE

PRIMARILY this book is addressed to Arithmeticians, yet its claims are open to the test of all who can do the simplest sums in addition and subtraction.

They take you to the threshold of further discovery of interesting but astutely hidden arcana only to be disclosed by close and careful research, collection of facts and correct deductions—in a word, by inductive methods.

FRATRES ROSEÆ CRUCIS.

NOTE.—While this book has been in preparation we have found other curious things, and some mistakes. These matters are dealt with in an appendix of supplementary notes and errata —F. R. C.



SECRET SHAKESPEAREAN SEALS

Chapter I

THE GREAT SEAL

THE term "seal" here used does not refer to the instrument, but to a mark seal or signature itself. The practice of identification of documents by an individual seal or mark, whether open or private, dates back to the earliest days of civilization.

Present-day manufacturers have their marks and numbers, bankers their secret flaws and marks of identification whereby to assure their bank-notes and cheques and defeat extensive forgery.

In the early stages of printing it was natural that writers of works printed anonymously should contrive methods of type arrangement by which, if thought worth while, their authorship could be identified and proved.

They would assume that when doubts arose their books would be searched for *sigilli secreti* as the first and most natural effort of investigation:

Strange though it be, there is no evidence of any such examination having taken place.

Yet, for instance, the Shakespeare Folio and Quarto plays, and Shakespeare's *Sonnets*, are sealed with the Great Seal in many places, though mostly at the beginnings and ends.

Mr. Tanner was the first to call attention to the fact that the verse to the reader opposite the Droeshout portrait in the Shakespeare Folio contains, including the heading and the initials at foot, and counting correctly the *four* letters in v v a s and the five letters in v v r i t (8th line) a total of 287.

He first called attention to the fact that the total figure equivalent of the old long word elaborated by the writer of *Love's Labour Lost*, on page 136 of the Folio, was also 287; but there the matter seems to have dropped.

except that another investigator pointed out correctly that the long word referred to is the 151st word in roman type on page 136 (counting "alms-basket" as the two words it should be). There is, possibly, a correct rule of count in the case of words improperly joined by a hyphen.

The significance of the 287 count is apparent:

1. From its prominence on the first page of the Folio.
2. From the total in figure equivalent of "Honorificabilitudinitatibus."
3. From its position as the 151st roman word on page 136.
4. The special type in which this page of *Love's Labour Lost* is printed in the 1684 Folio.

Guided by these torches, we made a more careful examination of the Folio, with the result of finding this strange sigil absolutely waving in important positions.

Epistle Dedicatorie contains:

First page words	..	..	..	..	..	157
Second page words	..	..	..	..	..	287

"To the Great Variety of Readers," 2nd part:

Words in roman type	..	..	..	..	279
Italic words of large size	..	..	..	..	8
					—
					287

Ben Jonson's verses, 1st part:

Italic words	..	..	..	..	289
Deduct the two letters in the turnover word of	..	..	..	..	2
					—
					287

NOTE.—These two letters are in larger type than in the following page.

Hugh Holland's verses contain:

Roman letters	..	..	..	..	422
Roman words in brackets	..	..	..	..	3
					—
					425
Deduct roman letters in heading	..	..	..	65	
Deduct italic letters in verse	..	..	..	73	138
				—	—
					287

L. Digges and J. M.'s verses together contain:

Italic words	..	..	..	..	..	220
Roman letters	..	..	..	..	..	67
						<hr/> 287

“ Names of Actors ”:

Italic letters	..	..	..	..	..	332
Deduct roman letters	..	..	..	..	..	45
						<hr/> 287

The sigil 287 is repeated:

On first page of the Comedies.	On last page of same.
On first page of the Histories.	On last page of same.
On first page of <i>Troilus and Cressida</i> (the play interposed between the Histories and Tragedies).	On last page of same.
On first page of the Tragedies.	On last page of same.

The Tempest, page 1 (first page of Comedies):

The second column has total roman words	287
---	----	----	-----

Winter's Tale, page 303 (last page of Comedies):

Roman words in the two columns	..	..	..	362
Less italic words on the page	..	..	74	
And one large roman word “ Finis ”	..	..	1	75
				<hr/> 287

Other counts:

I. Deduct from page number	..	..	..	303
The Names of the Actors, other than supers, who took part in the play	..	..	..	16
				<hr/> 287

Hermione, after a long silence in marble, says in the left-hand column, “ Tell me,” which means “ Count me ” (just as they count M.P.'s in the House of Commons).

A count of the letters in her Speech gives roman letters	..	234
Deduct letters in the italic word and roman words in brackets	..	15
		<hr/> 219
Add italic words in Names of the Actors	..	68
		<hr/> 287

SECRET SHAKESPEAREAN SEALS

FIRST PAGE OF THE HISTORIES

King John

1st col. All the roman type words, including those in brackets	287
--	----	----	----	----	----	-----

LAST PAGE OF THE HISTORIES

King Henry VIII.

Roman and italic words in the play (omitting those in brackets)	..	..	..	..	..	410
Deduct italic words in Epilogue	..	..	..	..	..	123
						—
						287

Troilus and Cressida

This is an interpolated play. We have no suggestion to offer as to why this was done.

But there are only two pages in this play with page numbers—viz., the second page numbered 79, and the following page numbered 80. On this basis of paging, the Prologue page should be page	..	..	..	..	..	77
Except two in brackets, the Prologue contains italic words to the total of	..	..	..	..	..	210
						—
						287

Last Page of Troilus and Cressida

In the left column Troilus says, "Tell me." A count from "Enter Troilus" gives a total words of	..	..	..	..	..	287
The writer probably gave his unknown decipherers the above fairly easy calculation, as the other one was difficult—viz., all the words in the two columns, long and short, italic and roman	..	..	..	..	..	549
The number of pages in the play	..	..	..	..	..	30
The word Finis	..	..	..	..	..	1
						—
						580
Deduct the correct page number if <i>Troilus</i> had followed on as a History play	..	..	..	..	..	293
						—
						287

FIRST PAGE OF THE TRAGEDIES

Coriolanus

It will have been noticed that *Troylus* is out of place. It was not classed as a History or a Tragedy. Certainly it is called a "Tragedie." But the first of the Folio Tragedies, as bound and paged, is *Coriolanus*.

In the 1st col. on page 1, there are (except those in brackets)	
roman words	318
Deduct correct page of Tragedy of <i>Coriolanus</i> if <i>Troylus</i>	
had been paged as the first of the Tragedies	31
	<hr/>
	287

There is another interesting count of the 2nd Citizen's words, which also gives 287. From the use of expressions such as "one word," "I shall tell you," alternative solutions were provided.

LAST PAGE OF THE TRAGEDIES

Cymbeline

The construction of the Impresa on this last page of all was clever.

From wrong page number	993
Deduct total words, both roman and italic, in the two	
columns	415
And the correct page number	291
	<hr/>
	706
	<hr/>
	287

SONNETS

LET us now take the Shakespeare's *Sonnets*, 1609.

On the first page the number 287 is neatly tucked away:

1st line roman letters	35
2nd " " "	32
3rd " " "	32
4th " " "	33
5th " " "	38
6th " " "	47
7th " " "	32
8th " " "	38
	<hr/>
	287

Big initial letters do not appear to be counted, so the large F is omitted from the total of the first line.

On the last page the number is produced in two different ways:

(a) The numerical equivalent in Kaye value of the word		
"Sonnets"	126	
Sonnet number	154	
Letters in "Finis" and K.A., being the seven large		
letters on the page	7	
	<hr/>	
	287	
(b) The Sonnet number	154	
The numerical equivalent of the word "Finis" in the		
Kaye value	133	
	<hr/>	
	287	

The writer of these *Sonnets* would seem to have been careful to ensure that the sigil should be found at the end page. It will be noticed that the printer's mark is made unusually prominent, as if to indicate that the Kaye method of count would give the requisite sigil number. We describe the Kaye cipher in a later chapter.

Bound up with the Shakespeare's *Sonnets* is a poem entitled "A Lover's Complaint."

The sigil is given on the last page of this poem as follows:

The numbers of the last three verses:		
	45	
	46	
	47	
	<hr/>	
	138	
The words in the verses on the last page	158	
	<hr/>	
	296	
Deduct the letters in the words "The Lovers"	9	
	<hr/>	
	287	

The title is "A Lover's," but it is altered on the last page to "The Lovers," doubtless with a view to the above deduction.

From the second edition of Shakespeare's *Sonnets*, dated 1640, six sonnets were omitted.

Their numbers in the first edition were:

18
19
43
56
75
76

287

The second edition gives the curious Marshall engraving of the Shakespeare portrait (a variation of the Droeshout), having questioning words below it.

Chapter II

THE SHAKESPEARE QUARTOS

REPORT on the Quartos has necessarily had to be confined to those plays which have been printed in facsimile. There is such uniformity in the use of the sigil that probably the authorship of several other plays may be cleared up partially or completely by this means.

King John, 1591 (Part 1)

Page 3. Verse to "Gentlemen Readers" has italic letters	310
Deduct roman letters in same	23
	287

King John, 1591 (Part 2)

Page 3. Verse to "Gentlemen Readers," italic letters	
in last ten lines	310
Add printer's mark, A 2	3
	321
Deduct roman letters	34
	287

Venus and Adonis, 1593

All italic letters in the Dedication	571
Deduct: All the letters on title-page	170
All roman letters on the next	114
	284
	287
On the last page, including the heading and "Finis,"	
total roman words	203
Add the roman letters of printer's name and address	84
	287

Lucrece, 1594

Total all words of "Argument"	388
Deduct roman words of Dedication	101
	<hr/>
	287

Contention, 1594 (Part 1)

Title-page, omitting words in largest type, there are roman letters	287
Last Scene:	
Words in roman type	266
In printer's name, etc.	21
	<hr/>
	287

Taming of a Shrew, 1594

The first nine lines of the play contain:

Roman letters	299
And italic letters (which deduct)	12
	<hr/>
	287

Actor's names not included.

Last page contains roman letters	315
Deduct all the italic letters	28
	<hr/>
	287

The Tragedie, 1595

First page contains twelve lines of the play, comprising roman letters	323
And italic letters (which deduct)	36
	<hr/>
	287

The last two pages contain roman and italic letters, including heading on right-hand, but not "Exeunt Omnes" 287

This solution is rather forced, and therefore doubtful. It is likely we have missed the correct solution.

Romeo and Juliet, 1597

Last three pages have italic letters	292
Deduct the five letters in "Finis"	5
	<hr/>
	287
	2

On the last page is the following line: "Prin.: These Letters do make good the Fryers wordes."

The Friar's speeches on the last three pages contain words	..	..	..	..	291
to the number of	..	..	..	..	4
Deduct the four letters in "Prin."	..	..	..	..	4
					<hr/> 287

Richard II., 1597 (Anon.)

Second page has:					
Roman words	..	..	..	..	294
Italic words (deduct)	..	..	..	..	7
					<hr/> 287

Last Scene contains:					
Roman words	..	..	..	..	411
Italic words (deduct)	..	..	..	..	129
					<hr/> 282
Add the five letters in "Finis"	..	..	..	..	5
					<hr/> 287

Richard III., 1597 (Anon.)

First page of play and part of second to "Enter Clarence" contains:					
Roman words	..	..	..	..	300
Deduct italic words	..	..	..	..	13
					<hr/> 287

Last Scene from "God and your armes" to end of play:					
Roman words	..	..	..	..	302
Deduct italic words	..	..	..	..	15
					<hr/> 287

Love's Labour Lost, 1598

First page of play contains:					
Roman words	..	..	..	..	227
Italic letters	..	..	..	..	60
					<hr/> 287

"Thendevur" taken as one word, "shalbe" as two.

On page 7 the long letter from Don Adriano de Armado printed in italic type consists of 287 words. The symbols & and the large O are not

counted. Thus the first Quarto, bearing the name of Shakespeare as author, has the 287 Impresa in exceptional prominence.

Last Scene in the play from "Enter Braggart" contains:

Roman words	..	..	..	..	..	301
Deduct the italic words	.		..	..	..	14
						<hr/> 287

Henry IV., 1598 (Part 1)

First page of play. First 9 lines, letters 287

Last Scene of play on two pages contains:

Roman words	..	..	..	..	..	334
Deduct italic letters	..	..	..	..	..	47
						<hr/> 287

Henry V. Famous Victories, 1598

We do not find the 287 sigil at beginning or end of this play, but on page 9 the word "Counter" appears twice.

The words on page 9 number in black type	..	..	..	..	..	290
Deduct three in modern type	..	..	..	..	..	3
						<hr/> 287

Romeo and Juliet (Undated)

This has the seal in two places.

The Passionate Pilgrime, 1599

No seals found.

Much Adoe About Nothing, 1600

First page of play:

Roman words	..	..	..	..	..	181
Italic letters	..	..	..	..	..	106
						<hr/> 287

Last page but one:

Roman words	..	..	..	..	..	335
Deduct italic letters	..	..	..	..	..	60
						<hr/> 275

Add the 12 large italic letters in "About Nothing" (heading)	..	..	..	..	..	12
						<hr/> 287

SECRET SHAKESPEAREAN SEALS

Merchant of Venice, 1600

Second page:						
Roman words	..	..	..	..	..	283
Italic words	..	..	..	..	..	4
						—
						287
Last two pages:						
Roman words	..	..	..	..	..	367
Deduct italic letters	..	..	..	..	..	79
						—
						288
Deduct for "Finis"	..	..	..	..	..	1
						—
						287

Merchant of Venice, 1600 (Second Edition)

Title-page:						
Roman letters	..	..	..	..	..	271
Add the 16 of date	..	..	..	..	..	16
						—
						287
First page of play:						
Roman words	..	..	..	..	..	223
Italic letters	..	..	..	..	..	64
						—
						287
Last page but one.	Roman and italic words	..	..	..	..	287

Titus and Andronicus, 1600

First page of play:						
Roman words	..	..	..	..	..	146
Italic letters	..	..	..	..	..	141
						—
						287
Last page but one.	Roman and italic words	..	..	..	..	287

Henry IV., 1600 (Part 2)

Title-page:						
Roman letters	..	..	..	..	..	191
Less italic letters	..	..	..	..	..	58
						—
						133
Add roman words on first page of play	..	..	..	..	..	154
						—
						287

Last page but one:

Roman and italic words	291
Deduct four italic words of heading	4
	<hr/>
	287

Henry V., 1600

This play seems to be sealed like the others, but we aver nothing as certain.

Second page of play. Roman words	256
Words of continuation of King's speech on next page ..	31
	<hr/>
	287

Last two pages:

Roman words	151
Italic letters	139
	<hr/>
	290
Deduct the letters in the Latin word for "thus"—viz., sic	3
	<hr/>
	287

NOTE.—The person or persons who set these problems for discovery probably assumed that the discoverers would gradually become aware of the subtle variety with which the puzzles were schemed, and be prepared to find them out.

Richard III., 1602

First page of play. Roman words	239
Roman words on title-page, omitting those of large type in the first two lines	48
	<hr/>
	287
Last page. Roman and italic words	287

Merry Wives of Windsor, 1602

Title-page. Roman words	93
First page and the four lines overleaf completing the Scene. Roman and italic words	194
	<hr/>
	287
Page 50. Italic letters	287
Last page:	
Roman words	214
Italic letters	73
	<hr/>
	287

SECRET SHAKESPEAREAN SEALS

Hamlet, 1603

Title-page.	47 roman, less 3 italic words	..	44
First page of play.	Roman words	..	104
Second page of play.	Roman words	..	227
			<hr/>
			331
Less	.. .. .		44
			<hr/>
			287
Last two pages:			
Roman words	.. .. .	..	350
Less italic letters	.. .. .	..	63
			<hr/>
			287

Hamlet, 1604

First Scene.	Roman and italic words	..	287
Last Scene:			
Roman words	.. .. .	..	330
Deduct italic letters	.. .. .	..	49
			<hr/>
			281
Add letters in FINIS and G	.. .. .	..	6
			<hr/>
			287

The printer's mark should have been "O." The use of "G" was probably to attract the attention of the "Teller."

King Lear, 1608

Title-page.	Roman and italic words	..	99
First page.	191 roman, less 3 italic words	..	188
			<hr/>
			287
Nothing found on last pages.			

King Lear, 1608 (Second Edition)

Title-page.	Omitting word in large capitals there are words	75	
Add the figures in the date, which is underlined,	16 + 0 + 8	24	
		<hr/>	
		99	
First page of play.	191 roman, less 3 italic words	..	188
			<hr/>
			287
Last page.	290 roman, less 3 italic words	..	287

Henry V., 1608

Second page of play and five lines of third, contain words	287
Last Scene:	
Roman words and italic letters	284
Add letters in " sic "	3
	<hr/>
	287

Richard II., 1608

First page, last two lines. Roman words	13
Second page. Roman words	297
	<hr/>
	310
Deduct italic letters on last two lines of first page and italic letters and for large I on second page ..	23
	<hr/>
Total	287

Last Scene:

Roman words	404
Less italic letters	117
	<hr/>
	287

Pericles, 1609

In neither of the two editions have we found the 287 seal.

Troilus and Cressida, 1609

There are two title-pages.

The letter " to the Reader " on page 2 contains:

Italic words to the number of	375
And deducting 24 italic words in brackets	24
	<hr/>
Gives	351
The roman words contain in letters	64
	<hr/>
	287

The last two Scenes but one comprise, of roman and italic words, stopping at " ended " 287

The Whole Contention (Part 1), (No date)

On the title-page the total of roman letters is ..	166
The first page of the play, commencing with and including " Suffolke," contains roman and italic words to the total of	121
	<hr/>
	287

The last Scene comprises italic and roman words, numbering together 287

On the last two lines but two is the sentence, "Saint Albones shall be eternized in all age to come."

The Whole Contention (Part 2)

At the top of the last page but one are the words, "Counting 'my selfe.'" "My selfe" refers to Gloster.

Gloster's speech contains roman words	..	..	292
And 5 italic words, which being deducted	..	..	5
			<hr/>
Leaves	..	..	287

Richard III., 1622

We find no indication of 287 on the first page.

At the top of the last page are the words, "But tell me." Richard is the spokesman. A count of Richard's words in the last Scene gives:

Roman words	..	..	..	..	..	230
Italic letters	..	..	..	..	..	57
						<hr/>
						287

NOTE.—The capital letters in italic type to roman words are not counted in arriving at the total.

Othello, 1622

The lines "to the Reader," contain:

Italic letters	..	..	..	..	..	365
Roman words	..	..	..	..	..	11
						<hr/>
						376
Deduct the number of italic words	..	..	..	..	..	89
						<hr/>
						287

The second page of the play has the word "Counter" in the 8th line. The page contains:

Roman words	..	..	..	..	..	251
Add the Roman words on the title-page	..	..	..	..	..	36
						<hr/>
						287

Othello, 1630

Title-page contains:

Roman words	..	..	..	..	..	32
Italic words	..	..	..	..	..	19
Roman letters	..	..	..	..	..	150
Italic letters	..	..	..	..	..	86
						<hr/> 287

Richard II., 1634

No evidence of the 287 seal in this edition.

Chapter III

THE SEAL IN OTHER BOOKS

A Choice of Emblems, 1586

WHEN precisely the English Secret Fraternity of the Rosicrosse commenced operations will probably be disclosed by the examination of books printed shortly before 1586. The fact that the interesting sigil 287 is to be found in the *Choice* above-mentioned, and also in *A Treatise of Melancholy, 1586*, Timothe Bright (see hereafter) leads us to infer that it will also be found in *Discourse of English Poetrie, 1586* (Webbe). Not having had access to an original edition of this work, we have not been able to test it.

A facsimile of *A Choice of Emblems, 1586*, was, however, published by Mr. Henry Green, M.A., in 1866. From this we find that—

The *Epistle Dedicatorie*, including the headings, contains 248 words in roman type. The title-page has 39 words in roman type.

Add these together:

$$\begin{array}{r} 248 \\ 39 \\ \hline 287 \end{array}$$

This is fairly plain sailing. On the last page of the book the sigil is more cleverly concealed.

There are two verses in italics below the picture emblem. Each of them contains 214 letters in italic type, but as the lower verse is merely an "Envoie," we take:

The italics in the emblem verse	..	..	..	214
The italics above the emblem	..	..	..	63
The ten words in roman type	..	..	..	10
				<hr/>
				287

The emblem on the last page of the book was a new device not found by Mr. Green in any other Emblem book, and as it gives other interesting features

(to be referred to later), the page was evidently devised with considerable skill.

At the end of the *Epistle Dedicatorie* the writer of the *Choice* states, "Divers of the inventions are of my owne slender workmanship." This would mean that the writer, whoever he was (but certainly not Whitney), was draughtsman as well as writer.

At page 236 of Mr. Green's book is given a list of twenty-three devices which Mr. Green had not been able to trace to other emblematisers. Upon this list the Emblem on page 31 of the facsimile stands first.

Add the page number	..	..	..	..	31
The letters in italics not including the heading or carry-over words	..	..	..	..	159
The words in roman type, omitting the word " God "	..	..	..	..	97
					<hr/> 287

It should be noted that the name of the Deity is generally omitted from the counts.

Bright's Treatise of Melancholy, 1586 (Windet's Edition)

Title-page. Second page. To the right, etc., contains:

Roman words	..	..	..	..	158
And there are large roman letters	..	..	..	..	34
And roman letters in brackets	..	..	..	..	95
					<hr/> 287

Same. Vautrollier's (Second Edition)

Title-page. To the right, etc. First and second pages:

Roman words	..	..	..	..	192
Roman letters in brackets	..	..	..	..	95
					<hr/> 287

Same. Edition of 1613

To the right, etc.:

Heading letters	..	..	..	..	35
All italic words	..	..	..	..	252
					<hr/> 287

Arte of English Poesie, 1589

Dedication has 287 words in italics unbracketed.

SECRET SHAKESPEAREAN SEALS

Spenser's Faerie Queene, 1611

Page 1:

First four verses have roman words	..	..	..	277
The symbol &	..	..	..	1
Nine roman words of title	..	..	..	9
				—
				287
Last verse of all has a total of roman letters	..	..	..	287

Works of Ben Jonson, 1616

Selden's verses:

Italic words	..	..	..	..	306
Deduct italic words in brackets	..	..	..	..	23
					—
					283
Add the roman words at end	..	..	..	..	4
					—
					287

Same. Argument of "Sejanus"

Total italic words not in brackets	287
------------------------------------	----	----	----	----	-----

NOTE.—"Under-worketh" counted as two words.

Next page. The Persons of the Play:

Roman letters of small size	..	..	..	..	293
Deduct roman words large type	..	..	..	..	6
					—
					287

Back page. Number of page:

Deduct its letters, but not the letters in footnote	..	..	..	..	151
					—
					287

Bacon's Advancement of Learning, 1605

Title-page. The word two is spelt TVVOO. These letters in Kaye cipher make 87. Put two in front of this = 287.

Same page has roman letters to the number of	137
--	----	----	----	----	-----

Page 1:

Add the 120 roman words, less two in brackets	..	..	..	..	118
Add the large roman letters in the heading	..	..	..	..	32
					—
					287

The last two pages, including the turnover word "for," contain:

Roman words	..	..	..	..	..	320
Deduct total of small italic letters	..	..	..	..	..	33
						<hr/> 287

Peacham's Minerva Britannia, 1612: Epistle to the Prince

Words of all kinds of type beginning at "Most Excellent Prince" to end of first page, except words in small italics	..	..	..	..	..	234
Small italic letters on the page	..	..	..	..	..	53
						<hr/> 287

Page 34, below the picture:

Roman words in the two verses	..	..	..	..	..	89
Roman letters in brackets	..	..	..	..	..	34
Roman letters in Latin lines	..	..	..	..	..	129
Words in notes at foot and in margin	..	..	..	..	..	35
						<hr/> 287

The 287 sigil is also on page 66, page 111, and last page, 212.

Bacon's Wisdom of the Ancients, 1619

<i>Epistle Dedicatorie.</i> Without the heading. Roman words	287
--	-----

Bacon's Novum Organum, 1620

Epistle Dedicatorie:

Roman words	..	..	..	..	..	297
Less roman words in brackets	..	..	..	..	..	10
						<hr/> 287

Last page. Paragraph beginning "Non abs" and last line of the page "Typographium Regium." Large size italic letters	287
---	----	----	----	----	----	-----

Bacon's Henry VII., 1622

Last page number	..	..	..	..	..	248
Add roman words fully spelt on the page	..	..	..	..	..	39
						<hr/> 287

Bacon's Apophthegms, 1625

280 apophthegms, 7 introductory pages	287
---------------------------------------	----	----	----	----	----	-----

Bacon's Advancement of Learning, 1640 (Watt's Translation)

Frontispiece portrait:

On wreath at top there are fancy letters	..	..	34
On the book in the portrait and at foot the fancy letters	..	..	242
number	..	..	11
Add the letters of plainer type	..	..	11
			<hr/>
			287

The eleven letters above-mentioned are V. C. V I L D. I P. P. I I (all same size).

On the title-page there are roman letters	..	..	349
And 58 italic words and the figure 2 twice	..	..	62
			<hr/>
			287

Another result obtains by adding the total of the two			
figure 2's to the 336 italic letters (" W " at foot is			
roman)	..	..	340
Deduct the roman words	..	..	53
			<hr/>
			287

Next page to "Carolo" has roman letters	..	..	292
And 5 italic words which deducted	..	..	5
			<hr/>
Leaves	..	..	287

Favourable Reader page:

Not counting the heading in large type there are 137			
italic words and 145 roman letters	..	..	282
There are left the letters of the commencing "He" and			
those in the turnover word "and"	..	..	5
			<hr/>
			287

Although page 287 is mentioned in the Index, it is mis-			
paged as 215, but it contains, including the turnover			
word and omitting the two words in brackets, a total in			
roman and italic words of	..	..	280
Add the letters of the bracketed words	..	..	7
			<hr/>
			287

Last two pages (476 and 477). Last paragraph marked with quotation marks contains:

Roman words	..	..	..	..	..	344
Deduct the italic words	..	..	..	..	..	76
						<hr/> 268
Add the 13 large roman letters and the 6 large italic letters, total	..	..	..	..	..	19
						<hr/> 287
Last page of the <i>Catalogus</i> . Including the heading and "Finis" there are italic words to the number of	..					287

Resuscitatio, 1657

Rev. William Rawley prefaced his *Life of Lord Bacon* with intimations that he should not "tread too near upon the heels of truth," and that he had not left anything to a future hand which was of moment "and communicable to the Public." We have not closely tested the beginning and end of Rawley's book for the 287 seal, because we found he had placed it upon the only three pages in the book which are wrongly paged.

First Mispagination

Page 28 is mispaged 29:

Words in roman type	..	..	..	..	309
Deduct all completed words in brackets			..	..	22
					<hr/> 287

Second Mispagination

Page 217 is mispaged 212:

All words in roman type	..	..	..	..	395
Deduct words in italic type	..	..	..	..	108

NOTE.—

Words in heading and margin used.

287

Third (and Last) Mispagination

Page 87 in the second part is wrongly paged 85:

Words in roman type	..	..	..	..	167
Italic words	..	..	..	..	35
Number of page	..	..	..	..	85

287

NOTE.—The large type heading is not counted.

There may be an intended sigil at the end of the *Letters of the Honourable Authour*, page 113:

The last letter has a total of roman words	..	..	174
Add number of page	..	..	113
			<hr/>
			287

I. Ragguagli di Parnasso

Translated from the Italian of Boccacini by Henry Carey, Earl of Monmouth, 1674.

Vestibule:

All the roman words	..	..	316
Deduct words in brackets and in italics	..	..	29
			<hr/>
			287
All words on pages 251 and 252	..	..	287

Bacon's Letters, 1702

This sifted collection which Stephens, the Royal Historiographer, printed exhibits the Great 287 Seal.

Completed words on last page of the Introductory Account—287

The contracted words St. and Mr. are not counted. Trinity-College, Grey's-Inn, and Parliament-House are here counted as three words only. Stephens' further collection, published in 1734, has not been examined.

Rowe's Edition of Shakespeare Plays, 1709

The sigil is given by the words on the last two pages of the Dedication (including heading and carry-over word), total 287.

Blackbourne's Works of Bacon, 1730

Vol. I. Dedication to Dr. R. Mead:

Words in roman type not in brackets	..	..	307
Add for "April"	..	..	1
			<hr/>
			308
Deduct italic words and roman words in brackets	..	..	21
			<hr/>
			287

Last page of Vol. I.:

Roman words, including heading (but not words in brackets)	..	..	..	..	292
Deduct the italic letters in "Finis"	..	..	..	..	5
					<hr/> 287

Another solution:

Page number	..	..	..	..	394
Add italics in "Finis"	..	..	..	..	5
					<hr/> 399
Deduct letters in <i>Novum Organum</i>	..	..	..	..	12
					<hr/> 287

All the volumes appear to have the Seal. We only note the last page of Vol. IV.:

Roman words in last column	..	..	..	..	128
Last number on the page	..	..	..	..	154
Italic letters in "Finis"	..	..	..	..	5
					<hr/> 287

As if Dr. Mead and his friends wished to make Bacon's last letter before death (that to Earl of Arundel, on page 697 of Vol. IV.) wave the great Rosicrosse Impresa, they seem to have varied the heading of the letter as printed in Stephens' 1702 collection.

In Vol. IV. it contains:

Words in roman type	..	..	..	..	213
Words in heading	..	..	..	..	18
Italic letters	..	..	..	..	48
Italic letters in "et cetera"	..	..	..	..	8
					<hr/> 287

David Mallet, 1740

An abridged edition in quarto of the Blackbourne volumes was printed in 1740.

David Mallet provided a *Life* of Bacon.

The 287 Impresa waves in Mallet's book. It is planned very cleverly both in the vestibule and at the end of the book.

SECRET SHAKESPEAREAN SEALS

<i>Page.</i>		<i>Words.</i>			
1		9			
2		—			
3		21			
4		—			
5		25			
6		67			
7		83			
8		46			
—		—			
36	+	251	=	287.	

Last page:

Number of page .. .. .	..	166
Words in roman type both in text and in Errata ..	..	121
		—
		287

Chapter IV

WHAT THE 287 SEAL REPRESENTS

WE propose to give the solution of this mystery which the weight of cumulative evidence seems to force upon us.

In the Age of Shakespeare the English alphabet consisted of twenty-four letters.

Each letter had of course a positional number thus:

A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	U	W	X	Y	Z
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

There were no separate characters for J and V.

The total value of the letters in the name "Shakespeare," for instance, as expressed in figures would be:

S, 18; H, 8; A, 1; K, 10; E, 5; S, 18; P, 15; E, 5; A, 1; R, 17; E, 5. Total, 103.

Another method, but a secret one, of giving a different positional value to the letters in the Elizabethan alphabet was the Kaye method, or Kaye cipher, mentioned but not described in the *De Augmentis*, 1623. As many have a tendency to take umbrage at the mention of cipher, we will endeavour to refer to it only as the Kaye method. It takes its name from the fact that in the alphabet of that period the letter K was the tenth letter and accordingly the first letter, which was by its position represented by two figures (10). We now set down the alphabet beginning with K. It will be noticed that the letter A ought correctly to have been number 25 and B 26. But as this method was a secret one, early discovery was avoided by slipping two numbers and giving A the figure value of 27.

K	L	M	N	O	P	Q	R	S	T	U	W	X	Y	Z	A	B	C	D	E	F	G	H	I
10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	27	28	29	30	31	32	33	34	35

The enumeration adopted in *The Repertoire of Records*, 1631 (see hereafter), formed the most valuable clue to the discovery of the Kaye method.

In the 1670-71 edition of the *Resuscitatio*, a further clue was obtained. A few words upon one of the early subject pages of the *Resuscitatio* were found to have been carefully covered over with a strip of paper. Held to the light, it disclosed an apparently innocent message about a Dr. A. and a section 27.

Experiment with a number of prominent names of the period convinced the group of us who took part in it that we had arrived at a correct solution. Pondering over the Red Cross Knight of the *Faerie Queene* and the references to the secret Fraternity of the Rosy Cross in the *Anatomy of Melancholy*, 1621, and in Ben Jonson's Masques of *The Fortunate Isles* and *News from the New World*, we concluded that the 287 Seal placed in position of prominence by so many important writers of books probably referred to membership of that secret society.

We found that counting by the Kaye method the words "Fra Rosicrosse" or "Fra Rosicross," totalled 287.

F r a R o s i c r o s s e
32 17 27 17 14 18 35 29 17 14 18 18 31 = 287

Chapter V

THE FRATERNITY OF THE ROSY CROSS

WHEN the English secret Fraternity of the Rosy Cross was founded is yet to be ascertained.

John Heydon, who paraphrased Bacon's *New Atlantis* and called it *The Land of the Rosicrucians*, may have done the same thing with private writings of Bacon's in the possession of some member or members of the Fraternity.

The following passages, which Heydon claims as his own, were almost surely the words of Francis Bacon. This was the opinion of Mrs. Pott, a great student of Bacon's writings now deceased.

"I was twenty when this book was finished, but methinks I have outlived myself; I begin to be weary of the sun—I have shaken hands with delight, and know all is vanity, and I think no man can live well once but he that could live twice. For my part I would not live over my hours past or begin again the minutes of my days; not because I have lived well, but for fear I should live them worse.

"At my death I mean to take a total adieu of the world, not caring for a tombstone and epitaph, but in the universal Register of God I fix my contemplations on Heaven. I writ the Rosicrucian *Infallible Axiomata* in four books, and study not for my own sake only, but for theirs that study not for themselves. . . . I envy no man that knows more than myself, but pity them that know less."

(Compare "I'gin to be aweary of the sun"—*Macbeth*, V. 5. "Cassius is aweary of the world"—*Julius Cæsar*, IV. 3. Also Bacon's posthumous *Essay of Death*.)

If the above be a clue, young Francis may have set about forming his literary society very soon after returning from his travels on the continent of Europe. Sir Philip Sidney, Dyer and Gabriel Harvey would have been amongst the earliest members.

We know that the *Faerie Queene*, with its Red Cross Knight, was in preparation some years before 1589, and we find the Impresa 287, on *A Choice of Emblems*, written in 1585.

The Fraternity only showed its head when a serious attempt was made to extend its beneficent activities on the continent of Europe. Its first Manifesto seems to have been sent abroad in 1610 (see Waite's *Real History of the Rosicrucians*). It was in MS. in Germany in that year, and seems to have been printed in Venice in 1612 as a chapter of a book by Boccacini, entitled *I. Ragguagli di Parnasso*. Boccacini was an Italian architect who commenced as author that year, at the age of sixty.

He met with a tragical death the following year.

It was published in English in 1656 by Henry Carey, Earl of Monmouth. The English version has some curious printer's marks, and exhibits the 287 Seal. It was newly translated in 1704 by N. N., Esq. In this, in the chapter concerning the "Universal Reformation of the Whole Wide World," the name of Sir Francis Bacon is substituted for Boccacini's "Mazzoni," as the secretary and adviser of the learned men assembled in conference.

The "Universal Reformation" chapter was printed in Germany four years later than its appearance in that country in MS.—viz, 1614.

De Quincey stated that the *Universal Reformation Manifesto* and *Fama Fraternalitatis* constituted a distinct proposal for the inauguration there of a secret society, having as objective the general welfare of mankind. The *Fama* contains interesting Rules as to secrecy, which was to be maintained for a hundred years. Another manifesto, *The Confessio Fraternalitatis*, was printed in Germany in 1615. It bore witness that from the beginning of the world "there hath not been given to man a more excellent, admirable, and wholesome book than the Holy Bible." Further, that the Fraternity was more in earnest to attain to the knowledge of philosophy, and not to tempt excellent wits to the tincture of metals, sooner than to the observation of nature.

Mr. Waite states, at page 265 of his *History*, that by the year 1620 the Rosicrucian subject was completely exhausted in Germany.

It is uncertain whether Maier, who wrote on the subject in Germany, or Robert Fludd and Thomas Vaughan, who printed books about Rosicrucianism in England, were ever in inside touch with the English Fraternity. There are important references to the Society in the *Anatomy of Melancholy*, 1621, and in Ben Jonson's *Masques of the Fortunate Isles* and *News from the New World*. We deal with the *Anatomy of Melancholy* in a special chapter

later. Bacon's *New Atlantis*, printed 1627, may be accepted as an allegorical account of the objects of the Fraternity.

Benevolently minded and learned men, such as Rawley, Wilkins (Warden of Wadham College, a founder of the Royal Society, and afterwards Bishop of Chester), Sir William Dugdale, Archbishop Tenison, Dr. Richard Mead, Henry Carey (Earl of Monmouth) Nicholas Rowe, Stephens, and Mallet, are found to have used the 287 Seal in books attributed to their names or exertions. The Earls Berkeley, Burlington, and Arundel, Lord Cherbury, John Milton, Selden, Richard Boyle, Joseph Glanvill, John Evelyn, Abraham Cowley, Dr. Sprat, Sir Thomas Meautys, Rev. George Herbert, Elias Ashmole, and Alexander Pope, may all be said to be more or less suspect as probable members. It is very possible that after the publication of Bacon's Works and the erection of the statue to Shakespeare in Westminster Abbey, the active labours of the Fraternity were brought to a close, and their archives secretly deposited in some safe place. This may have been in accordance with the Rules of the Fraternity, and the privily conveyed directions of their founder. If Bacon, then it may be that he desired the facts about his life and work to await the period of the discovery of his statements concealed in various forms in the books he wrote.

The play of *Hamlet* has two characters, Rosincranse and Guildensterne Compare Rosencrantz and Knight of the Golden Stone in the Rosicrucian pamphlets.

NOTANDA

“ Wer't aught to me I bore the canopy,
With my extern the outward honoring
Or laid great bases for eternity.”

Shakespeare's *Sonnets*, 1609, No. 125.

From Bacon's MS. Table Book, 1608.

“ Laying for a place to command wytt and penne. Westminster, Eton, Wynchester spee Trinity Coll., Cam. . . .”

“ Qu. Of young schollars in ye universities. It must be the post nati. . . . Foundæ: Of a college for inventors, Library Inginary.”

“ Qu. Of the order and discipline, the rules and præscripts of their studyes and inquries, allowances for travailing, intelligence, and correspondence with ye universities abroad.”

“ Qu. Of the manner and præscripts touching secresy, traditions, and publication.”

From Illustrations of Masonry, Preston, 1796 (Ninth Edition).

“The art of finding arts must certainly be a most useful art. My Lord Bacon’s *Novum Organum* is an attempt towards something of the same kind.”

“The Emperor Carausius granted the Masons ‘a charter, and commanded Albanus to preside over them as Grand Master.’ ‘Albanus was born at Verulam, now St. Albans, in Hertfordshire, of a noble family.’”

From Royal Masonic Cyclopædia, 1877.

“Saint Alban, the proto-martyr of England, born at Verulam, or Saint Albans. . . . He is the reputed legendary introducer of Freemasonry into England, but without much violence.”

“Grand Masters of England before the Revival of Masonry in 1717. This list has been collated from several authorities. It is, however, *not given as a fact but as tradition.*”

“The first Grand Master,

“A.D. 287, Saint Alban, etc.”

Chapter VI

OTHER PRIVY SEALS

IN *Letters from the Dead to the Dead* (London: B. Quaritch), the writer who prints under the pen-name "Oliver Lector," very appropriately termed Francis Bacon a "Master Mystic."

His love of mystery and secrecy may have been due to a wish to prepare for the full revelation of his claims to Fame, at a time long subsequent to his death.

His openly expressed view of Fame was that which should come to a man after death rather than accompany him in life.

He had the boldness to bequeath his "Name and Memory to foreign nations and the next ages." Another account has, "To mine own countrymen after some time be passed over." He repeatedly hinted at there being something to be found out. How, otherwise, are to be understood his reiterated references to a saying of King Solomon:

"Whereas of the sciences which regard nature, the Holy Philosopher declares that, 'It is the Glory of God to conceal a thing, but it is the glory of the King to find it out.'"—*Novum Organum*, 1620.

"The glory of God is to conceal a thing, but the glory of the King is to find it out; as if the Divine Nature, according to the innocent and sweet play of children, which hide themselves to the end they may be found, took delight to hide his works to the end they might be found out."—*Advancement of Learning*, 1640.

"For so he (King Solomon) saith expressly: 'The Glory of God is to conceale a thing, but the glory of the King is to find it out.'"—*Idem*, page 45.

