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

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A ROSICRUCIAN PORTRAIT.

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TO

THE GREAT VARIETY OF READERS

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

Shakespeare Folio, 1623.

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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.

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SECRET SHAKESPEAREAN SEALS

Chapter I

THE GREAT SEAL

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

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

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

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

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

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

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

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

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

The significance of the 287 count is apparent:

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

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

Epistle Dedicatorie contains:

First page words	157
Second page words	287

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

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

Ben Jonson's verses, 1st part:

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

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

Hugh Holland's verses contain:

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

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

Italic words	220
Roman letters	67
	287

" Names of Actors ":

Italic letters	332
Deduct roman letters	45
	287

The sigil 287 is repeated:

On first page of the Comedies. On last page of same.
On first page of the Histories. On last page of same.
On first page of *Troylus 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	287

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

Roman words in the two columns		362
Less italic words on the page	74	
And one large roman word " Finis "	1	75
	—	
		287

Other counts:

1. Deduct from page number	303
The Names of the Actors, other than supers, who took part in the play	16
	287

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

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

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First Page of the Histories

King John

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

Last Page of the Histories

King Henry VIII.

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

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
	287

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
	580
Deduct the correct page number if *Troylus* had followed on as a History play	293
	287

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First Page of the Tragedies

Coriolanus

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

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

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

Last Page of the Tragedies

Cymbeline

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

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

SONNETS

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

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

1st line roman letters	35
2nd ,, ,, ,, ...	32
3rd ,, ,, ,, ...	32
4th ,, ,, ,, ...	33
5th ,, ,, ,, ...	38
6th ,, ,, ,, ...	47
7th ,, ,, ,, ...	32
8th ,, ,, ,, ...	38
	287

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

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

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

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

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

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

The numbers of the last three verses:		
	45	
	46	
	47	
	—	138
The words in the verses on the last page		158
		296
Deduct the letters in the words "The Lovers" ..		9
		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.

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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.

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Chapter II

THE SHAKESPEARE QUARTOS

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

King John, 1591 (Part 1)

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

King John, 1591 (Part 2)

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

Venus and Adonis, 1593

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

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Lucrece, 1594

Total all words of " Argument "	388
Deduct roman words of Dedication	101
	287

Contention, 1594 (Part 1)

Title-page, omitting words in largest type, there are roman letters	287

Last Scene:

Words in roman type	266
In printer's name, etc.	21
	287

Taming of a Shrew, 1594

The first nine lines of the play contain:

Roman letters	299
And italic letters (which deduct)	12
	287

Actor's names not included.

Last page contains roman letters	315
Deduct all the italic letters	28
	287

The Tragedie, 1595

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

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

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

Romeo and Juliet, 1597

Last three pages have italic letters	292
Deduct the five letters in " Finis "	5
	287

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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

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

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

Roman words	301
Deduct the italic words	14
	287

Henry IV., 1598 (Part 1)

First page of play. First 9 lines, letters	287

Last Scene of play on two pages contains:

Roman words	334
Deduct italic letters	47
	287

Henry V. Famous Victories, 1598

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

The words on page 9 number in black type	290
Deduct three in modern type	3
	287

Romeo and Juliet (Undated)

This has the seal in two places.

The Passionate Pilgrime, 1599

No seals found.

Much Adoe About Nothing, 1600

First page of play:

Roman words	181
Italic letters	106
	287

Last page but one:

Roman words	335
Deduct italic letters	60
	275
Add the 12 large italic letters in " About Nothing " (heading)	12
	287

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Merchant of Venice, 1600

Second page:

Roman words	283
Italic words	4
	287

Last two pages:

Roman words	367
Deduct italic letters	79
	288
Deduct for "Finis"	1
	287

Merchant of Venice, 1600 (Second Edition)

Title-page:

Roman letters	271
Add the 16 of date	16
	287

First page of play:

Roman words	223
Italic letters	64
	287
Last page but one. Roman and italic words	287

Titus and Andronicus, 1600

First page of play:

Roman words	146
Italic letters	141
	287
Last page but one. Roman and italic words	287

Henry IV., 1600 (Part 2)

Title-page:

Roman letters	191
Less italic letters	58
	133
Add roman words on first page of play	154
	287

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Last page but one:

Roman and italic words	291
Deduct four italic words of heading	4
	287

Henry V., 1600

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

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

Last two pages:

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

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

Richard III., 1602

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

Merry Wives of Windsor, 1602

Title-page. Roman words	93
First page and the four lines overleaf completing the Scene. Roman and italic words	194
	287
Page 50. Italic letters	287

Last page:

Roman words	214
Italic letters	73
	287

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Hamlet, 1603

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

Hamlet, 1604

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

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

King Lear, 1608

Title-page. Roman and italic words	99
First page. 191 roman, less 3 italic words	188
	287

Nothing found on last pages.

King Lear, 1608 (Second Edition)

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

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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
	287

Richard II., 1608

First page, last two lines. Roman words	13
Second page. Roman words	297
	310
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
	287

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

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

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

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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:

Roman words	230
Italic letters	57
	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

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Othello, 1630

Title-page contains:

Roman words	32
Italic words	19
Roman letters	150
Italic letters	86
	287

Richard II., 1634

No evidence of the 287 seal in this edition.

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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:

248
39

287

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

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(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.

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

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Spenser's Faerie Queene, 1611

Page 1:

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

Works of Ben Jonson, 1616

Selden's verses:

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

Same. Argument of "Sejanus"

Total italic words not in brackets	287

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

Next page. The Persons of the Play:

Roman letters of small size	293
Deduct roman words large type	6
	287
Back page. Number of page:	438
Deduct its letters, but not the letters in footnote ..	151
	287

Bacon's Advancement of Learning, 1605

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

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

Page 1:

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

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

Roman words	320
Deduct total of small italic letters	33
	287

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	234
Small italic letters on the page	53
	287

Page 34, below the picture:

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

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

Bacon's Wisdom of the Ancients, 1619

Epistle Dedicatorie. Without the heading. Roman words 287

Bacon's Novum Organum, 1620

Epistle Dedicatorie:

Roman words	297
Less roman words in brackets	10
	287

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

Bacon's Henry VII., 1622

Last page number	248
Add roman words fully spelt on the page	39
	287

Bacon's Apophthegms, 1625

280 apophthegms, 7 introductory pages 287

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

Frontispiece portrait:

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

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

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

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

Next page to " Carolo " has roman letters	292
And 5 italic words which deducted	5
Leaves	287

Favourable Reader page:

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

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

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

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

Resuscitatio, 1657

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

First Mispagination

Page 28 is mispaged 29:

Words in roman type	309
Deduct all completed words in brackets	22
	287

Second Mispagination

Page 217 is mispaged 212:

All words in roman type	395
Deduct words in italic type	108
	287

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
	287

NOTE.—The large type heading is not counted.

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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
	287

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
	287
All words on pages 251 and 252	287

Bacon's Letters, 1702

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

Completed words on last page of the Introductory Account—287

The contracted words St. and Mr. are not counted. Trinity-College, Grey's-Inn, and Parliament-House are here counted as three words only.

Stephens' further collection, published in 1734, has not been examined.

Rowe's Edition of Shakespeare Plays, 1709

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

Blackbourne's Works of Bacon, 1730

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

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

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Last page of Vol. I.:

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

Another solution:

Page number	394	
Add italics in " Finis "	5	
	399	
Deduct 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.

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

Last page:

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

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Chapter IV

WHAT THE 287 SEAL REPRESENTS

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

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

Each letter had of course a positional number thus:

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

There were no separate characters for J and V.

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

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

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

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

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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 Rosiecross," totalled 287.

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

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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.

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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

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

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

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

NOTANDA

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

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

From Bacon's MS. Table Book, 1608.

"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. . . . Foundæ: 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 correspondence with ye universities abroad."

"Qu. Of the manner and praescripts touching secresy, traditions, and publication."

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

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

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

From Royal Masonic Cyclopædia, 1877.

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

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

"The first Grand Master,

"A.D. 287, Saint Alban, etc."

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Chapter VI

OTHER PRIVY SEALS

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

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

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

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

> "Whereas of the sciences which regard nature, the Holy Philosopher declares that, 'It is the Glory of God to conceal a thing, but it is the glory of the King to find it out.'"—*Novum Organum*, 1620.
>
> "The glory of God is to conceal a thing, but the glory of the King is to find it out; as if the Divine Nature, according to the innocent and sweet play of children, which hide themselves to the end they may be found, took delight to hide his works to the end they might be found out."—*Advancement of Learning*, 1640.
>
> "For so he (King Solomon) saith expressly: 'The Glory of God is to conceale a thing, but the glory of the King is to find it out.'"—*Idem*, page 45.

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

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

> "Nay, the same Solomon the King affirmeth directly that the glory of God is to conceal a thing, but the glory of the King is to find it out; *for in naming the King he meaneth man.*"—*Valerius Terminus.*
>
> "For concerning all other knowledge the Scripture pronounceth: 'That it is the glory of God to conceal, but it is the glory of man (or of the King, for the King is but the excellency of man) to invent'; and again: 'The spirit of man is as the lamp of God, wherewith he searcheth every secret.'"—*Filum Labyrinthi.*

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

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

"Pars sepulta Jacet,"

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

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

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

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

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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.

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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.

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FOLLOWS P. 36.

THE SIMPLE CIPHER.

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

THE KAYE CIPHER.

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

"FRA ROSI CROSSE."

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

"BACON."

	SIMPLE.	KAYE.
B —	2	28
A —	1	27
C —	3	29
O —	14	14
N —	13	13
	33	111

"FRANCIS BACON"

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

"FRA BACONI."

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

"SHAKESPEARE."

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

PLATE XXXIV. — REFERENCE PLATE.

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ILLUSTRATIONS

A Choice of Emblems, 1586

Epistle Dedicatorie (last paragraph):

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

To the Reader:

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

King John, 1591

Printer's name has 33 letters.

Ditto (Part 2)

Printer's name has 33 letters.
Words in last four lines, 33 letters.

Venus and Adonis, 1593

The two Latin lines have 66 letters.

Lucrece, 1594

Second page. 2nd, 3rd, and 4th lines together, 66 letters.
First four lines of poem and two lines of heading contain 33 words.

Contention, 1594 (Part 1)

Fourth line on title-page, 33 letters.
Last Scene, 33 lines. Last line, 33 letters.

Taming of a Shrew, 1594

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

Last page, 33 italic letters.

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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.

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Romeo and Juliet (No date)

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

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

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

Last four lines of play:

Words	32
Add "Finis"	1
	33

Passionate Pilgrime, 1599

No sigil found.

Much Ado About Nothing, 1600

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

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

Last two lines of play:

Roman letters	75
Less italic letters	9
	66

Merchant of Venice, 1600

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

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

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

Last two lines of play, 66 roman letters.

Last line	32 letters
Add letters in "Exeunt"	6
	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).

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Titus and Andronicus, 1600

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

Henry IV., 1600 (Part 2)

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

Roman letters	71
Deduct italic letters	5
	66

Shakespeare's Sonnets, 1609

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

Last pages of *Sonnets:*

All words in *Sonnet* 153	111
All words on last page of *Sonnets*	111

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

Last page but one. Bottom line, 33 letters.
Last page:

Verses 45 and 46	91
Add letters in *The Lovers*	9
	100
Last verse number	47
Words in last verse	53
	100

Henry V., 1600

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

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Richard III., 1602

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

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

Total	18
	48
	66

Last page. Bottom line, 33 letters.

Last four lines of play:

Roman words	34
Deduct italic word	1
	33

Merry Wives of Windsor, 1602

Title-page. Roman and italic letters, 66.

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

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

Hamlet, 1603

Title-page:

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

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

Hamlet, 1604

Title-page:

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

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

King Lear, 1608

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

Last two lines of play:

Roman letters	67
Deduct for " Finis "	1
	66

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Same (Second Edition)

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

Last seven lines:

Words	65
Add "Finis"	1
	66

Henry V., 1608

Title-page. First four lines have 66 letters.
Last four lines of play, 33 words.

Richard II., 1608

Title-page. First three lines, 33 letters.
Last line but two, 33 letters.
First page of play. First four lines, 66 letters.
Last page, 66 italic letters.

Pericles, 1609

Nothing found (but see Appendix).

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
Deduct letters in "Finis"	5
	66

The Whole Contention (Part 1; no Date)

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

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The Whole Contention (Part 2)

Last four lines of the play:

Words	31
Add "Exeunt Omnes"	2
	33

Richard III., 1622

Title-page. 7th line:

Italic letters	41
Less roman	8
	33

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

Last line of play, 33 letters.

Othello, 1622

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

Roman and italic words	55
Add figures in date	11
	66

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

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

Richard II., 1634

This edition does not appear to be sealed.

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Chapter VII

SHAKESPEARE PLAYS FOLIO, 1623

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

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

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

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

Tempest

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

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

Two Gentlemen of Verona

Last page:

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

Merry Wives

Last page. Last three lines:

Roman letters	71
Deduct letters in "Finis"	5
	66

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Measure for Measure

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

Comedie of Errors

Last speech contains:

Roman words	23
Add italic letters	10
	33

Much Adoe About Nothing

Last two lines have:

Roman letters	75
Deduct italic letters	9
	66

Love's Labour Lost

Last three lines. Roman letters, 66.

Midsummer Night's Dreame

Last Speech of play:

Roman words	87
Deduct italic letters	20
	67
Deduct word "Finis"	1
	66

Merchant of Venice

Last two lines. Roman and italic letters, 66.

As You Like It

Last line of each column together have:

Roman letters to total of	70
Deduct letters of italic word "Exit"	4
	66

Twelfe Night

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

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The Winter's Tale

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

History of King John

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

Last Speech contains:

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

Richard II.

Last Speech has:

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

Last two lines, 66 roman letters.

Henry IV. (Part 1)

Last Speech contains:

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

Henry IV. (Part 2)

Last Scene:

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

Epilogue:

Real page number	99
Unbracketed roman letters	33
	66

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Henry V.

Chorus at the end contains 111 roman words.

Henry VI. (Part 1)

Last Speech:

Roman words	49
Italic letters	17
	66

Henry VI. (Part 2)

Last line has 33 roman letters.

Henry VI. (Part 3)

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

Therefore counting the paragraph gives:

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

Last lines:

Roman letters	69
Less italic words (2) and "Finis" (1)	3
	66

Richard III.

Last line has 33 roman letters.

Henry VIII.

Last two lines in the Epilogue contain 66 italic letters.

Troylus and Cressida

Last two lines contain:

Roman letters	72
Deduct italic letters	6
	66

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Coriolanus

Last Scene contains:

Roman words	180
Deduct roman words in brackets	9
	171
Deduct the 61 italic letters	61
	110
Add for the word "Finis"	1
	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
	66

Timon of Athens

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

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

Julius Cæsar

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

Macbeth

Last Speech contains:

Roman words	129
Italic letters	19
	110
Add for "Finis"	1
	111

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Hamlet

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

King Lear

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

Othello

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

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

Anthony and Cleopatra

Last Speech contains:

Roman words	98
Deduct the italic letters	27
	71
Deduct the 5 in "Finis"	5
	66

Cymbeline

Last line of play:

Roman letters	38
Deduct 5 roman words bracketed	5
	33

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

The total letters in the heading and footnote, which are in the same description of type, is	79
Deduct "Finis"	1
	78
Deduct the total of the numerals in 1623	12
	66

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

The last Speech contains:

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

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

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

The man, or men, responsible for the 1623 Folio scorned to end it witl a blaze of typographical fireworks on the last page.

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Chapter VIII

THE "ANATOMY OF MELANCHOLY"

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

TO THE READER

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

We invite attention to two things in this notice. The first is that there are no "considerable Additions" to the 1638 edition in this of 1652, as the former contains 809 pages and the latter 810, the 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 Couclusion to the Reader." This Epilogue was omitted from the later editions, and only the name of Democritus junior appears as the author.

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

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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 gvesse
It was not pride, nor yet vaineglory
(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

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

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

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

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

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

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

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

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

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

* Fratres sanctæ Roseæ crucis.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"A Deede (*as I have oft seen*), to conveye a whole Manour, was 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 wofull experience*, that to subtile wits it is a cause of much more contention and variance, and scarce any Conveiance so accurately penned by one, which another will not find a crack in, or cavell at, if one word be misplaced, any little error, all is 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 Couclusion of the Author to the Reader. The writer says: "It is most true, stylus virum arguit, our style bewrayes us, and as hunters find their game by the trace, I have laid my selfe open (I know it) in this Treatise." How could Burton have been betrayed by his style? He was a new author if he wrote the book.

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

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

M A C R O B = Mr. Bacon.
N

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

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

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

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

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

I am a *fr*ee man *b*orne
who *can* com- " I am Fr. Bacon.

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

The 2nd line has " bee a con "
The 5th line has " b a Con "
The 8th line has " b 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*.

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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 Couclusion 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

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

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

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

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

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

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

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

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

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

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

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

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

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ERRATA

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

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

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

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Chapter IX

OTHER PRIVATE SEALS

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

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

Last two lines of last page contain 33 letters.

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

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

Same, 1586 (Windet's Edition)

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

Last line of the Epistle:

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

Last two lines of last page. Letters, 33.

Same (1613 Edition)

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

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

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

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

Bacon's Advancement of Learning, 1605

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

Last two pages. Small italic letters, 33.

Spenser's Faerie Queene, 1611

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

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

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

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

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

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

Roman words	113
Less italic words	2
	111

Ben Jonson's Works, 1616

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

" Hail, happy genius of this ancient pile."

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

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

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

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

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

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

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

Bacon's Advancement of Learning, 1640

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

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

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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

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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:

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

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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 " unthankfulnesse ")	70	
Italic letters in heading	19	
	289	
Deduct letters below printer's rule	2	
	—	287

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

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

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

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

" Item, a bag of Cordover sealed with a seale of Privy 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
	287

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

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

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

John Milton, 1632

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

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

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

The first line of the heading has 33 roman letters.

The poem has 66 roman letters.

There are 32 italic capitals which begin words. Two words "starre-ypointing" and "slow-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 hyphened 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.

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

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

The bottom square has:

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

Which is the simple count of " Shakespeare."

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

Last page, 616:

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

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

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

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

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

Roman words	256
Italic letters	31
	287

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

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

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

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

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

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

Baconiana, 1679

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

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

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

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

Page 103. All words (not in brackets)		176
Page 104 (last page). All words (not in brackets) ..		124
		300
Deduct roman words in brackets	6	
And shortened roman words of prefix ..	·7	
	–	13
		287

Last page of the whole book:

Page number	270
Italic letters	17
	287

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

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

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

Shakespeare Folio, 1623

Much Adoe About Nothing (page 111)

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

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TRAGEDIES (PAGE 287)

King Lear

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

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

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Chapter XI

MONUMENTAL INSCRIPTIONS

The Shakespeare Bust at Stratford-on-Avon

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

Total to	289
Deduct for the two symbols	2
	287

The Grave Slab at Stratford-on-Avon

The inscription—

GOOD FREND FOR IESVS SAKE FORBEARE
TO DIGG THE DVST ENCLOASED HEARE
BLESE BE $\overset{E}{Y}$ MAN $\overset{T}{Y}$ SPARES THES STONES
AND CURST BE HE $\overset{T}{Y}$ 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-

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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

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

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

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

The scroll inscription reads:

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

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

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

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

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

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

Total large size letters	260
Figures in year of death (1626)	15
Figures in age at death (66)	12
	287

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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

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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.*

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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.

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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.

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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, *Troylus and Cressida*, and the Tragedies in the Shakespeare Folio, 1623, for the same sigil; our findings being as below:

COMEDIES

Winter's Tale (last page)

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

HISTORIES

Henry VIII. (last page)

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

Troylus and Cressida (last page)

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

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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
	157

Bacon's Essays, 1625

The Epistle and the last page each give 287.

Bacon's De Augmentis, 1623

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

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

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

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

No wonder also that Ben Jonson, in 1631, and Archbishop Tenison, in *Baconiana*, 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-

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

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

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

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

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

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

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

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

Solyman and Perseda, 1599

Title-page:

Total roman letters	157

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

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

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

First Part of Jeronimo, 1605.

Title-page:

All letters not on the printer's device total	157

Spanish Tragedie, 1615

Title-page. Above the plate:

Small roman letters	194
Less small italics	37
	157

We now take

Peacham's Minerva Brittanna, 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.

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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
	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
	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.

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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
	287

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

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

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

Total letters	263
Count of figures	24
	287

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

Roman words	162
Less italic words	5
	157

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

Roman words		230
Less italic letters	12	
Italic letters in heading	24	
Roman letters in brackets	37	73
		157

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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."

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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 1*st Folio Shakespeare*, 1623

Plate I.—"To the Reader."

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

Plate II.—Portrait of Shakespeare.

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

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Plate III.—First Page of "The Epistle Dedicatorie."

Plate IV.—Second Page of "The Epistle Dedicatorie."

Plate V.—"The Names of the Principall Actors."

Plate VI.—"A Catalogue of the Plays."

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

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

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

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

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

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

Plate VII.—First Page of the Comedies.

Plate VIII.—Last Page of the Comedies.

Plate IX.—First Page of the Histories.

Plate X.—Last Page of the Histories.

Plate XI.—First Page of "Troylus and Cressida."

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

Plate XII.—First Page of the Tragedies.

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

Plate XIII.—Last Page of the Tragedies.

The Quartos

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

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

Plate XV.—"LUCRECE," 1594. LAST 2 PAGES.

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

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

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

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

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

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

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

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

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

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

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

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

Plate XXI.—T. BRIGHT'S "TREATISE OF MELANCHOLY." 1586 AND 1613 EDITIONS.

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

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

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

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

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

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

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

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

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

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

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

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

Plate XXXII.—N. ROWE'S "SHAKESPEARE," 1709. LAST 2 PAGES OF "THE DEDICATION."

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

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

Plate XXXIV.—REFERENCE PLATE.

The Quartos (Personal Seals)

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

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

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

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

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

Endings 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 "Illustrissimo" had been roman letters, the 157 signature would not be shown.

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Plate LIV.—First Page "To the Reader" in the 1621 Edition. Page 287 in the 1621 Edition. The First Page to the Second Part.

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

Plate LV.—Last 2 Pages of the Work. 1621 Edition.

Plates LVI. to LVIII.—"The Couclusion of the Author to the Reader."

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

Plate LIX.—The Page of "Errata" at the end of the 1621 Edition.

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

Plate LX.—Spenser's "Faerie Queene," 1611. Title-Page.

Plate LXI.—Spenser's "Faerie Queene," 1611. Last Page.

Plate LXII.—"The Repetoire of Records," 1631.

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

Plate LXIII.—"Baconiana," 1679. Portrait and Title-Page.

Plate LXIV.—"Baconiana," 1679. Last 2 Pages of the "Bibliographical Remains."

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

Plate LXV.—Page 287 in the Tragedies of the 1st Folio.

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

Plate LXVI.—The Dugdale Monument and the Reference to Shakespeare in the "History of Warwickshire," 1656.

Plate LXVII.—The Present Stratford Monument.

Plate LXVIII.—The Westminster Monument.

Plate LXIX.—The Scroll on the Westminster Monument.

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

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

Plate LXX.—The Spencer Monument in the "Works," 1679.

Plate LXXI.—The Spencer Monument in Westminster Abbey.

Plate LXXII.—The Bacon Monument as in "Resuscitatio," 1671.

Plate LXXIII.—The Bacon Monument in St. Michael's Church, Corhambury, with the Present Day Inscription.

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

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To the Reader.

This Figure, that thou here ſeeſt put,
It vvas 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 ſurpaſſe
All, that vvas euer vvrit in braſſe.
But, ſince he cannot, Reader, looke
Not on his Picture, but his Booke.

B. I.

2
287

FACSIMILES FROM THE FIRST FOLIO SHAKESPEARE, 1623.

PLATE 1. — "TO THE READER."

FACES P. 2.

