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1980
SECRET SHAKESPEAREAN SEALS

REVELATIONS OF ROSICRUCIAN ARCANA
A ROSICRUCIAN PORTRAIT.
SECRET
SHAKESPEAREAN SEALS

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
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 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 banknotes 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 Droushout 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 Dedicatory 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

Ben Jonson's verses, 1st part:

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

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

| Deduct roman letters in heading | 65 |
| Deduct italic letters in verse | 73 | 138 |
L. Digges and J. M.'s verses together contain:

<table>
<thead>
<tr>
<th>Italic words</th>
<th>Roman letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>220</td>
<td>67</td>
</tr>
</tbody>
</table>

"Names of Actors":

<table>
<thead>
<tr>
<th>Italic letters</th>
<th>Deduct roman letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>332</td>
<td>45</td>
</tr>
</tbody>
</table>

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 *Troilus and Cressida* (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

<table>
<thead>
<tr>
<th>Total roman words</th>
</tr>
</thead>
<tbody>
<tr>
<td>287</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Roman words in the two columns</th>
<th>Less italic words on the page</th>
</tr>
</thead>
<tbody>
<tr>
<td>362</td>
<td>74</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>And one large roman word &quot;Finis&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>75</td>
</tr>
</tbody>
</table>

Other counts:

1. Deduct from page number

<table>
<thead>
<tr>
<th>The Names of the Actors, other than supers, who took part in the play</th>
</tr>
</thead>
<tbody>
<tr>
<td>303</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Hermione, after a long silence in marble, says in the left-hand column, &quot;Tell me,&quot; which means &quot;Count me&quot; (just as they count M.P.'s in the House of Commons)</th>
</tr>
</thead>
<tbody>
<tr>
<td>287</td>
</tr>
</tbody>
</table>

A count of the letters in her Speech gives roman letters

Deduct letters in the italic word and roman words in brackets

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>234</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Add italic words in Names of the Actors</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
</tr>
</tbody>
</table>

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>287</td>
</tr>
</tbody>
</table>
SECRET SHAKESPEAREAN SEALS

**First Page of the Histories**

*King John*

<table>
<thead>
<tr>
<th>1st col. All the roman type words, including those in brackets</th>
<th>287</th>
</tr>
</thead>
</table>

**Last Page of the Histories**

*King Henry VIII.*

<table>
<thead>
<tr>
<th>Roman and italic words in the play (omitting those in brackets)</th>
<th>410</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deduct italic words in Epilogue</td>
<td>123</td>
</tr>
<tr>
<td></td>
<td>-----</td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>

*Troylus 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.

<table>
<thead>
<tr>
<th>77</th>
</tr>
</thead>
<tbody>
<tr>
<td>-----</td>
</tr>
<tr>
<td>-----</td>
</tr>
</tbody>
</table>

**Last Page of Troylus and Cressida**

In the left column Troylus says, "Tell me." A count from "Enter Troylus" 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.

<table>
<thead>
<tr>
<th>580</th>
</tr>
</thead>
</table>

Deduct the correct page number if Troylus 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

Deduct correct page of Tragedy of Coriolanus if *Troylus* had been paged as the first of the Tragedies

Deduct correct page of Tragedy of Coriolanus if *Troylus* had been paged as the first of the Tragedies

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

Deduct total words, both roman and italic, in the two columns

And the correct page number

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

2nd

3rd

4th

5th

6th

7th

8th
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”
    Sonnet number .. .. .. .. 154
    Letters in “Finis” and K.A., being the seven large letters on the page .. .. .. .. 7
    \[ \text{Total} = 287 \]

(b) The Sonnet number .. .. .. .. 154
    The numerical equivalent of the word “Finis” in the Kaye value .. .. .. .. 133
    \[ \text{Total} = 287 \]

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:

\[
\begin{align*}
45 & \\
46 & \\
47 & \\
\end{align*}
\]

The words in the verses on the last page .. .. 158

Deduct the letters in the words “The Lovers” .. 9

\[ \text{Total} = 287 \]

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
Deduct roman letters in same

---

287

*King John*, 1591 (Part 2)

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

---

287

*Venus and Adonis*, 1593

All italic letters in the Dedication
Deduct: All the letters on title-page
All roman letters on the next

---

287

On the last page, including the heading and "Finis,"
total roman words
Add the roman letters of printer's name and address

---

287
Lucrece, 1594

Total all words of "Argument" 388
Deduct roman words of Dedication 101

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

Taming of a Shrew, 1594

The first nine lines of the play contain:
Roman letters 299
And italic letters (which deduct) 12

Actor's names not included.
Last page contains roman letters 315
Deduct all the italic letters 28

The Tragedie, 1595

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

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

287
SECRET SHAKESPEAREAN SEALS

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 to the number of 291
Deduct the four letters in "Prin."  4
—— 287

Richard II., 1597 (Anon.)

Second page has:
Roman words  294
Italic words (deduct)  7
—— 287

Last Scene contains:
Roman words  411
Italic words (deduct)  129
—— 282
Add the five letters in “Finis”  5
—— 287

Richard III., 1597 (Anon.)

First page of play and part of second to “Enter Clarence” contains:
Roman words  300
Deduct italic words  13
—— 287

Last Scene from “God and your armes” to end of play:
Roman words  302
Deduct italic words  15
—— 287

Love’s Labour Lost, 1598

First page of play contains:
Roman words  227
Italic letters  60
—— 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 Impresae in exceptional prominence.

Last Scene in the play from "Enter Braggart" contains:
- Roman words .................................................. 301
- Deduct the italic words ........................................ 14

\[ \text{Henry IV.}, 1598 \text{ (Part 1)} \]
- First page of play. First 9 lines, letters .................. 287
- Last Scene of play on two pages contains:
  - Roman words .................................................. 334
  - Deduct italic letters ......................................... 47

\[ \text{Henry V. Famous Victories, 1598} \]
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

\[ \text{Romeo and Juliet (Undated)} \]
This has the seal in two places.

\[ \text{The Passionate Pilgrime, 1599} \]
No seals found.

\[ \text{Much Adoe About Nothing, 1600} \]
- First page of play:
  - Roman words .................................................. 181
  - Italic letters .................................................. 106

\[ \text{Last page but one:} \]
- Roman words .................................................. 335
- Deduct italic letters ............................................ 60

**Add the 12 large italic letters in "About Nothing"**
- (heading) ...................................................... 12

\[ \text{287} \]
SECRET SHAKESPEAREAN SEALS

*Merchant of Venice, 1600*

<table>
<thead>
<tr>
<th>Second page:</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  283</td>
</tr>
<tr>
<td>Italic words</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>:  287</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Last two pages:</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  367</td>
</tr>
<tr>
<td>Deduct italic letters</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>:  79</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>:  288</td>
</tr>
<tr>
<td>Deduct for &quot;Finis&quot;</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>:  287</td>
</tr>
</tbody>
</table>

*Merchant of Venice, 1600 (Second Edition)*

<table>
<thead>
<tr>
<th>Title-page:</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman letters</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  271</td>
</tr>
<tr>
<td>Add the 16 of date</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  16</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>:  287</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>First page of play:</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  223</td>
</tr>
<tr>
<td>Italic letters</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  64</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>:  287</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Last page but one.</th>
<th>Roman and italic words</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>:</td>
<td></td>
<td></td>
<td></td>
<td>:  287</td>
</tr>
</tbody>
</table>

*Titus and Andronicus, 1600*

<table>
<thead>
<tr>
<th>First page of play:</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  146</td>
</tr>
<tr>
<td>Italic letters</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  141</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>:  287</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Last page but one.</th>
<th>Roman and italic words</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>:</td>
<td></td>
<td></td>
<td></td>
<td>:  287</td>
</tr>
</tbody>
</table>

*Henry IV., 1600 (Part 2)*

<table>
<thead>
<tr>
<th>Title-page:</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman letters</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  191</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>:  133</td>
</tr>
<tr>
<td>Add roman words on first page of play</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:  154</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>:  287</td>
</tr>
</tbody>
</table>
### REVELATIONS OF ROSICRUCIAN ARCANA

Last page but one:

<table>
<thead>
<tr>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman and italic words</td>
<td>291</td>
</tr>
<tr>
<td>Deduct four italic words of heading</td>
<td>4</td>
</tr>
</tbody>
</table>

### Henry V., 1600

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

<table>
<thead>
<tr>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second page of play. Roman words</td>
<td>256</td>
</tr>
<tr>
<td>Words of continuation of King's speech on next page</td>
<td>31</td>
</tr>
</tbody>
</table>

Last two pages:

<table>
<thead>
<tr>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>151</td>
</tr>
<tr>
<td>Italic letters</td>
<td>139</td>
</tr>
</tbody>
</table>

Deduct the letters in the Latin word for "thus"—viz., *sic* 3

### 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

<table>
<thead>
<tr>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words on title-page, omitting those of large type in the first two lines</td>
<td>48</td>
</tr>
</tbody>
</table>

Last page. Roman and italic words 287

### Merry Wives of Windsor, 1602

Title-page. Roman words 93

<table>
<thead>
<tr>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>First page and the four lines overleaf completing the Scene. Roman and italic words</td>
<td>194</td>
</tr>
</tbody>
</table>

Page 50. Italic letters 287

Last page:

<table>
<thead>
<tr>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>214</td>
</tr>
<tr>
<td>Italic letters</td>
<td>73</td>
</tr>
</tbody>
</table>

287
### Hamlet, 1603

<table>
<thead>
<tr>
<th>Description</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title-page.  47 roman, less 3 italic words</td>
<td>44</td>
</tr>
<tr>
<td>First page of play. Roman words</td>
<td>104</td>
</tr>
<tr>
<td>Second page of play. Roman words</td>
<td>227</td>
</tr>
<tr>
<td>Less</td>
<td>331</td>
</tr>
<tr>
<td></td>
<td>44</td>
</tr>
<tr>
<td>Last two pages:</td>
<td></td>
</tr>
<tr>
<td>Roman words</td>
<td></td>
</tr>
<tr>
<td>Less italic letters</td>
<td></td>
</tr>
<tr>
<td></td>
<td>350</td>
</tr>
<tr>
<td></td>
<td>63</td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>

### Hamlet, 1604

<table>
<thead>
<tr>
<th>Description</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Scene. Roman and italic words</td>
<td>287</td>
</tr>
<tr>
<td>Last Scene:</td>
<td></td>
</tr>
<tr>
<td>Roman words</td>
<td></td>
</tr>
<tr>
<td>Deduct italic letters</td>
<td></td>
</tr>
<tr>
<td></td>
<td>330</td>
</tr>
<tr>
<td></td>
<td>49</td>
</tr>
<tr>
<td></td>
<td>281</td>
</tr>
<tr>
<td>Add letters in FINIS and G</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>

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

### King Lear, 1608

<table>
<thead>
<tr>
<th>Description</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title-page. Roman and italic words</td>
<td>99</td>
</tr>
<tr>
<td>First page. 191 roman, less 3 italic words</td>
<td>188</td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>

Nothing found on last pages.

### King Lear, 1608 (Second Edition)

<table>
<thead>
<tr>
<th>Description</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title-page. Omitting word in large capitals there are words</td>
<td>75</td>
</tr>
<tr>
<td>Add the figures in the date, which is underlined, 16 + 0 + 8</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>99</td>
</tr>
<tr>
<td>First page of play. 191 roman, less 3 italic words</td>
<td>188</td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
<tr>
<td>Last page. 290 roman, less 3 italic words</td>
<td></td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>
REVELATIONS OF ROSICRUCIAN ARCANA

*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 |

---

*Richard II., 1608*

First page, last two lines. Roman words 13
Second page. Roman words 297

Deduct italic letters on last two lines of first page and italic letters and for large I on second page 23

Total 287

Last Scene:

| Roman words |  |  |  |  | 404 |
| Less italic letters |  |  |  |  | 117 |

---

*Pericles, 1609*

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

*Troylus 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 |

Gives 351
The roman words contain in letters 64

---

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

---
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

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:

<table>
<thead>
<tr>
<th>Roman words</th>
<th>230</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italic letters</td>
<td>57</td>
</tr>
</tbody>
</table>

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 |

376

Deduct the number of italic words 89

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 |

287
Othello, 1630

Title-page contains:

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td></td>
<td></td>
<td></td>
<td>32</td>
</tr>
<tr>
<td>Italic words</td>
<td></td>
<td></td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>Roman letters</td>
<td></td>
<td></td>
<td></td>
<td>150</td>
</tr>
<tr>
<td>Italic letters</td>
<td></td>
<td></td>
<td></td>
<td>86</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>248</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
</tr>
<tr>
<td><strong>287</strong></td>
</tr>
</tbody>
</table>

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  |

| **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 emblematists. Upon this list the Emblem on page 31 of the facsimile stands first.

<table>
<thead>
<tr>
<th>Add the page number</th>
<th>.</th>
<th>.</th>
<th>31</th>
</tr>
</thead>
<tbody>
<tr>
<td>The letters in italics not including the heading or carry-over words</td>
<td>.</td>
<td>.</td>
<td>.</td>
</tr>
<tr>
<td>The words in roman type, omitting the word &quot;God&quot;</td>
<td>.</td>
<td>.</td>
<td>.</td>
</tr>
</tbody>
</table>

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

287

*Same. Vautrollier's* (Second Edition)

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

Roman words . . . . 192
Roman letters in brackets . . . . 95

287

*Same. Edition of 1613*

To the right, etc.:

Heading letters . . . . 35
All italic words . . . . 252

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

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

Add the roman words at end . . . 4

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

Back page. Number of page:

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

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
REVELATIONS OF ROSICRUCIAN ARCANA

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

<table>
<thead>
<tr>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>320</td>
</tr>
<tr>
<td>Deduct total of small italic letters</td>
<td>33</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>287</strong></td>
</tr>
</tbody>
</table>

Peacham’s Minerva Britanna, 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

<table>
<thead>
<tr>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small italic letters</td>
<td>234</td>
</tr>
<tr>
<td>Small italic letters on the page</td>
<td>53</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>287</strong></td>
</tr>
</tbody>
</table>

Page 34, below the picture:

<table>
<thead>
<tr>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words in the two verses</td>
<td>89</td>
</tr>
<tr>
<td>Roman letters in brackets</td>
<td>34</td>
</tr>
<tr>
<td>Roman letters in Latin lines</td>
<td>129</td>
</tr>
<tr>
<td>Words in notes at foot and in margin</td>
<td>35</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>287</strong></td>
</tr>
</tbody>
</table>

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

Bacon’s Wisdom of the Ancients, 1619

Epistle Dedicatarie. Without the heading. Roman words 287

Bacon’s Novum Organum, 1620

Epistle Dedicatarie:

<table>
<thead>
<tr>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>297</td>
</tr>
<tr>
<td>Less roman words in brackets</td>
<td>10</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>287</strong></td>
</tr>
</tbody>
</table>

Last page. Paragraph beginning “Non abs” and last line of the page “Typographium Regium.” Large size italic letters

<table>
<thead>
<tr>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Large size italic letters</td>
<td>287</td>
</tr>
</tbody>
</table>

Bacon’s Henry VII., 1622

<table>
<thead>
<tr>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last page number</td>
<td>248</td>
</tr>
<tr>
<td>Add roman words fully spelt on the page</td>
<td>39</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>287</strong></td>
</tr>
</tbody>
</table>

Bacon’s Apophthegms, 1625

280 apophthegms, 7 introductory pages 287
Bacon’s Advancement of Learning, 1640 (Watt’s Translation)

Frontispiece portrait:

<table>
<thead>
<tr>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>On wreath at top there are fancy letters</td>
<td>34</td>
</tr>
<tr>
<td>On the book in the portrait and at foot the fancy letters number</td>
<td>242</td>
</tr>
<tr>
<td>Add the letters of plainer type</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>On the title-page there are roman letters</td>
<td>349</td>
</tr>
<tr>
<td>And 58 italic words and the figure 2 twice</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>

Another result obtains by adding the total of the two figure 2’s to the 336 italic letters (“W” at foot is roman).

