

SECRET

SHAKESPEAREAN

SEALS.

157



287

SECRET SHAKESPEAREAN SEALS

REVELATIONS OF ROSICRUCIAN ARCANA



A ROSICRUCIAN PORTRAIT.

SECRET SHAKESPEAREAN SEALS

REVELATIONS OF ROSICRUCIAN ARCANA

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

BY

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ILLUSTRATED BY PHOTO-FACSIMILES

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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.

SECRET SHAKESPEAREAN SEALS

Chapter I

THE GREAT SEAL

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

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

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

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

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

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

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

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

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

The significance of the 287 count is apparent:

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

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

Epistle Dedicatorie contains:

| | | | | | | |
|-------------------|----|----|----|----|----|-----|
| First page words | .. | .. | .. | .. | .. | 157 |
| Second page words | .. | .. | .. | .. | .. | 267 |

"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 |

SECRET SHAKESPEAREAN SEALS

FIRST PAGE OF THE HISTORIES

King John

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

LAST PAGE OF THE HISTORIES

King Henry VIII.

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

Troilus and Cressida

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

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

Last Page of Troilus and Cressida

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

FIRST PAGE OF THE TRAGEDIES

Coriolanus

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

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

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

LAST PAGE OF THE TRAGEDIES

Cymbeline

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

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

SONNETS

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

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

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

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

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

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

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

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

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

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

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

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

Their numbers in the first edition were:

18
19
43
56
75
76
—
287

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

Chapter II

THE SHAKESPEARE QUARTOS

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

King John, 1591 (Part 1)

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

King John, 1591 (Part 2)

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

Venus and Adonis, 1593

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

Lucrece, 1594

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

Contention, 1594 (Part 1)

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

Taming of a Shrew, 1594

| | |
|---|-------|
| The first nine lines of the play contain: | |
| Roman letters | 299 |
| And italic letters (which deduct) | 12 |
| | <hr/> |
| | 287 |
| Actor's names not included. | |
| Last page contains roman letters | 315 |
| Deduct all the italic letters | 28 |
| | <hr/> |
| | 287 |

The Tragedie, 1595

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

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

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

Romeo and Juliet, 1597

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

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

| | |
|--|-----|
| The Friar's speeches on the last three pages contain words | 291 |
| to the number of | 4 |
| Deduct the four letters in "Prin." | — |
| | 287 |

Richard II., 1597 (Anon.)

Second page has:

| | |
|-------------------------------|-----|
| Roman words | 294 |
| Italic words (deduct) | 7 |
| | — |
| | 287 |

Last Scene contains:

| | |
|---------------------------------|-----|
| Roman words | 411 |
| Italic words (deduct) | 129 |
| | — |
| | 282 |
| Add the five letters in "Finis" | 5 |
| | — |
| | 287 |

Richard III., 1597 (Anon.)

First page of play and part of second to "Enter Clarence" contains:

| | |
|-----------------------------|-----|
| Roman words | 300 |
| Deduct italic words | 13 |
| | — |
| | 287 |

Last Scene from "God and your armes" to end of play:

| | |
|-----------------------------|-----|
| Roman words | 302 |
| Deduct italic words | 15 |
| | — |
| | 287 |

Love's Labour Lost, 1598

First page of play contains:

| | |
|------------------------|-----|
| Roman words | 227 |
| Italic letters | 60 |
| | — |
| | 287 |

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

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

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

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

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

Henry IV., 1598 (Part 1)

First page of play. First 9 lines, letters 287

Last Scene of play on two pages contains:

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

Henry V. Famous Victories, 1598

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

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

Romeo and Juliet (Undated)

This has the seal in two places.

The Passionate Pilgrime, 1599

No seals found.

Much Adoe About Nothing, 1600

First page of play:

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

Last page but one:

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

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

Merchant of Venice, 1600

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

Merchant of Venice, 1600 (Second Edition)

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

Titus and Andronicus, 1600

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

Henry IV., 1600 (Part 2)

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

Last page but one:

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

Henry V., 1600

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

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

Last two pages:

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

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

Richard III., 1602

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

Merry Wives of Windsor, 1602

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

Last page:

| | |
|------------------------|-------|
| Roman words | 214 |
| Italic letters | 73 |
| | <hr/> |
| | 287 |

Hamlet, 1603

| | | |
|---|----|-------|
| Title-page. 47 roman, less 3 italic words | .. | 44 |
| First page of play. Roman words | .. | 104 |
| Second page of play. Roman words | .. | 227 |
| | | <hr/> |
| | | 331 |
| Less | | 44 |
| | | <hr/> |
| | | 287 |

Last two pages:

| | | |
|---------------------|----|-------|
| Roman words | .. | 350 |
| Less italic letters | .. | 63 |
| | | <hr/> |
| | | 287 |

Hamlet, 1604

First Scene. Roman and italic words 287

Last Scene:

| | | |
|----------------------------------|----|-------|
| Roman words | .. | 330 |
| Deduct italic letters | .. | 49 |
| | | <hr/> |
| | | 281 |
| Add letters in FINIS and G | | 6 |
| | | <hr/> |
| | | 287 |

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

King Lear, 1608

| | | |
|--|----|-------|
| Title-page. Roman and italic words | .. | 99 |
| First page. 191 roman, less 3 italic words | .. | 188 |
| | | <hr/> |
| | | 287 |

Nothing found on last pages.

King Lear, 1608 (Second Edition)

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

Henry V., 1608

Second page of play and five lines of third, contain words 287

Last Scene:

| | | | | |
|--------------------------------|----|----|----|-----|
| Roman words and italic letters | .. | .. | .. | 284 |
| Add letters in " sic " | .. | .. | .. | 3 |
| | | | | — |
| | | | | 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 |
| | | | | — |
| | | | | 287 |

| | | | | |
|-------|----|----|----|-----|
| 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.

Troilus and Cressida, 1609

There are two title-pages.

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

| | | | | |
|---|----|----|----|-----|
| Italic words to the number of | .. | .. | .. | 375 |
| And deducting 24 italic words in brackets | .. | .. | .. | 24 |
| | | | | — |
| | | | | 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 |

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 |

Othello, 1630

Title-page contains:

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

Richard II., 1634

No evidence of the 287 seal in this edition.

Chapter III

THE SEAL IN OTHER BOOKS

A Choice of Emblems, 1586

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

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

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

Add these together:

| |
|-----|
| 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

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

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

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

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

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 |

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

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

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

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

Page 34, below the picture:

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

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

Bacon's Wisdom of the Ancients, 1619

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

Bacon's Novum Organum, 1620

Epistle Dedicatorie:

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

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

Bacon's Henry VII., 1622

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

Bacon's Apophthegms, 1625

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

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

Frontispiece portrait:

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

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

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

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

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

Favourable Reader page:

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

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

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

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

Resuscitatio, 1657

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

First Mispagination

Page 28 is mispaged 29:

| | | | | | |
|--|----|----|----|----|-----|
| Words in roman type | .. | .. | .. | .. | 309 |
| Deduct all completed words in brackets | .. | .. | .. | .. | 22 |
| | | | | | — |
| | | | | | 287 |

Second Mispagination

Page 217 is mispaged 212:

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

NOTE.—

Words in heading and margin used.

