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BACONIANA.

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A PROSPECTIVE REVIEW.

"Most poor matters point to most rich ends."—*Temp.* iii. 1.

HAVING been requested to summarise my own opinions as to the probable outcome of our present investigations and their future effects, I first jot down a few remarks which are to connect these questions with others concerning the true history of Francis Bacon, his aims, work, and methods—points previously touched upon, and now, of necessity, to be lightly passed over. With regard to other matters which I here put forward, I earnestly desire that neither the cause which we have at heart, nor the discoveries of other Baconians, may be discredited by any lame and impotent conclusions to which imagination may jade me.

1. The result which I anticipate is a complete revolution of ideas as to the history of literature during the 15th and 16th centuries; a gradual disappearance of many names from our catalogue of authors, and their reinstalment as editors, revisors, translators, &c.

2. Bacon's vision was of "man, the image of his Maker, restored to the state of goodness and happiness from which he had fallen." To help towards this restoration, he resolved to "strive with impossibilities, and get the better of them," for "*nothing is impossible to him who thinks it possible.*" Was he not endowed with all the good gifts of nature? From God they came, and by God's help, to Him they should be rendered. With zeal and endless patience he set about framing a method by which his stupendous designs should be carried out.

3. Bacon's method differed strongly, in one particular, from pre-

vious schemes of philosophy. It was a method capable of *universal* application. Not for the rich and respectable only, but for the poorest and most abject; not for England or English-speaking nations alone, but for all people under heaven, was this great reformation to be undertaken, and the vast machinery of the "new organ" to be set in motion and propelled through the future ages.

4. The times were dark and dangerous, freedom of thought and advance in learning alike suspected and, when possible, suppressed. *Ignorance in those times was widespread.* But these facts are not sufficiently realised, although Bacon verifies them by repeated statements as to the deficiencies in learning. "*Mihi silentio*," he says, "Of myself I am silent;" elsewhere quietly remarking that he has noted no deficiency which he has not endeavoured to supply. The remark is significant when coupled with the saying attributed to Ben Jonson, that "*He alone* filled up all numbers, and was the mark and acmè of learning."

5. When Bacon was declaring the very stuff and furniture of learning—words, elegant forms of speech, a proper grammar, and all the appendages of writing to be "*deficient*"—when he was regretting the neglect of analogies, similes, metaphors, parables, allegories, and such things as had in former times proved so useful in teaching the "rude and ignorant," and which "*even now*" were needed for the same purpose; at the very time when he was mourning over the degradation of the stage, and urging the noble purposes to which it should be directed; yes, in that very same year, 1623, appeared the *Shakespeare* Folio, teeming with all the points of style which he was pronouncing to be "deficient," the deficiencies which he alone, filling up all numbers, had endeavoured to supply. About two-thirds of these plays had then been before the public for nearly thirty years; one-third of them were new. What would Ben Jonson, Chapman, and Middleton, with all the "minor dramatists," have said, had they lived to read Bacon's strictures on the stage of his time? How would Sir Philip Sidney, Spenser, Quarles, and the regiment of emblem writers have felt, had they known his verdict as to the neglect of allegory and parable, emblem and symbolism?

6. Turn from literature to history or science; you will find similar statements by Bacon as to the "deficiencies" in almost every branch

of learning, and at the same time an outpouring of the kinds of works which he pronounced (*of himself being silent*) to be either totally deficient, or so badly constructed as to be useless. How are these things to be accounted for ?

7. If we analyse, and resolve into their component elements a mass of works written between the years 1580—1680, we find that in all which have any appearance of being *original*, or which rise above the level of the dullest and flattest prose, there are certain particulars which seem to identify them as the work of Francis Bacon, or to suggest that the illuminating and beautifying touches which raise the book to the rank of "literature" were from his hand. The subject involves hypercriticism of the kind which has been undertaken in several papers in BACONIANA and elsewhere. It is unsuited to the present sketch, and I would merely again draw attention to the myriads of Latin words "Englished" by Bacon, the wholesale importation of continental terms which he effected—words and phrases now so completely naturalised that we no longer mark them as foreigners. Many such now "familiar and household terms" were jotted down in his *Promus*, or storehouse, to be drawn forth and used as he found occasion; and surely no further proof is needed that these expressions were not current or common at the time when they were thus collected and recorded. Yet words, expressions, quotations, proverbs, axioms, metaphors, antitheta, and reflections noted in the *Promus*, are found scattered throughout the works which we claim as his; and for my own part, I doubt not that much larger and more perfect collections of notes, *known to be Bacon's*, exist in print under other names, some also in MS., carefully concealed.

By a system of parabolic and figurative language, or "analogies," Bacon sought to raise earthly minds a few yards nearer heaven, and to bring spiritual ideas to the level of human understandings, thus "mingling earth and heaven." These "figures in all things" introduced into Bacon's authentic writings, may be collected (as they were strewed) over the whole field of literature, usually termed "Elizabethan and Jacobean," but which I designate as *Baconian*.

8. Dr. Rawley, in his short life of Francis Bacon, says that he did not derive his knowledge from books only, but from certain *fixed notions within himself*. The faithful secretary speaks of these notions

as fixed in very early life, and admits that he was inclined to regard such gifts as almost supernatural. "*If there were a beam from heaven upon any man it was upon him.*" The "fixed notions" of Francis Bacon are traceable through the whole of contemporary literature.

9. I have said that, conscious of his own powers, Francis was also penetrated by the conviction that he owed all to God, and that only by the help of the Holy Spirit could he fulfil the purpose of his own creation. If the books with which I credit him were truly composed by him, then our descendants will be able to read with new light and deeper sympathy the heart-stirring language in which he pours out his petitions for help from above, and his grateful acknowledgment of the answers vouchsafed.

10. With this deeply religious spirit, it appears to me, the young Red Cross Knight pricked forth to encounter vice, ignorance, and error, and to rescue and defend truth and goodness. Enraptured with the study of Dante, whose lofty poetry and efforts to revive a dying world he sought to emulate, Francis Bacon began, I think, by aiming at the highest, and thought at first to raise the world by means of poetry, to which, in later life, he accorded a place inferior only to the sublimities of religion. He seems to have lived at that time in a seventh heaven of imagination and "heroic enthusiasm," expecting to draw others into the same radiant circle; but he was soon woefully undeceived. Imagination is, indeed, one of God's rarest gifts, little valued even now, or allowed to sun its bright wings, and to flutter amongst the flowers, but caught and pinned down for scientific inspection. Francis must have experienced to the full, the disappointment of being unable to find other minds capable of sympathising, or even willing to try to understand his high thoughts and aspirations. They could not, for they would not.

11. Yet there were exceptions, and manifestly the greatest was "my deere brother Antonie, my comforte" (or, as I think it may be read, "*my consorte*"). According to a sheet of verses amongst the Tennison MSS. (*and carefully omitted from the index*), Anthony Bacon was a poet of high merit, and greatly esteemed *abroad*. Did he translate the works of his more gifted brother into French, Spanish, or Italian, in which he was proficient? Did he procure able pens to do so? Was he a great original poet? We cannot tell, though these

things must be somewhere on record. Doubtless, Anthony co-operated with his brother, and conducted his foreign correspondence on business matters, and public and private intelligence. But of Anthony's life and work we are allowed too little information. His death is almost as obscure as his life, the place of his burial unknown to general history. Everything points to him as one of the most active and important members of Francis Bacon's Secret Society, and it must have been a sad blow when he died in 1601.

12. However much Anthony may have been able to assist and to relieve Francis of the burden of correspondence, it is plain that much more was needed: and early in life the brothers were actively engaged in enlisting recruits of all kinds into their ranks. Here begin the vexed questions as to the connection between Francis Bacon and the Rosicrucians and Freemasons, and their mutual relations.

Since I am merely called upon to explain the results of private research, I pass over the inquiry into the supposed origin of either of these fraternities, concerning which totally different assertions are made with equal decision by equally respectable authorities. For the most part, the assertions put forward seem to me to rely too much upon "authorities," and too little upon personal research and effort to "prove all things." Some seem to be based upon statements which (to say the least) are *ambiguous*, set forth with a show of learning, an insight into antiquarian and mystical knowledge which is impressive, and which hinders the modest reader from further pursuing the question. It has, he thinks, been sifted and settled by men of far greater erudition than himself. What does he know about Arabic or Semitic roots, or about the mysteries of India, Persia, and Egypt? He has been made to feel his ignorance, and bowing to superior learning, gives up the chase.

But when we quietly compare the aforementioned authorities, and the many and striking discrepancies which (whether by intent or ignorance) are to be noted in their statements, we conclude that not one of them is to be absolutely trusted, and renouncing the attempt to follow these high-flown verbosities of occult science, we humbly fall back upon simple matters of history and common-sense.

13. With regard to the supposed antiquity of Masonry, doubtless, there was a guild of religious builders to whom we owe our early archi-

tecture and beautiful cathedrals. Their arts and crafts were secret, and from Egypt and the East they adopted the mystic symbols of which many have been retained to this day. Were these masons or builders prototypes of our modern Freemasons?

Again, there were the Knights Templars, a rude, rough set of men, fanatical in their zeal, but held together for a common religious purpose by the bands of society, with secrets, ceremonies, and vows of their own. The principles which inspired them were hardly those of large minded toleration for the religious opinions of others, and desire that, as Bacon says, religion should enter like a dove, and not by the sword.

Lastly, the mystics, whose elevated thoughts and symbolism are clearly seen glorifying the *Divine Comedy* of Dante, and whose chief emblem was the rose, afterwards adopted by Luther as his coat-of-arms. These religious enthusiasts, devoted as they were to the *Papal* Church, bitter as they were against those whom they branded as heretics, were these the Rosicrucians, contemporary with Bacon, men suspected of sorcery, and of dabbling in alchemy and the black arts abhorrent to that branch of the Church whereof Dante was a stalwart supporter? I think not; and we should try to tune these discords to a concord.

14. When Francis realised how few would encourage or sympathise with his aspirations and efforts, he seems to have mentally compared himself to Icarus striving to reach the sun—his waxen wings melting from his shoulders, and himself fallen to the ground with a sense of deep failure. But faith and hope, and his sanguine genius, came to the rescue. Seeing that, as in the Rosicrucian allegory, few men could ascend "with wings," he tried "with cords and ladders" to raise them from their pit of darkness and misery. He must begin his work at the bottom rather than at the top, and build from the very foundations.

At this point modern Masonry seems to come in. The house to be built is not yet finished. We still labour to perfect that palace of truth for which Francis Bacon laid great bases for eternity—bases wide as the world, high as the heavens. A short paper on Pyramids in BACONIANA, August, 1894, explains that symbol, showing that the base of the Freemason pyramid is capable of including all men under

heaven who can confess belief in God, "the great Architect of the universe." At each fresh step upwards the initiate takes renewed vows, and is further instructed in the simplest elements of morality, and in the precepts of brotherhood and mercy summed up in one of Francis Bacon's favourite texts—"*Charity fulfils the law.*" If Freemasonry in its lower grades often degenerates into mere convivial society, yet it is, on the whole, beneficent; if it sometimes substitutes wild and whirring words and anti-religious principles for the noble freedom of thought and speech for which Bacon strove; yet the men who thus depart from the original intention of the great Builder are men who would probably have no religion and no morality, were it not for the bands of Masonry. These lower degrees seem to be ignorant of their origin, and if they inquire into such matters, are encouraged to believe in some of the contradictory statements set forth in their books.

15. But there is another side to Freemasonry which brings it into closer relation with Francis Bacon and Rosicrucianism. The work of "The Great Restauration" could not be conducted without *co-operation* and by aid of many heads and hands and much wealth. Not only must the great author be relieved of all harassing and disturbing interruptions, money matters, and unnecessary correspondence which so clog and hinder thought, but all mechanical labour of writing, collating, translating, &c., should be as far as possible removed from him. Hence I think the large recruiting into the brotherhood of numbers of men of no great learning or talent, but of moderate wit or intelligence, or of ample means, who could help in such ways, and who, if they took any considerable part in collating, transcribing, editing, or even in paying for the publication of any works, were to claim them for their own; their names were placed on the title-pages, and they were honoured as authors, a system highly conducive to silence and secrecy.

16. Was the true author to be forgotten? By no means. I believe that, apart from any historical records which doubtless exist (somewhere carefully preserved) the NAME and memory of the true author are kept green by methods which would enable the chiefs of the great society which he founded, the true BACON SOCIETY, at any time to reveal our concealed man.

There are in the works which we claim him in each of the early editions some or other of the following particulars:—(1) Certain water-marks, of which see "Francis Bacon and His Secret Society," pp. 298—367 (and *forward* in this number of "Water-marks"). (2) Certain hieroglyphic designs in the book ornaments, which are *to be explained and interpreted from the works of Bacon and from Freemason works on their own symbolism.* (3) A disguised portrait, in which part of the face (usually the upper half) is the counterpart of Francis Bacon, in rare instances, of Anthony. (4) A feigned biography, wherein characteristics or circumstances connected with Bacon are ingeniously grafted upon the "life" of another. (5) A number of marks, dots, stains, foldings, &c., described in BACONIANA, February, 1894, and see *Pall Mall Budget*, May 3rd, 1894 (p. 22). (6) Typography and pagination numbers, wrongly (and evidently with intention) varied, misplaced, marked, and with every indication of being arranged for cipher-writing. Head-lines and catch-words similarly treated. (7) So far as I have been able to examine, there are in the title-pages, and often in other parts of these books, anagrams of the names and titles of Francis Bacon, with the information that he wrote this "treatise," "discourse," "play," "letter," or whatsoever it may be. Sometimes the printer or publisher, the editor or revisor, are named. (I hope that ere long an article on the subject of these anagrams will be published in *Scribner's Magazine.*) *All these things continue until the present day.* Modern science and machinery have been brought to bear upon them, so that they are reproduced with greater delicacy, precision, and secrecy, but there is no material change in the method.

17. Since, then, traditions, of which we see the beginnings in the time of Sir Nicholas and his sons, are still being carried out (with or without comprehension of their meaning) by the *Freemason* paper-makers and printers of the present day, I consider that these are the lineal descendants of the "Invisible Brotherhood," whose "Labours of Vulcan," or works of experimental science, began with the institution now termed the Royal Society (see BACONIANA, vol. i., page 1). The word "*Freemason*" was a mere nickname. John Evelyn, when secretary to the Royal Society, said that the Society might as well have been named "Free Gardeners," thereby admitting

that their *true*, though not their ostensible object, was, according to the Rosicrucian document, the restoration or "re-formation of the whole wide world," whether by rebuilding the house of wisdom as "masons" or by sowing, grafting, and watering the garden of the soul as free and universal "gardeners."

18. Sir Nicholas Bacon strove, as he said in a Latin pun, to secure the *freedom*, though not the *license*, of the Press. He was cut off in the midst of his work, but his sons ably took it up. Somehow the great paper-mills and printing presses fell into their hands, or under the control of the "Free Gardeners" to whom we owe so much. And so, despite censors and opposition, our great Baconian literature marched forth not in single file, but in battalions of books, destined to remain standard works after a period of three centuries.

19. In the first instance, Francis Bacon had desired to conceal his own share in the mighty work—he was so young! They would have "boyed him out of countenance"; then they would have said that "he glutted the world with his works"; they would have howled down the man who found the world disjoint and tried to set it right—the man who dared to start new ideas without "authority." So he wrote under scores of names, giving the authority of one great name to another. In short, *he quoted himself* as an authority "borrowed from," and "imitated" himself, and thus created a kind of public opinion in support of his new philosophy.

20. To assist private communications, and the transmission of secret records, he invented or perfected shorthand writing, which he found "*deficient.*" Ingenious ciphers capable of infinite variations, anagrams, acrostics, ambiguities, and tricks of printing, symbolic language, hieroglyphic and perspective pictures, telegraphy by gestures, motions, &c., completed the equipment of his Invisible Brotherhood. The obscure terminology of alchemy (professing to search for gold, but seeking truth) was successfully used to blind and confuse the ignorant as to the experiments in natural science and the general hunt after knowledge, then being conducted with so much difficulty and danger.

21. Bacon was trying to re-unite the opposed ends of Christendom, rent apart by the theological controversies and animosities of zealots to whom toleration was intolerable, and who were making religion a

byword. In this department, perhaps more than in any other, there was the utmost need of "silent secrecy." A prattling tongue might endanger the lives and liberties of all concerned; and hence, at every fresh stage of initiation, new and appalling oaths were administered under circumstances designed to work upon the nerves as well as upon the consciences of the candidates. But ought these obligations any longer to continue? Ought these delusions and confusions to be kept up? Is it right that our professors should have to teach and our children to learn things which are, and have for centuries been known by a certain small circle to be *untrue*?

22. Francis Bacon cannot possibly have intended by any rules or prohibitions made for his society, to hinder the advance of knowledge. So long as "to be good and honest was not safe," so long as men were so gross and ignorant that they had to be taught in every kind of way, in opposite ways, to see and know the contraries of good and evil, so long as the great author had to keep up interest, and to ventilate his own ideas by a show of controversy, by attacking and refuting himself, and by then replying to his own refutations—so long would it be necessary to maintain secrecy. But this secrecy was not to be interminable. The Rosicrucian Fraternity was ordained to exist for 100 years—that is, to about 1680. By that time Bacon's "cabinet and presses full of MSS." should have been, by the agency of the brotherhood, perused, revised, perchance translated, and finally published. Then, had all gone well, the revelation should have been made. But it was not made.

23. The name of FRANCIS BACON has been studiously kept in the background, or until recently mentioned but with a slur. In histories where he should play an important part he remains behind the curtain. Collections of papers and letters eminently calculated to throw light upon his true life and works, and upon the history of the English Renaissance and the counter-reformation lie in semi-secrecy in our great libraries. Catalogues are found garbled, or *with references omitted*, which tend to reveal him as poet, theologian and mathematician.

What can we think of such things? Of MS. notes in important collections, found to be intentionally false and misleading, of collections in public libraries, concerning water-marks, prints and information on paper-making and printing which precisely end short off, at

the point where Baconian matters begin? These things are not peculiar to any one library or department, institution or office, but common to all alike, where it is possible to hope for accurate information upon any subject which would tend to reveal Francis Bacon and his true work. Or, to take matters more personally concerning him, How shall we reasonably account for the reticence shown with regard to his portraits, authentic or supposed—the absence of plain unvarnished information concerning his medals and bust, his facial cast or mask, and large portraits abroad? Or, again, What do we really know of his private life? How much he travelled, not only abroad, but into many parts of the British Islands? What was the nature of his intimacy with Montaigne, with Fulgentius, and many others whose names appear with a flash, but without the expected rumble in his pages? And of the mystery which encircles our shrine at St. Michael's? Who will say positively, *and prove, when, and where either Anthony or Francis died, and where they were buried?* Three different authorities give each a different account of the death of Lord Verulam. We may therefore doubt all three.