<table>
<thead>
<tr>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deduct the roman words</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>

Next page to “Carolo” has roman letters

<table>
<thead>
<tr>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>And 5 italic words which deducted</td>
<td>5</td>
</tr>
<tr>
<td>Leaves</td>
<td>287</td>
</tr>
</tbody>
</table>

Favourable Reader page:

<table>
<thead>
<tr>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Not counting the heading in large type there are 137 italic words and 145 roman letters</td>
<td>282</td>
</tr>
<tr>
<td>There are left the letters of the commencing “He” and those in the turnover word “and”</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Add the letters of the bracketed words</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>
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

**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.

**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

**Note.**—The large type heading is not counted.
SECRET SHAKESPEAREAN SEALS

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

I. *Ragguagli di Parnasso*

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

Vestibule:

All the roman words ................................................................. 316
Deduct words in brackets and in italics ...................................... 29

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

Deduct italic words and roman words in brackets ..................... 21

308

287
Last page of Vol. I.:

Roman words, including heading (but not words in brackets) ...
292
Deduce the italic letters in “Finis” ...
5

287

Another solution:

Page number ...
394
Add italics in “Finis” ...
5

399

Deduce letters in Novum Organum ...
12
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

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

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.
<table>
<thead>
<tr>
<th>Page</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>—</td>
</tr>
<tr>
<td>3</td>
<td>21</td>
</tr>
<tr>
<td>4</td>
<td>—</td>
</tr>
<tr>
<td>5</td>
<td>25</td>
</tr>
<tr>
<td>6</td>
<td>67</td>
</tr>
<tr>
<td>7</td>
<td>83</td>
</tr>
<tr>
<td>8</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>251</td>
</tr>
<tr>
<td>+</td>
<td></td>
</tr>
<tr>
<td></td>
<td>287.</td>
</tr>
</tbody>
</table>

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 25 26 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.

\[
\begin{align*}
\text{Fra Rosicrosse} \\
32 & 17 & 27 & 17 & 14 & 18 & 35 & 29 & 17 & 14 & 18 & 18 & 31 = 287
\end{align*}
\]
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 Boccalini, entitled I. Ragguagli di Parnasso. Boccalini 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 Boccalini’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 Fraternitatis 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 Fraternitatis, 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 *M.S. Table Book*, 1608.

"Layeing for a place to command wytts and pennes. Westminster, Eton, Wynchester spee Trinity Coll., Cam. . . ."

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

"Qu. Of the order and discipline, the rules and praescripts of their studyes and inquyries, allowances for travailing, intelligence, and corresponden-ence with ye universities abroad."

"Qu. Of the manner and praescripts touching secresity, traditions, and publication."
SECRET SHAKESPEAREAN SEALS

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 Cyclopedia, 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 conceal 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 Labyrinthis.

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 ortagriphie."

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.
SECRET SHAKESPEAREAN SEALS

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 Sapienta 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.
| Plate XXXIV. | Reference Plate. |
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

**To the Reader:**

- Words in last line: 7
- Add all the figures: 24
- Geoffrey Whitney: 2

**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

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
| | | | |--|
| | | | |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.
REVELATIONS OF ROSICRUCIAN ARCANA

*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:

<table>
<thead>
<tr>
<th>Words</th>
<th>Add “Finis”</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>33</td>
</tr>
</tbody>
</table>

*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:

<table>
<thead>
<tr>
<th>Roman letters</th>
<th>Less italic letters</th>
<th>75</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>32</td>
<td></td>
</tr>
</tbody>
</table>

*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 | Add letters in “Exeunt” | 32 letters | 6 |
|-----------|-------------------------|------------|
|           |                         |            |   |
|           |                         |            |   |
|           |                         |            |   |
|           |                         |            |   |
|           |                         | 38         |   |
| Deduct “Finis” |                      | 5          |   |
|           |                         | 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).
SECRET SHAKESPEAREAN SEALS

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:

<table>
<thead>
<tr>
<th>Roman letters</th>
<th>71</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deduct italic letters</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>66</strong></td>
</tr>
</tbody>
</table>

Shakespeare's Sonnets, 1609
Second page. After "By our ever-living Poet," the 8th, 9th, and 10th lines contain 33 letters.

<table>
<thead>
<tr>
<th>Last pages of Sonnets:</th>
</tr>
</thead>
<tbody>
<tr>
<td>All words in Sonnet 153</td>
</tr>
<tr>
<td>All words on last page of Sonnets</td>
</tr>
</tbody>
</table>

A Lover's Complaint (Bound up with the Sonnets).
Last page but one. Bottom line, 33 letters.

<table>
<thead>
<tr>
<th>Last page:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verses 45 and 46</td>
</tr>
<tr>
<td>Add letters in The Lovers</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Last verse number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words in last verse</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>

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:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td></td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>48</td>
<td></td>
</tr>
</tbody>
</table>

Last page. Bottom line, 33 letters.
Last four lines of play:
- Roman words: 34
- Deduct italic word: 1

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

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

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:

<table>
<thead>
<tr>
<th>Words</th>
<th>:</th>
<th>:</th>
<th>:</th>
<th>:</th>
<th>:</th>
<th>65</th>
</tr>
</thead>
<tbody>
<tr>
<td>Add “Finis”</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>:</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>66</td>
</tr>
</tbody>
</table>

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).

Troylus 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 |
|               |     |     |     |     |     |    |
|                |     |     |     |     |     | 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

Richard III., 1622

Title-page. 7th line:

Italic letters ... ... ... ... ... ... 41
Less roman ... ... ... ... ... ... 8

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

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  |

Merry Wives

Last page. Last three lines:

| Roman letters |   |   |   | 71 |
| Deduct letters in "Finis"         |   |   |   | 5  |
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:

<table>
<thead>
<tr>
<th>Description</th>
<th>Figures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>23</td>
</tr>
<tr>
<td>Add italic letters</td>
<td>10</td>
</tr>
</tbody>
</table>

---

Much Aboe About Nothing

Last two lines have:

<table>
<thead>
<tr>
<th>Description</th>
<th>Figures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman letters</td>
<td>75</td>
</tr>
<tr>
<td>Deduct italic letters</td>
<td>9</td>
</tr>
</tbody>
</table>

---

Love's Labour Lost

Last three lines. Roman letters, 66.

Midsummer Night's Dreame

Last Speech of play:

<table>
<thead>
<tr>
<th>Description</th>
<th>Figures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>87</td>
</tr>
<tr>
<td>Deduct italic letters</td>
<td>20</td>
</tr>
</tbody>
</table>

Deduct word "Finis" 1

---

Merchant of Venice

Last two lines. Roman and italic letters, 66.

As You Like It

Last line of each column together have:

<table>
<thead>
<tr>
<th>Description</th>
<th>Figures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman letters</td>
<td>70</td>
</tr>
<tr>
<td>Deduct letters of italic word “Exit”</td>
<td>4</td>
</tr>
</tbody>
</table>

---

Twelfe Night

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

**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
- Total: 111

**Richard II.**

Last Speech has:

- Roman words: 121
- Deduct italic letters: 11
- Total: 110
- Add for "Finis": 1
- Total: 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
- Total: 111

**Henry IV. (Part 2)**

Last Scene:

- Roman words: 83
- Italic letters: 31
- Total: 114
- Deduct roman words in brackets: 3
- Total: 111

Epilogue:

- Real page number: 99
- Unbracketed roman letters: 33
- Total: 66
**Henry V.**

Chorus at the end contains 111 roman words.

**Henry VI. (Part 1)**

Last Speech:

<table>
<thead>
<tr>
<th>Roman words</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italic letters</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>17</td>
</tr>
</tbody>
</table>

**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:

<table>
<thead>
<tr>
<th>Roman words</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>144</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deduct the word in brackets</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>

143

The difference between the real page (204) and the wrong paged number (172) is 32

111

Last lines:

<table>
<thead>
<tr>
<th>Roman letters</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>69</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less italic words (2) and “Finis” (1)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
</tr>
</tbody>
</table>

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:

<table>
<thead>
<tr>
<th>Roman letters</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>72</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deduct italic letters</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6</td>
</tr>
</tbody>
</table>

66
SECRET SHAKESPEAREAN SEALS

Coriolanus

Last Scene contains:

Roman words ........................................... 180
Deduct roman words in brackets ...................... 9

Total .................................................. 171

Deduct the 61 italic letters ........................... 61

Total .................................................. 110

Add for the word "Finis" ................................ 1

Total .................................................. 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

Total .................................................. 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 Caesar

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

Total .................................................. 110

Add for “Finis” ........................................ 1

Total .................................................. 111
Hamlet
The correct number of the last page is 174
The last Speech contains roman and italic words 63

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
Deduct the 5 in "Finis" 5

Cymbeline
Last line of play:
Roman letters 38
Deduct 5 roman words bracketed 5

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 73
Deduct "Finis" 1

Deduct the total of the numerals in 1623 12

78
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:

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>69</td>
</tr>
<tr>
<td>Italic letters</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>18</td>
</tr>
<tr>
<td>Roman letters bracketed</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>.</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>111</td>
</tr>
</tbody>
</table>

Deduct from the wrong page number . 993
The correct page number of the Folio . 893

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 MÉLANCHOLY"

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 1632 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 several considerable Additions by his own hand; This Copy he committed to my care and custodv, 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 unpaged 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 Conclusion 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 Frontispeice," 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 guse
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 wisedome, if we may beleev 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 quintescence of wisdome wheresoever he is, for he, his fraternity, friends, etc., they are all betrothed to wisdome, if we may beleev their Disciples arid 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 mysele 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 237.

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 sanctae Roseae 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 Conclusion 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 selbe 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 Conclusion of the Author to the
REVELATIONS OF ROSICRUCIAN ARCANA

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 secundae 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 implicite 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 woffull 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 disanulled.” 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 bewrays 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:

\[
\text{MACROB} = \text{Mr. Bacon.}
\]

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:

\[
\text{I am a free man borne who can com-} \\
\text{"I am Fr. Bacon."
\]

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 Con"
- The 8th line has "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 "infelicite"
"Lewes" is altered to "Luces"
"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 | 75 | “Bacon” (Kaye). |
| 1.9.1.1.3.1.4.8.1.6.1.5.4.2.6.1.6.9. | ... | = 69 | 111 | “Bacon” (simple) |
| 1.8.6.2.1.8.7.3.6. | ... | = 42 | 84 | “Sir F. B.” (simple). |
| 2.6.1.2.7.7.2.3.1.2. | ... | = 33 | 66 | “Bacon” (simple) |
| 1.3.4.1.2.1.1.2.4.1.1.4.2.5.2.1.2.6.9. | ... | = 52 | 104 | “Francis Bacon” (simple). |
| 1.1.6.5.1.6.2.2.4.1.1. | ... | = 30 | 60 | “Fra Rosicrosse” (Kaye). |
| 2.8.3.0.8.3.2.9.5.2.3.2.1.2. | ... | = 50 | 132 | “Lord Verulam” or “Francis St. Alban” (simple). |
| 3.2.4.2.1.9.1.3.3.5.1.8.1.9. | ... | = 52 | 104 | “Francisco Bacono” (simple) |
| 3.6.7.1.9.3.9. | ... | = 38 | 76 | “Fra’sis Bacon” (simple). |
| 4.9.1.2.4.1.1.6.4.1.4.2.9.4.6.3. | ... | = 62 | 124 | “Franciscus de Verulamio” (Kaye). |
| 1.3. | ... | = 4 | 8 | “Fr. St. A.” (simple). |
| 5.8.3.5.5.9.9.6.1.2.2.2. | ... | = 57 | 114 | “Francisco Bacono” (simple) |
| 6.2.3.3.6.6.3.5.6.6.5.1.6.1.1. | ... | = 60 | 120 | “Francisco Bacono” (simple) |
| 6.7.3.2.5.7.3.1.1.6.7.3.5.7.4.4. | ... | = 71 | 142 | “Francisco Bacono” (simple) |
| 2.4.7.4.8.7.6.4.8.7.6.7.7.7.3. | ... | = 87 | 174 | “Franciscus de Verulamio” (Kaye). |
| **Total** | ... | = 773 | 1546 |  |
| **Deduct** | ... | = 287 | 574 |  |
| **Leaves** | ... | = 486 | 962 |  |

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 |

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 |

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 | ... | ... | ... | ... | ... | 3 |

| I and II | ... | ... | ... | ... | ... | 33 |

| 1015 | 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 c 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:_

<table>
<thead>
<tr>
<th>Roman words before the word &quot;Tower,&quot; which seems to have been printed separately from a plate</th>
<th>33</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman words on whole page</td>
<td>66</td>
</tr>
<tr>
<td>Roman letters up to the printer's rule</td>
<td>273</td>
</tr>
<tr>
<td>Roman words below printer's rule</td>
<td>16</td>
</tr>
<tr>
<td>Less italic words below printer's rule</td>
<td>2 14</td>
</tr>
</tbody>
</table>
SECRET SHAKESPEAREAN SEALS

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

Deduct letters below printer’s rule ... ... 2

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 containing 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 scale of Privy Councellers, and it is not to be opened but by the Prince and those of the privie Councell, 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

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 "starrepointing" and "slow-endevouring," 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.
SECRET SHAKESPEAREAN SEALS

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:

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Italic words</td>
<td>: : : : : : 8</td>
</tr>
</tbody>
</table>

Also roman and italic words spell out 66
Add, page 10, figures in date, MDCLXXXVII 23

The Dedication gives roman words : : : : : : 121
Deduct italic words : : : : : : 18

103

Which is the simple count of "Shakespear.

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:

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:

<table>
<thead>
<tr>
<th>Roman words</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>256</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italic letters</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>31</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>287</td>
</tr>
</tbody>
</table>

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

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.