It is unnecessary to refer to all the other places where Solomon's pronouncement here quoted is referred to by Francis Bacon, but we may

assume that it profoundly justified his own plans of concealment and schemes for the means whereby what he had concealed might afterwards be brought to light. We add quotations from Bacon's Works printed later than 1640:

“Nay, the same Solomon the King affirmeth directly that the glory of God is to conceal a thing, but the glory of the King is to find it out; *for in naming the King he meaneth man.*”—*Valerius Terminus.*

“For concerning all other knowledge the Scripture pronounceth: ‘That it is the glory of God to conceal, but it is the glory of man (or of the King, for the King is but the excellency of man) to invent’; and again: ‘The spirit of man is as the lamp of God, wherewith he searcheth every secret.’”—*Filum Labyrinthi.*

This last passage has the character of an explanation *Ad Filios*, of the ethic of the practice of concealment.

The *Manes Verulamiani* is a collection of thirty-three Latin dirges by various literary men, in lament at the death of the Great Verulam, Francis Bacon. They were collected and published by W. Rawley in 1626. One of these writers, in reference to Bacon's writings, used the expression—

“*Pars sepulta Jacet,*”

which has been taken to mean that some of Bacon's writings had been deliberately hidden.

One may assume that they were intended to be eventually identified and proved as his work. Then only could his efforts for the benefit of the English race and language be reviewed as a whole, and in the calm of many years after his death. Those whom he seems to have banded together to carry on his beneficent work in secrecy were doubtless subjected to the pledge of the Rosy Cross rule of silence for a hundred years.

He may even have directed that his secrets should even then only be allowed to come to light by the usual processes of the mind of man—first, Doubt; second, Enquiry; third, Discovery—in short, by inductive methods of reasoning.

Discovery does not seem to have occurred in the order planned. Interior secrets seem to have been reached first. Yet the Seals were probably expected to be the premier discovery:

It would appear that the first glory of man was expected to be the finding of the 287 Impresa, "That Banner with the strange Device," so prominently and persistently offered to the earnest worker upon the problem.

"Numbers" are mentioned in important places in the Folio.

To the Great Variety of Readers:

"There ye are numbered
Absolute in their numbers."

Love's Labour Lost.

Below the long word on page 136, Pedagogue implores: "What is the figure? What is the figure?"

Armado's letter, on page 124, counts 287.

Braggart (on next page at the top): "A most fine Figure."

Boy: "To prove you a cipher."

Ben Jonson, in *Discoveries*, refers to Bacon as "he who hath filled up all numbers." He may have had a double meaning.

Scorn is poured on mere word-hunting:

Love's Labour Lost (Page 136).

Pedagogue: "I abhor . . ., such rackers of ortagrphie."

Boy: "They have liv'd long on the almes-basket of words."

Hamlet (Page 261).

Polonius: "What do you read, my Lord?"

Hamlet: "Words, words, words."

But the editors went on discussing "words," and were unprepared for "numbers." Believing the Folio text to be most carelessly inaccurate, they concentrated upon putting it straight. Modern Shakespeare editions are thus of no value to those of the great variety of Readers, who otherwise might have applied some talent to the elucidation of the reasons for the seeming flaws in a book of evidently so much value and import. Had they sought the help of mathematicians, progress would have been faster.

Examination of the Folio and other books of the Elizabethan and seventeenth-century periods, from a mathematical point of view, may be expected to unravel many matters of historical value.

The further Seals we have noticed are probably only on the threshold of inquiry.

These Seals are numerical references to "Bacon"—namely, the numbers 33, 66, 100, and 111. This is probably by no means an exhaustive list.

Number 33 is the total figure value of the name Bacon in letters of the alphabet of that day, A being represented by the figure 1, B by the figure 2, and so on—B, 2; A, 1; C, 3; O, 14; N, 13. Total 33.

Number 66 is the same simple total of the figures representing the letters in the Latin signature "Fra. Baconi."

Number 100 is the simple count of the letters in "Francis Bacon" viz., Francis 67, Bacon 33.

Number 111, which also frequently appears, is the Kaye cipher count of the name "Bacon"—viz., B, 28; A, 27; C, 29; O, 14, and N, 13. Total 111.

Number 287, as already mentioned, is the Kaye count of the letters in "Fra. Rosicrosse."

Even as late as the fifth edition (1707) of Bishop Wilkins' *Mathematical Magick*, page 136 is so arranged that, after 150 roman words, the word "Francis," in "Francis Rosicrosse," is the 151st. Total 287.

A possible corroboration of the interpretation of Number 66 is that the last word of the *Manes* pages, *Advancement of Learning*, 1640, is "Baconi," and the first three letters overleaf "Fra." Of course, until some direction be found for connecting the word with the letters overleaf the conjunction is not evidence, more particularly as another print of the *Advancement of Learning* spells the word "Baconis."

"Francisci Baconi" is, however, printed on the title-page of *De Sapientia Veterum*, 1609, the first work of Bacon published in Latin.

"B. Fra." is the signature on some letters to Burleigh in 1580.

The name "Francisci Baconi" is also on Bacon's *Latin Opera*, published by Rawley in 1638, and on the *Opuscula Varia Posthuma*, 1658.

As to the illustrations below, we have looked mostly at the openings and endings of the books for the particular Seal Numbers 33 and 66. Numbers 100 and 111 may also have been frequently given together with other numerical Seals we have not had time to trouble with. Experience satisfies us that these particular numerical Seals are in most of the books examined, though we cannot confidently affirm that we have always hit upon the correct group of words and letters placed for discovery.

Nevertheless, the results obtained and here set out are offered as cumulative circumstantial evidence of the intentional insertion of the numerical signatures or privy Seals in question.

THE SIMPLE CIPHER.

A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	U	W	X	Y	Z
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

THE KAYE CIPHER.

A	B	C	D	E	F	G	H	I	K	L	M	N	O	P	Q	R	S	T	U	W	X	Y	Z
27	28	29	30	31	32	33	34	35	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

"FRA ROSI CROSSE."

SIMPLE, KAYE.	
F — 6	32
R — 17	17
A — 1	27
R — 17	17
O — 14	14
S — 18	18
I — 9	35
C — 3	29
R — 17	17
O — 14	14
S — 18	18
E — 5	31
<hr/>	
157	287
<hr/>	

"FRANCIS BACON"

SIMPLE, KAYE.	
F — 6	32
R — 17	17
A — 1	27
N — 13	13
C — 3	29
I — 9	35
S — 18	18
B — 2	28
A — 1	27
C — 3	29
O — 14	14
N — 13	13
<hr/>	
100	282
<hr/>	

"BACON."

SIMPLE, KAYE.	
B — 2	28
A — 1	27
C — 3	29
O — 14	14
N — 13	13
<hr/>	
33	111
<hr/>	

"FRA BACONI."

SIMPLE, KAYE.	
F — 6	32
R — 17	17
A — 1	27
B — 2	28
A — 1	27
C — 3	29
O — 14	14
N — 13	13
I — 9	35
<hr/>	
66	222
<hr/>	

"SHAKESPEARE."

SIMPLE, KAYE.	
S — 18	18
H — 8	34
A — 1	27
K — 10	10
E — 5	31
S — 18	18
P — 15	15
E — 5	31
A — 1	27
R — 17	17
E — 5	31
<hr/>	
103	259
<hr/>	

ILLUSTRATIONS

A Choice of Emblems, 1586

Epistle Dedicatorie (last paragraph):

Italic words	..	..	..	..	..	66
Last line but one. Italic letters	..	..	..	..	..	33
Last line. Italic letters	..	..	..	..	14	
Add figures in the date 1585	..	..	..	..	19	
					—	33

To the Reader:

Words in last line	..	..	..	..	..	7
Add all the figures	..	..	..	..	..	24
Geffrey Whitney	..	..	..	..	..	2
					—	33

King John, 1591

Printer's name has 33 letters.

Ditto (Part 2)

Printer's name has 33 letters.

Words in last four lines, 33 letters.

Venus and Adonis, 1593

The two Latin lines have 66 letters.

Lucrece, 1594

Second page. 2nd, 3rd, and 4th lines together, 66 letters.

First four lines of poem and two lines of heading contain 33 words.

Contention, 1594 (Part 1)

Fourth line on title-page, 33 letters.

Last Scene, 33 lines. Last line, 33 letters.

Taming of a Shrew, 1594

Title-page. Words	..	..	..	..	..	47
Figures in date 1594 total	..	..	..	..	..	19
					—	66

Last page, 33 italic letters.

True Tragedie, 1595

Title-page, 33 words.

(Millington being part roman and part italic, not counted.)

Last five lines, 33 words.

Last line, 33 letters.

Romeo and Juliet, 1597

Title-page, 33 words (counting L).

Prologue, 66 italic words (omitting those in brackets and counting "starre-crost" as two).

Page 11. Portion on this page of letter contains 33 italic words. Attention drawn by word "Countie."

Last five lines, 33 roman words.

Richard II., 1597

Title-page. First four lines, 33 letters.

First page. First four lines, 66 letters.

All the headings, each 33 letters.

Richard III., 1597

Title-page, 66 words, omitting two lines of capital letter size type.

Last four lines:

Roman words	..	..	..	..	..	34
Less italic word	..	..	..	..	..	1
						<hr/> 33

Love's Labour Lost, 1598

Title-page. 6th line, 33 letters.

Henry IV., 1598 (Part 1)

Title-page. 4th and 5th lines contain 33 letters.

Seventh and 8th lines contain 33 letters.

Last eight lines, words in roman, 66.

Last four, words in roman, 33.

Famous Victories, 1598

Title-page. First four lines, 33 letters.

Top line of last page, 33 letters.

Last eight lines of play, 33 words.

Romeo and Juliet (No date)

Title-page. First line in italics, 33 letters.

Page 13. The Nurse's long speech has 287 italic words. The next line 33 roman letters.

Page 86. First four lines of Friar's speech, 33 words, the 5th of 33 letters.

Last four lines of play:

Words	..	..	..	..	..	..	32
Add "Finis"	..	..	..	..	..	..	1
							<hr/> 33

Passionate Pilgrime, 1599

No sigil found.

Much Ado About Nothing, 1600

Title-page. 1st line of italics, 33 letters.

"London" and "Printed by, etc.," together, 33 letters.

Last two lines of play:

Roman letters	..	..	..	..	..	75
Less italic letters	..	..	..	..	..	9
						<hr/> 66

Merchant of Venice, 1600

Title-page. 9th and 10th lines, 33 letters.

"Printed by J. Roberts," 17 letters. Date 1600 = 16 = 33.

First line of play (omitting large ornamental A), 33 letters.

Last two lines of play, 66 roman letters.

Last line	..	..	..	..	..	32 letters
Add letters in "Exeunt"	..	..	..	..	..	6
						<hr/> 38
Deduct "Finis"	..	..	..	..	..	5
						<hr/> 33

Merchant of Venice (Second Edition)

Title page. 4th line, 33 roman letters. 6th line, 33 roman and italic letters. 11th line, 33 roman and italic letters.

First page of play. Actors' names line and first line have 33 roman letters.

Last two lines of play, 66 roman and italic letters.

Last line (same as previous edition).

Titus and Andronicus, 1600

Title-page. First two lines of printer's footnote have 33 letters.
 Last page. Last line 33 letters.

Henry IV., 1600 (Part 2)

Title-page. 5th and 6th lines, 33 roman letters.
 Third italic line, 33 letters.
 First two lines of printer's footnote, 33 letters.
 Page 83 (which gives the 287 sigil), has on its first three lines:

Roman letters	..	..	..	..	..	71
Deduct italic letters		..	..	..	..	5
						<hr/> 66

Shakespeare's Sonnets, 1609

Second page. After "By our ever-living Poet," the 8th, 9th, and 10th lines contain 33 letters.

Last pages of *Sonnets* :

All words in <i>Sonnet 153</i>	..	..	..	..	111
All words on last page of <i>Sonnets</i>	..	..	..	..	111

A Lover's Complaint (Bound up with the *Sonnets*).

Last page but one. Bottom line, 33 letters.

Last page:

Verses 45 and 46	..	..	..	..	91
Add letters in <i>The Lovers</i>	..	..	..	..	9
					<hr/> 100
Last verse number	..	..	..	..	47
Words in last verse	..	..	..	..	53
					<hr/> 100

Henry V., 1600

Title-page. 4th line contains 33 letters.
 5th and 6th lines contain 33 letters.
 Last two lines of play each has 33 letters.

Richard III., 1602

Title-page. Last line but one, 33 letters.

Omitting the first two lines in very large type, there remain 48 roman words. Add the figures in the date—as 16 and 2:

Total	..	..	..	18
				48
				—
				66

Last page. Bottom line, 33 letters.

Last four lines of play:

Roman words	..	..	..	..	34
Deduct italic word	..	..	..	..	1
					—
					33

Merry Wives of Windsor, 1602

Title-page. Roman and italic letters, 66.

The first five lines of the play have 66 roman and italic words.

Last page. Last eight lines, 66 roman and italic words. Omit the symbol but include "Exit Omnes."

Hamlet, 1603

Title-page:

Roman words	..	..	..	..	47
Figures in date, added as 16 + 3 =	..	..	..	..	19
					—
					66

Last line. 38 roman, less 5 italic, in "Finis" = 33.

Hamlet, 1604

Title-page:

Printer's footnote. Roman letters	..	..	..	86
Deduct the date 16 + 4 as	..	..	..	20
				—
				66

Last nine lines and "Finis," comprise roman and italic words, 66.

King Lear, 1608

Title-page. 3rd and 7th lines, 33 letters each.

Last two lines of play:

Roman letters	..	..	..	..	67
Deduct for "Finis"	..	..	..	..	1
					—
					66

Same (Second Edition)

Title-page. 6th and 7th lines, 66 letters.

Last seven lines:

Words ..	..	..	..	..	..	65
Add "Finis"	..	..	..	..	..	1
						<hr/> 66

Henry V., 1608

Title-page. First four lines have 66 letters.

Last four lines of play, 33 words.

Richard II., 1608

Title-page. First three lines, 33 letters.

Last line but two, 33 letters.

First page of play. First four lines, 66 letters.

Last page, 66 italic letters.

Pericles, 1609

Nothing found (but see Appendix).

Troilus and Cressida, 1609

There are two title-pages. The real reason for the second title-page is probably that young Watley, the printer, had not followed his instructions.

The first title-page gives no sigil which could be relied upon.

Second title-page ("The Famous"), has 33 italic letters in the 4th line, and 66 roman words in all.

Last line:

Roman letters ..	..	..	..	..	71
Deduct letters in "Finis"	..	..	..	..	5
					<hr/> 66

The Whole Contention (Part 1; no Date)

Title-page. First line of italics, 33 letters.

Last line of play, 33 letters.

The Whole Contention (Part 2)

Last four lines of the play:

Words	..	..	..	..	..	31
Add "Exeunt Omnes"	..	..	..	..	..	2
						—
						33

Richard III., 1622

Title-page. 7th line:

Italic letters	..	..	..	..	..	41
Less roman	..	..	..	..	..	8
						—
						33

Second line of printer's footnote. Roman letters, 33.

Last line of play, 33 letters.

Othello, 1622

Title-page. 2nd and 3rd lines, 33 letters.

Roman and italic words	..	..	..	..	..	55
Add figures in date	..	..	..	..	..	11
						—
						66

First line of play, 33 letters (omitting the large ornamental letter which never seems to be counted).

The last line sigil is very doubtful, so is not recorded here.

Richard II., 1634

This edition does not appear to be sealed.



Chapter VII

SHAKESPEARE PLAYS FOLIO, 1623

THE numerical sigils 33, 66, 100, and 111 are very plentiful in the Folio. We repeat again that our list being mostly confined to vestibules and ends of plays can by no means be considered exhaustive.

Even in those places they seem to be available in several instances by alternative methods to guard against their being overlooked by searchers. The ingenuity displayed in the composition of some of them is remarkable.

In the first place we noticed that a full column of a Folio page contained 66 lines, and, of course, a half column 33.

We cannot say if this was exceptional at the period. We only note it, with the remark that one or two books in Folio, of about that date, available to our inspection have fewer lines in a column.

Tempest

Last page. Deduct the 5 letters in "Finis" from the 71 italic words = 66.

The last pages of all these various plays are interesting from the ingenious use as counting material of such words as "Finis," "Exit," "Exeunt," "Exit Omnes," etc.

Two Gentlemen of Verona

Last page:

In names of Actors, italic words	..	..	..	..	61
Add roman letters in "Finis"	..	..	..	..	5
					66

Merry Wives

Last page. Last three lines:

Roman letters	..	..	..	..	71
Deduct letters in "Finis"	..	..	..	..	5
					66

Measure for Measure

Last page. In the names of the Actors there are 62 italic words, and the figure 2 appears twice. Total 66.

Comedie of Errors

Last speech contains:						
Roman words	..	..	..	..	..	23
Add italic letters	..	..	..	..	..	10
						33

Much Adoe About Nothing

Last two lines have:						
Roman letters	..	..	..	..	..	75
Deduct italic letters		..	..	..	..	9
						66

Love's Labour Lost

Last three lines. Roman letters, 66.

Midsummer Night's Dreame

Last Speech of play:						
Roman words	..	..	..	..	..	87
Deduct italic letters		..	..	..	..	20
						67
Deduct word "Finis"		..	..	..	..	1
						66

Merchant of Venice

Last two lines. Roman and italic letters, 66.

As You Like It

Last line of each column together have:						
Roman letters to total of	..	..	..	..	..	70
Deduct letters of italic word "Exit"		..	..	..	..	4
						66

Twelwe Night

Last three lines contain 66 italic letters, reckoning "&c" as two.

The Winter's Tale

Last two lines in the names of the Actors contain 66 italic letters.

History of King John

Last page contains 66 italic letters, in the names of the Actors in the play.

Last Speech contains:

79 roman words and 10 italic letters	..	..	..	..	89
Add page number	..	..	..	..	22
					111

Richard II.

Last Speech has:

Roman words	..	..	..	..	121
Deduct italic letters	..	..	..	..	11
					110
Add for "Finis"	..	..	..	..	1
					111

Last two lines, 66 roman letters.

Henry IV. (Part 1)

Last Speech contains:

Roman words	..	..	..	..	83
Italic letters	..	..	..	..	25
Roman words in brackets	..	..	..	..	3
					111

Henry IV. (Part 2)

Last Scene:

Roman words	..	..	..	..	83
Italic letters	..	..	..	..	31
					114
Deduct roman words in brackets	..	..	..	..	3
					111

Epilogue:

Real page number	..	..	..	..	99
Unbracketed roman letters	..	..	..	..	33
					66

Henry V.

Chorus at the end contains 111 roman words.

Henry VI. (Part 1)

Last Speech:

Roman words	..	..	..	..	..	49
Italic letters	..	..	..	..	..	17
						<hr/> 66

Henry VI. (Part 2)

Last line has 33 roman letters.

Henry VI. (Part 3)

Last page. Top of left column the paragraph has the direction, "Counting my selfe."

Therefore counting the paragraph gives:

Roman words	..	..	..	..	..	144
Deduct the word in brackets			..	..	..	1
						<hr/> 143
The difference between the real page (204) and the wrong paged number (172) is	..	..	..	..	..	32
						<hr/> 111

Last lines:

Roman letters	..	..	..	..	..	69
Less italic words (2) and "Finis" (1)				..	..	3
						<hr/> 66

Richard III.

Last line has 33 roman letters.

Henry VIII.

Last two lines in the Epilogue contain 66 italic letters.

Troilus and Cressida

Last two lines contain:

Roman letters	..	..	..	..	..	72
Deduct italic letters		..	..	..	..	6
						<hr/> 66

Coriolanus

Last Scene contains:

Roman words	..	..	..	..	..	180
Deduct roman words in brackets	..		..	..	..	9
						<hr/> 171
Deduct the 61 italic letters	..	..	..	..	..	61
						<hr/> 110
Add for the word "Finis"	..	..	..	..	..	1
						<hr/> 111

Titus Andronicus

Last two lines of left-hand column each contains 33 roman letters
Total 66.

Romeo and Juliet

The last two lines contain:

Roman and italic letters	..	..	..	..	..	64
The printer's mark being put close to add as letters	..				..	2
						<hr/> 66

Timon of Athens

After the end of the play begin with "Finis," and count all words on the next page devoted to the names of the Actors. Total 66.

The letters in the last two lines of the left column of Actors' names (30), added to the letters in the last two lines of the right column (36), total 66.

Julius Cæsar

Last two lines of the play contain 61 roman letters. Add the 5 roman letters in "Finis" = 66

Macbeth

Last Speech contains:

Roman words	..	..	..	..	..	129
Italic letters	..	..	..	..	..	19
						<hr/> 110
Add for "Finis"	..	..	..	..	..	1
						<hr/> 111

Hamlet

The correct number of the last page is	174
The last Speech contains roman and italic words	63
	<hr/>
	111

King Lear

The last line of each column on the last page have, together, 66 roman letters.

Othello

The last two lines of the play contain 72 roman letters. Deduct the 6 italic letters—leaves 66.

Names of the Actors at the end. The last two lines in each of the two columns together contain 66 letters.

Anthony and Cleopatra

Last Speech contains:

Roman words	98
Deduct the italic letters	27
	<hr/>
	71
Deduct the 5 in "Finis"	5
	<hr/>
	66

Cymbeline

Last line of play:

Roman letters	38
Deduct 5 roman words bracketed	5
	<hr/>
	33

The roman letters of the last line of each column on the last page total 73. Deduct the 6 italics in "Exeunt"—leaves 67. Then deduct 1 for the word "Finis"—leaves 66.

The total letters in the heading and footnote, which are in the same description of type, is

Deduct "Finis"	79
	1
	<hr/>
	78
Deduct the total of the numerals in 1623	12
	<hr/>
	66

Adding as single figures the actual or wrong page number, $993 = 21$, to the figures in the correct page number, $291 = 12$ —makes a total of 33.

The last Speech contains:

Roman words	..	..	..	..	..	69
Italic letters	..	..	..	..	..	18
Roman letters bracketed	..	..	..	..	..	24
						<hr/>
						111
Deduct from the wrong page number	..		..	..	..	993
The correct page number of the Folio			..	..	..	893
						<hr/>
						100

You obtain the total figures in the name "Francis Bacon."

Prince Charles, afterwards Charles I., when he saw Lord Chancellor Bacon, after his removal from office, driving in his coach with about a hundred gentlemen attendants on horseback, remarked, "That man scorns to go out with a snuff."

The man, or men, responsible for the 1623 Folio scorned to end it without a blaze of typographical fireworks on the last page.

Chapter VIII

THE "ANATOMY OF MELANCHOLY"

THE first edition of this work is dated 1621. It purports to have been printed at Oxford for Henry Cripps by John Lichfield and James Short, as were also the second edition in 1624, the third in 1628, and the fourth in 1632. The fifth, published in 1638 by Henry Cripps, appears to have been printed in Edinburgh, and the sixth in 1652 was printed by R. W. of London for Henry Cripps of Oxford. At the end of the 1652 edition is the following address:

TO THE READER

Be pleased to know (Courteous Reader) that since the last Impression of this Book the ingenuous Author of it is deceased, leaving a Copy of it, exactly corrected, with severall considerable Additions by his own hand; This Copy he committed to my care and custody, with directions to have those additions inserted in the next Edition: which in order to his command, and the Publicke Good, is faithfully performed in this last Impression.

H. C.

We invite attention to two things in this notice. The first is that there are no "considerable Additions" to the 1638 edition in this of 1652, as the former contains 809 pages and the latter 810, the unpagged synopsis not included. The pages of the latter do not contain more printed matter on them, as many pages are word for word the same, commencing and finishing on the same letter. Even several mispaginations are alike in the two editions.

Then why did Henry Cripps speak of the "ingenuous Author" and not "Robert Burton," the real author of the book? For it must not be overlooked that only in the first edition does the name of Robert Burton appear, and then not on the title-page, but at the end of an Epilogue entitled "The Couclusion to the Reader." This Epilogue was omitted from the later editions, and only the name of Democritus junior appears as the author.

In the 1624 or second edition, as if to compensate for the absence of Robert

Burton's name, certain references are made to his family, etc., none of which are in the first edition: "To my brother Ralfe Burton" (p. 445). "To W. Burton, mine elder brother" (p. 12). "To Lindley, where was my father's house, and to my mother" (pp. 220 and 324).

To the third edition of 1628 a new frontispiece was added, composed of ten little engravings, one of which is a portrait with the name under it of "Democritus junior."

In the fourth edition of 1632, each of these little engravings has a number given to it, and verses are put on the opposite page descriptive of the drawings. The verses are called "The Argument of the Frontispiece," and the verse to the Democritus portrait is as follows:

" Now last of all *to fill a place*
Presented is the Author's face,
And in that habit which he weares
His Image to the world appeares.
His minde no art can well expresse,
That by his writings you may gresse
It was not pride, nor yet vaine glory
(Though others doe it commonly)

" Made him doe this; if you must know,
The Printer would needs have it so.
Then doe not frowne or scoffe at it,
Deride not, or detract a whit,
For surely as thou dost by him
He will doe the same againe.
Then looke upon't, behold and see;
As thou likest it, so it likes thee."

These lines are similar in idea to those in the First Folio, opposite the portrait of Shakespeare. The *Anatomy* and the 1623 Shakespeare Folio have another thing in common: both exhibit the 287 seal in a preliminary verse. In the Folio, as has already been shewn, the seal is very simple, the verse consisting of 287 letters. In the *Anatomy* verse it is more involved, but none the less shewn, for there are 506 italic words, 173 roman letters, and 46 in figures, the two latter added together making 219, and this total being deducted from the total italic words leaves the 287 seal.

There are several references in the various editions of the *Anatomy* to the Rosy Cross brotherhood—namely:

In the 1621 edition, on p. 68, is the following: "I should here except that

omniscious, only wise fraternitie* of St. Roses Crosse, if at least there be any such: as Hen. Neuhusius makes a doubt of: and Elias artifex their Theophrastian master: For they are all betrothed to wisdom, if we may beleve their disciples and followers."

In the 1624 and later editions is added to the above after "master" as follows: "Whom though Libavius and others deride and carpe at, yet some will have him to be the renuer of all arts and sciences, and now living, for so Johannes Montanus Strigoniensis that great patron of Paracelsus contends and certainly avertes, a most divine man, and the quintessence of wisdom wheresoever he is, for he, his fraternity, friends, etc., they are all betrothed to wisdom, if we may beleve their Disciples and followers."

In the 1621 (p. 55) and in the 1624: "Wee had need of some generall visiter in our age, that should reforme what is amisse." To which the 1628 (p. 58) and later editions add: "A just army of Rosie Crosse men, for they will amend all matters (they say) Religion, Policy, manners, with arts, sciences," etc. The 1621 (p. 467) and later editions have: "Let Paracelsus . . . and the brethren of St. Roses crosse defend themselves as they may."

Lastly, the 1632 (p. 281) and later editions: "But our Alcumists meethinks and Rosie Crosse men afford most rarieties, and are fuller of experiments," etc.

The Rosicrucian numeral signature 287 is shewn in the first edition of 1621:

On the first title-page are 164 roman letters of large type, and on the second page 123, making together 287. (*Note.*—The *w*'s are really two *v*'s, the "s" in philosophically and the "a" in historically are *roman* and not *italic* letters.)

Page 1 of Democritus to the Reader contains 208 roman words, and there are 79 italic letters on the second title-page, which added, make 287.

If the roman words from the commencement be counted, the 287th word is "bee," which is immediately above the significant words "I have masked myselfe under this visard."

On page 68, which has the first reference to the fraternitie of St. Roses Crosse, there are 276 roman words, counting Low-countries as two, and four figures, 2, 2, 3, 4 = 11, which add, making 287.

Page 1 of the first partition contains 170 roman and italic words, and in the heading 116 roman and italic letters and 1 italic capital as a turnover word, together making 287.

* Fratres sanctæ Roseæ crucis.

The Second Partition commences on page 287, which might be considered sufficient in itself, but counting from the first word "inveterate," this page contains 135 roman words and 84 italic letters, and there are also 68 italic letters in the marginal notes, together making 287.

On page 495 the Third Partition commences. This page contains 137 roman words and 134 italic letters, and there are 16 roman and italic words in the heading, making 287.

The last two pages of the work are 782 and 783. The first of these is 287 backwards, and the second has a 2 just above.

The last subsection (called 6 in the heading and 5 at the top of the next page) contains exactly 287 roman words.

Page 783, the last one, contains 208 roman words and 79 italic letters; total 287, counting the symbol "&c." in both types as 1.

In the Couclusion to the Reader, on the last 2 pages, counting from the last marginal note at "It now remains," there are 373 roman words and 86 roman words in brackets. These latter being deducted leave 287.

The above facts furnish strong prima facie proof that the author was one of the Rosie Crosse brethren and used the "287" sigil.

In the "Bi-literal cipher of Francis Bacon" (by Mrs. Elizabeth Wells Gallup), on page 111, Bacon claims the authorship of the *Anatomy of Melancholy* in these words: "When you have fully decypher'd this, you will not at once see our next worke. . . . Th' worke beareth the title of th' Anatomy of Melancholy, and will bee put forth by Burton."

Is there anything in the work itself (apart from the personal cipher signatures, which will next be considered) to cause one to doubt whether Burton was the real author? The following extracts would seem to do so:

Page 1, Democritus to the Reader: "I presume thou wilt be very inquisitive to knowe what personate Actor this is, that so insolently intrudes upon this common Theater, to the worlds view, arrogating another mans name," etc.

"Seeke not after that which is hid, if the contents please thee, and bee for thy use, suppose the man in the Moone, or whom thou wilt to bee the Author: I would not willingly be knowne."

Page 2: "Although there bee some other circumstances for which I have masked my selfe under this visard, and some peculiar respects, which I cannot so well expresse."

After this, at the end of the first edition, but in none of the later ones, appears the following, extracted from the Couclusion of the Author to the

Reader. (*Note.*—Whenever a conspicuous word like “conclusion” is spelt wrongly, look out for something hidden.):

“I intended at first to have concealed my selfe, but *secundæ cogitationes*, etc., for some reasons I have altered mine intent, and am willing to subscribe.”

The Epilogue ends with the name “Robert Burton.” This explanation may be accepted for the first edition, but why should not the later ones openly bear Burton’s name, as the Epilogue was suppressed in these? Great care seems to have been taken not to put anything in the work likely to discredit the belief in Robert Burton’s authorship, but the two following passages seem to do so. On page 50 of *Democritus* to the Reader the writer is referring to laws and lawyers, and says:

“A Deede (*as I have oft seen*), to conveye a whole Manour, was implicate contained in some twenty lines or thereabouts. But now many skinnes of Parchment will scarce serve turne, he that buys and selles a house, must have a house full of writings, there be so many circumstances, so many words, such Tautologicall repetitions of all particulars (to avoid cavillation they say), but *we find by our wofull experience*, that to subtile wits it is a cause of much more contention and variance, and scarce any Conveiance so accurately penned by one, which another will not find a crack in, or cavell at, if one word be misplaced, any little error, all is disannulled.” Then later, speaking about lawsuits, he says: “And at this present, *as I have heard in some one court I know not how many 1000 causes.*”

Do not the passages in italics seem rather the words of a lawyer or judge than of this divine who on page 3 reminds us “that I have liv’d a silent. sedentary, solitary, private life, mihi and musis, in the University this twentie yeares, and more, penned up most part in my study.”?

The other passage to which attention is called is in the Conclusion of the Author to the Reader. The writer says: “It is most true, *stylus virum arguit*, our style bewrayes us, and as hunters find their game by the trace, I have laid my selfe open (I know it) in this Treatise.” How could Burton have been betrayed by his style? He was a new author if he wrote the book.

There are other oddities in the *Anatomy* pages. On the first title-page, when considering the 287 signature, attention was drawn to the *w*’s, shewn as *v*’s, and to the roman letters “s” and “a,” put where italic letters should have been used. These letters were probably selected, not only to make the 287 count correct, but to represent “Viscount St. Alban” (V.S.A.). There are references in the *Anatomy* to finds at Old Verulam (St. Albans) which Robert Burton could hardly have known of.

On this same title-page there is a Latin quotation—"Omne meum, Nihil meum" (" 'Tis all mine and none mine"), as the author gives the translation on page 9. The quotation in itself is significant, but why is "Macrobius" shortened to "Macrob," and the quotation put *after* the name of its author instead of before? Why was a capital letter put to "Nihil" when, as on page 9, a small one would be correct? An anagrammatic signature certainly resulted:

M A C R O B = M r . B a c o n .
N

Bacon made no scruple of referring to himself as Mr. Bacon in his *Apophthegms*, published in 1625. In the 1624 edition of the *Anatomy* the anagram is shewn even more plainly. We give facsimiles of both title-pages.

It will be observed that the words "by the Author" have been placed over the word "Macrob," and the Capital "N" is in a larger type than the "O" to call attention to it, the "O" often being used to indicate cipher. It now reads "By the Author Mr. Bacon."

While looking at the 1624 title-page, it will be noticed that the 287 count, though still shewn, is altered. There are now 368 roman letters of large size. Deduct 81 large italics=287. Page 1 contains 314 roman words and there are 27 large type letters in the heading, which deducted leave 287.

In the 1621 edition there is a suspicion of an anagram on the first page of Democritus to the Reader: "*I am free borne and*" (I am Fr. B.)

In the 1628 edition this has been improved upon, for by the addition of one or two extra words and capital letters, this is shewn as:

I am a free man borne
 who can com- " I am Fr. Bacon.

On page 287 of the 1621 edition, there would seem to be several anagrams of the name "Bacon":

The 2nd line has "bee a con"
The 5th line has "b^a Con"
The 8th line has "b^b Con"
The 18th line has "bee con"

Let us now consider the numerical personal cipher signatures. In a previous chapter it will be recalled that the numerical signatures very frequently used in other books examined are the 33 ("Bacon") and 66 ("Fra Baconi") in the simple count, and the 111 ("Bacon") of the Kaye count. They are also a feature of the *Anatomy*.

First title-page: 66 roman and italic words not counting the date. There are 33 roman and italic letters in the three lines immediately *above* the name "Democritus junior" and 33 in the next *below* the name.

The last three lines of the printer's foot-note contain 49 roman letters, 7 italic letters, and in figures 10—together 66.

First page of Democritus to the Reader contains 66 completed italic words.

First page of the First Partition: In the marginal notes are the following figures: 3.6.5.3.5.1.4.2.4, which added together make 33.

The first page of the Third Partition has 33 italic words in the marginal notes.

The last two pages of the work itself are 782 and 783. On page 782 the member and subsection are called 1 and 3, but should really be 2 and 5. This error appears to have been made intentionally, to make the *large* figures on these two pages 3.4.1.3.782.6.3.4.2.5.783. to add together to make 66.

In the two headings on these two pages there are 41 italic letters, and on the same line as the headings are figures—3.4.1.3.3.4.2.5.—together 25. Add the above 41 letters, making 66.

On the last page (783) there are 208 roman words. Add the 79 italic letters to the addition of the page number 783=18 plus 79 makes 97, which deducted from 208 leaves 111.

There are six stars at the end, and then follow 27 large roman letters, making 33.

The Conclusion to the Reader commences by saying: "The last Section shall be mine, to cut the strings of Democritus visor, to unmaske and shew him as he is." And thoroughly he does try to shew us, by his Cipher signatures in these last seven pages, who he *really* was. The first page of the Conclusion has 33 lines.

In the marginal notes there are 17 italic words and the figures 9.1.6.—equals 16, which added to the 17 make 33.

Page 2: In the margin are 42 roman letters and the figures 1.5.3.—equal 9, which deducted leaves 33. If all the small italic letters excepting "Fr. Bacon" are counted, there are 33. Result: "Fr. Bacon, 33." ("Annal" is in a larger type, so must not be included.)

Page 3: In the margin there are 33 italic letters.

Page 4: The top group of marginal notes contains 87 letters=Fra'cis Bacon. The lower group of seven lines contains 66 letters.

Page 5 has only 17 italic letters and the figure 3, which would not give a signature. But going on the principle that the cipher would be on every page

having marginal notes, the investigator added all the small italic marginal letters together, excepting the "Fr. Bacon"; the result was as follows: There are 321 small italic letters, 28 in figures, and there are 6 large italic letters (the letter *u* in the fifth line of the first page and the word "annal" on the second).

321 less 28 = 293 less 6 = 287, thus leaving "Fr. Bacon, 287."

If all the figures in the Conclusion to the Reader are added together, both in the text and the margins, the result is: 9.1.6.15.3.50.300.3.17.8.5.1620.—equals 66.

(*Note.*—The 0's being nulls or non-significants are not counted.)

If the little dashes (- - -) like those in the third line of the first page before the word "amphora" are counted, they will be found to total 33.

(*Note.*—On the fourth page one is a dot, and so is not counted.)

The Errata on the final page is well worth examination. The first remarkable circumstance about the 17 lines of Errata is that there are over 20 mistakes in them. In 14 cases the wrong line is given, in 4 the wrong page, 3 are out of their proper rotation of page number, in 1 there is no alteration whatever, "transire" in the Errata being also "transire" in the book. In about 12 cases the alterations seem unnecessary; for instance:

"pulvinari" is altered to "pulvenari"
 "pa" is altered to "pagi"
 "Valentinian" is altered to "Valentine"

Neither of these are altered in the next edition, excepting that "pa" appears as "pag," then—

"infelicity" is altered to "infelicitie"
 "Lewes" is altered to "Lues"
 "Clitemnestra" is altered to "Clytemnestra"

It is evident from the above that these Errata were inserted for other objects than the usual one.

Omitting all abbreviations, such as r. for read, l. for line, p. for page, mar., hemor., etc., also the words enclosed in parentheses, it will be found there are 287 italic letters in the completed words = "Fra Rosicrosse."

There are also 132 roman letters, which in simple count stands for "Francis St. Alban" or "Lord Verulam."

The figures in the Errata also have a cryptic use, as is shewn below. The 0's being nulls or non-significants are not shewn.

ERRATA

6.1.3.9.8.2.2.	..	..	..	=	31	} 66	..	"Fra Baconi" (simple count).
1.3.1.8.3.4.1.1.6.1.6.	..	..	..	=	35			
1.9.1.1.3.1.4.8.1.6.1.5.4.2.6.1.6.9.	..	..	..	=	69	} 111	..	"Bacon" (Kaye).
1.8.6.2.1.8.7.3.6.	..	..	..	=	42			
2.6.1.2.7.7.2.3.1.2.	..	..	..	=	33	} 100	..	"Bacon" (simple)
1.3.4.1.2.1.1.2.4.1.1.4.2.5.2.1.2.6.9.	..	..	..	=	52			
1.1.6.5.1.6.2.2.4.1.1.	..	..	..	=	30	} 132	..	"Lord Verulam" or "Francis St. Alban" (simple).
2.8.3.0.8.3.2.9.5.2.3.2.1.2.	..	..	..	=	50			
3.2.4.2.1.9.1.3.3.5.1.8.1.9.	..	..	..	=	52	} 100	..	"Francis Bacon" (simple).
3.6.7.1.9.3.9.	..	..	..	=	38			
4.9.1.2.4.1.1.1.6.4.1.4.2.9.4.6.3.	..	..	..	=	62	} 61	..	"Fr. St. A." (simple).
1.3.	..	..	..	=	4			
5.8.3.5.5.9.9.6.1.2.2.2.	..	..	..	=	57	} 131	..	"Francisco Bacono" (simple)
6.2.3.3.6.6.3.5.6.6.5.1.6.1.1.	..	..	..	=	60			
6.7.3.2.5.7.3.1.1.6.7.3.5.7.4.4.	..	..	..	=	71	} 87	..	"Fra'cis Bacon" (simple)
2.4.7.4.8.7.6.4.8.7.6.7.7.7.3.	..	..	..	=	87			
Total	..	..	..	=	773			
Deduct	..	..	..	=	287		..	"Fra Rosicrosse" (Kaye).
Leaves	..	..	..	=	486		..	"Franciscus de Verulamio" (Kaye).

The last signature total is as used in Bacon's *Novum Organum*, 1620, on the second page.

Note.—The fourth figure on the eighth line should be a "2," but the type has been altered to look like an "0." This alteration is in two copies of the 1621 that we have examined.

Chapter IX

OTHER PRIVATE SEALS

Bright's Treatise of Melancholy, 1586 (Vantrollier's Edition)

Title-page. 12th, 13th, and 14th lines, 66 letters.

Last two lines of last page contain 33 letters.

Faults escaped. 2nd line of italic, 33 letters.

Lines (with words) on the page, 33 letters.

Same, 1586 (Windet's Edition)

Title-page. 14th, 15th, and 16th lines contain 33 letters.