24. I look backward into the absym of time, and recall with the help of a note-book, my own experiences through years of effort to get at the truth. I think of information flatly refused, of inquiries politely waved away, of letters unanswered, or so answered as to be practically useless, excepting to prove to my own satisfaction that my statements could not be contradicted, or that here was another matter *taboo*. I think of efforts apparently made to hinder the sale or advertisement of Baconian books—of books and collections denied existence, yet ultimately discovered; screened, but ready to hand—of the index of many a book, *concealing* as well as affording information; for instance in Spedding's *Letters and Life and Works of Bacon*, where the index is so contrived as to hinder the ordinary reader from observing any hint of "devices," "masques," "revels," "interludes," "plays," and many other things (true clues to the work of his versatile genius), which are included in these volumes. I note also, references to pictures *not to be found*, and pictures or frontispieces with references to some page where nothing concerning them is hinted. I know, too, of catalogues where there are distinct *omissions* (numbered) having important reference to Francis Bacon. I mean, for instance,

there will be in a printed catalogue of MSS., the particulars of contents of, say, No. 173, "very interesting;" and next of 175, with no special comment. No. 173 is by no means interesting, but No. 174, *which has been omitted*, consists of a quantity of verses in praise of Mr. Anthony Bacon and his poetry. Why was this left out? Why was the *Promus* left out of the printed catalogue of the Harleian Collection of MSS.? Why in recent Works on Bacon's Life are the jottings on the outside of the MS. book found amongst the Northumberland papers, totally ignored? There included, in a list of Francis Bacon's minor writings, his "essaies" and speeches, are "speeches for my lord of Leicester," for Sussex and Essex, and the Gray's Inn Revels, showing plainly how Francis Bacon was in the habit of writing for, and putting speeches into the mouths of the great men of the time, *incapable of framing elegant orations for themselves*. There, too, are the names of several plays, including *Richard II.* and *Richard III.*, with others not now extant. These plays have been carefully cut out from the centre of the paper book. Why?

I look upon a letter in which a well-known author disclaims all recollection of a full-page engraving, with comments upon it, in a work of his own, just at that time entering upon its second edition. I read other letters from printers and publishers, to whom I had put very plain and simple questions about particulars in their own productions; they "regret that they are unable to touch upon" the subjects of my inquiries; and so over and over again. To all these riddles and puzzles I can offer but one answer. It is my firm belief that the evasions, prevarications, omissions, and the rest, are the result of a net-work of systems from which the unhappy flies cannot by circumvention deliver themselves. Some would be glad to be able to make truth plain, but they *cannot tell*, and many do not even know why they cannot. Let me say what I think to be the reason. FRANCIS BACON was practically the founder or head-centre of Rosicrucianism or Modern Freemasonry, the capital or central secret being this, that *He alone filled up all numbers. He alone wrote the whole of the great original work published during the Rosicrucian* 100 *years—that is, between the years* 1580 *and* 1680.

If these things be untrue, or only partially true, how easy for Freemasonry of high degree to refute, disprove, or correct them! Can

they not be persuaded to do so? Is not the mystery now an anachronism? We who love and live upon the study of Francis Bacon think that we know him, and that it is by some grievous slip or miscarriage of his plans that the world in general knows him so little. We say with Sir Toby Belch, "Wherefore are these things hid? Wherefore have these gifts a curtain before them?"

CONSTANCE M. POTT.

FRANCIS BACON'S DEBTS TO HORACE.

PART I.

THE striking collection of Baconian sentiments and expressions from Tacitus, printed in BACONIANA, April and August, 1894, encourage us to offer a somewhat similar group gathered from another of Bacon's favourite authors—Horace. The comparisons being abundant, we suppress the Latin, and merely refer to book, section, and line.

To commence with the Satires, Book I. Here (i. 1—22) we read of man's discontent with his happy lot, and of the wrath of Jove for this ingratitude. "Yet they might be as happy as they could wish. What, then, can prevent Jove from *puffing out his cheeks* against them, and declaring that he will no longer listen to their prayers?"

> "*Blow, wind, and crack your cheeks! rage! blow!* . . .
> *You sulphurous and thought-executing fires,*
> *Vaunt couriers to oak-cleaving thunderbolts,*
> *Singe my white head! And thou all-shaking thunder,*
> *Strike flat the thick rotundity o' the world;*
> *Crack nature's moulds, all germens spill at once*
> *That make ingrateful man!*" &c.—*Lear* iii. 2.

The thunder and lightning point to Jupiter the Thunderer, incensed at "man's ingratitude." The same connection of ideas appears in the preceding act, where Lear anathematizes his "wolfish" daughter:

> "All the *stored vengeances of Heaven* fall
> On her ingrateful top . . .
> *You nimble lightnings*, dart your blinding flames
> Into her scornful eyes.'

This Satire goes on to teach that riches do not suffice to make happiness:—

"*You heap up money-bags,*" *but live in dread of loss.* When attacked by "*a chill*" and painful illness, *your acquaintance and children, boys and girls* alike, desert or *hate* you. How closely does the modern poet follow the ancient in these particulars.

> "*If thou art rich, thou'rt poor;*
> For, like an ass whose back with ingots bows,
> Thou bear'st thy heavy riches but a journey,
> And death unloads thee. *Friend hast thou none,*
> *For thine own bowels, which do call thee sire,*
> *The mere effusion of thy proper loins,*
> *Do curse the gout, the serpigo, the rheum,*
> For ending thee no sooner."—*M. M.* iii. 1.

"*The aim of men's labour* and struggle" is "that they may in the end "retire into ease and security, having collected for themselves a small pittance" (i. 29).

Comp. *Lucrece*, stanzas 20 and 21, which end thus:—

> "*The aim of all* is but to nurse the life
> With honour, wealth, and ease in waning age,
> And *in this aim* there is such thwarting strife
> That one for all, or all for one, we gage."

In lines 41—100 the uselessness of riches in "a heap piled-up high" is exhibited, and most of the sentiments may be found embedded in Bacon's essays of *Expense* and of *Riches*, and in other places where he touches upon the same topics. In the Plays they are frequent, and summed up in such sayings as this:—

"*Riches fineless, is as poor as winter.*"—*Oth.* iii. 2.

"Then, sir, what is your advice? To live like spendthrift Mænius, or the glutton Momentanus? Not so; *you set contraries against contraries.*"—*Sat.* i. 1, 101.

And says the dramatist:

> "*How can these contrarieties agree?*
> That will I show you presently."—*1 Hen. VI.* ii. 3.

Bacon studied to reconcile or counterpoise the contraries of good and evil; how to tune discords to concords, and reduce the world to harmony. The most appalling curse in the Plays is that of Timon against Athens: that

"Piety and fear, religion, peace, justice, truth, domestic awe, night-rest and neighbourhood, instruction, manners, mysteries and trades, degrees, observances, customs and laws, may *decline to their confounding contraries*, and yet confusion live."—*Tim. Ath.* iv. 1.

But, continues Horace: "*There is a mean in all things*, fixed limits beyond which truth and right cannot be found" (i. 105—107). "It is no mean happiness, therefore, to be seated in the mean" (*Mer. Ven.* i. 2). Bacon enforces this axiom (*De Aug.* viii. 3): "*We must aim at the mean.*" Of the Christian faith he says, that it "holds the *golden mean* touching the use of reason and discussion." Here the figure seems to be from Horace's Ode x., l. 4, bk. 2:

"He who makes the *golden mean* his choice, is free from envy."

In *Sat.* ii. 24 we are reminded that "when fools try to avoid one vice, they fall into its opposite."

> "The present pleasure
> By revolution lowering, does become
> The *opposite of itself*."—*Ant. Cl.* i. 2.

The line from the Satire is in the *Promus* (1443), where several Shakespeare references are collated; for Bacon's opinion as to the wisdom of "holding a mean between two extremities," of the advantages of "mediocrities and middle ways," and the inconveniences of "Natures which do not know how to keep a mean," are frequently embodied in the Plays.

Horace declares that he jests not on this subject, yet "What prevents one from speaking truth with a laughing face?" Again, we find the line amongst his notes (*Promus*, 1041), and alluded to in the essay, *Of Discourse*: "It is good to mingle jest and earnest." Dumaine, in *Love's Labour's Lost* (ii. 1, 61—76) exemplifies the excellent discourser who can thus discreetly tell truth with a smile, and the fools or jesters of the Plays are full of the same mingled wit and wisdom. In *Hamlet* is an instance of the more bitter mixture: "They do but jest, *poison in jest.*"

"However, let us leave off joking, and turn to serious matters" (i. 24, and *Promus*, 1042). Cassius seems to echo this at a drinking bout, when he says: "Let's have no more of this, let's to our affairs, gentlemen, let's look to our business" (*Oth.* ii. 3), and to the same purpose Cæsar speaks (*Ant. Cl.* ii. 7, 128, &c.):

Sat. iii. 19—27 teaches how easily we note defects in others, which

we discern not in ourselves, regarding our own failings with the dim sight, "as *a blear-eyed man*" might do. The expression seems to be caught up in the repartee between Richard Plantagenet and Somerset (*1 Hen. VI.* ii. 3).

> "*Plan.* The truth appears so naked on my side
> That any *purblind eye* can find it out.
> *Som.* And on my side it is so well-apparell'd,
> So clear, so shining, and so evident,
> That it will *glimmer in a blind man's eye.*"

"Self-love is wrong and foolish; we should contemplate our own failings, and be blind to those of our friends, *giving gentle names* to their faults, rather than peering with the eyes of an eagle into their failings, and *naming these as vices.*"

> "*Call it not patience*, Gaunt, *it is despair.*"—*Rich. II.* i. 2.
>
> "For a score of kingdoms you should *wrangle*,
> And I would *call it fair play.*"—*Temp.* v. 1.
>
> "Some say he's mad: others *that lesser hate him*
> *Call it valiant fury.*"—*Macb.* v. 2.

In the same Satire (l. 106) there is the wise reflection that "Nature cannot separate between right and wrong, as it does between advantages and their opposites, between things to be avoided and things to be desired."

> "The violence either of grief or joy
> Their own enactures with themselves destroy," &c.—*Ham.* iii. 2.
>
> "Let us teach ourselves that honourable stop,
> Not to outdo discretion."—*Oth.* ii. 3.
>
> "As surfeit is the father of much fast,
> So every scope, by the immoderate use,
> Turns to restraint," &c.—See *M. M.* i. 2.

Most of the leading sentiments in the *Essay of Friendship* are traceable to Horace. The Epicurean doctrine of man's elevation from the condition of a beast by means of his reason, is the subject-matter of *Sat.* iii. 99—124, and forms the opening note in the *Essay of Friendship*, where, however, it is directly quoted from the *Politica* of Aristotle.

"Sift for yourself whether there be not implanted in you any faults of nature or habit; for *in the neglected field grows the brake*, whose end is to be burnt up."—*Sat.* iii. 34.

"Now 'tis the spring, and weeds are shallow rooted;
Suffer them now, and they'll o'errun the garden,
And choke the herbs for want of husbandry."—2 *Hen. VI.* iii. 1.

Iago compares our bodies to gardens in which we can at pleasure set good herbs and root up weeds, for "the power and corrigible authority of this lies in our wills" (*Oth.* i. 3). Perhaps from that line of Horace Bacon drew the expressions, "run through *brakes* of vice" (*M. M.* iii. 1), and "*the rough brake* that virtue must go through" (*Hen. VIII.* i. 2).

Three notes from Horace (*Sat.* iii. 66, 97, 98), connected in the *Promus*, are interesting when studied with reference to *M. M.* ii. 2, 60—80, and 126—131, and with the well-known passage in *Hamlet* beginning: "Is it a custom? Ay, marry is it, a custom more honoured in the breach than the observance."

Bacon notes: "How foolish of us to lay down a rule of conduct which will tell against ourselves, if we come to be judged by it," and adds scraps from lines 96, 98: "Those who hold that all sins are equal are hard pressed when brought to the test of real life; *custom and sense are opposed to it*, and so is expediency which is almost the mother of justice and equity."

These thoughts flash out in the intensity of Hamlet's wrath—thoughts of the "damned custom" which has so brazed the queen's conscience that it is "proof against *sense*"—the sense of what is good and expedient in a matron's conduct. This under-current again rises to the surface when Hamlet entreats his mother, *for expediency's sake*, to "*assume* a virtue if she have it not;" for "that monster *custom*, who all *sense* doth eat of habit's devil," yet "aptly" (or expediently) puts on the outward livery of decent behaviour.

In *Sat.* iv. Horace describes a rival as "flowing on like *a muddy stream . . . a verbose writer*, too lazy to endure the labour of writing correctly." The metaphor is transferred from the works of a man, to a man himself in *Rich. II.* v. 3, where we are shown not only the "muddy passages," but their superabundance.

"O loyal father of a treachorous son!
Thou sheer, immaculate, and silver fountain,
From whence *this stream through muddy passages*
Hath held his current and defiled himself!
Thy overflow of good converts to bad,
And thy abundant goodness shall excuse
This deadly blot in thy digressing son."

Horace professes to believe his own writings to be unpopular. "People fear verses, and hate poets. See, say they, the wisp of hay on his horn. Give him a wide berth." He is comparing the satirist to a "savage bull," as the satirical wit Benedict is described in *Much Ado* v. 4, 40—51. Although the allusion is here ostensibly of another kind, yet with this underlying thought it falls in well with the growing theory that all matters of love and marriage in the Plays have an arrière-pensée of the wooing and wedding of truth and beauty. Popular talk, according to Horace, goes on to say that "provided the satirical rogue can extract a laugh for his own advantage, he never spares a friend." (See *Promus*, 1848, for *Shakespeare references.*)

Sat. vi. 15 teaches us not to value mere birth. "Upright lives are the most deserving of honours. *The people* . . . in their folly often honour the most worthless, and are the vain-glorious slaves of fame, *staring awe-struck* at inscriptions and busts."

> "*The fool multitude*, that choose by show,
> Not learning more than *the fond eye can teach*," &c.—*Mer. Ven.* ii. 8.
>
> "*The distracted multitude*
> Who like not in their judgments but *their eyes*."—*Ham.* iv. 2.

In Book II., *Sat.* i. 27, Horace cheerfully points out the vanity of expecting all men to be of the same mind. "Milonius *dances;* . . . Castor delights *in horses*, Pollus *in boxing;* there are as many tastes as there are men alive."

In *Sonnet* xci. the thought is repeated, with the accessories of the horses, and the games of skill or strength.

> "Some glory in their birth, some in their *skill*,
> Some in their wealth, some in *their body's force*,
> Some in their garments, though new-fangled, ill,
> Some in their hawks and hounds, *some in their horse*,
> And every humour hath his adjunct pleasure,
> Wherein it finds a joy above the rest."—*Sonnet* xci.

Shylock has also somewhat to say on the subject (*Mer. Ven.* iv. 1, 40—62). "Every man has his own humour. There is no firm reason for likings or antipathies. All is a matter of taste and feeling."

Horace also instils the lesson so familiar in the Plays, that men should "study what they most affect." "There is no profit where no pleasure's ta'en." That

"*The labour we delight in physics pain.*"—*Macb.* ii. 3.

"There be some sports are painful, but *their labour*
Delight in them sets off," &c.—See *Temp.* iii. 1.

"*Your interest* in (fatiguing sports and exercises) *gently beguiles the severity of the toil.*"—*Sat. II.* ii. 8.

Sat. iii. 13 forms *Promus* entry 34: "*Are you proposing to appease envy by abandoning virtue?*"

It forms the text of *Coriolanus* iii. 2: "Why do you wish me milder? Would you have me false to my nature?" asks Coriolanus. "Rather say, I play the man I am." His mother replies: "You might have been enough the man you are with striving to be less so." She does not wish her son to appease envy by abandoning virtue, but by using tact. Polonius exhorts Laertes, "To thine own self be true," but he agrees with Volumnia in urging consideration for others.

Sat. iii. 247, 28 exhibits the childish madness of love, subjects abundantly illustrated in *Shakespeare*. The idea of "*a man with a beard delighting in riding on a long stick*" seems to throw light on the quaint ejaculation in *Hamlet*:—

"For O! *the hobby-horse is forgot.*"

Sat. vii. consists chiefly of a dialogue on the inconsistency of mankind. True slavery consists (it is concluded) not in a man's outward life, but in the state of his mind or will. "Who then is free? He who is wise, a true lord over himself, undaunted by fear of poverty, death, or bonds; he who can govern his passion, and scorn glory, complete like a sphere and perfectly round*; no outward object can rest upon the smooth surface of his mind. Against such a man fortune's assault is broken" (l. 83—89).

"Give me the man
That is not passion's slave, and I will wear him
In my heart's core."—*Ham.* iii. 2.

"Is this the nature
That passion could not shake? Where solid virtue
The shot of accident nor dart of chance
Could neither graze nor pierce—He's much changed."—*Oth.* iv. 2.

The next *Satire* furnishes us with the source of the remark in the

* Comp. Hamlet's expression, "Whilst reason holds her seat in *this distracted globe*."

Essay of Adversity: "Prosperity doth best discover vice, but adversity doth best discover virtue."

A host is like a general; prosperity hides his genius, adversity best discovers it.—*Sat. II.* viii. 73.

So in *Troilus and Cressida* (i. 3) we read of "*protractive trials* . . . to find *persistive constancy in men. In the reproof of chance lies the true proof of men.* Even so doth valour's show and valour's worth divide in storms of fortune." And Volumnia has in like manner taught her noble son that "Extremity is the trier of the spirits."