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.
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 “Indicio Pylium” downwards

Total to  289
Deduct for the two symbols  2

The Grave Slab at Stratford-on-Avon

The inscription—

GOOD FRENDFOR IESVS SAKE FORBEARE
TO DIGG THE DVST ENCLOSED HEARE
BLESE BE ∫ MAN ∫ SPARES THES STONES
AND CURST BE HE ∫ 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 Shakespere, 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 Shakspere
Anno Post Mortem CXXIV.
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:

<table>
<thead>
<tr>
<th>Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total large size letters</td>
<td>260</td>
</tr>
<tr>
<td>Figures in year of death (1626)</td>
<td>15</td>
</tr>
<tr>
<td>Figures in age at death (66)</td>
<td>12</td>
</tr>
</tbody>
</table>

Total: 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 refections 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 errour 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)

<table>
<thead>
<tr>
<th>2nd column. All words</th>
<th>195</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deduct for 37 italic words below the column and for “Finis.” Total</td>
<td>38</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total:** 157

### Histories

*Henry VIII.* (last page)

<table>
<thead>
<tr>
<th>Correct page number</th>
<th>264</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roman letters in the words “The Epilogue” and in “Finis”</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Deduct italic words in the epilogue itself</td>
<td>123</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total:** 157

*Troilus and Cressida* (last page)

<table>
<thead>
<tr>
<th>1st column. All the italic letters</th>
<th>157</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Exeunt” being in a separate line is not counted.</td>
<td></td>
</tr>
<tr>
<td>2nd column. All words in the verse</td>
<td>127</td>
</tr>
<tr>
<td>“Exeunt” being in the last line is counted.</td>
<td></td>
</tr>
<tr>
<td>Add Page number (if it had been paged)</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Total:** 157
SECRET SHAKESPEAREAN SEALS

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

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 Baco via, 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 Wotton 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.
SECRET SHAKESPEAREAN SEALS

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.

<table>
<thead>
<tr>
<th>Description</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>All roman words (except &quot;Garnier&quot; special type)</td>
<td>234</td>
</tr>
<tr>
<td>Roman words in brackets</td>
<td>19</td>
</tr>
<tr>
<td>Italic letters</td>
<td>14</td>
</tr>
<tr>
<td>Letters in &quot;The Countesse of Sussex&quot;</td>
<td>20</td>
</tr>
</tbody>
</table>

**Total**: 287

*Solyman and Perseda, 1599*

Title-page:

All letters not on the printer's device total: 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

**Total**: 157

We now take

*Peacham’s Minerva Britanna, 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

Total: 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

Total: 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 Augmentis, 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

---

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

---

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

- Roman words: 162
- Less italic words: 5

---

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

---

The total on the last page of the book is: 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 w's, and must be counted as 4 letters.

Plate II.—Portrait of Shakespeare.

The W in the first line is really 2 W'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.

84
Plate III.—First Page of "The Epistle Dedicatory."
Plate IV.—Second Page of "The Epistle Dedicatory."
Plate V.—"The Names of the Principal 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 28 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. Troilus and Cressida is omitted altogether from the Catalogue and must therefore be first added. There are 31 italic letters in its title. But Troilus 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 "Troilus 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"), "Countrmen." "I shall tell you," and "Sir, I shall tell you" (both these remarks are addressed to the 2nd Citizen), "A sedit up." This last hint could hardly have been put strait' 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 Pilgrimage, 1599, and Richard II., 1634, but the latter bears the personal signature at its end.
Plate XIV.—"Shake-Speare's Sonnets," 1609. Last 2 Pages.
Plate XV.—"Lucrce," 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 Bacon." This "N" also draws attention to the anagrammatic signature in the ending words of the last 2 lines, "con sent & banishment," or Bacon.
   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.
   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 words."
Plate XXI.—T. Bright's "Treatise of Melancholy." 1586 and 1613 Editions.
Plate XXIII.—Spenser's "Faerie Queene," 1611. Last Page.
   The "C" of Corpora is a roman capital letter, and must not be counted.
Plate XXVII.—Bacon's "Advancement of Learning," 1640. The Title-Page.
   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 Dedication."

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 shown 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 “r” 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.


Ending of all Plays in Shakespeare 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 “Ilustrissimo” had been roman letters, the 157 signature would not be shown.

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


Plates LVI. to LVIII.—"The Conclusion 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 Repertoire 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, incidently 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.

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

B. I.

PLATE 1. — "TO THE READER."
MR. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Original Copies.

LONDON
Printed by Isaac Jaggard, and Ed. Blount. 1623.
TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN.

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

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,

Hilf we studie to be thankful in our particular for
the many favours we have received from your L.L.
we are falne, upon the ill fortune, to mngle,
two the most diverse things that can bee, feare,
and rashnesse; rashnesse in the enterprise, and
feare of the succeffe. For, when we value the places your H.H.
sustaine, we cannot but know their dignity greater, then to descend to
the reading of these triftles; and, while we name them triftles, we have
deprived our selves of the defence of our Dedication. But since your
L.L. have beene pleas'd to thinke these triftles some-thing, heereto-
fore; and have prosequuted both them, and their Authour living,
with so much favour: we hope, that (they out-living him, and be not
baying the fate, common with some, to be executor to his owne wri-
inges) you will vs the like indulgence toward them, you have done
unto

PLATE III. — FIRST PAGE OF "THE EPISTLE DEDICATORIE."
The Epistle Dedicatorie.

unto their parent. There is a great difference, whether any Booke choose his Patrones, or finde them: This hath done both. For, so much were your L.L. likings of the severall parts, when they were actéd, as before they were published, the Volume ask'd to be yours. We haue but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow alie, as was our Shakespeare, by humble offer of his playes, to your most noble patronage. Wherein, as we have insly observ'ed, no man to come neere your L.L. but with a kind of religious address: it hath bin the height of our care, who are the Presenters, to make the present worthy of your H.H. by the perfection. But there we must also crave our abilities to be considerd, my Lords. We cannot go beyond our owne powers. Country hands reach forth milke, cream, fruities, or what they haue: and many Nations (we haue heard) that had not gummes & incense, obtained their requests with a leauened Cake. It was no fault to approch their Gods, by what means they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H.H. these remains of your servant Shakespeare; that what delight is in them, may be ever your L.L. the reputation his, & the faults ours, if any be committed, by a payre, so carefull to show their gratitude both to the liuing, and the dead, as is

Your Lordshippe's most bounden,

John Heminge, Henry Condell.

PLATE IV. - SECOND PAGE OF "THE EPISTLE DEDICATORIE."
The Workes of William Shakespear, containing all his Comedies, Histories, and Tragedies: Truely set forth, according to their first ORIGINALL.

The Names of the Principall Actors in all these Playes.

<table>
<thead>
<tr>
<th>Name</th>
<th>Plate</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
<tr>
<td>Richard Burbadge.</td>
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<td>John Hemmings.</td>
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</tr>
<tr>
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<td>William Kempt.</td>
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<td>Thomas Poope.</td>
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<td>Richard Cowly.</td>
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<td>Samuell Croffe.</td>
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<tr>
<td>Alexander Cooke.</td>
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</tbody>
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PLATE V. "THE NAMES OF THE PRINCIPALL ACTORS."
A CATALOGUE
of the severall Comedies, Histories, and Tragedies contained in this Volume.

**COMEDIES.**

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<thead>
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<th>#</th>
<th>Title</th>
<th>Folio</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
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</tr>
<tr>
<td>20</td>
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<td>19</td>
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<td>21</td>
<td>All is well, that ends well.</td>
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<td>24</td>
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<td>17</td>
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**HISTORIES.**

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<th>#</th>
<th>Title</th>
<th>Folio</th>
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<td>16</td>
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<tr>
<td>16</td>
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<td>The First part of King Henry the Sixth</td>
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<tr>
<td>16</td>
<td>The Second part of King Henry the Sixth</td>
<td>120</td>
</tr>
<tr>
<td>16</td>
<td>The Third part of King Henry the Sixth</td>
<td>147</td>
</tr>
<tr>
<td>16</td>
<td>The Life and Death of Richard the Third</td>
<td>173</td>
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<td>The Life and Death of Julius Cesar</td>
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<td>Othello, the Moor of Venice</td>
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<tr>
<td>16</td>
<td>The Tragedy of Douglas and Crusada</td>
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PLATE VI. — A CATALOGUE OF THE PLAYS.
THE TEMPEST.

A stamd. Scena prima.

A tempestuous wilde of Thunder and lightning heard: Enter a Ship master, and a Bostwine.

Master.

Enter Bostwine.

Bostwine. Here Master: What cheere?

Master. Good Speake to th'Mariners: fall toox, yarely, or we rum our selves a ground, before, beforri.

Enter Mariners.

Bostwine. Heigh my hearts, cheereely, cheereely my harts: yare, yare: Take in the toppe-sole: Tend to th'Masters whittle: Blow till thou burst thy winde, if room e-nough.

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

Alon. Good Bostwine have care: where's the Master? Play the men.

Bostwine. I pray now keep below.

Anto. Where is the Master, Boston? Bostwine. Do you not hear him? you marre our labour, Keep your Cabines: you do shiift the forme.

Gonzalo. Nay, good be patient.

Bostwine. When the Sea is hence, what cares these roa-izers for the name of King? to Cabine, silence: trouble vs not;

Gonzalo. Good, yet remember whom thou hast aboard.

Bostwine. None that I more love then my selfe. You are a Counsellor, if you can command these Elements to fi-lence, and worke the peace of the present, wee will not hand a rope more, vfe your authority: If you cannot, give thanks you haue list'd so long: and make your selfe ready in your Cabine for the mishance of the hour, list so hap. Cheereely good hearts: out of our way I say. Exit. 

Gonzalo. I haue great comfort from this fellowmephikhe hath no drowning mark upon him, his complexion is perfect Gallower: stand fast, good Fate to his hang-ing, make the rope of his destiny our cable, for our owne doth little advantage: If he be not borne to be hang'd, our cafe is miserable. Exit. 

Enter Bostwine.

Bostwine. Dowe downe with the top-Mast: yare, lower, lower, brong her to Try with Main-e-couire. A plague. Acry within.

Enter Sebastian, Antonio & Gonzalo.

vpon this howling: they are lowder then the weather, or our office: yet againe? What do you heere, Shal we gie ou? and drown, have you a minde to sink?


Bostwine. Worke you then.

Anto. Hang ou, hang. Thou scourge of insolent Nos-ga-maker, we are lesse afraid to be drown'd, then thou art.

Gonzalo. I heare him for drowning, though the Ship were no stronger then a Nutshel, and as leky as an unfranched wench.

Bostwine. Lay her a hold, a hold, set her two courses off to Sea againe, lay her off.

Enter Mariners weat.

Mar. All loffe, to prayers, to prayers, all loffe.

Bostwine. What must our mouths be cold?

Gonzalo. The King, and Prince, and prayers, let's afflitt them, for our cafe is as theirs.

Bostwine. I am out of patience.

Anto. We are merely cheated of our liues by drunkards, This wide-chop-sawall, would thou might fyth bewarn the wakening of ten Tides.

Gonzalo. He'll be hang'd yet.

Though every drop of water sweare against it.

And gape at widtw to glut him. A confused noise within. Mercy on vs. 

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

Farewell brother: we split, we split, we split, split.

Anto. Let's all sinke with King.

Sebastian. Let's take leave of him.

Gonzalo. Now would I give a thousand surlongs of Sea, for an Acre of barren ground? Long heath, Browne fours, any thing: the ships about 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 Roreplay them: The skye it seems would powre down flinking pitch, But that the Sea, mounting to th' welkins checke, Daftes the fire out. Oh! I haue suffered With those that I law suffer: A braue vellum

(Who
The Winters Tale.

I awfull as Earing.
Pol. She embraces him.
Cam. She hangs about his necke,
If the pertanece to life, let her speake too.
Pol. I, and make it manifest where she has liu'd,
Or how hone from the dead?
Paul. That she is living,
Were it but told you, should be hooted at
Like an old Tale: but it appears the lies,
Though yet the speaker 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 pourc 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 heare that I
Knowing by Paulina, that the Oracle
Gave hope thou wert in being, have preferu'd
My felfe, to fee the yfue.

Paul. There's time enough for that,
Least they defile (upon this push) to trouble
Your joyes, with like Relation. Go together
You precious winners all: your exultation

Partake to every one: I (an old Turtle)
Will wing me to some wither'd bough, and there
My Mate (that's newer to be found againe)
Lament, till I am loft.
Leo. O peace Paulina:
Thou shouldest a husband take by my consent,
As I by thine a Wife. This is a Match,
And made betwenee you by Vowes. Thou hast found mine,
But how, is to be question'd: for I saw her
(As I thought) dead: and issue (in vain) said many
A prayer upon her grave. Is not seeke faire
(For him, I partly know his minde) to finde thee
An honourable husband. Come Camilla,
And take her by the hand: whose worth, and bony
Is richly noted: and heere justified
By Vs, a pare of Kings. Let's from this place.
What looke I upon my Brother: both your pardons,
That ere I put betweene your holy looks
My illusion: This your Son-in-law,
And Sonne vnto the King, whom heauen directing
Is troth-plight to your daughter. Good Paulina,
Leade Vs from hence: where we may leyfurcely
Each one demand, and answere to his part
Perform'd in this wide gap of Time, since first
We were diffuert: Hastily lead away.

The Names of the Actors.

<table>
<thead>
<tr>
<th>Actor</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lentes, King of Sicillia.</td>
<td></td>
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<tr>
<td>Mamillius, young Prince of Sicillia.</td>
<td></td>
</tr>
<tr>
<td>Camillo.</td>
<td></td>
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<tr>
<td>Antigonus.</td>
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<tr>
<td>Cleomenes, Lords of Sicillia.</td>
<td></td>
</tr>
<tr>
<td>Dion.</td>
<td></td>
</tr>
<tr>
<td>Hermione, Queenes to Leontes.</td>
<td></td>
</tr>
<tr>
<td>Perdita, Daughter to Leontes and Hermione.</td>
<td></td>
</tr>
<tr>
<td>Paulina, Wife to Antigonus.</td>
<td></td>
</tr>
<tr>
<td>Emilia, a Lady.</td>
<td></td>
</tr>
<tr>
<td>Petronella, King of Bohemia.</td>
<td></td>
</tr>
<tr>
<td>Florzella, Prince of Bohemia.</td>
<td></td>
</tr>
<tr>
<td>Old Shepheard, reputed Father of Perdita.</td>
<td></td>
</tr>
<tr>
<td>Clowne, his Sonne.</td>
<td></td>
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<tr>
<td>Antolius, a Rogue.</td>
<td></td>
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<tr>
<td>Archdame, a Lord of Bohemia.</td>
<td></td>
</tr>
<tr>
<td>Other Lords, and Gentlemen, and Servants.</td>
<td></td>
</tr>
<tr>
<td>Shepheardes, and Shepheardesses.</td>
<td></td>
</tr>
</tbody>
</table>

FINIS.
The life and death of King John.

Actus Primus, Scena Prima.

Enter King John, Queen Elenor, Pembroke, Essex, and Salisbury, with the Chatillons of France.

King John,

Ow say Chatillon, what would France with vs? 