287

Third (and Last) Mispagination

Page 87 in the second part is wrongly paged 85:

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

287

NOTE.—The large type heading is not counted.

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

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

I. Ragguagli di Parnasso

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

Vestibule:

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

Bacon's Letters, 1702

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

Completed words on last page of the Introductory Account—287

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

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

Rowe's Edition of Shakespeare Plays, 1709

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

Blackbourne's Works of Bacon, 1730

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

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

Last page of Vol. I.:

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

Another solution:

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

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

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

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

In Vol. IV. it contains:

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

David Mallet, 1740

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

David Mallet provided a *Life* of Bacon.

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

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

+ = 287.

Last page:

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

Chapter IV

WHAT THE 287 SEAL REPRESENTS

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

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

Each letter had of course a positional number thus:

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

There were no separate characters for J and V.

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

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

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

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

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

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

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

We found that counting by the Kaye method the words "Fra Rosicrosse" or "Fra 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

Chapter V

THE FRATERNITY OF THE ROSY CROSS

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

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

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

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

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

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

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

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

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

He met with a tragical death the following year.

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

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

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

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

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

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

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

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

NOTANDA

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

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

From Bacon's MS. Table Book, 1608.

“ Layeing for a place to command wyttts 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 inquries, allowances for travailing, intelligence, and correspondence with ye universities abroad.”

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

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

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

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

From Royal Masonic Cyclopædia, 1877.

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

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

“The first Grand Master,

“A.D. 287, Saint Alban, etc.”

Chapter VI

OTHER PRIVY SEALS

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

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

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

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

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

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

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

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

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

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

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

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

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

“*Pars sepulta Jacet,*”

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

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

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

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

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

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

To the Great Variety of Readers:

"There ye are numbered
Absolute in their numbers."

Love's Labour Lost.

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

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

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

Boy: "To prove you a cipher."

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

Scorn is poured on mere word-hunting:

Love's Labour Lost (Page 136).

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE SIMPLE CIPHER.

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

THE KAYE CIPHER.

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

"FRA ROSI CROSSE."

| | SIMPLE. | KAYE. |
|---|---------|-------|
| F | 6 | 32 |
| R | 17 | 17 |
| A | 1 | 27 |
| R | 17 | 17 |
| O | 14 | 14 |
| S | 18 | 18 |
| I | 9 | 35 |
| C | 3 | 29 |
| R | 17 | 17 |
| O | 14 | 14 |
| S | 18 | 18 |
| E | 5 | 31 |
| | <hr/> | <hr/> |
| | 107 | 287 |
| | <hr/> | <hr/> |

"FRANCIS BACON."

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

"BACON."

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

"FRA BACONI."

| | SIMPLE. | KAYE. |
|---|---------|-------|
| F | 6 | 32 |
| R | 17 | 17 |
| A | 1 | 27 |
| B | 2 | 28 |
| A | 1 | 27 |
| C | 3 | 29 |
| O | 14 | 14 |
| N | 13 | 13 |
| I | 9 | 35 |
| | <hr/> | <hr/> |
| | 60 | 222 |
| | <hr/> | <hr/> |

"SHAKESPEARE."

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

ILLUSTRATIONS

A Choice of Emblems, 1586

Epistle Dedicatorie (last paragraph):

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

To the Reader:

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

King John, 1591

Printer's name has 33 letters.

Ditto (Part 2)

Printer's name has 33 letters.

Words in last four lines, 33 letters.

Venus and Adonis, 1593

The two Latin lines have 66 letters.

Lucrece, 1594

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

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

Contention, 1594 (Part 1)

Fourth line on title-page, 33 letters.

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

Taming of a Shrew, 1594

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

Last page, 33 italic letters.

True Tragedie, 1595

Title-page, 33 words.

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

Last five lines, 33 words.

Last line, 33 letters.

Romeo and Juliet, 1597

Title-page, 33 words (counting L).

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

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

Last five lines, 33 roman words.

Richard II., 1597

Title-page. First four lines, 33 letters.

First page. First four lines, 66 letters.

All the headings, each 33 letters.

Richard III., 1597

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

Last four lines:

| | | | | | | |
|------------------|----|----|----|----|----|----|
| Roman words | .. | .. | .. | .. | .. | 34 |
| Less italic word | .. | .. | .. | .. | .. | 1 |
| | | | | | | — |
| | | | | | | 33 |

Love's Labour Lost, 1598

Title-page. 6th line, 33 letters.

Henry IV., 1598 (Part 1)

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

Seventh and 8th lines contain 33 letters.

Last eight lines, words in roman, 66.

Last four, words in roman, 33.

Famous Victories, 1598

Title-page. First four lines, 33 letters.

Top line of last page, 33 letters.

Last eight lines of play, 33 words.

Romeo and Juliet (No date)

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

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

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

Last four lines of play:

| | | | | | | | |
|-------------|----|----|----|----|----|----|----|
| Words | .. | .. | .. | .. | .. | .. | 32 |
| Add "Finis" | .. | .. | .. | .. | .. | .. | 1 |
| | | | | | | | — |
| | | | | | | | 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).

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

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

Last page but one. Bottom line, 33 letters.

Last page:

| | | | | | |
|----------------------------------|----|----|----|----|-----|
| Verses 45 and 46 | .. | .. | .. | .. | 91 |
| Add letters in <i>The Lovers</i> | .. | .. | .. | .. | 9 |
| | | | | | — |
| | | | | | 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.

Richard III., 1602

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

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

| | | | | | | |
|-------|----|----|----|----|----|----|
| Total | .. | .. | .. | .. | .. | 18 |
| | | | | | | 48 |
| | | | | | | — |
| | | | | | | 66 |

Last page. Bottom line, 33 letters.

Last four lines of play:

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

Merry Wives of Windsor, 1602

Title-page. Roman and italic letters, 66.

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

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

Hamlet, 1603

Title-page:

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

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

Hamlet, 1604

Title-page:

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

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

King Lear, 1608

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

Last two lines of play:

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

Same (Second Edition)

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

Last seven lines:

| | | | | | | | |
|-------------|----|----|----|----|----|----|----|
| Words | .. | .. | .. | .. | .. | .. | 65 |
| Add "Finis" | .. | .. | .. | .. | .. | .. | 1 |
| | | | | | | | — |
| | | | | | | | 66 |

Henry V., 1608

Title-page. First four lines have 66 letters.

Last four lines of play, 33 words.

Richard II., 1608

Title-page. First three lines, 33 letters.

Last line but two, 33 letters.

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

Last page, 66 italic letters.

Pericles, 1609

Nothing found (but see Appendix).

Troilus and Cressida, 1609

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

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

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

Last line:

| | | | | | | |
|---------------------------|----|----|----|----|----|----|
| Roman letters | .. | .. | .. | .. | .. | 71 |
| Deduct letters in "Finis" | .. | .. | .. | .. | .. | 5 |
| | | | | | | — |
| | | | | | | 66 |

The Whole Contention (Part 1; no Date)

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

Last line of play, 33 letters.

The Whole Contention (Part 2)

Last four lines of the play:

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

Richard III., 1622

Title-page. 7th line:

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

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

Last line of play, 33 letters.

Othello, 1622

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

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

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

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

Richard II., 1634

This edition does not appear to be sealed.