In lines 155—175 of the *Ars Poetica* we seem to see the original of the well-known piece in *All's Well* (ii. 7, 135—166), "All the world's a stage, and all the men and women merely players. *First* the infant . . . *then the school-boy; then the lover* . . . *then a soldier*, bearded, jealous in honour . . . sudden and quick in quarrel, seeking the bubble reputation. . . . *Then the justice*, severe, formal, the lean and slippered pantaloon. . . . *Last scene of all* . . . second childishness and mere oblivion." Now Horace: "In the stage of life, *first comes the boy* who just knows how to form his words, and to walk steadier. He delights to play with his mates, and on slight causes flies into a passion, is soon appeased, and changes every hour. *Next, the beardless youth*, free from his guardian, delighting in horses and hounds, and the grass of the sunny plain of *Mars*, easily moulded like wax . . . high-spirited, passionate in his desires, quick to change his fancies. *Then comes a change* in a man's spirit, for the temper of middle-age seeks wealth and interest, and is the slave of ambition . . . caution . . . *Last of all*, many discomforts gather round old age. . . . An old man becomes miserly . . . crabbed, querulous, ever-praised the bygone days of his *boyhood*."

It is needless to cite the endless detached passages in the Plays which reflect the particulars detailed in the *Ars Poetica*, but as to the "*youth easily moulded in wax*" we have him in the *M. N. Dream* i. 1:—

> "Your father . . .
> To whom you are but as a *form in wax*,
> *To be by him imprinted*, and within his power
> To leave the figure, or disfigure it."

Further on (l. 323) we have a passage which throws full light upon what has appeared to some an obscure passage in *Coriolanus* (ii. 1):—

"I can't say your worships have delivered the matter well when I find the *As* in compound with the major part of your syllables."

"The Greeks," says Horace, "had genius . . . they coveted nought but fame. But the Roman boys are taught to divide the *As* by long calculations into a hundred parts. Supposing the son of Albinus says: 'If from five ounces one be subtracted, what remains?' you can answer: "One-third of an *As*.' 'Good, you will be able to keep your property.' 'If an ounce be added, what does it make?' 'The half of an *As*.' Ah! when this rust of copper, this slavish love of saving money has once imbrued the soul, can we hope for the composition of verses worthy to be anointed with the oil of cedar, or to be preserved in chests of polished cypress?"

The allusion in the Play is therefore to the *avarice*, the "itching palm" of the Romans, as in unfavourable contrast to the noble and unselfish desire for worthy fame. This explanation is more satisfactory than that other which would see in this passage only a poor pun insinuating that the senators are *asses*. Nevertheless the inveterate habit of quibbling, often very useful to Francis Bacon, was such that he could seldom pass by a jest. Hence the secondary allusion is quite possible, and akin to the rest of his "ambiguities."

Lines 153—178 and 315—317 treat of the conduct of the theatre. Here we see hints for Hamlet's speech to the players, and his exhortations to them to hold a mirror up to nature. "I would advise a well-taught mimic to have an eye to the model given by life and manners, and hence to give the air of truth . . . and to each character his proper speech," &c.

Ode XXX., Book III., is remarkable as incorporating the leading thought in some of the *Shakespeare* Sonnets:—

"I have reared a monument more enduring than brass, and higher than the regal structure of the Pyramids; such as neither the wasting rain, nor the raging north wind, nor the endless course of time and the flight of ages, can have power to overthrow."

CH. CH.

(To be concluded in the next number.)

SOME WATER-MARKS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

WATER-MARKS are found in most old books, but the use of them seems to have died out during the eighteenth century. The annexed plate shows some examples of the types of water-marks which appeared in the most important books published during the latter part of the sixteenth and throughout the seventeenth century. Prior to this time many various and dissimilar water-marks were in use, but with the increase of learning and the greater output of books which then occurred, the type of marks altered considerably, and in England the pot, the bunch of grapes, and the double candlestick became for a time the predominant emblems, interspersed with the older crowns, shields, and bugles, of which examples are seen on our plate, and succeeded by the foolscap, which is, perhaps, a corruption of still older forms, but which became so predominant as to give the name to a certain class of paper. The three designs first mentioned —namely, the pot, the grapes, and the candlesticks, had, however, in the opening years of the seventeenth century, almost superseded all others in important books; they seem to be characteristic more particularly of books written by Francis Bacon or by his fellow-workers.

No. 1 is from Mercator's Atlas, published at Amsterdam in 1590; the difference in type will be observed.

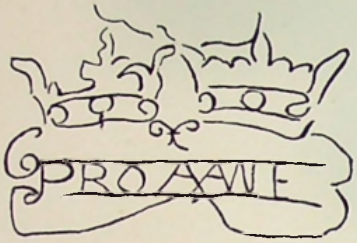
Nos. 2, 3, 4, and 5 are from the second edition of Burton's *Anatomy of Melancholy*, 1624. The initials R. C. appearing in the rude shield with bugle No. 3, may, perhaps, point to some connection with the Rosicrucian Fraternity. In No. 5 are also letters which (if we allow for the battering of the wires which produce the water-mark) may also pass for R. C.

No. 6 is taken from the Frontispiece of the 1631 edition of the *Sylva Sylvarum*. It is a mark of which we have not found another instance.

Nos. 7, 8, and 9 are from the *Resuscitatio* published in 1657.

No. 10. The foolscap and the bars of initials 11 to 15 are from Phillips' "World of Words," edition 1679.

1.



Mercatorius Atlas 1590
Amsterdam.

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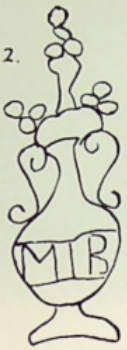

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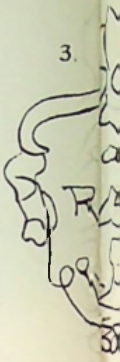

P. 5–6

Burton's Anatomy of
Second Edition
1624.

6.

Sylva Sylvarum.
1631.

7.

Recusitatio
1657.
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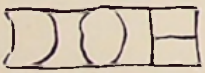
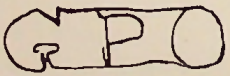
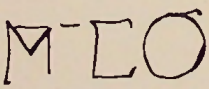
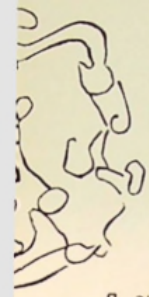
11 

12 

13 

Phillip's
World of
Words.

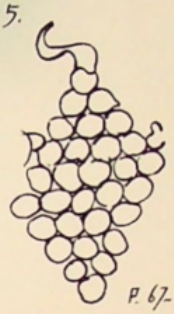


P. 25-26.

4.

P. 43-44.

5.



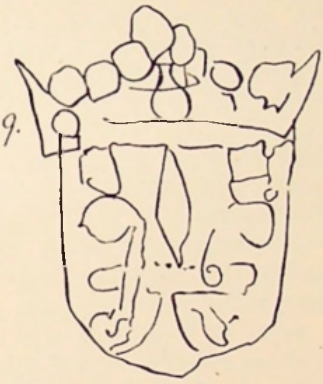
P. 67-68.

Melancholy.

8.

P. 328.

9.



P. 231.

Recusitatio 1657.

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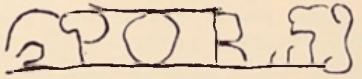

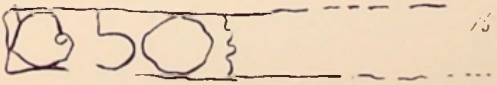

Our wish is to attract attention to this subject, which may lead, by a careful examination and classification of the water-marks, to the solution of many of the Baconian mysteries.

We would refer anyone who may take an interest in this subject to "Francis Bacon and His Secret Society," where some space is devoted to a description of water-marks, mediæval and Baconian, and where numerous examples are given.

J. TABOR.

LINKS IN THE CHAIN.

UNDER this heading we propose, from time to time, to publish scraps of information bearing upon the life, aims, work, friends, and associates of Francis Bacon—links in the long chain which connects him with everything social, scientific, and literary, in the age of which he was the glory and the shining light, albeit a light hidden under a bushel.

We will try by degrees to compare similar facts recorded of similar individuals; similar objects aimed at or obtained; similar opinions and theories expressed by different authors; similar experiments and discoveries made by or attributed to different philosophers. It will remain for Time, that Great Arbitrator, to decide in which of these instances the same actor or speaker is to be descried—how many of these "Authors" were *Masks*, and *Handers down of the Lamp*; how many genuine and original "Inventors" of the theories and experiments in question.

We earnestly appeal to our readers, in this as in all other inquiries, for help in making observations and records, however slight. Each additional link adds, if not to the strength, yet to the length of our chain, and enables us to embrace a wider circle of facts, truths, and useful suggestions. Since our chief aim is to get at the hidden, private life of Francis Bacon, we will begin with his childhood, boyhood, and youth, taking as our guides some of his closest intimates, whose dicta have never been challenged or refuted.

Dr. Rawley, Bacon's chaplain and private secretary, begins his brief but pregnant life of him by describing his father, Sir Nicholas,

as "a lord of known prudence, sufficiency, moderation, and integrity." His mother, Anne, daughter of Sir Anthony Cook, tutor to Edward VI., was "a choice lady, and eminent for piety, virtue, and learning; being exquisitely skilled, for a woman, in the Greek and Latin tongues. These being the parents, you may easily imagine what the issue was like to be; having had whatsoever nature or breeding could put into him"; words which surely mean that the combined virtues and high powers of mind which by nature Francis derived from his parents, were cultivated to the utmost by his education. But to continue:—

"His *first and childish years* were not without some mark of eminency; at which time he was endued with that pregnancy and towardness of wit, as they *were presages of that deep and universal apprehension* which was manifest in him afterward." The writer then gives a well-known instance of the ready wit of Francis Bacon, in his answer, when only ten years old, to Queen Elizabeth, who asked him his age. "*I am two years younger than your Majesty's happy reign.*"

Hepworth Dixon (who here draws his information from the Lansdowne and Lambeth MSS., from *Athenæ Cantabrigienses*, ii. 3, 4, and from Mignet's Life of Mary Queen of Scots) adds a further graphic description of the little brothers, Anthony and Francis, "growing up together; both gentle and susceptible in genius; as strong in character as they were frail in health; now sporting in the oak-wood at Gorhambury, now playing their little parts among the pomps of York House . . . These children lived in the hurry and vicinity of great events. When Anthony was eleven, and Francis nine years old, there opened at York House the famous conferences on Mary's complicity in Darnley's death. . . . Lady Anne felt no compassion for the sinful queen . . . and her younger son, at least, shared her pious and lofty scorn for all the personages concerned in that romantic plot. *We see him in those early years a man among boys*; now playing with the daisies and speedwells, now with the mace and seals; one day cutting posies with the gardener, or crowing after the pigeons . . . the next day paying his pretty compliment to the Queen. . . . Every tale told of him in his childhood wins on the imagination: whether he hunts for the echo in St. James's Park, or eyes the jugglers and

detects their trick, or lisps wise words to the Queen, and becomes her 'young Lord Keeper' at ten."

At twelve years old he went to Cambridge with Anthony, and they appear to have lived in the house of Whitgift, then Master of Trinity, and afterwards Archbishop of Canterbury. Three years sufficed to exhaust the supply of learning which Francis rapidly absorbed, and found inadequate to the wants of his great brain. At fifteen he left the University, disappointed or disgusted with the "barrenness" of the learning there imparted; and he seems to have studied in retirement until, at his request, his father sent him "to see the wonders of the world abroad," and to study mankind and the history of the world in foreign countries. "*A hopeful, sensitive, bashful, amiable boy, wise and well-informed for his age, glowing with noble aspirations, dreaming on things to come*": such are the words of his devoted but unemotional biographer, James Spedding. A stronger idea of the impression conveyed to those who knew the mind of Francis Bacon as intimately as his face, is to be seen in the inscription surrounding a miniature portrait of him painted about this time by Hilyard. "*Si tabula daretur digna, animum mallem*" ("*If only there could be a canvass fit to paint his mind!*").

Dr. Rawley and others speak of Francis having certain "fixed ideas," which accompanied him through life, and "which he derived not from books only, but from some grounds and notions from within himself; and which, notwithstanding, he vented with great caution and circumspection." These notions seem to have become fixed at a very early age; and, if we mistake not, they will be found equally rooted in all the writings of early "Authors" whom we shall have occasion to examine.

With such hints and sketches of this wonderful boy firmly imprinted on our memory, let us collect all the similar hints attainable concerning other precocious, or prodigious, or remarkable and learned boys and youths, of whom we read in the prefaces and "Lives" of authors contemporary with our Francis. And let us observe that in the present day "*clever children are*" (according to the experience of Dr. Stewart, one of the chief School Inspectors) "*decidedly scarce*—not over 5 per cent.; the backward children, 10 per cent.; leaving 85 per cent. . . . . to move on together *passibus æquis*." This, in

the days of excellent school-books of all kinds, with teaching brought almost to the highest perfection, commenced and methodically pursued from the earliest days of childhood! What percentage of boys of marked ability, and of precocious learning, should we reasonably expect to find in the records of three hundred years ago, and when even University teaching was in the unsatisfactory condition described? We need not hazard an opinion as to the result of such statistics, but will jot down scraps from prefaces and "Lives" attached to works of whose origin the present writer confesses to be more than doubtful. It is hoped that the present notes, if diligently continued and aided by confluents from many sources, may add considerably to the volume of knowledge concerning Francis Bacon and his work.

Sir Philip Sidney.

"We pass by *his infant years shadowed under the veil of innocency.* . . . . He was sent to the Universitie. *Here an excellent stock met with the choicest grafts, nor could his tutors pour in so fast as he was ready to receive.*" (Life of Sir P. S., *Arcadia*, 12th Edition, 1662.)

Abraham Cowley.

"Even *when I was a very young boy* at school, instead of running about on my Holy-daies, and playing with my fellows, *I was wont to steal from them, and walk into the fields, either alone with a book, or with one companion, if I could find any of the same temper.* . . . . *That I was then of the same mind as I am now (which I confess, I wonder at myself)* may appear in the latter end of an ode, which I made when *I was but 13 years old*, and which was then printed with many other verses. The beginning of it was boyish, but of this which I here set down (if a very little were corrected), I should hardly now be ashamed. . . . You may see by it, I was even then acquainted with the poets (for the conclusion is taken out of Horace), and perhaps it was the immature and immoderate love of them, which stampt first, or rather *engraved* these characters in me. They were like letters grown in the bark of a young tree, which with the tree still grow proportionably" (*See Of Myself, Discourses by Way of Essays*, p. 143, Cowley's works.

At the age of 10, *Cowley* wrote a piece entitled, *Pyramus and*

Thisbe; at the age of 12, one called *Constantia and Phiterus.* There seems to be an occult allusion to the age of the author of "*Davideis,*" in a note to the 1706 edition (by Dr. Sprat, president of the Royal Society), to the following line:—

"*A comely youth endowed with wondrous wit.*"

Dr. Sprat notes: "Some would have Solomon to have begun his reign at eleven years old, which is unreasonable. Sir W. Raughley, methinks, convinces that it was in the nineteenth year of his age; at which time it might truly be said by David to Solomon, *Thou art a wise man,* and by Solomon to God, *I am but a young child.*"

[Observe that the Sir W. Raughley, or Raleigh, who here brings in the allusion to the *youthful Solomon,* was a cousin of Dr. William Rawley, Francis Bacon's private secretary and chaplain.]

"His Davideis," continues the *Life,* "was wholly written in so young an age, that if we reflect on the vastness of the argument, and his manner of handling it, he may seem like one of the miracles which he there adorns; like a boy attempting Goliah. He finished the greatest part of it when he was yet a young student at Cambridge. His wit was early ripe, and lasting."

Gaspar, or Caspar Barthius, was, according to Bayle, another marvellous boy, "so learned that his childhood was a subject of wonder to men. *He composed several books before he had a beard,*" and "at *twelve years old,* turned the *whole of the Psalms of David into Latin verses of every kind. They were printed in the same year, together with other poetry in the same language. The collection of pastoral pieces, satires, sermons, elegies, odes, epigrams, and iambic verses, were printed at Wittenburg in 1607, and include all his poetical pieces written between 13, and 19. For the sixteenth year of his age he wrote a treatise on the best method of reading Latin authors,* beginning with Ennuis to the end of the Roman Empire, and continuing them from the decline of the language until the critics of these later times who have rehabilitated the old authors. *This composition cost the author only one day of 24 hours, though it is so pithy and full of matter as to show a prodigious amount of reading and discernment.*" Bayle's revisor adds that Barthius was only *eighteen years old* when he wrote a Commentary on the Ceiris of Virgil, full of valuable learning (*printed, Hamburg, 1608*).

Michel de Montaigne is another writer who is known almost entirely *by his description of himself.* Before he was six years old, "I had," he says, "without art, book, grammar, precept, whipping, or the cost of a tear, learned to speak as pure Latin as my master himself. . . . My domestic tutors have often told me, that I had *in my infancy* that language so very fluent, that *they were afraid to enter into discourse with me.*"

In this marvellous knowledge of Latin, *Montaigne*, we see, shows himself like *Barthius*. His habits as a child he describes in much the same words as *Cowley:*—

"The first thing that gave me any taste for books, was the pleasure that I took in reading Ovid's *Metamorphoses;* and with them I was so taken that, *being but seven or eight years old, I would steal away from all other diversions to read them,* . . . my tutor . . . allowing me only *such time as I could steal* from my regular studies."

Sir John Suckling may also be compared with *Montaigne*, for he is described by Mr. Morley, in his "English Literature," as "*an over-taught child, who could speak Latin at the age of five.*"

Richard Crashaw had a taste for Ovid similar to *Montaigne's*, and "in his youth he had a rich vein of poesy, in which appeared somewhat of Ovid's air and fancy" (*Complete Works, W. B. Turnbull*).

William Drummond, of Hawthorne-Dene, in his verses, "*Of Himself,*" shows a similar precocity:—

> "In my first years, and prime not yet at height,
> When sweet conceits my wits did entertain
> Ere beauty's face I knew, or false delight
> I first began to read, then lov'd to write."—*Sonnet i.*

Montaigne says: "At thirteen years I came out of college, having run my whole course, as they call it, and in truth, without any manner of advantage that I can honestly brag of." This is just such a dissatisfied strain as Francis Bacon speaks in, when he laments the barrenness of the "words, words, mere words," which he considered, formed the bulk of collegiate training.

Montaigne shared with the youthful Bacon another pronounced taste:—

"Shall I acquaint you with one faculty of my youth? I had great

assurance of countenance, and flexibility of voice and gesture in apply myself to any part I undertook to act; for *before I had just entered my twelfth year*, I played the chief parts in the Latin tragedies of Buchanan, Gucrente, and Muret. . . . I was looked upon as one of the best actors" (*Mont. Ess.* i. 25).