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

In my behauiour to the Maiety,
The borrowed Maiety of England here.
Elsa. A strange beginning: borrowed Maiety t
K. John. Silence (good mother) hear the Embassie.
Chat. Philip of France, in right and true behalfe
Of thy deceas'd brother, Geoffrey sonne,
Arthur Plantagine, laies most lawfull claim
To this fair land, and the Territories:
To Ireland, Puguiers, Anions, Torayne, Maine,
Defiring thee to lay aside the word
Which liueth vfurpingly these feueral titles,
And put the fame into yong Arthur hand,
Thy Nephew, and right roiall Scueraine.
K. John. What follows if we disallow of this?
Chat. The proud controle offierce and bloody warre,
To enforce these rights, so forcibly with-held,
K. Jo. Heere have we war for war, & blood for blood,
Controlement for controlement: to answer France.
Chat. Then take my kings defiance from my mouth,
The fairest limit of my Embassie.
K. John. Bear mine to him, and so depart in peace,
Be thou as lightning in the eies of France;
For ere thou canst report, I will be there:
The thunder of my Cannon shall be heard.
So hence the thou the trumpet of our wrath,
And fullen prefage of your owne decay:
An honourable conduct let him have,
Pembroke looke too's: farewell Chatillons.

Exit Chat, and Pemb.

Etc. What now my fonne, hau I not ever said
How that ambitious Corollance would not cease
Till she had kindled France and all the world.
Vpon the right and party of her fonne,
This might have beene prevented, and made whole
With very eafie argumentes of loue,
Which now the manage of two kingdomes must
With fearfull bloudy illue arbitrate.
K. John. Out strong poftition, and our right for vs.
Ele. Your strong poftition much more then your right,
Or else it must goe wrong with you and me,
So much my conscience whispers in your ear.

Which none but heauen, and you, and I, shall heare.

Enter a Sheriff.

Esse. My Liege, here is the strangest controwerfe
Come from the Country to be judg'd by you
That ere I heard: shall I produce the men?
K. John. Let them approach:
Our Abbes and our Priories shall pay
This expeditious charge: what men are you?
Enter Robert Faulconbridge, and Philip.
Philip. Your faithfull fubject, I a gentleman,
Borne in Northamptonshire, and elder fonne
As I suppose, to Robert Faulconbridge,
A Soulier by the Honor-giuing-hand
Of Cordelton, Knighted in the field.
K. John. What art thou?
Robert. The fon and heroe to that fame Faulconbridge.
K. John. 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 think one father;
But for the currence knowledge of that truth,
I put you o're to heauen, and to my mother;
Of that I doubt, as all mens children may.
Ele. Out on thee rude man, yd o'to shame thy mother,
And wound her honor with this diffidence.
Phill. I Madame? No, I have no reason for it,
That is my brothers pices, and none of mine,
The which if he can prove, a pops me out,
At leaft from faire fuc hundred pound a yeere:
Heauen guard my mothers honor, and my Land.
K. John. A good blunt fellow: why being youger born
Doth ye lay claim to thine inheritance?
Phill. I know not why, except to get the land:
But once he flandered me with bafardly:
But where I be as true begot or no,
That all I lay upon my mothers head,
But that I am as well begot my Liege
(Faire fall the bones that tooke the paines for me)
Compare our faces, and be judge your felle.
If old Sir Robert did beget vs both,
And were our father, and this fonne like him:
O old Sir Robert Father, on my knee
I giue heauen thankes I was not like to thee.
K. John. Why what a mad-cap hast heauen lent vs here?
Ele. He hath a tricke of Cordelions face,
The accent of his tongue affefteth him.
Do you not read some rokens of my fonne
In the large composition of this man?

PLATE IX. — FIRST PAGE OF THE "HISTORIES."
The Life of King Henry the Eight.

Holy and Heavenly thoughts still Counsel her.
She shall be loud and fear'd. Her owne shall bleffe her;
Her Foes shake as a field of beaten Corns,
And hang their heads with sorrow:
Good growes with her.
In her dayes, Every Man shall ease in safety,
Under his owne Vine what he plants; and sing
The merry Songs of Peace to all his Neighbours.
God shall be truly knowne, and those about her,
From her shall read the perfect way of Honour,
And by those claims their greatness, nor by Blood.
Nor shall this peace sleepe with her: But as when
The Bird of Wonder dye, the Mayden Phoenix,
Her Ashes new create another Heyre,
As great in admiration as her felte.
So shall she leave her Blessedself to one,
(When Heauen shall call her from this cloud of darkness)
Who, from the sacred Ashes of her Honour
Shall Star-like rise, as great in fame as she was,
And to stand his. Peace, Plenty, Louce, Truth, Terror,
That were the Seruants of this chosen Infant,
Shall then be his, and like a Vine grow to him;
Where ever the bright Sunne of Heauen shall shine,
His Honour, and the greatness of him's Name,
Shall be, and make new Nations. He shall flourish,
And like a Mountaine Cedar, reach his branches,
To all the Plains about him. Our Childrens Child
Shall see this, and bleffe Heauen.

Kin. Thou speakest wonders.

Cran. She shall be to the happinesse of England,
An aged Princez; many dayes shall fee her,
And yet go day without a deed to Crowne it.
Would I had knowne no more: But the must dye,
She must, the Saints must haue her; yet a Virgin,
A most vnspotted Lilly shall the passe
To th' ground, and all the World shall mourn her.

Kin. O Lord Archbishop
Thou hast made me now a man, never before
This happy Child, did I get any thing,
This Oracle of comfort, ha so pleased me,
That when I am in Heauen, I shall desire
To see what this Child does, and praise my Maker.
I thank ye all. To you my good Lord Mayor,
And you Brethren, I am much beholding;
I have receiued much Honour by your pretence,
And ye shall find me thankfull. Lead the way Lords,
Ye must all fee the Queene, and the must thank ye,
She will becke els. This day, no man thinke
'Twas vnseene at his house; for all shall stay,
This Little-One shall make it holy day. Excut.

The Epilogue. //

To the rest of this Playe can never please
All that are here: Some come to take their ease,
And sleepe an All or two; but those we fear
Whose frightened with our Tempests: so'st quake,
Thou sayst naught. Others to beeare the City
Above extremly, and to cry that's witty,
Which we have not done yet, ther that I feare

All the expected good are like to beeare.
For this Playe at this time, is only in
The mercifull constestion of good women,
For such a one we shou'd ens: If they smile,
And say they doe; I know within a while,
All the best men are ones; for 'tis ill hap,
If they hold, when there Ladies bid 'em clap.

FINIS. -
The Prologue.

INTroy there lyes the Scene: From Iles of Greece
The Princes OrgiUoiMy their high blood chaf'd
Haue to the Port of Athens sent their shippes
Fraught with the ministers and instruments
Of cruell Warre: Sixty and nine that wore
Their Crownets Regall, from th'Athenian bay.
Put forth toward Phrygia, and their vow is made
To ranfacke Troy, within whose strong emures
The rauish'd Helen, Menelaus Queene,
With wanton Paris sleepees, and that's the Quarrell.
To Tenedos they come,
And the deepe-drawing Barke do there disgorge
Their warlike fraudage: now on Dardan Plaines
The fresh and yet unbruised Greekes do pitch
Their braue Pauillons.Priams six-gated City,
Dardan and Timbria, Helias, Chetas, Troien,
And Antenonidus with maffie Staples
And corrspondsue and fulfilling Bolts
Stirre up the Sonnes of Troy.
Now Expetlation tickling skittish spirits,
On one and other side, Troian and Greeke,
Sets all on hazard. And hither am I come,
A Prologue arm'd, but not in confidence
Of Authors pen, or Actors voyce; but suited
In like conditions, as our Argument:
To tell you (faire Beholders) that our Play
Leapes oer the vaunt and firstlings of those broyles,
Beginning in the middle; starting thence away,
To what may be digested in a Play:
Like, or finde fault, do as your pleasures are,
Now good, or bad, 'tis but the chance of Warre.
Enter a Company of Mutilous Citizens, with Staves, Clubs, and other weapons.

1. Citizen. Before we proceed any further, heare me speake. All. Speak, speak.

1. Cit. You are all resolu'd rather to dy than to famish?
All. Reolou'd, reolou'd.

1. Cit. First you know, Caius Martius is chiefes enemy to the people.
All. We know't, we know't.

1. Cit. Let vs kill him, and wee'll haue Come 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 releue.

1. Cit. If they would gulle vs but the superstition while it were wholsome, wee might gulle they releued vs humanely: But they thinke we are too deere, the leannefe
1. Cit. lift effects vs, the object of our misery, is as an invent- ory to particularize their abundance, our sufferane is a

2. Cit. Would you proceed especialy against Caius Martius.

All. Against him first: He's a very dog to the Com- mons.

2. Cit. Consider you what Service he ha's done for his Country?
1. Cit. Very well, and could be content to give him good report for't, but that hee pays himselfe with beeing proud.

All. Nay, but speak not maliciously.

1. Cit. I say unto you, what he hath done Famoulie, he did it in such a way, though soft confence'd men can be content to say it was for his Countrey, he did it to please his Mother, and to be severely proud, which is, even to the altitude of his vocation.

2. Cit. What he cannot helpe in his Vesture, you ac- count a Vice in him: You must in no way lay he is co- urous.

1. Cit. If I must not, I neede not be baren of Accus- tions he hath faults (with surplus) to tire in repetition.

What flowes are these? The other side the City is tisen: why stay we prating here? To th Capitol.
All. Come, come.

1. Cit. Soft, who comes here?
Enter Menenius Agrippa.

3. Cit. Worthy Menenius Agrippa, one that hath al- ways lou'd the people.

1. Cit. He's one honest enough, well at the rest we so.

2 Cit. Our busines is not unknoune to th' Senate, they have had inking this fortnight what we intend to do, and now we'll shew em in deeds: they say poore Sutters have strong breathes, they shall know we have strong arms too.
Menen. Why Matters,my good Friends, mine honest Neighbours, will you endo your felys?

2 Cit. We cannot Sir, we are wendone already.

Men. I tell you Friers, most charitable care Have the Patricians of you for your wants.

Your sufferings in this death, you may as well

Strike at the Heauen with your stafes, as lift them

Against the Roman State, whose course will on
The way it takes: cracking ten thousand Curbes
Of more strong linke affered, then can ever
Appease 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

Then, where more attends you, and you flander The Helmes of th' State; who care for you like Fathers,
When you curfe them, as Enemies.

2 Cit. Care for vs! True indeed, they were car'd for vs yet. Suffer vs to famish, and their Store-houses cram'd with Graine: Make Edicts for Virtue, to support Vilar- rers; repeale daily every wholsome Act establised against the rich, and provide more piercing Statutes daily, to chaine vp and restraine the poore. If the Warses eate vs not vpee, they wills, and there's all the lour they have

Menen. Either you must Converse your felues wondrous Maliciously
Or be accus'd of Folly, I shall tell you
A pretty Tale, it may be you haue heard it,
But since it serves my purpose, I will venture To telle a little more.

2 Citizen. Well,
I heare it Sir: yet you must not thinke To fobbe off your disgrace with a tale:
But and's please you deliver.

Men. There was a time, when all the bodies members
Rebell'd against the Belly; thus accus'd it:
That only like a Guile it did remanee

PLATE XII. — FIRST PAGE OF THE TRAGEDIES.
The Tragedy of Cymbeline.

FINIS.


Plate XIII. — Last Page of the Tragedies.
THE QUARTOS.
PLATE XIV. LAST 2 PAGES OF THE SONNETS, 1609.

SONNETS.

154
The little Loue-God lying once a sleepe,
Laid by his side his heart insating brand,
Whilst many Nymphaes that you'dchaft life to keep,
Came tripping by, but in her maiden hand,
The fairest votary tooke 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 disarmed.
This brand the quenched in a coole Well by,
Which from Loues fire tooke heat perpetuall,
Growing a bath and healthfull remedy,
For men diseased, but I my Misfritte thrall,
Came there for cure and this by that I prowe,
Loues fire heates water, water cooles not loue.

FINIS.
THE RAPE OF LVCRECE.

Q Why Colatine, is woe the cure for woe?
Q Do wounds helpe wounds, or griefeHelpe greeuous
Q Is it reuenge to giue thy selfe a blow, (deeds?)
Q For his fowle Act, by whom thy faire wife bleeds?
Q Such childrish humor from weake minds proceeds,
Q Thy wretched wife mistooke the matter so,
Q To slaine her selfe that should haue slaine her Foe.

Couragious Romaine, do not steepe thy hart
In such relenting dew of Lamentations,
But kneele with me and helpe to beare thy part,
To rowse our Romaine Gods with invocations,
That they will suffer these abominations.
(Since Rome her self in the doth stand disgraced,)
By our strong arms frō forth her fair streets chaced.

Now by the Capitoll that we adore,
And by this chaunt bloud so vnjustlie slaine,
By heauens faire Sun that breeds the fat earths store,
By all our countrey rights in Rome maintaine,
And by chaunt LVCRECE soule that late complained
Her wrongs to vs, and by this bloudie knife,
VVe will reuenge the death of this true wife.

This
To the Gentlemen Readers.

You that with friendly grace of smoothed brow
Have entertain'd the Scythian Tamburlaine,
And given applause unto an Infidel:
Vouchsafe to welcome (with like cortisxe)
A Warlike Christian and your Countreyman.
For Christ's true faith indued he many a storme,
And set himselfe against the Man of Rome,
Until base treason (by a damned wight)
Did all his former triumphs put to flight,
Accept of it (Sweete Gentles) in good sort,
And think it was prepar'd for your disport.

Loves Labor's lost.

Bew. For the following sir,
Cow. As it shall follow in my correction, and God defend the right.
Ferd. Will you heare this Letter with attention?
Bew. As we would heare an Oracle.
Cow. Such is the iniquitie of man to harken after the flesh.
Ferd. Great Depute the welkin Vierger, and sole dominator of Naun, my soles earthes God, and bodies festring parent:
Cost. Not a word of Costard yet.
Ferd. So it is

FIRST PAGE OF "THE TROUBLESOME Raigne of King John," 1591.

called Loves Labor's lost.

Cow. It may be so: but if he say it is so, he is in telling true:
Ferd. Peace.
Cow. Be to me, and euerie man that dares not fight.
Ferd. No wordes.
Cow. Of other mens secrets I beseech you.
Ferd. So is it besedged with fable coloured melancholy, I did commend the blacke oppression humour to the most holome place of thy health-geting eyre: And as I am a Gentleman, beooke my selfe to wakke the time When, about the sixi houre, When Bealtes most grace, Birds beest peck, and Men sit downe to that nourishment which is called Supper: So much for the time. Now for the ground: Which is the place Where? Where is it? I did encounter that obstinate & most propitious event that draweth from my snowy esthe into other coloured lokers, which here thou viewest, beholdst, savouryst, or sittest. But to the place Where? It standeth North North-east, & by East from the West corner of thy curious knotted garden. There did I fee that lawe Swaine, that base Minewe of thy myrth,
C. Would, were it, that unlettered small knowing soules. (Cow. Mee?)