Chapter VII

SHAKESPEARE PLAYS FOLIO, 1623

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

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

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

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

Tempest

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

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

Two Gentlemen of Verona

Last page:

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

Merry Wives

Last page. Last three lines:

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

Measure for Measure

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

Comedie of Errors

Last speech contains:

| | | | | | | |
|--------------------|----|----|----|----|----|----------|
| Roman words | .. | .. | .. | .. | .. | 23 |
| Add italic letters | .. | .. | .. | .. | .. | 10 |
| | | | | | | <hr/> 33 |

Much Adoe About Nothing

Last two lines have:

| | | | | | | |
|-----------------------|----|----|----|----|----|----------|
| Roman letters | .. | .. | .. | .. | .. | 75 |
| Deduct italic letters | | .. | .. | .. | .. | 9 |
| | | | | | | <hr/> 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 |
| | | | | | | <hr/> 67 |
| Deduct word "Finis" | .. | .. | .. | .. | .. | 1 |
| | | | | | | <hr/> 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 |
| | | | | | | <hr/> 66 |

Twelve Night

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

The Winter's Tale

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

History of King John

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

Last Speech contains:

| | | | | |
|--------------------------------------|----|----|----|-------|
| 79 roman words and 10 italic letters | .. | .. | .. | 89 |
| Add page number | .. | .. | .. | 22 |
| | | | | <hr/> |
| | | | | 111 |

Richard II.

Last Speech has:

| | | | | | |
|-----------------------|----|----|----|----|-------|
| Roman words | .. | .. | .. | .. | 121 |
| Deduct italic letters | .. | .. | .. | .. | 11 |
| | | | | | <hr/> |
| | | | | | 110 |
| Add for "Finis" | .. | .. | .. | .. | 1 |
| | | | | | <hr/> |
| | | | | | 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 |
| | | | | | <hr/> |
| | | | | | 111 |

Henry IV. (Part 2)

Last Scene:

| | | | | | |
|--------------------------------|----|----|----|----|-------|
| Roman words | .. | .. | .. | .. | 83 |
| Italic letters | .. | .. | .. | .. | 31 |
| | | | | | <hr/> |
| | | | | | 114 |
| Deduct roman words in brackets | .. | .. | .. | .. | 3 |
| | | | | | <hr/> |
| | | | | | 111 |

Epilogue:

| | | | | | |
|---------------------------|----|----|----|----|-------|
| Real page number | .. | .. | .. | .. | 99 |
| Unbracketed roman letters | .. | .. | .. | .. | 33 |
| | | | | | <hr/> |
| | | | | | 66 |

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 my 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.

Troilus and Cressida

Last two lines contain:

| | | | | | | |
|-----------------------|----|----|----|----|----|----|
| Roman letters | .. | .. | .. | .. | .. | 72 |
| Deduct italic letters | | .. | .. | .. | .. | 6 |
| | | | | | | — |
| | | | | | | 66 |

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 |

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 |

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

The last Speech contains:

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

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

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

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

Chapter VIII

THE "ANATOMY OF MELANCHOLY"

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

TO THE READER

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

H. C.

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

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

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

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

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

In the fourth edition of 1632, each of these little engravings has a number given to it, and verses are put on the opposite page descriptive of the drawings. The verses are called "The Argument of the 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 guesse
It was not pride, nor yet vaine glory
(Though others doe it commonly)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

* *Fratres sanctæ Rosæ crucis.*

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

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

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

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

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

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

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

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

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

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

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

Page 2: "Although there bee some other circumstances for which I have masked my 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 Conclusion of the Author to the

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ERRATA

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

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

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

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

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

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

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

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

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

Ben Jonson's Works, 1616

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

"Hail, happy genius of this ancient pile."

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

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

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

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

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

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

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

Bacon's Advancement of Learning, 1640

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

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

Chapter X

SEVENTEENTH-CENTURY CURIOSITIES

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

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

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

Emblemata, 1616

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

C. Plempii Emblemata, 1616

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

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

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

The Repertorie of Records, 1631

This is a strange and a rare book.

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

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

Searcher for
Tenure or Tytle
of anything."

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

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

Title page:

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

Dedication:

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

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

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

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

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

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

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

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

On the last page of the book:

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

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

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

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

John Milton, 1632

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

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

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

The first line of the heading has 33 roman letters.

The poem has 66 roman letters.

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

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

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

John Philips

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

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

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

The bottom square has:

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

Which is the simple count of "Shakespeare."

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

Last page, 616:

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

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

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

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

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

| | | | | | | |
|----------------|----|----|----|----|----|-----------|
| Roman words | .. | .. | .. | .. | .. | 256 |
| Italic letters | .. | .. | .. | .. | .. | 31 |
| | | | | | | <hr/> 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 |
| | | <hr/> 287 |

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

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

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

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

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

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

SHAKESPEARE FOLIO, 1623

Much Adoe About Nothing (page 111)

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

TRAGEDIES (PAGE 287)

King Lear

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

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

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

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

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

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

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

The Droeshout "portrait" of Shakespeare in the 1623 Folio

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

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

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

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

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

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

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

The scroll inscription reads:

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

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

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

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

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

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

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

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

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

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

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

| | |
|-----------------------------------|-----|
| Roman words of dedication | 245 |
| Roman letters in brackets | 42 |
| | — |
| | 287 |

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

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

Chapter XII

THE CHARACTER OF FRANCIS BACON

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

Sir Tobie Mathew, 1618

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

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

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

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

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

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

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

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

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

Ben Jonson's (d. 1631) Discoveries

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

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

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

Life of Bacon, prefixed to Histoire Naturelle, 1631

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

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

1657

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

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

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

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

Appendix

SUPPLEMENTARY NOTES AND ERRATA

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

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

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

COMEDIES

| | | |
|----------------------------------|---|-----|
| <i>Winter's Tale</i> (last page) | | |
| 2nd column. | All words | 195 |
| | Deduct for 37 italic words below the column and for | |
| | "Finis." Total | 38 |
| | | 157 |

HISTORIES

| | | |
|--------------------------------|--|-----|
| <i>Henry VIII.</i> (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 |

| | | |
|---|---|-----|
| <i>Troilus and Cressida</i> (last page) | | |
| 1st column. | All the italic letters | 157 |
| | "Exeunt" being in a separate line is not counted. | |
| | 2nd column. All words in the verse | 127 |
| | "Exeunt" being in the last line is counted. | |
| | Add Page number (if it had been paged) | 30 |
| | | 157 |

TRAGEDIES

Cymbeline (last page)

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

Bacon's Essays, 1625

The Epistle and the last page each give 287.

Bacon's De Augmentis, 1623

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

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

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

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

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

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

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

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

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

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

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

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

| | | |
|---|---------|-----|
| All roman words (except "Garnier" special type) | .. | 234 |
| Roman words in brackets | .. .. . | 19 |
| Italic letters | .. .. . | 14 |
| Letters in "The Countesse of Sussex" | .. .. . | 20 |
| | | — |
| | | 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 Britannia, 1612

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

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

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

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

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

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

| | | | | | | |
|----------------------|----|----|----|----|----|-----|
| Heading words | .. | .. | .. | .. | .. | 13 |
| Verses words | .. | .. | .. | .. | .. | 89 |
| Latin lines words | .. | .. | .. | .. | .. | 23 |
| Marginal notes words | .. | .. | .. | .. | .. | 13 |
| Footnotes words | .. | .. | .. | .. | .. | 19 |
| | | | | | | — |
| | | | | | | 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 Augustis, 1640, was to tell some story, and with the modern alterations in the inscription on the Spenser monument in Westminster Abbey.