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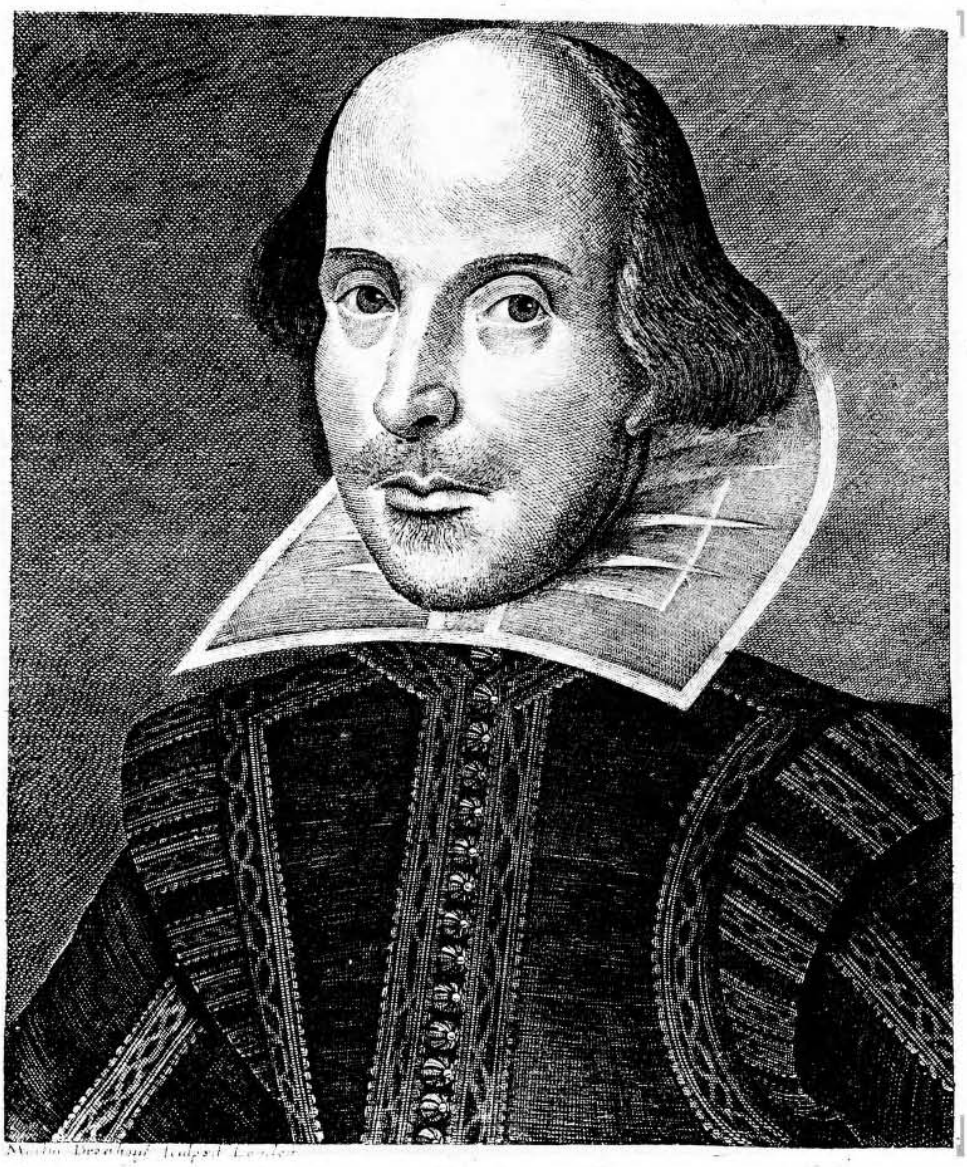
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Mr. WILLIAM

SHAKESPEARES

COMEDIES, HISTORIES, & TRAGEDIES.

Published according to the True Originall Copies.



LONDON

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

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PLATE II — PORTRAIT OF SHAKESPEARE

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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,

WHilst we studie to be thankful in our particular, for the many fauors we haue receiued from your L.L we are falne vpon the ill fortune, to mingle two the most diuerse things that can bee, feare, and rashnesse; rashnesse in the enterprize, and feare of the successe. For, when we valew the places your H.H. sustaine, we cannot but know their dignity greater, then to descend to the reading of these trifles: and, while we name them trifles, we haue depriu'd our selues of the defence of our Dedication. But since your L.L. haue beene pleas'd to thinke these trifles some-thing, heeretofore; and haue prosequuted both them, and their Authour liuing, with so much fauour: we hope, that (they out-liuing him, and he not hauing the fate, common with some, to be exequutor to his owne writings) you will vse the like indulgence toward them, you haue done

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PLATE VI. FIRST PAGE OF "THE EPISTLE DEDICATORIE."

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vnto 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 seuerall parts, when they were acted, 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 aliue, as was our SHAKESPEARE, by humble offer of his playes, to your most noble patronage. Wherein, as we haue iustly obserued, no man to come neere your L.L. but with a kind of religious addresse; 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 craue our abilities to be considerd, my Lords. We cannot go beyond our owne powers. Country hands reach foorth milke, creame, fruites, 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 meanes they could: And the most, though meanest, of things are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H.H. these remaines of your seruant Shakespeare; that what delight is in them, may be euer your L.L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the liuing, and the dead, as is

Your Lordshippes most bounden,

JOHN HEMINGE.
HENRY CONDELL.

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PLATE IV. SECOND PAGE OF "THE EPISTLE DEDICATORIE."

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The Workes of William Shakespeare,

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.

29
16
45

William Shakespeare.	17	Samuel Gilburne.	14
Richard Burbadge.	15	Robert Armin.	11
John Hemmings.	12	William Ostler.	13
Augustine Phillips.	17	Nathan Field.	11
William Kempt.	12	John Underwood.	13
Thomas Poope.	11	Nicholas Tooley.	14
George Bryan.	11	William Eccleston.	17
Henry Condell.	12	Joseph Taylor.	12
William Slye.	11	Robert Benfield.	14
Richard Cowly.	12	Robert Goughe.	12
John Lowine.	10	Richard Robinson.	15
Samuell Crosse.	13	John Shancke.	11
Alexander Cooke.	14	John Rice.	8
Dor[a]	167		332
			45
			287

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

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The Workes of William Shakespeare,

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The Names of the Principall Actors in all these Playes.

29
16
45

For 167



William Shakespeare. 17
Richard Burbadge. 15
John Hemmings. 12
Augustine Phillips. 17
William Kempt. 12
Thomas Poope. 11
George Bryan. 11
Henry Condell. 12
William Slye. 11
Richard Cowly. 12
John Lowine. 10
Samuell Crosse. 13
Alexander Cooke. 14

For 167

Samuel Gilburne. 14
Robert Armin. 11
William Ostler. 13
Nathan Field. 11
John Underwood. 13
Nicholas Tooley. 14
William Eccleston. 17
Joseph Taylor. 12
Robert Benfield. 14
Robert Goughe. 12
Richard Robinson. 15
John Shancke. 11
John Rice. 8

332
45
287

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

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A CATALOGVE

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

COMEDIES.

The Tempeſt.	Folio 1.	
The two Gentlemen of Verona.	20	
The Merry Wiues of Windſor.	Irreg. 1 -	38
Meaſure for Meaſure.	61	
The Comedy of Errours.	85	
Much adoo about Nothing.	101	
Loues Labour loſt.	122	
Midſommer Nights Dreame.	145	
The Merchant of Venice.	163	
As you Like it.	185	
The Taming of the Shrew.	208	
All is well, that Ends well.	230	
Twelfe-Night, or what you will.	255	
The Winters Tale.	Irreg. 27.-	304

HISTORIES.

The Life and Death of King John.	Fol. 1.	
The Life & death of Richard the ſecond.	23	
The First part of King Henry the fourth.	46	
The Second part of K. Henry the fourth.	74	
The Life of King Henry the Fift.	69	
The First part of King Henry the Sixt.	96	
The Second part of King Hen. the Sixt.	120	
The Third part of King Henry the Sixt.	147	
The Life & Death of Richard the Third.	173	
The Life of King Henry the Eight.	205	

TRAGEDIES.

The Tragedy of Coriolanus.	Fol. 1.	
Titus Andronicus.	31	
Romeo and Juliet.	53	
Timon of Athens.	80	
The Life and death of Julius Cæſar.	109	
The Tragedy of Macbeth.	131	
The Tragedy of Hamlet.	152	
King Lear.	283	
Othello, the Moore of Venice.	310	
Anthony and Cleopater.	Irreg. 6.	346
Cymbeline King of Britaine.	369	
The Tragedie of Troylus and Cressida -	Irreg. 47. -	77

PLATE VI. — A CATALOGUE OF THE PLAYS.

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THE TEMPEST.

Actus primus, Scena prima.

A tempeſtuous noiſe of Thunder and Lightning heard: Enter a Ship-maſter, and a Boteſwaine.

Maſter.

BOte-ſwaine.

Bote. Heere Maſter: What cheere?

Maſt. Good: Speake to th'Mariners: fall too't, yarely, or we run our ſelues a ground, beſtirre, beſtirre. *Exit.*

Enter Mariners.

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

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

Alon. Good Boteſwaine haue care: where's the Maſter? Play the men.

Bote. I pray now keepe below.

Anth. Where is the Maſter, Boſon?

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

Gonz. Nay, good be patient.

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

Gon. Good, yet remember whom thou haſt aboord.

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

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

Enter Boteſwaine.

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

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

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

Bote. Worke you then.

Anth. Hang cur, hang, you whoreſon inſolent Noyſemaker, we are leſſe afraid to be drownde, then thou art.

Gonz. I'le warrant him for drowning, though the Ship were no ſtronger then a Nutt-ſhell, and as leaky as an vnſtanched wench.

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

Enter Mariners wet.

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

Bote. What muſt our mouths be cold?

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

Sebaſ. I am out of patience.

An. We are meerly cheated of our liues by drunkards, This wide-chopt-raſcall, would thou might'ſt lye drowning the waſhing of ten Tides.

Gonz. Hee'l be hang'd yet, Though euery drop of water ſweare againſt it, And gape at widſt to glut him. *A confuſed noyſe within.* Mercy on vs.
We ſplit, we ſplit, Farewell my wife, and children, Farewell brother: we ſplit, we ſplit, we ſplit.

Anth. Let's all ſinke with' King

Seb. Let's take leaue of him. *Exit.*

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

Scena Secunda.

Enter Proſpero and Miranda.

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

FIRST & LAST PAGES OF THE COMEDIES, HISTORIES & TRAGEDIES.
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Both Columns

Lawfull as Earing. 3
Pol. She embraces him. 3
Cam. She hangs about his necke, 5
If ſhe pertaine to life, let her ſpeake too. 9
Pol. I, and make it manifeſt where ſhe ha's liu'd, 9
Or how ſtolne from the dead? 6
Paul. That ſhe is liuing, 4
Were it but told you, ſhould be hooted at 9
Like an old Tale: but it appeares ſhe liues, 9
Though yet ſhe ſpeake not. Marke a little while: 9
Pleaſe you to interpoſe (faire Madam) kneele, 7
And pray your Mothers bleſſing: turne good Lady, 8
Our *Perdita* is found. 3
Her. You Gods looke downe, 4
And from your ſacred Viols poure your graces 8
Vpon my daughters head: Tell me (mine owne) 8
Where haſt thou bin preſeru'd? Where liu'd? How found 9
Thy Fathers Court? For thou ſhalt heare that I 9
Knowing by *Paulina*, that the Oracle 5
Gaue hope thou waſt in being, haue preſeru'd 8
My ſelfe, to ſee the yſſue. 6
Paul. There's time enough for that, 5
Leaſt they deſire (vpon this puſh) to trouble 8
Your ioyes, with like Relation. Go together 7
You precious winners all: your exultation 6
167

Partake to euery one: I (an old Turtle) 8 11
Will wing me to ſome wither'd bough, and there 9 12
My Mate (that's neuer to be found againe) 8 13
Lament, till I am loſt. 5 14
Leo. O peace *Paulina*: 2 11 1
Thou ſhouldſt a husband take by my conſent, 8 11
As I by thine a Wife. This is a Match, 10 14
And made betweene's by Vowes. Thou haſt found mine, 18
But how, is to be queſtion'd. for I ſaw her 9 10 19
(As I thought) dead: and haue (in vaine) ſaid many 10 19
A'prayer vpon her graue. I'le not ſeeke farre 9 16
(For him, I partly know his minde) to finde thee 10 18
An honourable husband. Come *Camillo*, 4 7 2
And take her by the hand: whoſe worth, and honeſty 10 14
Is richly noted: and heere iuſtified 6 14
By Vs, a paire of Kings. Let's from this place. 10 18
What? looke vpon my Brother: both your pardons, 8 17
That ere I put betweene your holy lookes 8 17
My ill ſuſpition: This your Son-in-law, 6 11 1
And Sonne vnto the King, whom heauens directing 8 16
Is troth-plight to your daughter. Good *Paulina*, 6 12 1
Leade vs from hence, where we may leyſurely 8 13
Each one demand, and anſwere to his part 8 16
Perform'd in this wide gap of Time, ſince firſt 9 16
We were diſſeuer'd: Haſtily lead away. *Exeunt.* 12 1
6
195 362. 6

17 37 25 41 37 22 35 20 234 15 219

219 + 68 = 287

The Names of the Actors.

Leontes, King of Sicillia. 4 1
Mamillius, yong Prince of Sicillia. 8 1
Camillo. 1 1
Antigonus. } Foure 2 1
Cleomines } *Lords of Sicillia.* 4 1
Dion. 1 1
Hermione, Queene to Leontes. 4 1
Perdita, Daughter to Leontes and Hermione. 6 1
Paulina, wife to Antigonus. 4 1
31 1

Emilia, a Lady. 31 3 3
Polixenes, King of Bohemia. 4 4
Florizell, Prince of Bohemia. 4 4
Old Shepheard, reputed Father of Perdita. 6 6
Clowne, his Sonne. 3 3
Autolicus, a Rogue. 3 3
Archidamus, a Lord of Bohemia. 5 5
Other Lords, and Gentlemen, and Seruants. 6 6
Shepheards, and Shepheardeſſes. 3 3
68 1 68
FINIS. 38
Dion 1

167 − 10 = 157 10 195 − 38 = 157

362 75
Leo 75
287

Page No 303
Actors 16
287

PLATE VIII. — LAST PAGE OF THE COMEDIES.

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The life and death of King Iohn.

Actus Primus, Scæna Prima.

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

King Iohn.

NOw ſay *Chatillon*, what would *France* with vs?

Chat. Thus (after greeting) ſpeakes the King of France,
In my behauiour to the Maieſty,
The borrowed Maieſty of *England* heere.

Elea. A ſtrange beginning: borrowed Maieſty?

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

Chat. Philip of *France*, in right and true behalfe
Of thy deceaſed brother, *Geffreyes* ſonne,
Arthur Plantaginet, laies moſt lawfull claime
To this faire Iland, and the Territories:
To *Ireland*, *Poyctiers*, *Aniowe*, *Torayne*, *Maine*,
Deſiring thee to lay aſide the ſword
Which ſwaies vſurpingly theſe ſeuerall titles,
And put the ſame into yong *Arthurs* hand,
Thy Nephew, and right royall Soueraigne.

K. Iohn. What followes if we diſallow of this?

Chat. The proud controle of fierce and bloudy warre,
To inforce theſe rights, ſo forcibly with-held,

K. Io. Heere haue we war for war, & bloud for bloud,
Controlement for controlement: ſo anſwer *France*.

Chat. Then take my Kings defiance from my mouth,
The farthеſt limit of my Embaſſie.

K. Iohn. Beare 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: be thou the trumpet of our wrath,
And ſullen preſage of your owne decay:
An honourable conduct let him haue,
Pembroke looke too't: farewell *Chattillion*.

Exit Chat. and Pem.

Ele. What now my ſonne, haue I not euer ſaid
How that ambitious *Conſtance* would not ceaſe
Till ſhe had kindled *France* and all the world,
Vpon the right and party of her ſonne.
This might haue beene preuented, and made whole
With very eaſie arguments of loue,
Which now the mannage of two kingdomes muſt
With fearefull bloudy iſſue arbitrate.

K. Iohn. Our ſtrong poſſeſſion, and our right for vs.

Eli. Your ſtrong poſſeſsiō much more then your right,
Or elſe it muſt go wrong with you and me,
So much my conſcience whiſpers in your eare,
Which none but heauen, and you, and I, ſhall heare.

Enter a Sheriffe.

Eſſex. My Liege, here is the ſtrangeſt controuerſie
Come from the Country to be iudg'd by you
That ere I heard: ſhall I produce the men?

K. Iohn. Let them approach:
Our Abbies and our Priories ſhall pay
This expeditious charge: what men are you?

Enter Robert Faulconbridge, and Philip.

Philip. Your faithfull ſubiect, I a gentleman,
Borne in *Northamptonſhire*, and eldeſt ſonne
As I ſuppoſe, to *Robert Faulconbridge*,
A Souldier by the Honor-giuing-hand
Of *Cordelion*, Knighted in the field.

K. Iohn. What art thou?

Robert. The ſon and heire to that ſame *Faulconbridge*.

K. Iohn. Is that the elder, and art thou the heyre?
You came not of one mother then it ſeemes.

Philip. Moſt certain of one mother, mighty King,
That is well knowne, and as I thinke one father:
But for the certaine knowledge of that truth,
I put you o're to heauen, and to my mother;
Of that I doubt, as all mens children may.

Eli. Out on thee rude man, thy doſt ſhame thy mother,
And wound her honor with this diffidence.

Phil. I Madame? No, I haue no reaſon for it,
That is my brothers plea, and none of mine,
The which if he can proue, a pops me out,
At leaſt from faire fiue hundred pound a yeere:
Heauen guard my mothers honor, and my Land.

K. Iohn. A good blunt fellow: why being yonger born
Doth he lay claime to thine inheritance?

Phil I know not why, except to get the land:
But once he ſlanderd me with baſtardy:
But where I be as true begot or no,
That ſtill I lay vpon my mothers head,
But that I am as well begot my Liege
(Faire fall the bones that tooke the paines for me)
Compare our faces, and be iudge your ſelfe
If old Sir *Robert* did beget vs both,
And were our father, and this ſonne like him:
O old ſir *Robert* Father, on my knee
I giue heauen thankes I was not like to thee.

K. Iohn. Why what a mad-cap hath heauen lent vs here?

Elen. He hath a tricke of *Cordelions* face,
The accent of his tongue affecteth him:
Doe you not read ſome tokens of my ſonne
In the large compoſition of this man?

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Holy and Heauenly thoughts ſtill Counſell her.
She ſhall be lou'd and fear'd. Her owne ſhall bleſſe her;
Her Foes ſhake like a Field of beaten Corne,
And hang their heads with ſorrow:
Good growes with her.
In her dayes, Euery Man ſhall eate in ſafety,
Vnder his owne Vine what he plants; and ſing
The merry Songs of Peace to all his Neighbours.
God ſhall be truely knowne, and thoſe about her,
From her ſhall read the perfect way of Honour,
And by thoſe claime their greatneſſe, not by Blood.
Nor ſhall this peace ſleepe with her: But as when
The Bird of Wonder dyes, the Mayden Phoenix,
Her Aſhes new create another Heyre,
As great in admiration as her ſelfe.
So ſhall ſhe leaue her Bleſſednesſe to One,
(When Heauen ſhall call her from this clowd of darknes)
Who, from the ſacred Aſhes of her Honour
Shall Star-like riſe, as great in fame as ſhe was,
And ſo ſtand fix'd. Peace, Plenty, Loue, Truth, Terror,
That were the Seruants of this choſen Infant,
Shall then be his, and like a Vine grow to him;
Where euer the bright Sunne of Heauen ſhall ſhine,
His Honour, and the greatneſſe of his Name,
Shall be, and make new Nations. He ſhall flouriſh,
And like a Mountaine Cedar, reach his branches,
To all the Plaines about him. Our Childrens Children
Shall ſee this, and bleſſe Heauen.

Kin. Thou ſpeakeſt wonders.

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

Kin. O Lord Archbiſhop
Thou haſt made me now a man, neuer before
This happy Child, did I get any thing.
This Oracle of comfort, has ſo pleas'd me,
That when I am in Heauen, I ſhall deſire
To ſee what this Child does, and praiſe my Maker.
I thanke ye all. To you my good Lord Maior,
And you good Brethren, I am much beholding:
I haue receiu'd much Honour by your preſence,
And ye ſhall find me thankfull. Lead the way Lords,
Ye muſt all ſee the Queene, and ſhe muſt thanke ye,
She will be ſicke els. This day, no man thinke
'Has buſineſſe at his houſe; for all ſhall ſtay:
This Little-One ſhall make it Holy-day. *Exeunt.*

THE EPILOGVE.

'Tis ten to one, this Play can neuer pleaſe
All that are heere: Some come to take their eaſe,
And ſleepe an Act or two; but thoſe we feare
We haue frighted with our Trumpets: ſo 'tis cleare,
They'll ſay 'tis naught. Others to heare the City
Abus'd extreamly, and to cry that's witty,
Which we haue not done neither; that I feare
All the expected good w'are like to heare.
For this Play at this time, is onely in
The merciſull conſtruction 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.

FINIS.

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PLATE X — LAST PAGE OF THE HISTORIES.

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The Prologue.

IN Troy there lyes the Scene: From Iles of Greece 10
The Princes Orgillous, their high blood chaf'd 7
Haue to the Port of Athens sent their shippes 9
Fraught with the ministers and instruments 6
Of cruell Warre: Sixty and nine that wore 7
Their Crownets Regall, from th' Athenian bay 7
Put forth toward Phrygia, and their vow is made 9
To ransacke Troy, within whose strong emures 7
The rauish'd Helen, Menelaus Queene, 8
With wanton Paris sleepes, and that's the Quarrell. 7
To Tenedos they come, 8
And the deepe-drawing Barke do there disgorge 7
Their warlike frautage: now on Dardan Plaines 7
The fresh and yet vnbruised Greekes do pitch 8
Their braue Pauillions. Priams six-gated City, 8-
Dardan and Timbria, Helias, Chetas, Troien, 1
And Antenonidus with massie Staples 4
And correspondsiue and fulfilling Bolts 8-
Stirre vp the Sonnes of Troy. 6
Now Expectation tickling skittish spirits, 8-
On one and other side, Troian and Greeke, 8
Sets all on hazard. And hither am I come, 9
A Prologue arm'd, but not in confidence 7
Of Authors pen, or Actors voyce; but suited 8
In like conditions, as our Argument: 6
To tell you (faire Beholders) that our Play 6
Leapes ore the vaunt and firstlings of those broyles, 9
Beginning in the middle: starting thence away, 7
To what may be digested in a Play: 8
Like, or finde fault, do as your pleasures are, 9
Now good, or bad, 'tis but the chance of Warre. 10

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PLATE XJ — FIRST PAGE OF "TROYLUS & CRESSIDA."

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The Tragedy of Coriolanus.

Actus Primus. Scœna Prima.

Enter a Company of Mutinous Citizens, with Staues, Clubs, and other weapons.

1. *Citizen.*

BEfore we proceed any further, heare me ſpeake.

All. Speake, ſpeake.

1. *Cit.* You are all reſolu'd rather to dy then to famiſh?

All. Reſolu'd, reſolu'd.

1. *Cit.* Firſt you know, *Caius Martius* is chiefe enemy to the people.

All. We know't, we know't.

1. *Cit.* Let vs kill him, and wee'l haue Corne at our own price. Is't a Verdict?

All. No more talking on't; Let it be done, away, away

2. *Cit.* One word, good Citizens.

1. *Cit.* We are accounted poore Citizens, the Patricians good: what Authority ſurfets one, would releeue vs. If they would yeelde vs but the ſuperfluitie while it were wholſome, wee might gueſſe they releeued vs humanely: But they thinke we are too deere, the leanneſſe that afflicts vs, the obiect of our miſery, is as an inuentory to particularize their abundance, our ſufferance is a gaine to them. Let vs reuenge this with our Pikes, ere we become Rakes. For the Gods know, I ſpeake this in hunger for Bread, not in thirſt for Reuenge.

2. *Cit.* Would you proceede eſpecially againſt *Caius Martius*.

All. Againſt him firſt: He's a very dog to the Commonalty.

2. *Cit.* Conſider you what Seruices he has done for his Country?

1. *Cit.* Very well, and could bee content to giue him good report for't, but that hee payes himſelfe with beeing proud.

All. Nay, but ſpeak not maliciouſly.

1. *Cit.* I ſay vnto you, what he hath done Famouſlie, he did it to that end: though ſoft conſcienc'd men can be content to ſay it was for his Countrey, he did it to pleaſe his Mother, and to be partly proud, which he is, euen to the altitude of his vertue.

2. *Cit.* What he cannot helpe in his Nature, you account a Vice in him: You muſt in no way ſay he is couetous.

1. *Cit.* If I muſt not, I neede not be barren of Accuſations he hath faults (with ſurplus) to tyre in repetition.

Shewts within.

What ſhowts are theſe? The other ſide a'th City is riſen: why ſtay we prating heere? To th Capitoll.

All. Come, come.

1 *Cit.* Soft, who comes heere?

Enter Menenius Agrippa.

2 *Cit.* Worthy *Menenius Agrippa*, one that hath alwayes lou'd the people.

1 *Cit.* He's one honeſt enough, would al the reſt wer ſo.

Men. What work's my Countrimen in hand? Where go you with Bats and Clubs? The matter Speake I pray you.

2 *Cit.* Our buſines is not vnknowne to th'Senat, they haue had inkling this fortnight what we intend to do, which now wee'l ſhew em in deeds: they ſay poore Suters haue ſtrong breaths, they ſhal know we haue ſtrong arms too.