[The Latin tragedies here mentioned should be inquired into.]

Sir Henry Wotton (*a cousin of Francis Bacon*) is said, when a youth at college, to have written a tragedy for private acting amongst the students. It was "so interwoven with sentences, and for the method so exact in personating those humours, passions, and dispositions, which he proposed to represent, that the gravest declared that he had, in a slight employment, given an early and solid testimony of his future abilities."—*Chalmers.*

Note, that nearly twenty years later, Bacon declared the study of character, the art of composition and diction *to be deficient*, and the theatre utterly degraded. To these strictures he added a quiet, but significant, "*mihi silentio.*"

With regard to more serious studies, or higher aims, we may read of the author of a Rosicrucian tract, "Christian Rosencreutz," that he was *a boy, fifteen years of age* (compare of Francis Bacon leaving college—practically an M.A. at the same age).

The anonymous author of the *Fama Fraternitatis* announces that his age was *sixteen*, and that he had travelled (*in books* ?) alone, for one year. He was therefore *fifteen* only, when he began thus to "travel."

Thomas Vaughan, the supposed author of "*Eugenius Philalethes*" (yet another of these communicative autobiographers), says: "I know the world will be ready *to boy me out of countenance for this, because my yeares are few and green.* I want their two crutches, the pretended modern sanctitie, and *that solemnitie of the beard*, which makes up a doctor" (*Anima Magica*).

The last sentence gives a hint of sensitiveness as to the disadvantage which the author laboured under in his extreme youth, and like Caspar Barthius, in the *lack of a beard.* We are reminded of Bacon's "Notes on Beards" as a sign of age, and of the immense use made of those notes in the plays to indicate the dignity, or the want of dignity of "the justice with beard of formal cut," the old men

honoured or mocked at for their grey beards, the weak-minded man with "a little yellow beard," and the fierce one "bearded like the pard"—contrasted with the "beardless boys," and "beardless vain comparatives," "a young having in beard." A short note amongst the early jottings in the *Promus* seems to gather more interest and meaning from such comparisons. We seem to see the boy-philosopher comforting himself with a thought (afterwards put into the mouth of Falstaff) that "all is not in yeares to me; somewhat is in houres well spent." *

In 1592, Bacon wrote thus to his uncle Lord Burghley: "I wax now somewhat ancient; one-and-thirty years is a great deal of sand in the hour-glass." The "houres well-spent" had already told heavily upon him, and we see a reflection of this in the "Holy Guide," attributed to *John Heydon*, another Rosicrucian publisher.

"I writ my *Harmonie of the World*, after much study and travel through books, when the churches were all at discord, and saw many revolutions of kingdoms. . . . *I was twenty when this book was finished, but methinks I have out-lived myself, and begin to be aweary of the sun.*"†

James I. *published* in 1584, and *at the age of nineteen*, "The Essaies of a Prentise in the Divine Art of Poesie." These essays passed as the work of the royal youth. But note. In 1612, Francis Bacon, in dedicating the 2nd edition of his "Moral Essays" to Henry, Prince of Wales, wrote of them as "breif notes, sett downe rather significantlye than curiously, wch I have called ESSAIES. The word is late, but the thing is auncient. For Senecæs epistles to Lucilius, yf one marke them well, are but *essaies*." He does not allude to any "late" or recent essays by his kingly patron, and it will be interesting to examine and decide which of the two invented or introduced that French word, *Essaie*; new in England, and whether, perhaps, those which passed as the work of the king himself were not mainly or wholly written by his Solicitor-General?

There are many other remarkable boys of the period in question, as *D'Aubigné* who *displayed* an extraordinary capacity of learning at an early age," and "*at eight years old* translated the *Crito* of Plato;" or

* *Promus*, 152. † "I'gin to be aweary of the sun."—*Macb.* v. 5. "Cassius is aweary of the world."—*Jul. C.* IV. 3, and *Mer. Ven.* I. 2, 1.

George Wither, under whose youthful portrait (with the brow, curl, eyes and nose of Francis Bacon) are lines beginning:—

> " *Loe this is he whose infant muse began*
> *To brave the world, before years styled him* MAN; "

or *Thomas Lydiat* who, resigning his scholarship in 1603, *spent seven years in publishing the books begun when he was in College*; but we must devote the remaining few lines at our disposal to one whose early life and powers coincide in so many ways with those of Francis Bacon, that we invite especial attention, both to his writings, and to the character of the supposed author.

Joseph Mede, B.D.—In the general preface to the ponderous folio of his "works," hints are repeatedly thrown out that he was *very young*, and that portions of his book had undergone subsequent revision. "He was unwilling some Latin dissertations written by him in his younger days should be made publick. . . . *Mr. Mede could discern day before others could open their eyes.* . . . The six last discourses . . . made in his younger days . . . are elaborate, and argue his great learning and study . . . *his freedom from vain-gloriousness and affectation* (a disease to which young men are most subject), and that as he knew to discourse learnedly, and prepare strong meat for those that are of full age, so likewise to become weak to those that are weak."

When not twelve years old, he bought Bellarmine's Hebrew Grammar, and, in spite of discouragement from his master, "set upon it industriously, and attained no small skill in the Hebrew tongue" before he was fourteen; "these fair blossoms giving an early assurance to his friends of those excellent fruits which he brought forth in the *University of Cambridge*. "I shall not need," says his historian, "to expatiate in recounting the perfections, whether intellectual accomplishments or moral endowments, conspicuous in him . . . the former . . . eminent and advanced above the ordinary pitch, they being the *effects of excellent natural parts accompanied by an early and unwearied industry, and with a . . . great judgment, and a great memory. He began His search after wisdom betimes*, and continued it to the last, from the flower till the grape was ripe, from the budding ingenuities of his youth to the more concocted and mature thoughts of his riper

years. . . . *By many instances it appears what a quick sagacity he had in his younger years, and how his earlier studies were blest with the discovery of such theories as lay deep, and were not obvious to every eye.*"

We cannot help comparing the remarks about *Joseph Mede's* parts and endowments, his judgment, great memory, his early search after wisdom, his quick sagacity and penetrative discernment, his dislike to affectation and vain-glory, his perpetual industry, with the similar remarks of Dr. Rawley and of Ben Jonson concerning Francis Bacon:

"There is a commemoration due to his abilities and virtues as to the course of his life. Those abilities which commonly go single in other men, though of prime and observable parts, were all conjoined and met in him. *Those are sharpness of wit, memory, judgment, and elocution.* In the composing of his books he did rather drive at a masculine and clear expression than at any *fineness or affectation of phrases.* . . . *Neither was he given to any light conceits or descanting upon words, but did ever purposely and industriously avoid them.* . . . *He was no dashing* man, neither was he one to appropriate the speech wholly, to himself, or delight to outvie others."

But the "Life" should be carefully read and considered, "chewed and digested," and diligently compared with other "lives" such as have been here indicated.

DR. OWEN'S CIPHER.

THE following are extracts from a long article lately published in the Detroit *Tribune*, and written by an eye-witness and experimenter upon Dr. Owen's Cipher System. Since the particulars here reprinted coincide with other reports contributed by several independent witnesses, and since the description is considered to be the most lucid and satisfactory which has yet appeared, we consider it only just to draw attention to it. An article on the subject specially written for this Magazine by another eye-witness and decipherer has, unfortunately, been delayed, and cannot reach us in time for publication in April. We hope to insert it in the June number:—

The Mystery of the Bacon Cipher.—Dr. O. W. Owen's Discovery Investigated.

"And now that the entrance to the secret has been found out,
The world will wonder how it could miss it so long."—Bacon.

. . . . . .

What is a cipher?

It is an internal story, told by external words, letters, marks or hieroglyphics.

"Sir Francis Bacon's Cipher Story, as Discovered by Dr. Orville W. Owen," is deciphered by words, and is one of the most remarkable literary productions of the world. So astounding, indeed, is it that it is not strange that those who have had neither desire nor opportunity to investigate the matter thoughtfully, should have condemned it off-hand. Yet, secret modes of communication have been in use from earliest times. Ciphers are used by governments for sending secret dispatches, and in times of war especially, have proven of incalculable value. It is, in fact, if the reader will stop and consider, the most natural and yet the safest manner in which these histories could have been concealed, and thus transmitted to coming generations.

The Bacon cipher, as discovered by Dr. Owen, consists, I find, of a series of (1) guide words. Around these guide words are clustered (2) key words, and these key words again have (3) concordant words, both single and double. The (4) sentences containing the guides, keywords, and concordants are (5) collected together, by (6) system, when it is found that the new story unrolls itself with hardly a hitch. Nothing needs to be added or taken therefrom. It is all necessary to the complete narrative.

However, the most satisfying knowledge is that obtained by working out the results one's self, and, having conquered the cipher and made actual applications of it, I will endeavour to relate how it is done, in as concise and comprehensive a manner as possible. But first let us look a little into what this discovery signifies.

What the Cipher Reveals.

The cipher reveals the fact that all the works of William Shakespeare, Robert Greene, George Peel, Christopher Marlowe's stage plays, the "Fairy Queen," "Shepherd's Calendar"; and all the

works of Edmund Spencer; the "Anatomy of Melancholy" of Burton; Bacon's "History of Henry VII.," the "Natural History," the "Interpretation of Nature," the "Great Instauration," the "Advancement of Learning," the "De Augmentis," "Essays," and all his other works were actually written by Sir Francis Bacon only, he using the other names as masks to conceal his own identity.

* * * * * *

How to Work the Cipher.

The first time I talked with Dr. Owen concerning the cipher he gave me a few rapid instructions regarding the "wheel," and then placed in my hands the first published volume which was worked out by the cipher, telling me to read carefully the "Letter to the Decipherer," after which I might come to the office and make application of the directions therein given, which suggestion I acted upon as before stated. Upon page 3 I found the following:—

> "Take your knife and cut all our books asunder,
> And set the leaves on a great firm wheel
> Which rolls and rolls, and turning the
> Fickle rolling wheel, throw your eyes
> Upon FORTUNE, that goddess blind, that stands upon
> A spherical stone, that turning and incessant rolls
> In restless variation.
> Mark her the prime mover:
> She is our first guide."

This advice has been literally acted upon. An immense wheel has been constructed, consisting of two reels, on which is rolled a great stretch of cloth, 1,000 feet long and over two feet wide. The arrangement is so simple that by turning the reel in one direction for a time the entire 1,000 feet of canvas come under the eye, and by reversing the motion all passes back again in the other direction. Upon this stretch of cloth are pasted the printed pages of all the works of all the supposed authors above mentioned. A more simple or convenient arrangement for examining a great number of pages in a short time could not be devised.

The Key Words.

The "Letter to the Decipherer" now goes on to add to "the first great guide"—Fortune—four others, Nature, Honour, Reputation, and Pan, the god of nature. The next act of Dr. Owen after pasting

all the works upon the wheel, was to carefully scan them, every word, and with coloured pencils to mark these guide words every time they occurred, which of itself was no small task, the first four words being repeated 10,641 times by actual count.

Let it now be borne in mind that these five words are not keys to the hidden stories, but guides whereby to find the key words. And around every guide clusters these keys. They are repeated over and over, so plainly and definitely that the earnest seeker cannot fail to find them. The next thing done is to pencil around every sentence containing the guide word being used, thus enclosing the keys as well, and these sentences are now read from the wheel to an operator, who typewrites them upon sheets of paper. At the head of every page thus written is placed the key word, or words, of the sentences, thus avoiding all confusion when the papers come to be sorted.

I find to be absolutely true the instructions given in the "Letter to the Decipherer" on page 8 of the first volume:—

> "And, sir, though far and wide the secret thread
> Of these rules seem scattered,
> This distribution ceases if you
> To one place carry all the words of your cue.
> Then may you see the great flood
> Or confluence of materials carries along with it
> The key of every story for the instruction
> Of the decipherer."

The sorting of the papers means placing in piles by themselves all pages containing the same key words, thus bringing to one place all the words of the cue, or all that relates to the story to be deciphered from these especial sentences or paragraphs:—

> "And sifting it as faithful secretaries and clerks
> In the courts of kings, set to work with diligence and
> Judgment, and sort into different boxes, connaturals,
> Concerning matter of state, and when he has
> Attentively sorted it, from the beginning to the end,
> And united and collected the dispersed and distributed
> Matter, which is mingled up and down in combination,
> It will be easy to make a translation of it."

Concordant Words.

Dr. Owen worked and delved for nearly eight years before he discovered how to decipher the hidden stories. But for me, under his instructions, the task was a comparatively easy one. It is also a

fascinating, though complicated one, for I soon found that not by key words alone could the stories be deciphered, but that about the keys again cluster concordant words, designed to help the searcher on his way, and leading him on and on into almost illimitable mazes of connecting sentences, which, though collected from perhaps scores of places in half-a-dozen different works,

"Scattered wider than the sky or earth,"

still, by this rule, bringing out hidden histories and astounding revelations.

I will give an example of these concordant words. Let us suppose that the key words are "love" and "king." We must not look for "love" and "king" only, by which to be guided, but for all synonymous words. For "love's" synonyms we find "devotion," "adore," "adoration," etc. For "king" we follow such words relating to royalty as "majesty," "highness," "kingdom," "court," etc. As long as sentences containing a repetition of these words are found the student may safely continue to walk along the outlined path, gathering the story as he goes. If, however, a paragraph contains the keys, and yet refuses to "make sense," turn it how you may—in fact, seems superfluous—it should be put aside for the time being, and by-and-bye a gap will be found into which it fits with astonishing exactness.

When There Are Complications.

Occasionally there comes a disconnection in the story. Something is missing; it does not read smoothly. In taking the matter from the wheel a passage has been overlooked, or in sorting the papers one has been placed in the wrong box.

Now comes a hunt. A whole day has been given to the finding of a single line or paragraph. But it is there somewhere, and simply must be found. Then is the time when, as Dr. Owen expresses it, "my hair stands up on end," and the brain fairly reels with the immensity of complications which might arise from one small oversight.

Sometimes passages intrude themselves which do not contain the key being used, and which actually have no bearing on the story in progress. Simply leave these over, reserving them for future use.

They belong to some other story, and will fall into place in good time. Nothing will be lost. Again a sentence reads in a vague or unnatural manner. In this case the decipherer is plainly instructed to transpose it, when the true meaning is revealed at once:—

"Therefore let your own discretion be your tutor,
And suit the action to the word, and the word to the action,
With this especial observance that you match
Conjugates, parallels and relatives by placing
Instances which are related, one to another,
By themselves; and all concordances
Which have a correspondence and analogy
With each other should be commingled with the connaturals."

The above is from *Hamlet*, *Novum Organum*, *Aphorisms*, and *Advancement of Learning*. For the first time it is brought together in the "Letter to the Decipherer," on page 8. This is a good example of the way the sentences are scattered. On page 21 are also found these lines:—

"Some of the story
Has more feet than the verses would bear,
And you must exercise your own judgment;
And give it smoothness when it lamely halts."

Proper Names.

Reference is made to compound words, and the question is asked: "What mean you, sir, by compound words?" And the answer is given:—

"No one can be so dull as to believe
That we would set the whole name of any man
Open among the subject matter.
That certainly would be childish in the highest degree.
On the contrary, though, the names are set
So frequent, you must understand the device,
(And our device, I think, will outstrip all praise)
Before you can discover how we overcome the difficulty
We use the simple and safe plan of consort.
The similarity of word with word
Contributes to save the whole from discovery.
However, we will show you how, for the speedy
And perfect attaining of names, to fit the words.
And if you know how one is obtained,
You know how all are coupled.
So please take our on-hers, and we'll strive
To let you under-stand the method that you must employ
In unravelling and unlocking the double words."

I quote an example of a name hidden on page 142 of the 1623 edition of Shakespeare. It is a part of *Love's Labour Lost*, where

the company of counterfeit actors play before the queen. Read the passage of wit between them and the spectators, see how one of the auditors compounded the name of one of the actors:—

"'Therefore, as he is an asse, let him go;
And so adieu, sweet Jude. Nay, why dost thou stay?'
'For the latter end of his name.'
'For the asse to the Jude; give it him, Jud-as away.'"

PARALLEL SENTENCES.

Here may be given an illustration of parallel sentences taken from seemingly widely different sources, yet mingling like the fragrance of the very flowers described:—

"O'er-embellished with knaps and flowers of all kinds
Cut in pure gold, pomegarnets, lavender, mint, savory,
Marjoram, marigold, gillivors, maidenheads, carnations,
Lilies (the flower-d-luce being one), columbines, pinks,
Honeysuckles, roses, sweet satirium, poppies, wild thyme,
Bean flowers, daisies, anemones, tulips, hyacinth-orientals,
Perrywinkles, bullices and virgin branches of the almond, etc."

This description of flowers and trees covers nearly all of page 39 of the "Letter to the Decipherer." Anyone who will look upon page 292, act IV., scene 4, *Winter's Tale*, and the "Essay on Gardens," by Bacon, will at once see where all the flowers mentioned were taken from. In other words, the parallels, concordances and similar matter.

FINDING THE COMMENCEMENT OF A HIDDEN STORY.

"How does the decipherer know where a story begins?"

This is as plain as anything can be. Having collected the material for the story, by means of the guides and keys, I find that somewhere among the passages the eye is startled with words like these: "Begin here," "We will commence here," "We will now commence," etc. Could anything be more definite? A good example of this is found in Shakespeare's *Life and Death of King John*, act I., scene 1:—

"My Dear Sir:
"Thus leaning on my elbow I begin the letter," etc.

The question of knowing what the next story will be, when one is completed, seems an important one, but I find that Bacon has inserted the title of the one to follow, very plainly, at or near the close of each story. At the close of the "Letter to the Decipherer," he tells in

plain English, "The next letter is the author's 'Epistle Dedicatory.'" At the close of the "Epistle" I find:—

> "The next letter that followeth is the 'Description
> Of the Queen, the General Curse, and the Story of Our Life,'
> Which, the instant you begin, will bring forth secret
> And original narratives woven into a continuous history."

PICKING OUT THE KEYS.

Following this naturally comes the question, "How find the keys for stories?" These, too, are at the close of each story, being one or more words of significance. strong enough to attract attention. As soon as the passages containing the key or keys are collected, and the student begins work, it is almost startling to discover the numerous keys that cluster around the one or two that lead, and concordant words sometimes almost countless.