Cow. That shallow vessall. (Cow. Still mee.) Which as I remember,
Ferd. Costard, (Cow. O mee) sortred and comforted contrary to thy establisht proclaimed Edict and continent Cannon: Which with, o with, but with this I passion to say where with:
Cow. With a Wench.
Ferd. With a childe of our Grandmother Ewe, a female; or for thy more sweet understanding a Woman: him, (as my seruants esteemed dueste pricks me on) have set of thee, to receive the meads of punishment by thy sweete Grace Officer Anthonie Dull, a man of good repaire, carriage, bearing, and estimation.

Cow. Ne are shall please you? I am Anthony Dull.
Ferd. For Inauntezza (for is the weaker vessall called) wherewith I apprehended with the aforesaid Swaine, I kept him as a vessall of thy Lewes faire, and shall at the least of thy better notice, bring him to tryall. Thine in all complements of devoted and heartburning beate of dueste.

Don Adriano de Armado.
of Titus Andronicus.

But gentle people give me a heaue take,
For nature puts me to a heaue take,
With gentle people I give a heaue take,
For nature puts me to a heaue take,
With gentle people I give a heaue take,
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With gentle people I give a heaue take,
For nature puts me to a heaue take,
With gentle people I give a heaue take,
The most excellent

Historie of the Merchant of Venice.

With the extreme crueltie of Shylocke the Jewe.

Towards the layd Merchant, in cutting a iust pound
of his flesh: and the obtayning of Portia, by the choyse of three
chests.

As it hath beene divers times actd by the Lord Chamberlaine his Servants.

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.
A neuer writer, to an euer reader. Newes.

Ternall reader, you have heere a new play, neuer staid with the Stage, neuer clekker-claund with the palmes of the vulgar, and yet pasing full of the palme comical, for it is a birth of your braine, that neuer under-tooke any thing commical, vaine, or feare: And were but the vaine names of comedies chang'd for the titles of Comedies, or of Plays in Pleas; you should see all those grand censors, that now stile them such vanities flock to them for the maine grace of their grauties: 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 lives showing such a dexterity, and power of witte, that the most displeased with Plays, are pleasaed with his Comedies.

And all such dull and heavy-witted worldlings, as were never capable of the witte of a Comedie, comming by report of them to his representations, haue found that witte there, that they never found in them selves, and haue parted better witted then they came: feeling an edge of witte set upon them, more then ever they dreamed they had braine to grinde it on. So much and such savored 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 witty then this: And had I time I would comment upon it, though I know it needs not, (for so much as will make you shike your teastern well be stoved) but so much vorth, as even poore I know to be stuff in it. It deserveth such a labour, as well as the best Comedie in Terence or Plautus. And beleue this, that when he 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 loose, and judgements, refuse not, nor like this the leefe, for not being fullied, with the smoky breath of the multitude, but shynke fortune for the scope it hath made amongst you. Since by the grand possessors wills I beleue you should have prayd for them rather then beene prayd. And so I leave all such to be prayd for (for the sates of their wits healthes) that will not praise it.

Vale.

Romeo & Juliet.

Prin: First come and see, then speake.  
Mount: O thou vntaught, what manners is in this  
To presse before thy Father to a graue,  
Prin: Come seale your mouthes of outrage for a while,  
And let vs seeke to finde the Authors out  
Of such a hainous and feld seene mischaunce,  
Bring forth the parties in sustion,  
Pr: I am the greatest able to doo leaft.  
Most worthie Prince, heare me but speake the truth.
The excellent Tragedie of Romeo and Juliet.

By me, or by my means let my old life
Be sacrificed some time before his time.
To the most thickest rigor of the Law.

Pr'y: We still have knowns thee for a holy man,
Where Romes man, what can he say in this?

Bash: I brought my master word that there was dead,
And then he parted straight from Mantua,
Unto this Toomb. Thee letters he delivered奶, 
Charging me early give them to his Father,


VVhere is the counties boy that called the VVatch?

Boy: I brought my master unto Juliets grave,
But one approaching straight I called my Matter.
At last they fought, I ran to call the VVatch.
And this is all that I can say or know.

Avv: These letters doe make good the Fryers wordes,
Come Caplet, and come olde Mountaguejs.

VVhere are these enemies? see what hate hath done.

Cap: Come brother Mountague give me thy hand,
There is my daughters dowry: for now no more
Can I bestowe on her, thats all I have.

Mourn: But I will give 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 Romes and Julies.


Avv: As such shall Remo by his Lady lie,
Poor sacrifices to our Enmitie.

Mourn: A gloomey peace this day done with it bring.
Come, let us hence,
To have more tate of these sad things,
Some shall be pardoned and some punished:
For here was heard a Storie of more war,
Than this of Julies and her Romeo.

FINIS.
TO THE RIGHT
WORSHIPFUL M.P.
TER OSBOURNE.

F all other practice of
physicke, that parte
most commendeth
the excellency of the
noble faculty, which
not only releueth
the bodily infirmity,
but after a sort even
also correteth
the infirmities of the
mind. For the instrument of reason, the brain, being either not of well tempered substance: or disordered in his parts: all exercise of wisdom is hindered: and where once understanding lodged wit, memory, and quicke conceit, kept residence, and the excellency of man appears above all other creatures: there unconsiderate judgment, simplicity, and foolishnesse make their seat, and as it were dispossession reason, of her watch tower, subjiceth the nature of man unto the annoyance of infinite calamities, that force upon vs in the course of this frail life, and basefeth it far under the condition of brut beastles.

The heart the seat of affection (and neither immoderate in temper, nor in figure or quantitie otherwise disposed then is expedient for good action) the state of temperance, of justice, of fortitude and liberality, daily practice of physicke sheweth how much it is disposed and framed to mediocrity of affection wherein vertue consisteth, by such means as nature minieth, and the phisitian her great stedward according to her will, disponeth where needeth requireth: in so much that what reason bringeth to passe by persuation and counsell, that medicine and other helps of that kind seem to work by instinct of nature. The daily experience of poveritie, madness, lunacies, and melancholy cured by this heavenly gift of God, make manifest demonstration.
THE FIRST BOOKE OF THE FAERIE QVEENE:
CONTAINING THE LEGEND OF THE KNIGHT OF THE RED CROSSE,
OR Of Holinesse.

O, I the man, whose Muse whilom did mask,
As time her taught, in lowely Shepheard's
Am now enforc't a far wistiter task, (weeds,)
For trifles stem to change mine oate reeds,
And sing of Knights, & Ladies gentle deeds;
Whose praises having 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.

Help then, ô holy Virgin, chief of nine,
Thy weaker Novice to performe thy will:
Lay forth out of chine everlasting firene
The antique rolles, which there lie hidden still,
Of Faerie Knights, and fairest Taniquill,
Whom that most noble Briton Prince so long
Sought through the world, and suffered so much ill,
That I must rue his undeserved wrong:
O I help thou my weake wit, and sharpen my dull tongue.

And thou most dreaded impe of higheft love,
Faire Perns lonne, that with thy cruel dart
At that good Knight so cunningly didst rout,
That glorious fire it kindled in his hart,
Lay now thy deadly Heben bowe apart,
And with thy mother mild come to mine ayde:
Come both, and with you bring triumphat Mars,
In loues and gentle iollities arrayd,
After his murderous spoiles and bloody rage allayed.

PLATE XXII. - SPENSER'S "FAERIE QUEENE," 1611. PAGE 1.
Now Mars that valiant man is changed most:
For he sometimes so far runnes out of square,
That he his way doth leem quite to have lost,
And cleane without his usual spheere to face;
That euen these Starres grazers flouight are
At sight thereof and dame their lying bookes:
So likewise Sir Saturne oft doth spare
His terme alpeck, and calle his crabbed lookes:
So many turning cranks thee haue,so many crookes.

But you now see that onely constant are,
And King of all the rest, as ye doe clame,
Are you not fubieet ecke to this musare?
Then let me aske you this withouten blame,
Where were ye borne? Some say in Crest by name,
Others in Ileus, and others other where:
But whereas they commend the saine,
They all content that ye begotten were,
And borne here in this world, none other can appeare.

Then are ye mortall borne, and thrall to me,
Volesst the Kingdome of the skie ye make
Immortall, and unchangeable 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 that, or to make,
It checkes and changd from his nature trew,
By others opposition or oblique view.

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?
Only the flary skie doth still remaine:
Yet doe the Starres and Signes therein still move,
And even it selfe is mov'd, as wizards faine,
But all that moueth, doth mutuon lose:
Therefore both you and them to me I subieet prove.

Then since within this wide great Prinserie
Nothing doth fyrme and permanent appeare,
But all things doth, and turned by tranfuerce:
What then should I, but I astro should reare
My Trophee, and from all, the triumph beare?
Now judge then (O thou greatest goddesse trew)
According as thy selfe doest fece and heare,
And into me addoome that is my dew;
That is the rule of all, all being rul'd by you.

So having ended, silence long ensued,
Ne Nature to or fro spake for a space,
But with firme eyes affe the ground full viewed,
Meane while, all creatures, looking in her face,
Expecting th' end of this so doubtfull case,
Did hang in long suspense what would ensued,
To whether side should fall the outenine place:
At length, she looking vp with chearfull view,
The silence brake, and gave her doome in speeches few.

I will consider all that ye haue said,
And find that all things ftedfastlye do hate
And changed be: yet being rightlye 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 fo by fate:
Then ouer them Change doth not rule and raigne;
But they raigne over change, & do their states maintaine.

Cesse therefore daughter further to aspire,
And thee content thus to be rul'd by mee:
For thy decay thou feelest by thy desire,
But time full come that all shal changed bee,
And from thenceforth, none no more change shal fee,
So was the Titanesse put downe and whipt,
And fowe confirm'd in his imperall fee:
Then was that whole assemblie quite dismist,
And Nature's selfe did vanish: whither, no man wist.
The Argument.

AElius Seianus, sone to Seius Strabo, a gentleman of Rome, and borne at Vulfinium, after his long service in court: first, under Augustus, afterward, Tiberius: grew into that favour with the latter, and won him by those arts, as there wanted nothing; but the name, to make him a copartner of the Empire. Which greatness of his, Drusus, the Emperors sonne not brooking, after many sister'd dislikes, it one day breaking out, the Prince stroke him publicly on the face. To revenge which disgrace, Liuia, the wife of Drusus (being before corrupted by him to her dishonour, and the discovery of her husbands counsell) Seianus practiseth with, together with her Physitian, called Eudemus, and one Lygdus, an Eunuch, to poison Drusus. This their inhumane act having successful, and unsuspected passage, it emboldeneth Seianus to farther, & more insolent projects, even the ambition of the Empire: where finding the lets, he must encounter, to be many, & hard, in respect of the issue of Germanicus (who were next in hope for the succession) he deigneth to make Tiberius selfe, his meanes: & instill's into his eares many doubts, and suspicions, both against the Princes, and their mother Agrippina: which Caesar jealously hearkning to, as covetously consenteth to their ruine, and their friends. In this time, the better to mature and strengthen his desighne, he labours to marry Liuia, and worketh (with all his ineine) to remove Tiberius from the knowledge of publike businesse, with allurements of a quiet and retir'd life: the latter of which, Tiberius (out of a pronenessse to lust, and a desire to hide those unnaturall pleasures, which he could not so publiquely practise) embraceth: the former inkindleth his fears, and there gives him first cause of doubt, or suspect toward Seianus. Against whom, he raiseth (in private) a new instrument, one Sertorius Macro, and by him under-woorketh, discovers the others counsells, his meanes, his ends, sounds the affections of the Senators, divideth, disunites them: at last, when Seianus least looketh, and is most secure (with pretext of doing him an vn-wonted honour in the Senate) he traines him from his guards, with one letter, and in one day, hath him suspected, accused, condemned, and torne in pieces, by the rage of the people.
On abs refuerit admonere, quod, cum necesse
sit multa ex Experimentis sub duobus Titulis vel
pluribus cadere, (veluti Historia Plantarum, &
Historia Artis Hortulanæ multa babebunt ferè com-
munia) commodior sit Inquisitio per Artes, Dispo-
tio verò per Corpora. Parum enim nobis cura est de
Artibus ipsis Mechanicis, sed tantùm de ijs
quæ afferunt ad instruendam Philosof-
phiam. Verùm hæc è re nátà
meliùs regentur.

FINIS.

Errata.

P. 77. 1. 3. lege ut speciem ipsam. P. 82. l. 8. pro Prudencia. lege Sapientia. P. 100. l. 19. lege preparatio-
num. P. 122. l. 6. lege Ideae. P. 133. l. 7. lege quam, pro quae. P. 164. l. 1. 15. delà &. P. 203. l. 16. lege
odoratum. P. 323. l. 22. lege Affimilationis.

LONDINI,
Apud IoANNEm BIIIVM,
Typographum Regium.
M. DC. XX.

PLATE XXV. — BACON'S "NOVUM ORGANUM," 1620. END OF BOOK.
PLATE XXVI. — BACON’S "ADVANCEMENT OF LEARNING," 1640.
PLATE XXVII. — BACON'S "ADVANCEMENT OF LEARNING," 1640. TITLE PAGE.
SACRATISSIMO DNO NOSTRO

CAROLO

DEI GRATIA MAG. BRITANNIÆ
FRANCIÆ ET HIBERNIÆ REGI.
TERRÆ MARISQ. POTENTISSIMO
PRINCIPI. OCEANI BRITANNICI
AD QUATUOR MUNDI PLACAS
DISPARTITI IMPERATORI. DNO
VIRGINIÆ ET VASTORUM
TERRITORIORUM ADJACENTIUM
ET DISPERSARUM INSULARUM
IN OCEANO OCCIDENTALI

CHRISTIANÆ FIDEI DEFENSORI
PACIS INSTAURATORI PUB.
SECURITATIS AUCTORI
PIO FEL. AUG.
The Colour

That side to which all other Parties and Sects unanimously conferre second voices after every Particular hath asserst 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 trust and merit.

So Cicero went about to prove the Sect of Academiques, which suspender all asseveration for to be the best of all Philosophies; for (faith 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 chief roome, he will place the Academique next him. So if a place were void, and a Prince shoulde 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 weakeft, and are leaft in their way in despit and derogation of them who have most insulted over them, and have held them hardeft to it.

The Colour.

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.
they have been seated in the Countie; and, where I could, pointing briefly at their extractions: for to have gone farther would have been both improper, as out of my bounds, and impossible for me to effect, as may well be deemed by those that understand what a taske it is to find out authorities for the ascerting of no more than one Descent. Great is the commendation that is justly due to most of you, for promoting this publique work, by so noble a freedom to me in the sight of your antient Charters and Evidences, which have afforded also many notable discoveries in relation to others aswell as your selves: Nor is it a little honour you deserve for that pious, though due respect, shewed to your dead Ancestors, by representing to the world a view of their Tombes, and in some sort preserving those Monuments from that fate, which Time, if not contingent mischief, might expose them to.

But principally must I acknowledge the signall furtherance, which this Work hath received by my much honoure red Friend Sir Simon Archer Knight, a person indeed naturally qualified with a great affection to Antiquities, and with no small pains and charge, a diligent Gatherer and preserver of very many choice Manuscripts, and other rarities, whereof I have made speciall use, as almost every page in the Book will manifest.