Menen. Why Maſters, my good Friends, mine honeſt Neighbours, will you vndo your ſelues?

2 *Cit.* We cannot Sir, we are vndone already.

Men. I tell you Friends, moſt charitable care
Haue the Patricians of you for your wants.
Your ſuffering in this dearth, you may as well
Strike at the Heauen with your ſtaues, as lift them
Againſt the Roman State, whoſe courſe will on
The way it takes: cracking ten thouſand Curbes
Of more ſtrong linke aſſunder, then can euer
Appeare in your impediment. For the Dearth,
The Gods, not the Patricians make it, and
Your knees to them (not armes) muſt helpe. Alacke,
You are tranſported by Calamity
Thether, where more attends you, and you ſlander
The Helmes o'th State; who care for you like Fathers,
When you curſe them, as Enemies.

2 *Cit.* Care for vs? True indeed, they nere car'd for vs yet. Suffer vs to famiſh, and their Store-houſes cramm'd with Graine: Make Edicts for Vſurie, to ſupport Vſurers; repeale daily any wholſome Act eſtabliſhed againſt the rich, and prouide more piercing Statutes daily, to chaine vp and reſtraine the poore. If the Warres eate vs not vppe, they will; and there's all the loue they beare vs.

Menen. Either you muſt
Confeſſe your ſelues wondrous Malicious,
Or be accus'd of Folly. I ſhall tell you
A pretty Tale, it may be you haue heard it,
But ſince it ſerues my purpoſe, I will venture
To ſcale't a little more.

2 *Citizen.* Well,
Ile heare it Sir: yet you muſt not thinke
To fobbe off our diſgrace with a tale:
But and't pleaſe you deliuer.

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

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PLATE XII. — FIRST PAGE OF THE TRAGEDIES.

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Make no Collection of it. Let him ſhew
His skill in the conſtruction.
Lus. Philarmonus.
Sooth. Heere, my good Lord.
Luc. Read, and declare the meaning.

Reades.

WHen as a Lyons whelpe, ſhall to himſelfe vnknown, without ſeeking finde, and bee embrac'd by a peece of tender Ayre: And when from a ſtately Cedar ſhall be lopt branches, which being dead many yeares, ſhall after reuiue, bee ioyned to the old Stocke, and freſhly grow, then ſhall Poſthumus end his miſeries, Britaine be fortunate, and flouriſh in Peace and Plentie.

Thou *Leonatus* art the Lyons Whelpe,
The fit and apt Conſtruction of thy name
Being *Leonatus*, doth import ſo much:
The peece of tender Ayre, thy vertuous Daughter,
Which we call *Mollis Aer*, and *Mollit Aer*
We terme it *Mulier*; which *Mulier* I diuine
Is this moſt conſtant Wife, who euen now
Anſwering the Letter of the Oracle,
Vnknowne to you vnſought, were clipt about
With this moſt tender Aire.
Cym. This hath ſome ſeeming.
Sooth. The lofty Cedar, Royall *Cymbeline*
Perſonates thee: And thy lopt Branches, point
Thy two Sonnes forth: who by *Belarius* ſtolne
For many yeares thought dead, are now reuiu'd
To the Maieſticke Cedar ioyn'd; whoſe Iſſue
Promiſes Britaine, Peace and Plenty.
Cym. Well,
My Peace we will begin: And *Caius Lucius*,
Although the Victor, we ſubmit to *Cæſar*,
And to the Romane Empire; promiſing
To pay our wonted Tribute, from the which
We were diſſwaded by our wicked Queene,
Whom heauens in Iuſtice both on her, and hers,
Haue laid moſt heauy hand.
Sooth. The fingers of the Powres aboue, do tune
The harmony of this Peace: the Viſion
Which I made knowne to *Lucius* ere the ſtroke
Of yet this ſcarſe-cold-Battaile, at this inſtant
Is full accompliſh'd. For the Romaine Eagle
From South to Weſt, on wing ſoaring aloft
Leſſen'd her ſelfe, and in the Beames o'th'Sun
So vaniſh'd; which fore-ſhew'd our Princely Eagle
Th'Imperiall *Cæſar*, ſhould againe vnite
His Fauour, with the Radiant *Cymbeline*,
Which ſhines heere in the Weſt.
Cym. Laud we the Gods,
And let our crooked Smoakes climbe to their Noſtrils
From our bleſt Altars. Publiſh we this Peace
To all our Subiects. Set we forward: Let
A Roman, and a Brittiſh Enſigne waue
Friendly together: ſo through *Luds-Towne* march,
And in the Temple of great Iupiter
Our Peace wee'l ranſie: Seale it with Feaſts.
Set on there: Neuer was a Warre did ceaſe
(Ere bloodie hands were waſh'd) with ſuch a Peace.

Exeunt.

FINIS.

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PLATE XIII. — LAST PAGE OF THE TRAGEDIES.

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But ryſing at thy name doth point out thee,
As his triumphant prize, proud of this pride,
He is contented thy poore drudge to be
To ſtand in thy affaires, fall by thy ſide.
No want of conſcience hold it that I call,
Her loue, for whoſe deare loue I riſe and fall.

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IN louing thee thou know'ſt I am forſworne,
But thou art twice forſworne to me loue ſwearing,
In act thy bed-vow broake and new faith torne,
In vowing new hate after new loue bearing:
But why of two othes breach doe I accuſe thee,
When I breake twenty: I am periur'd moſt,
For all my vowes are othes but to miſuſe thee:
And all my honeſt faith in thee is loſt.
For I haue ſworne deepe othes of thy deepe kindneſſe:
Othes of thy loue, thy truth, thy conſtancie,
And to inlighten thee gaue eyes to blindneſſe,
Or made them ſwere againſt the thing they ſee.
For I haue ſworne thee faire: more periurde eye,
To ſwere againſt the truth ſo foule a lie.

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CVpid laid by his brand and fell a ſleepe,
A maide of *Dyans* this aduantage found,
And his loue-kindling fire did quickly ſteepe
In a could vallie-fountaine of that ground:
Which borrowd from this holie fire of loue,
A dateleſſe liuely heat ſtill to indure,
And grew a ſeething bath which yet men proue,
Againſt ſtrang malladies a ſoueraigne cure:
But at my miſtres eie loues brand new fired,
The boy for triall needes would touch my breſt,
I ſick withall the helpe of bath deſired,
And thether hied a ſad diſtemperd gueſt.
But found no cure, the bath for my helpe lies,
Where *Cupid* got new fire; my miſtres eye.

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THe little Loue-God lying once a ſleepe,
Laid by his ſide his heart inflaming brand,
Whilſt many Nymphes that vow'd chaſt life to keep,
Came tripping by, but in her maiden hand,
The fayreſt 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 diſarm'd.
This brand ſhe quenched in a coole Well by,
Which from loues fire tooke heat perpetuall,
Growing a bath and healthfull remedy,
For men diſeaſd, but I my Miſtriſſe thrall,
Came there for cure and this by that I proue,
Loues fire heates water, water cooles not loue.

FINIS.

PLATE XIV. — LAST 2 PAGES OF THE SONNETS, 1609.
THE QUARTOS.
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8 VVhy COLATINE, is woe the cure for woe?
8 Do wounds helpe wounds, or griefe helpe greeuous
10 Is it reuenge to giue thy ſelfe a blow, (deeds?
10 For his fowle Act, by whom thy faire wife bleeds?
7 Such childiſh humor from weake minds proceeds,
7 Thy wretched wife miſtooke the matter ſo,
10 To ſlaie her ſelfe that ſhould haue ſlaine her Foe.

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

7 Now by the Capitoll that we adore,
8 And by this chaſt bloud ſo vniuſtlie ſtained,
10 By heauens faire ſun that breeds the fat earths ſtore,
8 By all our countrey rights in Rome maintained,
8 And by chaſt LVCRECE ſoule that late complained
9 Her wrongs to vs, and by this bloudie knife,
9 VVe will reuenge the death of this true wife.

This

9 This ſayd, he ſtrooke his hand vpon his breaſt
9 And kiſt the fatall knife to end his vow:
7 And to his proteſtation vrg'd the reſt,
8 VVho wondring at him, did his words allow.
9 Then ioyntlie to the ground their knees they bow,
8 And that deepe vow which BRVTVS made before,
8 He doth againe repeat, and that they ſwore.

8 VVhen they had ſworne to this aduiſed doome,
8 They did conclude to beare dead LVCRECE thence,
7 To ſhew her bleeding bodie thorough Roome,
7 And ſo to publiſh TARQVINS fowle offence;
6 VVhich being done, with ſpeedie diligence,
6 The Romaines plauſibly did giue conſent,
4 To TARQVINS euerlaſting baniſhment.

N

1 FINIS.

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PLATE XV. — LAST 2 PAGES OF "THE RAPE OF LUCRECE."
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To the Gentlemen Readers.

	I.	R.
YOu that with friendly grace of smoothed brow	17	
Haue entertaind the Scythian Tamburlaine,	17	19
And giuen applause vnto an Infidel:	20	
Vouchsafe to welcome (with like curtesie)	18	
A warlike Christian and your Countreyman.	15	
For Christs true faith indur'd he many a storme,	18	
And set himselfe against the Man of Rome,	19	4
Vntill base treason (by a damned wight)	17	
Did all his former triumphs put to flight,	14	
Accept of it (sweete Gentles) in good sort,	20	
And thinke it was preparde for your disport.	16	
	210	23
	23	
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Ber. For the following sir.
Clow. As it shall follow in my correction, and God defend the right.
Ferd. Will you heare this Letter with attention?
Bero. As we would heare an Oracle.
Clow. Such is the simplicitie of man to harken after the flesh
9 8 *Ferd.* GReat Deputie the welkis Vizgerent, and sole dominatur of Nauar, my soules earthes God, and bodies fostring patrone:
Coſt. Not a worde of Coſtard yet.
Ferd. So it is

17 Ferd.

17 Ferd. called Loues Labor's loſt.

Coſt. It may be ſo: but if he ſay it is ſo, he is in telling true: but ſo.
Ferd. Peace.
Clow. Be to me, and euerie man that dares not fight.
Ferd. No wordes.
Clow. Of other mens ſecrets I beſeech you.
10 *Ferd.* So it is beſedged with ſable coloured melancholie, I did
10 commende the blacke oppreſſing humour to the moſt holſome phiſicke
12 of thy health-geuing ayre: And as I am a Gentleman, betooke my
12 ſelfe to walke: the time When? about the ſixt houre, When Beaſtes
12 moſt graſe, Birdes beſt peck, and Men ſit downe to that nouriſhment
13 which is called Supper: So much for the time When. Now for the
13 ground Which? which I meane I walkt vpon, it is ycliped Thy Park.
12 Then for the place Where? where I meane, I did incounter that ob-
11 ſcene & moſt prepoſtrous euent that draweth frō my ſnowhite pen the
10 ebon coloured Incke, which here thou vieweſt, beholdeſt, ſurueyeſt, or
11 ſeeſt. But to the place Where? It ſtandeth North North-eaſt & by
11 Eaſt from the Weſt corner of thy curious knotted garden; There
12 did I ſee that low ſpirited Swaine, that baſe Minow of thy myrth,
9 (Clowne. Mee?) that vnlettered ſmal knowing ſoule, (Clow. Mee?)
7 that ſhallow vaſſall (Clown. Still mee.) which as I remember,
6 hight Coſtard, (Clow. O mee) ſorted and conſorted contrary to
8 thy eſtabliſhed proclaymed Edict and continent Cannon: Which
10 with, o with, but with this I paſſion to ſay wherewith:
Clo. With a Wench.
11 *Ferd.* With a childe of our Grandmother Eue, a female; or for thy
7 more ſweete vnderſtanding a Woman: him, I (as my ever eſteemed
9 duetie prickes me on) haue ſent to thee, to receiue the meede of pu-
9 niſhment by thy ſweete Graces Officer Anthonie Dull, a man of
6 good repute, carriage bearing, and eſtimation.
Antho. Me ant ſhall pleaſe you? I am Anthony Dull.
8 *Ferd.* For Iaquenetta (ſo is the weaker veſſell called) vvhich I
13 apprehended vvith the aforeſayd Suvaine, I keepe hir as a veſſell of
13 thy Lavves furie, and ſhall at the leaſt of thy ſweete notice, bring
11 hir to tryall. Thine in all complements of denoted and hart burning
8 heate of duetie.

Don Adriano de Armado.

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PLATE XVII. FIRST PAGE OF "THE TROUBLESOME RAIGNE OF KING JOHN," 1591. PAGES 7 & 8 OF "LOVES LABOR'S LOST," 1598.
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PLATE XVII. "TITUS ANDRONICUS," 1600. FIRST PAGE & LAST COMPLETE PAGE.
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R.H. 4 6 9 6 3 2 2 6 8 7 10 7 8 7 6 7 8 7 6 6 8 7 8

The moſt lamentable Romaine Tragedie of *Titus Andronicus*: As it was plaid by the Right Honorable the Earle of Darbie, Earle of Pembrooke, and Earle of Suſſex theyr Seruants.

R.H. 10 28 34 39 10 9 16 141

* *Enter the* Tribunes *and* Senatours *aloft: And then enter* Saturninus *and his followers at one doore, and* Baſsianus *and his followers, with Drums and Trumpets.*

Saturninus.

NOble Patricians, Patrons of my right,
Defend the iuſtice of my cauſe with armes.
And Countrimen my louing followers,
Plead my ſucceſsiue Title with your ſwords:
I am his firſt borne ſonne, that was the laſt
That ware the Imperiall Diadème of Rome,
Then let my Fathers honours liue in mee,
Nor wrong mine age with this indignitie.

Baſsianus.

Romaines, friends, followers, fauourers of my right,
If euer *Baſsianus Cæſars* ſonne,
Were gracious in the eyes of royall Rome,
Keepe then this paſſage to the Capitoll,
And ſuffer not diſhonour to approch,
The Imperiall ſeate to vertue, conſecrate
To iuſtice, continence, and Nobilitie:
But let deſert in pure election ſhine,
And Romaines fight for freedome in your choice.

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8 But gentle people giue me ayme a while,
8 For nature puts me to a heauie taske,
9 Stand all a loofe, but Vnkle draw you neere,
7 To ſhed obſequious teares vpon this trunke,
10 Oh take this warme kiſſe on thy pale cold lips,
8 Theſe ſorrowfull drops vpon thy blood ſtaine face,
8 The laſt true duties of thy noble ſonne.
9 *Marcus.* Teare for teare, and louing kiſſe for kiſſe,
7 Thy brother *Marcus* tenders on thy lips,
10 Oh were the ſumme of theſe that I ſhould pay,
8 Countleſſe and infinite, yet would I pay them.
10 *Lucius.* Come hither boy come, come and learne of vs
9 To melt in ſhowers, thy Grandſire lou'd thee well,
9 Many a time he daunſt thee on his knee,
9 Sung thee a ſleepe, his louing breaſt thy pillow,
8 Many a matter hath he told to thee,
6 Meete and agreeing with thine infancie,
8 In that reſpect then, like a louing child.
9 Shed yet ſome ſmall drops from thy tender ſpring,
7 Becauſe kind nature doth require it ſo,
8 Friends ſhould aſſociate friends in griefe and woe.
8 Bid him farewell, commit him to the graue,
9 Doe them that kindnes, and take leaue of them.
9 *Puer.* Oh Grandſire, Grandſire, eu'n with all my hart.
9 Would I were dead ſo you did liue againe.
9 O Lord I cannot ſpeake to him for weeping,
10 My teares will choake me if I ope my mouth.
8 *Romaine.* You ſad *Andronicie* haue done with woes,
6 Giue ſentence on this execrable wretch,
8 That hath beene breeder of theſe dire euents.
10 *Lucius.* Set him breaſt deepe in earth and famiſh him,
10 There let him ſtand and raue and cry for foode,
7 If any one releeues or pitties him,
9 For the offence he dies, this is our doome.

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Some

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The moſt excellent

Hiſtorie of the *Merchant of Venice*.

With the extreame crueltie of *Shylocke* the Iewe towards the ſayd Merchant, in cutting a iuſt pound of his fleſh: and the obtayning of *Portia* by the choyſe of three cheſts.

As it hath beene diuers times acted by the Lord Chamberlaine his Seruants.

Written by William Shakeſpeare.

AT LONDON,
Printed by *I. R.* for Thomas Heyes,
and are to be ſold in Paules Church-yard, at the ſigne of the Greene Dragon.
1600.

for by this ring the Doctor lay with me.
Nerriſſa. And pardon me my gentle *Gratiano*,
for that ſame ſcrubbed boy the Doctors Clarke
in liew of this, laſt night did lie with me.
Grati. Why this is like the mending of high wayes
in Sommer where the wayes are faire enough?
What, are we cuckolds ere we haue deſeru'd it.
Por. Speake not ſo groſly, you are all amaz'd;
Heere is a letter, reade it at your leaſure,
It comes from Padua from *Bellario*,
there you ſhall finde that *Portia* was the Doctor,
Nerriſſa there her Clarke. *Lorenzo* heere
ſhall witnes I ſet foorth as ſoone as you,
and euen but now returnd: *I* haue not yet
enterd my houſe. *Anthonio* you are welcome,
and I haue better newes in ſtore for you
than you exſpect: vnſeale this letter ſoone,
there you ſhall finde three of your Argoſies
are richly come to harbour ſodainly.
You ſhall not know by what ſtrange accident
I chaunced on this letter.
Antho. I am dumb?
Baſſ. Were you the Doctor, and *I* knew you not?
Gra. Were you the Clark that is to make me cuckold.
Ner. I but the Clarke that neuer meanes to doe it,
vnleſſe he liue vntill he be a man.
Baſſ. (Sweet Doctor) you ſhall be my bedfellow,
vvhen *I* am abſent then lie with my wife.
An. (Sweet Lady) you haue giuen me life and lyuings
for heere *I* reade for certaine that my ſhips
are ſafely come to Rode.
Por. How now *Lorenzo*?
my Clarke hath ſome good comforts to for you.
Ner I, and ile giue them him without a fee.
There doe *I* giue to you and *Ieſſica*
from the rich Iewe, a ſpeciall deede of gift
after his death, of all he dies poſſeſt of.

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PLATE XVIII. — "THE MERCHANT OF VENICE." 1600. — TITLE PAGE & LAST COMPLETE PAGE
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R. Ls. (I M.)

A neuer writer, to an euer reader. Newes.

I. R.

ETernall reader, you haue heere a new play, neuer ſtal'd with the Stage, neuer clapper-clawd with the palmes of the vulger, and yet paſſing full of the palme comicall; for it is a birth of your braine, that neuer vnder-tooke any thing commicall, vainely: And were but the vaine names of commedies changde for the titles of Commodities, or of Playes for Pleas; you ſhould ſee all thoſe grand cenſors, that now ſtile them ſuch vanities, flock to them for the maine grace of their grauities: eſpecially this authors Commedies, that are ſo fram'd to the life, that they ſerue for the moſt common Commentaries, of all the actions of our liues ſhewing ſuch a dexteritie, and power of witte, that the moſt diſpleaſed with Playes, are pleaſd with his Commedies. And all ſuch dull and heauy-witted worldlings, as were neuer capable of the witte of a Commedie, comming by report of them to his repreſentations, haue found that witte there, that they neuer found in them ſelues, and haue parted better witted then they came: feeling an edge of witte ſet vpon them, more then euer they dreamd they had braine to grinde it on. So much and ſuch ſauored ſalt of witte is in his Commedies, 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 vpon it, though I know it needs not, (for ſo much

244 Ford. THE EPISTLE. Ford.

much as will make you thinke your teſterne well beſtowd) but for ſo much worth; as euen poore I know to be ſtuft in it. It deſerues ſuch a labour, as well as the best Commedy in Terence or Plautus. And beleeue this, that when hee is gone, and his Commedies out of ſale, you will ſcramble for them, and ſet vp a new Engliſh Inquiſition. Take this for a warning, and at the perrill of your pleaſures loſſe, and Iudgements, refuſe not, nor like this the leſſe, for not being ſullied, with the ſmoaky breath of the multitude; but thinke fortune for the ſcape it hath made amongſt you. Since by the grand poſſeſſors wills I beleeue you ſhould haue prayd for them rather then beene prayd. And ſo I leaue all ſuch to bee prayd for (for the ſtates of their wits healths) that will not praiſe it.

Vale.

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 ſeld ſeene miſchaunce.
Bring forth the parties in ſuſpition.
Fr: I am the greateſt able to doo leaſt.
Moſt worthie Prince, heare me but ſpeake the truth.

PLATE XIX. "TROYLUS & CRESSEIDA," 1609. THE EPISTLE TO THE READER. "ROMEO & JULIET," 1597. BASE OF PAGE 75.
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And Ile informe you how theſe things fell out.
Iuliet here ſlaine was married to that *Romeo*,
Without her Fathers or her Mothers grant:
The Nurſe was priuie to the marriage.
The balefull day of this vnhappie marriage,
VVas *Tybalts* doomeſday: for which *Romeo*
VVas baniſhed from hence to *Mantua*.
He gone, her Father ſought by foule conſtraint
To marrie her to *Paris*: But her Soule
(Loathing a ſecond Contract) did refuſe
To giue conſent; and therefore did ſhe vrge me
Either to finde a meanes ſhe might auoyd
VVhat ſo her Father ſought to force her too:
Or els all deſperately ſhe threatned
Euen in my preſence to diſpatch her ſelfe.
Then did I giue her, (mooued by mine arte)
A potion that ſhould make her ſeeme as dead:
And told her that I would with all poſt ſpeed
Send hence to *Mantua* for her *Romeo*,
That he might come and take her from the Toombe.
But he that had my Letters (Frier *Iohn*)
Seeking a Brother to aſſociate him,
VVherein the ſicke infection remaind,
VVas ſtayed by the Searchers of the Towne.
But *Romeo* vnderſtanding by his man,
That *Iuliet* was deceaſde, returnde in poſt
Vnto *Verona* for to ſee his loue.
VVhat after happened touching *Paris* death,
Or *Romeos* is to me vnknowne at all.
But when I came to take the Lady hence,
I found them dead, and ſhe awakt from ſleep:
VVhom faine I would haue taken from the tombe,
VVhich ſhe refuſed ſeeing *Romeo* dead.
Anone I heard the watch and then I fled,
VVhat after happened I am ignorant of.
And if in this ought haue miſcaried.

By

By me, or by my meanes let my old life
Be ſacrificed ſome houre before his time.
To the moſt ſtrickeſt rigor of the Law.
Pry: VVe ſtill haue knowne thee for a holy man,
VVheres *Romeos* man, what can he ſay in this?
Balth: I brought my maſter word that ſhee was dead,
And then he poaſted ſtraight from *Mantua*,
Vnto this Toombe. Theſe Letters he deliuered me,
Charging me early giue them to his Father.
Prin: Lets ſee the Letters, I will read them ouer.
VVhere is the Counties Boy that calld the VVatch?
Boy: I brought my Maſter vnto *Iuliets* graue,
But one approaching, ſtraight I calld my Maſter.
At laſt they fought, I ran to call the VVatch.
And this is all that I can ſay or know.
Prin: Theſe letters doe make good the Fryers wordes,
Come *Capolet*, and come olde *Mountague*.
VVhere are theſe enemies? ſee what hate hath done,
Cap: Come brother *Mountague* giue me thy hand,
There is my daughters dowry: for now no more
Can I beſtowe on her, thats all I haue.
Moun: But I will giue them more, I will erect
Her ſtatue of pure golde:
That while *Verona* by that name is knowne.
There ſhall no ſtatue of ſuch price be ſet,
As that of *Romeos* loued *Iuliet*.
Cap: As rich ſhall *Romeo* by his Lady lie,
Poore Sacrifices to our Enmitie.
Prin: A gloomie peace this day doth with it bring.
Come, let vs hence,
To haue more talke of theſe ſad things.
Some ſhall be pardoned and ſome puniſhed:
For nere was heard a Storie of more woe,
Than this of *Iuliet* and her *Romeo*.

FINIS.

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OF all other practise of phisicke, that parte most commendeth the excellency of the noble faculty, which not onely releeueth the bodily infirmity, but after a sort euen also correcteth the infirmityes of the mind. For the instrument of reason, the brayne, being either not of well tempered substance: or disordered in his partes: all exercise of wisedome is hindered: and where once vnderstanding lodged, wit, memory, & quicke conceit, kept residence, and the excellencie of man appeareth aboue all other creatures: there vnconsiderate iudgement, simplicity, and foolishnes make their seat, and as it were dispossessing reason, of her watch tower, subiecteth the nature of man vnto the annoyance of infinite calamities, that force vpon vs in the course of this fraile life, and baseth it far vnder the condition of bruit beastes. The heart the seate of affection (and neither immoderate in temper, nor in figure or quantitie otherwise disposed then is expedient for good action) the seate of temperancie, of iustice, of fortitude and liberalitie, dayly practise of phisicke sheweth how much it is disposed and fra-

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THE FIRST BOOKE OF THE FAERIE QVEENE:

CONTAINING

THE LEGEND OF THE KNIGHT OF THE RED CROSSE,

OR

Of Holineſſe.