. . . . . .

"We have enclosed our name without regard to safety, in the different texts," says Bacon in his letter to the decipherer, "in such capital letters that, as the prophet saith, 'He that runneth by may read.' And if you have digested a sufficient number of our books no doubt the first point you found was our name." This astonishing statement is literally true. Any one who will search the 1623 edition of Shakespeare, and the other works mentioned, will find Bacon's name appearing frequently, and in capital letters, as in Shakespeare's *Henry IV.*, "I have a gammon of BACON," or in Peele's "Old Wife's Tale," "My grandmother was a gammon of BACON." And yet Bacon often warns the decipherer concerning the danger attendant upon its discovery. He says:—

> "For my good lord, in this secret way
> We enfold a dangerous chronicle, and by starts
> Unclasp a secret book to your quick conceiving,
> And read you matter deep and dangerous.'
>
> "Swear never to publish that we conceal under the names
> Of others our own, till we are dead."

Notwithstanding the intricacy of the cipher, Bacon alludes to the ease with which it may be worked if the rules are strictly followed. "You will not fail, if to the work you give time enough," he says, "for it is translated so easy it is almost mechanical." This is my experience, for the key-words to the hidden stories are

" Interspersed in sufficient quantics to allow
The correspondence to be revealed so clearly
That any purblind eye may find them out.
They are so clear, so shining, so naked, and so evident,
That they will, in the full course of their glory,
Glimmer through a blind man's eye."

Bacon does not assert that every many can plunge into the labyrinth and find his way safely out again unscathed. He even tells the would-be decipherer:—

" Yet you may not be
Capable of detecting the ciphers. Many a man
Promises to himself more than he can perform,
And it is impossible to discover the subtlety of the work
Unless he that works loves it."

As to Chance.

"Does every story continue through all of the works used ?" was the question I asked. The answer was, "Yes, and no." That is, if the facts of the story or history were not complete until the whole number of books had been written, portions of it were concealed in all. But the narration of some events came to an end prior to the publication of Bacon's later works. Consequently it would be useless to search for more after all had been given. For example, if a person is dead his history is ended, and the world cannot consistently expect any more from him.

Upon page 28 the decipherer says to Bacon concerning the deciphered stories:—

" But may they not say it is chance that doth this ? "

The answer is:—

" We thought of that ; and if any man conceive
That it is done without system or common
Center, let him proceed to form a history,
And neglect the guides. He cannot go through with it
To its completion, for if a man runs the wrong way,
The more active and swift he is, the further will
He go astray ; for the lame man that takes the right road
Outstrips the runner that takes the wrong."

And so the cipher stories are worked out:—

" As many arrows loosed several ways come to one mark ;
As many winding ways meet in one town ;
As many fresh streams meet in one salt sea ;
As many straight lines close in a dial's center,
Then so may a thousand ciphers, once afoot,
And in one purpose be all well borne."

* * * * * * *

The ridiculous idea that the cipher stories are emanations from Dr. Owen's own brain is not abroad in the land as much as it was a year ago. Too many conclusive proofs abound, one of the most convincing being the fact that the fifth volume of the Cipher series, containing the continuation of "Sir Francis Bacon's Life at the Court of France," has been deciphered entirely by Dr. Owen's assistants, he having had nothing whatever to do with it, and yet it continues as smoothly as could be desired.

To me the continued patience and perseverance of Dr. Owen in this work is almost as wonderful as the discovery of the cipher.

"This work need not stop if I should stop," said the doctor. "If I should die to-night, my assistants could go right on with the decipherings. If one of them should die, or for any other reason leave the work, I should have some one else learn it. Thus it would continue right on."

The learning and applying of the Baconian cipher has thoroughly convinced me of its genuineness. The rules governing it are positive, though flexible. The stories told are connected and concise, for the period in which they were written, and cannot be twisted into other than the designed conclusion. While no two decipherers might tell the story in exactly the same way, still there would be no conflict of facts. It is a true cipher.

P. J. SHERMAN.

DID FRANCIS BACON FILL UP ALL NUMBERS?

Arcadia, Anatomy of Melancholy, Ben Jonson, Holy Living and Dying.

PART II.

MANY small "Forms and Elegancies" entered in the *Promus* are so frequent in the four groups of writings under consideration, that "*passim*" might be written after each. We do not attempt an exhaustive research, which would doubtless disclose many more examples than we are able to offer. The present object is to draw attention and to give suggestive hints which anyone engaged in serious study may follow and find useful, and we will simply set down in some kind of order the resemblances or identities of expression and diction which have been found lying on the surface.

To begin with the use of *Promus* notes, here are upwards of 30 small forms of expression which are common to *Arcadia*, "*Ben Jonson*," *The Anatomy*, and *Holy Living and Dying*. In the *Promus* some of these are entered twice.

Promus 195. What do you conclude? Comp. 203. Let me make an end, &c.
„ 197. Repeat your reason. Comp. 1386. Your reason.
„ 205. You speak colourably.
„ 207. I will warrant you.
„ 273. For the rest.
„ 274. Is it possible?
„ 275. Not the lesse.
„ 281. Incident. (In the *Anatomy*, "*Maladies incident to young woman*"; in *Winter's Tale* iv. 3, "*A malady most incident to maids.*"
„ 287. You put me in mynd.
„ 289. I demand.
„ 290. I distinguish.
„ 291. A matter not in question. (Sometimes, "*A matter not to the purpose*," or "*the point.*"
„ 292. Few woordes need.
Promus 293. You have.
„ 294. Well.
„ 295. The mean the tyme.
„ 302. I find that strange.
„ 303. Not unlike.
„ 315. The cause is clear.
„ 317. Well remembered.
„ 318. I arrest you thear. (*Of Speech and Argument.*
„ 323. That is just nothing.
„ 324 & 1371. Peradventure.
„ 506. Never a whit.
„ 1374. Much less.
„ 1376. Furnyshed if so you be. (Furnished with learning, wit, &c.)
„ 1378. The rather.
„ 1379. To the end, saving that, whereas.
„ 1380. In contemplation, in consideration
„ 1383. For this time.
„ 1392. A proper young man.
„ 1405. O my L. Sr. (O my Lord Sir.)
„ 1416. Delivered, unwrapped.

Besides these notes, which seem to be common to all, there are many which appear more particularly in one or other of these books; for instance, in *Arcadia* we find allusions to the vinegar of sweet wine (*Pr.* 571 and 910)—that is, to sweetsours and sourswects. Great efforts are described as rowing "with sailes and oares" (718). The eye is shown to be "the gate of the affection, but the ear of the understanding" (1,137). Of hating that which we love, and loving that which we hate (983). Of the contraries of good and evil (1,249, 1,441, 1,442). Of champing the bit, or fretting with impatience (810, 810*a*). Of blushing and turning pale, red and white (907). Of alarums (1,225). Of beginnings and endings (950, 1,354), &c., with some *Promus* proverbs:—To set up a candle to the devil (635).

To blow the coal (637). To hold a lanthorne to the sun (688). To look one way and row another (90). The art of forgetting (1,163). A cloke for the rayne (665). To smell of the lamp (739). To stumble at the threshold (751). To knit a rope of sand (778). To have the hook dangling, set a bait (758). To lean on a staff of reed (774). To be a mere cypher (729). To sow labour (784). Men as busybodies, troublesome flies (838). Hope a walking man's dream (1,283). Neutrality (1,312). To plough the winds (787). Chameleon Proteus [Euripus is in *Anatomy of Melancholy*] (794). To weave out of himself like a spider (797*a*). Of to-morrow and postponement (808). Areopagita (816). Eat not the heart (817). Cream of nectar (818). Fire to oil (824), together with many others, which need context in order to display their origin. It is observable that other works attributed to "Sir Philip Sidney" contribute largely to a list of similar examples.

To turn to *Ben Jonson*. All the small forms noted above are repeated, with others not yet found, in the *Arcadia*: What else (307, 1,400). Well remembered (317). Amen (1,221). O my L. Sr. (1,405). Real (461). A stone without a foil (89), &c.

Amongst the more striking sentences we notice Horace's saying (in the original Latin), that "when fools avoid faults they fall into the opposite extreme" (1,443). Some of the *Adagia* of Erasmus: "To hold a wolf by the ears" (829). More tractable than wax (832). Older than chaos (802). Eat not thy heart (817). Cream of nectar (818). Circe's cup (397). And the note which is used with such effect by Hamlet to the king's messenger come, he thinks, to sound the heart of his mystery—An instrument in tunyng (355). "*You may fret me, but you cannot play upon me*" (see also *Pericles* i. 1, 81—85).

In *Every man out of his humour* (*Prologue*) we read: "They might well think he'd be out of tune, yet you'd play upon him too." The same connection of ideas occurs later in the same play (iii. 9): "The accustomed sharpness of your ingenuity, sweet mistress, to —— Mass, your viol's new strung . . . it is miserably out of tune . . . it makes good harmonie with her wit. I have wished myself to be that instrument."

In the *Anatomy* such allusions are far more frequent, and more

often quoted *verbatim* from the Latin originals:—*Prosperum et felix scelus virtus vocatur* (32). *Faber quisque fortunæ suæ* (357. Comp. Cæsar, "A skilful architect of his own fortunes," *Ess. Jul. Cæsar*, and the same in *De Aug.* VIII. 2). *Actum agere* (788, to do the deed done). *Clavum clavo pellere* (889), with one nail to drive out another. *Dat veniam corvis vexat censura Columbas* (41), and translated from the *Homo homini deus* of Erasmus, A.D. 47, the sentiment that Man is the God of man.

In the *Holy Living and Dying* the Latin originals are translated, or only alluded to, for that book was intended to be used by the simple as well as the learned; the minor forms found to characterise Bacon's writings are here, as in the other works, scattered about. But there are, according to the nature of the work, more allusions to death, its "cold and icy images" (1,204); to the short span of life which forbids us to make long expectations (1,284 and 1,511); to the events of to-morrow (808); the vanity of hope (1,117, 1,280*a*, 1,285, 1,288); yet its advantages and comfort (561); its reasonableness (1,104), especially when directed towards a future life (1,281).

Perhaps it is not too much to say that to all such particulars in the treatise striking analogies can be produced in the *Anatomy* and in Bacon's Essays, Meditations, and Plays. We regret to past in so perfunctory a manner over these curious and interesting matters, but must go forward.

Turning to *tricks of style* held to be characteristic of Bacon and Shakespeare, we find these to be commonest in the earlier works, or it may rather be said, we find these *to indicate early work*. For instance, *alliterations;* in *Arcadia* hardly a page is without them:—

"That sight increased their *c*ompassion, and *c*ompassion *c*alled up their *c*are. . . . The *b*oard seemed to *b*e *b*ut a *b*ier; . . . he *g*ave a *g*reat *g*roan."—*Ib.* i. 3.

"Fitting to his *d*olor *d*olorous *d*iscourses . . . *s*tored with *s*heep feeding in *s*ober *s*ecurity. . . . I pray you, said Musidorus, first unsealing his long-*s*ilent lips with sight *o*f *f*ear, *f*rom *f*riends to *f*rimbed do *f*ly. . . . And, there*f*ore, *f*inding *f*orce more *f*aint to be, did hold her *f*ast *f*or *f*ear *o*f more disgrace."—*Ib.* 88.

> "*W*hen *m*errie *M*ay first early calls the *m*orn,
> *W*ith *m*errie *m*aids a *M*aying they do go."—*Ib.* 84.

This trick is less frequent with "Ben Jonson," yet still a trick.

"*H*eaven's *h*orrid *th*unders! . . . *S*uch crimes as these that will not smell of *s*in . . . that *s*ets the *s*tronger *s*eal on his desert. . . . I can discern no *s*uch necessity" (*Every Man Out:* 1st Prologue). "*S*orry, *s*our, *s*erious" (*Cynthia Epil.*).

"*S*laugh*t*er bes*t*rid the *st*reets and *st*retched himself *t*o seem more huge, . . . more *sl*eek'*d*, more soft, more *sl*a*ck*et *l*imbed . . . say the sun is ris'n . . . mark me more" (*Cat.* i. 1). "*F*ill up roomes in *f*air and *f*ormall shapes" (*Poetaster*, Prol. 1). "*Cr*ooked *sick*les *cr*op the *r*ipened eare; earth and seas in *f*ire and *fl*ames shall *f*rie; cups *full fl*owing *f*rom the muses we*ll*, *f*rost-*f*earing myrtle" (*Poetaster* i. 1). "I *f*eel de*f*ects in e*v*ery *f*aculty" (*Ib.* iii. 5).

"Not *w*ithout *w*onder nor *w*ithout delight . . . this *w*ork of *w*it . . . O *f*ront! O *f*ace! O *all* ce*l*esti*all* . . . *m*ore than *m*or*t*al . . . *h*umble in *h*is *h*eight, *st*ands fixed *s*ilent in thy glorious *s*ight" (*Cynth.* v. 8).

So also in the *Anatomy of Melancholy*:—"A *b*arking dog that *b*awls *b*ut seldom *b*ites. . . . God's *m*ercy *m*ay co*m*e *b*etwixt the *b*ridge and the *b*rook. . . . *C*olumella *c*ommends in *c*onclusion. *C*orre*ct* the obli*qu*ity or *cr*oo*k*edness. . . . *A*ll objects, *c*auses, companies, occasions. . . . *C*irce's *c*up cannot so enchant. . . . *S*tay those tempestuous affections. . . . *S*ubtle *s*pirits *s*parkling. . . . *F*airer than any *f*lower; . . . the *f*lower *o*f my *f*ortunes; . . . thy *f*lower doth not *f*ade. . . . I see two glorious *s*uns, Hesperus and thyself; . . . 'tis *th*e same *s*train *th*at *Th*eagines used. . . . *S*tars, *s*un, *m*oons, *m*etals, sweet-smelling flowers, &c."

The *excess* of this trick of style disappears in *Holy Living and Dying*, yet the musical ear, and the sense of the pleasing or hard effect of certain "concurring consonants" is still perceived to be a matter of study, especially in the prayers.

"*C*areful and in*qu*isitive; . . . diligen*t* *t*o *p*erform i*t* and *t*o *p*ersevere in the *prac*tises; . . . let thy *m*ercy *p*ardon *m*y *s*ins, thy *p*rovidence *sec*ure me from *p*unishment . . . *m*ake *m*e in *m*alice to be a child; . . . (let) thy staffe support me in all sufferings; . . . sharp sicknesses; . . . sudden *sur*prises; . . . manifestation of thy *m*iraculous *m*ercy; . . . no *p*leasure or *p*ain; . . . *r*eligion *r*esolute; . . .

*p*eaceable and *p*ious; . . . *com*petency according to my *con*dition, *con*tentedness. . . . Let no *d*eed of *dark*ness overta*k*e me; . . . *n*o need of the su*n*, *n*either of the moo*n*, to shi*n*e, seeing *th*en *th*at all *th*ese *th*ings shall be. . . . Let the *sick* man in the *scr*utiny of his *con*scien*ce* and *con*fession of his *sin*s be carefully reminded to *consid*er those *sin*s which are condemned in the court of *con*science; . . . *f*reedom *f*rom sins and *f*ruition *o*f God; . . . their in*f*irmities and the *f*ollies of their *f*lesh; . . . supported with thy gra*c*iousness, absolved by thy *s*entence, saved by thy mer*c*y."

Sequences or strings of words prevail less in *Arcadia* than in the other works where *method* is in a more advanced state; yet the tendency is perceptible, especially in the verses. The early works, diffuse and wordy, intersperse epithets and conjunctions which interrupt the sequences—"a heart of courtesie, an eloquence as sweet as slow, a behaviour so noble as gave a majesty" (instead of "a heart of courtesie, eloquence, nobility, majesty"); yet we come farther on to strings of words, such as, "Gratefulness, sweetness, holy love, hearty regard . . . spite, rage, disdain, shame, revenge." "Virtue, beauty, and speech did strike, wound charm, my heart, eyes, ears, with wonder, love, delight," and so on through fourteen lines of a sonnet.

"Ben Jonson" abounds in such chains of words, often hooking several together like Shakespeare, and perhaps for like purposes of cipher:—"These same abominable, vile, rascally verses"; "most peremptory, beautiful, and gentleman-like"; "rough, unpolished, harsh, and rude"; "Rheums raw humours, crudities, obstructions, the mal-caduce, cramps, convulsions, paralysies, epilepsies, &c., &c.

In the *Anatomy* these sequences are still more frequent. "They are still fretting, chafing, sighing, grieving, complaining, finding faults, repining, grudging, weeping; . . . things past, present, or to come, the remembrance of some loss, injury, abuses, . . . irresolution, inconstancy, vanity of mind, fear, torture, care, jealousy, suspition," &c., &c.

Lastly, in *Holy Living and Dying* still the same "characteristic," but modified to form part of a fine style, rather than used as a trick. "Healthless, chargeable, and useless; idle, disemployed, and curious persons; the action sinful, unprofitable, or vain; acting his revenge

or lust, or rapine; talkative and lying, rash and malicious, false and flattering, irreligious and irreverent, detracting, and censorious, &c.; simplicity and modesty, humility and chastity, patience and charity, &c., &c.

With regard to the use of coined and compound words, there seems to be little to choose between the first three of our books, which all show, as it were, experiments in the introduction of new words; the subject is too large, and, as Bacon might say, too "*vermicular*" to be treated of in this place. Old country terms abound, as might be expected, in *Arcadia*, and familiar and household terms in "Ben Jonson." But both kinds are almost equally abundant in the *Anatomy*, where we find such expressions as *to egg on*, *to moil and toil*, *a gallimaufry*, *a mope*, *a noddy*, *a stark noddy*, *a brangling knave*, *a dizzard* —to hone, to carle, to slick, to slubber, to *smug* up, *to grim*, *to fleer*, *to cocker*, *a swasher*, *a scrub*, and these mixed up most Baconianly with learned terms of art, medical and legal, and as in all these books with words such as—*adieu*, *aimable*, *ambage*, *ambuscado attacque*, *bruit*, *bastinado*, *bravado*, *bravo*, *cavelo*, *caviare*, *cecchine*, *cheveril*, *concombere*, *debonaire*, *demand*, *devant*, *essay*, *facile*, *fumadoes*, *legierlie*, *lieu and parliew*, *monsieur*, *moscardini*, *parlee*, *parley*, *peccadillo*, *poltron*, *puissant*, *rendezvous*, *semblances*, *umbre*—and others not so remarkable for themselves as for their easy and casual use, indicating better than any argument the writer's intimate acquaintance with the language and literature of France, Spain, and Italy. Or, let our text be *Antitheta*, we find throughout these books the contrasts between birds (such as Mrs. Cowden Clark produced as characteristic of *Shakespeare*)—cock lark, dove raven, eagle owl, nightingale crow, &c.; and equally of eagle soaring, serpent grovelling in the dust; or of wolf sheep, dog fox, hound deer, beast man, man angel, angel devil, man God, giant dwarf, hill vale, river sea, sun moon, day night, darkness light, black white, of heaven and earth, high low, hot cold, smoke fire, fair foul, red white, black white, clouds sunshine, seed fruit, flower fruit, sowing reaping—and all the contraries of good and evil.