That this my endeavour will have a candid acceptance, I no whit doubt; my principall ayme having been, by setting before you the noble and eminent Actions of your worthy Ancestors, to incite the present and future ages to a vertuous imitation of them; the continued welfare, and lasting honour of your selves and hopefull posterity; being the unfeigned wishes, of

Your most devoted and humble servant

William Dugdale.
Refusciatio,
Or, Bringing into
PUBLIC LIGHT
SEVERAL
PIECES,
OF THE
WORKS,
Civil, Historical, Philosophical, & Theological,
HITHERTO SLEEPING;
Of the Right Honourable
FRANCIS BACON
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, CHAPELNE.
Afterwards, CHAPELNE, to His late MAIESTY.

LONDON,
Printed by Sarah Griffin, for William Lee, and are to be sold at
his Shop in Fleetstreet, at the sign of the Turks-head, near
the Mitre Tavern, 1657.

PLATE XXXI. - W. RAWLEY'S "RESUSCITATIO," 1657. TITLE PAGE.
and even allay'd the Apprehensions of Danger, which on such an Occasion People 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 Violence 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 present. And I cannot but Congratulate Your Grace upon the Prosperity, and Success of Her Majesty's Counsels, in the great Juncture of Affairs which now draws the Eyes and Expectations of all Europe. Never, certainly, was there a fairer Prospect of Happiness than that which now rises to our View. There appears to be a general Disposition for Unanimity and good Agreement at Home, as for Peace Abroad. These are

Your GRACE's

Most Oblig'd,

Most Devoted, and

Obedient Humble Servant,

N. Rowe.
Francis Lord Bacon.

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 Portraiture 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 enduing to the same.

FINIS.

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.
VENUS AND ADONIS

Vilia miretur vulgus: mihi laus Apollo
Poeula Castalia plena ministret 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 servants

PRINTED AT LONDON BY PETER SHORT AND ARE TO BE SOLD BY CUTHBERT BURBIE, AT HIS
SHOP AT THE ROYALL EXCHANGE.
1594.
THE

Second part of Henrie
the fourth, continuing to his death,
and coronation of Henrie
the fifth.

With the humours of Sir John Falstaff, and swaggering Pistoll.

As it hath been sundrie times publickly acted by the right honourable, the Lord Chamberlaine his servants.

Written by William Shakespeare.

LONDON
Printed by V. S. for Andrew Wise, and William Aspley.
1600.

Most pleasent and excellent conceited Comedie, of Syr John Falstaff, and the merrie Wives of Windsor.

Entermixed with sundrie variable and pleasing humors, of Syr Hugh the Welch Knight, Justice Shallow, and his wife Cousin M. Slander.

With the swaggering vaine of Auncient Pistoll, and Corporall Nym.

By William Shakespeare.

As it hath bene divers times Acted by the right Honorable my Lord Chamberlaines servants. Both before her Maieftie, and else-where.

LONDON
Printed by T. C. for Arthur Johnson, and are to be sold at his shop in Powles Church yard, at the signe of the Flower de Leafe and the Crowne.
1602.
EPILOGVE, spoken by Prospero.

Now my Charmes are all more-browne,
And what strength I have's mine owne.
Which is most faire: now is true
I must be here confinde by you,
Or sent to Naples, Let me not:
Since I have my Dukedom got,
And pardon'd the deceiver, dwell
In this bare Island, by your Spell,
But release me from my bands
With the help of your good hands:
Gentle breath of yours, my Sails
Must fill, or else my proiect fail:
which was to please: Now I want
Spirits to enforce: Art to enchant,
And my ending is despaire,
Unlesse I be releas'd by prayer
Which pieces 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:
Sebastian his Brother.
Propero, the right Duke of Millaine.
Anthony his brother, the usurping Duke of Millaine.
Ferdinand, Son to the King of Naples.
Gonzalo, an honest old Counsellor.
Adrian, & Francisca, Lords.
Caliban, a faliage and deformed slave.
Trinculo, a Jester.
Stephano, a drunker Butler.
Master of a Ship.
Boate-Swaine.
Marriners.
Miranda, daughter to Propero.
Ariel, an airy spirit.
Iris
Ceres
Juno
Nymphes
Spirits.

FINIS.

The two Gentlemen of Verona.

The names of all the Actors.

Duke: Father to Siluia.
Valentine.
Proteus: the two Gentlemen.
Anthony: father to Proteus.
Thurio: a foolish runall to Valentine.

Eglamoure: Agent for Silvia in her escape.
Host: where Iulia lodges.
Out-lawes with Valentine.
Speed: a clownish servant to Valentine.
Launce: the like to Proteus.
Panthion: servant to Antonio.
Iulia: beloved of Proteus.
Silvia: beloved of Valentine.
Lucetta: waiting woman to Iulia.

FINIS.
The Merry Wives of Windsor.

Slcn. I came yonder at Eaton to marry Mistress Anne Page, and she's a great lubberly boy. If it had not been in the Church, I would have swung'd him, or she should have swung'd me. If I did not think it had been Anne Page, would I might never stirre, and 'tis a Post-masters Boy.

Good husband, let vs every one go home, And laugh this sport o'er by a Country fire, Sir John and all.

Ford. Let it be so (Sir John.)

To Master Brooms, you yet shall hold your word, For he, to nights, shall lye with Mistress Ford.

FINIS.

Measure for Measure.

The Scene Vienna.

The names of all the Actors.

Angelo, the Deputy.
Esclaro, an ancient Lord.
Claudio, a young Gentleman.
Lucio, a fantastique.
2. Other like Gentlemen.
Proud.

Thomas.
Peter.
Elbow, a simple Constable.
Froth, a foolish Gentleman.
Clowne.
Abhorson, an Executioner.
Barnardine, a disolute prisoner.
Lisabella, sister to Claudio.
Mariana, betrothed to Angelo.
Juliet, beloved of Claudio.
Francisca, a Nun.
Mistress Over-done, a Bawd.

The Comedie of Errors.

And we shall make full satisfaction,
Thirtie three yeares haue I but gone in transiie
Of you my soules, and till this present houre
My heavie burthen are delivered :
The Duke my husband, and my children both,
And you the Kalenders of their Natiurie,
Go to a Gospiffes feast, and go with mee,
After so long greefe such Natiurie.

Duke. With all my heart, Ie Gospiff at this feast.

Exit under. (Menet the two Dromio's and two Brothers.

S.Dro. Mast. shall I fetch your stuffe from shipboard?
E. An. Dromio, what stuffe of mine haft thou imbarke
S. Dro. Your goods that lay at host sir in the Centaur,
S. Aut. He speacles to me, I am your master Dromio.

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 sister, not my wife,
E. D. Me thinks you are my glasse, & not my brother:
I see by you, I am a sweet-faced youth,
Will you walke in to see their gosspitting?
S. Dro. Not I sir, you are my elder.
E. Dro. That's a question, how shall we trie it.
S. Dro. We'll 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.

Exit.
Much adoe about Nothing.

Enter Braggart.

Brag. Sweet Maiefly vouche safe me.

Qui. Was not that Hector?

Dum. The worthye Knight of Troy.

Brag. I will kisse thy royal finger, and take leave.

I am a Votaric, I haue vow'd tolaquenetta to holde the

Love's Labour's lost.

A merrie note,
While greasse Ione doth keele the pot.

Brag. The Words of Mercurie,
Are hard after the songs of Apollo:
You that way; we this way.

Exeunt omnes. 6.

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,
Every one lets forth his spight,
In the Church-way paths to glide.
And we Fairies, that do runne,
By the triple Hector's teame,
From the prescence of the Sunne,
Following darkenesse like a dreeme,
Now are frolickie; not a Mouse.
Shall disturbe this hallowed house.
I am sent with broome before,
To sweepe the dust behind the doore.

Enter King and Queene of Fairies, with their frame.

Ob. Through the house glue glimmering light,

Robin. If we shadowes have offended,

Thinne but this (and all is mended)
That you haue but flumped here,
While there visions did appeare,
And this weak and idle dreeome,
No more yealding but a dreeome,
Centes, doe not reprehend.
If you pardon, we will mend.
And as I am an honest Pucke,
If we have unearned lucke,
Now to escape the Serpens tongue,
We will make amends ere long:
Elise the Pucke a lyar call.
So good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.

FINIS.

The Merchant of Venice.

Ant. Heere Lord Baffiano,swear to keep this ring.

Baff. By heauen it is the same I gave the Doctor.

Per. I had it of him: pardon Baffiano,

For this ring the Doctor lay with me.

Ner. And pardon me my gentle Gratiano,
For that fame scrubbed boy the Doctors Clarke.

In liew of this, last night did lye with me.

Gra. Why this is like the mending of high wais
In Sommer, where the wais are faire enough:
What, are we Cuckolds ere we have defuer'd it.

And we will answer all things faithfully.

Gra. Let it be so, the first interagotory
That my Nerissa shall be sworn on, is,
Whether till the next night she had rather flye,
Or goe to bed, now being two hours to day,
But were the day come, I should wish it darke,
Till I were couching with the Doctors Clarke.

Well, while 1 liue, Ile feare no other thing,

So fore,as keeping safe Nerissas ring.

Exeunt.

PLATE XL.
As you like it.

With measure heap'd in joy, to th Measures fall.

Jaq. Sir, by your patience: if I heard you rightly,
The Duke hath put on a Religious life,
And throwne into neglect the pompous Court. = Exi.

pleas'd me, complexions that lik'd me, and breaths that
I de'ide not: And I am sure, as many as have good
beards, or good faces, or sweet breaths, will for my kind
offer, when I make curt'sie, bid me farewell. = Exit.

FINIS.

The Taming of the Shrew.

Euen such a woman oweth to her husband:
And when she is sroward, peevish, fullen, sowre,
And not obedient to his honest will,
What is she but a soule contending Rebell,
And gracelesse Traitor to her loving Lord?
I am sham'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 haft tam'd a curt
Shrow.
Luce. This a wonder, by your leaue, she wil be tam'd fo.

FINIS.

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,
Ile love her dearly, euer, euer dearly.

Hel. If it appeare not plaine, and proue untrue,
Deadly divorce step betwenee me and you.
O my deere mother do I see you living?

Laf. Mine eyes smell Onions, I shall weepe anon:
Good Tom Drumme lend me a handkercher.
So I thanke thee, waite on me home, Ile make sport with
thee: Let thy curtysie alone, they are soury ones.

All ye feemes well, and if it end so meeere,
The bitter past, more welcome is the sweet.
Flourish.

The Kings a Begger, now the Play is done,
All is well ended, if his suit be wonne,
That you expresse Content: which we will pay,
With florst to please you, day exceeding day:
Ours be your patience then, and yours our parts.
Your gentle hands lend us, and take our hearts.

FINIS.
Twelve Night, or, What you will.

The Winters Tale.

The Names of the Actors.
The life and death of King John.

Were in the Wolves all warrily, Devooured by the unexpted flood.  
Sal. You breath these dead newes in as dead an eager  
My Liege, my Lord: but now a King, now thus.  
Hen. Even so must I run on, and even so stop.  
What surety of the world, what hope, what stay,  
When this was a King, and now is clay?  
*Bast. Art thou gone so? I do but stay behind.  
To do the office for thee, or revenge,  
And then my soul shall waite on thee to heaven,  
And knowes not how to do it, but with tears.  
*Bast. Oh let us pay the time: but needfull wo,  
Since it hath beene before hand with our griefes.  
This England never did, nor neere shall  
Lyse at the proud foote of a Conqueror,  
But when it first did helpes 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.  

Exoct.

The Life and Death of Richard the Second.

Scene Quinta.

Flourish. Enter Bulingsworth, York, with other Lords & attendance.  
Bul. Kindd. Yorke, the latest newes we heare,  
Is that the Rebels haue consum'd with fire  
Our Towne of Cucket in Glocstershire,  
But whether they be tane or flame, we heare not.  
Enter Northumberland.  
Welcome my Lord: What is the newes?  
Nor. First to thy Sacred State, with I all happinesse:  
The next newes is, I haue to London sent  
The heads of Salisbury, Spencer, Blunt, and Kent.  

FINIS.

The second Part of King Henry the Fourth.

Exit: Margaret Lancashire, and Chester.  
John, I like this faire proceeding of the Kings:  
He hath intent his wonted follower.  
Shall all be very well prouced for:  
But all are banished, till their conversations  
Appare more wife, and modell to the world,  
Ch. Inf. And so they are.  
John. The King hath cal'd his Parliament,  
My Lord.  
Ch. Inf. He hath.  
John. I will lay odds, that ere this yeare expire,  
We sawre our Cruell Swords, and Nature fire  
As farre as France. I heare a Bird songing,  
Whole Musick (to my thinking) pleas'd the King,  
Come, will you hence?  

FINIS.

PLATE XLIII.
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 remes of Loue to all of you?
And would'lt thou turne our offers contrary?
Muse the tenor of thy Kinsmans truit?
Three Knights upon our party to day,
A Noble Exile, and many a creature else,
Hast become this hourse,
Ilike a Christian thou hadst it truly borne
Betwixt our Armies, true Intelligence.

Sir. What I have done, my safety urg'd me to,

Euen in the bosome of our Adversaries.

King. This day remains : that we divide our Power.
You Sonne John, and my Cousin Westermund
Towards Yorke shall bend you, with your detrest speed
To meet Northumberland, and the Prefate Sprouge,
Who (as we hear) are busily in Armes.
My Selfe, and you Sonne Harry will towards Wales,
To fight with Glendower, and the Earl of March.
- Rebellion in this Land shall lose his way,
Meeting the Cheeks of such another day :
And since this Buterfe is fair he is done.
Let us not leave till all our owne be wonne.

FINIS.

The Life of Henry the Fift.

Enter Corns.

Thus farre with rough, and all vnabe Pen,
Our bending Author hath pursu'd the Story,
In little roome confining mightie men,
Mangling by flatts the full course of their glory
Small time : but in that small, most greatly Ived.
This Sars of England, Fortune made his Sword;
By which the Worlds best Garden he achieu'd:
And of it left his Sonne Imperial Lord.
Henry the Sixt, in Infant Bands crowned 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 shownne; and for their sake.
In your faire minds let this acceptance take.

The first Part of Henry the Sixt.

Then yeeld my Lords, and here 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 never yet attaine
With any passion of inflaming loue,
I cannot tell: but this I am affir'd,

Suf. Thus Suffolk hath prevail'd: and thus he goes
As did the youthfull Paris once to Greece,
With hope to finde the like event in loue,
But prosper better than the Trojan did:
Margaret shall now be Queene, and rule the King:
But I will rule both her, the King, and Realme.

FINIS.

The second Part of Henry the Sixt.

But flye you must: Vnueareable deteconne
Reignes in the hearts of all our present parts.
Away for your relefe, and we will bee
To take their day, and them our Fortune guie.
Away my Lord, away.

FINIS.

The First Part of King Henry the Fourth.
The third Part of King Henry the Sixth.

With them, the two brave Beares, Warwick & Montague,
That in their Chains fetter'd the Kingly Lyon,
And made the Forrest tremble when they roar'd. — 67

Such as befits the pleasure of the Court,
Sound Drums and Trumpets, farwell fowre annoy,
For here I hope begins our lasting joy. — 7

FINIS.