1

LO, I the man, whoſe Muſe whilom did maſk, 9
As time her taught, in lowely Shepheards 7
Am now enforc't a far vnfitter taſk, (weeds, 8
For trũpets ſtern to change mine oatẽ reeds, 8
And ſing of Knights, & Ladies gentle deeds; 8
Whoſe praiſes hauing ſlept in ſilence long, 7
Mee, all to meane, the ſacred Muſe areeds 8
To blazon 'broad, amongſt her learned throng: 7
Fierce warres, and faithful loues, ſhall moralize my ſong. 9

2

Help then, ô holy Virgin, chiefe of nine, 8
Thy weaker Novice to performe thy will: 7
Lay forth out of thine euerlaſting ſcrine 7
The antique rolles, which there lie hidden ſtill, 8
Of Faerie Knights, and faireſt *Tanaquill*, 8
Whom that moſt noble Briton Prince ſo long 8
Sought through the world, and ſuffered ſo much ill, 9
That I muſt rue his vndeſerued wrong: 7
O! help thou my weake wit, and ſharpen my dull tongue. 11

3

And thou moſt dreaded impe of higheſt *Ioue*, 7
Faire *Venus* ſonne, that with thy cruell dart 7
At that good Knight ſo cunningly didſt roue, 8
That glorious fire it kindled in his hart, 8
Lay now thy deadly Heben bowe apart, 7
And with thy mother milde come to mine ayde: 9
Come both, and with you bring triumphant *Mart*, 7
In loues and gentle iollities arrayd, 6
After his murdrous ſpoiles and bloody rage allayd. 8

4

And with them eke, ô Goddeſſe heauenly bright, 8
Mirrour of grace and Maieſtie diuine, 6
Great Lady of the greateſt Iſle, whoſe light 8
Like *Phœbus* lampe throughout the world doth ſhine, 7
Shed thy faire beames into my feeble eyne, 8
And raiſe my thoughts, too humble, and too vile, 9
To think of that true glorious type of thine, 9
The argument of mine afflicted ſtile: 6
The which to heare, vouchſafe, ô deareſt dread a-while. 9

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PLATE XXII. — SPENSER'S "FAERIE QUEENE," 1611. PAGE 1.
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52
Now *Mars* that valiant man is changed moſt:
For, he ſometimes ſo far runnes out of ſquare,
That he his way doth ſeem quite to haue loſt,
And cleane without his vſuall ſpheere to fare;
That euen theſe Star-gazers ſtonisht are
At ſight thereof, and damne their lying bookes:
So likewiſe, grim Sir *Saturne* oft doth ſpare
His ſterne aſpect, and calme his crabbed lookes:
So many turning cranks theſe haue, ſo many crookes.

53
But you *Dan Ioue*, that onely conſtant are,
And King of all the reſt, as ye doe clame,
Are you not ſubiect eeke to this miſfare?
Then let me aske you this withouten blame,
Where were ye borne? Some ſay in *Crete* by name,
Others in *Thebes*, and others other-where:
But whereſoeuer they commect the ſame,
They all conſent that ye begotten were,
And borne here in this world, ne other can appeare.

54
Then are ye mortall borne, and thrall to me,
Vnleſſe the Kingdome of the ſky yee make
Immortall, and vnchangeable to be;
Beſides, that power and vertue which ye ſpake,
That ye here worke, doth many changes take,
And your owne natures change: for, each of you
That vertue haue, or this, or that to make,
Is checkt and changed from his nature trew,
By others oppoſition or obliquid view.

55
Beſides, the ſundry motions of your Spheares,
So ſundry wayes and faſhions as clerkes faine,
Some in ſhort ſpace, and ſome in longer yeares;
What is the ſame but alteration plaine?
Onely the ſtarry skie doth ſtill remaine:
Yet doe the Starres and Signes therein ſtill moue,
And euen it ſelfe is mov'd, as wizards faine.
But all that moueth, doth mutation loue:
Therefore both you and them to me I ſubiect proue.

56
Then ſince within this wide great *Vniuerſe*
Nothing doth firme and permanent appeare,
But all things toſt and turned by tranſuerſe:
What then ſhould let, but I aloft ſhould reare
My Trophee, and from all, the triumph beare?
Now iudge then (O thou greateſt goddeſſe trew!)
According as thy ſelfe doeſt ſee and heare,
And vnto me addoom that is my dew;
That is the rule of all, all being rul'd by you.

57
So hauing ended, ſilence long enſewed,
Ne *Nature* to or fro ſpake for a ſpace,
But with firme eyes affixt, the ground ſtill viewed.
Meane while, all creatures, looking in her face,
Expecting th' end of this ſo doubtfull caſe,
Did hang in long ſuſpence what would enſew,
To whether ſide ſhould fall the ſoueraine place:
At length, ſhe looking vp with chearefull view,
The ſilence brake, and gaue her doome in ſpeeches few.

58
I well conſider all that ye haue ſaid,
And find that all things ſtedfaſtneſſe do hate
And changed be: yet being rightly wayd
They are not changed from their firſt eſtate;
But by their change their being do dilate:
And turning to themſelues at length againe,
Do worke their owne perfection ſo by fate:
Then ouer them Change doth not rule and raigne;
But they raigne ouer change, & do their ſtates maintaine.

59
Ceaſe therefore daughter further to aſpire,
And thee content thus to be rul'd by mee:
For thy decay thou ſeekſt by thy deſire;
But time ſhall come that all ſhall changed bee,
And from thenceforth, none no more change ſhal ſee.
So was the *Titaneſſe* put downe and whiſt,
And *Ioue* confirm'd in his imperiall ſee.
Then was that whole aſſembly quite diſmiſt,
And *Natur'* ſelfe did vaniſh; whither, no man wiſt.

The VIII. Canto, vnperfite.

1
WHen I bethinke me on that ſpeech whyleare,
Of *Mutabilitie*, and well it way:
Me ſeemes, that though ſhe all vnworthy were
Of the Heav'ns Rule; yet very ſooth to ſay,
In all things elſe ſhe beares the greateſt ſway.
Which makes me loath this ſtate of life ſo tickle,
And loue of things ſo vaine and caſt away;
Whoſe flowring pride, ſo fading and ſo fickle,
Short *Time* ſhall ſoon cut down with his cõſuming ſickle.

2
Then gin I thinke on that which Nature ſaid,
Of that ſame time when no more *Change* ſhall be,
But ſtedfaſt reſt of all things firmely ſtayd
Vpon the pillours of Eternity,
That is contrayr to *Mutabilitie*:
For, all that moueth, doth in *Change* delight:
But thence-forth all ſhall reſt eternally
With Him that is the God of Sabaoth hight:
O that great Sabaoth God, graunt me that Sabaoths ſight.

FINIS.

Imadd I. L. 18
Less. Large I. L. 5
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PLATE XXIII. — SPENSER'S "FAERIE QUEENE." LAST PAGE.

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The Argument.

ÆLius Seianus, *ſonne to* Seius Strabo, *a gentleman of* Rome, *and borne at* Vulſinium, *after his long ſeruice in court: firſt, vnder* Auguſtus, *afterward,* Tiberius: *grew into that fauour with the latter, and won him by thoſe artes, as there wanted nothing; but the name, to make him a copartner of the Empire. Which greatneſſe of his,* Druſus, *the Emperors ſonne not brooking, after many ſmother'd diſlikes, it one day breaking out, the* Prince *ſtrooke him publikely on the face. To reuenge which diſgrace,* Liuia, *the wife of* Druſus *(being before corrupted by him to her diſhonour, and the diſcouery of her husbands councells)* Seianus *practiſeth with, together with her Phyſitian, called* Eudemus, *and one* Lygdus, *an Eunuch, to poyſon* Druſus. *This their inhumane act hauing ſucceſſefull, and vnſuſpected paſſage, it emboldeneth* Seianus *to farther, & more inſolent proiects, euen 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 deuiſeth to make* Tiberius *ſelfe, his meanes: & inſtill's into his eares many doubts, and ſuſpicions, both againſt the Princes, and their mother* Agrippina: *which* Cæſar *iealouſly hearkning to, as couetouſly conſenteth to their ruine, and their friends. In this time, the better to mature and ſtrengthen his deſigne, he labours to marry* Liuia, *and worketh (with all his ingine) to remoue* Tiberius *from the knowledge of publike buſineſſe, with allurements of a quiet and retyred life: the latter of which,* Tiberius *(out of a proueneſſe to luſt, and a deſire to hide thoſe vnnaturall pleaſures, which he could not ſo publikely practiſe) embraceth: the former inkindleth his feares, and there giues him firſt cauſe of doubt, or ſuſpect toward* Seianus. *Againſt whom, he raiſeth (in priuate) a new inſtrument, one* Sertorius Macro, *and by him vnder-worketh, diſcouers the others counſells, his meanes, his ends, ſounds the affections of the* Senators, *diuides, diſtracts 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 guardes, with one letter, and in one day, hath him ſuſpected, accuſed, condemned, and torne in pieces, by the rage of the people.*

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NOn abs re fuerit admonere, quòd, cum neceſſe ſit multa ex Experimentis ſub duobus Titulis vel pluribus cadere, (veluti Hiſtoria Plantarum, & Hiſtoria Artis Hortulanæ *multa habebunt ferè communia*) commodior ſit Inquiſitio per Artes, Diſpoſitio verò per Corpora. Parùm enim nobis curæ eſt de Artibus ipſis Mechanicis, ſed tantùm de ijs quæ afferunt ad inſtruendam Philoſophiam. Verùm hæc è re natâ meliùs regentur.

FINIS.

Errata.

Pag.26.lin.8.lege Materæ. P.30.l.26.lege Apocalypſim. P.53.l.2.lege Ideas. P.63.l.10 lege quem. P.77.l.3.lege vt ſpeciem ipſam. P.82.l 8.pro Prudentia,lege Sapientia. P.100.l.19.legepræparationum. P.122.l.vlt.lege Ideas. P.133.l.7.lege quas,pro quæ. P.164.l.15.dele &. P.203.l.16.lege notâ. P.205.l.antepen.lege Ideis. P.217 l.9.lege vt, pro &. P.232.l.13 lege incutientia. P.251. l.5.lege pro lolo, loco. P.260.l 14.lege trudantur. P.278.l.26.lege demonſtrari. P.299.l.8.lege oderatarum. P.323.l.22.lege Aſſimilationis.

LONDINI,
Apud IOANNEM BILLIVM,
Typographum Regium.
M. DC. XX.

PLATE XXV. — BACON'S "NOVUM ORGANUM," 1620. END OF BOOK.

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V.C. FRAN: DE VERVLAMIO PHILOSOPH: LIBERTATIS
ASSERTOR AVDAX, SCIENTIARV REPARATOR FELIX
MVNDI MENTISQ MAGNVS ARBITER INCLYTI
MAX: TERRARVM ORBIS ACAD: OXON: CANTAB: QVE
SVAM INSTAVR: VOTO SVSCEPTO VIVVS DECERNEBAT
OBIIT V NON: APRIL: IIDC: KAROLI I.
PP AVG: - CIↃ IↃC XXVI.

Wil: Marshall Sculpsit 1640

PLATE XXVI. BACON'S "ADVANCEMENT OF LEARNING," 1640.

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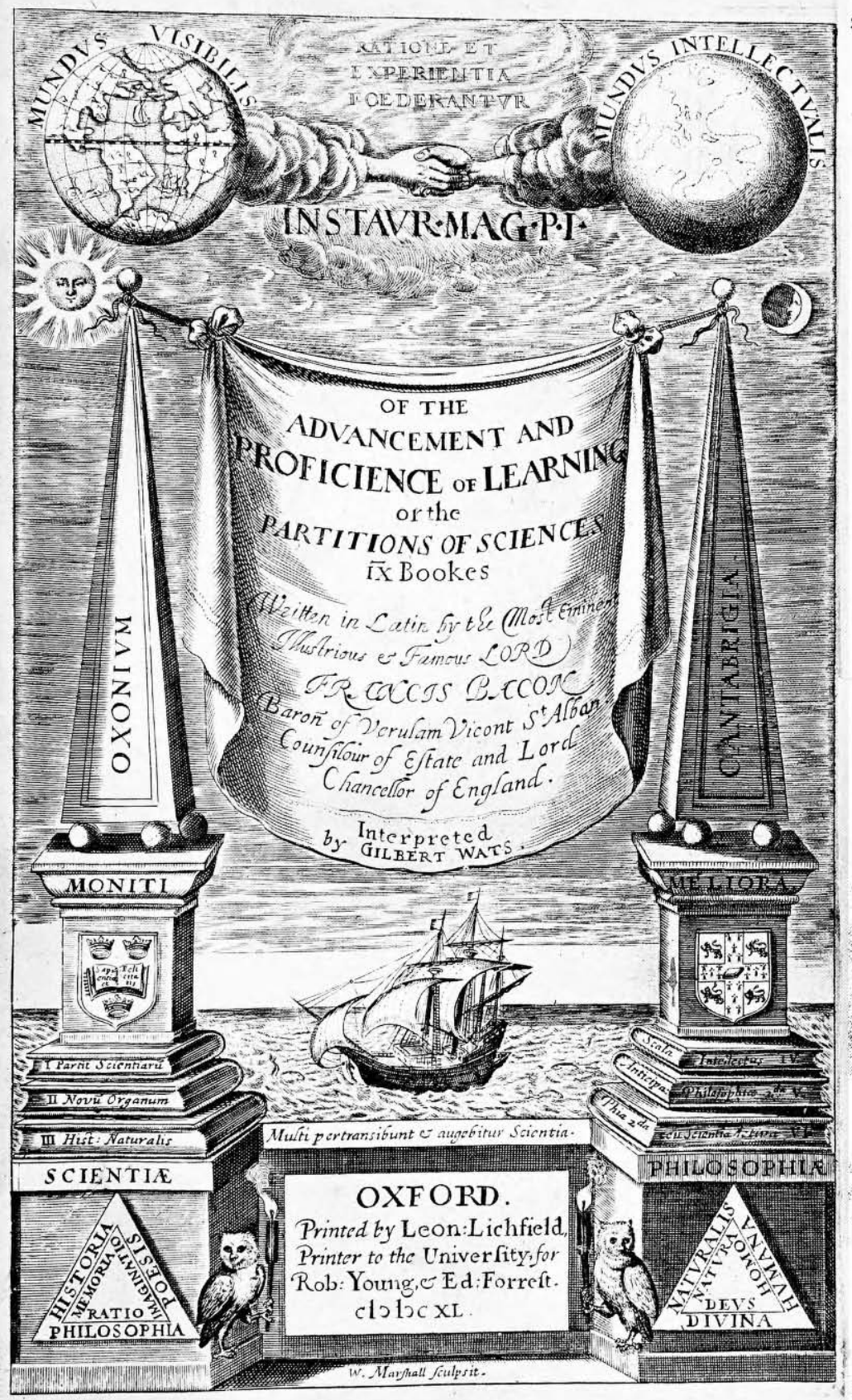


PLATE XXVII. BACON'S "ADVANCEMENT OF LEARNING," 1640. TITLE PAGE.

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SACRATISSIMO DNO NOSTRO

CAROLO

DEI GRATIA MAG. BRITANNIÆ
FRANCIÆ ET HIBERNIÆ REGI.
TERRÆ MARISQ. POTENTISSIMO
PRINCIPI. OCEANI BRITANNICI
AD QUATUOR MUNDI PLAGAS
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.

Nec-Non

PLATE XXVIII. BACON'S "ADVANCEMENT OF LEARNING," 1640. "CAROLO" PAGE.

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THE COLOVR.

δ *That ſide to which all other Parties and Sects unanimouſly conferre ſecond voices after every Particular hath aſſerted a Primacy to it ſelfe, ſeems to be juſtly preferr'd before the reſt: for every ſect may be preſum'd to uſurpe the firſt place, out of Paßion and Partiality; but to yeeld the ſecond Place, out of truth and merit.*

So *Cicero* went about to prove the *Sect* of *Academiques*, which ſuſpended all aſſeveration for to be the beſt of all Philoſophies; for (ſaith he) *aske a Stoique which ſect is better then other, he will preferre his own before the reſt: Then aske him which approacheth next in dignity, he will confeſſe the Academique, ſo deale with an Epicure that will ſcant endure the Stoique to be in ſight of him, ſo ſoone as he hath placed himſelfe in the chiefe roome, he will place the Academique next him.* So if a place were void, and a Prince ſhould examine competitors ſeverally, whom next themſelves they would ſpecially commend, it were like that the moſt ſecond voices would concurre upon the ableſt man. Cicero. Q. A.

THE REPREHENSION.

THe fallax of this *Colour* is in reſpect of *Envy*: for men are accuſtomed after themſelves, and their own faction, to incline and bend unto them, which of all the reſt are the ſofteſt and weakeſt, and are leaſt in their way in deſpight and derogation of them who have moſt inſulted over them, and have held them hardeſt to it.

THE COLOVR.

6 *That whoſe excellency, and ſupereminency is better, the ſame is every way better.*

Appertaining to this are the uſuall *formes*; *Let us not wander in generalities, Let us compare Particular with Particular*

THE

Letters in brackets

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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 aſſerting 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 honoured 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.

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PLATE XXX. DUGDALE'S WARWICKSHIRE, 1656. LAST PAGE OF "THE EPISTLE DEDICATORIE."

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Resuscitatio,

Or, Bringing into

PUBLICK LIGHT

SEVERALL

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, CHAPLEINE.

Afterwards, CHAPLEINE, 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, neer the Mitre Tavern, 1657.

R. 2. 19

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287

PLATE XXXI. W. RAWLEY'S "RESUSCITATIO," 1657. TITLE PAGE.

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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

are the great Rewards given to the Piety of the Beſt of Queens: And it ſeems a Bleſſing peculiarly reſerv'd for Her, to ſave, not only *Europe* in General, but even *France*, her Enemy, from the laſt Ruin. That Your Grace may long enjoy the Happineſs of that Peace, which in Your ſeveral high Stations, either as a Patriot to Your Country, or a faithful Councellor to the Queen, You have ſo largely contributed to, is the moſt humble and hearty Wiſh of, my Lord,

Your GRACE's

Moſt Oblig'd,

Moſt Devoted, and

Obedient Humble Servant,

N. ROWE.

PLATE XXXII. — N. ROWE'S "SHAKESPEARE," 1709. — LAST 2 PAGES OF "THE DEDICATION."
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Highgate, near *London*, to which Place he caſually repaired about a Week before, God ſo ordaining that he ſhould die there of a gentle *Fever*, accidentally accompanied with a great *Cold*, whereby the defluxion of *Rheume* fell ſo plentifully upon his Breaſt, that he died by *Suffocation*, and was buried in St. *Michael*'s Church at St. *Albans*, being the Place deſigned for his Burial by his laſt Will and Teſtament, both becauſe the Body of his *Mother* was Interred there, and becauſe it was the onely Church then remaining within the Precincts of old *Verulam*: where he hath a *Monument* erected for him in white *Marble*, by the Care and Gratitude of Sir *Thomas Meautys* Knight, formerly his Lordſhips *Secretary*, afterwards *Clerk* of the King's Honorable *Privy-Council* under two Kings, repreſenting his full Portraicture in the Poſture of Studying, with an *Inſcription* Compoſed by that accompliſh'd *Gentleman*, and rare *Wit*, Sir *Henry Wotton*.

But howſoever his *Body* was mortal, yet no doubt his *Memory* and *Works* will live, and will in all probability laſt as long as the *World* laſteth. In order to which I have endeavor'd (after my poor Ability) to do this Honour to his Lordſhip, by way of enducing to the ſame.

Less -

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 happned a miſtake. The true Copy, Corrected by Dr. *Rawley*, cometh in the twenty ſeventh Folio following. No other miſtake is in the Book.

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

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VENVS AND ADONIS

Vilia miretur vulgus: mihi flauus Apollo
Pocula 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 ſeruants



Printed at London by Peter Short and *are to be ſold by Cutbert Burbie, at his* ſhop at the Royall Exchange.
1594.

PLATE XXXV. — { TITLE PAGE OF "VENUS & ADONIS," 1593. / TITLE PAGE OF "THE TAMING OF A SHREW," 1594.

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THE MOST EXCELLENT And Lamentable Tragedie, of ROMEO and IVLIET.

As it hath beene ſundrie times publikely Acted. by the KINGS Maieſties Seruants at the GLOBE.

Newly corrected, augmented, and amended.



LONDON.

Printed for *Iohn Smethwicke*, and are to bee ſold at his Shop in Saint *Dunſtanes* Church-yard, in Fleeteſtreete vnder the Dyall.

THE EXCELLENT Hiſtory of the Mer-*chant of Venice.*

With the extreme cruelty of *Shylocke* the Iew towards the ſaide Merchant, in cut-*ting a iuſt pound of his fleſh. And the obtaining* of *Portia*, by the choyſe of *three Caskets.*

Written by W. SHAKESPEARE.



Printed by *I. Roberts*, 1600

PLATE XXXVI. — TITLE PAGE OF "ROMEO AND JULIET," UNDATED. TITLE PAGE OF "THE MERCHANT OF VENICE," 1600.

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

With the humours of sir Iohn Fal-
staffe, and swaggering
Pistoll.

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

Written by William Shakespeare.



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

A
Most pleasaunt and
excellent conceited Co-
medie, of Syr *Iohn Falstaffe*, and the
merrie Wiues of *Windsor*.

Entermixed with sundrie
variable and pleasing humors, of Syr *Hugh*
the Welch Knight, Iustice *Shallow*, and his
wise Cousin M. *Slender*.

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

By *William Shakespeare*.

As it hath bene diuers times Acted by the right Honorable
my Lord Chamberlaines seruants. Both before her
Maiestie, and else-where.



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

PLATE XXXVII. TITLE PAGE OF "THE SECOND PART OF HENRIE IV," 1600. TITLE PAGE OF "THE MERRIE WIVES OF WINDSOR," 1602.

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EPILOGVE,

spoken by *Prospero*.

NOw my Charmes are all ore-throwne,
And what strength I haue's mine owne.
Which is most faint: now tis true
I must be heere confinde by you,
Or sent to Naples, Let me not
Since I haue my Dukedome got,
And pardon'd the deceiuer, dwell
In this bare Island, by your Spell,
But releaſe me from my bands
With the helpe of your good hands:
Gentle breath of yours, my Sailes
Must fill, or elſe my proiect failes,
which was to pleaſe: Now I want
Spirits to enforce: Art to inchant,
And my ending is deſpaire,
Vnleſſe I be relieu'd by prater
Which pierces ſo, that it aſſaults
Mercy it ſelfe, and frees all faults.
As you from crimes would pardon'd be,
Let your Indulgence ſet me free. Exit.

The Scene, an vn-inhabited Iſland

Names of the Actors.

Alonſo, K. of Naples:
Sebaſtian his Brother.
Proſpero, the right Duke of Millaine.
Anthonio his brother, the vſurping Duke of Millaine.
Ferdinand, Son to the King of Naples.
Gonzalo, an honeſt old Councellor.
Adrian, & Franciſco, Lords.
Caliban, a ſaluage and deformed ſlaue.
Trinculo, a Ieſter.
Stephano, a drunken Butler.
Maſter of a Ship.
Boate-Swaine.
Marriners.
Miranda, daughter to Proſpero.
Ariell, an ayrie ſpirit.
Iris
Ceres
Iuno } *Spirits.*
Nymphes
Reapers

J.W.
4
3
6
8
7
5
4
6
3
4
4
3
1
4
4
1
1
3
1
1
71

FINIS. Less R.L 5
66

The two Gentlemen of Verona.

The names of all the Actors.

J.W.
Duke: Father to Siluia. 3
Valentine. } 3
Protheus. } *the two Gentlemen.* 1
Anthonio: father to Protheus. 4
Thurio: a fooliſh riuall to Valentine. 6
Ford 18

Eglamoure: Agent for Siluia in her eſcape. Ford 18
Hoſt: where Iulia lodges. 7
Out-lawes with Valentine. 4
Speed: a clownish ſeruant to Valentine. 4
Launce: the like to Protheus. 6
Panthion: ſeruant to Antonio. 5
Iulia: beloued of Protheus. 4
Siluia: beloued of Valentine. 4
Lucetta: waighting-woman to Iulia. 5
61

FINIS. Add R.L 5
66

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Slen. I came yonder at *Eaton* to marry Miſtris *Anne Page*, and ſhe's a great lubberly boy. If it had not bene i'th Church, I would haue ſwing'd him, or hee ſhould haue ſwing'd me. If I did not thinke it had beene *Anne Page*, would I might neuer ſtirre, and 'tis a Poſt-maſters Boy.