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

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

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

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

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

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

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

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

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

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

Its "Preface," first page gives 211 words, the Kaye count of Rosicrosse.

Last page of "Preface," 159 roman words, less two words in italic=157

The last page of the book has:

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

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

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

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 Mæacha, for in your opinion, those knights and these brothers are equally invisible."

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

NOTES ON THE PLATES

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

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

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

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

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

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

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

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

LIST OF PLATES

Frontispiece.—A ROSICRUCIAN PORTRAIT.

Facsimiles from the 1st Folio Shakespeare, 1623

Plate I.—"TO THE READER."

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

Plate II.—PORTRAIT OF SHAKESPEARE.

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

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

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

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

Plate VI.—"A CATALOGUE OF THE PLAYS."

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

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

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

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

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

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

Plate VII.—FIRST PAGE OF THE COMEDIES.

Plate VIII.—LAST PAGE OF THE COMEDIES.

Plate IX.—FIRST PAGE OF THE HISTORIES.

Plate X.—LAST PAGE OF THE HISTORIES.

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

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

Plate XII.—FIRST PAGE OF THE TRAGEDIES.

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

Plate XIII.—LAST PAGE OF THE TRAGEDIES.

The Quartos

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Plate XXXIV.—REFERENCE PLATE.

The Quartos (Personal Seals)

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

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

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

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

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

Ending: of all Plays in Shakspeare 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 e's for w's, and also the 3 roman letters, to make the 287 count. They are the "S" in Philosophically, the "A" in Historically and the small roman "o" on the next page.

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

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

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

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

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

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

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

Plates LVI. to LVIII.—“THE CONCLUSION OF THE AUTHOR TO THE READER.”

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

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

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

Plate LX.—SPENSER’S “FAERIE QUEENE,” 1611. TITLE-PAGE.

Plate LXI.—SPENSER’S “FAERIE QUEENE,” 1611. LAST PAGE.

Plate LXII.—“THE REPERTOIRE OF RECORDS,” 1631.

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

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

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

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

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

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

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

Plate LXVII.—THE PRESENT STRATFORD MONUMENT.

Plate LXVIII.—THE WESTMINSTER MONUMENT.

Plate LXIX.—THE SCROLL ON THE WESTMINSTER MONUMENT.

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

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

Plate LXX.—THE SPENCER MONUMENT IN THE “WORKS,” 1679.

Plate LXXI.—THE SPENCER MONUMENT IN WESTMINSTER ABBEY.

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

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

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

To the Reader.

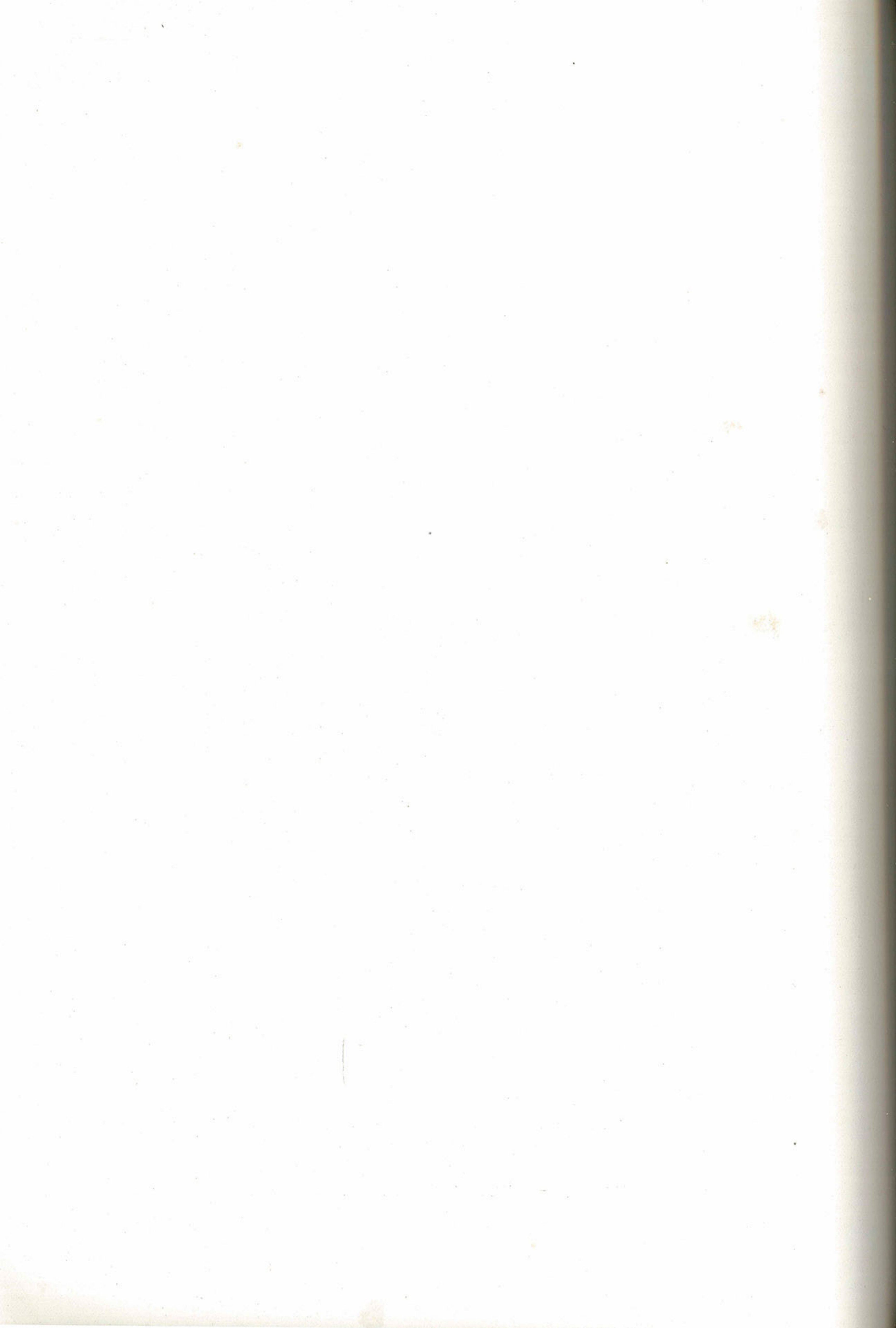
| | |
|--|----|
| This Figure, that thou here seest put, | 11 |
| It vvas for gentle Shakespeare cut; | 20 |
| Wherein the Grauer had a strife | 28 |
| with Nature, to out-doo the life : | 26 |
| O, could he but haue drawne his wit | 25 |
| As well in brasse, as he hath hit | 27 |
| His face ; the Print would then surpasse | 25 |
| All, that vvas euer vvrit in brasse. | 22 |
| But, since he cannot, Reader, looke | 28 |
| Not on his Picture, but his Booke. | 27 |

B. I.

2
287

FACSIMILES FROM THE FIRST FOLIO SHAKESPEARE, 1623.