All the *habitual* words and expressions, whether new or old, which have been found to characterise the style of Bacon, abound in the group of works under discussion. Readers will find it easy to verify

this statement by a collation of almost any part of them with such articles in BACONIANA as that published in the first (American) number, on Francis Bacon's Style (BACONIANA, May and October, 1892); or with those on "Tacitus" (February and May, 1894); and so with regard to the double epithets, idioms, iterated words, legal terms and phrases, parantheses, peculiar construction, and grammatical "errors" (often, however, used with excellent effect), where parts of speech are apparently confused; persons and numbers mixed, and not always agreeing; vague use of relative pronouns; nouns converted into verbs—to malice, to affection, to apt, to captive, to ripe, &c.—with many other points which have been made much of in regard to the "style" of *Shakespeare.*

Even the antitheta, the sophisms, the paradoxes and quibbles, or ambiguities of speech, some of which Bacon noted as deficient, all of which are characteristic of his own writings, are to be found in these very dissimilar books, most in *Arcadia*, least in *Holy Living and Dying*—as must be expected; because not only that work, if by Bacon, must have been the product (as it stands) of his later years, but also because he held that "it is good to vary and suit speeches to the occasion; and . . . especially *in jesting, of religion, weighty and important business*, poverty, or anything deserving pity."

Hence in *Arcadia* we can hardly glance down a page without some quibbling fancy, such as: "Flowers we *light on* we take no de*light in*"; "Stone, whose *temper hard* doth show my *tempered heart*"; the "*wight* who vexes not his *wits*"; "our *mind* with too much *minding* spilt"; "The one would wink with one *eye*, the other cast *daisies* (day's eyes) at me"; "In earthly *clothes enclosed*"; as much *discomforted* as *discomfited: human inhumanitie;* dissuaded with *persuading*, &c.

"Ben Jonson," though in a less degree, has the same tendency to quibbling: "He took *horse* . . . *Horson* scanderbag-rogue"; "I ha' no *boots*. It is no boot to follow him"; "*Rasher Bacon, Roger Bacon*"; "The air will do you harm. The *air*, she has me in the *wind*."

In the *Anatomy* the quibbles of former books seem sometimes to be refined into figurative sentences, as, for instance, the quibble in 2 *Hen. IV.* iv. 4:—

"Shall double *gild* his treble *guilt*,"

seems to appear less pithily put in *Arcadia* (ii. 174): "*Guiltiness* is not always with ease oppressed. As for Chremes, he withdrew himself, *gilding* his wicked conceits with hopes of gain."

In the *Lover's Complaint* we read of "*deceits gilded*"—that is, *the guilt gilded*; and in other places of "*gilding over error*," again *gilding guilt*.

In the *Anatomy* we find the same ideas expanded in a long passage, exposing the "bombast epithets, glozing titles, false eulogiums," of parasites and flatterers, which "so bedaud and applaud and *gild over* many a silly undeserving man, that they clap him quite out of his wits.

In *Holy Living and Dying* there seem to be only two or three quibbles, but the quaintnesses which almost always involve ambiguous expression are frequent, as where, in speaking of "a hope that is easie and credulous" as "*an arm of flesh, an ill supporter without a bone*"—surely not the interpretation put upon this expression by any less imaginative author.

Antitheta are abundant everywhere; those antitheta or *contrarieties* which Bacon found to be so deficient, and of which in his youth he made a collection. We have not space for these, nor can we even touch upon the inexhaustible mass similitudes, excepting to say that there is nothing of the kind in these works which is not also in *Shakespeare*, and that there seems to be but little in *Shakespeare* of which the embryo cannot be found in the *Arcadia*.

Now, if it be true (and readers may test for themselves) that all the points of style indicated by critics as *Baconian* are to be found in all these examined works, what are we to think? Are we to say, with Bacon, that style is not in the words and phraseology, but in the subject matter? We have already tried a few miscellaneous comparisons; let us, on a future occasion, bring to the test Bacon's great thoughts—those ideas, or notions, which Dr. Rawley declared to have accompanied him through life; to have been derived *not from books*, but, as it were, by a beam from heaven.

It will oblige the editors if readers will convey some expression of

their wishes, either to continue the present examination after the June number of BACONIANA, or to proceed to another group of works.

THE BARNFIELD CIPHER.

ø--oOo------oOo--ø

WHAT was the Barnfield Cipher? In the catalogue of the Ashmolean manuscripts, on page 1,019, I find a reference to the cipher of Richard Barnfield, the author of "The Lady *Pecunia*, or the Praise of Money," printed in 1605. The number of this particular collection is 1,153, and the sub-number is 12. In addition to the manuscript of the edition of 1605, there is another paper which contains a phrase in English and Dutch, and six proverbs in English and Spanish; also a copy of the Dutch and Spanish text in Barnfield's cipher. The phrase is "Good morrow, sir." The six proverbs are: "Four eyes see more than two." "In a closed up mouth, a fly cannot enter." "Whoever dallies with his enemy, dies by his own hand." "He that eats and leaves, covers his table twice." "It is a great savouriness to dine and not to pay the reckoning." "Covetousness breaketh the bag."

These manuscripts were exhibited and explained to the Ashmolean Society, on February 25, 1839, by the compiler, who has inscribed on one of the fly leaves at the end of this volume, "A key to Barnfield's ciphers."

A peculiar interest attaches to Richard Barnfield, and I think that it is quite important that students and examiners of the plays wrongly attributed to William Shaksper, should search diligently into Barnfield's literary history.

In 1605, when his book was published, he believed that Shaksper was the author of "Venus and Lucrece," giving him no praise or credit for any other production. He, of course, believed so, because Shaksper permitted a name very much like his, but not exactly his, to be used by the publisher. Again, the name of William Shakespeare was affixed to Barnfield's own production, and Shaksper has had credit

for Barnfield's poetry until the edition of 1605 as corrected and enlarged by Barnfield was discovered.

Richard Barnfield was born at the Manor House of Norbury, Staffordshire, in the year 1574, and died at Darleston in the same county, in the year 1627. He was of a good Staffordshire family, and became a member of Brasennose College, Oxford, in 1589.

Was the Lady Pecunia and its accompanying poems the only offspring of his invention? I doubt it. As he moved in the literary circle of the Areopagus Club, he must have written many more good things, some of which might throw light on the vexed question of the authorship of the plays.

JOHN H. STOTSENBURG.

New Albany, Indiana.

NOTICES.

To prevent disappointment, we desire to state that no more long articles, consisting chiefly of Parallel Passages, can be received for printing, before January, 1896.

Also that papers on Virgil, Juvenal, Anacreon, and others of the classical poets of antiquity, as well as articles on Montaigne, Quarles, George Herbert, Sir Thomas Browne, Sir Kenelm Digby, and Cowley, have been received, or are in an advanced state of completion.

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Since it becomes daily more necessary to extend the scope of research, and to develop the present publication, members and associates of the Bacon Society, and subscribers to this Magazine are earnestly requested to help forward the work, by interesting their friends, and by inviting them to support BACONIANA.

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BACONIANA.

Vol. III.—*New Series.* JULY, 1895. No. 10.

FRANCIS BACON'S "ANTITHESES OF THINGS."

BACON, in speaking of the collections which belong to the *Promptuary* or *Preparatory Store* of Appendices to Rhetoric, mentions, as the second collection, such an one as "that to which Cicero alludes, where he recommends the orator to have commonplaces at hand, in which the question is argued and handled on either side: such as "for the *letter* of the law," "for the *intention* of the law," &c. But I extend this precept to other cases; applying it not only to the judicial kind of oratory, but also to the deliberative and demonstrative. I would, in short, have all topics which there is frequent occasion to handle (whether they relate to proofs and refutations, or to persuasions and dissuasions, or to praise and blame) studied and prepared beforehand; and not only so, but the case exaggerated both ways with the utmost force of the wit, and urged unfairly, as it were, and quite beyond the truth. And the best way of making such a collection with a view to use as well as brevity, would be to contract those commonplaces into certain acute and concise sentences; to be as skeins or bottoms of thread, which may be unwinded at large when they are wanted. Some such piece of diligence I find in Seneca, but merely in hypotheses or cases. A few instances of the thing, having a great many by me, I think fit to propound by way of example. I call them "*Antitheses of Things.*"

The examples given are under forty-seven headings, and include 319 aphorisms or concise sentences. Few as they are, these antitheses are extremely interesting, not only for themselves but from the manner in which they are found to reappear in other places. They at once knock on the head a silly argument (which has often

been based upon isolated sayings in the plays or other works attributed to Bacon) that "such a sentiment speaks very badly for the character of the author"—making his character to depend upon speeches put into the mouths of others. We see the great debater "studying and preparing beforehand commonplaces, arguing and handling all ordinary topics, and with all the latitude and exaggeration of which such arguments are capable." No wonder that this brain, "cut with many facets," became brilliant on all sides alike, and that tolerance of all kinds of opinions and phases of thought, so long as they were honest and genuine, became habitual as well as part of his method.

But seeing that in these "few" examples he has been at the pains to write out three hundred and nineteen extracts, we are tempted to ask where is the rest of the collection of which he had *a great many by him?* This collection of acute and concise sentences would be far too precious to be lost or destroyed. Were they then distributed throughout his other (unacknowledged) works? or, were they printed in some separate volume under the name of some other "author"?

INQUIRER.

FRANCIS BACON'S DEBTS TO HORACE.

PART II.

PIGMIES—GIANTS.

"PIGMIES (though we be) we giant themes essay."
—*Ode I.* iii. 9; *Promus*, 332.

"What a pretty thing man is, when he goes in his doublet and hose, and leaves off his wit! He is then *a giant to an ape;* but then is *an ape a doc'or to such a man.*"—*M. Ado.* v. 1.

"And we *fools* of nature
So horridly to shake our disposition,
With *thoughts beyond the reaches of our souls.*"—*Ham.* i. 4.

"There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy."—*Ham.* i. 5.

"What should such fellows as I do, crawling between heaven and earth?"—*Ham.* iii. 2.

"Now does he feel his title hang loose upon him like *a giant's* robe upon *a dwarfish thief.*"—*Macb.* v. 1.

> "In such indexes . . . there is seen
> The *baby figure of the giant mass*
> Of things, to come at large."—*Tr. Cr.* i. 3.

Bacon speaks (*De Aug.* vii. 2) of "that *gigantean state of mind* which possesses the troublers of the world."

Man Blameless.

"The man of faultless life, and clear from crime, . . . *needs* not *the Moorish spear, nor bow, nor quiver*, with its shafts, wherever he chooses to make his way . . . *unarmed* (he is safe)."—*Ode I.* xxii. 1.

> "*What stronger breastplate than a heart untainted?*
> *Thrice is he arm'd* that hath his quarrel just;
> And he but naked, though *lock'd up in steel*,
> Whose conscience with injustice is corrupted."—2 *Hen. VI.* iii. 2.
>
> "The trust I have is in my innocence,
> And therefore am I bold and resolute."—*Ib.* iv. 5.
>
> "Virtue is bold, and goodness never fearful."—*M. M.* iii. 1.

Happiness Never Perfect.

"A man that views with joy its present lot, will shrink from caring for what lies beyond, and will *soften with a smile the bitters of life;* nought there is which is in all particulars blessed."—*Ode II.* xvi. 27.

> "Let me play the fool:
> With mirth and laughter let old wrinkles come;
> And let my liver rather heat with wine,
> Than my heart cool with mortifying groans."—*Mer. Ven.* i. 1.
>
> "*Happy in that we are not over happy,*
> On fortune's cap we are not the very button."—*Ham.* ii. 2.

High Place Dangerous.

"The *mighty pine* is oftenest tossed by winds, and lofty towers fall with heaviest crash, and lightenings strike the mountain's topmo t peak."—*Ode II.* x. 9.

> "*Thus droops this lofty pine*, and hangs his sprays;
> Thus Eleanor's pride dies in her youngest days."—2 *Hen. VI.* ii. 3.

"*They that stand high have many blasts to shake them*;
And if they fall they dash themselves to pieces."—*R. III.* i. 3.

"*Unruly wind*, which for enlargement striving, . . . *topples down steeples and moss-grown towers*."—1 *Hen. IV.* iii. 1.

"The hearts . . . that spaniel'd me at heels
. . . . . do melt their sweets
On blossoming Cæsar; and *this pine is bark'd*
That over-topped them all."—*Ant. Cl.* iv. 4.

"*The strong-based promontory*
Have I made shake; and by the spurs pluck'd up
The pine and cedar," &c.—*Tempest* v. 1.

"As rough (their royal blood enchaf'd) as *the rud'st wind*,
That by the top doth take *the mountain pine*, and make him stoop."
—*Cymb.* iv. 2.

A MAN UNMOVED BY PASSION.

"*The man that is upright and fixed in his design, not the passion* of citizens commanding wrongful acts, not the glance of the imperious tyrant *can shake* his firm resolve."—*Odes III.* iii. 1.

". . . . . Give me *that man*
That is not passion's slave, and I will wear him
In my heart's core, . . . as I do thee."—See *Ham.* iii. 2, 62—74.

"Is this the nature
Whom passion could not shake? Whose solid virtue
The shot of accident nor dart of chance
Could neither graze nor pierce?"—*Oth.* iv. 2.

THE FLEETING YEARS GLIDE AWAY AND BRING WRINKLES.

"Alas, the fleeting years, my Postumous, . . . the fleeting years glide away, and piety will never bring a check to wrinkles."

"Never-resting time leads summer on."—*Sonnet* v.

"The world, 'tis but a gaudy shadow that Old Time, as he passes by, takes with him."—*Tw. N. Kinsmen* ii. 2 (and compare in the *Promus* references to similar extract from *Virg. Georg.* iii. 284).

"With mirth and laughter let old wrinkles come."—*Mer. Ven.* i. 1.

"Thou canst help time to furrow me with age,
But *stop no wrinkle* in his pilgrimage."—See *R. II.* i. 3, 225—230.

DEATH PURSUES HIM WHO FLIES.

"*Death pursues* even the man who flies from him, nor spares the loins and coward back of the unwarlike youth."—*Ode III.* ii. 13; *Promus* 79.

"Away! for *death doth hold us in pursuit*," &c.—*See* 3 *Hen. VI.* ii. 5, 125—136.

"I fly not death; to fly his deadly doom."—*Tw. G. Ver.* iii. 1.

"Death and danger dog the heels of worth."—*A. W.* iii. 4.

DEATH COMMON TO ALL.

"One night awaits all, and the path of death, once to be trodden by all . . . the corpses of old and young are blended and crowded together, and ruthless Proserpine never passed one life."—*Ode I.* xxviii. 15.

"You are doomed to die, whether you have lived in sorrow all your life, or if lying in some grassy nook you enjoyed life's holidays with a well-filled cask of Falernian. . . . Whether rich or of the poorest and lowliest birth you (are) the victim of Orcus, who is ruthless."—*Ode II.* iii. 25, &c.

> "Golden lads and girls all must,
> Like chimney-sweepers, turn to dust. . . .
> The sceptre, learning, physic, must
> All follow this and turn to dust. . . .
> All lovers young, all lovers must
> Consign to thee, and come to dust."—*Cymb.* iv. 3.

> "Thou know'st 'tis common, all that lives must die,
> Passing through nature to eternity," &c.—*Ham.* i. 2.

DEATH. NOTHING CAN STAY ITS ADVANCE.

"'Twill be all in vain that we live safe from gory war. . . . Go we must. . . . Land, mansion, *gentle wife, must all be left.* . . . Not one will follow you, their short-lived Lord."—*Hor. Ode III.* ii. 14.

"The worst is death, and death will have his day."—*R. II.* iii. 2.

"Mercy on us! We split, we split! Farewell, *my wife and children! Farewell, brother!* We split, we split."—*Temp.* i. 1.

DEATH FOR THE SAKE OF ONE'S COUNTRY.

"It is sweet and becoming to die for one's country."—*Ode III.* ii. 13.

"To die for fatherland is sweet and seemly."—*Ode III.* ii. 14 (quoted *Promus* 78).

"The best of all auguries is to defend one's native country."—*Promus* 39.

"I'll lend myself to prison willingly,
Or unto death, to do my country good."—*2 Hen. VI.* ii. 5.

"Had I a dozen sons, each in their love alike,
I had rather have eleven die nobly for their country."—*Cor.* i. 3.

"If any think brave death outweighs bad life,
And that his country's dearer than himself,
Let him alone."—*Cor.* i. 6.

"If in your country's wars you chance to die,
That is my bed, too, lads, there will I die."—*Cymb.* iv. 4.

GOLD CORRUPTS.

"Gold loves to travel through the midst of guards, and to burst through rocks with greater power than the shock of the thunderbolt; . . . cleaves the gates of cities; . . . undermines by presents; . . . presents ensnare."—*Ode III.* xvi. 9.

"If money go before, all ways lie open."—*Mer. Wives* ii. 2.

"The strongest castle, tower, or town,
The golden bullet beats it down."—*Pass. Pilgr.* 16.

"'Tis gold
Which buys admittance. . . .
Can it not do and undo?"—*Cymb.* ii. 3.

POOR, RICH.

"Amid great riches unenriched. . . . By narrowing my desire I shall better extend my tiny revenues than . . . if I were to unite the realm of the Alyattes. They who crave much want much," &c.—*Ode III.* xvi. 23, 42.

"Plenty made me poor."—*Promus* 354.

"Those that much covet are with gain so fond
That what they have not, that which they possess,
They scatter and unloose it from their bond,

And so by hoping more, they have but less,
Or gaining more, the profit of excess
Is but to surfeit, and such griefs sustain
That they prove bankrupt in this poor, rich gain."
—See *Oth.* iii. 3, 173, and *M. M.* iii. 1, 21—23.