Good husband, let vs euery one go home,
And laugh this ſport ore by a Countrie fire,
Sir *Iohn* and all. RL. 9 31

Ford. Let it be ſo (Sir *Iohn:*)
To Maſter *Broome*, you yet ſhall hold your word,
For he, to night, ſhall lye with Miſtris *Ford*. Exeunt 31

71

FINIS. Less. Large R.L — 5 66

Measure for Measure.

The Scene Vienna.

The names of all the Actors.

Vincentio: the Duke. 3
Angelo, the Deputie. 3
Eſcalus, an ancient Lord. 4
Claudio, a yong Gentleman. 4
Lucio, a fantaſtique. 3
2. Other like Gentlemen. 5-
Prouoſt. 1
Ford 26

Thomas. } 2. *Friers.* 3 1
Peter. }
Elbow, a ſimple Conſtable. 4
Froth, a fooliſh Gentleman. 4
Clowne. 1
Abhorſon, an Executioner. 3
Barnardine, a diſſolute priſoner. 4
Iſabella, ſiſter to Claudio. 4
Mariana, betrothed to Angelo. 4
Iuliet, beloued of Claudio. 4
Franciſca, a Nun. 3
Miſtris Ouer-don, a Bawd. 4
66

Ford 26

The Comedie of Errors.

And we ſhall make full ſatisfaction.
Thirtie three yeares haue I but gone in trauaile
Of you my ſonnes, and till this preſent houre
My heauie burthen are deliuered:
The Duke my husband, and my children both,
And you the Kalenders of their Natiuity,
Go to a Goſſips feaſt, and go with mee,
After ſo long greefe ſuch Natiuitie.
Duke. With all my heart, Ile Goſſip at this feaſt.

Exeunt omnes. Manet the two Dromio's and two Brothers.

RW
8 *S.Dro.* Maſt. ſhall I fetch your ſtuffe from ſhipbord?
7 *E.An.Dromio*, what ſtuffe of mine haſt thou imbarkt
10 *S.Dro.* Your goods that lay at hoſt ſir in the Centaur.
8 *S.Ant.* He ſpeakes to me, I am your maſter *Dromio*.
JJ.

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-fac'd youth,
Will you walke in to ſee their goſſipping?
S.Dro. Not I ſir, you are my elder.
E.Dro. That's a queſtion, how ſhall we trie it.
S.Dro. Wee'l draw Cuts for the Signior, till then, lead thou firſt.
E.Dro. Nay then thus:
We came into the world like brother and brother:
And now let's go hand in hand, not one before another.
Exeunt.

RW 3 9 11 23 10 33
JL 4 6 10

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Clan. Giue me your hand before this holy Frier,
I am your husband if you like of me.
Hero. And when I liu'd I was your other wife,
And when you lou'd, you were my other husband.
Clan. Another *Hero*?

Gaff more reuerend then one tipt with horn. *Enter Mes.*
Messen. My Lord, your brother *Iohn* is tane in flight,
And brought with armed men backe to *Messina*.
Bene. Thinke not on him till to morrow, ile deuise
thee braue punishments for him: strike vp Pipers. *Dance.*
L FINIS.

Loues Labour's lost.

Enter Braggart.
Brag. Sweet Maiesty vouchsafe me.
Qu. Was not that Hector?
Dum. The worthie Knight of Troy.
Brag. I wil kisse thy royal finger, and take leaue.
I am a Votarie, I haue vow'd to *Iaquenetta* to holde the

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

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

A Midsommer nights Dreame.

Puts the wretch that lies in woe,
In remembrance of a shrowd.
Now it is the time of night,
That the graues, all gaping wide,
Euery one lets forth his spright,
In the Church-way paths to glide.
And we Fairies, that do runne,
By the triple *Hecates* teame,
From the presence of the Sunne,
Following darkenesse like a dreame,
Now are frollicke; not a Mouse
Shall disturbe this hallowed house.
I am sent with broome before,
To sweep the dust behinde the doore.

Enter King and Queene of Fairies, with their traine.
Ob. Through the house giue glimmering light,

Robin. If we shadowes haue offended,
Thinke but this (and all is mended)
That you haue but slumbred heere,
While these visions did appeare.
And this weake and idle theame,
No more yeelding but a dreame,
Gentles, doe not reprehend.
If you pardon, we will mend.
And as I am an honest *Puck*,
If we haue vnearned lucke,
Now to scape the Serpents tongue,
We will make amends ere long:
Else the *Puck* a lyar call.
So good night vnto you all.
Giue me your hands, if we be friends,
And *Robin* shall restore amends.

FINIS.

The Merchant of Venice.

Ant. Heere Lord *Bassanio*, swear to keep this ring.
Bass. By heauen it is the same I gaue the Doctor.
Por. I had it of him: pardon *Bassanio*,
For by this ring the Doctor lay with me.
Ner. And pardon me my gentle *Gratiano*,
For that same scrubbed boy the Doctors Clarke
In liew of this, last night did lye with me.
Gra. Why this is like the mending of high waies
In Sommer, where the waies are faire enough:
What, are we Cuckolds ere we haue deseru'd it.

And we will answer all things faithfully.
Gra. Let it be so, the first intergatory
That my *Nerrissa* shall be sworne on, is,
Whether till the next night she had rather stay,
Or goe to bed, now being two houres to day,
But were the day come, I should wish it darke,
Till I were couching with the Doctors Clarke.
Well, while I liue, Ile feare no other thing
So sore, as keeping safe *Nerrissas* ring.
Exeunt.

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With meaſure heap'd in ioy, to'th Meaſures fall.
Iaq. Sir, by your patience : if I heard you rightly,
The Duke hath put on a Religious life,
And throwne into neglect the pompous Court.

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

Laſt lines - 70 R.L.
Deduct 4 S.L.
66

FINIS.

S z

The Taming of the Shrew.

Euen ſuch a woman oweth to her husband :
And when ſhe is froward, peeuiſh, fullen, ſowre,
And not obedient to his honeſt will,
What is ſhe but a foule contending Rebell,
And graceleſſe Traitor to her louing Lord?
I am aſham'd that women are ſo ſimple,

'Twas I wonne the wager, though you hit the white,
And being a winner, God giue you good night.
Exit Petruchio
Herten. Now goe thy wayes, thou haſt tam'd a curſt Shrow.
Luc. Tis a wonder, by your leaue, ſhe wil be tam'd ſo.

R.L. 72
S.L. 32
5
35

Large R.L. 5

FINIS.

V v

1/6 → 6/66

Alls Well, that Ends Well.

Will you be mine now you are doubly wonne?
Roſ. If ſhe my Liege can make me know this clearly,
Ile loue her dearely, euer, euer dearly.
Hel. If it appeare not plaine, and proue vntrue,
Deadly diuorce ſtep betweene me and you.
O my deere mother do I ſee you liuing?
Laf. Mine eyes ſmell Onions, I ſhall weepe anon :
Good Tom Drumme lend me a handkercher.
So I thanke thee, waite on me home, Ile make ſport with thee : Let thy curtſies alone, they are ſcuruy ones.

All yet ſeemes well, and if it end ſo meete,
The bitter paſt, more welcome is the ſweet.
Flouriſh.

	S.L.	R.L.
THe Kings a Begger, now the Play is done,	9	
All is well ended, if this ſuite be wonne,	9	
That you expreſſe Content : which we will pay,	8	
With ſtrift to pleaſe you, day exceeding day :	8	
Ours be your patience then, and yours our parts,	9	
Your gentle hands lend vs, and take our hearts. Exeunt omn.	9	9
	52	

Laſt 2 lines - 7 S.L.
Deduct - 9. R.L.
66

FINIS.

Add. S.L. 5 / 17 / 52 / 66

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Firſt told me thou waſt mad; then cam'ſt in ſmiling,
And in ſuch formes, which heere were preſuppos'd
Vpon thee in the Letter: prethee be content,
This practice hath moſt ſhrewdly paſt vpon thee:
But when we know the grounds, and authors of it,
Thou ſhalt be both the Plaintiffe and the Iudge
Of thine owne cauſe.

Fab. Good Madam heare me ſpeake,
And let no quarrell, nor no braule to come,
Taint the condition of this preſent houre,
Which I haue wondred at. In hope it ſhall not,
Moſt freely I confeſſe my ſelfe, and *Toby*
Set this deuice againſt *Maluolio* heere,
Vpon ſome ſtubborne and vncourteous parts
We had conceiu'd againſt him. *Maria* writ
The Letter, at ſir *Tobyes* great importance,
In recompence whereof, he hath married her:
How with a ſportfull malice it was follow'd,
May rather plucke on laughter then reuenge,
If that the iniuries be iuſtly weigh't,
That haue on both ſides paſt.

Ol. Alas poore Foole, how haue they baffel'd thee?

Clo. Why ſome are borne great, ſome atchieue greatneſſe, and ſome haue greatneſſe throwne vpon them. I was one ſir, in this Enterlude, one ſir *Topas* ſir, but that's

Clowne ſings.

When that I was and a little tine boy,
with hey, ho, the winde and the raine:
A foliſh thing was but a toy,
for the raine it raineth euery day.

But when I came to mans eſtate,
with hey ho, &c.
Gainſt Knaues and Theeues men ſhut their gate,
for the raine, &c.

But when I came alas to wiue,
with hey ho, &c.
By ſwaggering could I neuer thriue,
for the raine, &c.

But when I came vnto my beds,
with hey ho, &c.
With toſpottes ſtill had drunken heades,
for the raine, &c.

A great while ago the world begon,
hey ho, &c.
But that's all one, our Play is done,
and wee'l ſtriue to pleaſe you euery day.

If ſhe pertaine to life, let her ſpeake too.

Pol. I, and make it manifeſt where ſhe ha's liu'd,
Or how ſtolne from the dead?

Paul. That ſhe is liuing,
Were it but told you, ſhould be hooted at
Like an old Tale: but it appeares ſhe liues,
Though yet ſhe ſpeake not. Marke a little while:
Pleaſe you to interpoſe (faire Madam) kneele,
And pray your Mothers bleſſing: turne good Lady,
Our *Perdita* is found.

Her. You Gods looke downe,
And from your ſacred Viols poure your graces
Vpon my daughters head: Tell me (mine owne)
Where haſt thou bin preſeru'd? Where liu'd? How found
Thy Fathers Court? For thou ſhalt heare that I
Knowing by *Paulina*, that the Oracle
Gaue hope thou waſt in being, haue preſeru'd
My ſelfe, to ſee the yſſue.

Paul. There's time enough for that,
Leaſt they deſire (vpon this puſh) to trouble
Your ioyes, with like Relation. Go together
You precious winners all: your exultation
Lament, till I am loſt.

Leo. O peace *Paulina*:
Thou ſhouldſt a husband take by my conſent,
As I by thine a Wife. This is a Match,
And made betweene's by Vowes. Thou haſt found mine,
But how, is to be queſtion'd: for I ſaw her
(As I thought) dead: and haue (in vaine) ſaid many
A prayer vpon her graue. Ile not ſeeke farre
(For him, I partly know his minde) to finde thee
An honourable husband. Come *Camillo*,
And take her by the hand: whoſe worth, and honeſty
Is richly noted: and heere iuſtified
By Vs, a paire of Kings. Let's from this place.
What? looke vpon my Brother: both your pardons,
That ere I put betweene your holy lookes
My ill ſuſpition: This your Son-in-law,
And Sonne vnto the King, whom heauens directing
Is troth-plight to your daughter. Good *Paulina*,
Leade vs from hence, where we may leyſurely
Each one demand, and anſwere to his part
Perform'd in this wide gap of Time, ſince firſt
We were diſſeuer'd: Haſtily lead away. *Exeunt.*

The Names of the Actors.

Leontes, King of Sicillia.
Mamillius, yong Prince of Sicillia.
Camillo.
Antigonus. } Foure
Cleomines. } Lords of Sicillia.
Dion.
Hermione, Queene to *Leontes.*
Perdita, Daughter to *Leontes* and *Hermione.*
Paulina, wife to *Antigonus.*
Emilia, a Lady.
Polixenes, King of Bohemia.
Florizell, Prince of Bohemia.
Old Shepheard, reputed Father of *Perdita.*
Clowne, his Sonne.
Autolicus, a Rogue.
Archidamus, a Lord of Bohemia.
Other Lords, and Gentlemen, and Seruants.
Shepheards, and Shepheardeſſes.

FINIS.

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Were in the *Waſhes* all vnwarily,
Deuoured by the vnexpected flood.
Sal. You breath theſe dead newes in as dead an eare
My Liege, my Lord: but now a King, now thus.
Hen. Euen ſo muſt I run on, and euen ſo ſtop.
What ſurety of the world, what hope, what ſtay,
When this was now a King, and now is clay?
Baſt. Art thou gone ſo? I do but ſtay behinde
To do the office for thee, of reuenge,
And then my ſoule ſhall waite on thee to heauen,
And knowes not how to do it, but with teares.
Baſt. Oh let vs pay the time: but needfull woe,
Since it hath beene before hand with our greefes.
This England neuer did, nor neuer ſhall
Lye at the proud foote of a Conqueror,
But when it firſt did helpe to wound it ſelfe.
Now, theſe her Princes are come home againe,
Come the three corners of the world in Armes,
And we ſhall ſhocke them: Naught ſhall make vs rue,
If England to it ſelfe, do reſt but true. *Exeunt.*

9	4
9	
7	
8	
10	
8	
9	
10	
9	6
79	10
10	
22	
111	

Add. 22.
Page 22

Scœna Quinta.

Flourish. Enter Bullingbrooke, Yorke, with other Lords & attendants.

Bul. Kinde Vnkle Yorke, the lateſt newes we heare,
Is that the Rebels haue conſum'd with fire
Our Towne of Ciceter in Glouceſterſhire,
But whether they be tane or ſlaine, we heare not.
Enter Northumberland.
Welcome my Lord: What is the newes?
Nor. Firſt to thy Sacred State, wiſh I all happineſſe:
The next newes is, I haue to London ſent
The heads of *Salsbury*, *Spencer*, *Blunt*, and *Kent*.
Ex. From your owne mouth my Lord, did I this deed.
Bul. They loue not poyſon, that do poyſon neede,
Nor do I thee: though I did wiſh him dead,
I hate the Murtherer, loue him murthered.
The guilt of conſcience take thou for thy labour,
But neither my good word, nor Princely fauour.
With *Caine* go wander through the ſhade of night,
And neuer ſhew thy head by day, nor light.
Lords, I proteſt my ſoule is full of woe,
That blood ſhould ſprinkle me, to make me grow.
Come mourne with me, for that I do lament,
And put on ſullen Blacke incontinent:
Ile make a voyage to the Holy-land,
To waſh this blood off from my guilty hand.
March ſadly after, grace my mourning heere,
In weeping after this vntimely Beere. *Exeunt.*

8	
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9	
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6	
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6	6
121	11
11	
110	
1	
111	

Deduct 22
Add 22

FINIS.

Not to come neere our Perſon, by ten mile.
For competence of life, I will allow you,
That lacke of meanes enforce you not to euill:
And as we heare you do reforme your ſelues,
We will according to your ſtrength, and qualities,
Giue you aduancement. Be it your charge (my Lord)
To ſee perform'd the tenure of our word. Set on.
Exit King.
Fal. Maſter *Shallow*, I owe you a thouſand pound.
Shal. I marry Sir *Iohn*, which I beſeech you to let me haue home with me.
Fal. That can hardly be, M. *Shallow*, do not you grieue at this: I ſhall be ſent for in priuate to him: Looke you, he muſt ſeeme thus to the world: feare not your aduancement: I will be the man yet, that ſhall make you great.
Exit. Manet Lancaſter and Chiefe Iuſtice.
Iohn. I like this faire proceeding of the Kings:
He hath intent his wonted Followers
Shall all be very well prouided for:
But all are baniſht, till their conuerſations
Appeare more wiſe, and modeſt to the world.
Ch. Iuſt. And ſo they are.
Iohn. The King hath call'd his Parliament,
My Lord.
Ch. Iuſt. He hath.
Iohn. I will lay oddes, that ere this yeere expire,
We beare our Ciuill Swords, and Native fire
As farre as France. I heare a Bird ſo ſing,
Whoſe Muſicke (to my thinking) pleas'd the King.
Come, will you hence? *Exeunt*

8	4
6	
7	
7	
8	
4	6
6	4
2	
2	6
9	9 4
8	8
10	10
5	5
4	4 6
86	86 33
Less in brackets 33	86
	116
Deduct Large	5
	111

FINIS.

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The First Part of King Henry the Fourth.

King. Thus euer did Rebellion finde Rebuke.
Ill-spirited Worcester, did we not send Grace,
Pardon, and tearmes of Loue to all of you?
And would'st thou turne our offers contrary?
Misuse the tenor of thy Kinsmans trust?
Three Knights vpon our party slaine to day,
A Noble Earle, and many a creature else,
Had beene aliue this houre,
If like a Christian thou had'st truly borne
Betwixt our Armies, true Intelligence.
Wor. What I haue done, my safety vrg'd me to,
Euen in the bosome of our Aduersaries.
King. Then this remaines: that we diuide our Power.
You Sonne *Iohn*, and my Cousin Westmerland
Towards Yorke shall bend you, with your deerest speed
To meet Northumberland, and the Prelate *Scroope*,
Who (as we heare) are busily in Armes.
My Selfe, and you Sonne *Harry* will towards Wales,
To fight with *Glendower*, and the Earle of March.
Rebellion in this Land shall lose his way,
Meeting the Checke of such another day:
And since this Businesse so faire is done,
Let vs not leaue till all our owne be wonne. *Exeunt.*

R.	R.
8	
6	4
9	
6	7
8	
8	8
8	9
8	
7	
8	
10	6
89	81
81	
114	
3	
111	

Add 32

FINIS.

Deduct R. R. in ( )

The Life of Henry the Fift.

Issue to me, that the contending Kingdomes
Of France and England, whose very shoares looke pale,
With enuy of each others happinesse,
May cease their hatred; and this deare Coniunction
Plant Neighbour-hood and Christian-like accord
In their sweet Bosomes: that neuer Warre aduance
His bleeding Sword 'twixt England and faire France.
Lords. Amen.
King. Now welcome *Kate:* and beare me witnesse all,
That here I kisse her as my Soueraigne Queene.
Flourish.
Quee. God, the best maker of all Marriages,
Combine your hearts in one, your Realmes in one:
As Man and Wife being two, are one in loue,
So be there 'twixt your Kingdomes such a Spousall,
That neuer may ill Office, or fell Iealousie,

Enter Chorus.

Thus farre with rough, and all-vnable Pen,
Our bending Author hath pursu'd the Story,
In little roome confining mightie men,
Mangling by starts the full course of their glory
Small time: but in that small, most greatly liued
This Starre of England. Fortune made his Sword;
By which, the Worlds best Garden he atchieued:
And of it left his Sonne Imperiall Lord.
Henry the Sixt, in Infant Bands crown'd King
Of France and England, did this King succeed:
Whose State so many had the managing,
That they lost France, and made his England bleed:
Which oft our Stage hath shown; and for their sake,
In your faire minds let this acceptance take.

R.	R.
7	
7	
6	
9	
9	
8	
8	
8	
7	
9	
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8	
111	

The first Part of Henry the Sixt.

Then yeeld my Lords, and heere conclude with mee,
That *Margaret* shall be Queene, and none but shee.
King. Whether it be through force of your report,
My Noble Lord of Suffolke: Or for that
My tender youth was neuer yet attaint
With any passion of inflaming loue,
I cannot tell: but this I am assur'd,

Exit Glocester.

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

R.	R.
8	
7	8
9	
7	
8	8
10	4
49	17
17	
66	

Add. 32

FINIS.

The second Part of Henry the Sixt.

But flye you must: Vncureable discomfite
Reignes in the hearts of all our present parts.
Away for your releefe, and we will liue
To see their day, and them our Fortune giue.
Away my Lord, away. *Exeunt*

Now by my hand (Lords) 'twas a glorious day.
Saint Albons battell wonne by famous Yorke,
Shall be eternized in all Age to come.
Sound Drumme and Trumpets, and to London all,
And more such dayes as these, to vs befall. 33 *Exeunt.*

FINIS.

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The third Part of King Henry the Sixt.

With them, the two braue Beares, *Warwick & Montague*,
That in their Chaines fetter'd the Kingly Lyon,
And made the Forreſt tremble when they roar'd. - 37

Such as beſits the pleaſure of the Court.
Sound Drums and Trumpets, farwell ſowre annoy,
For heere I hope begins our laſting ioy. - 12 *Exeunt omnes*

Last lines R 2. 69
Less 2 R. 2, R 3, (3 lines) 3
66

FINIS.

The Life and death of Richard the Third.

Richm. Great God of Heauen, ſay Amen to all.
But tell me, is yong *George Stanley* liuing?
Der. He is my Lord, and ſafe in Leiceſter Towne,
Whither (if you pleaſe) we may withdraw vs.
Richm. What men of name are ſlaine on either ſide?

And make poore England weepe in Streames of Blood;
Let them not liue to taſte this Lands increaſe,
That would with Treaſon, wound this faire Lands peace.
Now Ciuill wounds are ſtopp'd, Peace liues agen;
That ſhe may long liue heere, God ſay, Amen. *Exeunt*

R. L. 33

FINIS.

The Life of King Henry the Eight.

THE EPILOGVE.

'Tis ten to ons, this Play can neuer pleaſe
All that are heere: Some come to take their eaſe,
And ſleepe an Act or two; but thoſe we feare
W'haue frighted with our Trumpets: ſo 'tis cleare,
They'l ſay 'tis naught. Others to heare the City
Abus'd extreamly, and to cry that's witty,
Which wee haue not done neither; that I feare

All the expected good w'are like to heare.
For this Play at this time, is only in
The mercifull conſtruction of good women,
For ſuch a one we ſhew'd 'em: If they ſmile,
And ſay twill doe; I know within a while, J. L. 33
All the beſt men are ours; for 'tis ill hap, 32
If they hold, when their Ladies bid 'em clap. 34
66

Troylus and Cressida.

There is a word will *Priam* turne to ſtone;
Make wels, and *Niobes* of the maides and wiues;
Coole ſtatues of the youth: and in a word,
Scarre Troy out of it ſelfe. But march away,
Hector is dead: there is no more to ſay.

Some two months hence, my will ſhall here be made:
It ſhould be now, but that my feare is this:
Some galled Goofe of Winchester would hiſſe:
Till then, Ile ſweare, and ſeeke about for eaſes;
And at that time bequeath you my diſeaſes. *Exeunt.*

¶ ¶ ¶

Less. J. L.

R. L. 38 34 72 6 66

The Tragedie of Coriolanus.

Staine all your edges on me. Boy, falſe Hound:
If you haue writ your Annales true, 'tis there,
That like an Eagle in a Doue-coat, I 27

Yet he ſhall haue a Noble Memory. Aſſiſt.
Exeunt bearing the Body of Martius. A dead March Sounded. - 7

Last line. R. L. 27
J. L. 7
34

FINIS.

Less Large R. 3. 1
33

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Boy. O Grandfire, Grandfire: euen with all my heart
Would I were Dead, ſo you did Liue againe. R 2
O Lord, I cannot ſpeake to him for weeping, - 33
My teares will choake me, if I ope my mouth. - 33 } 66

See Iuſtice done on *Aaron* that damn'd **Moore**,
From whom, our heauy happes had their beginning:
Then afterwards, to Order well the State, - 33
That like Euents, may ne're it Ruinate. 30. *Exeunt omnes.*

Last 2 lines. R 2
Add. 2 I. R. 1 W. 63 3 66

FINIS.

The Tragedie of Romeo and Juliet.

Let my old life be ſacrific'd, ſome houre before the time,
Vnto the rigour of ſeuereſt Law.
Prin. We ſtill haue knowne thee for a Holy man.
Where's *Romeo's* man? What can he ſay to this?
Boy. I brought my Maſter newes of *Iuliets* death,

The Sunns for ſorrow will not ſhew his head;
Go hence, to haue more talke of theſe ſad things,
Some ſhall be pardon'd, and ſome puniſhed.
For neuer was a Storie of more Wo,
Then this of *Iuliet*, and her *Romeo*. *Exeunt omnes*

Gg

R. 1 I. 2
26
18
2
66

FINIS.

Timon of Athens.

Jeweller.
Merchant.
Certaine Senatours.
Certaine Maskers. = 15
Certaine Theeues. = 15
30 +

Ventigius. one of Tymons falſe Friends.
Cupid.
Sempronius.
With diuers other Seruants, = 23
And Attendants. = 13
36 66

The Tragedie of Julius Cæsar.