PLATE 1. — "TO THE READER."



MR. WILLIAM
SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



Martin Droghda Sculpsit Londini

LONDON

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

10
12
8
9
9
42

29
6
12

157





TO THE MOST NOBLE
AND
INCOMPARABLE PAIRE
OF BRETHREN.

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

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

Right Honourable,

| | | |
|---|--|-----------------|
| | <i>Hilst we studie to be thankfull in our particular, for</i> | 10 |
| | <i>the many fauors we haue receiued from your L.L</i> | 10 |
| | <i>we are falne vpon the ill fortune, to mingle</i> | 9 |
| | <i>two the most diuerse things that can bee, feare,</i> | 9 |
| | <i>and rashnesse; rashnesse in the enterprize, and</i> | 7 |
| | <i>feare of the successe. For, when we valew the places your H.H.</i> | 12 |
| | <i>sustaine, we cannot but know their dignity greater, then to descend to</i> | 12 |
| | <i>the reading of these trifles: and, vvhile we name them trifles, we haue</i> | 12 |
| | <i>depriud our selues of the defence of our Dedication. But since your</i> | 12 |
| | <i>L.L. haue beene pleas'd to thinke these trifles some-thing, heereto-</i> | 10 |
| <i>fore; and baue prosequuted both them, and their Authour liuing,</i> | 10 | |
| <i>vwith so much fauour: we hope, that (they out-liuing bim, and be not</i> | 12 | |
| <i>bauiug the fate, common with some, to be exequutor to his owne wri-</i> | 12 | |
| <i>tings) you will vse the like indulgence toward them, you baue done</i> | 12 | |
| <i>A 2</i> | unto | 1 |
| | | <hr/> <hr/> 157 |

The Epistle Dedicatorie.

3
11 unto their parent. There is a great difference, whether any Booke
11 choose his Patrones, or finde them: This hath done both. For,
12 so much were your L. L. likings of the seuerall parts, when
12 they were acted, as before they were published, the Volume ask'd to
12 be yours. We haue but collected them, and done an office to the
8 dead, to procure his Orphanes, Guardians; without ambition ei-
12 ther of selfe-profit, or fame: onely to keepe the memory of so worthy
10 a Friend, & Fellow a line, as was our SHAKESPEARE, by hum-
12 ble offer of his playes, to your most noble patronage. Wherein, as
14 we haue iustly obserued, no man to come neere your L. L. but with
14 a kind of religious addressse; it hath bin the height of our care, who
14 are the Presenters, to make the present worthy of your H. H. by the
12 perfection. But, there we must also craue our abilities to be considerd,
11 my Lords. We cannot go beyond our owne powers. Country hands
11 reach foorth milke, creame, frutes, or what they haue: and many
10 Nations (we haue heard) that had not gummes & incense, obtai-
12 ned their requests with a leauened Cake. It was no fault to approch
11 their Gods, by what meanes they could: And the most, though
11 meanest, of things are made more precious, when they are dedicated
11 to Temples. In that name therefore, we most humbly consecrate to
10 your H. H. these remaines of your seruant Shakespeare; that
12 what delight is in them, may be euer your L. L. the reputation
12 his, & the faults ours, if any be committed, by a payre so carefull to
12 shew their gratitude both to the liuing, and the dead, as is


Your Lordshippes most bounden,

JOHN HEMINGE.
HENRY CONDELL.

The Workes of William Shakespeare,

containing all his Comedies, Histories, and Tragedies: Truely set forth, according to their first
O R I G I N A L L.

The Names of the Principall Actors in all these Playes.

| | | | |
|--|----------------------|---------------------|------------|
|  William Shakespeare. | 17 | Samuel Gilburne. | 14 |
| Richard Burbadge. | 15 | Robert Armin. | 11 |
| John Hemmings. | 12 | William Ostler. | 13 |
| Augustine Phillips. | 17 | Nathan Field. | 11 |
| William Kempt. | 12 | John Underwood. | 13 |
| Thomas Poope. | 11 | Nicholas Tooley. | 14 |
| George Bryan. | 11 | William Ecclestone. | 17 |
| Henry Condell. | 12 | Joseph Taylor. | 12 |
| William Slye. | 11 | Robert Benfield. | 14 |
| Richard Cowly. | 12 | Robert Goughe. | 12 |
| John Lowine. | 10 | Richard Robinson. | 15 |
| Samuell Crosse. | 13 | John Shancke. | 11 |
| Alexander Cooke. | 14 | John Rice. | 8 |
| | For ^d 167 | | 232 |
| | | | 45 |
| | | | <u>287</u> |

29
16
45



A C A T A L O G V E

of the feuerall Comedies, Histories, and Tra-
gedies contained in this Volume.

COMEDIES.

| | | |
|----|--------------------------------------|----------------|
| 16 | T he Tempest. | Folio 1. |
| 20 | T he two Gentlemen of Verona. | 20 |
| 22 | The Merry Wiues of Windsor. | Among 1 - 38 |
| 17 | Measure for Measure. | 61 |
| 18 | The Comedy of Errours. | 85 |
| 20 | Much adoo about Nothing. | 101 |
| 15 | Loues Labour lost. | 122 |
| 21 | Midsummer Nights Dreame. | 145 |
| 19 | The Merchant of Venice. | 163 |
| 11 | As you Like it. | 185 |
| 19 | The Taming of the Shrew. | 208 |
| 21 | All is well, that Ends well. | 230 |
| 24 | Twelue-Night, or what you will. | 255 |
| 14 | The Winters Tale. | Among 27 - 304 |

HISTORIES.

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

| | | | |
|----------------|--|-----|-----------|
| <i>Part 56</i> | The First part of King Henry the fourth. | 46 | <i>22</i> |
| | The Second part of K. Henry the fourth. | 74 | <i>20</i> |
| | The Life of King Henry the Fift. | 69 | <i>25</i> |
| | The First part of King Henry the Sixt. | 96 | <i>20</i> |
| | The Second part of King Hen, the Sixt. | 120 | <i>29</i> |
| | The Third part of King Henry the Sixt. | 147 | <i>20</i> |
| | The Life & Death of Richard the Third. | 173 | <i>29</i> |
| | The Life of King Henry the Eight. | 205 | <i>26</i> |

TRAGEDIES.

| | | | |
|------------|--------------------------------------|----------|-----------|
| <i>287</i> | The Tragedy of Coriolanus. | Fol. 1. | <i>22</i> |
| | Titus Andronicus. | 31 | <i>16</i> |
| | Romeo and Juliet. | 53 | <i>14</i> |
| | Timon of Athens. | 80 | <i>12</i> |
| | The Life and death of Julius Caesar. | 109 | <i>29</i> |
| | The Tragedy of Macbeth. | 131 | <i>10</i> |
| | The Tragedy of Hamlet. | 152 | <i>18</i> |
| | King Lear. | 283 | <i>8</i> |
| | Othello, the Moore of Venice. | 310 | <i>22</i> |
| | Anthony and Cleopater. | Among 6. | <i>19</i> |
| | Cymbeline King of Britaine. | 369 | <i>23</i> |

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

21
234
22
287





THE TEMPEST.

A Dus primus, Scena prima.