"But poorly rich so wanteth in his store,
That, cloyed with much, he pineth still for more."
—*Lucrece* 20 and 96.

"Full oft 'tis seen
Our wants secure us, and our mere defects
Prove our commodities."—*Lear* i. 1.

GOLD THE CHIEF ILL. MONEY A DRUDGE.

"Gold then better placed when earth conceals it still, than by forcing it to serve the uses of men, with a hand that plunders everything sacred."—*Ib.* iii. 3.

"Let us send *into the nearest sea* the gems and pearls and vile gold, the substance of our chiefest ill."—*Ode III.* xxiv. 48.

"(Timon digging.) What is here? Gold? Yellow, glittering, precious gold? No, gods, I am no idle votarist. . . . Why this will buy your priests and servants from your sides, . . . this yellow slave will knit and break religions," &c.—See *Tim. Ath.* iv. 3, 24—42.

"Ornament is but the guiled shore to a most dangerous sea. . . . Therefore, thou gaudy gold, . . . I will none of thee; nor none of thee, thou pale and common drudge 'tween man and man."—*Of Silver: Mer. Ven.* iii. 2.

"Therefore thou best of gold art worst of gold."—2 *Hen. IV.* iv. 4.

"Into *the tumbling billows of the deep* . . . methought I saw . . . wedges of gold, . . . heaps of pearl, inestimable stones, unvalued jewels, . . . reflecting gems that wooed the slimy bottom of the deep."—*R. III.* i. 4.

FUTURITY HIDDEN.

"God in His providence shrouds in the darkness of night the issues of future time, and smiles if a mortal flutter to pierce farther than he may."—*Ode III.* xxix. 21.

"Oh, if this were seen,
The happiest youth—viewing his progress through,
What perils past, what crosses to ensue—
Would shut the book, and sit him down and die."
2 *Hen. IV.* iii. 1.

FORTUNE, FICKLE AND FURIOUS.

"Fortune delighting in her cruel work, and perversely bent on playing her capricious game, shifts to and fro her unstable honours, kind now to me and now to another. I praise her while she stays."—*Ode III.* xxix. 49.

"Cruel fate and giddy fortune's furious fickle wheel,
That goddess blind,
That stands upon the rolling restless stone.

"Fortune is painted blind. . . . She is painted also with a wheel, to signify to you . . . that she is turning, and inconstant, and mutability, and variation, &c. . . . In good truth the poet makes a most excellent description of it," &c.—*Hen. V.* iii. 6.

VIRTUE FEARLESS.

"*The man of faultless life*, and clear from crime, my Fuscus, needs not the Moorish javelins, nor bow, nor quiver, with its brood of poisoned shafts."—*Ode I.* xxii.

"Be this our wall of brass: to feel no guilt within, no fault to turn us pale."—*Epist. I.* i. 60.

"And look thyself be faultless, thou wert best."—2 *Hen. VI.* ii. 1.

"What stronger breastplate than a heart untainted?
Thrice is he arm'd, that hath his quarrel just;
And he but naked, though lock'd up in steel,
Whose conscience with injustice is corrupted."
—2 *Hen. VI.* iii. 2.

"Fling away ambition. . . .
Love thyself last: cherish those hearts that hate thee. . . .
Corruption wins not more than honesty.
. . . Be just and *fear not*."—*Hen. VIII.* iii. 2.

KINGS: THEIR FOLLIES OR TROUBLES SHARED BY THEIR SUBJECTS.

"Whatever folly the kings commit, the Achæans suffer for it."—*Epist. I.* i. 2.

"Never alone did the king sigh, but with a general groan."—*Ham.* iii. 3.

BEGINNING—ENDING.

"He who begins possesses half the act; dare to be wise, begin."—*Epist. I.* ii. 40.

"The beginning is the half of the whole."—*Promus* 979.

"Well begun, half done."—*Advt. L.* vi 3.

"*Principium qui bene cœpit.*"—*Co'. of Good and Evil.*

"My lord, 'tis well begun, . . . would 'twere well done."—*Tam. Sh.* i. 2.

"We will proceed no further in this business. . . . Art thou afeared to be the same in . . . act . . . as in desire? Would'st thou have that which thou esteem'st . . . and live a coward, . . . letting I dare not wait upon I would?"—*Macb.* i. 7.

"Things bad begun make strong themselves by ill."—*Macb.* iii. 3.

"I have done my work ill, friends: O! make an end of what I have begun."—*Ant. Cl.* iv. 12, and see *Cor.* ii. 3, 121.

> "Refrain to-night,
> And that will lend a stamp of easiness
> To the next abstinence: the next easy."—*Ham.* iii. 4.

Comp.: "Of a good beginning comes a good ending."—*Promus* 950.

COMPANIONS AND FRIENDS LINKED, AND ALIKE.

"That among trusty friends . . . *like may be linked with like.*"—*Epist. I.* v. 25.

"The conjunction of our inward souls . . . coupled and linked together."—*John* iii. 1.

"If with so fair a lady . . . he be *linked in love.*"—1 *Hen. VI.* v. 5.

"They are so *linked in friendship.*"—3 *Hen. VI.* iv. 1.

"People whose *love is never linked to the deserver.*"—*Ant. Cl.* i. 2.

"*Join like likes*, and kiss like native things."—*Alls W.* i. 1.

[Bacon speaks of men who "*link and combine*," or are "*linked*" in affection to the country, the Church, &c.; and of *links and chains of alliance*, natural causes, &c.]—See of congeniality of tastes, and sympathy in pursuits amongst true friends: *Hor. Epist. I.* x. 30,

xviii. 3; and *Mer. Ven.* iii. 4, 10—21; *Mid. N. D.* iii. 2, 200—216; *Oth.* ii. 1, 31—38; *Cor.* iv. 4, 12—20, &c.

ABUSE OF GOOD THINGS.

"Let the wise man receive the name of the fool, the just of the unjust, if he follow after virtue herself farther than is sufficient."—*Ep. I.* vi. 15.

> "Virtue itself turns vice being misapplied,
> And vice sometimes by action's dignified."—*Rom. Jul.* ii. 3.

"And folly doctor-like, controlling skill," &c.—*Sonnet* lxvi.

See of *Hamlet* going to extremes in pursuit of what he thinks right, and being accounted mad in consequence (i. 4, 87, 5, 169—175; ii. 2, 92—95; iv. 1, 7).

ULCERS UNHEALED.

"It is the false shame of fools that tries *to conceal ulcers which are unhealed.*"—*Epist. I.* xvi. 24.

"The launching (*lancing*) of y^e^ *Imposthume* by him that intended murder."—*Promus* 1302.

> "Lay not that flattering unction to your soul. . . .
> It will but skin and film the ulcerous place;
> Whilst rank corruption mining all within,
> Infects unseen."—*Ham.* iii. 4.
>
> "This "*should*" is like a spendthrift sigh
> That *hurts by easing.* But, to the quick o' the ulcer."
> —*Ham.* iv. 7.
>
> "This is the *imposthume* of much wealth and peace
> That *inward breaks*, and shows no cause without
> Why the man dies."—*Ham.* iv. 4.
>
> "Fell sorrow's tooth doth never rankle more
> Than when it bites, and *lanceth not the sore.*"—*Rich. III.* i. 3.

"To give moderate liberty to griefs . . . is a safe way, for he that *turneth the humours back, and maketh the wound bleed inwardly engendereth malign ulcers* and pernicious imposthumations."—*Ess. of Sedition.*

SAINT, SINNER.

"Grant though a sinner that a saint I seem."—*Ep. I.* xvi. 61 and *Promus* 452.

"Apparel *vice like virtue's* harbinger,
Bear a fair presence though your heart be tainted.
Teach sin the carriage of an holy saint."—*Com. Er.* iii. 2.

"And thus I clothe my native villany . . .
And *seem a saint when most I play the devil.*"—*R. III.* i. 3.

"With a virtuous vizor to hide deep vice."—*R. III.* ii. 2.

"He daubed his vice with show of virtue."—*R. III.* iii. 5.

"This outward-sainted deputy . . . is yet a devil."—*M. M.* iii. 1.

See to precisely the same effect: *M. Ado* iv. 1; *Ham.* i. 5, iii. 1; *Oth.* ii. 3, 348; *Macb.* i. 7, 81, 82, iv. 3, 21—23; *Lucrece* 85.

ASPIRING, YET CONTENT.

"Aspiring, yet content with present fate."—*Ep. I.* xvii. 24; *Promus* 333.

"Heaven . . . to whose high will we bound our calm contents."—*R. II.* v. 2.

"Si fortune me tormente, sperato me contente."
("*If fortune torments me, hoping contents me.*"—2 *Hen. IV.* ii. 4.)

"He that has a little tiny wit,
Must *make content with his fortunes fit.*"—*Lear* iii. 2, song.

"Naught's had, all's spent
Where our desire is got without content."—*Macb.* iii. 2.

SATIRE AND BITING WIT.

"That man delights in satires written in the style of *Bion*, and with *biting wit or sarcasm.*"—*Ep. II.* ii. 60; *Promus* 457.

"*Biron* is like an envious sneaping frost
That *bites* the firstborn infants of the Spring."—*L. l. l.* i. 1.

"Hiding his *bitter jests* in blunt behaviour,
And to be noted for a merry man."—*Tam. Sh.* iii. 2.

"*Pet.* Since you have begun, have at you for a *bitter jest* or two.
Bap. Confess, confess, hath he not hit you here?

Pet. 'A has a little galled me, I confess."—*Tam. Sh.* v. 2.

"Thy wit is as quick as the greyhound's mouth, it catches. . . . Thou hast frighted the right word out of his sense so forcible is thy wit. . . . A college of wit-crackers cannot flout me out of my humour. Dost thou think I care for a satire or an epigram?"—*M. Ado* v. 2, 11, &c., 4, 102, &c.; *Comp. M. N. D.* v. 1, 54; *Rom. Jul.* ii. 11; *Tim. Ath.* v. 1, 31—44.

[*Note the latent quibbles between* BITER *and* BITTER *in the above passages.*]

Let no man conceive that the examples given profess to exhaust the inquiry; such is not their object. They are designed simply to arouse general attention to facts too long lying dormant. We say *general* attention, because it is inconceivable that amongst the numberless *Shakespeare* students none should be reckoned with whom Horace is a favourite and an intimate companion. It would be even less credible that none besides ourselves should have observed the many resemblances in thought and expression which are conspicuous between the poems of the Roman and the dramas of the English poet. Dr. Farmer, whose "*Essay on the Learning of Shakespeare*" ran through several editions in the eighteenth century, delighted, and still delights, the hearts (rather than the minds) of genuine "Shakeperians," by the easy manner in which he undertakes to explain away all difficulties in connection with this theme. The disputed passages are either "suspected imitations," or from "translations," or "they afford a pleasant proof of the learning of the times"; or else, "if Shakespeare had not read the classics, neither had he stolen from them, for" (quoting Fuller) "his learning was very little. Nature was all the art used upon him, as he, if he were alive, would confess."

But see the force of prejudice, or rather of prepossessions and foregone conclusions. On examining Dr. Farmer's evidence, we find that he completely avoids comparison between *Shakespeare* and any classical writers whose works which were *untranslated* in the sixteenth or seventeenth centuries, and *Horace was one of these.*

Since the first half of this paper was printed many more allusions have been noted. For instance, a line (*Sat. II.* iii. 13) twice entered in the *Promus*, Nos. 34 and 466: "Are you setting about to appease envy by abandoning virtue?" which in the second instance is rendered as an affirmation: "*He sets about appeasing*," &c. The thought is finely introduced in *Coriolanus* iii. 2, where the harassed and impetuous general asks his mother:—

> "*Cor.* Why do you wish me milder? *Would you have me*
> *False to my nature?* Rather say I play
> The man I am," &c.

In this case it is rather the whole tone of the scene than the actual

words which strike us. Volumnia expresses that she does not wish him to so appease envy, but that she does desire him to conciliate his enemies. Again, in *Sat. II.* i. 27, of the difference of tastes and pleasures amongst men, we seem to recognise the *Sonnet* xci. beginning:—

> "Some glory in their birth, some in their skill,
> Some in their wealth, some in their body's force,
> Some in their garments though new fangled still,
> Some in their hawks, some in their horse," &c.

And a somewhat corresponding passage in the *Merchant of Venice* iii. 5: "But say it is my humour. . . . Some men there are love not a gaping pig, some that are mad if they behold a cat," &c.

In the *Odes*, also, we read of worthy sons from noble sires (iv. 4), and of how want of culture and morality disfigure well-bred minds. Elsewhere (*Ode* x. 5, book 2) we have set before us the golden mean, and the advantages of a simple life over that of courts or palaces, all of which may be traced into the plays. In *Ode I.* iv. 16, we have the line which is found in the *Promus*, No. 456: "Of the shades or ghosts of departed spirits;" and we cannot but recall the many "pale," "horrid," "gliding," "unlaid," "shrieking and squealing," "wandering," "walking," "gazing," and "honest," "vexed," or "damned" ghosts who figure in the pages of "*Shakespeare*."

Again, in *Epist. I.* vi. 37, shows how ugliness with riches may be found handsome, as saith Anne Page (*Mer. Wiv.* iii. 4):—

> "O! what a world of vile ill-favoured faults
> Looks handsome on three hundred pounds a year!"

And *Timon of Athens* (iv. 3) exclaims, "Gold? Yellow, glittering, precious, gold? Thus much of this will make black white, fair foul," &c. In *Epist. I.* x., the love of country in preference to town life is set forth, and should be compared with such utterances as those of the exiled Iden (2 *Hen. VI.* iv. 10), beginning,

> "Lord! who would live turmoiled in the court,
> And may enjoy such quiet walks as these," &c.

Or the better known speech of the duke, to the same effect in *As Y. L.* (ii. 1, 1, 2).

But enough; each reader may find something new, and may con-

sent with the present writer that it is next to impossible that such analogies should exist without having hitherto been observed. Why, then, have they not been scientifically worked out, recorded, and presented to the *Shakespeare*-loving public? Is it merely because those who have perceived them are fully aware of the evidence which they afford, that there was in the author of the *Shakespeare* plays an intimate knowledge, a familiarity with the inner mind of Horace, inconceivable in the butcher's apprentice, who "knew little Latin and less Greek"? Have such critics and commentators been afraid to let it be known or breathed that *Shakespeare* borrowed from Horace? Or is there perchance a more occult reason for this concealment which they "*cannot tell*"?

CH. CH.

NUMBER ELEVEN.

AT a time when many keen and ingenious minds are at work upon old ciphers and their modern adaptations, when, likewise, efforts are persistently directed to cripple such studies by bringing them into contempt, it is proper that no particle of well-ascertained evidence on either side should be slighted or lost sight of; every *jot* and *tittle* should be as carefully noted as if our study were of Hebrew characters. Such an exercise of the faculty of observation will be found of incalculable value in pursuits which it is the object of this publication to encourage or assist. Bacon says of the importance of minute observation: "*He who makes not distinction in small things, makes error in great ones*," and never was this axiom better illustrated than by the minute points which must be observed and noted if we would unravel the thread of even the simplest Baconian ciphers.

To one point in particular we would direct the sharp eyes of our younger readers, for this point, small as it is, will, when attained, guide them forward to the goal with quickened perceptions and with confirmed assurance of ultimate success. Let us open any book printed in the "Elizabethan period, and turn first to page 11,* then

* Page 10 should also be noticed, but for the sake of simplicity, we prefer at first to focus attention upon number 11.

VARIATIONS IN NUMBER 11

(1) Size 11 (2) Type 111 (3) Thickness 111 (4) Level 1 11
(5) Straightness 11 11 (6) Dots 11 11 11 11 11 (7) Lines 11 11 11 11
(8) Mixed 11 11 11 111 11 111

Shakespeare.

Comedies.

1 10 11 100 101 116 118 119 &c.

Histories.

1 10 11 12 100 101 131 141 151 161 211 &c.

Tragedies.

1 10 11 110 111 112 113 114 115 &c.

Gustavi Seleni Cryptographiæ 1623.

(1) 11 100 101 110 111 112 116 &c.

De Augmentis 1623 o.s.

10 11 100 101 102 110 111 112 113
114 116 117 118 119 211 311 411 &c.

Della Novissima Iconologia [Cæsare Ripa] 1625 NS.

10 11 100 101 110 111 116 117 118
119 211 311 401 411 511 611 &c

History of England [Sam! Daniel]

10 11

Microcosmus [Peter Heylin] 1631.

10 11 100 101 102 311 511 610 611;
&c --

Cheap and Good Husb

10 11 11 100 101
114 115 &c

Country Contentments G.M. 1631.

10 11 110 111 112

The English Housewife.

10 11 101 101 1

Markhams Farewell to Husbandry.

10 11 101 102 11

The best way to make an orchard.

10 11 100 111 112
116 118 119 &c

The Returning Backslid

11 110 111 119 21
414 510 511 &c

Instauratio Ma

10 11 10 11 100 101
210 211 310 311

Advancement of

10 11 100 101 102 110 1

Ecclesiastical

10 11 100 101 110 1

Enquiries into vulga

10 11 110 111 112 113
311 401

andry [G Markham 6th Edn]
10² 110 111 112 113

. 113 &c

10 111 112 210 211 &c

. 113 114 115 116

. 113 114 115 116

er [D. Sills] 1631.
212 213 410 411

qna 1640.
110 111 112 113 119

Learning. 1640.
11 112 113 116 130 211

Polity [Hooker]
111 112 113 114 115 115 &c

r Errors [Thos Browne] 1658.
16 117 208 210 310

Mercury or the Secret and Swift Messenger [Anon 1641.]
10 11 100 101 110 111 This book ends 168. 169. 180.

Satans Fiery Darts Quenched 1647.
10 11 110 111 200 201 210 211 300 301 310

Arcadia 1662
10 11 100 101 104 105 109 110 111 112
113 114 115 116 117 118 119 210 211 310 311
312 313 410 411 412 510 511 610 611

Anatomy of Melancholy 1676.
10 11 12 100 101 102 103 110 111 112 113
114 115 210 211 212 300 301 302 310
310 311 312 400 401 410 411 414

Treatise of Bodies [Sir K Digby]
Part 1. 10 11 12 13 100 101 110 111 131 141 151 161
181 211 310 311 411 &c.
Part 2. 10 11 101 111 111 112 113 114 115 116 117.
118 119 121
Powder of Sympathy. 150 151 152 161 181 191 &c
Discourse of Plants. 210 211.