Hold then my Sword, and turne away thy face,
While I do run vpon it. Wilt thou *Strato*?
Stra. Giue me your hand firſt. Fare you wel my Lord.
Bru. Farewell good *Strato.* ——*Cæſar*, now be ſtill
I kill'd not thee with halfe ſo good a will. *Dyes.*

Alarum. Retreat. Enter Antony, Octauius, Meſſala, Lucillius, and the Army.
Octa. What man is that?

His life was gentle, and the Elements
So mixt in him, that Nature might ſtand vp,
And ſay to all the world; This was a man.
Octa. According to his Vertue, let vs vſe him
Withall Reſpect, and Rites of Buriall.
Within my Tent his bones to night ſhall ly,
Moſt like a Souldier ordered Honourably:
So call the Field to reſt, and let's away, = 31
To part the glories of this happy day. = 30 *Exeunt omnes.*
Finis = 5
66

R. 2. 32
8 4
6
9
6
9
8 11
46 15
32
15
Finis 5
66

The Tragedie of King Lear.

All's cheerleſſe, darke, and deadly,
Your eldeſt Daughters haue fore-done themſelues,
And deſperately are dead R 2
Lear. I ſo I thinke.
Alb. He knowes not what he ſaies, and vaine is it = 34

Edg. The waight of this ſad time we muſt obey,
Speake what we feele, not what we ought to ſay:
The oldeſt hath borne moſt, we that are yong,
Shall neuer ſee ſo much, nor liue ſo long. = 32
Exeunt with a dead March.

Ff 3

R. 2 34 + 32 = 66

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For it hath Cow'd my better part of man:
And be these Iugling Fiends no more beleeu'd,
That palter with vs in a double sence,
That keepe the word of promise to our eare,
And breake it to our hope. Ile not fight with thee.
Macd. Then yeeld thee Coward,
And liue to be the shew, and gaze o'th'time.
Wee'l haue thee, as our rarer Monsters are
Painted vpon a pole, and vnder-writ,
Heere may you see the Tyrant.
Macb. I will not yeeld
To kisse the ground before young *Malcolmes* feet,
And to be baited with the Rabbles curse.
Though Byrnane wood be come to Dunsinane,
And thou oppos'd, being of no woman borne,
Yet I will try the last. Before my body,
I throw my warlike Shield: Lay on *Macduffe*,
And damn'd be him, that first cries hold, enough.
Exeunt fighting. *Alarums.*

Haile King of Scotland.
All. Haile King of Scotland. *Flourish.*
Mal. We shall not spend a large expence of time,
Before we reckon with your seuerall loues,
And make vs euen with you. My Thanes and Kinsmen
Henceforth be Earles, the first that euer Scotland
In such an Honor nam'd; What's more to do,
Which would be planted newly with the time,
As calling home our exil'd Friends abroad,
That fled the Snares of watchfull Tyranny,
Producing forth the cruell Ministers
Of this dead Butcher, and his Fiend-like Queene;
Who (as 'tis thought) by selfe and violent hands,
Tooke off her life. This, and what needfull else
That call's vpon vs, by the Grace of Grace,
We will performe in measure, time, and place:
So thankes to all at once, and to each one,
Whom we inuite, to see vs Crown'd at Scone.
Flourish. *Exeunt Omnes.*

R. 2r
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19
111

Less. T. L.

FINIS.

280 174 **The Tragedie of Hamlet.**

That *Rosincrance* and *Guildensterne* are dead:
Where should we haue our thankes?
Hor. Not from his mouth,
Had it th'abilitie of life to thanke you:
He neuer gaue command'ment for their death.
But since so iumpe vpon this bloodie question,
You from the Polake warres, and you from England
Are heere arriued. Giue order that these bodies
High on a stage be placed to the view,
And let me speake to th'yet vnknowing world,
How these things came about. So shall you heare
Of carnall, bloudie, and vnnaturall acts,
Of accidentall iudgements, casuall slaughters
Of death's put on by cunning, and forc'd cause,
And in this vpshot, purposes mistooke,
Falne on the Inuentors heads. All this can I
Truly deliuer.
For. Let vs haste to heare it,
And call the Noblest to the Audience.
For me, with sorrow, I embrace my Fortune,
I haue some Rites of memory in this Kingdome,
Which are to claime, my vantage doth
Inuite me.
Hor. Of that I shall haue alwayes cause to speake,
And from his mouth
Whose voyce will draw on more:
But let this same be presently perform'd,
Euen whiles mens mindes are wilde,
Lest more mischance
On plots, and errors happen.
For. Let foure Captaines
Beare *Hamlet* like a Soldier to the Stage,
For he was likely, had he beene put on
To haue prou'd most royally:
And for his passage,
The Souldiours Musicke, and the rites of Warre
Speake lowdly for him.
Take vp the body; Such a sight as this
Becomes the Field, but heere shewes much amis.
Go, bid the Souldiers shoote.
Exeunt Marching: after the which, a Peale of Ordenance are shot off.

R. 3r
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63

Real Page - 174
R. T. H. - 63
111

FINIS.

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Caſ. This did I feare, but thought he had no weapon:
For he was great of heart.
Lod. Oh Sparton Dogge:
More fell then Anguiſh, Hunger, or the Sea:
Looke on the Tragicke Loading of this bed:
This is thy worke:
The Obiect poyſons Sight,
Let it be hid. *Gratiano*, keepe the houſe,
And ſeize vpon the Fortunes of the Moore,
For they ſucceede on you. To you, Lord Gouernor,
Remaines the Cenſure of this helliſh villaine:
The Time, the Place, the Torture, oh inforce it:
My ſelfe will ſtraight aboord, and to the State,
This heauie Act, with heauie heart relate. *Exeunt.*

R. L 88 84

Less. 2 L. 72 6 66

FINIS.

The Names of the Actors.

(:**:)

OThello, *the Moore.*
Brabantio, *Father to Deſdemona.*
Caſſio, *an Honourable Lieutenant.*
Iago, *a Villaine.*
Rodorigo, *a gull'd Gentleman.* = 23 } 35
Duke of Venice. = 12 }

Senators.
Montano, *Gouernour of Cyprus.*
Gentlemen of Cyprus.
Lodouico *and* Gratiano, *two Noble Venetians.*
Saylors.
Clowne.

Deſdemona, *wife to Othello.*
Æmilia, *wife to Iago.* - 16 }
Bianca, *a Curtezan.* 15 } 31 + 35 = 66

Dol. Oh ſir, you are too ſure an Augurer:
That you did feare, is done.
Caſar. Braueſt at the laſt,
She leuell'd at our purpoſes, and being Royall
Tooke her owne way: the manner of their deaths,
I do not ſee them bleede.
Dol. Who was laſt with them?
1 *Guard.* A ſimple Countryman, that brought hir Figs:
This was his Basket.
Caſar. Poyſon'd then.
1 *Guard.* Oh *Caſar:*
This *Charmian* liu'd but now, ſhe ſtood and ſpake:
I found her trimming vp the Diadem;
On her dead Miſtris tremblingly ſhe ſtood,
And on the ſodaine dropt.
Caſar. Oh Noble weakeneſſe:
If they had ſwallow'd poyſon, 'twould appeare
By externall ſwelling: but ſhe lookes like ſleepe,
As ſhe would catch another *Anthony*
In her ſtrong toyle of Grace.
Dol. Heere on her breſt,
There is a vent of Bloud, and ſomething blowne,
The like is on her Arme.
1 *Guard.* This is an Aſpickes traile,
And theſe Figge-leaues haue ſlime vpon them, ſuch
As th'Aſpicke leaues vpon the Caues of Nyle.
Caſar. Moſt probable
That ſo ſhe dyed: for her Phyſitian tels mee
She hath purſu'de Concluſions infinite
Of eaſie wayes to dye. Take vp her bed,
And beare her Women from the Monument,
She ſhall be buried by her *Anthony.*
No Graue vpon the earth ſhall clip in it
A payre ſo famous: high euents as theſe
Strike thoſe that make them: and their Story is
No leſſe in pitty, then his Glory which
Brought them to be lamented. Our Army ſhall
In ſolemne ſhew, attend this Funerall,
And then to Rome. Come *Dolabella*, ſee
High Order, in this great Solmemnity. *Exeunt omnes*

R. W 82
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98 27

Less. 2 L. 27

71 5

← , R. L. 66

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Make no Collection of it. Let him ſhew
His skill in the conſtruction.
Luc. *Philarmonus.*
Sooth. Heere, my good Lord.
Luc. Read, and declare the meaning.

Reades.

When as a Lyons whelpe, ſhall to himſelfe vnknown, without ſeeking finde, and bee embraced by a peece of tender Ayre: And when from a ſtately Cedar ſhall be lopt branches, which being dead many yeares, ſhall after reuiue, bee ioynted to the old Stocke, and freſhly grow, then ſhall Poſthumus end his miſeries, Britaine be fortunate, and flouriſh in Peace and Plentie.

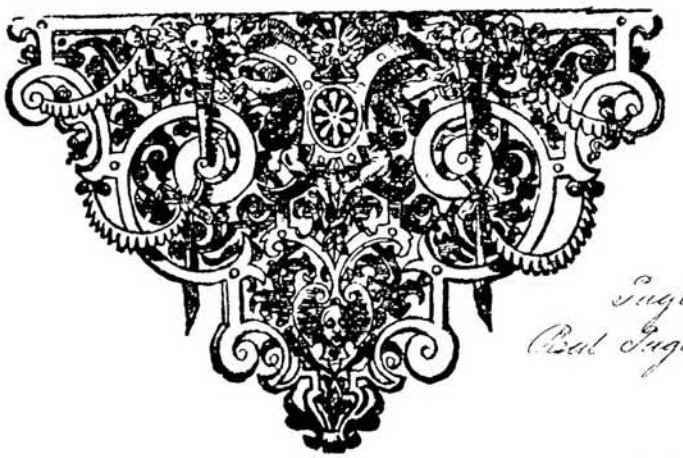
Thou *Leonatus* art the Lyons Whelpe,
The fit and apt Conſtruction of thy name
Being *Leonatus*, doth import ſo much:
The peece of tender Ayre, thy vertuous Daughter,
Which we call *Mollis Aer*, and *Mollis Aer*
We terme it *Mulier*; which *Mulier* I diuine
Is this moſt conſtant Wife, who euen now
Anſwering the Letter of the Oracle,
Vnknowne to you vnſought, were clipt about
With this moſt tender Aire.
Cym. This hath ſome ſeeming.
Sooth. The lofty Cedar, Royall *Cymbeline*
Perſonates thee: And thy lopt Branches, point
Thy two Sonnes forth: who by *Belarius* ſtolne
For many yeares thought dead, are now reuiu'd
To the Maieſticke Cedar ioyn'd; whoſe Iſſue
Promiſes Britaine, Peace and Plenty.
Cym. Well,
My Peace we will begin: And *Caius Lucius*,
Although the Victor, we ſubmit to *Cæſar*,
And to the Romane Empire; promiſing
To pay our wonted Tribute, from the which
We were diſſwaded by our wicked Queene,
Whom heauens in Iuſtice both on her, and hers,
Haue laid moſt heauy hand.
Sooth. The fingers of the Powres aboue, do tune
The harmony of this Peace: the Viſion
Which I made knowne to *Lucius* ere the ſtroke
Of yet this ſcarſe-cold-Battaile, at this inſtant
Is full accompliſh'd. For the Romaine Eagle
From South to Weſt, on wing ſoaring aloft
Leſſen'd her ſelfe, and in the Beames o'th' Sun
So vaniſh'd; which fore-ſhew'd our Princely Eagle
Th' Imperiall *Cæſar*, ſhould againe vnite
His Fauour, with the Radiant *Cymbeline*,
Which ſhines heere in the Weſt.
Cym. Laud we the Gods,
And let our crooked Smoakes climbe to their Noſtrils
From our bleſt Altars. Publiſh we this Peace
To all our Subiects. Set we forward: Let
A Roman, and a Britiſh Enſigne waue
Friendly together: ſo through *Luds-Towne* march,
And in the Temple of great Iupiter
Our Peace wee'l ratifie: Seale it with Feaſts.
Set on there: Neuer was a Warre did ceaſe
(Ere bloodie hands were waſh'd) with ſuch a Peace.
Exeunt.

Last lines R.L. 70 / Leſs R.L. 6 / 64
Leſs lines 67 / 64

FINIS.

Last line R.L 38 / Leſs, R.L. in Finis 5 / 33 Add-

Bracketed R.L. 42 / 4 9 8 8 7 9 7 8 9 4 38 / 69 / 42 / 111
Bracketed I.L. 3 / 9 / 24 / 6 / 43



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Bad Page - 291 = 12
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I.L. 15
21

Printed at the Charges of W. Iaggard, Ed. Blount, I. Smithweeke, and W. Aſpley, 1623.

48
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Leſs Finis 1
1623 12

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THE ANATOMY OF MELANCHOLY,

VVHAT IT IS.

VVITH ALL THE KINDES, CAVSES, SYMPTOMES, PROGNOSTICKES, AND SEVERALL CVRES OF IT.

IN THREE MAINE PARTITIONS with their seuerall SECTIONS, MEMBERS, and SVBSECTIONS.

PHILOSOPHICALLY, MEDICINALLY, HISTORICALLY, OPENED AND CVT VP.

BY

DEMOCRITVS *Iunior.*

With a Satyricall PREFACE, conducing to *the following Discourse.*

MACROB.
Omne meum, Nihil meum.

AT OXFORD,
Printed by IOHN LICHFIELD and IAMES SHORT, for HENRY CRIPPS.
Anno Dom. 1621.

HONORATISSIMO
DOMINO NON MINVS VIRTVTE SVA QVAM GENERIS SPLENDORE,

ILLVSTRISSIMO

GEORGIO BERKLEIO, BARONI DE BERKLEY, MOVBREY, SEGRAVE, D^o DE BRVSE, ET GOVR.

DOMINO SVO

Multis Nominibus Obseruando,

HANC SVAM
MELANCHOLIÆ ANATOMEN,
D. D.
DEMOCRITVS Iunior.

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THE

ANATOMY OF MELANCHOLY:

WHAT IT IS.

WITH ALL THE KINDES, CAVSES, SYMPTOMES, PROGNOSTICKS, AND SEVERALL CVRES OF IT.

IN THREE MAINE PARTITIONS, with their seuerall SECTIONS, MEMBERS, and SVBSECTIONS.

PHILOSOPHICALLY, MEDICINALLY, HISTORICALLY opened and cut vp,

BY

DEMOCRITVS *Iunior.*

With a Satyricall 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. *Anno Dom. 1624.*

PLATE LI. — FIRST TITLE PAGE OF THE 1624 EDITION.

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HONORATISSIMO DOMINO NON MINVS VIRTVTE SVA QVAM GENERIS SPLENDORE ILLVSTRISSIMO, GEORGIO BERKLEIO, MILITI DE BALNEO, BARONI DE BERKLEY, MOVBREY, SEGRAVE, D° DE BRVSE.

DOMINO SVO

Multis Nominibus Obseruando,

HANC SVAM

MELANCHOLIAE ANATOMEN,

IAM DENVO REVISAM,

D.D.

DEMOCRITVS Junior.

PLATE LII. — SECOND TITLE PAGE OF THE 1624 EDITION.

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HONORATISSI-
MO DOMINO NON
MINVS VIRTVTE SVA
QVAM GENERIS
SPLENDORE

ILLVSTRISSIMO,

GEORGIO BERKELEIO,
MILITI DE BALNEO,
BARONI DE BERKELEY,
MOVBREY, SEGRAVE,
Dº DE BRVSE.

DOMINO SVO

Multis Nominibus Obſeruando.

HANC SVAM

MELANCHOLIAE
ANATOMEN,
IAM TERTIO
REVISAM,
D.D.
DEMOCRITVS Iunior.

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PLATE LIII. — SECOND TITLE PAGE OF THE 1628 EDITION.

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DEMOCRITVS IVNIOR to the Reader.

GEntle Reader, I preſume thou wilt be very inquiſitiue to knowe what perſonate Actor this is, that ſo inſolently intrudes vpon this common Theater, to the worlds view, arrogating another mans name. whence hee is, why he doth it, and what hee hath to ſay? Although, as [a] hee ſaid, *Primum ſi noluero, non Reſpondebo, quis coacturus eſt*? I am free borne, and may chuſe whether I will tell, who can compell me? And could here readily reply with that *Ægyptian* in [b] *Plutarch*, when a curious fellowe would needs knowe what he had in his basket, *quum vides velatam ſitate. quid inquiris in rem obſconditam*, it was therefore couered beeauſe he ſhould not knowe what was in it. Seeke not after that which is hid, if the contents pleaſe thee, [c] *and bee for thy vſe, ſuppoſe the man in the Moone, or whom thou wilt to bee the Author*; I would not willingly be knowne. Yet in ſome ſort to giue thee ſatisfaction, which is more then I need, I will giue a reaſon, both of this vſurped Name, Title, and Subiect. And firſt of the name of *Democritus*, leaſt any man by reaſon of it ſhould be deceaued, expecting a Paſquill, a Satyre, or ſome ridiculous Treatiſe (as I my ſelfe ſhould haue done) or ſome prodigious Tenent, or paradox of the earths motion, of infinite worlds *in infinito vacuo, ex fortuita Atomorum colliſione*, in an infinite waſt, 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 reui-

[a] *Seneca in ludo in mortem Claudii Cæſaris.*

[b] *Lib. de curioſitate.*

[c] *Modo hæc tibi vſui ſint quemuis authorem fingito. Wecker.*

THE SECOND PARTITION

THE CVRE OF MELANCHOLY.

THE FIRST SECTION. THE FIRST MEMBER. THE FIRST SVBSECTION.

Vnlawfull Cures reiected.

INveterate Melancholy, howſoever it may ſeeme to bee a continuate, inexorable diſeaſe, and moſt hard to be cured, accompanying them to their graues moſt part, as [a] *Montanus* obſerues, yet many times it may be helped even that which is moſt violent, or at leaſt, according to the ſame [b] authour, *it may be mitigated and much eaſed. Nil deſperandum.* It may be hard, but not impoſſible, for him that is moſt grieuouſly affected, if he bee but willing to be helped.

[a] *Conſil. 23. pro Abbate Italo.*

[b] *Conſil. 23. aut curabitur aut certè minus afflictetur, ſi volet.*

Vpon this good hope I will proceed, vſing the ſame method in the Cure, which I haue formerly vſed in the rehearſing of the cauſes; firſt *Generall*, and then *Particular*, & thoſe according to their ſeuerall ſpecies. Of theſe Cures ſome bee *Lawfull*, ſome againe *Vnlawfull*, which though frequent, familiar, and often vſed, yet iuſtly cenſured, and to bee controuerted. As firſt, whether by theſe diabolicall meanes, which

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out of her bed, and out of the windowe broke her necke into the ſtreet, another drowned himſelfe deſperate as hee was in the *Rhene*, ſome cut their throats, many hang themſelues. But this needs no illuſtration. It is controuerted by ſome whether a man ſo offering violence to himſelfe dying deſperate may be ſaued I or no? If they die ſo obſtinately and ſuddainely, that they cannot ſo much as wiſh for mercy, the worſt is to be ſuſpected, becauſe they die impenitent. [m] If their death haue beene a little more lingring, wherein they might haue ſome leaſure in their hearts to cry for mercy, charity may iudge the beſt, diuers haue beene recouered out of the very act of hanging and drowning themſelues, and ſo brought *ad ſanam mentem*, they haue beene very penitent, & much abhorred their former fact, & haue confeſſed that they repented in an inſtant, and cried for mercy in their hearts. If a man put deſperate hands vpon himſelfe by occaſion of madneſſe or melancholy, if hee haue giuen teſtimony before of his regeneration, in regard hee doe this not ſo much out of his will, as *ex vi morbi*, we muſt make the beſt conſtruction of it, as [n] *Turkes* doe, that thinke all fools and madmen goe directly to Heauen.

[m] *Abernethy.*

[n] *Busbequius.*

SVBSECT. 6.

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

EXperience teacheth vs, that though many dy obſtinate, and wilfull in this malady, yet many againe are able to reſiſt and ouercome, ſeeke for helpe and finde comfort, are taken *è faucibus Erebi*, from the chops of hell and out of the Diuells pawes, though they haue by obligation giuen themſelues to him. Some out of their owne ſtrength & Gods aſſiſtance. *Though he kill me*, ſaith *Iob*, *yet will I truſt in him*, out of good counſell, aduice, and phyſicke, [p] *Bellonacus* cured a Monke by altering of his habit and courſe of life: *Plater* many

[o] *Iohn Maior vitis patrum quidam negauit Chriſtum per Chirographum poſt reſtitutus.*

[p] *Trincauelius lib.3. conſil.46.*

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many by Phyſicke alone. But for the moſt part they muſt concurre, and they take a wrong courſe that thinke to ouercome this feral paſſion by phyſicke alone, & they are as much out, that thinke to worke this effect by good aduice alone, though both be forcible in themſelues, yet *vis vnita fortior*, they muſt goe hand in hand in this diſeaſe: ---*alterius ſic altera poſcit opem*. 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 rectified by the ſame meanes. They muſt by no meanes be left ſolitary, or to themſelues, never idle, neuer out of company. Counſell, good comfort is to be applied as they ſhall ſee the parties inclined, or to the cauſes; whether it be loſſe, feare, griefe, diſcontent, or ſome ſuch ferall accident, a guilty conſcience, or otherwiſe by frequent meditation, or too grieuous an apprehenſion, and conſideration of his former life, by hearing, reading of Scriptures, good Diuines, good aduice and conference it muſt be corrected and counterpoyſed. Many excellent exhortations, parenticall diſcourſes are extant to this purpoſe, for ſuch as are any way troubled in mind *Perkins, Grenham, Hayward, Bright, Henſius, &c.* are copious in this ſubiect. Conſult with them and ſuch others.

* * * * *
* *

SPERATE MISERI,
CAVETE FOELICES.

FINIS.

PLATE LV. LAST 2 PAGES OF THE WORK. 1621 EDITION.
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The Conclusion of the Author *to the Reader.*

THe laſt Section ſhall be mine, to cut the ſtrings of *Democritus* viſor, to vnmaske and ſhew him as he is.

[a] *Amphora cœpit*
Inſtitui, currente rotâ cur vrceus exit? [a] Hor.

Democritus began as a Prologue in this Trage-comedie, but why doth the Author end, and act the Epilogue in his owne name? I intended at firſt to haue concealed my ſelfe, but *ſecunda cogitationes &c.* for ſome reaſons I haue altered mine intent, and am willing to ſubſcribe.

Me me adſum qui feci, in me conuertite ocellos
Lectores, meus hic labor eſt.-----

If ought be otherwiſe then it ſhould be, ſince I haue now put my ſelfe vpon the ſtage, I muſt vndergoe and abide the cenſure of it, *iacta eſt alea*, and I may not eſcape it. It is moſt true, *ſtylus virum arguit*, our ſtyle bewrayes vs, [b] and as hunters find their game by the trace, ſo is a man deſcried by his writings. I haue laid my ſelfe open (I know it) in this Treatiſe, and ſhall be cenſured I doubt not; yet this is ſome comfort, *vt palata ſic iudicia*, our cenſures are as varions as our palates: If I be taxed, exploded by ſome, I ſhall happily be as much approued and commended by others. It was *Democritus* fortune, *Idem irriſioni & admirationi habitus*, and 'tis the common doome of all writers: I ſeeke not to be commended; *non ſum adeo informis*, I would not be vilified. I feare good mens cenſures, [c] *& linguas mancipiorum contemno*, as the barking of a dogge, I ſecurely contemne the malitious and ſcurrile obloquies, flouts, calumnies of thoſe railers and detracters, I ſcorne the reſt. *Primus veſtrum non ſum nec imus.* I am none of the beſt of you, I am none of the meaneſt; Howſoeuer, I am now come to retract ſome part of that which I haue writ

[b] *Vt venatores feram è veſtigio impreſſo ex ſcriptiũculâ vſrum Lipſius.*

[c] Iuuenal Sat. 9

† *Cum relego, ſcripſiſſe pudet quia plurima cerno,*
Me quoq; qui ſcripſi Iudice digna lini: † Ouid. de pont. Eleg. 1. 6.

The conclusion to the Reader.