A tremendous noise of Thunder and Lightning heard: Enter a Ship-master, and a Botswaine.

Master.

Botswaine.

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

Enter Mariners.

Botswaine. 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, Antonio, Ferdinando, Gonzalo, and others.

Alonso. Good Botswaine haue care: where's the Master? Play the men.

Botswaine. I pray now keepe below.

Antonio. Where is the Master, Botson?

Botswaine. Do you not heere him? you marre our labour, Keepe your Cabines: you do asist the storme.

Gonzalo. Nay, good be patient.

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

Gonzalo. Good, yet remember whom thou hast aboard.

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

Gonzalo. 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 Botswaine.

Botswaine. Downe with the top-Mast: yare, lower, lower, bring her to Try with Maine-course. A plague

Acry within. *Enter Sebastian, Antonio & Gonzalo.*

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

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

Botswaine. Worke you then.

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

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

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

Enter Mariners wet.

Mariner. All lost, to prayers, to prayers, all lost.

Botswaine. What must our mouths be cold?

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

Sebastian. I'am out of patience.

Antonio. We are meerly cheated of our liues by drunkards, This wide-chopt-rascal, would thou might iye drowning the washing of ten Tides.

Gonzalo. Hee'l be hang'd yet.

Though euery drop of water sweare against it, And gape at widt to glut him. *A confused noise within.* Mercy on vs.

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

Antonio. Let's all sinke with King

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

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

Scena Secunda.

Enter Prospero and Miranda.

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

A

(Who







The life and death of King Iohn.

Actus Primus, Scena Prima.

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

King Iohn.

Now say Chatillon, what would France with vs?

Chat. Thus (after greeting) 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, Poytiers, Anjoue, Torayne, Maine,

Desiring thee to lay aside the sword

Which swaies vsurpingly these seuerall titles,

And put the same into yong Arthurs hand,

Thy Nephew, and right royall Soueraigne.

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

Chat. The proud controle of fierce and bloody warre.

To inforce these rights, so forcibly with-held,

K. Iohn. Heere haue we war for war, & blood for blood,

Controlement for controlement: so answer France.

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

K. Iohn. Beare mine to him, and so depart in peace,

Be thou as lightning in the eyes of France;

For ere thou canst report, I will be there:

The thunder of my 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 Chatillon.

Exit Chat. and Pem.

Elea. 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 mzungage of two kingdomes must

With fearefull bloody issue arbitrate.

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

Elea. Your strong possessio 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 Priorities 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 heire?

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.

Elea. Out on thee rude man, dost shame thy mother,

And wound her honor with this diffidence.

Philip. 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 five 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?

Philip. 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

(Fairst 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 give heauen thanks I was not like to thee.

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

Elea. He hath a trick of Cordelions face,

The accent of his tongue affecteth him:

Doe you not read some tokens of my sonne

In the large composition of this man?

K. Iohn



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 truly 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 to this chosen Infant,
 Shall then be his, and like a Vine grow to him;
 Where ever the bright Sunne of Heauen shall shine,
 His Honour, and the greatnesse of his Name,
 Shall be, and make new Nations. He shall flourish,

And like a Mountain Cedar, reach his branches,
 To all the Plaines about him. Our Childrens Child, em
 Shall see this, and blesse Heauen.
Kim. 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.
Kim. 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 receiud much Honour by your pretence,
 And ye shall find me thankfull. Lead the way Lords,
 Ye must all see the Queene, and she must thanke ye,
 She will be ficke els. This day, no man thinke
 'Has busnesse at his house; for all shall stay:
 This Little-One shall make it Holy-day. *Exeunt.*

THE EPILOGVE. = //

Fol 62

T's ten to one, this Play can neuer please
 All that are heere: Some come to take their ease,
 And sleepe an Alt or two; but those we feare
 Whome frighted with our Tumpets: so 'tis cleare,
 Things say is naught. Orbers to heare the City
 Abus'd extremly, and to cry that's witty,
 Which wee haue not done neither; that I feare

9 } All the expected good we are like to heare.
 10 } For this Play at this time, is onely in
 10 } The mercifull construction of good women.
 8 } For such a one we shew'd em: If they smile,
 9 } And say I will doe; I know within a while,
 7 } All the best men are ours; for 'tis all hap,
 9 } If they hold, when their Ladies bid 'em clap.

Fol 62

123
 287

FINIS. = ✓



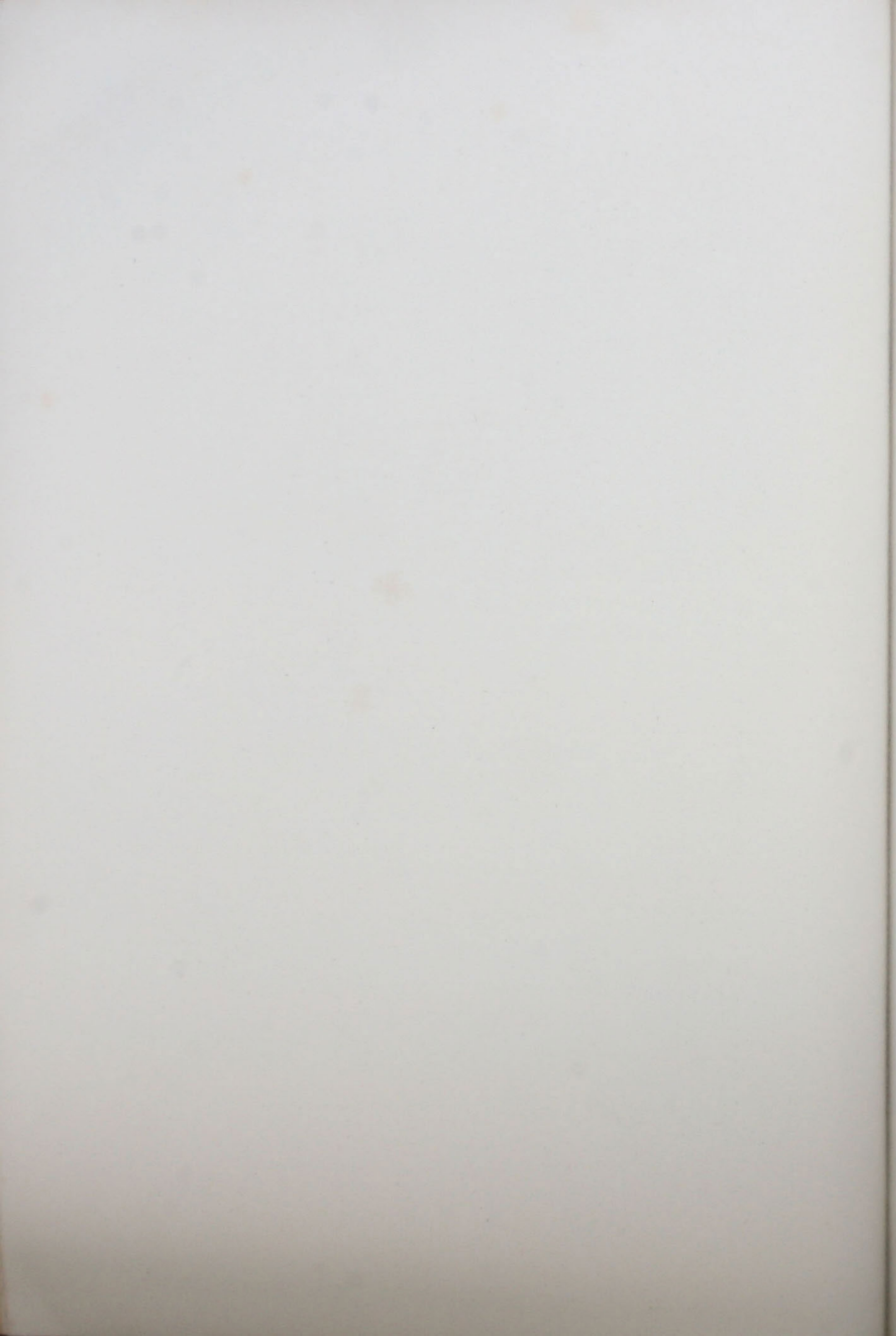
Page No 264
 less 123
 add R.L. 141
 16
 157