Last line of the Epistle:

Roman letters	..	..	..	..	..	18
The date	..	..	..	..	..	23
The year 1586	..	..	..	..	..	20
Five italic words	..	..	..	..	..	5
						—
						66

Last two lines of last page. Letters, 33.

Same (1613 Edition)

Title-page. The four lines immediately above the name of Author, Letters, 66.

Last line of title-page. Date 1613, if added as $16 + 13 = 29 + 4$ words = 33.

Last page of Epistle. First three lines, letters 66.

Last page. 32 roman and 1 italic word, 33.

Bacon's Advancement of Learning, 1605

Title-page. Last line but one. Small roman letters, 33.

Last two pages. Small italic letters, 33.

Spenser's Faerie Queene, 1611

Title-page. Counting "Arch-poet" as 2, there are 33 words.

The line "Edw. Spenser," and the one above, contain together 33 roman letters.

The two last lines (printer's footnote) contain 33 roman and italic letters.

Page 1. Last line of the completed Canto, 33 roman letters.

The last page has the date 16012, the 0 being of smaller size. This may indicate that a cipher of some kind has been placed in the book. Printer's footnote contains 33 roman and italic letters.

Page with the verse to the Countess of Pembroke. Last page of all contains:

Roman words	..	..	..	..	..	..	113
Less italic words	..	..	..	..	..	..	2
							111

Ben Jonson's Works, 1616

Ben Jonson in his Dedication states that a certain "happy genius" had collaborated in "Sejanus." In his verse to Bacon, on the latter's sixtieth birthday, Jonson writes:

"Hail, happy genius of this ancient pile."

The biliteral decipher claims "Sejanus" to have been written by Bacon, and that it contains in it the rules for working Bacon's word-cipher.

Title-page. The two lines above the Author's name contain 23 letters, and the date 1603, added as 10, makes 33.

There are 76 italic letters on the page. Deduct the 10 in 1603 = 66.

The Letter to Aubigny on next page contains 111 roman and italic words, omitting those in brackets.

In the Argument there are 60 italic words in brackets, the only roman word bracketed is "Senate," containing 6 letters. Total 66.

In the last two lines of the names of the Actors there are 33 letters.

Last page of book (1015). The last two lines have 68 small roman letters. Deduct the 2 roman words in large type = 66.

Bacon's Advancement of Learning, 1640

On one side of the book in the Portrait Frontispiece there are:

Fancy letters	..	..	..	..	..	..	10
On the other side	..	..	..	..	..	..	20
Two books at the figures side are marked on their leaves as							
I and II	..	..	..	..	..	..	3
							33

Chapter X

SEVENTEENTH-CENTURY CURIOSITIES

“ That every word doth almost sel my name,
Shewing their birth and where they did proceed ?”

Shakespeare's *Sonnets*, 1609 (No. 76).

BACON could see his name upon the headings of all the *Sonnet* pages. “ Shakespeare's ” means “ Shakespeare is.” Is what ? *Sonnets*. Well ? The count of *Sonnets* is 100. The count of Francis Bacon is 100. To Bacon the headlines affirmed, “ Shakespeare is Francis Bacon.” Note the precaution of not using “ tell ” in the *Sonnet* line above. He did not desire any contemporary counting.

Emblemata, 1616

The actor, William Shakespeare, of Stratford-upon-Avon, who well played his part of ascribed author of certain of Bacon's poems and plays, died in April, 1616. “ That he grew immortal in his own despight,” is quite true. From all there is to be known, no discredit attaches to his name in respect of this authorship business. He made no personal claim to authorship of the writings ascribed to him, and he may have considered the position in which he was situated an intolerable burden, whether he was well paid for it or not. *Requiescat in pace*. Bacon was the cause of all the trouble. Blame him if you will, but reserve a little for your own lack of imagination and perceptive power. Had you searched under the 1616 date for a book to tell you all about it, you would have found one in every way satisfying. It was printed at Amsterdam, and was entitled.

C. Plempii Emblemata, 1616

It is in Latin, the universal language of scholars of that day and long after. The “ author ” prints his name “ Cornelii Giselberti Plempii.” Add the

figures representing the letters in this name. The total simple count is 259. But in Kaye method 259 represents the total value of the letters in the name "Shakespeare."

On the page containing the first Emblem, count all the letters from top of the page downwards until you have counted 287. Mr. W. T. Smedley has pointed out something curious in the line (the 9th) which immediately follows the 287 count—viz., the initial letters of the words in that line are o n e F B. Next to the B is "a." Turning to the Emblem picture, it will be seen to depict the goddess Fortune pushing an actor off the top of a pinnacle, and also assisting a man, garbed like Francis Bacon, to rise from his knees.

The Repertorie of Records, 1631

This is a strange and a rare book.

It describes itself as "*The Repertorie of Records*, remaining in the four Treasuries on the Receipt side at Westminster. The two Remembrancers of the Exchequer, with a briefe introductive Index of the Records of the Chancery and Tower, whereby to give the better Direction to the Records abovesaid.

"As also a most exact Calendar of all these Records of the Tower, in which are contayned and comprised whatsoever may give satisfaction to the

Searcher for
Tenure or Tytle
of anything."

It is anonymous and dedicated "To the Unknowne Patron." On the following page are a few words, "To the same Patron, the Great Master of this Mysterie." After this, two hands with forefinger pointed at one another.

The short address to the Reader is signed "Sub rostro Cyconie." It has been assigned to the authorship of Thomas Powell, who wrote the *Attorney's Academie*, with its mysterious verse dedication to Francis Bacon, Lord Chancellor.

Title page:

Roman words before the word "Tower," which seems to have been printed separately from a plate	33
Roman words on whole page	66
Roman letters up to the printer's rule	273
Roman words below printer's rule	16
Less italic words below printer's rule	2
	14
	287

Dedication:

Roman words, except words indicated by brackets	181	
Roman letters in heading	19	
Letters in italics and in above excepted words (which include the word "unthankfulness")	70	
Italic letters in heading	19	
	<hr/>	
	289	
Deduct letters below printer's rule	2	
	<hr/>	287

On page 31 you obtain, by adding the two words of heading, 33. Deduct the italic words from the roman words until 33 is again obtained; you come to a passage:

"Item in a box contayning a booke of the enormities of Cardinall Woolsey, and his surrender of Yorke-house and Saint Albans, with other Lands."

The curiosity is the special mention of two places closely associated with Francis Bacon.

An account of the contents of the fourth Treasurie begins on page 92. A count of 81 roman words leads to:

"Item, a bag of Cordover sealed with a seale of Privy Councillers, and it is not to be opened but by the Prince and those of the privie Councill, wherein are secret matters."

Note that there are 33 words in the sentence. 81 is said to be a number of the highest importance in Freemasonry.

The item immediately above is Henry the Eighth's Will. The item next below is of matters "of King Henry the Eighth's time, Queene Elizabeth's, and King James."

On the last page of the book:

Page number	217
Roman words	54
Numerals	16
	<hr/>
	287

On page 33 commences a curious lettering of the chests. The first three are marked A B, as though to draw attention to the alphabet or A B C, the letters referred to specially on page 34. The list is begun again on page 85 with C, which is above a description containing 28 words, and the figure $1 = 29$, which is the value of C in Kaye cipher. The enumeration proceeds to Z, which is said to indicate the 24th chest. The 25th chest is marked

&, and the 26th with E. The 27th chest is "a" and the 28th "b." It is this marking which suggested to Mr. W. E. Clifton, the owner of the book, that here was a direction concerning the cipher referred to in the *De Augmentis*, 1623, as a Kaye cipher, because K is the first letter in the Elizabethan alphabet to be expressed by two numerals.

The discovery of the Kaye cipher has proved of great utility in arriving at the threshold of Rosy Cross secrets. The count of A in Kaye cipher as 27 is further indicated in the message pasted over by blank paper on one of the early title-pages of the *Resuscitatio*, 1671.

John Milton, 1632

There is practically no doubt that the poet Milton was well aware who was the real "Shakespeare." He had a particular genius for devising acrostic signatures, as Mr. W. Stone-Booth, of Cambridge, Mass., U.S.A., has fully demonstrated in his brilliant book on the subject.

John Milton wrote a poem extolling "Shakespeare," which was printed in the Shakespeare Folio, 1632. Mr. Stone-Booth has shown some acrostic renderings of the name Francis Bacon in this poem. That we like best is the one which Keys upon the N in "unvalued booke," both counting from the first F upwards and the first F downwards. (After the F you take the next R, then the next A, and so on.)

Milton's poem goes much further. It is a mass of disclosure.

The first line of the heading has 33 roman letters.

The poem has 66 roman letters.

There are 32 italic capitals which begin words. Two words "starre-ypointing" and "slow-endavouring," ought not to be hyphenated.

Add all the letters of words in which are no italic capitals	349	
Deduct for the words beginning with italic capitals	32	
Also the letters in the wrongly hyphenated words	30	62
	—	—
		287

It would seem that Milton, while extolling "Shakespeare," was stating occultly that Shakespeare was "Francis Bacon," was "Bacon," was "Fra. Baconi," and was "Fra. Rosicrosse."

John Philips

From Milton one can pass to his nephew Philips, who issued a new translation of *Don Quixote* in Folio in 1687. Shelton's was the only previous English edition.

Title-page. The English rendering of the name of author as given in Shelton is Michael Cervantes. But there is no author's name on the Philips' title-page.

The first square on this title-page, as bounded by printer's rules, contains exactly 33 roman words.

The bottom square has:

Roman letters	..	..	..	..	..	58
Italic words	..	..	..	..	..	8
						—
						66
Also roman and italic words spell out	..			..	..	23
Add, page 10, figures in date, MDCLXXXVII	..			..	..	10
						—
						33
The Dedication gives roman words	..		..	..	..	121
Deduct italic words	..	..	..	..	..	18
						—
						103

Which is the simple count of "Shakespeare."

Second page of Epistle to Reader has roman words	..					269
Italic words, including wrongly hyphenated, counted at two each	..	..	..	..	..	19
						—
						288
Deduct turnover word	..	..	..	..	..	1
						—
						287

Last page, 616:

Add roman letters not in brackets	..		..	..	..	138
Italic words	..	..	..	..	..	147
Large italic words "The End"	..		..	..	..	2
						—
						287

Page 211. The 111th roman word down is "Bacon." The 111th word up is also "Bacon." 111 is the Kaye cipher total of the name "Bacon." 211 is Kaye cipher for "Rosicrosse."

Page 384. The 111th roman word is "Bacon." 384 is Kaye cipher total of "Michael Cervantes."

Page 385. The 33rd word is "Bacon."

Page 513. From the word "Bacon" two-thirds way down the page there are:

Roman words	..	..	..	..	..	256
Italic letters	..	..	..	..	..	31
						287

This count is difficult, as it is impossible to be sure whether one or two odd letters connected by apostrophes with words are to be counted singly or not.

It is curious to find these references in a translation of *Don Quixote*.

King John, 1623 (Folio, page 2, column 2)

287 roman words down the column takes the "Teller" to a phrase: "Catechize my picked man of Count-ries."

The cross-examination commences: "My deare Sir. Thus leaning on mine elbow, I begin."

This is said to be the starting-point of a clever word-cipher. The American gentleman who claims to have successfully followed it has at present not explained how the cipher is worked with sufficient elementary detail to enable the "man in the street" to check its accuracy. A mere statement of general rules is not enough. A narrative, showing step by step how the decipherer was guided from word to word and sentence to sentence, would be very helpful, if given. There is a character called "Elbow" in *Measure for Measure*, and special prominence is given to the leaning on the elbow in the Bacon statue at Gorhambury, and the Shakespeare statue in Westminster Abbey.

Baconiana, 1679

Considerable store appears to have been made of this book, having regard to the many copies of it which have survived to the present day.

Count all words on pages 3 and 4 of the Introduction (but leave out words in italics, words not fully spelt, and words in brackets), and you will arrive at a total of	..	..	..	..	276
Add the first eleven words on page 5	..	..	..	..	11
						287

This takes you to the words "I begin." The compiler seems so anxious about the 287 count that one of the eleven words above mentioned is "buteven," which we have never seen as one word elsewhere. The vestibule of the Archbishop of Canterbury's Introduction being thus provided with

the Privy Seal, it is a matter of course to expect to find it at the end of the same Introduction.

Page 103. All words (not in brackets)	..	..	176
Page 104 (last page). All words (not in brackets)	..	..	124
			<hr/>
			300
Deduct roman words in brackets	..	..	6
And shortened roman words of prefix	..	..	7
			-
			<hr/>
			13
			<hr/>
			287
Last page of the whole book:			
Page number	..	..	270
Italic letters	..	..	17
			<hr/>
			287

Tenison's Introduction distinguished between "ordinary" or "inferior" readers, and presumably those who were able to read the concealed information in the book.

It shows that Tenison knew of Bacon's intentions with regard to a particular explication and application of the Second Part of *The Great Instauration*. Also that Tenison was aware of bequests and directions not disclosed in Bacon's administered Will.

Tenison wrote: "Posterity (I hope) will do his Lordship Honor and Benefit to themselves in a *larger and more accurate* Collection of his Works."

SHAKESPEARE FOLIO, 1623

Much Adoe About Nothing (page 111)

The page number being suggestive of Bacon's mysterious activities induced to an examination of the text. A line in the 1st column says, "If it please you yet, Count." A telling of the words from "Count" to "Exit" (latter on top of the 2nd column) gave 316 roman and 29 italic words. The usual deduction having revealed a Seal we noticed in the text of the 2nd column a direction to watch the sequel. George Seacole was ordered to carry the lanthorn because of his special suitability. A seacoal lanthorn is a beacon (pronounced bacon). Shortly comes a direction by Dogbery to presently "call the rest of the watch together;" 287 lines from this passage leads to another remark by Dogbery, "goe, get you to Francis Seacoale." Seacole became Bacon and George became Francis.

TRAGEDIES (PAGE 287)

King Lear

The change from "Leir" to "Lear" had its uses, as it enabled the reputed elder son of the alleged secret marriage of Queen Elizabeth with Lord Robert Dudley to describe himself allegorically as having been thrust out of the throne which rightfully was his. "Lear" should read "Real," it is said.

At the bottom of the right-hand column Mr. W. E. Clifton noticed the five terminals, "Sir . France . is . bee . con." They occur in lines which both begin with an italic word and go right up to the outer margin. Each line in which one of above terminals occurs has exactly 33 letters before the terminal. Comparison with the Quarto of the play indicates a special arrangement in setting the type of the Folio.

Chapter XI

MONUMENTAL INSCRIPTIONS

The Shakespeare Bust at Stratford-on-Avon

THE letters of the inscription below this bust from "Jndicio Pylium" downwards

Total to	..	..	..	..	..	..	289
Deduct for the two symbols			..	..	..	..	2
							<hr/> 287

The Grave Slab at Stratford-on-Avon

The inscription—

GOOD FRENDE FOR IESVS SAKE FORBEARE
TO DIGG THE DVST ENCLOSED HEARE
BLESE BE $\frac{E}{V}$ MAN $\frac{T}{V}$ SPARES THES STONES
AND CURST BE HE $\frac{T}{V}$ MOVES MY BONES.

—contains 106 letters and three symbols, each symbol being composed of two letters one above the other.

Deduct the symbols as 3, and there remains 103, the simple count of the letters in the name "Shakespeare."

Deduct the symbols as 6, and the total left is 100, which is the simple count of the letters in the name "Francis" (67), and "Bacon" (33)—total, 100.

The First known Engraving of the Stratford Bust

This appears on page 520 of Dugdale's *Antiquities of Warwickshire*, 1656.

William Dugdale was a Warwickshire man, born in 1605.

About 1634 he was employed as a local draughtsman to make sketches in the county churches for a book which Sir Simon Archer, a member of the Society of Antiquaries, was preparing upon the antiquities of Warwickshire. As one of the sketches Dugdale drew, and dated July, 1634, the Stratford bust of Shakespeare, and there is good reason for thinking that the drawing was a careful rendering of the monument as it appeared to young Dugdale in 1634. Over his sketch Dugdale wrote: "In the north wall of the Quire is this monu-

ment for William Shakespeare, the famous poet." That the Stratford actor had been a famous poet was evidently the local opinion at the date of young Dugdale's sketch—viz., eighteen years after the actor's death.

The myth, if it were one, had become well set locally. In 1635 Archer took young Dugdale to London, where the latter obtained a position in the Heralds' College, of which he eventually became chief, with the title Sir William Dugdale.

He took over the *Antiquities of Warwickshire* from Archer, and published the book in 1656. Against his engraving of the Shakespeare bust he did not repeat in the book the note in his sketch-book, but it will be noticed that the letters of the note, inscriptions and epitaph above and beside the engraving (page 520) total 157.

At the end of a very long account of various (one would think) less important persons at Stratford and neighbourhood, and of their tombs and other details of local history, Sir William Dugdale added the following words: "One thing more in reference to this antient town is observable—that it gave birth and sepulture to our late famous Poet *Will Shakespeare*, whose monument I have inserted in my discourse of the Church."

The words "our late famous Poet" are ambiguous. The roman words in the paragraph are 33, the simple count of the letters in the name "Bacon." The number 157 is the simple count of the name "Fra. Rosicrosse." So that we may assume that Dugdale was a member of the secret Fraternity of the Rosy Cross, the 287 Impresa of which he gives in his dedication. Further, that while keeping in being the authorship illusion in accordance with the rules of his Society, he yet provided the occult means of demonstrating that he knew that Bacon was the real Shakespeare.

The Droeshout "portrait" of Shakespeare in the 1623 Folio

The letters above and below this "portrait" total 157 (the symbol for "and" is not counted), indicating that behind the dressed-up mask was "Fra. Rosicrosse." "This Figure that thou here seest put."

The Shakespeare Monument, 1740—Poets' Corner, Westminster Abbey

This statue was erected in 1741 under the auspices of Dr. Richard Mead (the leading physician of his day), Alexander Pope, and the third Earl of Burlington.

Shakespeare is shown as a full-length figure resting easily on his elbow against a pedestal. The first finger of the left hand points to an inscription



on a scroll hanging on the pedestal. Over the head of the statue is a marble tablet bearing the inscription:

GULIELMO SHAKSPEARE
ANNO POST MORTEM CXXIV.º
AMOR PUBLICUS POSUIT.

Near the foot of the monument is the grave of an obscure derelict, said to have sought the sanctuary of the Abbey and to have borne the name of Tudor.

The scroll inscription reads:

“ The Cloud capt Tow’rs
The Gorgeous Palaces
The Solemn Temples
The Great Globe itself
Yea all which it inherit
Shall dissolve
And like the baseless Fabrick of a Vision
Leave not a wreck behind.”

According to the *Gentleman’s Magazine* of 1741, there was some strong criticism of the Latinity of the inscription on the head tablet. The critics did not perhaps know that it was important that it should not contain more or less than 56 letters, the simple count of “Fr. Bacon.” The roman letter numerals must be counted in the total. We do not know of any criticism as to why the scroll inscription did not correctly follow the words as first printed in the play of the *Tempest*, never put into type until the Folio of 1623. As a matter of fact, several words are spelt differently on the scroll to the words in the Folio, and one line is altogether out of place. Why?

But the inscribers so managed that the letters of the scroll inscription totalled exactly 157, which is the simple count of “Fra. Rosicrosse.”

The inscribers evidently did not fear the gaze of the general public. They had good authority for their confidence: “But in regard of the rawness and unskilfulness of the hands through which they pass the greatest matters are many times carried in the weakest Ciphers.” (Bacon’s *Advancement of Learning*).

Statue of Francis Bacon in St. Michael’s Church, Gorhambury, near St. Albans

The inscription below this statue, as it appears now, shows:

Total large size letters	..	..	..	..	260
Figures in year of death (1626)	..	..	..	..	15
Figures in age at death (66)	..	..	..	..	12
					<hr/> 287

Owing to interferences with the inscription upon the tomb of Sir Thomas Meautys in the same church, the means of understanding the tombs promised in the Latin sentences describing the tombs in Wat's 1640 translation of the *Advancement of Learning* seem to have been removed.

The inscription on the tomb of the great Verulam, as given at page 258 of Archbishop Tenison's *Baconiana*, 1679, shews the 287 total letters (treating the symbol for "et" as two letters).

The next page in Tenison's book is 259, which is the total Kaye value of the letters in the name "Shakespeare." The words which immediately follow are "That is, Francis Bacon." "That is" has nothing to do with the Latin on the preceding page.

If these discoveries drive still firmer home the fact that Francis Bacon, Baron Verulam, Viscount St. Alban, was the real Shakespeare and a voluminous author, the value of first editions of other works from the pen of the world's greatest poet-philosopher must grow in value. As a mere matter of pounds, shillings, and pence, owners of doubtfully ascribed books should search for the sigils 287 or 157. The play of *Tamburlaine the Greate*, 1605, printed as by the deceased Marlowe, has:

Roman words of dedication	245
Roman letters in brackets	42
	287

The *Jew of Malta*, printed in 1633, has in its dedication:

Words in roman type (not abbreviated)	170
Deduct 13 words in roman type in brackets	13
	157

Chapter XII

THE CHARACTER OF FRANCIS BACON

FRANCIS BACON may have had faults of character, like other great men, but in seeking to know more concerning his personality it is unsafe to rely upon the jealous remarks of Alexander Pope or the ponderous misjudgments of Lord Macaulay. Both of them wrote long after Bacon's death, and without knowledge of the circumstances under which Bacon had to live, to write his letters, or to take the courses he had to pursue. Pope was humpbacked and deformed. He was only four feet six inches in height. As Bacon observed in his *Essay of Deformity*, he had "somewhat to repay" the writer of the *Essay* who was, to Pope's knowledge, also the writer of the lines about Deformity at the beginning of the play of *Richard III*. Macaulay is no longer considered a safe guide on many matters as to which he pronounced final judgment. To understand Bacon, reference should be made to the statements of the men of his time who knew him personally and intimately—viz., Tobie Mathew, Ben Jonson, Thomas Campion, and William Rawley, to whom may be added the person—probably M. Drayton—who supplied information for the "Life of Bacon" in *L'Histoire Naturelle*, 1631.

Sir Tobie Mathew, 1618

"A man most sweet in his conversation and ways, grave in his judgments, invariable in his fortunes, splendid in his expenses; a friend unalterable to his friends, an enemy to no man; a most hearty and indefatigable servant to the King, and a most earnest lover of the public—having all the thoughts of that large heart of his set upon adorning the age in which he lives, and benefiting as far as possible the whole human race.

"It is not his greatness that I admire, but his virtue; it is not the favours I have received from him (infinite though they be) that have thus enthralled and enchained my heart, but his whole life and character."—*Letter. Mathew to Grand Duke of Tuscany.*

Sir Tobie Mathew. Preface to Italian Translation of Bacon's Essays

The fourth (Sir Francis Bacon) was a creature of incomparable abilities of mind. . . . "A man so rare in knowledge of so many several kinds, indued with the facility and felicity of expressing it all in so elegant, significant, so abundant, yet so choice and ravishing a way of words, of metaphors, and allusions, as perhaps the world has not seen since it was a world."

Thomas Campion (Poet), 1619. Epigrammatum Libri II.

"How great standest thou before us, whether the thorny volumes of the Law or the Academy or the sweet Muse call thee (O Bacon!). How thy prudence governs great things! And the whole tongue is moist with celestial nectar. How well thou combinest *merry wit* with silent gravity! How firmly thy kind love stands to those whom thou hast once admitted."—*Translation.*

From Ode on Bacon's Birthday, 1620-1, by Ben Jonson (January 21)

"Hail happy genius of this ancient pile,
How comes it all things around thee smile,
The fire, the wine, the men, and in the midst
Thou standest as if some mystery thou didst.

Give me a deep crown'd bowl that I may sing
In raising him, the wisdom of my King."

Ben Jonson's (d. 1631) Discoveries

"I have and do reverence him (Bacon) for the greatness that was only proper to himself, in that he seemed to me ever by his work one of the greatest of men and most worthy of admiration that hath been in many ages."

"His language, *when he could spare or pass by a jest*, was nobly censorious."

"It is he that hath filled up all numbers, and performed that which may be compared or preferred to insolent Greece or haughty Rome."

Life of Bacon, prefixed to Histoire Naturelle, 1631

"Francis Bacon was born in the purple and brought up with the expectation of a grand career. He employed some years of his youth in travel. France, Italy, Spain, as the most civilized nations of the whole world, were those whither his curiosity carried him. He saw himself destined one day to hold in his hands the helm of the kingdom.

It should be noted that the great expectations of Francis Bacon's career, mentioned in the *Histoire Naturelle*, 1631, are borne out by the letter to Bacon from Sir Thomas Bodley, of December, 1581, written while young Francis Bacon was abroad. It is to be found in *Reliquiae Bodleianae*.

1657

Another intimate contemporary of Bacon was his chaplain, William Rawley, whose *Life of Lord Saint Alban*, "the honourable Author," was somewhat remarkably deferred until 1657, when it was printed in the *Resuscitatio*. Even then Rawley was careful, no doubt for political reasons, "not to tread too near upon the heels of Truth," and only giving documents which were "communicable to the Publick." In the Preface he mentions "his Lordship's Happy Vein." Rawley alludes in the *Life* to his conduct at Greyes Inn, where "he carried himself with such Sweetness, Comity, and Generosity, that he was revered and loved by the Readers and Gentlemen of the Inn." Rawley only refers specially to his lordship's writings during the last five years of his life. He mentions his lordship's "Sharpness of Wit, Memory, Judgment, and Elocution." "His meals were refectations of the Eare as well as of the stomach . . . and I have known some of no mean Parts that have professed to make use of their note-books when they have risen from his table." "Neither was he one that would appropriate the speech wholly to himself or delight to outvie others." "He contemned no man's observations, but would light his torch at every man's candle." "His opinions and assertions . . . were rather like oracles than discourses."

"When his office called him . . . to charge any offenders . . . he was never of an insulting or domineering nature over them; but always tender-hearted and carrying himself decently towards the parties."

"Many young gentlemen of blood and quality sought to list themselves in his retinue. And if he were abused by any of them in their places, it was only the error of the goodnesse of his nature."

"He was free from malice, which (as he said himself) he never bred nor fed."—*Resuscitatio*, 1657.

Appendix

SUPPLEMENTARY NOTES AND ERRATA

UNTIL this book was nearly ready for the press we had not searched for the seal number 157, which is the simple count of the letters used in the name "Fra. Rosicrosse."

Pericles always being accounted a Shakespeare play, we again examined the 1609 quarto, with the result that we found it had the 157 sigil.

We also searched the endings of the Comedies, Histories, *Troilus and Cressida*, and the Tragedies in the Shakespeare Folio, 1623, for the same sigil; our findings being as below:

COMEDIES

Winter's Tale (last page)

2nd column. All words	195
Deduct for 37 italic words below the column and for "Finis." Total	38
	157

HISTORIES

Henry VIII. (last page)

Correct page number	264
Roman letters in the words "The Epilogue" and in "Finis"	16
	280
Deduct italic words in the epilogue itself	123
	157

Troilus and Cressida (last page)

1st column. All the italic letters	157
"Exeunt" being in a separate line is not counted.	
2nd column. All words in the verse	127
"Exeunt" being in the last line is counted.	
Add Page number (if it had been paged)	30
	157

TRAGEDIES

Cymbeline (last page)

All the italic words	.. .. .	82
“ Exeunt ” being in a separate line is not counted.		
Letters in “ Finis ”	.. .. .	5
Total of large italics and figures in printer’s note	..	70
		<hr/>
		157

Bacon’s Essays, 1625

The Epistle and the last page each give 287.

Bacon’s De Augmentis, 1623

As this book contains Bacon’s elaborate description (with engraved plates) of the biliteral cipher invented by him in 1578, together with other typographical curiosities, it would take a considerable time to scheme the types. In a letter of June, 1622, Bacon announced that the book was then already in the hands of the persons who were translating it into Latin. Yet the first copies (for the King and the Duke of Buckingham) were not presented by Bacon until over a year later—namely, in October, 1623.

The introductory epistle and the second title-page give the 287 seal. So does the last page.

The Shakespeare Folio, 1623, because of its wonderful arrangements of counts, ciphers, concealed signatures, and other tricks of typography must have taken a long time to prepare.

No wonder that Alexander Pope, who knew all about Bacon’s tremendous abilities (although jealous enough to deprecate them in print), told his friend Spence that “*Bacon was the greatest genius that England (or perhaps any country) ever produced.*”

No wonder also that Ben Jonson, in 1631, and Archbishop Tenison, in *Bacoviana*, 1679, gave similar testimony. The Folio was not entered for copyright on the Stationer’s Register until November 8, 1623, and although Sir Sidney Lee is reported (*Observer*, February 6, 1916) to have told a Royal Institution audience that Count Gondomar, the Spanish Ambassador, bought and carried away with him to Spain a copy of the Folio on its production in 1623, he seems to have forgotten that Gondomar (an intimate personal friend of Francis Bacon), was not in England after the year 1622.

No. The probabilities are that Bacon sent Gondomar a copy of the Shakes-

peare Folio about the same time (which we take to have been April, 1625), that he gave one to their mutual friend Sir Tobie Matthew. Bear in mind that the year 1624 saw nothing printed from Bacon's busy pen. The Folio, probably not finished until early in 1625, must have been the "great and noble token" for which merry-minded Matthew thanked Lord Viscount St. Alban in a letter, the date of which is "suppressed," though it mentions April 9th as the month and day of Bacon's letter accompanying the gift. Matthew was in England from December, 1621, until the date of Bacon's death in 1626. His postscript, "The most prodigious wit that ever I knew of my nation and of this side of the sea, is of your Lordship's name, though he be known by another," was a merrily occult allusion to the two names: (1) Lord Viscount St. Alban, and (2) "Shakespeare." The fraternity of the Rosy Cross knew that Francis Bacon was "Shakespeare" the author, and that it was not the deserving actor of Stratford, but the name (used with permission) under which many of the best of Bacon's educational series of plays had masqueraded.

The suggestion has been made that Sir Tobie Matthew (who had been Bacon's close and intimate friend ever since he, as a lad of eighteen, had played the Squire's part in the Device Bacon wrote for Essex in 1595) took a most unsuitable opportunity of belauding, as the most prodigious wit, a Jesuit Professor of Theology named Thomas Southwell, who was born Thomas Bacon. Southwell, born in 1592, from his eighteenth year lived abroad. He was admitted to the Jesuit College, Rome, in 1613, did not pass his four vows until 1626, and spent most of his life afterwards at Liège as a Professor of Theology. He died in 1637.

Sir Tobie Matthew was fifteen years older than Southwell, and there is no evidence that they ever met.

Southwell published two books of Roman Catholic polemics, one in 1631; the last bore date 1638, and was title-paged "F. Baconus." In 1638, Sir Edmund Bacon (a grandson of Lord Keeper, Sir Nicholas Bacon), living at Culford in Suffolk, made inquiry of Sir Henry Wootton about this *Book of Controversies*, title-paged "F. Baconus," no doubt wondering whether it was a posthumous publication of one of the great Francis Bacon's works.

Sir Henry, who had been a close personal friend of Francis Bacon, and who wrote the epitaph placed upon his monument at St. Michael's Church, Gorhambury, replied that the book was by a man who was *alias* Southwell, and described him as a shifty sort of person. Had Southwell been a "prodigious wit," Sir Henry most unaccountably missed an opportunity of saying so.

From this digression let us pass to the so-called "Kyd" plays, facsimiles of the title-pages of which are given in that very excellent book by Professor Boas, *The Life and Works of Kyd*.

The "Cornelia" dedication is not given in facsimile, but it may be a fairly faithful representation of the type.

All roman words (except "Garnier" special type)	..	234
Roman words in brackets	.. .. .	19
Italic letters	.. .. .	14
Letters in "The Countesse of Sussex"	.. .. .	20
		<hr/>
		287

Solyman and Perseda, 1599

Title-page:

Total roman letters	157
---------------------	---------	-----

(The big letters "Tragedye Of" omitted, and the tied letters "st" counted as one.)

One cannot tell whether this is a trick to baffle decipherers or a mere accident.

The title-page of *Cornelia* below the first line of large letters, down to and including "Kid," "also gives 157, if we count as one the tied letters 'st' in downcast." Our practice has been to count tied letters as two.

First Part of Jeronimo, 1605.

Title-page:

All letters not on the printer's device total	157
---	---------	-----

Spanish Tragedie, 1615

Title-page. Above the plate:

Small roman letters	.. .. .	194
Less small italics	.. .. .	37
		<hr/>
		157

We now take

Peacham's Minerva Britannia, 1612

This Emblem book, the only English one since "A Choice of Emblems," 1586, positively abounds with numerical signatures. We only give a selection.

Last two introductory verses signed E. S. contain 111 roman and italic words.

Emblem No. 1 contains 111 roman and italic words, not counting the large "A."

Emblem No. 33, on page 33 (which has the picture of an arm with hand grasping a spear, the point of which is concealed in cloud), contains 33 italic words and 124 roman words—total 157. The last line of each verse has 33 letters.

Opposite Emblem 33 is Emblem 34, the device being addressed to Sir Francis Bacon.

In this emblem, omitting the words "Francis Bacon" and "Solon," there are:

Heading words	..	..	..	..	..	13
Verses words	..	..	..	..	..	89
Latin lines words	..	..	..	..	..	23
Marginal notes words		..	..	..	..	13
Footnotes words	..	..	..	..	..	19
						<hr/> 157

Again, in this Emblem 34 there are:

Roman words in verses	..	..	..	..	89
Roman letters in brackets	..	..	..	..	34
Latin lines, smaller roman letters	..	..	..	..	129
Marginal, foot, and above omitted words		..	..	..	35
					<hr/> 287

The Stratford Grave Inscription

At page 70 we made a guess as to the correct count of the above inscription and as to its meaning. Malone and other observers copied the first word of the third line as "Blese." A modern rubbing of the inscription indicates a T between the "s" and the second "e." In that case our surmise does not scan.

Of course, the clever introduction of the top curl of the letter T may have been to baffle decipher. In that case, it would be on all fours with the defaced inscription on the Meauty's gravestone, which, according to De Augustis, 1640, was to tell some story, and with the modern alterations in the inscription on the Spenser monument in Westminster Abbey.

Baconiana, 1679, shows the 157 and 287 signs rather cleverly on its two first pages. We refer our readers to Plate No. 63.

Spenser Folio, 1679. On Plate 70 we show the sign on the frontispiece to this book, and on Plate 71 as it is given on the Spenser monument at Westminster Abbey.

Abraham Cowley's Works give the 287 sigil on the last page of Author's preface:

Roman words with carry-over word	..	..	..	..	..	217
Page number	..	..	..	..	..	40
Italic words	..	..	..	..	..	30
						<hr/> 287

In looking through our Plates, we noticed a cleverly concealed signature in the quarto of *Romeo and Juliet*, Plate 19. This was the first quarto play of the 1597 Shakespeare group, and one may have expected young Francis to have conveyed a message in it to his intimates. You will see the words, "Come seale your mouthes and let us seeke to finde the Author/s." The roman capitals commencing lines spell Bacon. The sentence can be read, "I am the most worthie Prince, Fr. Bacon." This ingenious item is not repeated in the Folio copy of the play.

In conclusion, we offer apology for any errors of count or assumption, and to the present-day "grand possessors" of Bacon's secrets, if there be any. It seems only fair that his towering position in the world's history should be openly recognized.

The *Real History of the Rosicrucians*, 1887, gives on its title-page:

Total letters	..	..	..	..	..	263
Count of figures	..	..	..	..	..	24
						<hr/> 287

Its first page "Analysis of Contents" shows below the heading:

Roman words	..	..	..	..	..	162
Less italic words	..	..	..	..	..	5
						<hr/> 157

Its "Preface," first page gives 211 words, the Kaye count of Rosicrosse. Last page of "Preface," 159 roman words, less two words in italic=157

The last page of the book has:

Roman words	..	..	..	..	..	230
Less italic letters	..	..	..	..	..	12
Italic letters in heading	..	..	..	..	..	24
Roman letters in brackets	..	..	..	..	..	37
						<hr/> 73
						<hr/> 157

The book is by Mr. Arthur Edward Waite, evidently a most patient investigator.

As far as we have any knowledge, we judge him to have been like ourselves, only a self-taught and self-introduced "member" of the once existent fraternity of the Rosicrosse.

NOTE.—On page 30 we mention Thomas Vaughan. On page 311 of Mr. Waite's book there is reference to a book by Vaughan, *The Fame and Confession of the Fraternity of R. C.*, London, 1652. In this Vaughan said, "I am in the humour to affirm the essence and existence of that admired chimæra, the Fraternitie of R. C." Also "You may advise me to . . . a review of the library of that discreet gentleman of La Mancha, for in your opinion, those knights and these brothers are equally invisible."

Again, page 312, "As for that Fraternity, whose History and Confession I have here ventured to publish, I have for my own part no relation to them, neither do I much desire their acquaintance." Page 314, "I have no acquaintance with this Fraternity as to their persons."

NOTES ON THE PLATES

As it was not possible to give facsimiles of all the books in which hidden signatures have been found, a selection has been made of those likely to prove the most interesting.

Before giving the list of Plates, we prelude some remarks upon the various methods which appear to have been used to prevent ready discovery of these Cipher signatures.

In the first place, it is evident that, had a simple count of letters or words, as on Plates I. to IV., been invariably adopted, the numerical signatures could not have escaped observation, and therefore it was necessary to vary the system of counting in all sorts of ways.

The more general method seems to have provided for a count of the words or letters of the kind of type which formed the majority of the printed matter, and the addition or deduction of words or letters printed in the minority type, as on Plate V.

In some cases the italic words are simply omitted from the count, as on Plates VII. or IX. This is also often the case when words or letters are enclosed in brackets, as on Plate XI. or Plate XVI.

There seems to have been no absolute rule about hyphenated words, it probably having been left to the ingenuity of the decipherer to count them as 1 or 2. On Plate XXIV. "under-worketh" has to be counted as 2 words, whereas on Plate XIII. "scarce-cold-Battaile" is counted as 1 word. The first by the hyphen seems to be purposely forced into 2 words, and the 3 separate words of the second are tied by hyphens to count as a single word.

Figures are often used in the count, especially the year of publication printed on a title-page, but almost invariably the figures are added together separately. For instance, 1619 was to be reckoned as 17. The page number has often to be taken into account.

The figure "&" is usually counted as a word, but is not counted in a letter count. Large ornamental letters at the commencement of chapters are rarely counted. "Turn over words" are often included in a count, and such words as "Finis," "Exit," "Exeunt," "Exeunt omnes," appear to have been used in various ways to complete a numerical signature.

LIST OF PLATES

Frontispiece.—A ROSICRUCIAN PORTRAIT.

Facsimiles from the 1st Folio Shakespeare, 1623

Plate I.—"TO THE READER."

The 2 *w*'s on the 9th line are really 4 *v*'s, and must be counted as 4 letters.

Plate II.—PORTRAIT OF SHAKESPEARE.

The *W* in the first line is really 2 *V*'s. In the Staunton facsimile from which this is produced the letter is rather indistinct, but in the Clarendon Press facsimile it is clearly 2 letters.

Plate III.—FIRST PAGE OF "THE EPISTLE DEDICATORIE."

Plate IV.—SECOND PAGE OF "THE EPISTLE DEDICATORIE."

Plate V.—"THE NAMES OF THE PRINCIPALL ACTORS."

Plate VI.—"A CATALOGUE OF THE PLAYS."

The 287 count of the Histories is simple and straightforward, but the signatures in the Comedies and Tragedies required more finding. It seemed evident that it would be placed in all three divisions, so a closer examination was made.

In the Comedies *The Merry Wives of Windsor* was found to commence on Folio 39, and not on 38 as stated; and *The Winter's Tale* on 277, instead of 304. The first is, therefore, one wrong, and the latter 27 wrong. These together make 28, which number, added to the number of italic letters in this section, 259, gives 287.

A somewhat similar method applied to the Tragedies produced a like result. All the page numbers are right, excepting *Anthony and Cleopatra*, which should be Folio 340 and not 346, or 6 wrong. *Troylus and Cressida* is omitted altogether from the Catalogue and must therefore be first added. There are 31 italic letters in its title. But *Troylus and Cressida* has only 2 pages with printed numbers, viz., numbers 79 and 80, on the third and fourth pages, which suggests 77 for its first page. The whole Play occupies 30 pages, a difference of 47. The 2 wrongs, 6 and 47, equal 53, which, added to the 234 italic letters of the Plays, again gives 287.