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

I could wiſh it otherwiſe, expunged, and to this end I haue annexed this Apologe-ical *Appendix*, to craue pardõ for that which is amiſſe. I doe ſuſpect ſome precedent paſſages haue bin diſtaſtfull, as too Satyricall & bitter; ſome againe as too Comicall, homely, broad, or lightly ſpoken. For the firſt, I grant that of [d] *Tacitus* to be true, *Aſperæ facetiæ vbi nimis ex vero traxere, acrem ſui memoriam relinquunt*, a bitrer ieſt leaues a ſting behind it; And as [e] an honorable & worthy man obſerues, *They feare a Satyriſts wit, he their memories*, I might therefore ſuſpect, but I hope I haue wronged no man. And though for this [f] I haue Apologiſed already. † Yet in *Medeas* wordes. ---*Illud iam voce extremâ peto*

Ne ſi qua noſter dubius effudit dolor.
Maneant in animo verba, ſed melior tibi
Memoria noſtri ſubeat, hæc iræ data ---*Obliterentur.*

And in my laſt words this I doe deſire,
That what in paſſion I haue ſaid or ire;
May be forgotten and a better mind,
Be had of vs hereafter as you find.

To the other of lightneſſe, I make anſwere, *Omnia munda mundis*, and as *Auguſta Liuia* ſometimes ſaid, *viros nudos caſtæ fœminæ nihil à ſtatuis diſtare*, A naked man to a modeſt woman, is no otherwiſe then a picture. *Mala mens malus animus, Hony Soit qui mal y' penſe.* If in thy cenſure it bee to light, I aduiſe thee, as *Lipſius* did his reader for ſome places of *Plautus*, *Iſtos quaſi Sirenum ſcopulos præterueĥare*, if they like thee not, let them paſſe; or oppoſe that which is good to that which is bad, reiect not therefore all: but to inuert that verſe of *Martiall* and apply it to my preſent vſe, which [g] *Hierome Wolfius* did to his Tranſlation of *Suidas*;

Sunt mala ſunt quædam mediocria, ſunt bona plura, leuicula quædam & ridicula adſcribere non ſum grauatus, qua pro ſuo candore quiſq; interpretetur: ſome is bad, ſome indifferent, ſome good; I haue inſerted ſome things more homely or light,

[d] Annal. 15.

[e] Sr Fr. Bacon in his Eſſayes, now L. high Chauncellor of England.

[f] Seneca Med. Act. 3.

[g] Præfat. Democ.

[h] Præfat. Suid.

"THE COUCLUSION OF THE AUTHOR TO THE READER." 1621 EDITION. — FIRST & SECOND PAGES. — PLATE LVI.
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light, which I would request euery man to interpret to the best,† and conclude in *Scaligers* words to *Cardan*, *Si me cognitum haberes, non solum donares nobis has facetias nostras, sed etiam indignum duceres tam humanum animum, lene ingenium vel minima suspitionem deprecari oportere.* But this likewise I haue formerly excused withall those harsh compositions, Tautologicall repetitions, perturbation of tences and numbers &c. I should indeed (had I wisely done) obserued that precept of the Poet. ----[h] *Nonumq; prematur in annum.* And haue taken more care: or as *Alexander*, the Physitian would haue done by *Lapis Lazuli* 50. times washed before it bee vsed; I should haue perused, corrected and amended this Tract, but I had not that happy leasure, no *amanuenses*, assistants; and was enforced as a Beare doth her whelpes, to [i] bring forth this confused lumpe, and had not space to licke it into forme, as she doth her young ones; but euen so to publish it, as it was written at first, once for all, in an extemporanean stile, *quicquid in buccam venit*, as I doe commonly all other exercises, *stans pede in uno*, as hee made verses, out of a confused company of notes; *effudi quicquid dictauit Genius meus*, and writ with as small deliberation, as I doe ordinarily speake. So that as a riuer runs precipitate & swift, & sometimes dull and slow; now direct, now *per ambages* about; now deepe then shallow; now muddy, then cleere; now broad, then narrow doth my style flowe, now more serious, then light, now more elaborate or remisse. Comicall, Satyricall, as the present subiect required, or as at that time I was affected. And if thou vouchsafe to read this Treatise, it shall seeme no otherwise to thee, then the way to an ordinary traueller; sometimes faire, sometimes foule, here Champion, there inclosed; barren in one place, better soile in another; by woods, groues, hills, dales, plaines, &c. I shal lead thee *per ardua montium & lubrica vallium & roscida cespitum, & gleboſa camporum*, through variety of obiects, that which thou shalt like and dislike.

[h] *Hor.*

[i] *Canis festinate cæcos parit catulos.*

For the matter it selfe or method, if it be faulty, consider I pray you that of *Columella*, *nihil perfectum aut à singulari consum-*

consummatum industriâ, no man can obserue all, much is defectiue, and may be iustly taxed, altered in *Galen Aristotle*, and the very best. *Boni venatoris*, ([k] one obserues) *plures feras capere non omnes*, he is a good huntsman cā catch some, not all, I haue done mine indeuor. Besides, I dwel not in these humane studies, or Physicke, they are no part of my profession, *non hic sulcos ducimus, non hoc puluere desudamus*, I am but a stranger, a smatterer in them, here and there I pull a flower. And I doe easily grant, if a rigid censurer should criticize on this which I haue writ, he should not find three faults as *Scaliger* in *Terence*, but 300. euen as many as hee hath done in *Cardans* subtilties, or *Borocius* on *Sacro-Boscus*. If ought be amisse, I require a friendly admonition, no bitter inuectiue, otherwise as in ordinary controuersies, *funem contentionis nectamus. sed cui bono?* we may contend, and likely misuse one another, but to what purpose? we are both schollers, say, ----*Arcades ambo,*

Et cantare pares & respondere parati.

If we doe wrangle, what shall we get by it? trouble and wronge our selues, make sport for others.

When all is done, it may be, that which thou so much reprehendest, and in thy iudgement dost so much condemne, is not faulty, not to be condemned: *Quot homines tot sententiæ*, I like it, so doth he, thou dost not, is it therefore vnfit, absurd and ridiculous? *Vnusquisq; abundat sensu suo*, [m] and one man cannot expresse what euery man thinkes, or please all. It is the common humour, [n] *Si quid forsan omissum, quod is animo conceperit, si quæ dictio &c.* to discommend that which they dislike themselues, if ought be omitted, added, if he say not point blanke, as they would haue it, he is an idiot, all asse, *nullus est.* An easie matter it is to find fault, to censure, vilifie, detract from others, [o] *facilia putant omnes quæ iam facta, nec de salebris cogitant vbi via strata*, a thing of nothing when it is done, and who could not haue done as much?

As for the end and vse of this precedent Discourse, [p] I referre you to that which hath beene formerly said. In the meane

[k] *Pet. Nannius notis in Hor.*

[l] *Non hic colonus. domicilium habeo sed topiary in morem hinc inde florem vellico.*

[m] *Fieri non potest vt quod quisq; cogitat dicat vnus.*

[n] *Muretus.*

[o] *Lipsius.*

[p] *Præfat. Democ.*

PLATE LVII. — THIRD & FOURTH PAGES OF THE "CONCLUSION."
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meane time, if any man shall say, *Medice cura teipsum*, or as *Wisdom. 17. 8.* it was obiected to those wisards, *They that promised to driue away feare and trouble from the sicke person, were sicke for feare, and worthy to be laughed at.* I replie with q *Sulpitius*; *Medici qui in alienis morbis profitentur se tenere medicinæ scientiam ipsi se curare non possunt*, they that cure others, cannot well prescribe Physicke to themselues.

q *Tullij epist. fam. lib. 3.*

It now remaines, that I make a thankefull remembrance of such friends, to whom I haue beene beholden for their approbation, or troubled in perusing seuerall parts, or all of this Treatise. For I did impart it to some of our worthiest Physitians, whose approbations I had for matters of Physicke, and to some Diuines, and others of better note in our Vniuersity, as wel as to my more priuate Collegiate friends: whose censures when I had passed, and that with good encouragement to proceed, I was the bolder to hasten it. *permissu superiorum*, to the Presse. I will name no man, or prefixe as the custome is any Encomiasticke verses, which I thanke my friends haue beene offered, least if either whole or part should be misliked, I should preiudice their iudgment, I ackowledge my selfe much beholding and bound to them: If ought be amisse, I take it wholy to my selfe, and say againe.

Me me adsum qui feci, in me conuertite linguas
O Momi, meus hic error, nihil iste probauit,
Nec voluit.-----

But I am ouertroublesome, I will conclude, if first I may request a fauourable censure of such faults as are omitted in the Presse. The Copie (as I haue said) was once written and in hast, I could not alwaye be there my selfe; or had I beene still present, *Non omnem moliter quæ fluit vnda videt.* The Miller sees not all the water goes by his Mill. Besides many letters mistaken, misplaced, added, omitted as *i* for *y*, or *a* for *e*, or *o*, false points, &c. which are in some copies onely, not throughout: (To point at each particular of which were to picke out the seedes of a foule bushell of corne) some of the chiefest, as thou shalt find them corrected, I desire thee

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thee to take notice of. My translations are sometimes rather Paraphrases, and that onely taken which was to my purpose; quotations are often inserted in the Text, which make the Style more harsh, or in the Margine as it hapned. Greeke Authors, *Plato, Plutarch, Athenæus, &c.* I haue cited out of their interpretors, because the Originall was not so ready &c. I haue indeede mingled *Sacra prophanis*, but I hope not prophaned; and in repetition of Authors names, not according to Chronologie, rancked them *per accidens*; sometimes Neoterickes, before Ancients, as my memory suggested.

These are the things which I thought good to mention in this Epilogue the consideration of which I leaue to thy fauorable censure, and withall submissiuenesse, as I ought my selfe and these my labours to a friendly Reader. *Vale & Faue.*

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

ROBERT BVRTON.

PLATE LVIII. — FIFTH & SIXTH PAGES OF THE "CONCLUSION."
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Errata.

	IL.	RL.
Page in 6 linea 1. read 300000. die of &c. p. 98. l. 22. r. so did Alcibiades,		6
p. 100. l 3. r. Camels milke p. 108. l. 34 r. Braga. p. 116. l. 16. r. subrusticus p.	24	10
109. l. 10. r. 13 p. 148 l. 16. r. referue. p. 154. l. 26. r. Naboths p. 169. mar. r.	11	16
tuæ non sunt imitanda Dianæ. p. 186 l. 20. r. venditarint. p. 187. l. 36. para-	7	7
siti p. 206. l. 10. r. stercus p. 207. l. 7. puluenari p. 231. l. 20. r. palpitantes p.		28
134. l. 12. r. Lues the 11. p. 241. l. 14. r. Pierius p. 252. l. 1. r. by that &c. p. 269.		31
l. 10. r. things signified to come. p. 165. l 16. r. patient. p. 224. l. 11 it ought.	9	11
Pag. 283. l. vlt. dele ℒ. p. 283. for ℒ read ℭ. p. 295 l. 20 r. iustifie p. 302. l. 12	55	
r. he. 324. marg. r. birds that liue, p. 219. l. 10. towards and from. p. 335. l. 18. & 19.	19	
(disalowes &c. to dayes) adde parenthesis. p. 367. l. 19. dele to p 390 mar. r. illam	20	
p. 409. l 12. r. infelicitie p. 411. l. 16 r. Columbus p. 414. l. 29. r. Crito p. 463. l.	26	
13. r. or hæmor. &c.	11	13
Pag. 508. l. 35. r. titles p. 599. mar. r. subolfeceram p. 612. l. 22. r. Hippolytus p.	2	
623. l. 36. r depopulate p. 635 l. 6. r. out of p. 651. l. 6. cervicali l. 11. r. captam p.	28	
653. l. 15. r. Cytemnestra p. 731. l. 16 r. valentine p. 735. mar. r. bereret. p. 744. l.	30	
24. d. as p. 748. mar. pag. p. 764. l. 8. transire p. 767. mar. r. nocere p. 773. mar.	28	
r. immiscent.	18	
	9	
	287	132

PLATE LIX. — THE "ERRATA" PAGE AT THE END OF THE BOOK.

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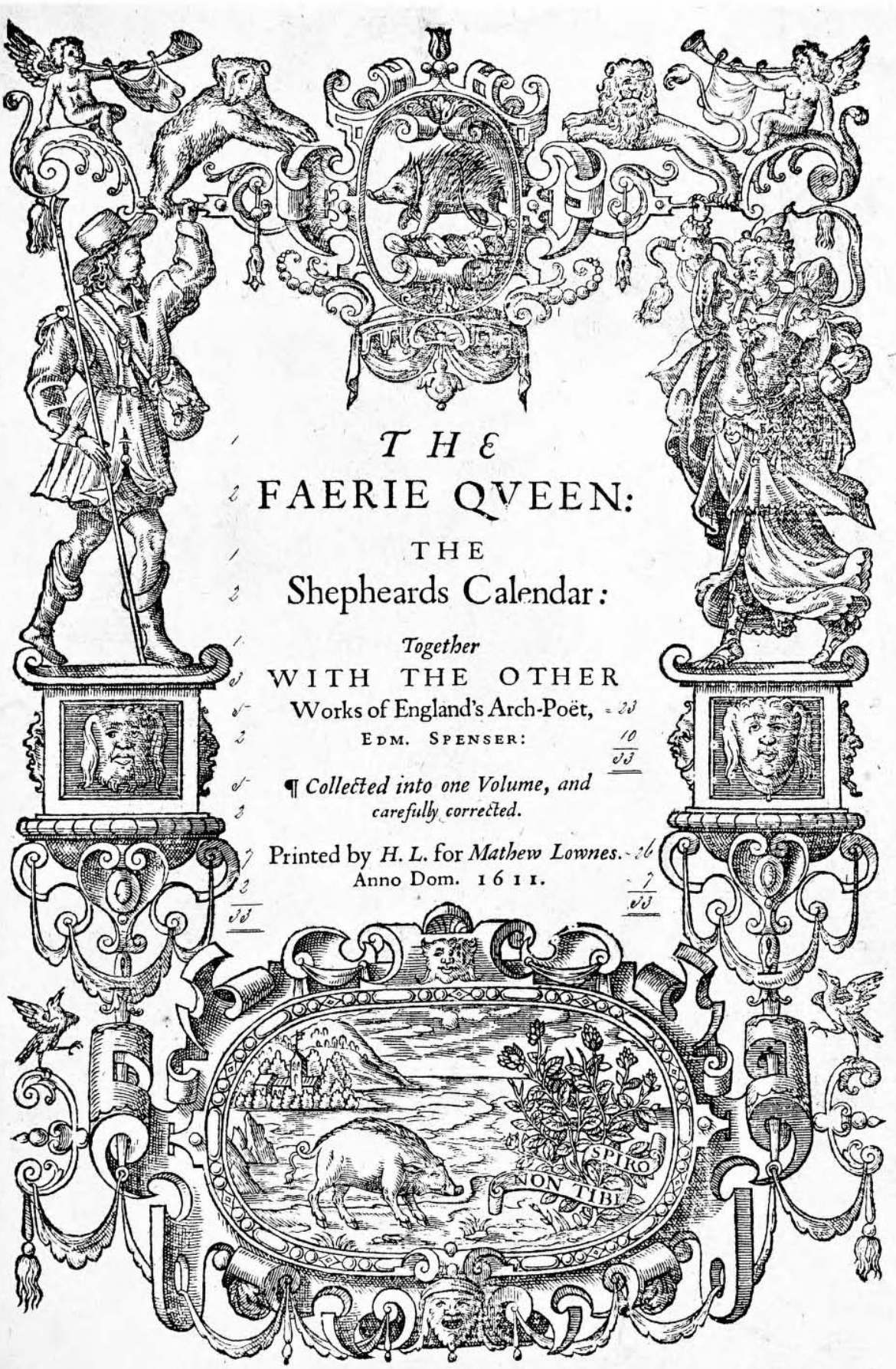


PLATE LX. — SPENSER'S "FAERIE QUEENE," 1611. TITLE PAGE.

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TO THE RIGHT HONORA
ble and moſt vertuous Lady, the Counteſſe of *Penbroke*.

REmembrance 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 laſting baies
Of heauenly bliſs and euerlaſting praies;
Who firſt my Muſe did lift out of the flore,
To ſing his ſweet delights in lowlie laies;
Bids me moſt noble Lady to adore
His goodly image liuing euermore,
In the diuine reſemblance of your face;
Which with your vertues ye embelliſh more,
And natiue 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.

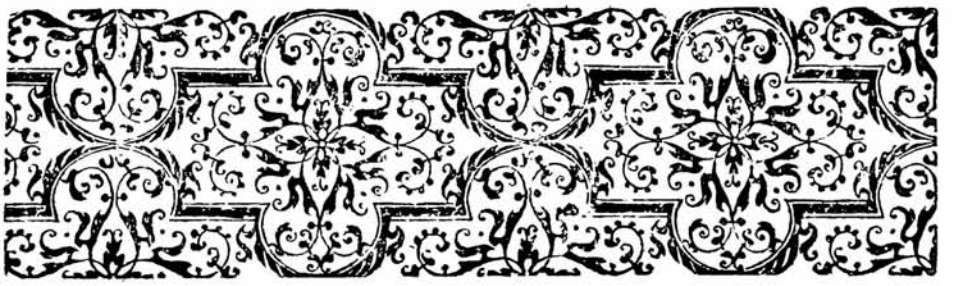


PLATE LXI. — SPENSER'S "FAERIE QUEENE," 1611. THE LAST PAGE.

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FACES P. 64
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PLATE LXII. — THE REPERTORIE OF RECORDS. 1631.
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ned, *Placitam coram Domino Rege tempore Regis, Hen.* 5. abbreuiated into a booke couered with Velam.

Z.

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

&.

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

E.

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

a. In

a.

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

b.

In the 28. Cheſt, are contayned *Pedes Finium de temporibus Regum Richard.* 2. *Henry* the fourth, and *Henry* the fifth, abbreuiated 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-*

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PLATE LXXII. — BACONIANA. 1679. PORTRAIT & TITLE PAGES.



The Right Hon.ble Sr Francis Bacon Baron of Verulam Viscount of St Albans Ld High Chancellor of England

Cipher O

RW.IL.

BACONIANA.

Or Certain Genuine

REMAINS

OF

Sr. Francis Bacon,

Baron of VERULAM,

AND

Viscount of St. ALBANS;

In Arguments *Civil* and *Moral*, *Natural*, *Medical*, *Theological*, and *Bibliographical*; Now the First time faithfully Published.

An ACCOUNT of these *Remains*, and of all his *Lordship*'s other *Works*, is given by the Publisher, in a Discourse by way of INTRODUCTION.

LONDON,

Printed by *J. D.* for *Richard Chiswell*, at the Rose and Crown in St. *Paul*'s Church-Yard, 1679.

100 + 187 = 287

Add 1679 = 23

187

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PLATE LXIV. BACONIANA. 1679. LAST PAGES OF "BIBLIOGRAPHICAL REMAINS."

Michael's Church at St. *Albans*, according to the appointment by his last Will and
t *Ibid.* Teſtament; becauſe *t* the Body of his Mother lay there Interred, it being the only Church remaining within the Precinct of Old *Verulam*, where he hath a Monument of White Marble, repreſenting his full Body in a contemplative poſture, ſitting in a Chair; erected by Sir *Thomas 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, notioribus titulis
Scientiarum Lumen, facundiæ Lex, ſic ſedebat.
Qui, poſtquam omnia Naturalis ſapientiæ, & Civilis Arcana evolviſſet, Naturæ decretum explevit. Compoſita ſolvantur, Anno Dom. MDCXXVI. *Ætatis* Lxvi.
Tanti viri memoriæ Thomas Meautus *ſuperſtitis cultor; defuncti Admirator.*
H. P.

That is, *Francis Bacon*, Baron of *Verulam*, Vicount of St. *Albans*: Or in more conſpicuous Titles;
* *This is a Tranſlation of the Publiſhers.*
The Light of the Sciences, the Law of Eloquence, ſate on this manner.
Who, after he had unfolded all the Myſteries of Natural and Civil Wiſdom, obeyed the Decree of Nature.
Let the Companions be parted ||, in the Year of our Lord 1626; and the ſixty ſixth year of his Age.
|| i. e. *Soul and Body.*

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

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TO the moſt Honorable Lord, the L: Dingwell.



Hugonis Capeti Symbolum.

WHO thirſteth after Honor, and renowne,
By valiant act, or laſting worke of wit:
In vaine he doth expect, her glorious crowne,
Except by labor, he atcheiveth it;
And ſweatie brow, for never merit may,
To drouſie ſloath, impart her living bay.

* primus ſumpſi le labores primus iter ſumpſiſſe pedes. Sil: 1.

* *HAMILCARS* ſonne, hence ſhall thy glory liue,
Who or'e the Alpes, didſt foremoſt lead the way,
With Cæſars eeke, that would the onſet giue,
* And firſt on foote, the deepeſt foords aſſay:
cc* Let Carpet Knightes, of Ladies favours boaſt,
cc The manly hart, brave Action loveth moſt.

* Ipſe manu ſua pila gerés præcedit anheli militis orapedes móſtras tolerare laboreem, non iubet. Lucan de Catone.

Munditias mulieribus laborem viris convenire. Marius apud Sallustium.

Diſce puer virtutem ex me verumq́, laborem
Fortunam ex aliis: nunc te mea dextera bello
Defenſum dabit, et magna inter præmia ducet.

Virgil AEneid: 2

Ex

To the moſt iudicious, and learned, Sir FRANCIS BACON, Knight.



THE Viper here, that ſtung the ſheepheard ſwaine,
(While careles of himſelfe aſleepe he lay,)
With Hyſope caught, is cut by him in twaine,
Her fat might take, the poiſon quite away,
And heale his wound, that wonder tis to ſee,
Such ſoveraigne helpe, ſhould in a Serpent be.

By this ſame Leach, is meant the virtuous King,
Who can with cunning, out of manners ill,
Make wholeſome lawes, * and take away the ſting,
Wherewith foule vice, doth greeue the virtuous ſtill:
Or can prevent, by quicke and wiſe foreſight,
Infection ere, it gathers further might.

* vitiorum emendatricem legem eſſe oportet Cic: 1. de legibus.

Salus Civitatis in legibus. Ariſt:

Afra venenato pupugit quem viperа morſu,
Dux Gregis antidotum læſus ab hoſte petit:
Vipereis itidem leges ex moribus aptas
Doctus Apollinea conficit arte SOLON.

Fœmineæ naturа dedit humana malignae vitiis quæ plurima mentі

Cura dedit leges, et quod natura remittit
Invida iura negant &c.

Ovid Metamor: lib 10.

GI. TO

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.

PLATE LXXIV. HENRY PEACHAM'S "MINERVA BRITANNIA," 1612. PAGES 33 & 34.
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chiefe of your perſon, it would ſcarſely allay.

Edg. Some Villaine hath done me wrong.

Edm. That's my feare, I pray you haue a continent forbearance till the ſpeed of his rage goes ſlower: and as I ſay, retire with me to my lodging, from whence I will fitly bring you to heare my Lord ſpeake: pray ye goe, there's my key: if you do ſtirre abroad, goe arm'd.

Edg. Arm'd, Brother?

Edm. Brother, I aduiſe you to the beſt, I am no honeſt man, if ther be any good meaning toward you: I haue told you what I haue ſeene, and heard: But faintly. Nothing like the image, and horror of it, pray you away.

Edg. Shall I heare from you anon? *Exit.*

Edm. I do ſerue you in this buſineſſe:
A Credulous Father, and a Brother Noble,
Whoſe nature is ſo farre from doing harmes,
That he ſuſpects none: on whoſe fooliſh honeſtie
My practiſes ride eaſie: I ſee the buſineſſe.
Let me, if not by birth, haue lands by wit,
All with me's meete, that I can faſhion fit. *Exit.*

Scena Tertia.

Enter Gonerill, and Steward.

Gon. Did my Father ſtrike my Gentleman for chiding of his Foole?

Ste. I Madam.

Gon. By day and night, he wrongs me, euery howre
He flaſhes into one groſſe crime, or other,
That ſets vs all at ods: Ile not endure it;
His Knights grow riotous, and himſelfe vpbraides vs
On euery trifle. When he returnes fromhunting,
I will not ſpeake with him, ſay I am ſicke,
If you come ſlacke of former ſeruices,
You ſhall do well, the fault of it Ile anſwer.

Ste. He's comming Madam, I heare him.

Gon. Put on what weary negligence you pleaſe,
You and your Fellowes: I'de haue it come to queſtion;
If he diſtaſte it, let him to my Siſter,
Whoſe mind and mine I know in that are one,
Remember what I haue ſaid.

Ste. Well Madam.

Gon. And let his Knights haue colder lookes among you: what growes of it no matter, aduiſe your fellowes ſo, Ile write ſtraight to my Siſter to hold my courſe; prepare for dinner. *Exeunt.*

Scena Quarta.

Enter Kent.

Kent. If but as will I other accents borrow,
That can my ſpeech defuſe, my good intent
May carry through it ſelfe to that full iſſue
For which I raiz'd my likeneſſe. Now baniſht *Kent*,
If thou canſt ſerue where thou doſt ſtand condemn'd,
So may it come, thy Maſter whom thou lou'ſt,
Shall find thee full of labours.