The Prologue.

| | |
|---|----|
| I N Troy there lyes the Scene: From Iles of Greece | 10 |
| The Princes Orgillous, their high blood chaf'd | 7 |
| Haue to the Port of Athens sent their shippes | 9 |
| Fraught with the ministers and instruments | 6 |
| Of cruell Warre: Sixty and nine that wore | 7 |
| Their Crownets Regall, from th' Athenian bay | 7 |
| Put forth toward Phrygia, and their vow is made | 9 |
| To ransacke Troy, within whose strong emures | 7 |
| The rauish'd Helen, Menelaus Queene, | 2 |
| With wanton Paris sleepes, and that's the Quarrell. | 7 |
| To Tenedos they come, | 2 |
| And the deepe-drawing Barke do there disgorge | 7 |
| Their warlike frautage: now on Dardan Plaines | 7 |
| The fresh and yet unbruised Greekes do pitch | 2 |
| Their braue Pauillions. Priams six-gated City, | 5 |
| Dardan and Timbria, Helias, Chetas, Troien, | 1 |
| And Antenonidus with massie Staples | 4 |
| And corresponsiue and fulfilling Bolts | 5 |
| Stirre vp the Sonnes of Troy. | 6 |
| Now Expectation tickling skittish spirits, | 5 |
| On one and other side, Troian and Greeke, | 2 |
| Sets all on hazard. And hither am I come, | 9 |
| A Prologue arm'd, but not in confidence | 7 |
| Of Authors pen, or Actors voyce; but suited | 2 |
| In like conditions, as our Argument; | 6 |
| To 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: | 2 |
| Like, or finde fault, do as your pleasures are, | 9 |
| Now good, or bad, 'tis but the chance of Warre. | 11 |

211
 Page No 77
 287





The Tragedy of Coriolanus:

Actus Primus. Scœna Prima.

Enter a Company of Mutinuous Citizens, with Staves, Clubs, and other weapons.

1. Citizen.

BEfore we proceed any further, heare me speake.

All. Speake, speake.

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

All. Resolu'd, resolu'd.

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

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

1. Cit. Let vs kill him, and wee'll 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 suffers one, would releue vs. If they would yeelde vs but the superfluitie while it were wholesome, wee might guesse they releued vs humanely: But they thinke we are too deere, the leannesse that afflicts vs, the object of our misery, is as an inventory 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 ha's done for his Country?

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

1. Cit. If I must not, I neede not be barren of Accusations he hath fautes (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, wold al the rest wer so.

Men. What work's my Countymen 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, w now wee'll 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 dearch, you may as well Strike at the Heauen with your staves, as lift them

Against the Roman State, whose course will on The way it takes: cracking ten thousand Curbes

Of more strong linke assunder, then can euer Appeare in your impediment. For the Dearch,

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 wholesome Act established against

the rich, and prouide more piercing Statutes daily, to chaine vp and restraine the poore. If the Warres eate vs

not vppe, they will; and there's all the loue they beare vs.

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,

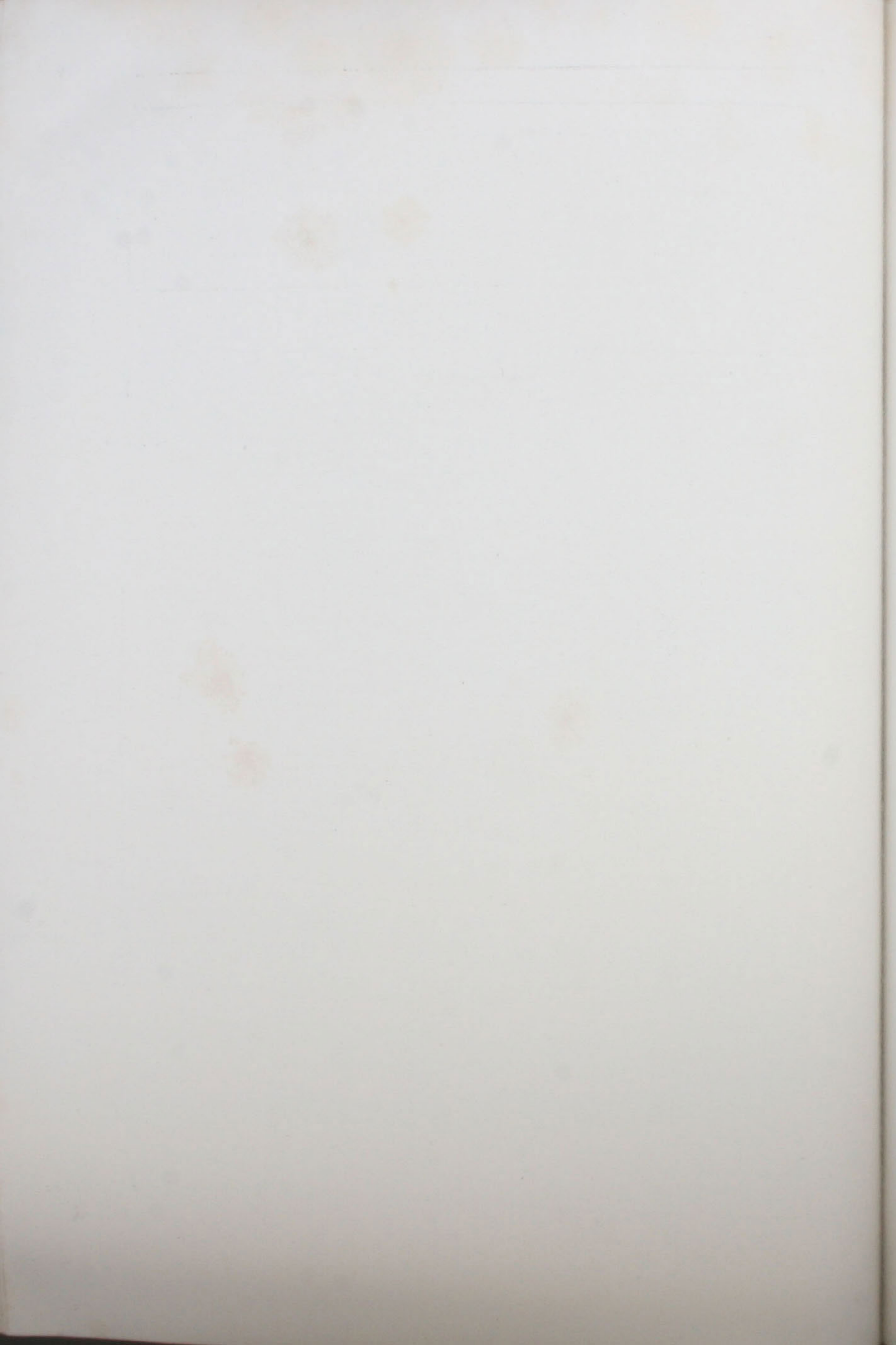
But since it serues my purpose, I will venture To scale't a little more.