Having written the above, and before passing on to the description of the next Plate, we noticed an unusual number of capitals used in the Catalogue. A count of them gave 111, which, as we have said, is "Bacon" in the Kaye Cipher method of count.

First and Last Pages of the Comedies, Histories, and Tragedies

Although only first and last pages of these divisions have so far been examined for the "Fra Rosi Crosse" numerical signature, it is possible it may be found in every Play in the Folio.

Plate VII.—FIRST PAGE OF THE COMEDIES.

Plate VIII.—LAST PAGE OF THE COMEDIES.

Plate IX.—FIRST PAGE OF THE HISTORIES.

Plate X.—LAST PAGE OF THE HISTORIES.

Plate XI.—FIRST PAGE OF "TROYLUS AND CRESSIDA."

(With reference to page No. 77, see Notes to Plate VI.)

Plate XII.—FIRST PAGE OF THE TRAGEDIES.

It may be objected that this facsimile is rather forced, and it would perhaps have been better to have illustrated the 2nd Citizen count, but to do so would have required two Plates. There are 287 words in the 2nd Citizen's lines, and it seems evident that the author, or authors, meant this count to be taken, as it is pressed on the attention. The 2nd Citizen commences by saying "One word, good Citizens." then the following significant words appear in the dialogue: "accounted," "Country," "Country," "account," "with surplus." "The other side" (the surplus of the words to be counted is "on the other side"), "Countrimen," "I shall tell you," and "Sir, I shall tell you" (both these remarks are addressed to the 2nd Citizen), "Awdit up." This last hint could hardly have been put strair ter, and yet for nearly 300 years no one has taken the trouble to "Awd it up." The 2nd Citizen's last line is "We have ever your good word."

Plate XIII.—LAST PAGE OF THE TRAGEDIES.

The Quartos

The Quartos examined were the 43 facsimiles issued under the superintendence of the late Dr. F. J. Furnivall. In every one the "Fra Rosi Crosse" numerical signature was found, excepting in *The Passionate Pilgrime*, 1599, and *Richard II.*, 1634, but the latter bears the personal signature at its end.

Plate XIV.—“SHAKE-SPEARES SONNETS,” 1609. LAST 2 PAGES.

Plate XV.—“LUCRECE,” 1594. LAST 2 PAGES.

The Printer's mark “N” seems to have been placed where it is for a purpose. The last 2 lines contain 65 letters, and the “N” would make 66, or “Fra Baconi.” This “N” also draws attention to the anagrammatic signature in the ending words of the last 2 lines, “con sent & ba-nishment,” or Bacon.

Plate XVI.—“THE TROUBLESOME RAIGNE OF JOHN KING OF ENGLAND,” 1591.

This is the earliest of the Shakespeare Quartos, and the 287 signature is clearly shown in the epistle “To the Gentlemen Readers.” The 1591 Quarto is anonymous.

“LOVES LABORS LOST,” 1598 (ALSO ON PLATE XVI.).

The 287 signature is put both at the beginning and end of the Play, but the one in the “Armado” letter is shown as being more interesting. (First Quarto title-paged to William Shakespeare.)

Plate XVII.—“TITUS ANDRONICUS,” 1600. FIRST AND LAST COMPLETE PAGE.

Plate XVIII.—“THE MERCHANT OF VENICE,” 1600. TITLE-PAGE AND LAST COMPLETE PAGE.

Of the Quartos examined, this is the only one in which we have found the 287 signature on the *title*-page.

Plate XIX.—“TROYLUS AND CRESSEIDA,” 1609: “THE EPISTLE TO THE READER.”
“ROMEO AND JULIET,” 1597. THE BEGINNING OF THE FRIARS
WORDS ON PAGE 75.

After this Plate was made, the anagrammatic signature, already referred to in this Appendix, “Fr. Bacon” was noticed.

Plate XX.—“ROMEO AND JULIET,” 1597. LAST 2 PAGES, WITH THE REMAINDER OF
THE FRIARS WORDS.

There are 291 words in these lines, but the 4 letters composing any of the 3 words “know,” “Prin,” or “Come,” when deducted, “make good the Fryers wordes.”

Plate XXI.—T. BRIGHT'S “TREATISE OF MELANCHOLY,” 1586 AND 1613 EDITIONS.

Plate XXII.—SPENSER'S “FAERIE QUEENE,” 1611. PAGE 1.

Plate XXIII.—SPENSER'S “FAERIE QUEENE,” 1611. LAST PAGE.

Plate XXIV.—BEN JONSON'S “SEJANUS,” 1616. “THE ARGUMENT.”

Plate XXV.—BACON'S “NOVUM ORGANUM,” 1620. END OF BOOK.

The “C” of Corpora is a roman capital letter, and must not be counted.

Plate XXVI.—BACON'S “ADVANCEMENT OF LEARNING,” 1640. THE PORTRAIT PAGE.

Plate XXVII.—BACON'S “ADVANCEMENT OF LEARNING,” 1640. THE TITLE-PAGE.

Plate XXVIII.—BACON'S “ADVANCEMENT OF LEARNING,” 1640. THE “CAROLO”
PAGE.

Plate XXIX.—BACON'S “ADVANCEMENT OF LEARNING,” 1640. PAGE 287.

This page is printed as 215, probably to invite attention to it.

Plate XXX.—DUGDALE'S “WARWICKSHIRE,” 1656. LAST PAGE OF “THE EPISTLE
DEDICATORIE.”

Plate XXXI.—W. RAWLEY'S “RESUSCITATIO,” 1657. TITLE-PAGE.

Plate XXXII.—N. ROWE'S “SHAKESPEARE,” 1709. LAST 2 PAGES OF “THE DEDI-
CATION.”

Plate XXXIII.—W. RAWLEY'S "RESUSCITATIO," 1671. LAST PAGE OF "THE LIFE OF LORD BACON."

This Plate gives the 157 count, and also shows the footnote referred to on page 28. The strip of paper over the note has been carefully raised and turned back. There is no letter to a Doctor A. on page 27.

Plate XXXIV.—REFERENCE PLATE.

The Quartos (Personal Seals)

The personal signatures 33 or 66 are shewn on every title-page of the Quartos examined, excepting on *The Passionate Pilgrim* and *Pericles*. The title-page of the *Sonnets* (British Museum copy) seemed to be another exception, but a final count of the letters revealed the fact that there are on it exactly 111 letters giving "Bacon" by the Kaye method. It will be seen that the title-page and last 2 verses are thus in agreement. (See Plate XIV.) The copies sold by William Aspley do not give this count, but the printer's imprint (figures from letters) yields 33.

Plate XXXV.—TITLE-PAGE OF "VENUS AND ADONIS," 1593. TITLE-PAGE OF "THE TAMING OF A SHREW," 1594.

Plate XXXVI.—TITLE-PAGE OF "ROMEO AND JULIET" (UNDATED). TITLE-PAGE OF "MERCHANT OF VENICE," 1600.

Two editions of *The Merchant of Venice* have the date 1600 on their title-pages. One is stated to be printed by J. Roberts, and is shown here. The other is "Printed by J. R. for Thomas Heyes," and is shown on Plate XVIII. It is of interest to note that the first carries the 157 signature (note the italic "s" put in the sixth line), the second carries the 287, and both have the 33 count. There is another possible count of 33 in the first, as "Printed by J. Roberts" contains 17 letters, and is followed by 16 = 33, but this being rather against the usual rule of counting figures separately was not illustrated.

Plate XXXVII.—TITLE-PAGE OF "SECOND PART OF HENRY IV." TITLE-PAGE OF "THE MERRIE WIVES OF WINDSOR," 1602.

Ending; of all Plays in Shakespear Folio

Plate XXXVIII. to LXIX.

It will be seen from the facsimiles that every Play bears Bacon's personal numerical signature. The Plates speak for themselves, and require no further explanation; but it may be of interest to call attention especially to Plate XXXIX., *The Comedie of Errors*. The last page of this Play being Folio 100, two crosses are put on either side, to call attention to the fact that 100 meant "Francis Bacon" in the simple method of count. After the Plate was made, it was noticed that, as if to emphasize this, on the second line is "thirtie three" = Bacon, and the 9 lines contain 68 roman words and 1 italic word, which deducted = 67 = "Francis" also by simple count.

The Anatomy of Melancholy

Plate L.—THE 2 TITLE-PAGES OF THE 1621 EDITION.

Note the ingenious insertion of the double *v*'s for *w*'s, and also the 3 roman letters, to make the 287 count. They are the "S" in Philosophically, the "A" in Historically and the small roman "o" on the next page.

Plate LI.—FIRST TITLE-PAGE OF THE 1624 EDITION.

Plate LII.—SECOND TITLE-PAGE OF THE 1624 EDITION.

Plate LIII.—SECOND TITLE-PAGE OF THE 1628 EDITION.

If the 2 *S*'s in "Illustrissimo" had been roman letters, the 157 signature would not be shown.

Plate LIV.—FIRST PAGE "TO THE READER" IN THE 1621 EDITION. PAGE 287 IN THE 1621 EDITION. THE FIRST PAGE TO THE SECOND PART.

Note the anagrammatic signatures on lines 2, 5, 8, 18—"Bacon."

Plate LV.—LAST 2 PAGES OF THE WORK. 1621 EDITION.

Plates LVI. to LVIII.—"THE COUCLUSION OF THE AUTHOR TO THE READER."

This Conclusion is only contained in the First Edition of 1621, and as it is a rare book, it was thought it might be of interest to publish the whole in facsimile. It is also only at the end of this section that the name of the assumed Author appears, and it is omitted in all the later editions. The "Conclusion" is full of Cipher interest.

Plate LIX.—THE PAGE OF "ERRATA" AT THE END OF THE 1621 EDITION.

To follow this delightful scheme of signatures, a comparison of the Plate, with the results on page 59, is necessary. An "Errata" page, with over 20 errata in its own lines, is also a bit of a novelty.

Plate LX.—SPENSER'S "FAERIE QUEENE," 1611. TITLE-PAGE.

Plate LXI.—SPENSER'S "FAERIE QUEENE," 1611. LAST PAGE.

Plate LXII.—"THE REPETOIRE OF RECORDS," 1631.

This facsimile with Plate XXXIII. show the clues by which the key to the Kaye Cipher was found.

Plate LXIII.—"BACONIANA," 1679. PORTRAIT AND TITLE-PAGE.

Plate LXIV.—"BACONIANA," 1679. LAST 2 PAGES OF THE "BIBLIOGRAPHICAL REMAINS."

Notice how neatly Archbishop Tenison tells us that 259 "Shakespeare" is really "Francis Bacon."

Plate LXV.—PAGE 287 IN THE TRAGEDIES OF THE 1ST FOLIO.

This shows the interesting signature "Sir Francis Bacon" in the right-hand bottom corner, with the 33 pointers. Note the shortened word "Knigh."

Plate LXVI.—THE DUGDALE MONUMENT AND THE REFERENCE TO SHAKESPEARE IN THE "HISTORY OF WARWICKSHIRE," 1656.

Plate LXVII.—THE PRESENT STRATFORD MONUMENT.

Plate LXVIII.—THE WESTMINSTER MONUMENT.

Plate LXIX.—THE SCROLL ON THE WESTMINSTER MONUMENT.

Some months ago, when this photograph was first obtained, it was a disappointment not to find the 287 signature upon it. Quite recently, on making a further examination, it seemed evident that the letter "e" had been taken out of the word "Tow'rs" for a definite purpose. There was plenty of room for the letter, and it was not omitted in the Folio. It could be said that "Tow'rs" was an incomplete word, and it left on the Scroll 33 complete words, but this did not seem to be sufficient. A count of the letters gave 157, and by a fortunate guess it was found that this was "Fra Rosi Crosse" in the simple method of counting, incidentally confirming the meaning to attach to the 287 sign.

Compare the letters and words of the Scroll with the facsimile of the lines from *The Tempest* given on the previous Plate, and notice how they have been altered to allow this Cipher result to be obtained.

Plate LXX.—THE SPENCER MONUMENT IN THE "WORKS," 1679.

Plate LXXI.—THE SPENCER MONUMENT IN WESTMINSTER ABBEY.

Plate LXXII.—THE BACON MONUMENT AS IN "RESUSCITATIO," 1671.

Plate LXXIII.—THE BACON MONUMENT IN ST. MICHAEL'S CHURCH, CORHAMBURY, WITH THE PRESENT DAY INSCRIPTION.

These inscriptions have evidently been recut. It seems probable that in doing this the small "i" in *Ætatis* was overlooked, thus losing the 111 count shown in the 1671 portrait.

To the Reader.

11

This Figure, that thou here seest put, 20
It was for gentle Shakespeare cut; 28
Wherein the Grauer had a strife 26
with Nature, to out-doo the life : 25
O, could he but haue drawne his wit 27
As well in brasse, as he hath hit 25
His face ; the Print would then surpasse 22
All, that was euer vvrit in brasse. 28
But, since he cannot, Reader, looke 27
Not on his Picture, but his Booke. 26

B. I.

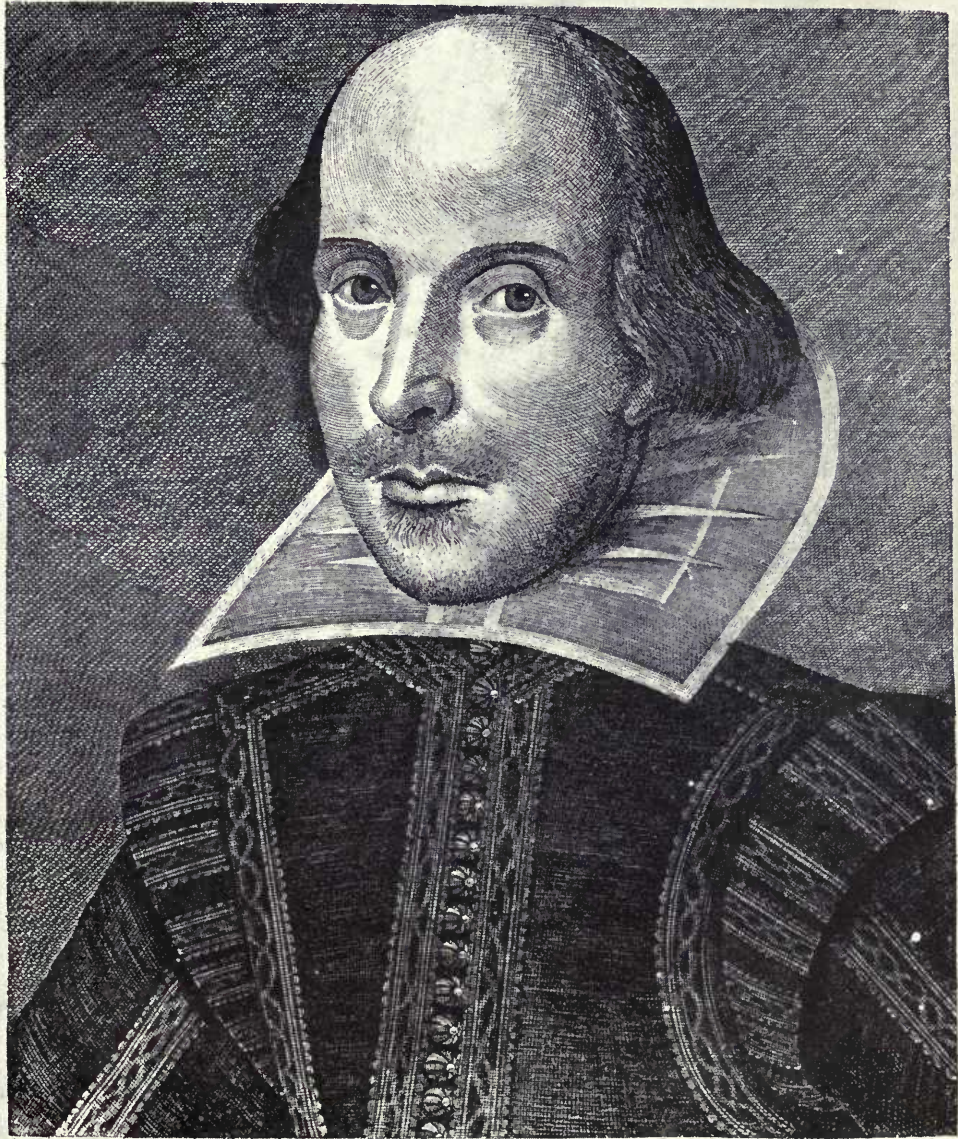
2
287

FACSIMILES FROM THE FIRST FOLIO SHAKESPEARE, 1623.

MR. WILLIAM
SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



Martin Droghda Sculptor London

LONDON

Printed by Isaac Iaggard, and Ed. Blount. 1623.

10
12
8
9
9
40
29
6
22
157



TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN.

WILLIAM
Earle of Pembroke, &c. Lord Chamberlaine to the
Kings most Excellent Maiefty.

AND

PHILIP
Earle of Montgomery, &c. Gentleman of his Maiesties
Bed-Chamber. Both Knights of the most Noble Order
of the Garter, and our singular good
LORDS.

Right Honourable,

W ilst we studie to be thankfull in our particular, for	10	
	the many fauors we haue receiued from your L.L	10
	we are falne vpon the ill fortune, to mingle	9
	two the most diuerse things that can bee, feare,	9
	and rashnesse; rashnesse in the enterprize, and	7
	feare of the successe. For, when we valem the places your H.H.	12
	sustaine, we cannot but know their dignity greater, then to descend to	12
	the reading of these trifles: and, vvhile we name them trifles, we haue	12
	deprind our selues of the defence of our Dedication. But smce your	12
	L.L. haue beene pleas'd to thinke these trifles some-thing, heereto-	10
	fore; and haue prosequuted both them, and their Authour liuing,	10
	vwith so much fauour: we hope, that (they out-liuing bim, and be not	12
	bauiug the fate, common with some, to be exequutor to his owne wri-	12
	ings) you will vse the like indulgence toward them, you haue done	12
A 2	vnto 1	

157

The Epistle Dedicatorie.

6³
11 unto their parent. There is a great difference, whether any Booke
11 choose his Patrones, or finde them: This hath done both. For,
12 so much were your L. L. likings of the seuerall parts, when
12 they were acted, as before they were published, the Volume ask'd to
13 be yours. We haue but collected them, and done an office to the
8 dead, to procure his Orphanes, Guardians; without ambition ei-
13 ther of selfe-profit, or fame: onely to keepe the memory of so worthy
10 a Friend, & Fellow a line, as was our SHAKESPEARE, by hum-
12 ble offer of his playes, to your most noble patronage. Wherein, as
14 we haue iustly obserued, no man to come neere your L. L. but with
14 a kind of religious addressse; it hath bin the height of our care, who
14 are the Presenters, to make the present worthy of your H. H. by the
12 perfection. But, there we must also craue our abilities to be considerd,
11 my Lords. We cannot go beyond our owne powers. Country hands
11 reach foorth milke, creame, fruite, or what they haue: and many
10 Nations (we haue heard) that had not gummes & incense, obtai-
13 ned their requests with a leauened Cake. It was no fault to approch
11 their Gods, by what meanes they could: And the most, though
11 meanest, of things are made more precious, when they are dedicated
11 to Temples. In that name therefore, we most humbly consecrate to
10 your H. H. these remaines of your seruant Shakespeare; that
13 what delight is in them, may be euer your L. L. the reputation
13 his, & the faults ours, if any be committed, by a payre so carefull to
12 shew their gratitude both to the liuing, and the dead, as is

287


Your Lordshippes most bounden,

JOHN HEMINGE.
HENRY CONDELL.

The Workes of William Shakespeare,

containing all his Comedies, Histories, and
Tragedies: Truly set forth, according to their first
ORIGINALL.

The Names of the Principall Actors in all these Playes.

 William Shakespeare.	17	Samuel Gilburne.	14
Richard Burbadge.	15	Robert Armin.	11
John Hemmings.	12	William Ostler.	13
Augustine Phillips.	17	Nathan Field.	11
William Kempt.	12	John Underwood.	13
Thomas Poope.	11	Nicholas Tooley.	14
George Bryan.	11	William Ecclestone.	17
Henry Condell.	12	Joseph Taylor.	12
William Slye.	11	Robert Benfield.	14
Richard Cowly.	12	Robert Goughe.	12
John Lowine.	10	Richard Robinson.	15
Samuell Crosse.	13	John Shancke.	11
Alexander Cooke.	14	John Rice.	8
	<i>For^d</i> 167		<i>For^d</i> 167

29
16
45

332
45
287





A C A T A L O G V E

of the severall Comedies, Histories, and Tragedies contained in this Volume.

Page 86

COMEDIES.

15	T he Tempest.	Folio 1.
20	The two Gentlemen of Verona.	20
22	The Merry Wiues of Windsor. <i>Among 1 -</i>	38
17	Measure for Measure.	61
18	The Comedy of Errours.	85
20	Much adoo about Nothing.	101
15	Loues Labour lost.	122
21	Midsummer Nights Dreame.	145
19	The Merchant of Venice.	163
11	As you Like it.	185
19	The Taming of the Shrew.	208
21	All is well, that Ends well.	230
24	Twelve-Night, or what you will.	255
14	The Winters Tale.	<i>Among 27 -</i> 304

The First part of King Henry the fourth.	46	82
The Second part of K. Henry the fourth.	74	80
The Life of King Henry the Fift.	69	25
The First part of King Henry the Sixt.	96	80
The Second part of King Hen. the Sixt.	120	29
The Third part of King Henry the Sixt.	147	80
The Life & Death of Richard the Third.	173	29
The Life of King Henry the Eight.	205	26

TRAGEDIES.

The Tragedy of Coriolanus.	Fol. 1.	22
Titus Andronicus.	31	16
Romeo and Juliet.	53	14
Timon of Athens.	80	12
The Life and death of Julius Caesar.	109	29
The Tragedy of Macbeth.	131	10
The Tragedy of Hamlet.	152	18
King Lear.	283	8
Othello, the Moore of Venice.	310	23
Anthony and Cleopater. <i>Among 6.</i>	346	19
Cymbeline King of Britaine.	369	23

HISTORIES.

25	The Life and Death of King John.	Fol. 1.
21	The Life & death of Richard the second.	23

The Tragedie of Troylus and Cressida - *Among 47. -* 77

289
28
287
25
21
56
Page

86
82
80
25
80
29
80
29
26
287
22
16
14
12
29
10
18
8
23
19
23
21
234
23
287



THE T E M P E S T.

A Tus primus, Scena prima.

A tempestuous noise of Thunder and Lightning heard: Enter a Ship-maister, and a Botefwaine.

Maister.

Botefwaine.
Botef. Heere Maister: What cheere?
Maist. Good: Speake to th' Mariners: fall too't, yarely, or we run our selues a ground, bestirre, bestirre. *Exit.*

Enter Mariners.

Botef. Heigh my hearts, cheerely, cheerely my harts: yare, yare: Take in the toppe-sole: Tend to th' Masters whistle: Blow till thou burst thy winde, if roome enough.

Enter Alonso, Sebastian, Antonio, Ferdinando, Gonzalo, and others.

Alon. Good Botefwaine haue care: where's the Maister? Play the men.

Botef. I pray now keepe below.

Anth. Where is the Maister, Boson?

Botef. Do you not heare him? you marre our labour, Keepe your Cabines: you do aslist the storme.

Gonz. Nay, good be patient.

Botef. When the Sea is: hence, what cares these roarers for the name of King? to Cabine; silence: trouble vs not.

Gon. Good, yet remember whom thou hast aboard.

Botef. None that I more loue then my selfe. You are a Counsellor, if you can command these Elements to silence, and worke the peace of the present, wee will not hand a rope more, vs your authoritie: If you cannot, giue thanks you haue liu'd so long, and make your selfe readie in your Cabine for the mischance of the houre, if it so hap. Cheerely good hearts: out of our way I say. *Exit.*

Gon. I haue great comfort from this fellow: methinks he hath no drowning marke vpon him, his complexion is perfect Gallowes: stand fast good Fate to his hanging, make the rope of his destiny our cable, for our owne doth little aduantage: If he be not borne to bee hang'd, our case is miserable. *Exit.*

Enter Botefwaine.

Botef. Downe with the top-Mast: yare, lower, lower, bring her to Try with Maine-course. A plague
A cry within. *Enter Sebastian, Antonio & Gonzalo.*

vpon this howling: they are lower then the weather, or our office: yet againe? What do you heere. Shal we giue or: and drowne, haue you a minde to sinke?

Sebas. A poxe o' your throat, you bawling, blasphemous incharitable Dog.

Botef. Worke you then.

Anth. Hang cur, hang, you whoreson insolent Noy-maker, we are lesse afraid to be drownde, then thou arr.

Gonz. Ile warrant him for drowning, though the Ship were no stronger then a Nutt-shell, and as leaky as an vnstanchd wench.

Botef. Lay her a hold, a hold, set hertwo courses off to Sea againe, lay her off.

Enter Mariners wet.

Mari. All lost, to prayers, to prayers, all lost.

Botef. What must our mouths be cold?

Gonz. The King, and Prince, at prayers, let's assist them, for our case is as theirs.

Sebas. I am out of patience.

An. We are meerly cheated of our liues by drunkards, This wide-chops-rafcall, would thou mightst lye drowning the washing of ten Tides.

Gonz. Hee'l be hang'd yer, Though euery drop of water sweare against it, And gape at widst to glut him. *A confused noyse within.*
Mercy on vs.

We split, we split, Farewell my wife, and children, Farewell brother: we split, we split, we split.

Anth. Let's all sinke with' King

Seb. Let's take leaue of him.

Gonz. Now would I giue a thousand furlongs of Sea, for an Acre of barren ground: Long heath, Browne firs, any thing; the wills aboute be done, but I would faine dye a dry death. *Exit.*

Scena Secunda.

Enter Prospero and Miranda.

Mira. If by your Art (my dearest father) you haue Put the wild waters in this Rore; alay them: The skye it seemes would powre down stinking pitch, But that the Sea, mounting to th' welkins cheek, Dashes the fire out. Oh! I haue suffered With those that I saw suffer: A braue vessell

Δ

(Who

9
11
10
6
4
6
11
7
11
6
11
6

8
6
9
6
4
9
6
6
4
8
7
8
9
8
6
9
9
11
8

9
9
9
9
9
8
9

The Winters Tale.

303

Both Columns

	I awfull as Earing.	8	Partake to every one: I (an old Turtle)	8	11
	Pol. She embraces him.	8	Will wing me to some wither'd bough, and there	8	12
	Cam. She hangs about his necke,	8	My Mate (that's neuer to be found againe)	8	13
	If she pertaine to life, let her speake too.	9	Lament, till I am loft.	8	14
	Pol. I, and make it manifest where she ha's liu'd,	9	Leo. O peace Paulina:	2	11
	Or how stolne from the dead?	6	Thou shouldst a husband take by my consent,	8	14
	Paul. That she is living,	4	As I by thine a Wife. This is a Match,	10	14
	Were it but told you, should be hooted at	9	And made betweene: by Vowes. Thou hast found mine,	10	18
	Like an old Tale: but it appears she liues,	9	But how, is to be question'd. for I saw her	10	19
	Though yet she speake not. Marke a little while:	9	(As I thought) dead: and haue (in vaine) said many	10	19
	Please you to interpose (faire Madam) kneele.	7	A'prayer vpon her graue. He not seeke farre	9	16
	And pray your Mothers blessing: turne good Lady,	8	(For him, I partly know his minde) to finde thee	10	17
	Our <i>Perdita</i> is found.	8	An honourable husband. Come <i>Camillo</i> ,	4	7
17	Her. You Gods looke downe,	4	And take her by the hand: whose worth, and honesty	10	14
27	And from your sacred Viols poure your graces	8	Is richly noted: and heere iustified	6	14
28	Vpon my daughters head: Tell me (mine owne)	8	By Vs, a paire of Kings. Let's from this place.	10	17
41	Where hast thou bin preferu'd? Where liu'd: How found?	9	What? looke vpon my Brother: both your pardons,	8	17
27	Thy Fathers Court? For thou shalt heare that I	9	That ere I put betweene your holy lookes	8	17
22	Knowing by <i>Paulina</i> , that the Oracle	8	My ill suspition: This your Son-in-law,	6	11
35	Gane hope thou wast in being, haue preferu'd	8	And Sonne vnto the King, whom heauens directing	8	16
20	My selfe, to see the yssue.	6	Is troth-plight to your daughter. Good <i>Paulina</i> ,	4	13
234	Paul. There's time enough for that,	8	Leade vs from hence, where we may leyfully	8	13
15	Least they desire (vpon this push) to trouble	8	Each one demand, and answer to his part	8	16
219	Your ioyes, with like Relation. Go together	7	Perform'd in this wide gap of Time, since first	9	16
	You precious winners all: your exultation	6	We were disseuer'd: Hastily lead away.	8	12
		167		Execunt.	12
				6	1

219 + 68 = 287

195 262.6

The Names of the Actors.

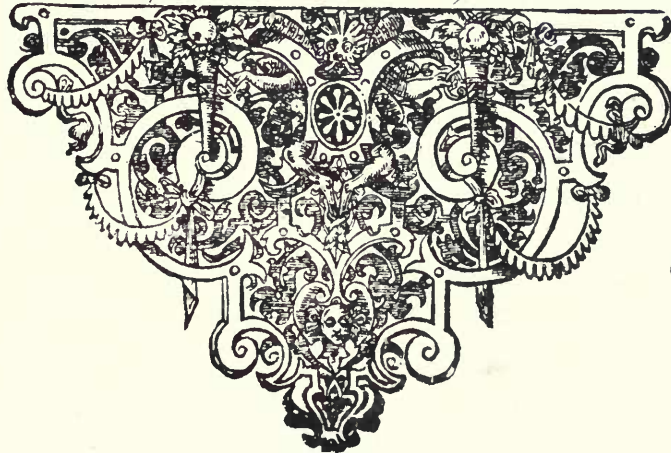
L eontes, King of Sicillia.	4	1	<i>Emilia</i> , a Lady.	31	8
<i>Mamillius</i> , young Prince of Sicillia.	8	1	<i>Potitones</i> , King of Bohemia.	4	4
<i>Camillo</i> .	1	1	<i>Florizell</i> , Prince of Bohemia.	4	4
<i>Antigonus</i> .	2	1	Old Shepheard, reputed Father of <i>Perdita</i> .	6	6
<i>Cleomines</i> .	4	1	Clowne, his Sonne.	3	8
<i>Dion</i> .	1	1	<i>Autolicus</i> , a Rogue.	3	8
<i>Hermione</i> , Queene to <i>Leontes</i> .	4	1	<i>Archidamus</i> , a Lord of Bohemia.	5	5
<i>Perdita</i> , Daughier to <i>Leontes</i> and <i>Hermione</i> .	6	1	Other Lords, and Gentlemen, and Seruants.	6	6
<i>Paulina</i> , wife to <i>Antigonus</i> .	4	1	Shepheards, and Shephearddresses.	2	2
	21	1	← FINIS.	68	1

167 - 10 = 157

10

195 - 28 = 167

38



Page No 303
Actors 16
287

68
262 25
75
287





The life and death of King Iohn.

Ætus Primus, Scena Prima.

Enter King Iohn, Queene Elinor, Pembroke, Essex, and Salisbury, with the Chatillon of France.

King Iohn.

Now say Chatillon, what would France with vs?

Chat. Thus (after greeting) speaks the King of France,

In my behauiour to the Maiesty,

The borrowed Maiesty of England heere.

Elea. A strange beginning: borrowed Maiesty

K. Iohn. Silence (good mother) heare the Embassie.

Chat. Philip of France, in right and true behalfe

Of thy deceased brother, Geffreyes sonne,

Arthur Plantaginet, laies most lawfull claime

To this faire Iland, and the Territories:

To Ireland, Poitiers, Aniove, Torayne, Maine,

Desiring thee to lay aside the sword

Which swaies vsurpingly these seuerall titles,

And put the same into yong Arthurs hand,

Thy Nephew, and right royall Soueraigne.

K. Iohn. What followes if we disallow of this?

Chat. The proud controle of fierce and bloody warre,

To inforce these rights, so forcibly with-held,

K. Io. Heere haue we war for war, & bloud for bloud,

Controlement for controlement: so answer France.

Chat. Then take my Kings defiance from my mouth,

The farthest limit of my Embassie.

K. Iohn. Beare mine to him, and so depart in peace,

Be thou as lightning in the eyes of France;

For ere thou canst report, I will be there:

The thunder of my Cannqn shall be heard.

So hence: be thou the trumpet of our wrath,

And sullen preface of your owne decay:

An honourable conduct let him haue,

Pembrake looke too't: farewell Chatillon.

Exit Chat. and Pem.

Ele. What now my sonne, haue I not ever said

How that ambitious Constance would not cease

Till she had kindled France and all the world,

Vpon the right and party of her sonne.

This might haue bene preuented, and made whole

With very easie arguments of loue,

Which now the mannage of two kingdomes must

With fearefull bloody issue arbitrate.

K. Iohn. Our strong possession, and our right for vs.

Eli. Your strong possessiõ much more then your right,

Or else it must go wrong with you and me,

So much my conscience whispers in your eare,

Which none but heauen, and you, and I, shall heare.

Enter a Sheriffe.

Essex. My Liege, here is the strangest controuersie

Come from the Country to be iudg'd by you

That ere I heard: shall I produce the men?

K. Iohn. Let them approach:

Our Abbies and our Priories shall pay

This expeditious charge: what men are you?

Enter Robert Faulconbridge, and Philip.

Philip. Your faithfull subiect, I a gentleman,

Borne in Northamptonshire, and eldest sonne

As I suppose, to Robert Faulconbridge,

A Souldier by the Honor-giuing-hand

Of Cordelion, Knighted in the field.

K. Iohn. What art thou?

Robert. The son and heire to that same Faulconbridge.

K. Iohn. Is that the elder, and art thou the heyre?

You came not of one mother then it seemes.

Philip. Most certain of one mother, mighty King,

That is well knowne, and as I thinke one farher:

But for the cerraine knowledge of that truth,

I put you o're to heauen, and to my mother;

Of that I doubt, as all mens children may.

Eli. Out on thee rude man, dost shame thy mother,

And wound her honor with this diffidence.

Phil. I Madame? No, I haue no reason for it,

That is my brothers plea, and none of mine.

The which if he can proue, a pops me out,

At least from faire fise hundred pound a yeere:

Heauen guard my mothers honor, and my Land.

K. Iohn. A good blunt fellow: why being yonger born

Doth he lay claime to thine inheritance?

Phil. I know not why, except to get the land:

But once he slanderd me with bastardy:

But where I be as true begot or no,

That still I lay vpon my mothers head,

But that I am as well begot my Liege

(Faie fall the bones that tooke the paines for me)

Compare our faces, and be ludge your selfe

If old Sir Robert did beget vs both,

And were our father, and this sonne like him:

O old Sir Robert Father, on my knee

I giue heauen thanks I was not like to thee.

K. Iohn. Why what a mad-cap hath heauen lent vs here?

Elen. He hath a trick of Cordelions face,

The accent of his tongue affecteth him:

Doe you not read some tokens of my sonne

In the large composition of this man?

7 Holy and Heauenly thoughts still Counsell her.
 11 She shall be lou'd and fear'd. Her owne shall blesse her;
 9 Her Foes shake like a Field of beaten Corne,
 6 And hang their heads with sorrow:
 4 Good growes with her.
 9 In her dayes, Euery Man shall eate in safety,
 9 Vnder his owne Vine what he plants; and sing
 9 The merry Songs of Peace to all his Neighbours.
 9 God shall be truely knowne, and those about her,
 9 From her shall read the perfect way of Honour,
 10 And by those claime their greatnesse; not by Blood.
 8 Nor shall this peace sleepe with her: But as when
 6 The Bird of Wonder dyes, the Maiden Phoenix,
 7 Her Ashes new create another Heyre,
 8 As great in admiration as her selfe.
 8 So shall she leaue her Blessednesse to One,
 — (When Heauen shall call her from this clowd of darknes)
 8 Who, from the sacred Ashes of her Honour
 10 Shall Star-like rise, as great in fame as she was,
 9 And so stand fix'd. Peace, Plenty, Loue, Truth, Terror,
 8 That were the Seruants of his chosen Infant,
 11 Shall then be his, and like a Vine grow to him;
 9 Where euer the bright Sunnie of Heauen shall shine,
 9 His Honour, and the greatnesse of his Name,
 9 Shall be, and make new Nations. He shall flourish,

And like a Mountain Cedar, reach his branches,
 To all the Plaines about him. Our Childrens Child, en
 Shall see this, and blesse Heauen.
 Kin. Thou speakest wonders.
 Cran. She shall be to the happinesse of England,
 An aged Princessse; many dayes shall see her,
 And yet no day without a deed to Crowne it.
 Would I had knowne no more: But she must dye,
 She must, the Saints must haue her; yet a Virgin,
 A most vnspotted Lilly shall she passe
 To th' ground, and all the World shall mourne her.
 Kin. O Lord Archbishop
 Thou hast made me now a man, neuer before
 This happy Child, did I get any thing.
 This Oracle of comfort, has so pleas'd me,
 That when I am in Heauen, I shall desire
 To see what this Child does, and praise my Maker.
 I thanke ye all. To you my good Lord Maior,
 And you good Brethren, I am much beholding:
 I haue receiu'd much Honour by your pretence,
 And ye shall find me thankfull. Lead the way Lords,
 Ye must all see the Queene, and she must thanke ye,
 She will be sicke els. This day, no man thinke
 'Has busnesse at his house; for all shall stay:
 This Little-One shall make it Holy-day. Exeunt.

8
9
6
3
8
8
10
10
10
7
10
3
3
4
8
9
10
10
8
8
10
11
10
9
7

202
Foot

410

THE EPILOGVE. = //

T'is ten to one, this Play can neuer please
 All that are heere: Some come to take their ease,
 And sleepe an Alt or two; but those we feare
 Wh' haue frighted with our Tumpets: so 'tis cleare,
 They say 'tis naught. Orders to heare the City
 Abuse'd extremly, and to cry that's witty,
 Which wee haue not done neither; that I feare

9 All the expected good w'are like to heare.
 10 For this Play at this time, is onely in
 10 The mercifull construction of good women.
 8 For such a one we shew'd em: If they smile,
 9 And say 'tis will doe; I know within a while,
 7 All the best men are ours; for 'tis, ill hap,
 9 If they hold, when their Ladies bid 'em clap.

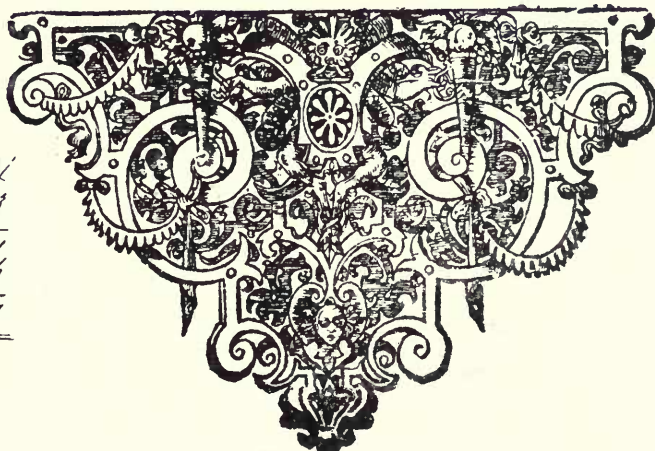
Foot 62

8
9
6
10
9
10
9
9

Foot 62

123
287

FINIS. - -



Page No 264
 less 123
 add R.L. 141
 16
 157

The Prologue.

I N Troy there lyes the Scene: From Iles of Greece	10
The Princes Orgillous, their high blood chaf'd	7
Haue to the Port of Athens sent their shippes	9
Fraught with the ministers and instruments	6
Of cruell Warre: Sixty and nine that wore	7
Their Crownets Regall, from th' Athenian bay.	7
Put forth toward Phrygia, and their vow is made	9
To ransacke Troy, within whose strong emures	7
The rauish'd Helen, Menelaus Queene,	2
With wanton Paris sleepes, and that's the Quarrell.	7
To Tenedos they come,	2
And the deepe-drawing Barke do there disgorge	7
Their warlike frautage: now on Dardan Plaines	7
The fresh and yet unbruised Greekes do pitch	2
Their braue Pauillions. Priams six-gated City,	5
Dardan and Timbria, Helias, Chetas, Troien,	1
And Antenonidus with massie Staples	4
And corresposiue and fulfilling Bolts	5
Stirre vp the Sonnes of Troy.	6
Now Expectation tickling skittish spirits,	5
On one and other side, Troian and Greeke,	2
Sets all on hazard. And hither am I come,	9
A Prologue arm'd, but not in confidence	7
Of Authors pen, or Actors voyce; but suited	2
In like conditions, as our Argument:	6
To tellyou (faire Beholders) that our Play	6
Leapes ore the vaunt and firslings of those broyles,	9
Beginning in the middle: starting thence away,	7
To what may be digested in a Play:	2
Like, or finde fault, do as your pleasures are,	9
Now good, or bad, 'tis but the chance of Warre.	10

210
 Page No 77
 287



The Tragedy of Coriolanus:

Actus Primus. Scœna Prima.