Hornes within. Enter Lear and Attendants.

Lear. Let me not ſtay a iot for dinner, go get it ready: how now, what art thou?

Kent. A man Sir.

Lear. What doſt thou profeſſe? What would'ſt thou with vs?

Kent. I do profeſſe to be no leſſe then I ſeeme; to ſerue him truely that will put me in truſt, to loue him that is honeſt, to conuerſe with him that is wiſe and ſaies little, to feare iudgement, to fight when I cannot chooſe, and to eate no fiſh.

Lear. What art thou?

Kent. A very honeſt hearted Fellow, and as poore as the King.

Lear. If thou be'ſt as poore for a ſubiect, as hee's for a King, thou art poore enough. What would'ſt thou?

Kent. Seruice.

Lear. Who would'ſt thou ſerue?

Kent. You.

Lear. Do'ſt thou know me fellow?

Kent. No Sir, but you haue that in your countenance, which I would faine call Maſter.

Lear. What's that?

Kent. Authority.

Lear. What ſeruices canſt thou do?

Kent. I can keepe honeſt counſaile, ride, run, marre a curious tale in telling it, and deliuer a plaine meſſage bluntly: that which ordinary men are fit for, I am qualified in, and the beſt of me, is Dilligence.

Lear. How old art thou?

Kent. Not ſo young Sir to loue a woman for ſinging, nor ſo old to dote on her for any thing. I haue yeares on my backe forty eight.

Lear. Follow me, thou ſhalt ſerue me, if I like thee no worſe after dinner, I will not part from thee yet. Dinner ho, dinner, where's my knaue? my Foole? Go you and call my Foole hither. You you Sirrah, where's my Daughter?

Enter Steward.

Ste. So pleaſe you —— *Exit.*

Lear. What ſaies the Fellow there? Call the Clot-pole backe: wher's my Foole? Ho, I thinke the world's aſleepe, how now? Where's that Mungrell?

Knigh. He ſaies my Lord, your Daughters is not well.

Lear. Why came not the ſlaue backe to me when I call'd him?

Knigh. Sir, he anſwered me in the roundeſt manner, he would not.

Lear. He would not?

Knight. My Lord, I know not what the matter is, = dd
but to my iudgement your Highneſſe is not entertain'd with that Ceremonious affection as you were wont, theres a great abatement of kindneſſe appeares as well in the generall dependants, as in the Duke himſelfe alſo, and your Daughter.

Lear. Ha? Saiſt thou ſo?

Knigh. I beſeech you pardon me my Lord, if I bee = dd
miſtaken, for my duty cannot be ſilent, when I thinke your Highneſſe wrong'd.

Lear. Thou but remembreſt me of mine owne Con- dd
ception, I haue perceiued a moſt faint neglect of late, which I haue rather blamed as mine owne iealous curioſitie, then as a very pretence and purpoſe of vnkindneſſe; I will looke further intoo't: but where's my Foole? I haue not ſeene him this two daies.

Knight. Since my young Ladies going into *France* = dd
Sir,

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R.W

Letters

37 6
34 6
34 8
40 9
34 6
40 9
36 10
36 9
9 3
9 3
309 8
R.W. 22 8
6
287

Figs
6
6
8
8
130
1616 = 14
83.23 = 13
157

In the North wall of the Chancell is this Monument fixt.



Iudicio Pylium, genio Socratem, arte Maronem
Terra tegit, populus maret, olympus habet.

Stay passenger why goest thou by so fast,
Read, if thou canst whom envious death hath plact
w^th in this monument Shakspeare with whome
Quick nature dyed, whose name doth deck the tombe
Far more then cost, sith all that he hath writ
Leaves living art but page to serve his witt.

Obijt A. Dñi. 1616
ætat. 53, die 23 Apri.

Neare the wall where this monument is erected
lyeth a plaine free stone, underneath w^ch his
body is buried, w^th this Epitaph.

Good freind for Iesus sake forbeare
To digg the dust inclosed here
Blest be the man that spares these stones
And curst be he that moues my bones

a Clerk serving in the Chapell there iiii *s. per an.* The Bayliff or Collector of the Rents xxvi *s.* viii *d. per an.* And there is this farther observable from the said Survey; *viz.* that once a year, at receiving the Officers accounts, there was a Feast made of antient custome, to which the whole *Fraternity* with their Tenants and Fermors did resort, there being Liii *s.* iiii *d.* assigned for defraying the charge of it. That the annuall allowance for wine and wax spent in the Chapell was xl *s.* To the said 4 Priests for severall *Diriges* there sung vi *s.* viii *d.* And to 4 poor people, who were of the same *Fraternity*, and fallen to decay in their estates Liii *s.* iiii *d. per an.* amongst them.

Besides which, it further appeareth, that K. *H.* 4. before specified was accounted the Founder thereof; and that at the time of the said Survey one of the Priests belonging thereto, then Teacher of the Grammar School, did use to celebrate divine Service within a Chapell standing in the midst of the said town, in regard that the Parish Church,

Besides all this, here is at **Stratford** a fair Bridg of stone, over **Avon**, containing xiiii arches, with a long Causey at the west end of it, walled on both sides: which Bridg and Causey were so built [h] in *H.* 7. time by the before specified *Hugh Clopton*, whereas before there was [i] only a timber Bridg and no Causey, so that the passage became very perillous upon the overflowing of that River. One thing more, in reference to this antient Town is observable, that it gave birth and sepulture to our late famous Poet *Will. Shakespere*, whose Monument I have inserted in my discourse of the Church.

R.W
9
9
5
9
1
33

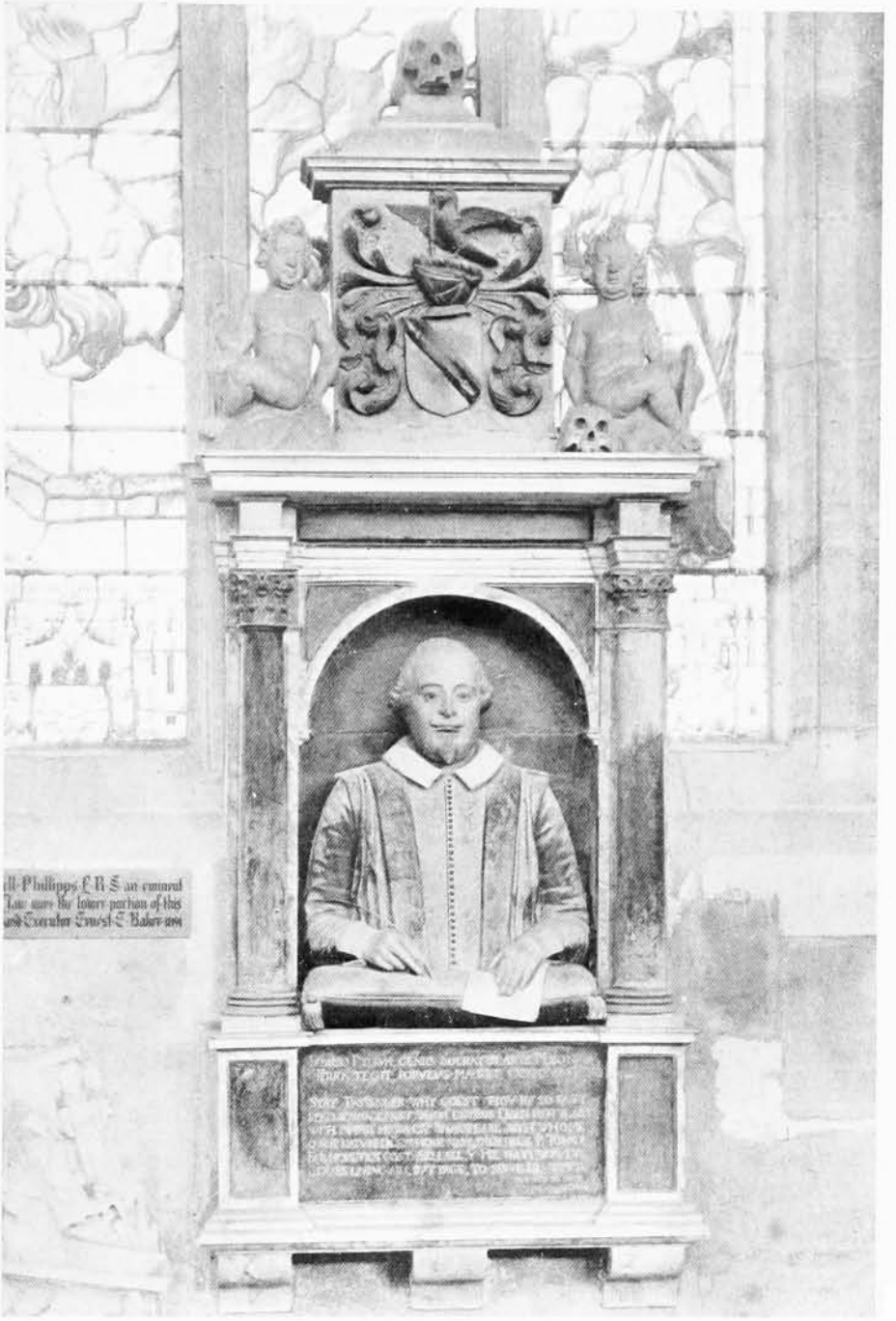
I now come to the particular Hamlets that are within the compasse of this large parish, being x. in number; *viz.* **Welcombe, Inge, Clopton, Bishopton, Drayton, Dodwell, Shoterye, Ludington** and **Rupn-Clifford**; of all which in their order.

PLATE LXVI. THE DUGDALE MONUMENT & THE REFERENCE TO SHAKESPEARE IN THE "HISTORY OF WARWICKSHIRE," 1656.

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GOOD FREND FOR IESVS SAKE FORBEARE,
TO DIGG THE DVST ENCLOASED HEARE.
BLESE BE Ꝑ MAN Ꝑ SPARES THES STONES,
AND CVRST BE HE Ꝑ MOVES MY BONES.

IVDICIO PYLIVM GENIO SOCRATEM ARTE MARONEM
TERRA TEGIT POPVLVS MÆPET OLYMPVS HABET

STAY PASSENCER WHY GOEST THOV BY SO FAST
READ IF THOV CANST WHOM ENVIOVS DEATH HATH PLAST
WITH IN THIS MONVMENT SHAKSPEARE WITH WHOME
QVICK NATVRE DIDE WHOSE NAME DOTH DECK Ꝟ TOMBE
FAR MORE THEN COST: SIEH ALL Ꝟ HE HATH WRITT
LEAVES LIVING ART BVT PAGE TO SERVE HIS WITT.
OBIIT ANO DOM 1616
ÆTATIS 53 DIE 23 AP.

R. L

37
34
33
40
37
37
33
36
287

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PLATE LXVII. — THE PRESENT STRATFORD MONUMENT.

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Pro. You doe looke (my ſon) in a mou'd ſort,
As if you were diſmaid: be cheereſull Sir,
Our Reuels now are ended: Theſe our actors,
(As I foretold you) were all Spirits, and
Are melted into Ayre, into thin Ayre,
And like the baſeleſſe fabricke of this viſion
The Clowd-capt Towres, the gorgeous Pallaces,
The ſolemne Temples, the great Globe it ſelfe,
Yea, all which it inherit, ſhall diſſolue,
And like this inſubſtantiall Pageant faded
Leaue not a racke behinde: we are ſuch ſtuffe
As dreames are made on; and our little life
Is rounded with a ſleepe: Sir, I am vext,
Beare with my weakeneſſe, my old braine is troubled:
Be not diſturb'd with my infirmitie,
If you bopleas'd, retire into my Cell,
And there repoſe, a turne or two, Ile walke
To ſtill my beating minde.
Fer. Mir. We wiſh your peace. *Exit.*

Letters omitted on the scroll.

39	=	5
37	=	1
37	=	1
33	=	2
21	=	1
167		10

PLATE LXVIII. — THE WESTMINSTER MONUMENT

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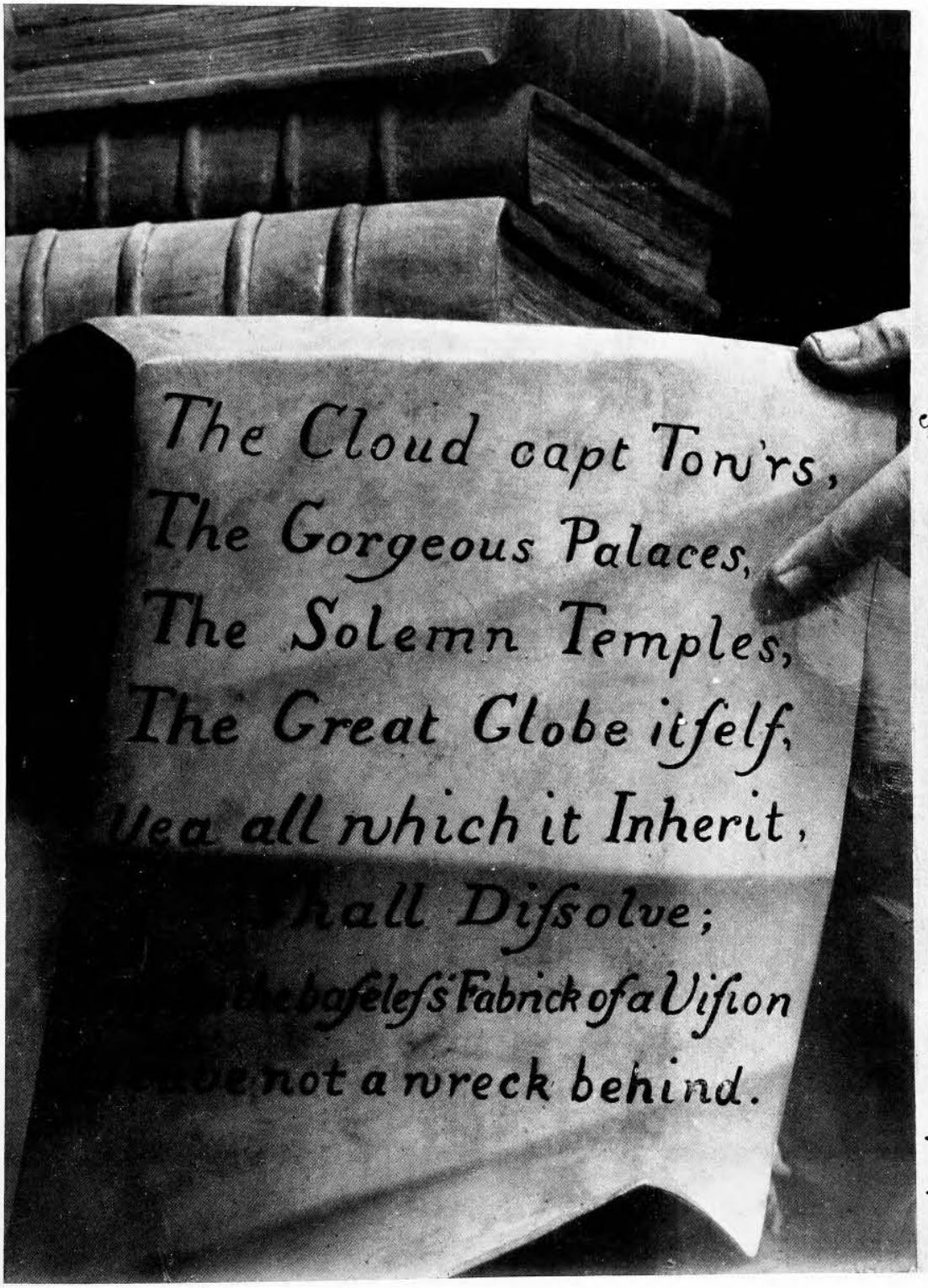


PLATE LXIX. — THE SCROLL ON THE WESTMINSTER MONUMENT.

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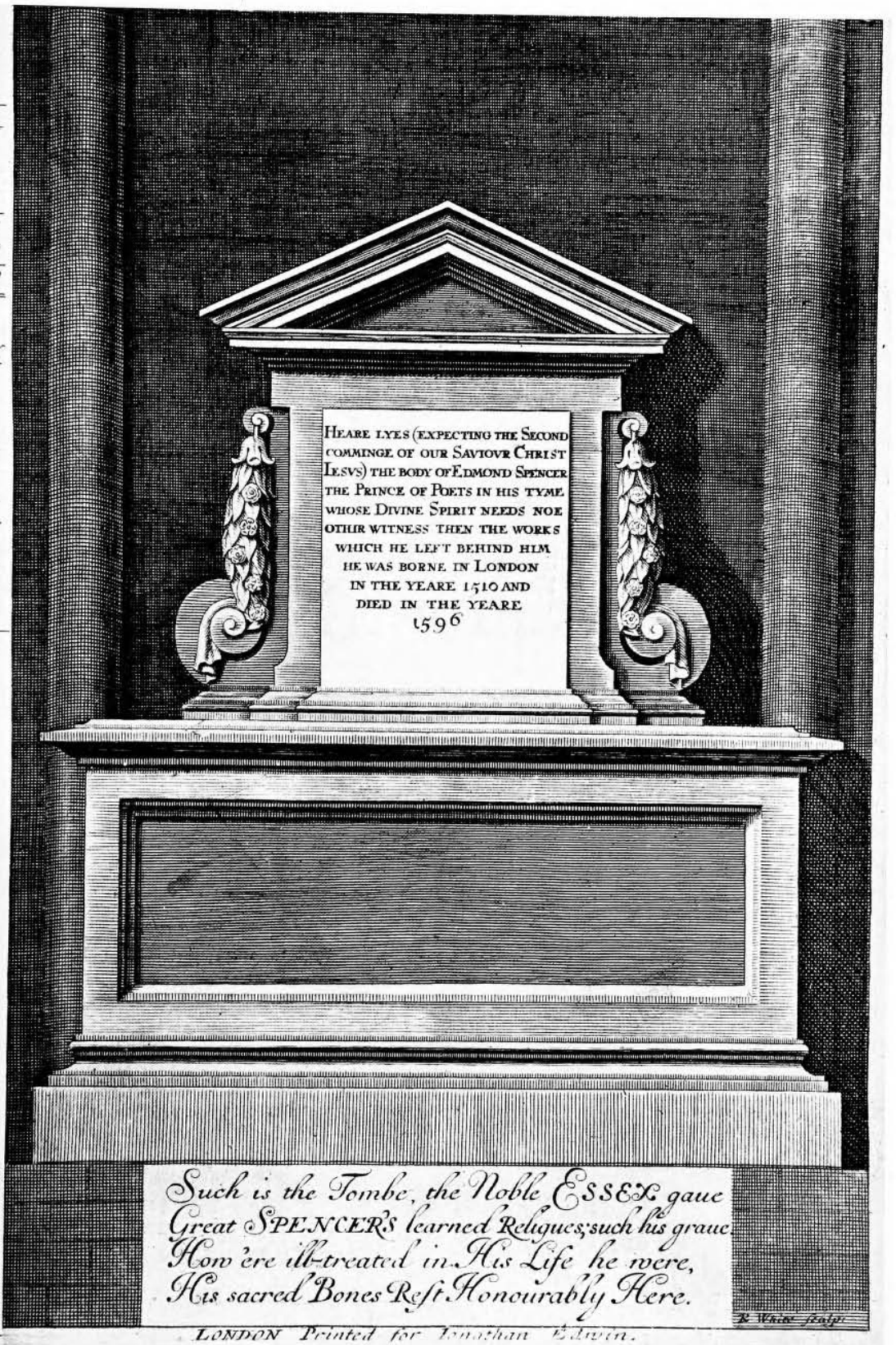
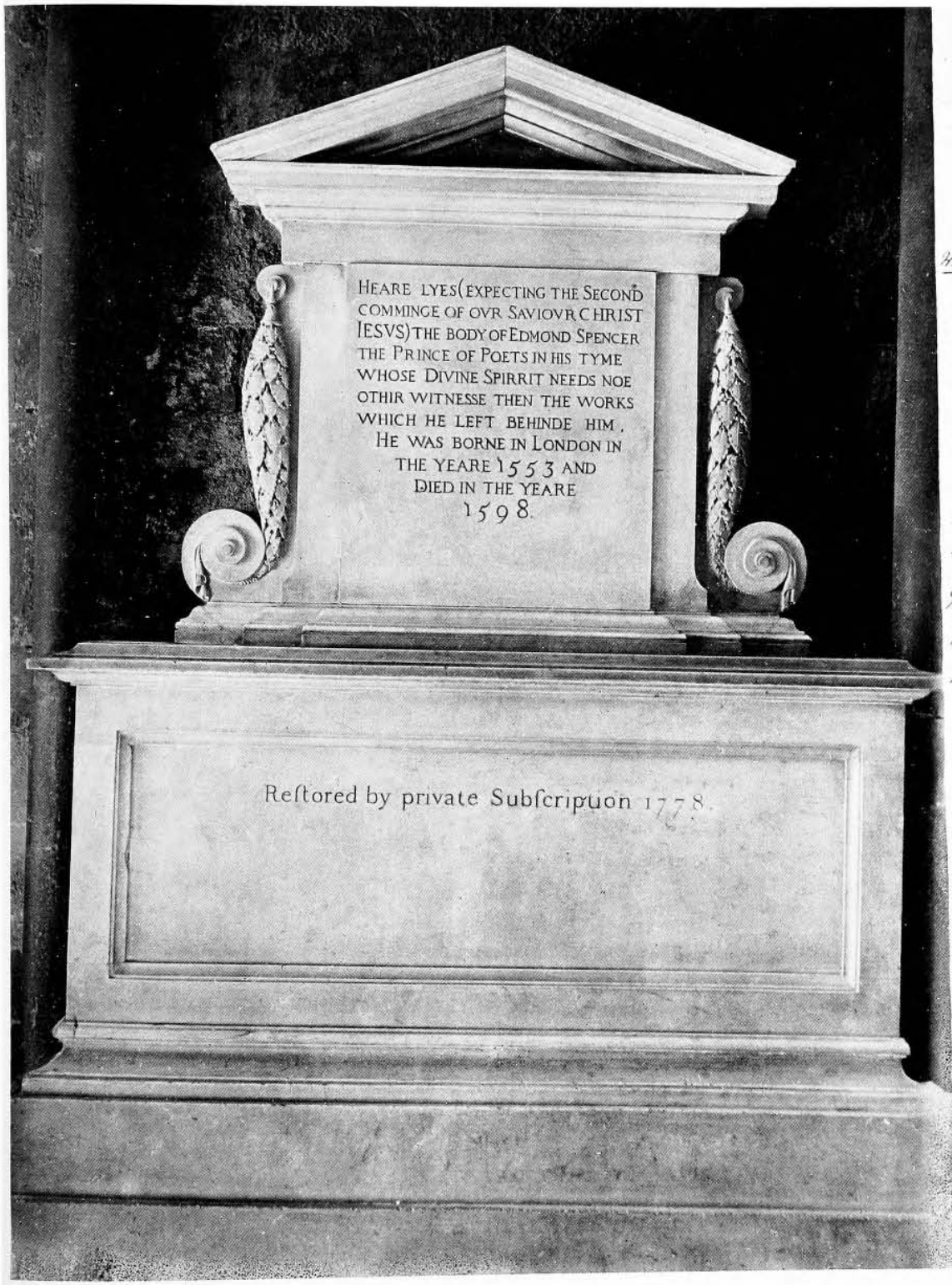


PLATE LXX. — THE SPENCER MONUMENT, IN THE WORKS. 1679.

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Words (Letters)

Words	(Letters)
2	18
	26
5	5
7	
5	
5	
5	
6	
3	
4	
42	

Words - 42
1553 = 14
1598 = 23

= 29

157

Words . 42
(2) 9

53

1553 = 14
1598 = 23
Letters in last 29

66

Words 57
(2) 49

100

PLATE LXXI. — THE SPENCER MONUMENT IN WESTMINSTER ABBEY.

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40
20
27
10
100
84
25
22
18
6
6
111

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

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Large Letters

FRANCISCVS BACON BARO DE VERVLA. ST^I ALB: VIC^NI MS^S
SEV NOTIORIBVS TITVLIS.
SCIENTIARVM LVMEM FACVNDIÆ LEX.
SIC SEDEBAT

34
20
27
10

QVI POSTQVAM OMNIA NATVRALIS SAPIENTIÆ
ET CIVILIS ARCANA EVOLVISSET
NATVRÆ DECRETVM EXPLEVIT.
COMPOSITA SOLVANTVR
AN^O: DNI: MDCXXVI.
ÆTAT^S: LXVI.

34
28
22
18
5
4

1626 = 18
66 = 12



TANTI VIRI
MEM:
THOMAS MEAVTYS
SVPERSTITIS CVLTOR
DEFVNCTI ADMIRATOR
H. P:

9
3
13
19
17
2

287

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

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