The Life and death of Richard the Third.

Richm. Great God of Heauen, say Amen to all.
But tell me, is young George Stanely living?
Der. He is my Lord, and safe in Leicester Towne,
Whither (if you please) we may withdraw us.

And make poor England weep in Streams of Blood;
Let them not live to taste this Lands increase,
That would with Treason wound this faire Lands peace.

Now Civil wounds are stopp'd, Peace liues again;
That she may long liue here, God say, Amen.

FINIS.

The Life of King Henry the Eighth.

The Epilogue.

Tis ten to one, this Play can never please
All that are here: Some come to take their ease,
And keep an Act or two; but these we fear
Wou'd frighten with our Trumpets: so 'tis cleare,
They'll say the authour: Others to hear the City
Abus'd extremly, and to cry that's witty,
Which we have not done neither; that I feare
All the expected wou'd like to hear.
For this Play at this time, is only in
The mercifull conftitution of good women,
For such a one we shew'd 'em: If they smile,
And say twill 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.

Troylus and Cressida.

There is a word will Priam turne to stone;
Make wels, and Nobes of the maides and wifes;
Coolle statues of the youth: and in a word,
Scarre Troy out of it selfe. But march away,
Heleus 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 fear is this:
Some galled Goose of Winchester would hitte;
Till then, Ile fweete, and fecke about for eales;
And at that time bequeath you my diseases.

FINIS.

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 . . . 47

Yet he shall have a Noble Memory. Affift.
Exeunt bearing the Body of Martius. A dead March
Sounded. — 7

FINIS.
The Tragedie of Titus Andronicus.

FINIS.

The Tragedie of Romeo and Juliet.

FINIS.

Timon of Athens.

The Tragedie of Julius Caesar.

The Tragedie of King Lear.

PLATE XLVI.
The Tragedie of Macbeth.

For it hath Cow'd my better part of man:
And be these Jugling Fiends no more beleu'd,
That palter with us in a double fence,
That keep the word of promise to our care,
And break it to our hope. Ile not fight with thee.  

Mac. Then yield thee Coward,
And live to be the shew, and gaze o' th' time.
We'll have thee, as our rarer Monstirs are
Painted upon a pole, and under-writ,
Here may you see the Tyrant.  

Macb. I will not yield
To kille the ground before young Malcolmes feet,
And to be baited with the Rabbles curse.
Though Byrnane 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 Macduffes,
And damn'd be him, that first cries hold, enough.

Exeunt fighting. Alarms.

Haile King of Scotland.

All. Haile King of Scotland. Flowrs.

Mal. We shall not spend a large expence of time,
Before we reckon with your feuerall loves,
And make vs even with you. My Thanes and Kinsmen
Henceforth be Earles, the first that ever 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 cruel Milisters
Of this dead Butcher, and his Fiend-like Queene;
Who(as 'tis thought) by felfe and violent hands,
Tooke off her life. This and what needfull else:
That call's upon vs, by the Grace of Grace,
We will performe in measure, time, and place:
So thanks to all vs once, and to each one,
Whom we invite, to see vs Crown'd at Scone.

Flowrs. 8  Exeunt Omnes. 11

FINIS.

The Tragedie of Hamlet.

That Rosencrants and Guilderstones are dead:
Where should we have our thankes?

Hor. Not from his mouth,
Had it th'ability of life to thank you:
He never gave commandment for their death.
But since to imnpe upon this bloody question,
You from the Polakke warres, and you from England
Are here arrived. Give order that those bodies
High on a flagge be placed to the view,
And let me speake to th'yet vnknowing world,
How these things came about. So shall you hear:
Of carnell, bloudie, and vnnatural acts,
Of accidetal judgments, casuall slaukthurs
Of death's put on by cunning, and forc'd cause,
And in this vs, purpofes mistooke,
Faine on the Inuentors heads. All this can I
Truly deliver.

For. Let vs haft to heare it,
And call the Nobleft to the Audience.
For me, with sorrow, I embrace my Fortune,
I have some Rites of memory in this Kingdome,
The Tragedie of Othello.

Caf. This did I feare, but thought he had no weapon:
For he was great of heart.

Lod. Oh Sparron Dogge:
More fell then Anguifh, Hunger, or the Seas:
Looke on the Tragicke Loading of this bed:
This is thy works:
The Obiecct poyfon's Sight,

Let it be bid. Gratiano, keepe the house,
And feize upon the Fortnose of the Moore,
For they succede upon you. To you, Lord Governor,
Remaines the Cenfone of this hellifh villain:
The Time, the Place, the Torture, oh iforce it:
My felfe will straignt aboard, and to the State,
This heauie A? with heauie heart relate.

FINIS.

The Names of the Actors.

Iago, a Villaine.
Rodrigoo, a gull'd Gentleman.
Duke of Venice.

Senators.
Montano, Gouernour of Cypries.
Gentlemen of Cyprus.
Lodouico and Gratiano, two Noble Venetian.
Saylers.
Clowne.

Defdemona, wife to Othello.
Admilia, wife to Iago.
Bianca, a CurtezAn.

The Tragedie of Anthony and Cleopatra.

Dol. Oh fir, you are too sure an Augurer:
That you did feare; is done.
Cafar. Braueft at the laft,
She fcel'd the purpofes, and being Royall
Tooke her owne way: the manner of their deaths,
I do not fee them bleed.
Dol. Who was laft with them?
1 Guard. A fimple Countryman, that brought her Figs:
This was his Baffet.
Cafar. Poyfon'd then.
1 Guard. Oh Cafar:
This Charman liu'd but now, the flood and fpake:
I found her trimming vp the Diadem;
On her dead Miftris tremblingly the flood,
And on the fondaine dropt.
Cafar. Oh Noble weaftence:
If they had fwalow'd poyfon, 'twould appeare
By externall swelling: but the lookes like sleepe,
As the would catch another Anthony
In her ftong toyle of Grace.

Dol. Heereon her brett,
There is a vent of Bloud, and something blowne.
The like is on her Arm:
1 Guard. This is an Afpickes traille,
And thefe Figge-leaves have fame vpun them, fuch
As th'Afpick leaves vpon the Caus of Nyle.
Cafar. Most probable
That fo the dyed: for her Phyfitian tells mee
She hath putt'd Conclufions infinite
Of Enfic ways to dye. Take vp her bed,
And bearre her Women from the Monument,
She fhall be bury'd by her Anthony,
No Grave vpun the earth fhall clip in it
A payre fo fames high envents as thefe
Strike thofe that make them: and their Story is
No leffe in pity, then his Glory which
Brought them to be lamented. Our Army fhall
In folemn fhew, attend this Funerall,
And then to Rome. Come Dolabella, fee
High Order, in this great Solmencnity.

FINIS.

PLATE XLVIII.
The Tragedy of Cymbeline.

Make no Collection of it. Let him show His skill in the construction.
Luc. Philarmonmus.
Sooth. Here, my good Lord.
Luc. Read, and declare the meaning.

Reades.

When as a Lyons Whelp, to himselfe unknown, with out seeking issue, and he embraced by a piece of tender Ayre: And when from a justly Cedar (but be lost branches, which bring dead many year) shall after reswme, bee tossed to the old stocke, and freely grow, then shall Ptolemaus and his miseries, Britaine be fortunate, and flourish in Peace and Plenty.
Thou Lecratus art the Lyons Whelp,
The fit and apt Construction of thy name Being Lecratus, doth import so much: The piece of tender Ayre, thy virtuous Daughter, Which we call Mollis Aer, and Mollis Aer. We term it Muler; which Muler I divine Is this most constant Wife, who even now Answering the Letter of the Oracle, Unkowne to you unsought, were clipt about With this most tender Ayre.

Cym. This hath some seeming.
Sooth. The lofty Cedar, Royall Cymbeline Perfonates thee: And thy lost Branches, point Thy two Sonnes forth: who by Belamph slothe For many yeares thought dead, are now reswu'd To the Maiestick Cedar Joyn'd; whose Bluel

FINIS.
THE ANATOMY OF MELANCHOLY.

WHAT IT IS.

VVITH ALL THE KINDES, CAUSES, SYMPTOMES, PROGNOSTICKES, AND SEVERAL CURVES OF IT.

IN THREE MAINE PARTITIONS with their severall Sections, Members, and Subsections.

PHILOSOPHICALLY, MEDICALLY, HISTORICALLY, OPENED AND CULTUR.

BY

DEMOCRITVS Junior.

With a Satyrical Preface, conducing to the following Discourse.

MACROB.
Omne meum, Nihil meum.

AT OXFORD,
Printed by John Lichfield and James Short, for Henry Cripps.

Anno Dom. 1621.

HONORATISSIMO
DOMINO NON MINUS VIRTUTE SVA
QUAM GENERIS SPLENDORE.

ILLVSTRISSIMO
GEORGIO BERKLEY, BARONI
DE BERKLEY, MOVREY, SEGRAVE, DU DE BRUYS, ET GOVR.

DOMINO SVO

Multis Nominibus Observando,

HANC SVAM

MELANCHOLIAE ANATOMEN,

D. D.

DEMOCRITVS Junior.
THE ANATOMY OF MELANCHOLY:
WHAT IT IS.

WITH ALL THE KINDES, CAUSES, SYMPTOMES, PROGNOSTICKS, AND SEVERALL CURES OF IT.

IN THREE MAINE PARTITIONS,
with their severall Sections, Members, and Subsections.

PHILOSOPHICALLY, MEDICINALLY, HISTORICALLY,
opened and cut up,

BY

DEMOCRITVS Junior.

With a Satyrical Preface, conducing to the following Discourse.

The Second Edition, corrected and augmented by the Author.

MACROB.
Omne meum, Nihil meum.

AT OXFORD,
Printed by John Lichfield and James Short, for Henry Cripps. A.D. 1624.
HONORATISSIMO DOMINO NON MINUS VIRTUTE SVA QUAM GENERIS SPLENDORE
ILLVSTRISISSIMO,
GEORGIO BERKLEIO,
MILITI DE BALNEO,
BARONI DE BERKLEY,
MOVREY, SEGRAVE,
D. DE BRVSE.

DOMINO SVO
Multis Nominibus Observando,

HANC SVAM
MELANCHOLIAE ANATOMEN,
IAM DENVO REVISAM,
D.D.

DEMOCRITVS Junior.

PLATE LII. — SECOND TITLE PAGE OF THE 1624 EDITION.
HONORATISSIMO
MO DOMINO NON
MINUS VIRTUTE SVA
quam generis
splendore

ILL'VSTRISSIMO,
GEORGIO BERKELEIO,
MILITI DE BALNEO,
BARONI DE BERKELEY,
MOVREY, SEGRAVE,
D[O] DE BRVSE.

DOMINO SUO
Multis Nominibus Observando.

HANC SVAM
MELANCHOLIAE
ANATOMEN,
IAM TERTIO
REVISAM,
D.D.
DEMOCRITVS Junior.

PLATE LIII. — SECOND TITLE PAGE OF THE 1628 EDITION.
DEMOCRITVS IVNIO:

to the Reader.

Gentle Reader, I presume thou wilt be very inquisitive to knowe what perfonate. After this is, that so infolently intrudes upon this common Theater, to the worlds view, arrogating another mans name, wone to all that is, why he doth it, and what he hath to say? Although, as he saith, "Primum sit nullus, non Respcondebo, quia in mortem Claudii Quid si in rem obcondiam, it was therefore couerd becaue he should not knowe what was in it. 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. Yet in some sort, it is no case, reasons both of this vifured Name, Title, and Subject. And first of the name of Democritus, lest any man by reason of it should be deceaved, expecting a Pasquill, a Satyre, or some ridiculous Treatise (as I my selfe should have done) or some prodigious Tenet, or paradox of the earths motion, of infinite worlds in infinite vacua, ex ortu sita 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

THE SECOND PARTITION

THE CURE OF MELANCHOLY.

The First Section.
The First Member.
The First Subsection.

Unlawful Cures rejected.

Nveterate Melancholy, howsoever it may seem to bee a continuate, inexorable disease, and most hard to be cured, accompanying them to their graves most part, as Montanus obserueth, yet many times it may be helpeven that which is most violent, or at least, according to the same author, it may be mitigated and much easier cured. 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 have formerly vsed in the rehearsing of the causes; first General and then Particular, &c. those according to their severall species. Of these Cures some bee Lawfull, some against Lawfull, which though frequent, familiar, and often vied, yet iudiciall condemned, and to bee controverted. As first, whether by these diabolicall means, which

782 out of her bed, and out of the window broke her neck into the fire; another drowned himselfe desperate as he was in the river, some cut their throats, many hang themselves. But this needs no illustration. It is controuersied by some whether a man so offering violenc to himselfe dying desperate may be saved or no? If they die so obstinately and sudainely, that they cannot so much as wish for mercy, the worst is to be fulfiled, because they die impient. If their death have bene a little more lingering; wherein they might have some leasure in their hearts to cry for mercy, charity may judge the best, duers have bene recovered out of the very act of hanging and drowning themselves, and so brought ad fana mentem; they have bene very penitent, & much abhorred their former fault, & have 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 madness or melancholy, if hee have given testimony before of his regeneration, in regard hee doe this not so much out of his will, as ex vi morbis; we must make the best construction of it, as Turke doe, that thinke all fools and madmen goe directly to Heauen.

V SUBSEC. 6.

Cure of Despaire by Physick, good counsell, comforts, &c.

**John Major**

Experience teacheth vs, that though many dy obstatite, and wilfull in this malady, yet many againe are able to refiste and overcome, seek after helpe and finde comfort, the Christus per Chirographiam. Diuell's paws, though they haue by obligation given posse velimins, 

V Tetracolos is for assistence. Though hee kill me, faith Job, yet will I trust in him, of good counsell, advice, and physick, & Bellonacum cured a Monke by altering of his habit and course of life: Plater many.


many by Physicke alone. But for the most part they must concerne, and they take a wrong course that thinke to over come this feral passion by physicke alone, &c. as much out, that thinke to work this effect by good aduice alone, though both be forcible in themelves, yet via unius forti, they must goe hand in hand in this disea: --- alterius sic altera poesi oper. For Physicke the same course is to be taken with this as in other melancholy, diet, ayre, exercise, all those passions and perturbations of the minde, &c. are to be rectifie by the same meanes. They must by no meanes be left solitaire, or to themselues, never idle, never out of company. Counseller, good comfort is to be applied as they shall see the parties inclined, or to the causes; whether it be losse, feare, griefe, discontent, or some such feral accident, a guilty conscience, or otherwise by frequent meditation, or too grievous 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, parenthetical discourses are extant to this purpose, for such as are any way troubled in mind

Perkins, Grenham, Hayward, Bright, Heminges, &c. are copious in this subject. Consult with them, and such others.

**SPERATE MISERI,**

Caveete Foeices.

FINIS.
The Conclusion of the Author
to the Reader.

T

he last Section shall be mine, to cut the string of De-
moritum visor, to unmaske and shew him as he is.