Enter a Company of Musinous Citizens, with Staves,
Clubs, and other weapons.

1. Citizen.

BEfore we proceed any further, heare me speake.
All. Speake, speake.
1. Cit. You are all resolu'd rather to dy then
to famish?

All. Resolu'd, resolu'd.

1. Cit. First you know, *Cains Martius* is chiefe enemy
to the people.

All. We know't, we know't.

1. Cit. Let vs kill him, and wee'l haue Corne at our own
price. Is't a Verdict?

All. No more talking on't; Let it be done, away, away

2. Cit. One word, good Citizens.

1. Cit. We are accounted poore Citizens, the Patri-
cians good: what Authority suffers one, would releuee
vs. If they would yeelde vs but the superfluitie while it
were wholesome, wee might guesse they releueed vs huma-
nely: But they thinke we are too deere, the leanesse
th' afflicts vs, the object of our misery, is as an inuentory
to particularize their abundance, our sufferance is a
gaine to them. Let vs reuenge this with our Pikes, ere
we become Rakes For the Gods know, I speake this in
hunger for Bread, not in thirst for Reuenge.

2. Cit. Would you proceede especially against *Cains
Martius*.

All. Against him first: He's a very dog to the Com-
monalty.

2. Cit. Consider you what Seruices he ha's done for his
Country?

1. Cit. Very well, and could bee content to giue him
good report for't, but that hee payes himselfe with be-
eing proud.

All. Nay, but speak not maliciously.

1. Cit. I say vnto you, what he hath done Famoullie,
he did it to that end: though soft conscienc'd men can be
content to say it was for his Country, he did it to please
his Mother, and to be artly proud, which he is, euen to
the altitude of his vertue.

2. Cit. What he cannot helpe in his Nature, you ac-
count a Vice in him: You must in no way say he is co-
uetous.

1. Cit. If I must not, I neede not be barren of Accusa-
tions he hath faults (with surplus) to tyre in repetition.

Shows within.

What shows are these? The other side a'th City is risen:
why stay we prating heere? To th' Capitoll.

All. Come, come.

1 Cit. Soft, who comes heere?

Enter Menenius Agrippa.

2 Cit. Worthy *Menenius Agrippa*, one that hath al-
wayes lou'd the people.

1 Cit. He's one honest enough, wold al the rest wer so.

Men. What work's my Countermen in hand?

Where go you with Bats and Clubs? The matter
Speake I pray you.

2 Cit. Our busines is not vnkowne to th' Senat, they
haue had inking this fortnight what we intend to do, w
now wee'l shew em in deeds: they say poore Suters haue
strong breaths, they shal know we haue strong arms too.

Menes. Why Masters, my good Friends, mine honest
Neighbours, will you vndo your selues?

2 Cit. We cannot Sir, we are vndone already.

Men. I tell you Friends, most charitable care
Haue the Patricians of you for your wants.

Your suffering in this dearth, you may as well
Strike at the Heauen with your staves, as lift them

Against the Roman State, whose course will on
The way it takes: cracking ten thousand Curbes

Of more strong linke assunder, then can euer
Appeate in your impediment. For the Dearth,

The Gods, not the Patricians make it, and

Your knees to them (not armes) must helpe. Alacke,

You are transported by Calamity

Thether, where more attends you, and you slander

The Helmes o'th State; who care for you like Fathers,

When you curse them, as Enemies.

2 Cit. Care for vs? True indeede, they nere car'd for vs
yet. Suffer vs to famish, and their Store-houses cramm'd
with Graine: Make Edicts for Vsurie, to support Vsur-
ers; repeale daily any wholesome Act established against
the rich, and prouide more piercing Statutes daily, to
chaine vp and restraine the poore. If the Warres eate vs
not vppe, they will; and there's all the loue they beare
vs.

Menes. Either you must

Confesse your selues wondrous Malicious;

Or be accus'd of Folly. I shall tell you

A pretty Tale, it may be you haue heard it,

But since it serues my purpose, I will venture

To scale't a little more.

2 Citizen. Well,

He heare it Sir: yet you must not thinke

To sobbe off our disgrace with a tale:

But and't please you deliuer.

Men. There was a time, when all the bodies members

Rebell'd against the Belly; thus accus'd it:

That onely like a Gulfe it did remaine

8	Make no Collection of it. Let him shew		Promises Britaine, Peace and Plenty.	301
5	His skill in the construction.	<i>J. Words</i>	<i>Cym.</i> Well,	2
2	<i>Lus. Philarmenus.</i>	1	My Peace we will begin: And <i>Caius Lucius,</i>	2
5	<i>Sooth.</i> Heere, my good Lord.		Al. though the Victor, we submit to <i>Cesar;</i>	1
6	<i>Luc.</i> Read, and declare the meaning.		And to the Romane Empire; promising	6
1			To pay our wonted Tribute, from the which	6
1	<i>Reades.</i>	1	We were dissuaded by our wicked Queene,	7
7	W hen as a Lyons whelp, shall to himselfe unknown, with- out seeking finde, and bee embrac'd by a peece of tender	9	Whom heavens in Iustice both on her, and hers,	9
11	<i>Ayre:</i> And when from a stately Cedar shall be lopt branches,	9	Have laid most heavy hand.	9
11	which being dead many yeares, shall after revaine, bee ioyned to	1	<i>Sooth.</i> The fingers of the Powres above, do tune	9
11	the old Stocke, and freshly grow, then shall <i>Posthumus</i> end his	1	The harmony of this Peace: the Vision	9
9	miseries, Britaine be fortunate, and flourish in Peace and Plen- tie.	1	Which I made knowne to <i>Lucius</i> ere the stroke	1
1		1	Of yet this scarce-cold-Battaile, at this instant	7
6	Thou <i>Leonatus</i> art the Lyons Whelp,	1	Is full accomplish'd. For the Romaine Eagle	7
8	The fit and apt Construction of thy name	1	From South to West, on wing soaring aloft	8
6	Being <i>Leonatus</i> , doth import so much	1	Lessen'd her selfe, and in the Beames o'th'Sun	8
8	The peece of tender <i>Ayre</i> , thy vertuous Daughter,	1	So vanish'd; which fore-shew'd our Princely Eagle	7
8	Which we call <i>Mollis Aer</i> , and <i>Mollis Aer</i>	4	Th'Imperiall <i>Cesar</i> , should againe vnite	1
8	We terme it <i>Mulier</i> ; which <i>Mulier</i> I diuine	2	His Fauour, with the Radiant <i>Cymbeline</i> ,	1
8	Is this most constant Wife, who euen now		Which shines heere in the West.	6
6	Answering the Letter of the Oracle,		<i>Cym.</i> Laud we the Gods,	9
7	Vnknowne to you vsought, were clipt about		And let our crooked Smoakes climbe to their Nostrils	9
5	With this most tender Aire.		From our blest Altars. Publish we this Peace	8
5			To all our Subiects. Set we forward: Let	8
6	<i>Cym.</i> This hath some seeming.		A Roman, and a Brittiish Ensigne waue	7
6	<i>Sooth.</i> The lofty Cedar, Royall <i>Cymbeline</i>	1	Friendly together: so through <i>Luds-Towne</i> march,	1
7	Personates thee: And thy lopt Branches, point	1	And in the Temple of great <i>Iupiter</i>	7
8	Thy two Sonnes forth: who by <i>Belarius</i> stolne	1	Our Peace wee'l ransie: Seale it with Feasts.	8
8	For many yeares thought dead, are now reuiu'd		Set on there: Neuer was a Warre did cease	9
7	To the Maiesticke Cedar ioyn'd; whose Issue		(Ere bloodie hands were wash'd) with such a Peace.	9
		<i>301</i>	<i>Excunt.</i>	1

201	<i>301</i>	FINIS. = 5	998	415
		<i>Static Words</i> — 82	291	
		<i>Letters, & Figures in Printers note</i> - 70	702	
			415	
		<u>157</u>	<u>287</u>	



Printed at the Charges of W. Faggard, Ed. Blount, I. Smithweeke, = 40
and W. Aspley, 1623. 22
70



SHAKESPEARES

But ryng at thy name doth point out thee,
As his triumphant prize-proud of this pride,
He contented thy poore drudge to be
To stand in thy affaires, fall by thy side.

No want of confidence hold it that I call,
Her loue, for whose deare loue I rise and fall.

152

In louing thee thou know'st I am forsworne,
But thou art twice forsworne to me loue swearing,
In act thy bed-vow broake and new faith torne,
In vowing new hate after new loue bearing:
But why of two others breach doe I accuse thee,
When I breake twenty: I am periu'd most,
For all my vowes are othes but to misuse thee:
And all my honest faith in thee is lost.

For I haue sworne deepe othes of thy deepe kindnesse:

Othes of thy loue, thy truth, thy constancie,
Or to inlighten thee gaue eyes to blindnesse,
Or made them swere against the thing they see.
For I haue sworne thee faire: more periurde eye,
To swere against the truth so foule a lie.

153

Cupid laid by his brand and fell a sleepe,
A maide of *Dyans* this aduantage found,
And his loue-kindling fire did quickly sleepe
In a cold vallie-fountaine of that ground:
Which borrowd from this holie fire of loue,
A datelesse liuely heat still to indure,
And grew a seething bath which yet men proue,
Against strang malladies a soueraigne cure:
But at my mistres eie loues brand new fired,
The boy for triall needes would touch my breast,
I sick withall the helpe of bath desired,
And thether hied a sad distemperd guest.
But found no cure, the bath for my helpe lies,
Where *Cupid* got new fire: my mistres eye.

154

THE QUARTOS.

SONNETS

154

The little Loue-God lying once a sleepe,
Laid by his side his heart inflaming brand,
Whilst many Nymphes that you'd chaff life to keep,
Came tripping by, but in her maiden hand,
The fayrest votary tocke vp that fire,
Which many Legions of true hearts had warm'd,
And so the Generall of hot desire,
Was sleeping by a Virgin hand disarm'd.
This brand she quenched in a coole Well by,
Which from loues fire tooke heat perpetuall,
Growing a bath and healthfull remedy,
For men diseas'd, but I my Mistresse thrall,
Came there for cure and this by that I proue,
Loues fire heates water, water cooles not loue.

FINIS.

K

A

THE RAPE OF LUCRECE.

4 Why COLATINE, is woe the cure for woe?
 8 Do wounds helpe wounds, or grieffe helpe greeuous
 8 Is it reuenge to giue thy selfe a blow, (deeds?
 10 For his fowle Act, by whom thy faire wife bleeds?
 10 Such childish humor from weak minds proceeds,
 7 Thy wretched wife mistooke the matter so,
 7 To slaie her selfe that should haue slaine her Foe.

7 Courageous Romaine, do not sleepe thy hart
 6 In such relenting dew of Lamentations,
 10 But kneele with me and helpe to beare thy part,
 7 To rowse our Romaine Gods with inuocations,
 6 That they will suffer these abhominations.
 9 (Since Rome her self in the doth stand disgraced,)
 10 By our strong arms frō forth her fair streets chased.

7 Now by the Capitoll that we adore,
 8 And by this chaste bloud so vniuillie stained,
 10 By heauens faire sun that breeds the fat earths store,
 8 By all our cuntry rights in Rome maintained,
 8 And by chaste LUCRECE soule that late complained
 9 Her wrongs to vs, and by this bloudie knife,
 9 VVe will reuenge the death of this true wife.

This

178 *For*

THE RAPE OF LUCRECE.

9 This sayd, he strooke his hand vpon his breast
 9 And kist the farall knife to end his vow:
 7 And to his protestation vrg'd the rest,
 8 VWho wondring at him, did his words allow.
 9 Then ioyntlie to the ground their knees they bow,
 8 And that deepe vow which BRVTVS made before,
 8 He doth againe repeat, and that they swore.

8 VWhen they had sworne to this aduised doome,
 8 They did conclude to beare dead LUCRECE thence,
 7 To shew her bleeding bodie thorough Roome,
 7 And so to publish TARQUINS fowle offence;
 6 VWhich being done, with speedie diligence,
 6 The Romaines plausibly did giue consent,
 4 To TARQUINS euerlasting banishment.

N

FINIS.

287



To the Gentlemen Readers.

Yon that with friendly grace of smoothed brow
 Haue entertained the Scythian Tamburlaine,
 And giuen applause vnto an Infidel:
 You shal safe to welcome (with like curtesie)
 A warlike Christian and your Countreyman,
 For Christ's true faith indur'd be many a storme,
 And set himselfe against the Man of Rome,
 Vntill base treason (by a damned wight)
 Did all his former triumphs put to flight,
 Accept of it (Sweete Gentiles) in good sort,
 And thinke it was preparte for your disport.

A 2

S. 27
 17 19
 29
 18
 25
 28
 29 4
 17
 24
 20
 26

210
 20
 207

Loves Labor's lost.

Ber. For the following sir,
Cow. As it shall follow in my correccion, and God defend
 the right.
Ferd. Will you heare this Letter with attention?
Bero. As we would heare an Oracle.
Cloy. Such is the simplicitie of man to harken after the flesh
*Ferd. G*reat Deputie the welkis Vizerent, and sole dominaur of
 Nauar, my soules earthes God, and bodies sostring patrones:
Coff. Not a worde of Coffard yet.
Ferd. So it is

9
 17
 207

17 *Par.* called *Loves Labor's lost.*

Coff. It may be so: but if he say it is so, he is in telling true: but so.

Ferd. Peace.

Cloy. Be to me, and euerie man that dares not fight.

Ferd. No wordes.

Cloy. O fother mens secrets I beseech you.

Ferd. So is besedged with sable coloured melancholie, I did
 commend the blacke oppressing humour to the most holosome phisicke
 of thy health-gewing ayre: And as I am a Gentleman, beooke my
 selfe to walke: the time when? about the sixt houre, When Beastes
 most graze, Birds best peck, and Men sit downe to that nourishment
 which is called Supper: So much for the time when. Now for the
 ground which? which I meane I walke vpon, it is clyped Thy Park.
 Then for the place where? where I meane, I did encounter that ob-
 scure & most propitious euent that draweth from my knowlde pen the
 ebon coloured Incke, which here thou viewest, beholdest, suruagelst or
 seest. But to the place where? It standeth North North-east & by
 East from the West corner of thy curious knotted garden; There
 did I see that low spirited Swaine, that base Minnow of thy myth,
 (Clowne-Mee?) that vntethered small knowing soule, (Clown-Mee?)
 that shallow vaspall (Clown. O mee) which as I remember,
 hight Costard, (Clown. O mee) sired and conformed contrary to
 thy established proclaymed Edict and continent Cannon: Which
 walke, o with, but with this I passion to say wherewith:
Clo. With a Wench.

Ferd. With a childe of our Grandmother Eue, a female, or for thy
 more sweete vnderstanding a Woman: him, I (as my enter esteemed
 duetie prickes me on) haue sent to thee, to recouer the meede of pu-
 nishment by thy sweete Graces Officer Anthonie Dull, a man of
 good repute, carriage bearing, and estimation.

Antho. Me ant shall please you? I am *Anthony Dull.*

Ferd. For Iaqueretta (so is the weaker vessell called) vobich I
 apprehended vwith the afore-sayd Swaine, I keepe hir as a vessell of
 thy Leuereis ferre, and shall at the least of thy sweete notice, bring
 hir to tryall. Thine in all complements of deuoted and hartburning
 heate of dustie.

207

Don Adriano de Armado.

B

Ber.





**The most lamentable Romaine
Tragedie of Titus Andronicus: As it was plaid
by the Right Honorable the Earle of Darbie, Earle
of Pembroke, and Earle of Suffex
theyr Seruants.**

*Enter the Tribunes and Senatours aloft: And then enter
Saturninus and his followers at one doore, and Bassianus and his
followers, with Drums and Trumpets.*

Saturninus.

NOble Patricians, Patrons of my right,
Defend the iustice of my cause with armes.
And Countreimen my louing followers,
Plead my successeiue Title with your Swords:
I am his first borne sonne, that was the last.
That warre the Imperiaall Diademe of Rome,
Then let my Fathers honours lize in mee,
Nor wrong mine age with this indignitie.

Bassianus.

Romaines, friends, followers, fauourers of my right,
If euer *Bassianus Caesars* sonne,
Were gracious in the eyes of royall Rome,
Keepe then this passage to the Capitoll,
And suffer not dishonour to approach,
The Imperiaall seate to vertue, consecrate
To iustice, continence, and Nobilitie:
But let desert in pure election shine,
And Romaines fight for freedome in your choice.

A 2

Marcus

11

15

28

34

39

40

9

16

141

146

141

287

11

8

8

9

7

10

8

8

9

7

10

8

10

9

9

9

8

8

8

9

7

8

8

9

9

9

9

9

9

10

8

8

8

10

10

7

9

287

of Titus Andronicus.

But gentle people giue me ayme a while,
For nature puts me to a heauie taske,
Stand all a loofe, but Vnkle draw you neere,
To shed obsequious teares vpon this trunke,
Oh take this warme kisse on thy pale cold lips,
These sorrowfull drops vpon thy blood flaine face,
The last true duties of thy noble sonne.

Marcus. Teare for teare, and louing kisse for kisse,
Thy brother *Marcus* tenders on thy lips,
Oh were the summe of these that I should pay,
Countlesse and infinite, yet would I pay them.

Lucius. Come hither boy come, come and learne of vs
To melt in showers, thy Grandfire lou'd thee well,
Many a time he daunst thee on his knee,
Sung thee a sleepe, his louing breast thy pillow,
Many a matter hath he told to thee,

Meete and agreeing with thine infancie,
In that respect then, like a louing child.
Shed yet some small drops from thy tender spring,
Because kind nature doth require it so,
Friends should associate friends in griefe and woe.

Bid him farewell, commit him to the graue,
Doe them that kinde, and take leaue of them.
Pier. Oh Grandfire, Grandfire, cu'n with all my hart.
Would I were dead so you did liue againe.

O Lord I cannot speake to him for weeping,
My teares will choake me if I ope my mouth.
Rymaine. You sad *Andronicus* haue done with woos,
Giue sentence on this execrable wretch,

That hath bene breeder of these dire euent.
Lucius. Set him breast deepe in earth and famish him,
There let him stand and raue and cry for food,

If any one releues or pitties him,
For the offence he dies, this is our doome.

Soure

16

The most excellent Historie of the Merchant of Venice.

With the extreame crueltie of Shylocke the Iewe
towards the sayd Merchant, in cutting a iust pound
of his flesh : and the obtayning of Portia
by the choise of three chests.

As it hath bene diuers times acted by the Lord
Chamberlaine his Seruants.

Written by William Shakespeare.



AT LONDON,
Printed by I. R. for Thomas Heyes,
and are to be sold in Paules Church-yard . at the
signe of the Greene Dragon.

1600.

16

The comicall Historie of

for by this ring the Doctor lay with me.
Nerrissa. And pardon me my gentle *Gratiano*,
for that same scrubbed boy the Doctors Clarke
in lieu of this, last night did lie with me.
Grat. Why this is like the mending of high wayes
in Sommer where the wayes are faire enough?
What, are we cuckoldes ere we haue deseru'd it.
Por. Speake not so grossly, you are all amaz'd;
Heere is a letter, read it at your leasure,
It comes from Padua from *Bellario*,
there you shall finde that *Portia* was the Doctor,
Nerrissa there her Clarke. *Lorenzo* heere
shall witnes I set forth as soone as you,
and euen but now returned: I haue not yet
entered my house. *Anthonio* you are welcome,
and I haue better newes in store for you
than you expect: vnscale this letter soone,
there you shall finde three of your Argosies
are richly come to harbour sodainly.
You shall not know by what strange accident
I chaunced on this letter.
Antho. I am dumb?
Bas. Were you the Doctor, and I knew you not?
Gra. Were you the Clark that is to make me cuckold.
Ner. I but the Clarke that neuer means to doe it,
vnlesse he liue vntill he be a man.
Bas. (Sweet Doctor) you shall bemy bedfellow,
when I am absent then lie with my wife.
An. (Sweet Lady) you haue giuen me life and lyuings
for heere I trade for certaine that my ships
are safely come to Rode.
Por. How now *Lorenzo*?
my Clarke hath some good comforts for you.
Ner. I, and ile giue them him without a fee.
There doe I giue to you and *Iessica*
from the rich *Iewe*, a speciall deede of gift
after his death, of all he dies possesst of.

Loren.

A neuer writer, to an euer reader. Newes.



H Ternall reader, you have heere a new play, neuer stal'd with the Stages, neuer clapper-clawd with the palmes of the wulger, and yet passing full of the palme comicalls for it is a birth of your braine, that neuer under-tooke any thing commicall, vaineely: And were but the vaine names of comedies chang'd for the titles of Commodities, or of Playes for Pleas; you should see all those grand censors, that now stile them such vanities, flock to them for the maine grace of their grauities: especially this authors Comedies, that are so fram'd to the life, that they serue for the most common Commentaries, of all the actions of our liues shewing such a dexteritie, and power of witte, that the most displeas'd with Playes, are pleas'd with his Comedies. And all such dull and heavy-witted worldlings, as were neuer capable of the witte of a Comedie, comming by report of them to his representations, haue found that witte there, that they neuer found in them selues, and haue parted better wittid then they came: feeling an edge of witte set upon them, more then euer they dream'd they had braine to grinde it on. So much and such sauer'd salt of witte is in his Comedies, that they seeme (for their height of pleasure) to be borne in that sea that brought forth Venus. Amongst all there is none more wisy then this: And had I time I would comment upon it, though I know it needs not, (for so

244 *Porte* 2 much *Porte* 40

THE EPISTLE.

much as will make you thinke your tesserne well bestowed) but for so much worth, as euen poore I know to be stuf in it. It deserues such a labour, as well as the best Comedie in Terence or Plautus. And beleene this, that when hee is gone, and his Comedies out of sale, you will scramble for them, and set up a new English Inquisition. Take this for a warning, and at the perrill of your pleasures losse, and Iudgements, refuse not, nor like this the lesse, for not being sullied, with the smoaky breath of the multitude; but thinke fortune for the scape it hath made amongst you. Since by the grand Possessors wills I beleene you should haue prayd for them rather then benee prayd. And so I leaue all such to bee prayd for (for the states of their wits healths)

that will not praise it.
Vale.

Romeo & Juliet.

Prin: First come and see, then speake.
Mauit: O thou vntaught, what manners is in this To presse before thy Father to a graue.
Prin: Come teale your mouthes of outrage for a while, And lets seeke to finde the Authors out Of such a hainous and seld scene mischaunce. Bring forth the parties in suspition.
Pr: I am the greatestt able to doo least. Most worthe Prince, heare me but speake the truth.

And

244 *Porte* 16
12 *Porte* 40
14

7
4
88
287

K 3

Porte 17

The excellent Tragedie

And she informe you how these things fell out.
Juliet here slaine was married to that *Romeo*,
 Without her Fathers or her Mothers grant:
 The Nurse was privie to the marriage.
 VVas *Tybalt* doone that day: for which *Romeo*
 VVas banished from hence to *Mantua*.
 He gone, her Father sought by foule constraint
 To marrie her to *Paris*: But her Soule
 (Loathing a second Contract) did refuse
 To give consent; and therefore did she urge me
 Either to finde a meanes she might awoyde
 VVhat so her Father sought to force her too:
 Or els all desperately she threatned
 Even in my presence to dispatch her selfe.
 Then did I give her, (in word by mine arte)
 A potion that should make her seeme as dead:
 And told her that I would with all post speed
 Send hence to *Mantua* for her *Romeo*,
 That he might come and take her from the Toombe.
 But he that had my Letters (*Frier Iohn*)
 Seeking a Brother to associate him,
 VVhereas the sick infection remaind,
 VVas slayd by the Searchers of the Towne:
 But *Romeo* vnderstanding by his man,
 That *Juliet* was deceasde, retunde in post
 Vnto *Verona* for to see his loue.
 VVhat after happened touching *Paris* death,
 Or *Romeo* is to me vnknewne at all.
 But when I came to take the Lady hence,
 I found them dead, and she awakt from sleep:
 VVhomaine I would haue taken from the tombe,
 VVhich she refused seeing *Romeo* dead.
 Anone I heard the watch and then I fled,
 VVhat after happened I am ignorant of.
 And if in this thought haue miscaried.

By

Dep'd 266

of *Romeo and Juliet*.

By me, or by my meane's let my old life
 Be sacrific'd some houre before his time.
 To the most stickt rigour of the Law.
Pro: VVe still haue knowne thee for a holy man,
 VVheres *Romeo*'s man, what can he say in this?
Bat: I brought my maister word that shee was dead,
 And then he poastd straight from *Mantua*,
 Vnto this Toombe. These Letters he deliuered me,
 Charging me early giue them to his Father.
Pro: Lets see the Letters, I will read them ouer.
 VVhere is the Countie Boy that calld the VVatch?
Boy: I brought my Master vnto *Juliet*'s graue,
 But one approaching, straight I calld my Master.
 At last they fought, I ran to call the VVatch.
 And this is all that I can say or know.
Pro: These letters doe make good the Fryers wordes,
 Come *Capulet*, and come olde *Montague*'s.
 VVhere are these enemies? see what hate hath done,
Cap: Come brother *Montague* giue me thy hand,
 There is my daughters dowry: for now no more
 Can I bestowe on her, thars all I haue.
Mon: But I will giue them more, I will erect
 Her statue of pure golde:
 That while *Verona* by that name is knowne.
 These shall no statue of such price be set,
 As that of *Romeo*, loued *Juliet*.
Cap: As rich shall *Romeo* by his Lady lie,
 Poore Sacrifices to our Enmitie.
Pro: A gloomie peace this day doth with it bring.
 Come, let vs hence,
 To haue more talke of these sad things.
 Some shall be pardoned and some punished:
 For nere was heard a storie of more woe,
 Than this of *Juliet* and her *Romeo*.

FINIS.

Dep'd 17
 96
 7
 7
 7
 4
 8
 8
 7
 9
 8
 9
 4
 8
 8
 9
 10
 6
 10
 4
 4
 6
 8
 6
 6
 4
 6
 7
 9
 9
 6
 9
 6
 7

Dep'd 266
 10
 7
 8
 291

4
 287

TO THE RIGHT

W O R S H I P F V L M, P E
T E R O S B O V R N E. & C.

R. L. 10
11

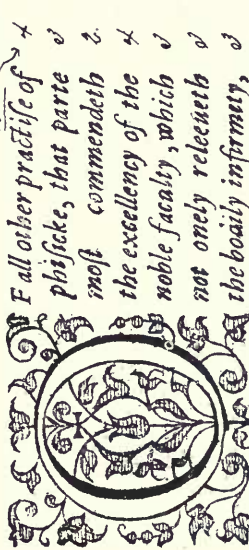
Fal other practise of phisicke, that parte most commendeth the excellency of the noble faculty, which not onely releueeth the bodily infirmity, but after a sort euen also correcteth the infirmities of the mind. For the instrument of reason, the brayne, being either not of well tempered substance: or disordered in his partes: all exercise of wisdom is hindered: and where once vnderstanding lodged, wit, memory, & quicke conceit, kept residence, and the excellencie of man appeareth aboue all other creatures: there vnconsiderate iudgement, simplicitie, and foolishness make their seat, and as it were disposseising reason, of her watch tower, subiecteth the nature of man vnto the annoyance of infinite calamities, that force vpon vs in the course of this fraile life, and batesh it far vnder the condition of brut beasts. The heat the seate of affection (and neither immoderate in temper, nor in figure or quantitie disposed then is expedient for good action) the seate of action) the seate of temperance, of iustice, of fortitude and liberalitie, daily practise of phisicke sheweth how much it is disposed and fra

med
129
129
282



TO THE RIGHT
W O R S H I P F V L L M, P E.
T E R O S B O V R N E. & C.

R. L. 10
14
11



Fal other practise of phisicke, that parte most commendeth the excellency of the noble faculty, which not onely releueeth the bodily infirmity, but after a sort euen also correcteth the infirmities of the minde. For the instrument of reason, the brayne, being either not of well tempered substance: or disordered in his parts: all exercise of wisdom is hindered: and where once vnderstanding lodged, wit, memory, & quicke conceit kept residence, and the excellencie of man appeareth

A 3
3
3
111

The Epistle Dedicatorie.

Part 111

appeareth aboue all other creatures: there vnconsiderate iudgement, simplicitie, and foolishnesse make their seat, and as it were disposseising reason of her watch Tower, subiecteth the nature of man vnto the annoyance of infinite calamities, that force vpon vs in the course of this fraile life, and batesh it far vnder the condition of brut beasts. The heat the seate of affection (and neither immoderate in temper, nor in figure or quantitie otherwise disposed then is expedient for good action) the seate of temperance, of iustice, of fortitude and liberalitie, daily practise of phisicke sheweth how much it is disposed and framed to modicritie of affection wherein vertue consisteth, by such means as nature ministrereth, and the phisitian her great steward according to her will, dispenseth where neede requireth: in so much that what reason bringeth to passe by perswasion and counsell, that medicine and other helpes of that kind seeme to worke by instinct of nature. The daily experience of pbenesses, madnesse, lunasies, and melancholy cured by this beauenly gift of God, make manifest demon-

287



THE FIRST BOOKE OF THE FAERIE QVEENE:

CONTAINING

THE LEGEND OF THE KNIGHT
OF THE RED CROSSE,

OR

Of Holinesse.

Ford 141
5
4

		<i>B. V.</i>			
H	1	O, I the man, whose Muse whilom did mask, As time her taught, in lowly Shepheards Am now enforc't a far vsfitter task, (weeds, For trūpets stern to change mine oatē reeds, And sing of Knights, & Ladies gentle deeds; Whose praises hauing slept in silence long, Mee, all to meane, the sacred Muse areeds To blazon 'broad, amongst her learned throng: Fierce warres, and faithful loues, shall moralize my song.	9 7 8 8 8 7 7 7 9	And thou most dreaded impe of highest Ioue, Faire <i>Venus</i> sonne, that with thy cruell dart At that good Knight so cunningly didst roue, That glorious fire it kindled in his hart, Lay now thy deadly Heben bowe apart, And with thy mother milde come to mine ayde: Come both, and with you bring triumphant <i>Mars</i> , In loues and gentle iollities arrayd, After his murderous spoiles and bloody rage allayd.	7 7 8 8 7 9 7 6 8
	2	Help then, ô holy Virgin, chiefe of nine, Thy weaker Novice to performe thy will: Lay forth out of thine euerlasting serine The antique rolles, which there lie hidden still, Of Faerie Knights, and fairest <i>Tanaquill</i> , Whom that most noble Briton Prince so long Sought through the world, and suffered so much ill, That I must rue his vnderferued wrong: O! help thou my weake wit, and sharpen my dull tongue.	8 7 7 8 8 8 9 7 11	And with them eke, ô Goddesse heavenly bright, Mirroure of grace and Maicstie diuine, Great Lady of the greatest Isle, whose light Like <i>Phœbus</i> lampe throughout the world doth shine, Shed thy faire beames into my feeble eyne, And raise my thoughts, too humble, and too vile, To think of that true glorious type of thine, The argument of mine afflicted stile: The which to heare, vouchsafe, ô dearest dread a-while.	8 8 8 7 8 9 9 6 9
			3		
			4		
			5		
			6		
			7		
			8		
			9		
			10		
		11			
		12			
		13			
		14			
		15			
		16			
		17			
		18			
		19			
		20			
		21			
		22			
		23			
		24			
		25			
		26			
		27			
		28			
		29			
		30			
		31			
		32			
		33			
		34			
		35			
		36			
		37			
		38			
		39			
		40			
		41			
		42			
		43			
		44			
		45			
		46			
		47			
		48			
		49			
		50			
		51			
		52			
		53			
		54			
		55			
		56			
		57			
		58			
		59			
		60			
		61			
		62			
		63			
		64			
		65			
		66			
		67			
		68			
		69			
		70			
		71			
		72			
		73			
		74			
		75			
		76			
		77			
		78			
		79			
		80			
		81			
		82			
		83			
		84			
		85			
		86			
		87			
		88			
		89			
		90			
		91			
		92			
		93			
		94			
		95			
		96			
		97			
		98			
		99			
		100			

A 2

Canto

52
Now *Mars* that valiant man is changed most :
For, he sometimes so far runnes out of square,
That he his way doth seem quite to haue lost,
And cleane without his vnuall sphere to fare ;
That euen these Star-gazers stonish are
At sight thereof, and damne their lying bookes :
So likewise, grim Sir *Saturne* oft doth spare
His sterne aspect, and calme his crabbed lookes :
So many turning cranks these haue, so many crookes.

53
But you *Dan Ioue*, that onely constant are,
And King of all the rest, as ye doe claime,
Are you not subiect ecke to this misfate ?
Then let me aske you this withouten blame,
Where were ye borne ? Some say in *Crete* by name,
Others in *Thebes*, and others other-where :
But wheresoeuer they comment the same,
They all consent that ye begotten were,
And borne here in this world, no other can appeare.

54
Then are ye mortall borne, and thrall to me,
Vlesse the Kingdome of the sky yee make
Immortall, and vnchangeable to be ;
Besides, that power and vertue which ye spake,
That ye here worke, doth many changes take,
And your owne natures change : for, each of you
That vertue haue, or this, or that to make,
Is checkt and changed from his nature trefw,
By others opposition or obliquid view.

55
Besides, the sundry motions of your Spheares,
So sundry wayes and fashions as clerkes faine,
Some in short space, and some in longer yeares ;
What is the same but alteration plain ?
Onely the starry skie doth still remaine :
Yet doe the Starres and Signes therein still moue,
And euen it selfe is mov'd, as wizards faine.
But all that moueth, doth mutation loue :
Therefore both you and them to me I subiect proue.


56
Then since within this wide great *Vniuerse*
Nothing doth firme and permanent appeare,
But all things toft and turned by tranfuerse :
What then should let, but I aloft should reare
My Trophee, and from all, the triumph beare ?
Now iudge thou (O thou greatest goddesse trefw !)
According as thy selfe doest see and heare,
And vnto me addoom that is my dew ;
That is the rule of all, all being rul'd by you.

57
So having ended, silence long enfewed,
Ne *Nature* to or fro spake for a space,
But with firme eyes affixt, the ground still viewed.
Meane while, all creatures, looking in her face,
Expecting th' end of this so doubifull case,
Did hang in long suspence what would enfew,
To whether side should fall the fouer-nine place :
At length, she looking vp with chearefull view,
The silence brake, and gaue her doome in speeches few.

58
I well consider all that ye haue said,
And find that all things stedfastnesse do hate
And changed be : yet being rightly wayd
They are not changed from their first estate ;
But by their change their being do dilate :
And turning to themselves at length againe,
Do worke their owne perfection so by fate :
Then ouer them Change doth not rule and raigne ;
But they raigne ouer change, & do their states maintaine.

59
Cease therefore daughter further to aspire,
And thee content thus to be rul'd by mee :
For thy decay thou seekst by thy desire ;
But time shall come that all shall changed bee,
And from thenceforth, none no more change shal see.
So was the *Titanesse* put downe and whist,
And *Ioue* confirm'd in his imperiall see.
Then was that whole assembly quite dismist,
And *Natur's* selfe did vanish ; whither, no man wist.

The VIII. Canto, vnperfite.

S. L.	I	2	P. L.
	1	2	
11	 <p>Hen I thinke me on that speech whylear, Of <i>Mutabilitie</i>, and well it way : Me seemes, that though the all vnworthy were Of the Heav'ns Rule ; yet very sooth to say, In all things else she beares the greatest sway. Which makes me loath this state of life so tickle, And loue of things so vaine and cast away ; Whose flowering pride, so fading and so fickle, Short Time shall soon cut down with his consuming sickle.</p>	<p>Then gin I thinke on that which Nature said, Of that same time when no more Change shall be, But stedfast rest of all things firmly stayd Vpon the pillours of Eternity, That is contrayr to <i>Mutabilitie</i> : For, all that moueth, doth in Change delight : But thence-forth all shall rest eternally With Him that is the God of Sabaoth hight : (sight.) O that great Sabzoth God, graunt me thiz Sabaothz</p>	<p>25 21 38 28 16 29 28 40 <hr/>287</p>
15	Fond		

FINIS.

Small S. L. 28
Less. Large S. L. 5
23



The Argument.

J. W.

5 **A**Lius Seianus, sonne to Seius Strabo, a gentleman of
 8 Rome, and borne at Vulfinium, after his long seruice in
 5 court: first, vnder Augustus, afterward, Tiberius: grew
 14 into that fauour with the latter, and won him by those artes, as there
 12 wanted nothing; but the name, to make him a copartner of the Em-
 9 pire. Which greatnesse of his, Drusus, the Emperors sonne not broo-
 11 king, after many smother'd dislikes, it one day breaking out, the
 10 Prince strooke him publikely on the face. To reuenge which disgrace,
 5 Liuia, the wife of Drusus (being before corrupted by him to her dis-
 9 honour, and the discouery of her husbands counsell) Seianus practi-
 8 seth with, together with her Physitian, called Eudemus, and one
 7 Lygdus, an Eunuch, to poyson Drusus. This their inhumane act
 12 hauing successfull, and vnsuspected passage, it emboldeneth Seianus
 10 to farther, & more insolent proiects, euen the ambition of the Empire:
 5 where finding the lets, he must encounter, to be many, & hard, in re-
 9 spect of the issue of Germanicus (who were next in hope for the suc-
 12 cession) he deuisseth to make Tiberius selfe, his meanes: & instill's in-
 7 to his eares many doubts, and suspicions, both against the Princes, and
 12 their mother Agrippina: which Cæsar iealously hearkning to, as co-
 11 uetously consenteth to their ruine, and their friends. In this time, the
 5 better to mature and strengthen his designe, he labours to marry Li-
 11 nia, and worketh (with all his ingine) to remoue Tiberius from
 6 the knowledge of publike businesse, with allurements of a quiet and
 6 retyred life: the latter of which, Tiberius (out of a pronenesse to
 11 lust, and a desire to hide those vnnaturall pleasures, which he could
 8 not so publikely practise) embraceth: the former inkindleth his feares,
 8 and there giues him first cause of doubt, or suspect toward Seianus.
 10 Against whom, he raiseth (in priuate) a new instrument, one Serto-
 10 rius Macro, and by him vnder-worketh, discouers the others coun-
 2 sell, his meanes, his ends, sounds the affections of the Senators, di-
 12 uides, distracts them: at last, when Seianus least looketh, and is
 11 most secure (with pretext of doing him an vn-wonted honour in the
 5 Senate) he traines him from his guardes, with one letter, and in one
 5 day, hath him suspected, accused, condemned, and torne in pieces, by
 5 the rage of the people.

287

Non abs re fuerit admonere, quòd, cum necesse
 sit multa ex Experimentis sub duobus Titulis vel
 pluribus cadere, (veluti Historia Plantarum, &
 Historia Artis Hortulanæ multa habebunt ferè com-
 munia) commodior sit Inquisitio per Artes, Disposi-
 tio verò per Corpora. Parùm enim nobis curæ est de
 Artibus ipsis Mechanicis, sed tantùm de ijs
 quæ afferunt ad instruendam Philoso-
 phiam. Verùm hæc è re natâ
 meliùs regentur.

S.L.
 35
 41
 14
 27
 40
 26
 22
 21
 14

F I N I S.

Errata.

Pag. 26. lin. 8. lege Materre. P. 30. l. 26. lege. Apoclypsim. P. 53. l. 2. lege Ideas. P. 63. l. 10. lege quem.
 P. 77. l. 3. lege ut speciem ipsam. P. 82. l. 8. pro Prudentia, lege Sapiencia. P. 100. l. 19. lege preparatio-
 num. P. 122. l. 7. it. lege Ideas. P. 133. l. 7. lege quas, pro qua. P. 164. l. 15. dele &. P. 203. l. 16. lege
 nos. P. 205. l. autepen. lege Ideis. P. 217. l. 9. lege ut, pro &. P. 232. l. 13. lege incutientia. P. 258.
 l. 5. lege pro solo, loco. P. 260. l. 14. lege trudanur. P. 278. l. 26. lege demonitavi. P. 299. l. 8. lege
 odoratarum. P. 323. l. 22. lege Assimilationis.