2 Citizen. Well, He 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



The Tragedy of Cymbeline.

291 293 294 301

| | | |
|---|---|--|
| <p>1 Make no Collection of it. Let him shew 2 His skill in the construction. 3 <i>Lus. Philarmomus.</i> 4 <i>Sooth.</i> Heere, my good Lord. 5 <i>Luc.</i> Read, and declare the meaning.</p> <p style="text-align: center;"><i>Reader.</i></p> <p>6 When as a Lyons whelp, shall to himselfe unknown, with- 7 out seeking finde, and bee embrac'd by a peece of tender 8 Ayre: And when from a stately Cedar shall be lopt branches, 9 which being dead many yeares, shall after reuiue, bee ioyned to 10 the old Stocke, and freshly grow, then shall <i>Posthumus</i> end his 11 miseries, Britaine be fortunate, and flourish in Peace and Plen- 12 tie.</p> <p>13 Thou <i>Leonatus</i> art the Lyons Whelp, 14 The fit and apt Construction of thy name 15 Being <i>Leonatus</i>, doth import so much 16 The peece of tender Ayre, thy vertuous Daughter, 17 Which we call <i>Mollis Aer</i>, and <i>Mollis Aer</i> 18 We terme it <i>Mulier</i>; which <i>Mulier</i> I diuine 19 Is this most constant Wife, who euen now 20 Answering the Letter of the Oracle, 21 Vnknowne to you vnought, were clipt about 22 With this most tender Aire. 23 <i>Cym.</i> This hath some seeming. 24 <i>Sooth.</i> The lofty Cedar, Royall <i>Cymbeline</i> 25 Personates thee: And thy lopt Branches, point 26 Thy two Sonnes forth: who by <i>Belarius</i> stolne 27 For many yeares thought dead, are now reuiu'd 28 To the Maiesticke Cedar ioyn'd; whose Issue</p> | <p><i>J. Words</i></p> <p>1 Promises Britaine, Peace and Plenty. 2 <i>Cym.</i> Well, 3 My Peace we will begin: And <i>Caius Lucius</i>, 4 Although the Victor, we submit to <i>Cesar</i>; 5 And to the Romane Empire; promising 6 To pay our wonted Tribute, from the which 7 We were dissuaded by our wicked Queene, 8 Whom heauens in Iustice both on her, and hers, 9 Haue laid most heauy hand. 10 <i>Sooth.</i> The fingers of the Powres aboue, do tune 11 The harmony of this Peace: the Vision 12 Which I made knowne to <i>Lucius</i> ere the stroke 13 Of yet this scarce-cold-Battaile, at this instant 14 Is full accomplish'd. For the Romane Eagle 15 From South to West, on wing soaring aloft 16 Lessen'd her selfe, and in the Beames o'th'Sun 17 So vanish'd; which fore-shew'd our Princely Eagle 18 Th'Imperiall <i>Cesar</i>, should againe vnite 19 His Fauour, with the Radiant <i>Cymbeline</i>, 20 Which shines heere in the West. 21 <i>Cym.</i> Laud we the Gods, 22 And let our crooked Smokes climbe to their Nostrials 23 From our blest Altars. Publish we this Peace 24 To all our Subiects. Set we forward: Let 25 A Roman, and a Britiish Ensigne waue 26 Friendly together: so through <i>Ludi-Towne</i> march, 27 And in the Temple of great Iupiter 28 Our Peace wee'l ransie: Seale it with Feasts. 29 Set on there: Neuer was a Warre did cease 30 (Ere bloodie hands were wash'd) with such a Peace.</p> | <p>294 75</p> <p>295 1</p> <p>296 2</p> <p>297 1</p> <p>298 1</p> <p>299 1</p> <p>300 1</p> <p>301 1</p> <p>302 1</p> <p>303 1</p> <p>304 1</p> <p>305 1</p> <p>306 1</p> <p>307 1</p> <p>308 1</p> <p>309 1</p> <p>310 1</p> <p>311 1</p> <p>312 1</p> <p>313 1</p> <p>314 1</p> <p>315 1</p> <p>316 1</p> <p>317 1</p> <p>318 1</p> <p>319 1</p> <p>320 1</p> <p>321 1</p> <p>322 1</p> <p>323 1</p> <p>324 1</p> <p>325 1</p> <p>326 1</p> <p>327 1</p> <p>328 1</p> <p>329 1</p> <p>330 1</p> <p>331 1</p> <p>332 1</p> <p>333 1</p> <p>334 1</p> <p>335 1</p> <p>336 1</p> <p>337 1</p> <p>338 1</p> <p>339 1</p> <p>340 1</p> <p>341 1</p> <p>342 1</p> <p>343 1</p> <p>344 1</p> <p>345 1</p> <p>346 1</p> 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FINIS. = 5

Stake Words — 82
Letters, & Figures in Frontiers note — 70

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287



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

32
 70



But ryfog 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.

151

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 voves 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.

153

Cupid 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 cold vallie-fountain of that ground:
Which borrowd from this holie fire of loue,
A darelesse liuely heat still to indure,
And grew a seething bath which yet men proue,
Against strang maladies 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.

154

154

THe little Loue-God lying once a sleepe,
Laid by his side his heart inflaming brand,
Whilst many Nymphes that you'd chaste 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 diseas'd, but I my Mistresse thrall,
Came there for cure and this by that I proue,
Loues fire heates water, water cooles not loue.

FINIS.

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287



THE RAPE OF LVCRECE.

1 Why COLATINE, is woe the cure for woe?
 2 Do wounds helpe wounds, or griefe helpe greecuous
 3 Is it reuenge to giue thy selfe a blow, (deeds?
 4 For his fowle Act, by whom thy faire wife bleeds?
 5 Such childish humor from weake minds proceeds,
 6 Thy wretched wife mistooke the matter so,
 7 To slaie her selfe that should haue slaine her Foe.

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

15 Now by the Capitoll that we adore,
 16 And by this cha(t) bloud so vniustlie stained,
 17 By heauens faire sun that breeds the fat earths store,
 18 By all our countrey rights in Rome maintained,
 19 And by chaste LVCRECE soule that late complained
 20 Her wrongs to vs, and by this bloudie knife,
 21 VVewill reuenge the death of this true wife.

178 *Book*

This

THE RAPE OF LVCRECE.

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

9 VVhen they had sworne to this aduised doome,
 10 They did conclude to beare dead LVCRECE thence,
 11 To shew her bleeding bodie thorough Roome,
 12 And so to publish T ARQVINS fowle offence;
 13 VVhich being done, with speedie diligence,
 14 The Romaines plausibly did giue consent,
 15 To T ARQVINS euerlasting banishment.

N

FINIS.

207