Institi, currente vel ut cur vocesc exit?

Diermoritum 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 have concealed my selfe, but secundus cogitationes &c. for some reasons I have altered mine intent, and am willing to subscribe.

Me me adsun quis feci, in me convertite acellos

Lettore, mens his labor est. ———

If ought be otherwise then it should be, since I have now put my selfe upon the stage, I must underway and abide the censure of it, sall a selfe asea, and I may not escape it. It is most true, si lavis virum arguit, our style bewrayes vs, and as hunters find their game by the trace, so is a man detected by his writings. I have laid my selfe open (I know it) in this impreffex Treatise, and shall be censured I doubt not, yet this is some comfort, ut palata sic indicia, our censures are as various as our palates: If I be taxed, exploded by some, I shall happily be as much approved and commended by others. It was Demoritum fortune, Idei irrationi & admirationi habitus, and 'tis the common doome of all writers: I seeke not to be commended; non sum adeo insigne, I would not be vilified. I feare good mens censures, et lingua mancipiorum consensum, as the barking of a dogge, I belewe comteyme the malignant and scurrile obloquies, flouts, calumnies of those raiers and detractors, I forgoe the ret. Primus invenimus non sum nec inuis. I am none of the best of you, I am none of the meanest; Howsoever, I am now come to retract some part of that which I have writ

Cum velago, scripsisse pudet quia plurima cerno
Me quoque, quia scripti Indice digna lini;

Ouid, de poes, Eleg. 16.

I

The conclusion to the Reader.

When I peruse this tract which I have write,
I am abash't, and much I hold vnfit.

I could with it otherwise, expunged, and to this end I have annexed this Apologie ical Appendix, to crave pard for that which is amiss. I doe subiect some precedent passages have bin distastfull, as too Satyrical & bitter; some againe as too Comical, homely, broad, or lightly spoken. For the first,

I grant that of Tacitus to be true, Aparte factaque omnium ex via tranxere, aceremi memoriai reliquiunt, a bitter

Sat Fr. Bacon left leaues a flinging behind it; And as he an honorable & worthy

man observert, They feare a Satyrist wit, be their memories, I might therefore subiect, but I hope I haue wronged no man.

And though for this I haue Apologised already. Yet in

Sedea Med. Medears words. —— I haue done extreme peto

Nec quasi offer dabis effudit dolor.
Manentes in animo verba, fed melior tibi
Memoria nostri subeat, hic ira data

—— Obliterated.

And in my last words this I doe desire, That what in passion I haue said or ir.

May be forgotten and a better mind.

Be had of vs hereafter as you find.

To the other of lightensse, I make anfwere, Omnia mundi mundia, and as Angliae Linea sometines said, viros nos esse a feminis nihil at feminis dissipare. A naked man to a modest woman, is no other wise then a picture. Mala mensa unis

Stoic, qui mal? penses. If in thy censure it be to light, I aduise thee, as Lapsius did his reader for some places of Plinius, (los qui sunt Sirenum scopes pretiosse, if they like the not, let them passe; or oppose that which is good to that which is bad, reiect not therefore all: but to insert that verse of Marcioli and apply it to my present vs, which

Siue Horeone Wolius did to his Translation of Swides;

Sunt mala, sunt quadam medicae, sunt bona plura, lenitu-

Brefat, Sudur, quadam & ridicula adscribere non sum gravatus, quae pra-
simus candore quis, interpretibus: some is bad, some indifferent,

Some good; I have insertted some things more homely or

light,
The conclusion to the Reader.

consummatur industriæ, no man can obfuscate all, much is defete, and may be justly taxed, altered in Galen Arifio, the very beast. Bom venatoris, (k one obfuscates) places ferus capere non omnes, he is a good hunter -a catch some, not all, I have done mine induct. Besides, I dwell in these humane studies, or Physicke, they are no part of my profession, non hic faleus dicta, non hoc phalle optandum, I am but a stranger, a multitane in them, here and there I pull a flower. And I do easily grant, if a rigid cenfer should criticize on this which I have writ, he should not find three faults as Scaliger in Terence, but 200 even as many as he hath done in Cardans subtitles, or Borocis on Sacro-Bosus. I ought to be amiss, I require a friendly admonition, no bitter inscription, otherwise as in ordinary controversies, fumem contentious nihilam, sed cui bono? we may contend, and likely misufle one another, but to what purpose? we are both schollers, say, ---- Ardeus ambo, Etc: 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 reprehendeft, and in thy judgement doft so much commend, is not faulty, not to be condemned: Quod homines tot lententiae, I like it, fo doth he, thou doft not, is it therefore vnfit, absurd and ridiculous? Vnusquisque, admodum sentit suam, and one man cannot expresse what every man thinkes, or please all. It is the common humour, Si quiit for s in omnibus, quod est anima conceperit, si quid de te &c, to commend that which they disliketh themselves, ifought be omitted, added, if he say not point blanke, as they would have it, he is an idiot, all sillies off. An easie matter it is to find fault, to censure, vilifie, detract from others, facilia putans omnes quas iam fallit, nec de falebris cognitas vbi sib fata, a thing of nothing when it is done, and who could not have done as much?

--- Fieri non potest ut quod quid, cogit sit dum unus, --- Muretus. --- Lipusus. --- Priet. Democ. As for the end and vse of this precedent Discourse, I referre you to that which hath beene formerly said. In the
The conclusion to the Reader.

meane time, if any man shall say, Medice curae simpis, or as Wisdom, 17. 8. it was objected to those wits, They that promised to drive away fear and trouble from the sick person, were sick for fear, and worthy to be laught at. I reply with a Sulpitius; Medici qui in aliena morbis profitterur se teuer medicinae scientiam ipsi se curare non possit, they that cure oth- others, cannot well preseibe Physick to themselves.

It now remains, that I make a thankfull remembrance of such friends, to whom I have bened beholdeyn for their approbation, or troubled in perusing severall parts, or all of this Treatise. For I did impart it to some of our worthie Physitians, whose approbations I had for matters of Physike, and to some Divines, and others of better note in our University, as well as to my more private Collegiate friends: whose censures when I had passed, and that with good encouragement to proceed, I was the bolder to publish it. permissu superiorem, to the Press. I will name no man, or pre- fixe as the cullome is any Encomiasticke verses, which I thank my friends have bened offered, leaft if either whole or part should be misliked, I should prejudice their judgment, I acknowledge my self much beholding and bound to them: If ouch be amiss, I take it wholly to my selfe, and say again.

Me me desideri quies, in me committere linguas
O Mori, meus hic error, nihil utrumque probator.
Nec voluit.----

But I am outtroublesome, I will conclude, if first I may re- quest a favorabell censure of such faults as are omitted in the Press. The Copy (as I have said) was once written and in hault, I could not alwaye be there me selfe; or had I beene still present, Non convenit molitor qua facta vada vident. The Miller sees not all the water goes by his Mill. Besides many letters mistaken, misplaced, added, omitted as s for y, or a for e, or s, false points, &c. which are in some copies onely, not throughout: To point at each particular of which were to pick out the feedes of a foule bushell of corne) some of the chiefeft, as thou shalt find them corrected, I desire thee

---

From my Studie in Christ Church Oxon. Decemb 5. 1620.

ROBERT BURTON.
Errata.


PLATE LIX. — THE "ERRATA" PAGE AT THE END OF THE BOOK.
THE FAERIE QUEEN:
THE Shepheards Calendar:
Together WITH THE OTHER Works of England’s Arch-Poët, EDM. SPENSER:
Collected into one Volume, and carefully corrected.
Printed by H. L. for Mathew Lownes. Anno Dom. 1611.
TO THE RIGHT HONORABLE and most vertuous Lady, the Countesse of Penbrooke.

Rememberance of that most Heroick spirit,

The heauens pride, the glory of our daies,
Which now triumpheth through immortall merit
Of his braue vertues, crownd with laeting bales
Of heauenly bliss and everlaeting praies;
Who first my Muse did lift out of the flore,
To sing his sweeter delights in lowlie laies;
Bids me most noble Lady to adore

His goodly image lying evermore,
In the divine resemblance of your face;
Which with your vertues ye embellishe more,
And natue beautie deck with heauenly grace:
For his, and for your owne especiall sake,
Vouchsafe from him this token in good worth to take.

E. S.
The Exchequer.

ncd, Placitam coram Domino Rege tempore Regis Hen. 5. abbreviati into a booke couered with Velam.

Z.

In the twenty fourth Chest, are contained, Pedes Finium tempore Regis Hen. 6. abbreviati into a Booke couered with Velam.

&.

In the twenty fifth Chest, are contained Pedes Finium tempore Regis Hen. 7. abbreviati into a Booke couered with Velam.

E.

In the twenty sixth Chest, are contained, Pedes Finium tempore Regis, Edw. 2. abbreviati into a booke couered with Velam.

The Exchequer.

(89)

a.

In the twenty seuenth chest, are contained, Pedes Finium tempore Regis Edward 3. abbreviati into a booke couered with velam.

b.

In the 28. Chest, are contayned Peides Finium de temporibus Regum Richard. 2. Henry the fourth, and Henry the fifth, abbreviati into a Booke couered with Velam.

In the lower ranke of Chests in the third Treasurie aforesaid, are.

In one Chest vnder the Chest of Fines before mentioned, are contayned Pe- des
PLATE LXIII. - BACONIANA. 1679. PORTRAIT & TITLE PAGES.
The Lord Bacon's...

Michael's Church at St. Albans, according to the appointment by his last Will and Testament; because 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 Meautys, 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. Albani Vicecomes: Seu, notoribus titulis Scientiarum Lumen, facundie Lex, sic sedebat.


Tanti viri memoria Thomas Meautus super: sestis cultor: defunctis Admirator.

H. P.

That is, Francis Bacon, Baron of Verulam, Vicount of St. Albans: Or in more conspicuous Titles;
The Light of the Sciences, the Law of Eloquence, obey the Decree of Nature.

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 and best year of his Age.

Thomas Meautys, a Reverencer of him whilst Alive, and an Admire of him now Dead, hath set up this to the Memory of so great a Man.
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.
The Tragedie of King Lear.

Enter Kent.

Kent, If but as well I other accents borrow, That can my speech defile, my good intent May carry through it leaf to that full issue For which I raised my likenesse. Now banish Kent, If thou canst sense where thou dost stand condemn'd, So may it come, thy Master whom thou lou'st, Shall find thee full of labours.

Scena Tertia.

Enter Kent, and Steward.

Kent, Did my Father strike my Gentleman for chiding of his Fool? Stew. 1 Madam. Kent, By day and night, he wrongs me, for how if He flashes into one grosse crime, or other, That sets vs all at odds: I le not endure it; His Knights grow riotous, and himselfe vpraises vs On ev'ry trible. When he returns from hunting, I will not speake with him, say I am sick; If you come flacke of former servises, You shaall do well, the fault of it I le answer. Stew. He's comming Madam, I hear him. Kent, Put on what weary negligence you please, You and your Fellowes: I'd have it come to question; If he disallow, let him to my Sifer. Whose mind and mistle I know in that are one, Remember what I have said. Stew. Well Madam. Kent, And let his Knights haue colder looks among you: what growes of it no matter, aduise your fellowes So, I le write for this to my Sifer to hold my course prepare for dinner.

Scena Quarta.

Enter Kent.

Kent. If but as well I other accents borrow, That can my speech defile, my good intent May carry through it leaf to that full issue For which I raised my likenesse. Now banish Kent, If thou canst sense where thou dost stand condemn'd, So may it come, thy Master whom thou lou'st, Shall find thee full of labours.
In the North wall of the Chancell

Ludovico Pylium, genio Socratem, artis Maronem
Terre legit, populis mort, olympia habitet.

Stay, passer by, why goest thou by so sultry
Read, whether canst it: see who in our death hath placed
in this monument Shakespeare, with whifh
Quick nature dyed, whose name doth deck the tomb
For more than cost, fis all of which I hath wifh
Leaves living art but page to serve his wish.

Obit &. Dni. 1616,
At 17, do 25 April.

Near the wall where this monument is erected
Yet there, fee his frame, underneath w: his
body is buried, w: this Epitaph.

Good freind forfikes sake forborne
To dig the dutt enclosed here
Blest be the man that spares these stones
And curse be he that moves my bones.

Befides all this, here is at Stratfodd a fair Bridg
Of stone, over Avon, containing xiii: arches, with
a long Cauley at the west end of it, walled on
both sides: which Bridg and Cauley were so built in
H. 7, time by the before specified Hugh Clopton,
whereas before there was only a timber
Bridg and no Cauley, so that the paffage became
very perillous upon the overflowing of that River.

One thing more, in reference to this antient Town
is obervable, that it gave birth and sepulture to
our late famous Poet William Shakespeare, whose Monu-
ment 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, Bithop-
ton, Drapton, Douwell, Shotover, Ludhir-
ton and Kypn-Clifford; of all which in their
order.

a Clerk serving in the Chapell there iii. 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 cuftome, to which the whole Fraternity
with their Tenants and Fermors did refort, there
being Liii. iii d. affigned for defraying the charge
of the same. 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 eftates Liii. iii
}. 5. per an. amongst them.

Befides 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 midlt of
the said town, in regard that the Parish Church,
Good friend for Jesus' sake forbear
To digg the dust enclossed here.
Blest be ye man, y' spares his stones,
And cvrst be he, y' moves my bones.

Indigo Fvllum genio Socrateo arte Maronem
Terra tegit popvls mapeet Olympvs habet

Stay passencer why goest thou by so fast
Read if thou canst whom envious death hath plust
With wit in this monument Shakespeare with whom
Ovck natyre doe whose name doth deck y' Tombe
Par more then cost; see all y' He hath writt
Leaves living art but page to serve his witt.
You do looke (my son) in a mou'd fort,
As if you were dismaid: be cheerefull Sir,
Our Reuells now are ended: These our actors,
(As I foretold you) were all Spirits, and
Are melted into Ayre, into thin Ayre,
And like the baselette fabricke of this vision
The Cloud-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 behind; we are such stuffe
As dreams are made on; and our little life
Is rounded with a sleepe: Sir, I am vexed,
Bear with my weakenesse, my old braine is troubled:
Be not disturb'd with my infirmite,
If you bepleas'd, retire into my Cell,
And there repose, a turne or two, Ie walke
To still my beating minde.

Fer. Sir. We wish your peace. Exit.
The Cloud capt Towers,
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.

PLATE LXX. THE SPENCER MONUMENT, IN THE WORKS. 1679.

Restored by private Subscription 1778.
PLATE LXXII. — THE BACON MONUMENT AS IN "RESUSCITATIO," 1671.
QVI POSTQUAM OMNIA NATURALIS SAPIENTIAE ET CIVILIS ARCANA EVOLVISSET NATVRÆ DECRETVM EXPLEVIT.
COMPOSITA SOLVANTVR AN: DNI: MDCXXVI.
ÆTAT: LXVI.

TANTI VIRI MEM:
THOMAS MEAVTYS SUPERSTITIS CVLTOR
DEFUNCTI ADMIRATOR H.P.

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