L O N D I N I,

Apud IOANNEM BILLIVM,

Typographum Regium.

M. DC. XX.

17
287

Large
Letters

7
8
11
8

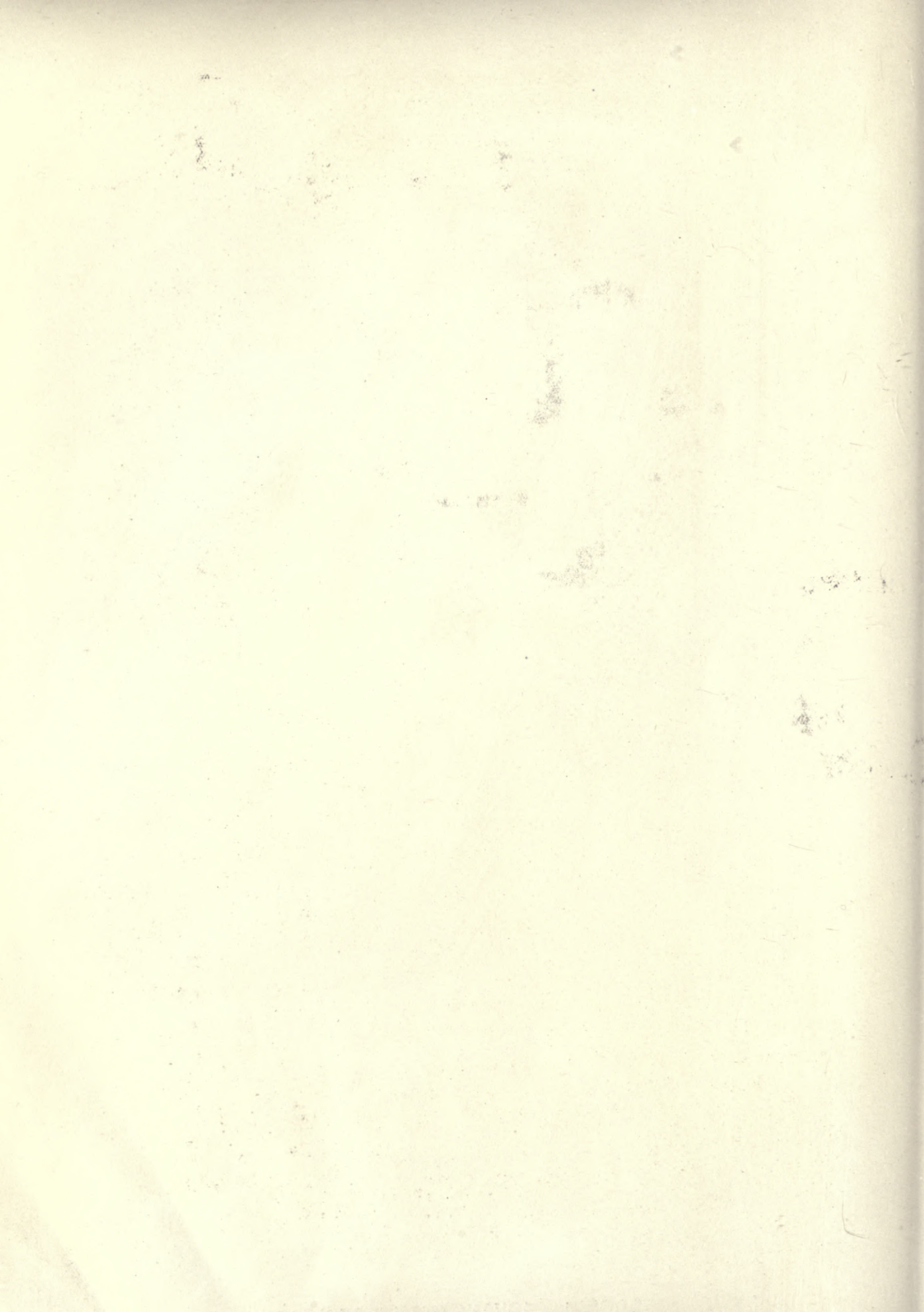
10

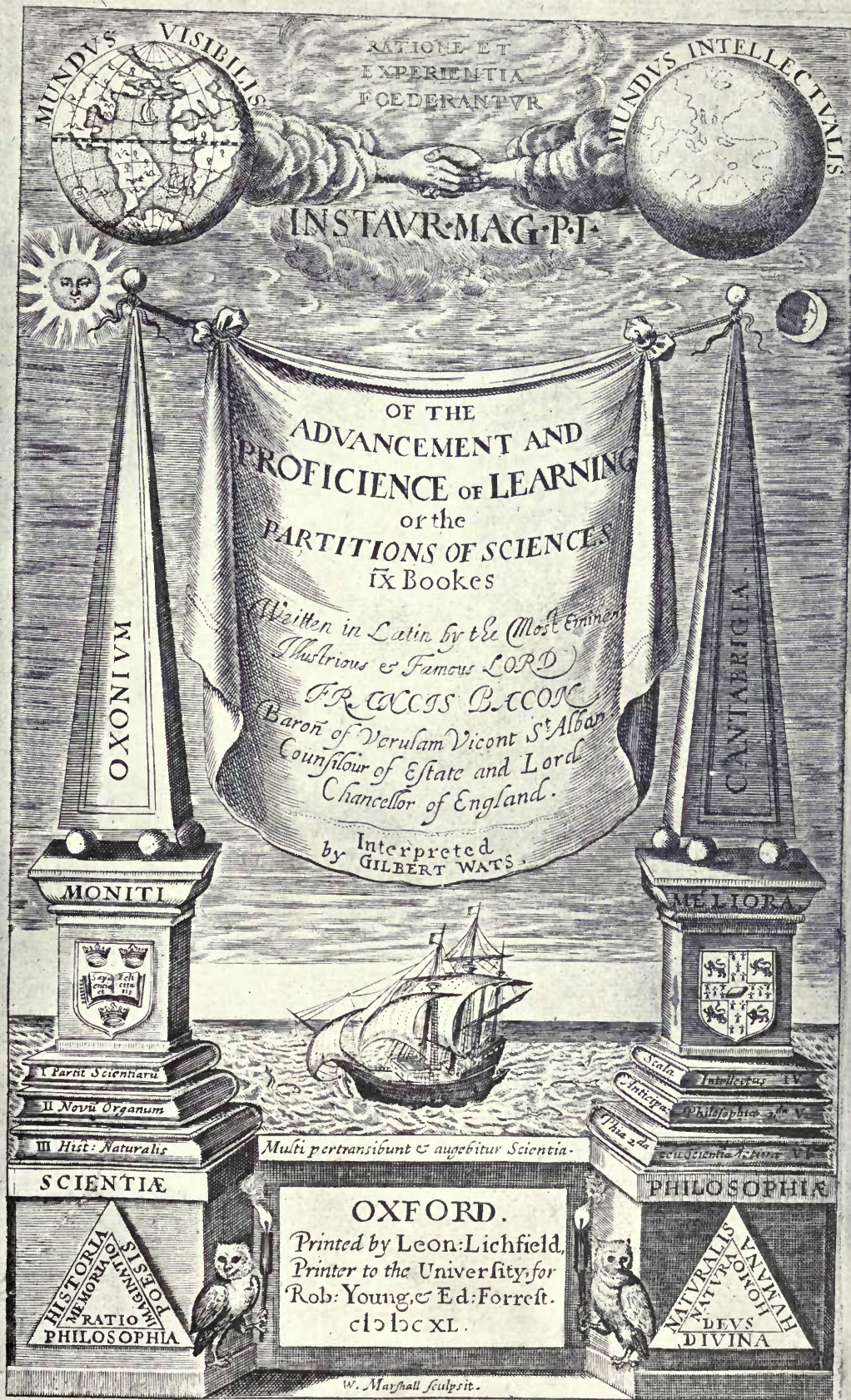


22 QVOD FELICITER VORTAT RESP: LITERARIAE
 26 V.C. FRAN. DE VERV SANCTO PHILOSOPH: LIBERTATIS
 27 ASSERTOR AVDAX, SCIENTIARV REPARATOR FELIX
 28 ACVNDIS MENTISQ MAGNVS ARBITER INCVSSVS
 29 MAX: TERRARVM ORBIS ACAD: OXON: CANTABO: HANC
 28 SVAM ANTIQV: VOTO SVSCEPTO VIVVS DECEPNEBAT
 25 OBISTI VNCON: APRIL: II D: N: KAROLI: I.
 7 PP AVG: . cloloe xxvi.

287

Will. Marshall fecit 1640.





22 27

9
11
15
20

12

5
14
21
5
20
6

7
2
7
2
11
6
5
2

11
11
1

12

3

4
5
5
11
13

19
6
13
10
17
47
27

2
62
287



RL 27

SACRATISSIMO DNO NOSTRO

3

CAROLO

6

DEI GRATIA MAG. BRITANNIÆ

21

FRANCIÆ ET HIBERNIÆ REGI.

21

TERRÆ MARISQ. POTENTISSIMO

23

PRINCIPI. OCEANI BRITANNICI

24

AD QUATUOR MUNDI PLAGAS

20

DISPARTITI IMPERATORI. DNO

23

VIRGINIÆ ET VASTORUM

18

TERRITORIORUM ADJACENTIUM

24

ET DISPERSARUM INSULARUM

22

IN OCEANO OCCIDENTALI

19

CHRISTIANÆ FIDEI DEFENSORI

24

PACIS INSTAURATORI PUB.

20

SECURITATIS AUCTORI

18

PIO FEL. AUG.

9

Nec-Notæ

2

293
5
287

THE COLOUR.

5 That side to which all other Parties and Sects unanimously conferre second voices after every Particular hath asserted a Primacy to it selfe, seems to be justly preferr'd before the rest: for every sect may be presum'd to usurpe the first place, out of Passion and Partiality; but to yeeld the second Place, out of truth and merit.

So Cicero went about to prove the Sect of Academiques, which suspended all asseveration for to be the best of all Philosphies; for (saith he) aske a Stoique which sect is better then other, he will preferre his own before the rest: Then aske him which approacheth next in dignity, he will confesse the Academique, so deale with an Epicure that will scant endure the Stoique to be in sight of him, so soone as he hath placed himselfe in the chiefe roome, he will place the Academique next him. So if a place were void, and a Prince should examine competitors severally, whom next themselves they would specially commend, it were like that the most second voices would concurre upon the ablest man.

THE REPREHENSION.

THE fallax of this Colour is in respect of Envy: for men are accustomed after themselves, and their own faction, to incline and bend unto them, which of all the rest are the softest and weakest, and are least in their way in despight and derogation of them who have most insulted over them, and have held them hardest to it.

THE COLOUR.

6 That whose excellency, and supereminency is better, the same is every way better.

Appertaining to this are the usuall formes; Let us not wander in generalities, Let us compare Particular with Particular

THE
 1
 280
 Letters in brackets
 7
 287

11 they have been seated in the Countie; and, where I could,
 10 pointing briefly at their extractions: for to have gone farther
 11 would have been both improper, as out of my bounds, and
 12 impossible for me to effect, as may well be deemed by those
 13 that understand what a taske it is to find out authorities for the
 10 asserting of no more than one Descent. Great is the commen-
 12 dation that is justly due to most of you, for promoting this
 13 publique work, by so noble a freedom to me in the sight of
 8 your antient Charters and Evidences, which have afforded al-
 11 so many notable discoveries in relation to others aswell as your
 12 selves: Nor is it a little honour you deserve for that pious,
 9 though due respect, shewed to your dead Ancestors, by repre-
 13 senting to the world a view of their Tombes, and in some sort
 8 preserving those Monuments from that fate, which *Time*, if
 7 not contingent mischief, might expose them to.

7 But principally must I acknowledge the signall furthe-
 9 rance, which this Work hath received by my much honou-
 7 red Friend Sir *Simon Archer* Knight, a person indeed natural-
 11 ly qualified with a great affection to Antiquities, and with no
 10 small pains and charge, a diligent Gatherer and preserver of
 9 very many choice Manuscripts, and other rarities, whereof I
 12 have made speciall use, as almost every page in the Book will
 1 manifest.

10 That this my endeavour will have a candid acceptance, I
 10 no whit doubt; my principall ayme having been, by setting
 10 before you the noble and eminent Actions of your worthy
 11 Ancestors, to incite the present and future ages to a vertuous
 10 imitation of them; the continued welfare, and lasting honour of
 8 your selves and hopefull posterity; being the unfeigned
 2 wishes, of

Your most devoted and
 humble servant

William Dugdale.

Resuscitatio,
 Or, Bringing into
PUBLICK LIGHT
SEVERALL
PIECES,
 OF THE
WORKS,

Civil, Historical, Philosophical, & Theological,

HITHERTO

SLEEPING;

Of the Right Honourable

F R A N C I S B A C O N

Baron of *Verulam*, Viscount Saint *Alban*.

According to the best Corrected **COPPIES.**
 Together, With his Lordships **LIFE.**

By **WILLIAM RAWLEY**, Doctor in Divinity, His
 Lordships First, and Last, **CHAPLEINE.**
 Afterwards, **CHAPLEINE**, to His late **MAJESTY.**

L O N D O N,

Printed by *Sarah Griffin*, for *William Lee*, and are to be sold at
 his Shop in *Fleets*street, at the sign of the *Turks-head*, near
 the *Mitre Tavern*, 1657.

R. L. N.

12

14

12

8

6

5

5

- 4

8

8

20

- 2

20

2

24

28

24

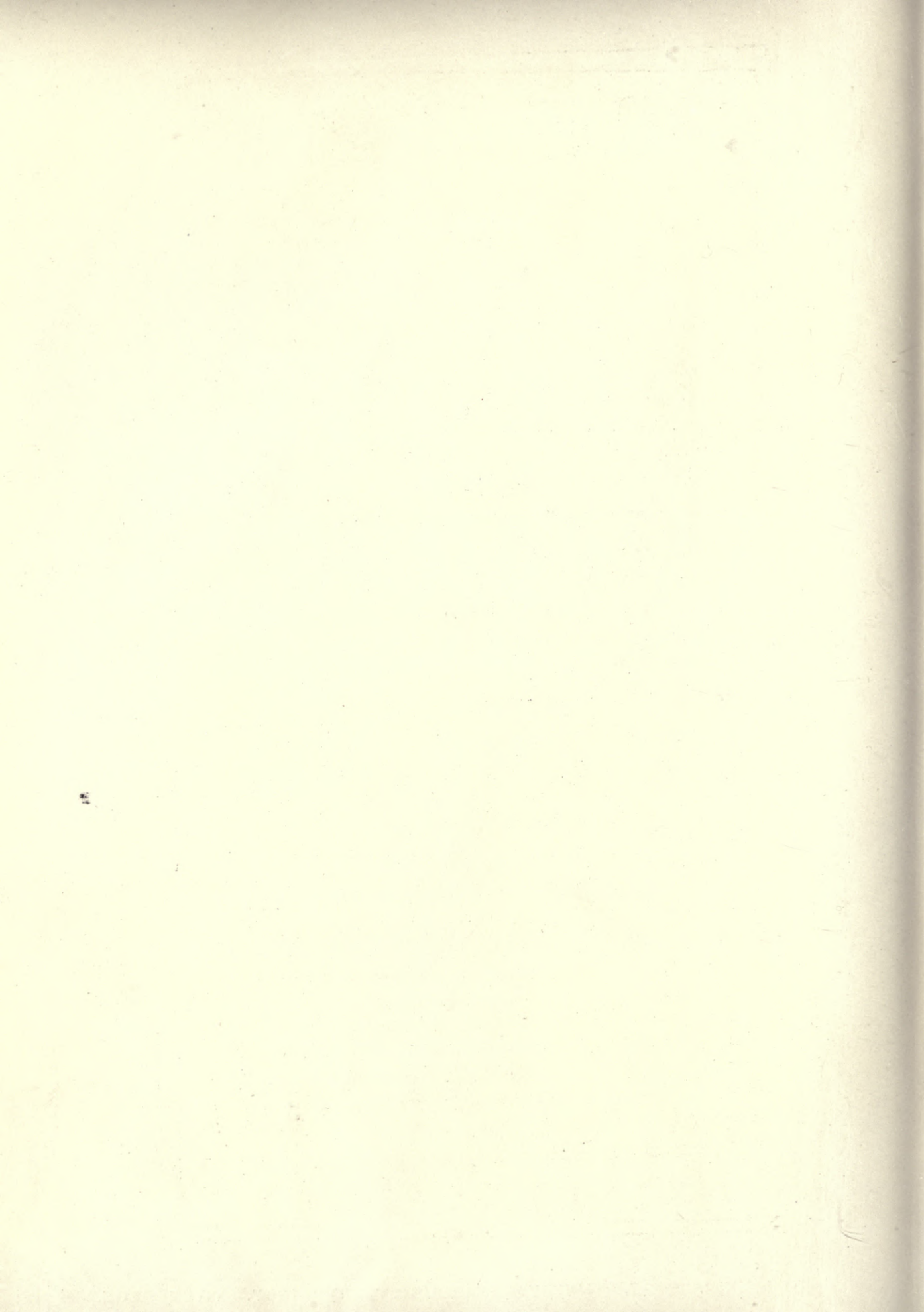
20

25

279

8

287



DEDICATION.

and even allay'd the Apprehensions of
 Danger, which on such an Occasion Peo-
 ple naturally had. It must be own'd, that
 they had thought prudently for themselves;
 but they were highly mistaken in the Man
 they had chosen, and found him to be
 above all Temptation; such a one, whom
 neither the Respect he bore to the Person
 of the Prince, (which was very great) nor
 the Menaces of an insolent Faction, could
 prevail upon, for any Regards, to do Vio-
 lence to his Country, or engage in any
 thing which might be an Offence to his
 Honour and Conscience.

It is with Pleasure, my Lord, that we
 compare the troublesome Condition of those
 past Times, with the Security of these pre-
 sent. And I cannot but Congratulate Your
 Grace upon the Prosperity, and Success of
 Her Majesty's Councils, in the great Jun-
 cture of Affairs which now draws the Eyes
 and Expectations of all *Europe*. Never, cer-
 tainly, was there a fairer Prospect of Hap-
 piness than that which now rises to our
 View. There appears to be a general Dis-
 position for Unanimity and good Agree-
 ment at Home, as for Peace Abroad. These

are

Rowe's
190

DEDICATION.

are the great Rewards given to the Piety of
 the Best of Queens: And it seems a Blessing
 peculiarly reserv'd for Her, to save, not only
Europe. in General, but even *France*, her
 Enemy, from the last Ruin. That Your
 Grace may long enjoy the Happiness of that
 Peace, which in Your several high Stations,
 either as a Patriot to Your Country, or a
 faithful Councillor to the Queen, You have
 so largely contributed to, is the most hum-
 ble and hearty Wish of, my Lord,

Your GRACE'S

Most Oblig'd,

Most Devoted, and

Obedient Humble Servant,

N. ROWE.

Rowe's
190

287

Highgate, near *London*, to which Place he casually repaired about a Week before, God so ordaining that he should die there of a gentle *Fever*, accidentally accompanied with a great *Cold*, whereby the defluxion of *Rheume* fell so plentifully upon his *Breast*, that he died by *Suffocation*, and was buried in *St. Michael's Church* at *St. Albans*, being the Place designed for his *Burial* by his last *Will and Testament*, both because the *Body* of his *Mother* was *Interred* there, and because it was the onely Church then remaining within the *Precincts* of old *Verulam*: where he hath a *Monument* erected for him in white *Marble*, by the *Care* and *Gratitude* of *Sir Thomas Meautys* Knight, formerly his *Lordships Secretary*, afterwards *Clerk* of the *King's Honorable Privy-Council* under two *Kings*, representing his full *Portraicture* in the *Posture* of *Studying*, with an *Inscription* Composed by that accomplish'd *Gentleman*, and rare *Wit*, *Sir Henry Wotton*.

But howsoever his *Body* was mortal, yet no doubt his *Memory* and *Works* will live, and will in all probability last as long as the *World* lasteth. In order to which I have endeavor'd (after my poor *Ability*) to do this *Honour* to his *Lordship*, by way of *enducing* to the same.

F I N I S.

Less -

175
18

157

The Reader is desired to take notice of a Letter to Doctor A. that should not have been Printed; but for haste being done in three Printing-houses there hapned a mistake. The true Copy. Corrected by Dr. Rawley, cometh in the twenty seventh Folio following. No other mistake is in the Book.



VENVS AND ADONIS

*Vitis misretur vulgus : mibi flauus Apollo
Pocula Castalia plens ministrat aqua.*



LONDON

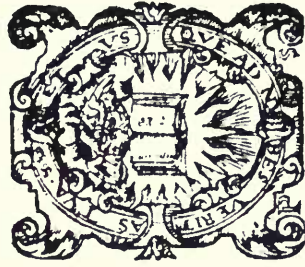
Imprinted by Richard Field, and are to be sold at
the signe of the white Greyhound in
Paules Church-yard.

1593.

A Pleasant Conceited

Historie, called The taming
of a Shrew.

As it was sundry times acted by the
Right honorable the Earle of
Pembrook his seruants



Printed at London by Peter Short and
are to be sold by Cusbert Burbie, at his
shop at the Royall Exchange.

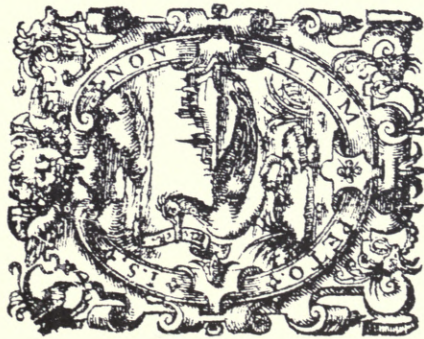
1594.

THE MOST EXCELLENT

And Lamentable Tragedie,
of ROMEO and
JULIET.

As it hath beene sundrie times publickly Acted,
by the KINGES Maiesties Seruants
at the SWANESBURIE.

Newly corrected, augmented, and amended. = d. d.



LONDON.
Printed for Iohn Smeethwicke, and are to bee sold at his Shop in
Saint Dunstons Church-yard, in Fleetstreet
vnder the Dyall.

P.L. x Large d. d.

d
9
10-
10
d
d
10-
d

THE EXCELLENT

History of the Mer-
chant of Venice.

With the extreme cruelty of Shylocke
the Iew towards the saide Merchant, in cut-
ting a iust pound of his flesh. And the obtaining
of Portia, by the choysc of
three Caskets.

Written by W. SHAKESPEARE. *d*

d



Printed by F. Roberts, 1600

17
107

1600

I H E
Second part of Henric
the fourth, continuing to his death,
and coronation of Henrie
the fift.

21

With the humours of sir Iohn Fal
staffe, and swaggering
Pistoll.

19

As it hath been sundrie times publicly ad.
acted by the right honourable, the Lord
Chamberlaine his seruants.

27

Written by William Shakespear.

100



L O N D O N
Printed by V. S. for Andrew Wise, and
William Aspley.
1600.

6

27

100

1600

Most pleasaunt and
excellent conceited Co-
medie, of Syr Iohn Falstaffe, and the
merrie Wiues of Windsor.

10

7

Entermixed with fundrie
variable and pleasing humors, of Syr Hugh
the Welch Knight, Iustice Shallow, and his
wife Cousin M. Slender.

4

7

7

With the swaggering vaine of Auncient
Pistoll, and Corporall Nym.

10

18

By William Shakespeare.

As it hath bene diuers times Acted by the right Honorable
my Lord Chamberlaines seruants. Both before her
Maiestie, and else-where.

40

20

166



L O N D O N
Printed by T. C. for Arthur Iohnson, and are to be sold at
his shop in Powles Church yard, at the signe of the
Flower de Leuse and the Crowne.
I 6 0 2.

6

17

17

EPILOGVE,

spoken by Prospero.

Now my Charms are all ore-throwne,
 And what strength I haue's mine owne.
 Which is most faint: now tis true
 I must be heere confinde by you,
 Or sent to Naples, Let me not
 Since I haue my Dukedome got,
 And pardon'd the deceiuer, dwell
 In this hare Island, by your Spell,
 But release me from my bands
 With the helpe of your good hands:
 Gentle breath of yours, my Sailes
 Must fill, or else my proiect failes,
 which was to please: Now I want
 Spirits to enforce: Art to inchant,
 And my ending is despaire,
 Vnlesse I be relieu'd by prayer
 Which pierces so, that it assaults
 Mercy it selfe, and frees all faults.
 As you from crimes would pardon'd be,
 Let your Indulgence set me free.

Exit.

The Scene, an vn-inhabited Island

Names of the Actors.

Alonso, K. of Naples:	4
Sebastian his Brother.	3
Prospero, the right Duke of Millaine.	6
Antonio his brother, the vsurping Duke of Millaine.	8
Ferdinand, Son to the King of Naples.	7
Gonzalo, an honest old Councillor.	5
Adrian, & Francisco, Lords.	4
Caliban, a salvage and deformed slave.	6
Trinculo, a Iester.	3
Stephano, a drunker Butler.	4
Master of a Ship.	4
Boate-Swaine.	3
Marriners.	1
Miranda, daughter to Prospero.	4
Ariell, an ayrie spirit.	4
Iris	1
Ceres	1
Iuno	3
Nymphes	1
Reapers	1

Spirits.

27.

4
3
6
8
7
5
4
6
3
4
4
1
4
1
1
3
1
1

71

FINIS.

Less. P. L.

5

66

The two Gentlemen of Verona.

The names of all the Actors.

Duke: Father to Siluia.	3
Valentine. } the two Gentlemen.	3
Protheus. } the two Gentlemen.	1
Antonio: father to Protheus.	4
Thurio: a foolish riuall to Valentine.	6

Port 18

Eglamour: Agent for Siluia in her escape.	18
Host: where Iulia lodges.	7
Out-lawes with Valentine.	4
Speed: a clownish seruant to Valentine.	4
Launce: the like to Protheus.	6
Panthion: seruant to Antonio.	5
Iulia: beloued of Protheus.	4
Siluia: beloued of Valentine.	4
Lucetta: waighting woman to Iulia.	4

61

FINIS.

Add P. L.

5

66

ENDINGS OF EVERY FIRST FOLIO PLAY.

Slon. I came yonder at *Eaton* to marry *Mistris Anne Page*, and she's a great lubberly boy. If it had not bene i'th Church, I would haue swing'd him, or hee should haue swing'd me. If I did not thinke it had bene *Anne Page*, would I might neuer stirre, and 'tis a Post-masters Boy.

Good husband, let vs every one go home, And laugh this sport ore by a Countrie fire, *Sir Iohn* and all.

Ford. Let it be so (*Sir Iohn*): To *Master Broome*, you yet shall hold your word, For he, to night, shall lye with *Mistris Ford*:

R.L.
9
31
Exente
31

71

FINIS.

Less. Large R.L. - 5
66

Measure for Measure.

The Scene Vienna.

The names of all the Actors.

Vincentio: the Duke.
Angelo, the Deputie.
Escalus, an ancient Lord.
Claudio, a yong Gentleman.
Lucio, a fantastique.
2. Other like Gentlemen.
Prouost.

S.H.
Sign
3

Thomas. } 2. Friers.
Peter. }
Elbow, a simple Constable.
Froth, a foolish Gentleman.
Clowne.
Abhorson, an Executioner.
Barnardine, a dissolute prisoner.
Isabella, sifter to *Claudio*.
Mariana, betrothed to *Angelo*.
Juliet, beloued of *Claudio*.
Francisca, a Nun.
Mistrix Quer-don, a Bawd.

Ford 26
13
1
4
4
1
3
4
4
4
4
3
4
66

Ford 26

The Comedie of Errors.

* 100 *

The Comedie of Errors.

And we shall make full satisfaction.
Thirtie three yeares haue I but gone in trauaile
Of you my sonnes, and till this present houre
My heauie burthen are deliuered:
The Duke my husband, and my children both,
And you the Kalenders of their Natiuiry,
Go to a Gossips feast, and go with mee,
After so long greefe such Natiuitie.
Duke. With all my heart, Ile Gossip at this feast.

Excunt omnes. Manet the two Dromio's and two Brothers.

8 *S.Dro.* Mast. shall I fetch your stuffe from shipbord?
7 *E.An.Dromio*, what stuffe of mine hast thou imbarckt
10 *S.Dro.* Your goods that lay at host sir in the Centaur.
8 *S.Ant.* He speaks to me, I am your master *Dromio*.

vd.

Come go with vs, wee'l looke to that anon,
Embrace thy brother there, reioyce with him. *Exit*

S.Dro. There is a fat friend at your masters house,
That kitchin'd me for you to day at dinner:

She now shall be my sifter, not my wife,
E.D. Me thinks you are my glasse, & not my brother:

I see by you, I am a sweet-fac'd youth,
Will you walke in to see their gossiping?

S.Dro. Not I sir, you are my elder.

E.Dro. That's a question, how shall we trie it.

S.Dro. Wee'l draw Cuts for the Signior, till then,
lead thou first.

E.Dro. Nay then thus:

We came into the world like brother and brother:
And now let's go hand in hand, not one before another.

Excunt.

R.Y. S.L.
3 4
9
11
6
33
10
33

Clan. Giue me your hand before this holy Frier,
I am your husband if you like of me.
Here. And when I liu'd I was your other wife,
And when you lou'd, you were my other husband.
Clan. Another *Hero*?

Gaſt more reuerend then one tipt with horn, *Enter. Meſ.*
Meſſen. My Lord, your brother *Iohn* is tane in flight,
And brought with armed men backe to *Messina*.
Beue. Thinke not on him till to morrow, ile deuise
thee braue punishments for him: strike vp *Pipers, Dance.*

R.L. 22
S.L. 4
40 5
75 9

L FINIS,

Less *S.L.* 9
66

Loves Labour's lost.

Enter Braggart.
Brag. Sweet Maieſty vouchſafe me.
Qu. Was not that *Hector*?
Dum. The worthe Knight of *Troy*.
Brag. I wil kiſſe thy royal finger, and take leaue.
I am a *Votarie*, I haue vow'd to *Iaquenetta* to holde the

A merrie note,
While greaſie *Ione* doth keele the pot.

Brag. The Words of *Mercurie*,
Are harſh after the ſongs of *Apollo*:
You that way; we this way.

R.L. 18
29
19
Exeunt omnes. 66

A Midſommer nights Dreame.

Puts the wretch that lies in woe,
In remembrance of a ſhrowd.
Now it is the time of night,
That the graues, all gaping wide,
Euery one lets forth his ſpright,
In the Church-way paths to glide.
And we *Fairies*, that do runne,
By the triple *Hecates* teame,
From the preſence of the Sunne,
Following darkeneſſe like a dreame,
Now are trollicke; not a *Mouſe*
Shall diſturbe this hallowed houſe.
I am ſent with broome before,
To ſweep the duſt behinde the doore.

Enter King and Queene of Fairies, with their teame.
Ob. Through the houſe giue glimmering light,

Robin. If we ſhadowes haue offended,
Thinke but this (and all is mended)
That you haue but ſlumbred heere,
While theſe viſions did appeare.
And this weake and idle theame,
No more yeelding but a dreame,
Centles, doe not reprehend.
If you pardon, we will mend.
And as I am an honeſt *Pucke*,
If we haue vnearned lucke,
Now to ſcape the *Serpents* tongue,
We will make amends ere long:
Elſe the *Pucke* a lyar call.
So good night vnto you all.
Giue me your hands, if we be friends,
And *Robin* ſhall reſtore amends.

R.R. 5
S.L. 5
6
5
6
6
4
6
6
5
6
6
5
6
6
5
6
5

87 20
Less *S.L.* 20
67

FINIS.

Less *R.R.* 1
66

The Merchant of Venice.

Ant. Heere Lord *Baſſanio*, ſwear to keep this ring.
Baſſ. By heauen it is the ſame I gane the Doctour.
Por. I had it of him: pardon *Baſſanio*,
For by this ring the Doctour lay with me.
Ner. And pardon me my gentle *Gratiano*,
For that ſame ſcrubbed boy the Doctours Clarke
In lieu of this, laſt night did lye with me. *R.S.L.*
Gra. Why this is like the mending of high waies *24*
In Sommer, where the waies are faire enough: *22*
What, are we Cuckolds ere we haue deſeru'd it. 66

And we will answer all things faithfully.
Gra. Let it be ſo, the firſt intergatory
That my *Nerriffa* ſhall be ſworne on, is, *R.R.*
Whether till the next night ſhe had rather ſtay, *7*
Or goe to bed, now being two houres to day, *7*
But were the day come, I ſhould wiſh it darke. *9*
Till I were couching with the Doctours Clarke. *10*
Well, while I liue, I feare no other thing *10*
So ſore, as keeping ſafe *Nerriffa*'s ring. *8*

R.R. 7
7 } 33
9 }
10 }
10 }
8 } 33
9 }
6 }
66
Exeunt.

With measure heap'd in ioy, to'th Measures fall.
Iaq. Sir, by your patience : if I heard you rightly,
The Duke hath put on a Religious life,
And throwne into neglect the pompous Court. = 56

pleas'd me, complexions that lik'd me, and breaths that
I defi'de not : And I am sure, as many as haue good
beards, or good faces, or sweet breaths, will for my kind
offer, when I make curr'sie, bid me farewell. = 54 *Exit.*

Last lines - 70 P.L.
Deduct - 4 P.L.
66

FINIS.

S 2

The Taming of the Shrew.

Euen such a woman oweth to her husband :
And when she is froward, peeuish, fullen, sowre,
And not obedient to his honest will,
What is she but a foule contending Rebel,
And gracelesse Traitor to her louing Lord?
I am asham'd that women are so simple,

'Twas I wonne the wager, though you hit the white,
And being a winner, God giue you good night.

Exit Petruchio

Horten. Now goe thy wayes, thou hast tam'd a curst
Shrow.

Luc. 'Tis a wonder, by your leaue, she wil be tam'd so.

P.L.
52
5
57

FINIS.

Large P.L.
5

72

V v

1
6

6
66

Alls Well, that Ends Well.

Will you be mine now you are doubly wonne?
Rof. If she my Liege can make me know this clearly,
He loue her dearly, euer, euer dearly.

Hel. If it appeare not plaine, and proue vntrue,
Deadly diuorce step betweene me and you.

O my deere mother do I see you liuing?

Laf. Mine eyes smell Onions, I shall weepe anon :
Good Tom Drumme lend me a handkercher.

So I thanke thee, waite on me home, He make sport with
thee : Let thy curtsies alone, they are scury ones.

All yet seemes well, and if it end so meere,
The bitter past, more welcome is the sweet.

Flourish.

THe Kings a Begger, now the Play is done,
All is well ended, if it is suite be wonne,
That you expresse Content : which we will pay,
With strift to please you, day exceeding day :
Ours be your patience shew, and yours our parts, = 51
Your gentle hands lend vs, and take our hearts, **Exeunt omni.**

S.P. *P.L.*
9
9
8
8
9
9
52

Last 2 lines - 75 P.L.
Deduct - 9 P.L.
66

FINIS.

Add. S.P.
5
54
52
66

Fiſt told me thou waſt mad; then cam'ſt in ſmiling,
And in ſuch formes, which heere were preſuppos'd
Vpon thee in the Letter: prethee be content,
This practice hath moſt ſhrewdly paſt vpon thee:
But when we know the grounds, and authors of it,
Thou ſhalt be both the Plaintiffe and the Iudge
Of thine owne cauſe.

Fab. Good Madam heere me ſpeake,
And let no quarrell, nor no braule to come,
Taint the condition of this preſent houre,
Which I haue wondred at. In hope it ſhall nor,
Moſt freely I confeſſe my ſelfe, and *Toby*
Set this deuice againſt *Maluolio* heere,
Vpon ſome ſtubborne and vncourteous parts
We had conceiu'd againſt him. *Maria* writ
The Letter, at ſir *Tobyes* great importance,
In recompence whereof, he hath married her:
How with a ſportfull malice it was follow'd,
May rather plucke on laughter then reuenge,
If that the iniuries be iuſtly weight,
That haue on both ſides paſt.

Ol. Alas poore Foole, how haue they baffel'd thee?

Cl. Why ſome are borne great, ſome atchieue great-
neſſe, and ſome haue greatneſſe throwne vpon them. I
was one ſir, in this Enterlude, one ſir *Topas* ſir, but that's

	<i>Clowne ſings.</i>	
	When that I was and a little tixe boy,	2
	with hey, ho, the winde and the raine:	9
	A fooliſh boy was but a toy,	7
	for the raine it raineth every day.	7
<i>I. Or omitted</i>		<u>33</u>
<i>5</i>	But when I came to mans eſtate,	
	with hey ho, &c.	
<i>4</i>	Gainſt Knazes and Theemes men ſhut their gate,	
	for the raine, &c.	
<i>5</i>	But when I came alas to wine,	
	with hey ho, &c.	
<i>4</i>	By ſwaggering could I neuer drinke,	
	for the raine, &c.	
<i>5</i>	But when I came vnto my beds,	
	with hey ho, &c.	
<i>4</i>	With roſettes ſtill had drunken beads,	
	for the raine, &c.	
<i>6</i>	A great while ago the world began,	<i>I. L.</i>
	hey ho, &c.	7
	But that's all one, our Play is done,	27
	and wee'! ſtrive to pleaſe you every day.	22
		<u>66</u>

The Winters Tale.

If ſhe pertaine to life, let her ſpeake too.

Pol. I, and make it manifeſt where ſhe ha's liu'd,
Or how ſtolne from the dead?

Paul. That ſhe is liuing,
Were it but told you, ſhould be hooted at
Like an old Tale: but it appears ſhe liues,
Though yet ſhe ſpeake not. Marke a little while:
Pleaſe you to interpoſe (faire Madam) kneele,
And pray your Mothers bleſſing: turne good Lady,
Our *Perdita* is found.

Her. You Gods looke downe,
And from your ſacred Viols poure your graces
Vpon my daughters head: Tell me (mine owne)
Where haſt thou bin preferu'd? Where liu'd? How found
Thy Fathers Court? For thou ſhalt heere that I
Knowing by *Paulina*, that the Oracle
Gauē hope thou waſt in being, haue preferu'd
My ſelfe, to ſee the iſſue.

Paul. There's time enough for that,
Leaſt they deſire (vpon this poſh) to trouble
Your ioyes, with like Relation. Go together
Your precious winners all: your exultation

Lament, till I am loſt.

Leo. O peace *Paulina*:
Thou ſhould'ſt a husband take by my conſent,
As I by thine a Wife. This is a Match,
And made betweene's by Vowes. Thou haſt found mine,
But how, is to be queſtion'd: for I ſaw her
(As I thought) dead: and haue (in vaine) ſaid many
A prayer vpon her graue. Ile not ſeeke farre
(For him, I partly know his minde) to finde thee
An honourable husband. Come *Camillo*,
And take her by the hand: whoſe worth, and honeſty
Is richly noted. and heere iuſtified
By Vs, a paire of Kings. Let's from this place.
What? looke vpon my Brother: both your pardons,
Thar ere I put betweene your holy looks
My ill ſuſpicion: This your Son-in-law,
And Sonne vnts the King, whom heauens directing
Is troth-plight to your daughter. Good *Paulina*,
Leade vs from hence, where we may leiſurely
Each one demand, and anſwere to his part
Perform'd in this wide gap of Time, ſince firſt
We were diſſeuer'd: Haſtily lead away. - *Exeunt.*

<i>28</i>	<i>22</i>
5	
10	
10	<i>in Archaic</i>
9	
10	
5	17
9	
3	22
x	
10	
6	
10	
8	
8	
6	
8	
8	
9	
6	
<u>103</u>	<u>42</u>
42	
111.	

2 laſt lines - by *Cl.* Less
Less - 1, 2, 97
66

The Names of the Actors.

Leonates, King of Sicilia.
Mawolius, young Prince of Sicilia.
Camillo.
Antigonus. } Four
Cleomines. } Lords of Sicilia.
Dion.
Hermione, Queene to Leonates.
Perdita, Daughter to Leonates and Hermione.
Paulina, wife to Antigonus.

Emilia, a Lady.
Polixenes, King of Bohemia.
Florizell, Prince of Bohemia.
Old Shepheard, reputed Father of Perdita.
Clowne, his Sonne.
Antolichus, a Rogue.
Archidamus, a Lord of Bohemia.
Other Lords, and Gentlemen, and Seruants. = 23 }
Shepheards, and Shephearddeſſes. = 28 }
FINIS. = 1

66

Were in the *Washes* all vnwarily,
 Deuoured by the v unexpected flood.
Sal. You breath these dead newes in as dead an eare
 My Liege, my Lord : but now a King, now thus.
Hen. Euen so must I run on, and euen so stop.
 What surety of the world, what hope, what stay,
 When this was now a King, and now is clay ?
Bast. Art thou gone so ? I do but stay behinde.
 To do the office for thee, of reuenge,
 And then my soule shall waite on thee to heauen,

And knowes not how to do it, but with teares.
Bast. Oh let vs pay the time : but needfull woe,
 Since it hath beene before hand with our greefes.
 This England neuer did, nor neuer shall
 Lye at the proud foote of a Conqueror,
 But when it first did helpe to wound it selfe.
 Now, these her Princes are come home againe,
 Come the three corners of the world in Armes,
 And we shall shocke them : Naught shall make vs rue,
 If England to it selfe, do rest but true.

<i>Re</i>	<i>St</i>
9	4
9	
7	
8	
10	
8	
9	
10	
<i>Exeunt.</i>	
9	6



<i>Add. St.</i>	79	10
	10	
<i>Page No.</i>	32	
	111	

The Life and Death of Richard the Second.

Scena Quinta.

Flourish. Enter Bullingbrooke, Yorke, with
 other Lords & attendants.

Bul. Kinde Vnkle Yorke, the latest newes we heare,
 Is that the Rebels haue consum'd with fire
 Our Towne of Ciceter in Gloucestershire,
 But whether they be tane, or flaine, we heare not.

Enter Northumberland.

Welcome my Lord : What is the newes ?

Nor. First to thy Sacred State, wish I all happineffe:
 The next newes is, I haue to London sent
 The heads of *Salsbury, Spencer, Blount, and Kent.*

Ex. From your owne mouth my Lord, did I this deed.
Bul. They loue not poyson, that do poyson neede,
 Nor do I thee : though I did wish him dead,
 I hate the Murtherer, loue him murdered.
 The guilt of conscience take thou for thy labour,
 But neither my good word, nor Princely fauour.
 With *Caine* go wander through the shade of night,
 And neuer shew thy head by day, nor light.
 Lords, I protest my soule is full of woe,
 That blood should sprinkle me, to make me grow.
 Come mourne with me, for that I do lament,
 And put on sullen Blacke incontinent:
 Ile make a voyage to the Holy-land,
 To wash this blood off from my guilty hand. *Ex*
 March sadly after, grace my mourning heere, *35*
 In weeping after this vntimely Beere. *66* *31* *Exeunt.*

<i>Re</i>	<i>St</i>
8	
10	
7	
9	
8	5
9	
9	
9	
7	
9	
7	
6	6

FINIS.

Deduct St

Add. Re

121	11
11	
110	
1	
111	

The second Part of King Henry the Fourth.

Not to come neere our Person, by ten mile.
 For competence of life, I will allow you,
 That lacke of meanes enforce you not to euill :
 And as we heare you do reforme your felues,
 We will according to your strength, and qualities,
 Give you aduancement. Be it your charge (my Lord)
 To see perform'd the tenure of our word. *Set on.*

Exit King.

Fal. Master *Shallow*, I owe you a thousand pound.

Shal. I marry Sir *Iohn*, which I beseech you to let me
 haue home with me.

Fal. That can hardly be, *M. Shallow*, do not you grieue
 at this : I shall be sent for in priuate to him : Looke you,
 he must seeme thus to the world : feare not your aduance-
 ment : I will be the man yet, that shall make you great.

Exit. M. and L. after and Ch. Justice.

Iohn. I like this faire proceeding of the Kings :
 He hath intent his wonted Follower.
 Shall all be very well provided for :
 But all are banisht, till their conuersations
 Appeare more wise, and modest to the world.

Ch. Just. And so they are.

Iohn. The King hath call'd his Parliament,
 My Lord.

Ch. Just. He hath.

Iohn. I will lay oddes, that ere this yeere expire,
 We beare our Ciuill Swords, and Natieue fire
 As farre as France. I heare a Bird so sing,
 Whose Musicke (to my thinking) pleas'd the King.
 Come, will you hence ?

<i>Re</i>	<i>St</i>
8	4
6	
7	
7	
8	
4	6
6	4
<i>Re</i>	
2	6
9	4
8	8
10	
5	5
<i>Exeunt</i>	
4	6
56	23

Less in brackets

86	
116	

FINIS.

Deduct Large Re

5	
111	



The First Part of King Henry the Fourth.

King. Thus euer did Rebellion finde Rebuke,
 Ill-spirited Worcester, did we not send Grace,
 Pardon, and tearmes of Loue to all of you?
 And would'st thou turne our offers contrary?
 Misuse the tenor of thy Kinsmans trust?
 Three Knights vpon our party slaine to day,
 A Noble Earle, and many a creature else,
 Had bene a lue this houre,
 If like a Christian thou had'st truly borne
 Betwixt our Armies, true Intelligence.
Wor. What I haue done, my safety vrg'd me to,

Euen in the bosome of our Aduersaries.
King. Then this remaines: that we diuide our Power.
 You Sonne *Iohn*, and my Cousin Westmerland
 Towards *Yorke* shall bend you, with your deereft speed
 To meet Northumberland, and the Priate *Scroope*,
 Who (as we heare) are busily in Armes.
 My Selse, and you Sonne *Harry* will towards *Wales*,
 To fight with *Glendower*, and the Earle of *March*.
 Rebellion in this Land shall lose his way,
 Meeting the Checke of such another day:
 And since this Businesse so faire is done,
 Let vs not leaue till all our owne be wonne.

<i>R.D.</i>	<i>S.L.</i>
8	4
6	4
9	
6	7
5	
8	8
8	9
8	
7	
8	
10	6
8	11
11	
11	

FINIS.

Add. S.L.

Reduct. R.D. in ()

The Life of Henry the Fifth.

Issue to me, that the contending Kingdomes
 Of France and England, whose very shoares looke pale,
 With enny of each others happinesse,
 May cease their hatred; and this deare Coniunction
 Plant Neighbour-hood and Christian-like accord
 In their sweet Bosomes: that neuer Warre aduance
 His bleeding Sword 'twixt England and faire France.

Lords. Amen.

King. Now welcome *Kate*: and beare me witnessse all,
 That here I kisse her as my Soueraigne Queene.

Flourish.

Quee. God, the best maker of all Mariages,
 Combine your hearts in one, your Realmes in one:
 As Man and Wife being two, are one in loue,
 So be there 'twixt your Kingdomes such a Spoufall,
 That neuer may ill Office, or fell Iealoufie,

Enter Chorus.

Thus farre with rough, and all-vnable Pen,
 Our bending Author hath pursu'd the Story,
 In little roome confining mightie men,
 Mangling by starts the full course of their glory
 Small time: but in that small, most greatly iud
 This Starre of England, Fortune made his Sword;
 By which, the Worlds best Garden he atchieued:
 And of it left his Sonne Imperiall Lord.
Henry the Sixt, in Infant Bands crown'd King
 Of France and England, did this King succeed:
 Whose State so many had the managing;
 That they lost France, and made his England bleed:
 Which oft our Stage hath showne; and for their sake,
 In your faire minds let this acceptance take,

<i>R.D.</i>	<i>S.L.</i>
7	
7	
6	
9	
9	
8	
8	
8	
7	
8	
7	
9	
10	
8	
11	

The first Part of Henry the Sixth.

Then yeeld my Lords, and heere conclude with mee,
 That *Margaret* shall be Queene, and none but shee.

King. Whether it be through force of your report,
 My Noble Lord of *Suffolke*: Or for that
 My tender youth was neuer yett attaint
 With any passion of inflaming loue,
 I cannot tell: but this I am assur'd,

Suf. Thus *Suffolke* hath preuail'd, and thus he goes
 As did the youthfull *Paris* once to *Greece*,
 With hope to finde the like euent in loue,
 But prosper better than the *Troian* did:
Margaret shall now be Queene, and rule the King:
 But I will rule both her, the King, and Realme.

Exit Gloucester.

Exit

<i>R.D.</i>	<i>S.L.</i>
8	
7	8
9	
7	
8	8
10	4
49	17
17	
66	

FINIS.

Add. S.L.

The second Part of Henry the Sixth.

But flye you must: Vncurable discomfite
 Reignes in the hearts of all our present parts.
 Away for your releefe, and we will lue
 To see their day, and them our Fortune giue.
 Away my Lord, away.

Exeunt

Now by my hand (Lords) 'twas a glorious day.
 Saint Albons battell wonne by famous *Yorke*,
 Shall be eterniz'd in all Age to come.
 Sound Drumme and Trumpets, and to London all,
 And more such dayes as these, to vs befall. - *Exeunt.*

FINIS.

With them, the two braue Beares, *Warwick & Montague*,
That in their Chaines fetter'd the Kingly Lyon,
And made the Forrest tremble when they roar'd. = 27

Such as befits the pleasure of the Court.
Sound Drums and Trumpets, farwell sowne annoy,
For heere I hope begins our lasting ioy. - 28 *Exeunt omnes*

FINIS.

Last lines R.L. 69
Less. 28, 27, 1 = 2
(Sum) 66

The Life and death of Richard the Third.

Richm. Great God of Heauen, say Amen to all.
Butt tell me, is yong *George Stanley* liuing?
Der. He is my Lord, and safe in *Leicester Towne*,
Whither (if you please) we may withdraw vs.
Richm. What men of name are slaine on either side?

And make poore England weepe in Streames of Blood;
Let them not lue to taste this Lands increase,
That would with Treason, wound this faire Lands peace.
Now Ciuill wounds are stopp'd, Peace liues agen;
That she may long lue heere, God say, Amen. *Exeunt*

R.L. 28

FINIS.

The Life of King Henry the Eighth.

THE EPILOGVE.

TIs ten to ons, this Play can neuer please
All that are heere: Some come to take their ease,
And sleepe an Act or two; but those we feare
Whane frighted with our Tumpets: so 'tis cleave,
They'l say tis naught. Others to heare the City
Abus'd extreemly, and to cry that's witty,
Which wee haue not done neither; that I feare

All the expected good w' are like to heare.
For this Play at this time, is onely in
The mercifull construction of good women,
For such a one we shew'd 'em: If they smile,
And say will doe; I know within a while,
All the best men are ours: for 'tis ill hap,
If they hold, when their Ladies bid 'em clap.

L.L.
22
24
66

Troilus and Cressida.

There is a word will *Priam* turne to stone;
Make wels, and *Nisobes* of the maides and wiues;
Coole statues of the youth: and in a word,
Scarre Troy out of it selfe. But march away,
Hector is dead: there is no more to say.

Some two months hence, my will shall here be made:
It should be now, but that my feare is this:
Some galled *Goose* of *Winchester* would hiss:
Till then, Ile sweare, and seeke about for eases;
And at that time bequeath you my diseases. *Exeunt.*

R.L.
28
24
Less. 22.
72
6
66

¶ ¶ ¶

The Tragedie of Coriolanus.

Staine all your edges on me. Boy, false Hound:
If you haue writ your Annales true, 'tis there,
That like an Eagle in a Doue-coat, I = 27

Yet he shall haue a Noble Memory. Assist.
Exeunt bearing the Body of Martius. A dead March
Sounded. - 7

FINIS.

Last line. R.L. 27
L.L. 7
24
Less Large R.L. 1
66

The Tragedie of Titus Andronicus.

Boy. O Grandfire, Grandfire: euen with all my heart
Would I were Dead, so you did Liue againe. *R.L.*
O Lord, I cannot speake to him for weeping, - *ss*
My teares will choake me, if I ope my mouth. - *ss* } *66*

See Iustice done on *Aaron* that damn'd Moore,
From whom, our heauy happes had their beginning:
Then afterwards, to Order well the State, - *ss*
That like Euent, may ne're it Ruinate. - *ss*. *Exeunt omnes.*

FINIS.

Last 2 lines. R.L.
Add. 2 ss, 100 ss
66

The Tragedie of Romeo and Juliet.

Let my old life be sacrific'd, some houre before the time,
Vnto the rigour of seuerest Law.

Prim. We still haue knowne thee for a Holy man.
Where's *Romeo's* man? What can he say to this?

Boy. I brought my Master newes of *Juliet's* death,

The Sunns for to Morrow will not shew his head;
Go hence, to haue more talke of these sad things,
Some shall be pardon'd, and some punished.

For neuer was a Storie of more Wo,
Then this of *Juliet*, and her *Romeo*.

Gg

Exeunt omnes

R.L.
ss
ss
66

FINIS.

Timon of Athens.

Jeweller.

Merchant.

Certaine Senatours.

Certaine Maskers. = 10

Certaine Theeues. = 10
20 +

Ventigius. one of *Tymons* false Friends.

Cupid.

Sempronius.

With diuers other Seruants, = 20

And Attendants. = 10
30 = 66

The Tragedie of Julius Caesar.

Hold then my Sword, and turne away thy face,
While I do run vpon it. Wilt thou *Strato*?

Strato. Giue me your hand first. Fare you wel my Lord.

Bru. Farewell good *Strato*. — *Caesar*, now be still
I kill'd not thee with halfe so good a will. *Djes.*

Alarm. Retreat. Enter *Antony*, *Octavius*, *Messala*,
Lucillius, and the Army.

Octa. What man is that?

His life was gentle, and the Elements
So mixt in him, that Nature might stand vp,
And say to all the world; This was a man.

Octa. According to his Vertue, let vs vse him
With all Respect, and Rites of Buriall.

Within my Tent his bones to night shall ly,
Most like a Souldier ordered Honourably:

So call the Field to rest, and let's away, - *ss*

To part the glories of this happy day. - *ss* *Exeunt omnes.*

Finis = 5
66

R.L.
ss
8 4
6
9
6
9
8 11
46 15
R.L.
Finis 5
66

The Tragedie of King Lear.

All's cheerlesse, darke, and deadly,
Your eldest Daughters haue fore-done themselves,
And desperately are dead

Lear. I so I thinke. *R.L.*

Alb. He knowes not what he saies, and vaine is it. - *ss*

Edg. The waight of this sad time we must obey,
Speake what we feele, not what we ought to say:

The oldest hath borne most, we that are yong,
Shall neuer see so much, nor liue so long. = *ss*

Exeunt with a dead March.

ff 3

R.L. *ss* + *ss* = 66

The Tragedie of Macbeth.

For it hath Cow'd my better part of man :
And be these Iugling Fiends no more beleeu'd,
That palter with vs in a double fence,
That keepe the word of promise to our eare,
And breake it to our hope. Ile not fight with thee.

Macd. Then yeeld thee Coward,
And liue to be the shew, and gaze o'th'time.
Wee'l haue thee, as our rarer Monsters are
Painted vpon a pole, and vnder-writ,
Heere may you see the Tyrant.

Macb. I will not yeeld
To kisse the ground before young *Malcolmes* feet,
And to be bai'ted with the Rabbl'es curse.
Though *Byrnan* wood be come to *Dunfinane*,
And thou oppos'd, being of no woman borne,
Yet I will try the last. Before my body,
I throw my warlike Shield : Lay on *Macduffe*,
And damn'd be him, that first cries hold, enough.

Exeunt fighting. Alarums.

Haile King of Scotland.

All. Haile King of Scotland.

Flourish.

Mal. We shall not spend a large expence of time,
Before we reckon with your seuerall loues,
And make vs euen with you. My *Thanes* and *Kinsmen*
Henceforth be *Earles*, the first that euer *Scotland*
In such an Honor nam'd ; What's more to do,
Which would be planted newly with the time,
As calling home our exil'd Friends abroad,
That fled the Snares of watchfull Tyranny,
Producing forth the cruell Ministers
Of this dead Butcher, and his Fiend-like Queene ;
Who (as 'tis thought) by selfe and violent hands,
Tooke off her life. This and what needfull else
That call's vpon vs, by the Grace of Grace,
We will performe in measure, time, and place :
So thanks to all as once, and to each one,
Whom we inuite, to see vs Crown'd at *Scone*.

Flourish. = 8

Exeunt Omnes. = 11

R. S.
9
7
10
8
9
8
7
7
9
6
9
9
8
10
9

FINIS.

Less. J. L.

130
19
111

The Tragedie of Hamlet.

280 174

The Tragedie of Hamlet.

That *Rosinrance* and *Guiltensterne* are dead :
Where should we haue our thankes ?

Hor. Not from his mouth,
Had it th'abilitie of life to thanke you :
He neuer gaue command'ment for their death.
But since so iumpe vpon this bloodie question,
You from the *Polake* warres, and you from *England*
Are heere arriued. Giue order that these bodies
High on a stage be placed to the view,
And let me speake to th'yet vnknowing world,
How these things came about. So shall you heare
Of carnall, bloudie, and vnnaturall acts,
Of accidentall iudgements, casuall slaughters
Of death's put on by cunning, and forc'd cause,
And in this vpshot, purposes mistooke,
Falne on the Inuentors heads. All this can I
Truly deliuer.

For. Let vs hast to heare it,
And call the Noblest to the Audience.
For me, with sorrow, I embrace my Fortune,
I haue some Rites of memory in this Kingdome,

Which are no claime, my vantage doth
Inuite me,

Hor. Of that I shall haue alwayes cause to speake,
And from his mouth
Whose voyce will draw on more :
But let this same be presently perform'd,
Euen whiles mens mindes are wilde,
Lest more mischance
On plots, and errors happen.

For. Let foure Captaines
Beare *Hamlet* like a Soldier to the Stage,
For he was likely, had hee beene put on
To haue prou'd most royally :
And for his passage,
The Souldiours Musicke, and the rites of Warre
Speake lowdly for him.
Take vp the body ; Such a fight as this
Becomes the Field, but heere shewes much arnis.
Go, bid the Souldiers shoote.

*Exeunt Marching : after the which, a Peale of
Ordenance are shot off.*

R. S.
3
8
9
5
4
8
4
9
8
5

63

FINIS.

Real Page - 174

R. S. - 63

111

the Moore of Venice.

201 339

Cas. This did I feare, but thought he had no weapon:
For he was great of heart.

Lod. Oh Sparton Dogge:
More fell then Anguish, Hunger, or the Sea:
Looke on the Tragicke Loading of this bed:
This is thy worke:
The Obiect poysons Sight,

Let it be hid. *Gratiano*, keepe the house,
And seize vpon the Fortanes of the Moore,
For they succede on you. To you, Lord Gouvernor,
Remaines th eCensure of this hellith villaine:
The Time, the Place, the Torture, oh inforce it:
My selfe will straight aboard, and to the State,
This heauie Act, with heauie heart relate.

Exeunt.

P. L.
58
57


Less. I. L.

72
6
66

FINIS.

The Names of the Actors.

(: * * :)

 *O*thello, *the Moore.*
Brabantio, Father to *Desdemona.*
Cassio, an Honourable Lieutenant.
Iago, a Villaine.
Rodorigo, a gull'd Gentleman. = 23 }
Duke of Venice. = 12 } 35

Senators.
Montano, Gouvernour of *Cyprus.*
Gentlemen of Cyprus.
Lodouico and *Gratiano*, two Noble Venetians.
Saylors.
Clowne.
Desdemona, wife to *Othello.*
Æmilia, wife to *Iago.* = 16 }
Bianca, a *Curtezan.* = 15 } 31 + 35 = 66

The Tragedie of Anthony and Cleopatra.

368 260 *The Tragedie of Anthony and Cleopatra.*

Dol. Oh sir, you are too sure an Augurer:
That you did feare, is done.
Cesar. Brauest at the last,
She teuell'd at our purposes, and being Royall
Tooke her owne way: the manner of their deaths,
I do not see them bleede.
Dol. Who was last with them?
i Guard. A simple Countryman, that broght hir Figs:
This was his Basket.
Cesar. Poyson'd then.
i Guard. Oh *Cesar*:
This *Charmian* liu'd but now, she stood and spake:
I found her trimming vp the Diadem;
On her dead Mistris tremblingly she stood,
And on the sodaine dropt.
Cesar. Oh Noble weakenesse:
If they had swallow'd poyson, 'twould appeare
By externall swelling: but she lookes like sleepe,
As she would catch another *Anthony*
In her strong toyle of Grace.

Dol. Heere on her brest,
There is a vent of Bloud, and something blowne,
The like is on her Arme.
i Guard. This is an Aspicketraile,
And these Figge-leaues haue slime vpon them, such
As th' Aspicketraile leaues vpon the Caues of Nyle.
Cesar. Most probable
That to the dyed: for her Physician tels mee
She hath pursu'd Conclusions infinite
Of easie wayes to dye. Take vp her bed,
And beare her Women from the Monument,
She shall be buried by her *Anthony.*
No Graue vpon the earth shall clip in it
A payre so famous: high euent as these
Strike those that make them: and their Story is
No lesse in pity, then his Glory which
Brought them to be lamented. Our Army shall
In solemne shew, attend this Funerall,
And then to Rome. Come *Dolabella*, see
High Order, in this great Sollemnity. *Exeunt omnes*

P. L. P. L.
2
9
5
9
7
6 7
9
8
9
8
8
6
6 9
6 11

Less. I. L.

98 27
27

FINIS.

P. L.
71
66

Make no Collection of it. Let him shew
His skill in the construction.

Luc. Philarmonus.

Sooth. Heere, my good Lord.

Luc. Read, and declare the meaning.

Reades.

When as a Lyons whelp, shew'd himselfe unknown, with-
out seeking finde, and bee embrac'd by a peece of tender
Ayre: And when from a stately Cedar shall be lopt branches,
which being dead many yeeres, shall after reuiue, bee ioynted to
the old Stocke, and freshly grow, then shall Posthumus end his
miseries, Britaine be fortunate, and flourish in Peace and Plenti-
tie.

Thou *Leonatus* art the Lyons Whelp,
The fit and apt Construction of thy name
Being *Leonatus*, doth import so much:
The peece of tender Ayre, thy vertuous Daughter,
Which we call *Mollis Aer*, and *Mollis Aer*
We terme it *Mulier*; which *Mulier* I diuine
Is this most constant Wife, who euen now
Answering the Letter of the Oracle,
Vnknowne to you vnought, were clipt about
With this most tender Aire.

Cym. This hath some seeming.

Sooth. The lofty Cedar, Royall *Cymbeline*
Personages thee: And thy lopt Branches, point
Thy two Sonnes forth: who by *Belarius* stolne
For many yeeres thought dead, are now reuiu'd
To the Maiesticke Cedar ioyu'd; whose Issue

Promises Britaine, Peace and Plenty.

Cym. Well,

My Peace we will begin: And *Caius Lucius*,
Although the Victor, we submit to *Cesar*,
And to the Romane Empire; promising
To pay our wonted Tribute, from the which
We were dissuaded by our wicked Queene,
Whom heauens in Iustice both on her, and hers,
Haue laid most heauy hand.

Sooth. The fingers of the Powres aboue, do tune
The harmony of this Peace: the Vision
Which I made knowne to *Lucius* ere the stroke
Of yet this scarce-cold-Battle, at this instant
Is full accomplish'd. For the Romaine Eagle
From South to West, on wing soaring aloft
Lessen'd her selfe, and in the Beames o'th Sun
So vanish'd; which fore-shew'd our Princely Eagle
Th'Imperiall *Cesar*, should againe vnite
His Fauour, with the Radiant *Cymbeline*,
Which shines heere in the West.

Cym. Laud we the Gods,

And let our crooked Sinoakes climbe to their Nostrils
From our best Altars. Publish we this Peace
To all our Subiects. Set we forward: Let
A Roman, and a Brittain Ensigne waue
Friendly together: so through *Luds-Towne* march,
And in the Temple of great *Iupiter*
O. - Peace wee'l ratifie: Seale it with Feas.
Set on there: Neuer was a Warre did cease
(Ere bloodie hands were wash'd) with such a Peace.

Ametholis
C. 21. 32
4 3
9
8
8
7
5 9
7
8
9
4 24
6
Exempt.

Last lines C.L. = 73
Less C.L. 6
Less Lines = 67
64

FINIS.

Last line C.L. 38
Less, C.L. in Finis 5
33

69 43
42
111



Page 992 = 21
Red Page - 291 = 12
33

S.L. in Heading

32
21

Printed at the Charges of *W. Jaggard, Ed. Blount, I. Smithweeke,*
and *W. Aspley, 1623.*

Less Jones = 1
1623 = 12

48
10
79
12
66

THE ANATOMY OF MELANCHOLY,

VVHAT IT IS.

VVITH ALL THE KINDES, CAUSES, SYMPTOMES, PROG-
NOSTICKES, AND SEVE-
RALL CURES OF IT.

IN THREE MAINE PARTITIONS
with their severall SECTIONS, MEM-
BERS, and SUBSEC-
TIONS.

PHILOSOPHICALLY, MEDICI-
CALLY, HISTORICALLY, OPE-
NED AND CVT VP.

BY
DEMOCRITVS Iunior.

With a Satyricall PREFACE, conducing to
the following Discourse.

MACROB.
Omne meum, Nihil meum,

AT OXFORD,

Printed by JOHN LIGHFIELD and JAMES
SHORT, for HENRY CRIPPS.
Anno Dom. 1621.

R. J. Long
Prinds R. L.

2 9
1 10

3
4 17
2 19
2 4

4 22
4 11
2 10
1 6

1 1
2 1
4

2 1 2
2 10

6 7
3

1 6
4

2 18
4 16
7
10

66 66
164 164
304



HONORATISSIMO

DOMINO NONMI-

NVS VIRTUTE SVA
QVAM GENERIS
SPLENDORE,

ILLVSTRISSIMO

GEORGIO BERKLEIO, BARONI
DE BERKLEY, MOVREY, SE-
GRAVE, D^o DE BRVSE,
ET GOVR.

DOMINO SVO

Multis Nominibus Obseruando,

HANC SVAM

MELANCHOLIÆ

ANATOMEN,

D. D.

DEMOCRITVS Iunior.

George R. L.
Sept. 164

13
11
13
11
9

13
6
18
13
6

9
26

8
79 11

8
2
10

287

P.L. 32
3

THE
ANATOMY OF
MELANCHOLY:

WHAT IT IS.

WITH ALL THE KINDES, CAUSES,
SYMPTOMES, PROGNOSTICKS,
AND SEVERALL CVRES OF IT.

IN THREE MAINE PARTITIONS,
with their feuerall SECTIONS, MEMBERS,
and SUBSECTIONS.

PHILOSOPHICALLY, MEDICINALLY,
HISTORICALLY = 17
opened and cut up, = 14

BY = 2
DEMOCRITVS *Junior.* 33 10

With a Satyricall PREFACE, conducing to = 23
the following Discourse. 7

The second Edition, corrected and augmented by the Author.

MACROB. 6
Omne meum, Nihil meum.



AT OXFORD, 8

Printed by JOHN LICHFIELD and JAMES SHORT,
for HENRY CRIPPS. A^o Dom. 1624. 28
11
176 72
For d.



R.L. J.L.

Fond

176 72

HONORATISSI-

11

MO DOMINO NON

11

MINVS VIRTUTE SVA

15

QVAM GENERIS

11

SPLENDORE

9

ILLVSTRISSIMO,

13

GEORGIO BERKLEIO,

15

MILITI DE BALNEO,

14

BARONI DE BERKLEY,

15

MOVBREY, SEGRAVE,

14

D° DE BRVSE.

9

DOMINO SVO

9

Multis Nomnibus Observando,

HANC SVAM

8

MELANCHOLIAE

12

ANATOMEN,

8

IAM DENVO

8

REVISAM,

7

D.D.

2

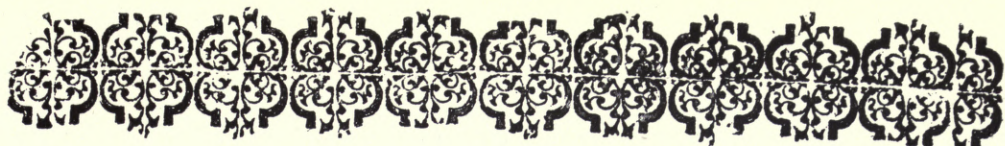
DEMOCRITVS Junior.

10

368 81

81

287



J.L. P.L.

11 HONORATISSI-

11 MO DOMINO NON

15 MINVS VIRTUTE SVA

11 QVAM GENERIS

9 SPLENDORE

2 11 ILL'VSTRISSIMO,

16 GEORGIO BERKELEIO,

14 MILITI DE BALNEO,

16 BARONIDE BERKELEY,

14 MOVBREY, SEGRAVE,

9 D° DE BRVSE.

9 DOMINO SVO

20- *Multis Nominibus Obseruando.*

36

8

HANC SVAM

12

MELANCHOLIAE

8

ANATOMEN,

9

IAM TERTIO

7

REVISAM,

2

D.D.

10

DEMOCRITVS Junior.

193

Less 36

157



DEMOCRITVS IVNIOR to the Reader.



Entle Reader, I presume thou wilt be very inquisitive to knowe what personate Actor this is, that so insolently intrudes vpon this common Theater, to the worlds view, arrogating another mans name, whence hee is, why he doth it, and what hee hath to say? Although, as a hee said, *Primum si nolo, non Respondedo, quis in mortem Clausi Caesaris.*

Quæritur est? I am free borne, and may chuse whether I will, *quis in mortem Clausi Caesaris.* that *Aegyptian* in *Plutarch*, when a curious fellowe would needs knowe what he had in his basket, *quæritur vides velatam sitale.* *quid inquiris in ram obsconditum,* it was therefore couered because he should not knowe what was in it. Seeke not after that which is hid, if the contents please thee, *c and bee for thy use, suppose be man in the Moore, or whom thou wilt to bee the Author;* I would not willingly be knowne. Yet in some sort to give thee satisfaction, which is more then I need, I will give a reason, both of this vsurped Name, Title, and Subiect. And first of the name of *Democritus*, least any man by reason of it should be deceaued, expecting a Pasquill, a Satyre, or some ridiculous Treatise (as I my selfe should haue done) or some prodigious Tenent; or paradox of the earths motion, of infinite worlds *in infinito vacuo, ex fortuita Atomorum collisione, in an infinite wait,* so caused by an accidentall collision of motes in the Sunne, all which *Democritus* held, *Epicurus* and their master *Leucippus* of old maintained, and are lately

208
6
6
4
5
6
7
10
11
7
8
4
12
9
10
12
11
11
11
4
10
2
10
8
9
208
79
287



THE SECOND PARTITION THE CURE OF MELANCHOLY.

THE FIRST SECTION.
THE FIRST MEMBER.
THE FIRST SUBSECTION.

Unlessfull Cures rejected.



Nvenerate Melancholy, howsoever it may seeme to bee a continuat, inexorable disease, and most hard to be cured, accompanying them to their graues most part, as *a Montanus* observes, yet many times it may be helped even that which is most violent, or at least, according to the same author, it may be mitigated and much eased. *Nil desperandum.* It may be hard, but not impossible, for him that is most grievously affected, if he bee but willing to be helped.

Vpon this good hope I will proceed, vsing the same method in the Cure, which I haue formerly vsed in the rehearsing of the causes; first *General*, and then *Particular*, & those according to their severall species. Of these Cures some bee *Lawfull*, some againe *Unlawfull*, which though frequent, familiar, and often vsed, yet iustly censured, and to bee controuerted. As first, whether by these diabolicall means, which

207
7
7
7
5
4
7
7
7
1
8
12
2
10
11
9
10
5
10
9
1
66

T

reut-

a 3

162
165
287

out of her bed, and out of the window broke her necke into the street, another drowned himselfe desperate as hee was in the *Rhene*, some cut their throats, many hang themselves. But this needs no illustration. It is controuerted by some whether a man so offering violence to himselfe dying desperate may be saued I or no? If they die so obstinately and suddainely, that they cannot so much as wish for mercy, the worst is to be suspected, because they die impenitent. If their death haue bene a little more lingring; wherein they might haue some leasure in their hearts to cry for mercy, charity may iudge the best, diuers haue bene recouered out of the very act of hanging and drowning themselves, and so brought *ad sanam mentem*, they haue bene very penitent, & much abhorred their former fact, & haue confessed that they repented in an instant, and cried for mercy in their hearts. If a man put desperate hands vpon himselfe by occasion of madnesse or melancholy, if hee haue giuen testimony before of his regeneration, in regard hee doe this not so much out of his will, as *ex vi morbi*, we must make the best construction of it, as *n Turkes* doe, that thinke all fools and madmen goe directly to Heauen.

SUBSECT. 6.
Cure of Despaire by Physicke, good counsell, comforts, &c.

John Maior vitis patrum quidam negavit resisti and ouertome, seeke for helpe and finde comfourt, are taken e' fancibus Erebi, from the chops of hell and out of the Diuells pawes, though they haue by obligation giuen themselves to him. Some out of their owne strength & Gods assistance. Though he kill me, saith Iob, yet will I trust in him, out of good counsell, aduice, and physicke, P Bellonacius cured a Monke by altering of his habit and course of life: Plater many

79
307

many by Physicke alone. But for the most part they must concentre, and they take a wrong course that thinke to ouercome this feral passion by physicke alone, & they are as much out, that thinke to worke this effect by good aduice alone, though both be forcible in themselves, yet *vis vniuersalis*, they must goe hand in hand in this disease: --- *alterius scilicet* with this as in other melancholy, diet, ayre, exercise, all those passions and perturbations of the minde, &c. are to be rectified by the same means. They must by no means be left solitary, or to themselves, neuer idle, neuer out of company. Counsell, good comfort is to be applied as they shall see the parties inclined, or to the causes; whether it be losse, feare, grieue, discontent, or some such ferral accident, a guilty conscience, or otherwise by frequent meditation, or too grieuous an apprehension, and consideration of his former life, by hearing, reading of Scriptures, good Diuines, good aduice and conference it must be corrected and counterpoysed. Many excellent exhortations, pareneticall discourses are extant to this purpose, for such as are any way troubled in mind

Perkins, Grenham, Hayward, Bright, Henningus, &c. are copious in this subject. Consult with them and such others.



SPERATE MISERI,
CAVE TE FOELICES.

FINIS.

The Conclusion of the Author to the Reader.

THe last Section shall be mine, to cut the strings of *Democritus* visor, to vnmaske and shew him as he is.

-----*Amphora cepit*

^a Hor.

Institui, currente rota cur vitceus exit?

Democritus began as a Prologue in this Trage-comedie, but why doth the Author end, and act the Epilogue in his owne name? I intended at first to haue concealed my selfe, but *secunda cogitationes &c.* for some reasons I haue altered mine intent, and am willing to subscribe.

*Me me adsum qui feci, in me conuertite ocellas
Lectores, meus hic labor est.* -----

If ought be other wise then it should be, since I haue now put my selfe vpon the stage, I must vndergoe and abide the censure of it, *acta est alea*, and I may not escape it. It is most true, *Sylus virum arguit*, our style bewrayes vs, ^b and as hunters find their game by the trace, so is a man defcried by his writings. I haue laid my selfe open (I know it) in this Treatise, and shall be censured I doubt not, yet this is some comfort, *vt palata sic iudicia*, our censures are as variations as our palates: If I be taxed, exploded by some, I shall happily be as much approued and commended by others. It was *Democritus* fortune, *Idem irrisioni & admirationi habitus*, and 'tis the common doome of all writers: I seeke not to be commended; *non sum adeo informis*, I would not be vilified. I feare good mens censures, ^c *& lingua mancipiorum con-*

terno, as the barking of a dogge, I securely concerne the malicious and scurrile obloquies, flouts, calumnies of those railers and detracters, I scome the rest. *Primus vestrum non sum nec imus*. I am none of the best of you, I am none of the meanest; How soeuer, I am now come to retract some part of that which I haue writ

† *Cum relego, scripsisse pudet quia plorima cerno,
Me quoq; qui scripsi Induce alyna lini:*

Ddd

† *Ouid de pent.
Eleg. l. 6.*

I

The conclusion to the Reader.

When I peruse this tract which I haue writ, I am abash'd, and much I hold vnfit.

I could wish it other wise, expunged, and to this end I haue annexed this Apolog. ical *Appendix*, to craue pardõ for that which is amisse. I doe suspect some precedent passages haue bin distastfull, as too Saryricall & bitter; some againe as too Comickall, homely, broad, or lightly spoken. For the first, I grant that of *Tacitus* to be true, *Asperæ factiæ obini-*
mis ex vtro traxere, acrem sui memoriam relinquunt, a bitter Iest leaues a sting behind it; And as an honorable & worthy man obserues, *They feare a Satyrists wit, be their memories*, I might therefore suspect, but I hope I haue wronged no man. And though for this I haue Apologised already. † Yet in

^a *Annal. l. 5.*

• *Sr Fr. Bacon* iest leaues a sting behind it; And as an honorable & worthy in his Essayes, *They feare a Satyrists wit, be their memories*, I now L. high Chauncellor of England. And though for this I haue Apologised already. † Yet in *Seneca Med. Medea*s wordes. --- *Illud iam voce extremâ peto*

Nec si qua nosser dubium effudit dolor.

Maneant in animo verba, sed melior tibi

Memoria nostri subeat, hæc ira data --- *Obliterentur.*

And in my last words this I doe desire,

That what in passion I haue said or ire;

May be forgotten and a better mind,

Be had of vs hereafter as you find.

To the other of lightnesse, I make answer, *Omnia munda mundis*, and as *Augusta Livia* sometimes said, *viros nudes esse scamina nihil à suis distare*, A naked man to a modest woman, is no other wise then a picture. *Mala mens malu nimis*, *Hony Soit qui mal y pense*. If in thy censure it bee to light, I aduise thee, as *Lipsius* did his reader for some places of *Plinius*, *Istos quos Sirenum scopos præterebare*, if they like thee not, let them passe; or oppose that which is good to that which is bad, reiect not therefore all: but to inuert that verse of *Martiall* and apply it to my present vse, which *Herome Wolsius* did to his Translation of *Suidas*;

*Sunt mala sunt quedam medicoria, sunt bona plura, lenicim-
La quedam & ridicula adscribere non sum gratus, qua pra
suo candore quisq; interpretentur: some is bad, some indifferent,
some good; I haue inserted some things more homely or
light,*

The conclusion to the Reader.

light, which I would request every man to interpret to the best, and conclude in *Scaliger's* words to *Cardan*, *Some cog- nitum haberes, non solim donares nobis has facietia nostras, sed etiam indignum duceres tam humanum animum, lene ingenium vel minima suspitionem deprecari oportere*. But this likewise I have formerly excused withall those harsh compositions, Tautological repetitions, perturbation of tences and numbers &c. I should indeed (had I wisely done) observed that precept of the Poet. --- *Nonnamq; prematur in assumptis*. And have taken more care: or as *Alexander*, the Physitian would have done by *Lappis Lazulis* 50. times washed before it bee vsed; I should have perused, corrected and amended this Tract, but I had not that happy leisure, no *amagenses*, assistants; and was enforced as a Bear doth her whelpes, to bring forth this confused lump, and had not space to lick it into forme, as the doth her young ones; but even so to publish it, as it was written at first, once for all, in an extemporanean stile, *quicquid in buccam venit*, as I doe commonly all other exercises, *stans pede in uno*, as hec made verses, out of a confused company of notes; *effudi quicquid dictant Genius meus*, and writ with as small deliberation, as I doe ordinarily speake. So that as a river runs precipitate & swift, & sometimes dull and slow; now direct, now *per ambrages* about; now deepe then shallow; now muddy, then cleere; now broad, then narrow doth my style flow, now more serious, then light, now more elaborate or requisite. Comically, Satyricall, as the present subiect required, or as at that time I was affected. And if thou vouchsafe to read this Treatise, it shall seeme no otherwise to thee, then the way to an ordinary traveller; sometimes faire, sometimes foule, here Champion, there inclosed; batten in one place, better soile in another; by woods, grooves, hills, dales, plaines, &c. I shall lead thee *per ardua montium & lubrica vallium & roscida cespitium*, & *glebosa camporum* through variety of objects, than which thou shalt like and dislike.

For the matter it selfe or method, if it be faulty, consider I pray you that of *Columella*, *nihil perfectum aut a singulari* Ddd 2

The conclusion to the Reader.

consummatum industriâ, no man can observe all, much is defective, and may be justly taxed, altered in *Galen Aristotele*, *Boni venatoris*, (*k* one observes) *plures feras capere non omnes*, he is a good huntsman-câ catch some, not all, I have done mine indeuor. Besides, I dwell not in these humane studies, or Physicks, they are no part of my profession, *non hic silcos ducimus, non hoc pulvere de sedamus*, I am but a stranger, a smatterer in them, here and there I pull a flower. And I doe easily grant, if a rigid censurer should criticize on this which I have writ, he should not find three faults as *Scaliger* in *Terence*, but 300. even as many as hec hath done in *Cardans* subtilities, or *Borocius* on *Sacro-Boscius*. If ought be amisse, I require a friendly admonition, no bitter inuectiue, other wise as in ordinary controuersies, *fenem contentiois nectamus, sed cui bono?* we may contend, and likely misuse one another, but to what purpose? we are both schollers, say,

-----*Arcades ambo, Et cantare pares & respondere parati.*

If we doe wrangle, what shall we get by it? trouble and wronge our selues, make sport for others.

When all is done, it may be, that which thou so much reprehendest, and in thy iudgement doth so much condemne, is not faulty, not to be condemned: *Quot homines tot sententia*, I like it, so doth he, thou dost not, is it therefore vsite, absurd and ridiculous? *Vnusquisq; abundat sensu suo*, and one man cannot expresse what every man thinks, or please all. It is the common humout, *Si quid forsan omisissum, quod is animo conceperit, si qua dictio &c.* to discommend that which they dislike themselues, if ought be omitted, added, if he say not point blanke, as they would haue it, he is an idiot, all asse, *nullus est*. An easie matter it is to find fault, to censure, vilifie, detract from others, *facilia piliant omnes que iam facta, nec de salebris cogitant ubi via strata*, a thing of nothing when it is done, and who could not haue done as much?

As for the end and vse of this precedent Discourse, I referre you to that which hath bene formerly said. In the means

m Fieri non potest ut quod quisq; cogitat dicat unus.
m Murtus.
o Lapsus.

p Presat Democ.

The conclusion to the Reader.

meane time, if any man shall say, *Medice curatois sum*, or as *Wisdom. 17. 8.* it was obiected to those wilards, *They that promised to drive away feare and trouble from the sick person, were sick for feare, and worthy to be laughed at.* I reple with *9 Sulpitius; Medici qui in alienis morbis profectentur se tenere medicina scientiam ipsi se curare non possunt*, they that cure others, cannot well prescribe Physicke to themselves.

It now remaines, that I make a thankfull remembrance of such friends, to whom I have bene behelden for their approbation, or troubled in perusing severall parts, or all of this Treatise. For I did impart it to some of our worthiest Physitians, whose approbations I had for matters of Physicke, and to some Divines, and others of better note in our Vniversity, as well as to my more priuate Collegiate friends: whose censures when I had passed, and that with good encouragement to proceed, I was the bolder to hasten it. *permissis superiorum*, to the Presse. I will name no man, or preface as the custome is any Encomiasticke verses, which I thanke my friends have bene offered, least if either whole or part should be misliked, I should preiudice their Iudgment, I acknowledge my selfe much beholding and bound to them: If ought be amisse, I take it wholly to my selfe, and say againe.

*Me me adsum qui feci, in me conuertite linguas
O Momi, meus hic error, nihil esse probavit,
Nec voluit.*

But I am ouertroublesome, I will conclude, if first I may request a favourable censure of such faults as are omitted in the Presse. The Copie (as I haue said) was once written and in hast, I could not alway be there my selfe; or had I bene still present, *Non omnem moliter que fuit vnda videt*. The Millier sees not all the water goes by his Mill. Besides many letters mistaken, misplaced, added, omitted as *t for y*, or *a for e*, or *o*, false points, &c. which are in some copies onely, not throughout: (To point at each particular of which were to picke out the seedes of a foule bushell of corne) some of the chiefest, as thou shalt find them corrected, I desire thee

Ddd 3

The conclusion to the Reader.

thes to take notice of. My translations are sometimes rather Paraphrases, and that onely taken which was to my purpose; quotations are often inserted in the Text, which make the Style more haish, or in the Margine as it hapned. Greeke Authors, *Plato, Plutarck, Athenæus, &c.* I haue cited out of their interpreters, because the Originall was not so ready &c. I haue indeede mingled *Sacra prophætiæ*, but I hope not prophaned; and in repetition of Authors names, not according to Chronologie, rancked them *per accedens*; sometimes Neoterickes, before Ancients, as my memory suggested.

These are the things which I thought good to mention in this Epilogue the consideration of which I leaue to thy favorable censure, and withall submissiuenesse, as I ought my selfe and these my labours to a friendly Reader. Vale
 & FARE.

From my Studie in *Christ-Church Oxon.* Decemb 5. 1620.

ROBERT BURTON.

Dond
 248
 9
 10
 9
 12
 8
 10
 8
 9
 6
 7
 1
 11
 10
 8
 10
 ———
 273
 86
 ———
 287

9 Tully epist. fam. lib 3.

9
 11
 10
 12
 8
 12
 10
 10
 10
 9
 10
 11
 9
 10
 14

M. S. em.

() 11
 11
 11 8
 14
 8
 11
 9
 11
 2
 41 2
 11
 ———
 248
 ———
 248
Dond

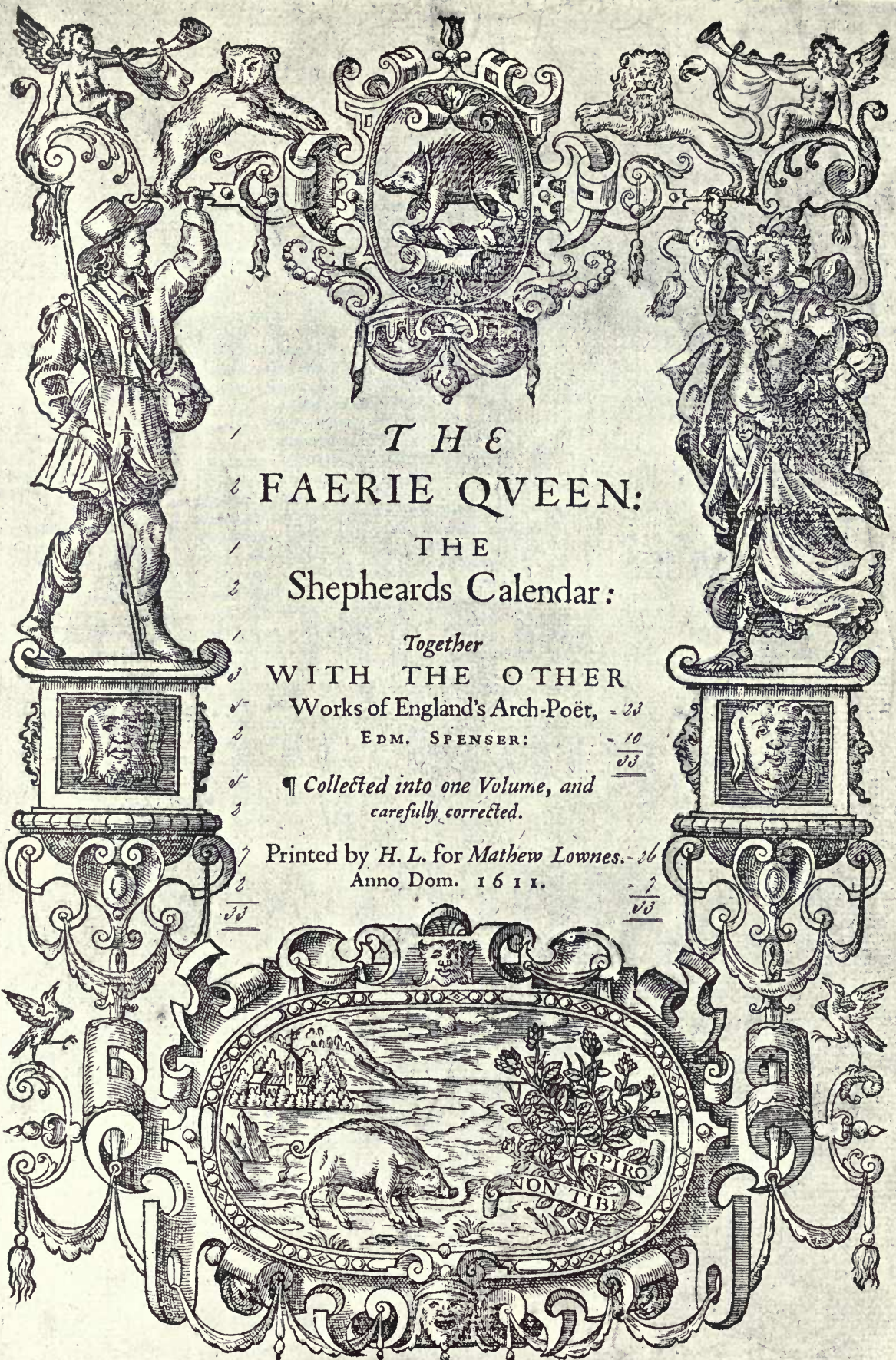


Errata.

Pagin 6 linea 1. read 300000. die of &c. p. 98. l. 22. r. so did Alcibiades, p. 100. l. 3. r. Camels milke p. 108. l. 34. r. Braga. p. 116. l. 16. r. lubrificus p. 109. l. 10. r. 13. p. 148. l. 16. r. referue. p. 154. l. 26. r. Naboths p. 169. mar. r. tuz non sunt imitanda Dianæ. p. 186. l. 30. r. venditarint. p. 187. l. 36. parafiti p. 206. l. 10. r. sterCUS p. 207. l. 7. puluenai p. 231. l. 20. r. palpitantes p. 134. l. 12. r. Lues the 11. p. 241. l. 14. r. Picrius p. 252. l. 1. r. by that &c. p. 269. l. 10. r. things signified to come. p. 165. l. 16. r. patient. p. 224. l. 11. it ought.
 Pag. 283. l. ult. dele Ω . p. 283. for Ω . read \mathbf{C} . p. 295. l. 27. r. iustitie p. 302. l. 12. r. be. 324. marg. r. birds that live, p. 219. l. 10. towards and from. p. 335. l. 18. & 19. (dialomes &c. 30 dayes) adde pavenibess. p. 367. l. 19. dele to p. 390. mar. r. illam p. 409. l. 12. r. infelicite p. 411. l. 16. r. Columbus p. 414. l. 29. r. Crito p. 463. l. 13. r. or hemor. &c.
 Pag. 508. l. 35. r. titles p. 599. mar. r. subolfeceram p. 612. l. 22. r. Hippolytus p. 623. l. 36. r. depopulate p. 635. l. 6. r. out of p. 651. l. 6. cervicali l. 11. r. captam p. 631. l. 25. r. Cylem seitra p. 731. l. 16. r. valentins p. 735. mar. r. beveret. p. 744. l. 24. d. as p. 748. mar. p. 764. l. 8. transire p. 767. mar. r. nocere p. 773. mar. r. immiscent.

<u>PL</u>	<u>RL</u>
	6
24	10
11	16
7	7
	38
	31
9	11
28	
19	
20	
26	
11	13
2	
28	
30	
28	
18	
9	
<u>287</u>	<u>132</u>



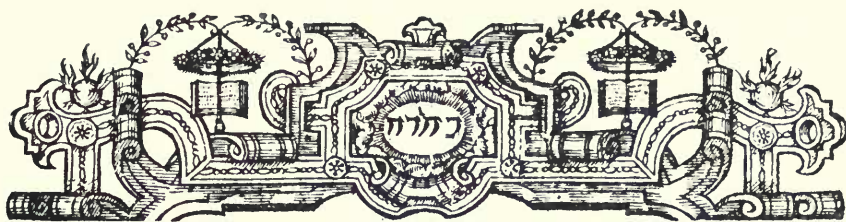


THE
 FAERIE QUEEN:
 THE
 Shepherds Calendar:

Together
 WITH THE OTHER
 Works of England's Arch-Poët, = 20
 EDM. SPENSER: = 10
 30
 ¶ Collected into one Volume, and
 carefully corrected.

Printed by H. L. for Mathew Lownes. = 6
 Anno Dom. 1611. = 7
 13

FACES P. 60



TO THE RIGHT HONORA
 ble and most vertuous Lady, the Countesse
 of Penbroke.

6
 8
 6
 8
 6
 10
 8
 7
 5
 7
 7
 7
 8
 10

REmembrance of that most Heroick spirit,
 The heavens pride, the glory of our daies,
 Which now triumpheth through immortall merit
 Of his braue vertues, crownd with lasting baies
 Of heauenly blifs and euerlasting praies;
 Who first my Muse did lift out of the flore,
 To sing his sweet delights in lowlie laies;
 Bids me most noble Lady to adore
 His goodly image liuing euermore,
 In the diuine retemblance of your face;
 Which with your vertues ye embellish more,
 And natie beautie deck with heauenly grace:
 For his, and for your owne especiall sake,
 Vouchsafe from him this token in good worth to take.

118 2
 2
 111

E. S.



ned, *Placitam coram Domino Rege tempore Regis, Hen. 5.* abbreviated into a booke couered with Vclam.

Z.

In the twenty fourth Chest, are contained, *Pedes Finium tempore Regis Hen. 6.* abbreviated into a Booke couered with Vclam.

&.

In the twenty fifth Chest, are containned *Pedes Finium tempore Regis Hen. 7.* abbreviated into a Booke couered with Vclam.

E.

In the twenty sixth Chest, are containned, *Pedes Finium tempore Regis, Edw. 2.* abbreviated into a booke couered with Vclam.

a. In

a.

In the twenty seuenth chest, are contained, *Pedes Finium tempore Regis Edward. 3.* abbreviated into a booke couered with velam.

b.

In the 28. Chest, are containned *Pedes Finium de temporibus Regum Richard. 2.* Henry the fourth, and Henry the fifth, abbreviated into a Booke couered with Velam.

In the lower ranke of Chests in the third Treasure aforesaid, are.

IN one Chest vnder the Chest of Fines before mentioned, are containned *Pedes*

22 22
 9
 2
 1
 1
 2
 2
 1
 4
 2
 1
 2
 1
 2
 6
 7
 6
 17
 4
 106
 28
 23
 187

BACONIANA.

Or Certain Genuine

REMAINS

OF

S^R. Francis Bacon,

Baron of VERULAM,
AND

Viscount of St. ALBANS;

In Arguments Civil and Moral, Natural, Medical, Theological, and Bibliographical; Now the First time faithfully Published.

An Account of these Remains, and of all his Lordship's other Works, is given by the Publisher, in a Discourse by way of INTRODUCTION.

LONDON,

Printed by J. D. for Richard Chiswell, at the Rose and Crown in St. Paul's Church-Yard, 1679.

100 + 187 = 287

R.W.L.

9
 3
 1
 1
 2
 2
 1
 4
 3
 17
 20
 5
 3
 26 29
 20
 20



The Right Hon. ble S^r. Francis Bacon Baron of verulam
Viscount of St Albans Lth High Chancellor of England

F. VERULAM. HON. SUIP.

99, Cypher 0

100

Michael's Church at St. Albans, according to the appointment by his last Will and Testament; because t the Body of his Mother lay there Interred, it being the only Church remaining within the Precinct of Old Verulam, where he hath a Monument of White Marble, representing his full Body in a contemplative posture, sitting in a Chair; erected by Sir Thomas Meantys, Knight, formerly his Secretary, but afterwards Clerk of the Council to King James, and King Charles the First. On which is this following Epitaph, Composed by the Learned Sir Henry Wotton, Knight.

Franciscus Bacon, Baro de Verulam, S. Albanani Vicecomes: Seu, notioribus titulis Scientiarum Lumen, sacundie Lex, sic sedebat.

Quis, postquam omnia Naturalis sapientia, & Civilis Arcana evolovisset, Naturæ decretum explevit. Composita solvantur, Anno. Dom. MDCXXXVI. Hætatæ Lxvi.
Tanti viri memorie Thomas Meautus Superstitis cultor; defuncti Admirator.

H. P.

That

Bibliographical Remains.

X 259 X

That is, *Francis Bacon*, Baron of *Verulam*. * This is *Lam*, Vicount of *St. Albans*: Or in more *a Translation of the* conspicuous Titles; *Publifiers.* *10*

The Light of the Sciences, the Law of Eloquence, fate on this manner.

Who, after he had unfolded all the Mysteries of Natural and Civil Wisdom, obeyed the Decree of Nature.

Let *the Companions be parted* ||, in the Year || i. e. 1626 and the sixty sixth year of his Age.

Thomas Meantys, a Reverencer of him whilst Alive, and an Admirer of him now Dead, hath set up this to the Memory of so great a Man.

S 2 CHA



Hugonis Capeti Symbolum.

WHO thirsteth after Honor, and renowne,
 By valiant act, or lasting worke of wit;
 In vaine he doth expect, her glorious crowne,
 Except by labor, he atcheiveth it;
 And sweate brow, for never merit may,
 To drouse floath, impart her living bay.

* *HAMILCARS* sonne, hence shall thy glory live,
 Who ore the Alpes, distt foremost lead the way,
 With Casars ecke, that would the onset giue,
 * And first on foote, the deepest foor ds assay:
 ** Let Carpet Knights, of Ladies favours boast,
 " The manly hart, braye Action loveth most.

*Disce puer virtutem ex me verumq, laborem
 Fortunam ex aliis: nunc te mea dextera bello
 Defensum dabit, et magna inter premia ducet.*

* primus sumptu
 si laboris
 primus iter sum p
 sicut pedes. Sit: 1.

* Ipse manu sua
 plus gressu prece
 dit anhelu militis
 ostendit moftras
 colerate labo
 rem, non subbet.
 Lucan de Cato
 ne.

Munditias mulie
 ribus laborem vi
 rit convenite
 Martus apud Sa
 luthum.

Vergil AEneid: 2



THE Viper here, that stung the sheepheard swaine,
 (While carcles of himselfe asleepe he lay,
 With Hyfope caught, is cut by him in twaine,
 Her fat might take, the poison quite away,
 And heale his wound, that wonder tis to see,
 Such soveraigne helpe, should in a Serpent be.

By this same Leach, is meant the virtuous King,
 Who can with cunning, out of manners ill,
 Make whole some lawes, * and take away the sting,
 Wherewith foule vice, doth greene the virtuous still:
 Or can prevent, by quicke and wife foresight,
 Infection ere, it gathers further might.

*Afra vinctato pupugit quem vipera morsu,
 Dux Gregis antidotum Letus ab hoste peccu.
 Vipereis itidem leges ex moribus apas
 Doctus Apollinea cohibet arte SOLON.*

*Vitis que plurima mendit
 Circa dedit leges, et quod natura remittit
 Remance natura dedit, summa malignas
 Invida iura negant &c.*

* Victoria emen
 datorem legem
 esse oportere Cic
 1. de Legibus.
 Salus Civitatis in
 Legibus. Aristi.

Ovid Metamor:
 lib 10.

The dotted 33 calls attention to its Cipher value "Bacon," and is on the Page of the Device with the Shaken Spear to tell us that Bacon and Shakespeare are one.

chiefe of your person, it would fearfully alay.

Edg. Some Villain hath done me wrong.

Edm. That's my feare, I pray you have a continent forbearance till the speed of his rage goes slower: and as I say, retire with me to my lodging, from whence I will fitly bring you to heare my Lord speake: pray ye goe, there's my key: if you do surre abroad, goe arm'd.

Edg. Arm'd, Brother?

Edm. Brother, I advise you to the best, I am no honest man, if ther be any good meaning toward you: I have told you what I have seene, and heard: But faintly. Nothing like the image, and horror of it, pray you away.

Edg. Shall I heare from you anon? *Exit.*

Edm. I do serue you in this businesse: A Credulous Father, and a Brother Noble, Whose nature is so farre from doing harmes, That he suspects none: on whose foolish honestie My practises ride easie: I see the businesse. Let me, if not by birth, haue lands by wit; All with me's meete, that I can fashion fit. *Exit.*

Scena Tertia.

Enter Gonzill, and Steward.

Gon. Did my Father strike my Gentleman for chiding of his Foole?

Ste. I Madam.

Gon. By day and night, he wrongs me, euery howre He flashes into one grosse crime, or other, That sets vs all at ods: Ile not endure it; His Knights grow riotous, and himselve vpbraides vs On euery trifle. When he returnes from hunting, I will not speake with him, say I am sicke; If you come slacke of former seruices, You shall do well, the fault of it Ile answer.

Ste. He's comming Madam, I heare him.

Gon. Put on what weary negligence you please, You and your Fellowes: I'de haue it come to question; If he distaste it, let him to my Sister, Whose mind and mine I know in that are one, Remember what I haue said.

Ste. Well Madam.

Gon. And let his Knights haue colder looks among you: what growes of it no matter, advise your fellowes so, Ile write straight to my Sister to hold my course; prepare for dinner. *Exeunt.*

Scena Quarta.

Enter Kent.

Kent. If but as will I other accents borrow, That can my speech defuse, my good intent May carry through it selfe to that full issue For which I raiz'd my likenesse. Now banisht Kent, If thou canst serue where thou dost stand condemn'd, So may it come, chy Master whom thou lou'st, Shall find thee full of labours.

Hornes within. Enter Lear and Attendants.

Lear. Let me not stay a iot for dinner, go get it ready: how now, what art thou?

Kent. A man Sir.

Lear. What dost thou professe? What would'st thou with vs?

Kent. I do professe to be no lesse then I seeme; to serue him truly that will put me in trust, to lous him that is honest, to conuerse with him that is wise and saies little, to feare iudgement, to fight when I cannot choose, and to eate no fish.

Lear. What art thou?

Kent. A very honest hearted Fellow, and as poore as the King.

Lear. If thou be'st as poore for a subiect, as hee's for a King, thou art poore enough. What wouldst thou?

Kent. Seruice.

Lear. Who wouldst thou serue?

Kent. You.

Lear. Do'st thou know me fellow?

Kent. No Sir, but you haue that in your countenance, which I would faine call Master.

Lear. What's that?

Kent. Authority.

Lear. What seruices canst thou do?

Kent. I can keepe honest counsaile, ride, run, marre a curious tale in telling it, and deliuer a plaine message bluntly: that which ordinary men are fit for, I am qualified in, and the best of me, is Dilligence.

Lear. How old art thou?

Kent. Not so young Sir to loue a woman for fingring, nor so old to dote on her for any thing. I haue yeares on my backe forty eight.

Lear. Follow me, thou shalt serue me, if I like thee no worfe after dinner, I will not part from thee yet. Dinner ho, dinner, where's my knaue? my Foole? Go you and call my Foole hither. You you Sirrah, where's my Daughter?

Enter Steward.

Ste. So please you ——— *Exit.*

Lear. What saies the Fellow there? Call the Clot-pole backe: wher's my Foole? Ho, I thinke the world's asleepe, how now? Wher's that Mungrell?

Knigh. He saies my Lord, your Daughters is not well.

Lear. Why came not the slaue backe to me when I call'd him?

Knigh. Sir, he answered me in the roundest manner, he would not.

Lear. He would not?

Knigh. My Lord, I know not what the matter is, but to my iudgement your Highnesse is not entertain'd with that Ceremonious affection as you were wont, theres a great abatement of kindnesse appeares as well in the generall dependants, as in the Duke himselve also, and your Daughter.

Lear. Ha? Saist thou so?

Knigh. I beseech you pardon me my Lord, if I bee mistaken, for my duty cannot be silent, when I thinke your Highnesse wrong'd.

Lear. Thou but remembrest me of mine owne Conception, I haue perceiued a most faint neglect of late, which I haue rather blamed as ruine owne iealous curiositie, then as a very pretence and purpose of vnkindnesse; I will looke further into't: but wher's my Foole? I haue not seene him this two daies.

Knigh. Since my young Ladies going into France Sir,

R. N

Letters

37	6
34	6
34	8
40	9
34	6
40	9
36	10
36	9
9	3
9	3

R. N.	209	8
	22	8
	287	6

Fogs	8
1616 =	130
53. 23 =	14
	13
	157

In the North wall of the Chancell
is this Monument fixt,

Iudicio Pylium genio Socratem, arte Maronem
Terra tegit, populus mare, olympus habet,

Stay passenger, why goest thou by so fast,
Read, if thou canst whom envious death hath plac't
wth in this monument Shakspeare with whom
Quick nature dyed, whose name doth deck the tombe
Far more then cost, sith all that he hath writ
Leaves living art but page to serue his witt

Obijt A.D. 1616
at 57. die 23 April

Near the wall where this moniment is erected
lyeth a plaine free stone, underneath w^{ch} his
body is buried, w^{ch} this Epitaph,

Good freind for Iesus sake forbear
To digg the dust inclosed here
Blest be the man that spares these stones
And curst be he that moues my bones



a Clerk serving in the Chapell there *iiii s. per an.*
The Bayliff or Collector of the Rents *xxvi s. viii d.*
per an. And there is this farther observable from
the said Survey; *viz.* that once a year, at receiv-
ing the Officers accounts, there was a Feast made
of antient custome, to which the whole *Fraternity*
with their Tenants and Fermors did resort, there
being *Liii s. iiiii d.* assigned for defraying the charge
of it: That the annuall allowance for wine and
wax spent in the Chapell was *xl s.* To the said 4
Priests for severall *Diriges* there sung *vi s. viii d.*
And to 4 poor people, who were of the same *Fra-*
ternity, and fallen to decay in their estates *Liii s.*
iiii d. per an. amongst them.

Besides which, it further appeareth, that K. H.
4. before specified was accounted the Founder
thereof; and that at the time of the said Survey
one of the Priests belonging thereto, then Teacher
of the Grammar School, did use to celebrate divine
Service within a Chapell standing in the midst of
the said town, in regard that the Parish Church,

Besides all this, here is at **Stratford** a fair Bridge
of stone, over **Avon**, containing *xiiii* arches, with
a long Cauley at the west end of it, walled on
both sides: which Bridge and Causey were so built
in *H. 7.* time by the before specified *Hugh Clop-*
ton, whereas before there was only a timber
Bridge and no Causey, so that the passage became
very perillous upon the overflowing of that River.
One thing more, in reference to this antient Town
is observable, that it gave birth and sepulture to
our late famous Poet *Will. Shakespere*, whose Mo-
nument I have inserted in my discourse of the
Church.

I now come to the particular Hamlets that are
within the compasse of this large parish, being *x.* in
number; *viz.* **Welcombe, Inge, Clopton, Bishop-**
ton, Drayton, Dodwell, Shoterpe, Luding-
ton and Ruyh-Clifford; of all which in their
order.

R. N
9
9
5
9
1
33



W. Phillips F.R.S. in carved
 the bust by lower portion of this
 and Sculptor Francis & Haber 1801

INDIGIO FVLVM GENIO SOCRATEM ARTE MARONEM
 TERRA TEGIT POPVLVS MÆPET OLYMPVSHABET
 STAY PASSENGER WHY GOEST THOV BY SO FAST
 READ IF THOV CANST WHOM ENVIOUS DEATH HATH PLAST
 WITI IN HIS MONVMENT SHAKSPEARE WITH WHOME
 QVICK NATVRE DIDE WHOSE NAME DOTI DECK Ý TOMBE
 FAR MORE TEN COST: SIEM ALL Ý HE HATH WRITT
 LEAVES LIVING ART BVT PAGE TO SERVE HIS WITT
 ANNO DNI 1616
 AETATIS 51 DIE 23AV

GOOD FRENDE FOR IESVS SAKE FORBEARE,
 TO DIGG THE DVST ENCLOSED HEARE.
 BLESSE BE Ý MAN Ý SPARES FIES STONES,
 AND CVST BE HE Ý MOVES MY BONES.

INDIGIO FVLVM GENIO SOCRATEM ARTE MARONEM
 TERRA TEGIT POPVLVS MÆPET OLYMPVSHABET
 STAY PASSENGER WHY GOEST THOV BY SO FAST
 READ IF THOV CANST WHOM ENVIOUS DEATH HATH PLAST
 WITI IN HIS MONVMENT SHAKSPEARE WITH WHOME
 QVICK NATVRE DIDE WHOSE NAME DOTI DECK Ý TOMBE
 FAR MORE TEN COST: SIEM ALL Ý HE HATH WRITT
 LEAVES LIVING ART BVT PAGE TO SERVE HIS WITT
 ANNO DNI 1616
 AETATIS 51 DIE 23AV

R.L.
 37
 34
 33
 40
 37
 36
 36
 287



Pro. You doe looke (my son) in a mou'd sort,
 As if you were disinaid : be cheerefull Sir,
 Our Reuels now are ended : These our actors,
 (As I foretold you) were all Spirits, and
 Are melted into Ayre, into thin Ayre,
 And like the baselesse fabricke of this vision
 The Clowd-capt Towres, the gorgeous Pallaces,
 The solemne Temples, the great Globe it selfe,
 Yea, all which it inherit, shall dissolve,
 And like this insubstantiall Pageant faded
 Leave not a racke behinde : we are such stuffe
 As dreames are made on ; and our hieble life
 Is rounded with a sleepe : Sir, I am vext,
 Beare with my weakenesse, my old braine is troubled :
 Be not disturb'd with my infirmitie,
 If you bopeleas'd, retire into my Cell,
 And there repose, a turne or two, Ile walke
 To still my bearing minde.

Fer. Mr. We wish your peace.

Exit.

*Letters omitted
on the scroll.*

39 = 5
 37 = 1
 37 = 1
 33 = 2

21 = 1
 167 = 10

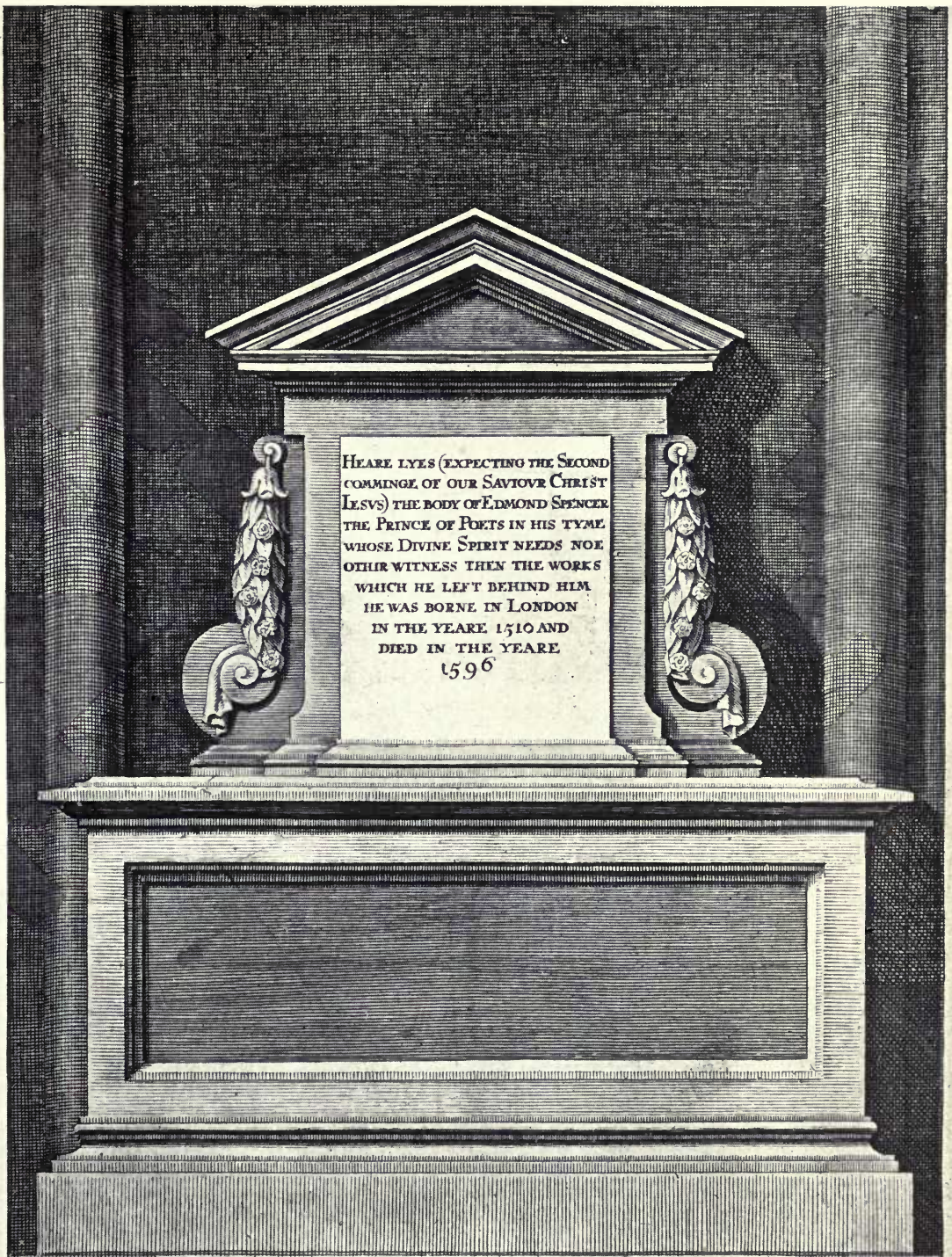


PLATE LXIX. — THE SCROLL ON THE WESTMINSTER MONUMENT.

P. P. 42
 add (P. P.) 9
 51

P. P. 42
 add (P. P.) 9
 51
 add (P. L.) 49
 100

P. S. P.
 (P. L.)
 18 5
 36 5
 5 6
 49 7
 5 5
 5 5
 4 4
 51



HEARE LYLS (EXPECTING THE SECOND
 COMINGE OF OUR SAVIOVR CHRIST
 LEVS) THE BODY OF EDMOND SPENCER
 THE PRINCE OF POETS IN HIS TYME
 WHOSE DIVINE SPIRIT NEEDS NOE
 OTHIR WITNESS THEN THE WORKS
 WHICH HE LEF'T BEHIND HIM
 HE WAS BORNE IN LONDON
 IN THE YEARE 1510 AND
 DIED IN THE YEARE
 1596

8
 7
 7
 6
 1

*Such is the Tombe, the Noble ESSEX gaue
 Great SPENCER'S learned Reliques; such his graue
 How ere ill-treated in His Life he were,
 His sacred Bones Rest Honourably Here.*

R. White sculp.

LONDON Printed for Jonathan Edwin.

P. L. 80
 1510 7
 1596 21
 157



Words (Letters)

2	18
5	26
7	5
5	
5	
6	
3	
4	
<u>42</u>	

Words - 42

1553 = 14

1598 = 23

-	29
	<u>157</u>

Words. 42

(2)	9
	<u>53</u>

1553 = 14

1598 = 23

Letters on base 29

	<u>66</u>
--	-----------

Words 67

(L)	49
-----	----

	<u>100</u>
--	------------

PLATE LXXI. — THE SPENCER MONUMENT IN WESTMINSTER ABBEY.

Tumulus

Prænob: FRANCISCI BARONIS VERVLAM, Vicecomitisq; S. ALBAN
In Cancellis Ecclesiæ S. Mich: apud S. ALBANVM.



FRANCISCVS BACON BARO DE VERVLAM, S^{ti} ALBANI VIC^{ARI}
SEV NOTIORIBVS TITVLIS
SCIENTIARVM LVMEN, FACVNDIA, LEX
SIC SEDEBAT

QVI POSTQVAM OMNIA NATVRALIS SAPIENTIA
ET CIVILIS ARCANAE EVOLVISSET
NATVRÆ DECRETVM EXPLEVIT
COMPOSITA SOLVANTVR
AN^{no} D^{omi}Nⁱ M. D. C. XXVI.
ÆTAT^{is} LXVI

TANTI VIRI
MEM
THOMAS MEAVTVS
SVPERSTITIS CVLTVR
DEFVNCTI ADMIRATOR.

H. P.

48
20
27
10

100
24
25
22
18
6

111

Place this at the end of life

FRANCISCVS BACON BARO DE VERVLA. S^{TI} ALB. VIC^{MS}.
 SEV NOTIORIBVS TITVLIS.
 SCIENTIARVM LVMEM FACVNDIÆ LEX.
 SIC SEDEBAT

34
 20
 27
 10

QVI POSTQVAM OMNIA NATVRALIS SAPIENTIÆ
 ET CIVILIS ARCANA EVOLVISSET
 NATVRÆ DECRETVM EXPLEVIT.
 COMPOSITA SOLVANTVR
 AN^O: DNI: MDCXXVI.
 ÆTAT^S: LXVI.

34
 20
 22
 18
 5
 4

1626 = 105
 66 = 12



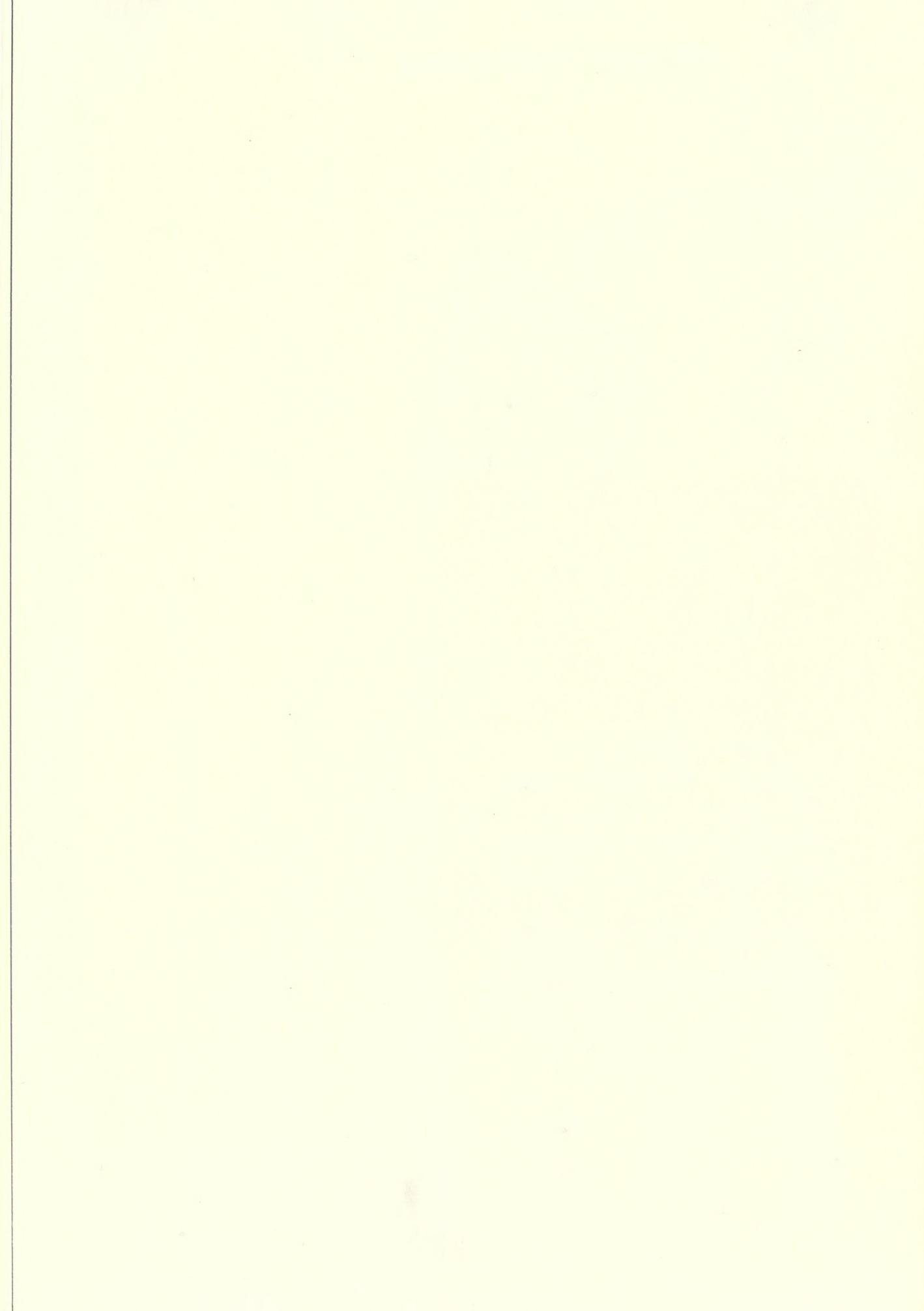
TANTI VIRI
 MEM:
 THOMAS MEAVTYS
 SVPERSTITIS CVLTOR
 DEFVNCTI ADMIRATOR
 H. P:

9
 3
 12
 17
 17
 2

287

PLATE LXXIII. — { THE BACON MONUMENT IN ST. MICHAEL'S CHURCH, ST. ALBANS,
 WITH THE PRESENT DAY INSCRIPTION.







BINDING SECT. MAY 21 1981

PLEASE DO NOT REMOVE
CARDS OR SLIPS FROM THIS POCKET

UNIVERSITY OF TORONTO LIBRARY

PR
2944
S3

Secret Shakespearean seals

85