The Young Secretary's Guide [Anon] 1st Edition 1696
10 11 12 100 101 110 111 112 113 114 115 116 117

Preston on Masonry 1796
101 100 101 110 111 112 113 114 115 116 117

to every other page where two or more *ones* come together, as in 101, 111, 121, 211, &c. We shall seldom fail to find on examining those figures, that they are curiously irregular, and that *the irregularities are regular*, not the results of bad printing, carelessness, or chance, but of method and design.

Our plate shows the seven ordinary means by which such diversities are produced: (1) Difference in size of the figures; (2) in their thickness or blackness; (3) in type; (4) in level; (5) in straightness or inclination; (6) by the addition of dots; (7) ditto of lines. Further, almost infinite variations are made by the combination of some or all of these arrangements.

There is a tendency in the ordinary modern mind to doubt, disparage, and minimise the value of new or strange discoveries; a certain conceit which rebels at the notion that there can be matters daily before men's eyes but of which nevertheless they are ignorant. In the present instance, where the matter is capable of immediate examination and proof, such prejudices should not be allowed to prevail. We must remember that when cipher work was first discerned in the Shakespeare plays, it was assumed to be constructed upon exclusively mathematical principles; and when the mathematical exactness was found to fail, the whole cipher theory was pronounced to be likewise a failure. But far from this, large crops of promising shoots are coming up in various parts of the world, in consequence of the seed originally sown on stony ground by Mr. Donnelly. His labours drew attention to a great anonymous book of ciphers published in 1623, coincident therefore with Bacon's *De Augmentis*, wherein he advocates the use of ciphers, and with the *Shakespeare* folio, both of which books are now declared to be full of cipher writing.

The cipher book, entitled, "*Gustavi Seleni Cryptographiæ*," contains one hundred systems of cryptography or secret writing, each capable of innumerable varities and modifications. Present cryptographers believe that they have discovered traces of eighteen or twenty of these ciphers in Baconian books, and some of them depend upon *typographical* peculiarities of which some instances are given in our plate. Such researches are primarily due to the ingenuity and perseverance of Mr. Donnelly, whose perception of a concealed narra-

tive embedded in the text led to a minute inspection of the typography, its errors and eccentricities. This should be a hint and encouragement to those who are easily damped and discouraged by ridicule and hostile criticism—"He laughs longest who laughs last."

Bacon, when he was young, probably suffered much more than any of us are able to realise from the pricks and stings of ignorant critics, for his temperament was shy and sensitive; and although, happily for us all, he had the courage of his own opinions, and the faith in God's support which enabled him to speak as he thought, still he must have undergone a great deal of which we know but little. Perhaps his private notes best reveal him preparing and drilling himself to face and endure such petty persecution. Human nature is the same in all ages, and Bacon notes that "Things *beyond* us are nothing to us." We should therefore strive to reach the things which are beyond, in order that we may be able to grasp their importance. We should also resolve to conquer the ungenerous, grudging spirit which would check honest work or modest efforts, by foolish and usually quite ignorant disparagement. This may be termed the hydropathic or cold-water treatment in literature, and those who practise it are often mere empirics, speaking as they wish, or for their own advantage, but from no superior knowledge.

Once more we exhort young students—Francis Bacon's "Sons of the Morning"—to heed neither *suppositions*, nor sneering remarks, nor anti-pathetic surmises based upon no sure foundations. The question is not settled because I say, *It is so;* or you say, *It is not so;* or he says, *It is quite absurd;* or she says that *she cannot understand it, and therefore of course it is untrue;* or even if "everybody" concludes the thing to be *quite impossible.*

There remains that we should look, examine, and prove beyond all dispute whether or no the things stated *are true.* In all cases true? If only in some cases, then in what do the analogies and the differences consist? We should collect numerous examples, compare and note resemblances and distinctions, habitual recurrences of certain features, or their rare or unique appearance. From such an accumulation of particulars we may at length arrive at satisfactory generalizations, and useful conclusions. Again and again we are reminded in such researches of Bacon's youthful note:—

"*Everything is subtile till it be conceived,*"

and of the twin sentiment in *Measure for Measure*,

"*All difficulties are easy when they are known.*"

The reproductions in the plate may not be absolutely accurate, some of the figures have been a little magnified; but success in copying is not now so much the object as to draw attention to certain definite particulars. Let them be drawn better, let many more be drawn and published, those who engage in this slight work will be astonished at the many other strange things to which, as they cultivate their powers of observation in this direction, their eyes will be opened. Those who haunt old libraries and bookstalls, and who *take written notes* of all that they find, will not finish such researches without sharing in the opinion wrung from an unwilling "Shakespearian" friend, that "there does seem to be something fishy about number eleven."

It will perhaps strike the inquirer that page 11 is from some cause or another frequently *unnumbered*. The *Dedication*, the *Address to the Reader*, or the *Table of Contents*, will often be arranged by some device (as by the introduction of blank pages) so as to absorb page 11, and to prevent the number from being printed. We have no explanation to offer of these things, but philosophy begins in wonder, and the first step towards knowledge is to know that there is something to be known.

C. M. P.

THE SHAKSPERE COAT OF ARMS.

AMONG the Ashmolean manuscripts deposited in the Bodleian library, at Oxford, is a tall folio volume consisting of twenty-three MSS. and papers, amounting to 221 leaves; of which number ix., on page 605 of the catalogue, is thus described.

"The answeres of Garter and Clarencieux, Kings of Arms to the scrowle of arms, exhibited by Raffe Brookesmouth, caled York Herauld," 50 a b.

The Indexer adds the following: "After a preliminary statement,

on the left hand of the paragraphs, are painted the arms, that 'foul-mouthed Brooke' (as he was called), had complained of to the Earl Marshal, and on the right hand margin the real coats that they were said to be like unto. One of the grants was to Shakspere. This sheet bears the following indorsement:—'XX. Jmo; Mar. 1601.' The answere of Mr. Garter and Mr. Clarencieux to ye informacon preferred by the rest of the Herrawldes against them for giving arms."—JOHN H. STOTSENBURG.

FOUNDATIONS.

IT is especially striking and noteworthy, that Bacon continually associates the idea of *foundations*, with his Instauration, and particularly the first part.

Indeed, the idea of architecture, of creation or building, is very visible throughout his prefaces and the work itself. For example, in the motives to his Instauration of Sciences we find:—"This one way remaineth that the business be wholly re-attempted with better preparations; and that be throughout an Instauration of Sciences and *Arts*, and of all human learning raised from *solid foundations*." We find this expression repeated in the confession of the Rosicrucian Fraternity of 1615, addressed to the Erudite of Europe. "Now concerning the first part, we hold that the meditations of our Christian father on all subjects, which, from the creation of the world, have been invented, brought forth, and propagated by human ingenuity, through God's revelation, or through the service of angels or spirits, or through the sagacity of understanding, or through the experience of long observations, are so great, that if all books should perish, and, by God's almighty sufferance all writings and all learning should be lost, *yet prosterity* will be able thereby to lay a *new foundation of sciences*, and to erect a new citadel of truth" (p. 88, "History of Rosicrucians." Waite). This is all thoroughly Baconian. It is exactly what Bacon promises that his system is to accomplish—viz., to "lay a new foundation of sciences. He terms himself the architect of the sciences, in the "Advancement of Learning." In chapter II. of the Confession, there is this curious passage:—"No other philosophy we have then that

which is the head of all the faculties, *sciences and arts*, the which (if we behold our age) containeth much of Theology and Medicine, but little of *Jurisprudence*" (p. 87, Waite's "Real Hist. Rosicrucians"). Is there no sly hint in this reference to *Jurisprudence*, to Bacon's profession—the science of law?—W. F. C. W.

LINKS IN THE CHAIN.

PART II.

THE monuments of wit and learning outlive tombs or monuments of brass, stone, or marble, with registers and gilded epitaphs. Pyramids, obelisks, and statues decay or are destroyed, but poetry is immortal. The poet is eternised in his verses, and endures like Homer in "books of living fame."

By Francis Bacon.

We see, then, how far the monuments of wit and learning are more durable than the monuments of power, or of the hands . . . the images of *men's wits and knowledges* remain in books, exempted from the wrong of time, and capable of perpetual renovation.—*Advt. of Learning* i.; *Spedding Works*, iii. 319.

"The *monuments of wit survive the monuments of power:* the verses of the Poet endure without one syllable lost, whilst states and empires pass many periods."—*Device of Philantia. Hermit's Speech.*

By "Shakespeare" (See forward *of Shakespeare;* Ben Jonson; Milton).

"*Not marble nor the gilded monuments*
Of princes, shall out-live this powerful rhyme;
But you shall shine more bright in these contents.
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out *the mark of masonry*,
Nor mars his sword, nor war's quick fire shall burn
The *living record of your memory*."—*Sonnet* lv.

"From hence your memory death cannot take . . .
Your *monument shall be my gentle verse*,
Which eyes not yet created shall o'er-read."—*Sonnet* lxxxi.

" And *thou in this shalt find thy monument*
When tyrant's crests, *and tombs of brass are spent.*"
—*Sonnet* cvii. and see lxiv., lxv.

Of Sir Philip Sidney.

" No monument has been erected over him; whereof this reason is assigned, a mean one would be unproportionable to his deserts. . . . But *he is his own monument, whose memorie is eternized in his writings.*" —*L. & D. of Sir Philip Sidney's Works*, 11*th Ed.*, 1662.

" However doom'd the book, the memorie
Of thy *immortal wit* shall never die."
—*W. Donne in Arcadia*, 1582, p. 8.

" In *books of living fame* enrolled bee."—*Ib. supplement.*

By Sir Philip Sidney.

" Though conquests . . . ruin all memory of learning . . . yet do *their poets remain even to this day.*"—*Defence of Poesie, id.*

By Ben Jenson.

" It is the muse alone can raise to heaven
And at her strong arms' end hold up and even
The souls she loves. Those other glorious notes
Inscribed in touch or *marble*, or the cotes
Painted or carv'd *upon our great men's tombs*,
Or in their windows; do but prove the wombs
That bred them, graves . . .
There, like *a rich and golden pyramid*
Borne up by *statues*, shall I rear your head
Above your under-carved ornaments
And show how, to the life, my soul presents
Your form impressed there."—*Forrest* xii.

" Lo, what my country should have done (have raised
An obelisk or column to thy name
Or, if she would but modestly have prais'd
Thy fact, *in brass or marble writ* the same)
I, that am glad of thy great chance here do !
And proud, *my work shall out-last common deeds*," &c.
—*Epigram* lx. *to Wm. Lord Mounteagle.*

" I am glad to see that time survive,
Where *merit is not sepulchred alive.*"
—*Epigram* lxiii. *to Robert Earl of Salisbury.*

Of Shakespeare.

" My Shakespeare rise—*Thou art a monument without a tomb,*
And art alive still while thy book doth live."
—*Ben Jonson, Underwoods* xiii.

" Reader, looke, not on his picture but his book . . .
(Thy poetry) shall rise
A glorified work to time, when fire
Or moths shall eat what all these fools admire."
—*Ib.* xiv.

Of Ben Jonson.

" Here lies Ben Jonson ! Every age will look
With sorrow here, and wonder at his book."
—*Jonsonibus Viribus. J. C.*

" *Thou, wrapt and shrined in thine own sheets will lie,*
A relic famed by all posteritie.'—*Ib. Henry King.*
" For tombs being turf, who cannot *marble bring* . . .
To save his fame from that invader, Time."
—*Lord Falkland, ib.*

Of George Sandys.

" Well, thou hast raised *a pile, whose fabric stands*
Firm, till Time's glass hath run out all its sands."
—*Poetical Works of G. Sandys.*

By Sir Thomas Browne.

" At my death I mean to take a total adieu of the world, *not caring for a monument*, history, or epitaph; not so much as the bare memory of my name to be found anywhere, but in *the universal registry* of God. . . .

He that unburied lies wants not his hearse;
For unto him a tomb's the universe." *
—*Rel. Med.* xli. p. 62.

" To extend our memories by monuments . . . whose duration we cannot hope, . . . were a contradiction to our beliefs. . . . Our fathers find their graves in our short memories, and sadly tell us how we may be buried in our survivors. . . . Who can but pity the founder of the *pyramids?* Herostratus lives, that burnt the temple of Diana; he is almost lost that built it . . . and Thersites

*Comp. Sir Christopher Wren's Epitaph—" Si Monumentum requiris circumspice."

is like to live as long as Agamemnon, without the favour of the everlasting register. . . . The man of God lives longer without a tomb than any by one; . . . *Pyramids*, *Arches*, *Obelisks* were but the irregularities of vain-glory . . . the Christian religion . . . humbly pursuing that infallible perpetuity unto which all others must diminish their diameters. . . . To subsist in lasting monuments, to live in their productions, to exist in their names, was large satisfaction to old expectations, but to live indeed is to be again ourselves, which is not only a hope but an evidence in noble believers."—*Hydriotaphia, or Urn Burial.*

"Grateful minds . . . write not their obligations in sandy, but *marble memories*, which wear not out but with themselves."—*Christian Morals*, Sect. xvii.

Of Du Bartas.

"Since the death of the author (if at least it be safe to say those men are dead, *who ever survive in their living monuments*), I have carefully fetch'd together all the dispersed issue of that divine *Wit*," &c.—*Printer to the Reader, in Works of Du Bartas.*

By "Robert Burton."

"(Friends) not only living, but when their friends are dead, with *tombs and monuments, epitaphs, elegies . . . pyramids, obelisks, statues*; . . . they will still omit no good office that may *tend to the preservation of their names, honours and eternal memory.* 'He did express his friends in . . . *brass*, in ivory, *marble*, gold and silver.' . . . Paulus Jovius, in Book iv. of the Life of Pope Leo X., concludes in these words: 'Since my fortunes will not give me leave to make a more *sumptuous monument*, I will perform those rites to his sacred ashes which a small but liberal *wit* can afford.'"—*An. Mel.*, ii. 453, *quoting Plato and Pliny.*

By J. Milton.

"And here let those
Who boast in mortal things, and wondering tell
Of Babel, and the works of Memphian kings,
Learn how *their greatest monuments of fame*
And strength and art are easily outdone."
—*Par. Lost*, Bk. 1, 695.

"What needs my Shakespeare, for his honour'd bones—
The labour of an age in *piled stones?*
Or that his hallow'd relics should be hid
Under a star-ypointing *pyramid?*
Dear son of memory, great heir of fame,
What need'st thou such weak witness of thy fame?
Thou, in our wonder and astonishment,
Hast built thyself a living monument . . .
Then thou our fancy, of itself bereaving,
Dost make us *marble* with too much conceiving;
And, so *sepulchred*, in such pomp dost lie
That kings, for *such a tomb*, would wish to die."
—*Epitaph on Shakespeare, J. Milton.*

By Spenser.

"*Thy praise's everlasting monument*
Is in this verse engraven semblably,
That it may live to all posterity."
—*Sonnet to the Right Hon. Lord Charles Howard.*

"The Muses . . . nurses of nobility
And *registers of everlasting fame . . .*
Which gives them life that else would soon have died,
And crowns their ashes with immortal bays."
—*Sonnet to the Right Hon. Earl of Northumberland.*

"*Live, lord, for ever, in this lasting verse,*
That all posterity thy honour may rehearse."
—*Sonnet to the Right Hon. Lord Hunsdon.*

Of Pope.

"In this office of collecting my pieces, I am altogether uncertain, whether to look upon myself as *a man building a monument*, or burying the dead."—*Pref. to Pope's Works*, 1716.

By ———

"But whence this *Barber?*—that a name so mean
Should, joined with Butler's, on a tomb be seen:
This pyramid would better far proclaim
To future ages humble Settle's name."
—*Epitaph on Butler's Monument.*

"This weeping *marble* had not ask'd thy tear . . .
The living virtue now had shone."
—*Epitaph on Edmund Duke of Buckingham.*

By Donne.

"Death bars reward and shame, when envy's gone, . . .
As then the wise Egyptians wont to lay
More on their *tombs* than houses; these of clay,
But those of *brass or marble* were."—*Anatomy of the World.*

"Vouchsafe to call to mind that God did make
A last, a lasting'st piece, *a song* . . .
Which, when I saw that a strict grave could do,
I saw not why verse might not do so too.
Verse hath a middle nature; Heaven keeps souls,
The grave keeps bodies, *verse the Fame enrolls*."
—*Funeral Elegy.*

"'Tis loss to trust a tomb with such a guest (the Muse),
Or to confine her *in a marble chest*," &c.—*Elegy.*
"Here needs no marble tomb, since he is gone,
He, and about him his, are turned to stone."
—*Funeral Elegy.*

By Parnell.

"The flat smooth stones that bear a name,
The chisel's slender help to fame . . .
The *marble* tombs that rise on high,
Whose dead in vaulted arches lie,
Whose pillars swell with sculptured stones,
Arms, angels, epitaphs, and bones;
These, all the poor remains of state,
Adorn the rich, or praise the great:
Who, while on earth *in fame they live*,
Are senseless of the fame they give."
—*Night-piece on Death.*

Of Richard Hooker.

"*His own works commend him* in the gates, and, being dead, he yet speaketh. . . . God grant that those three (*parts of his work*) promised to perfect his *Politie*, with other issues of that *learned brain, be not buried in the grave with their renowned father.*"—*Divine Tractates: To the Reader.* (*Richard Hooker*, 1632.)

Of John Cleveland.

"After many stages, which contended as emulously for his abode as the seven cities for Homer's birth, Gray's Inn was his last. . . . And now there wanteth nothing but a *monument* for him, and *in this*

book he hath erected one to himself which envy may repine at, but cannot reach."—*Life, after Epistle signed F. L. and S. D. Edn.*, 1677.

Of George Sandys.

"Tell me not then that *pyramids* disband
And drop to dust; that Time's ungentle hand
Has crush'd into an undigested mass
And heaps of ruins, obelisks of *brass*;
That our perfidious tombs . . . decay—
His memory . . . embalm'd, a relique be
To be adored by all posterity."—*In Phillpot's Poems.*

"Well, thou has rais'd a pile whose fabric stands
Firm till Life's glass hath run out all its sands."
—*From Ashmole MS.* 47, *No.* 180.

"Nor may you fear the poet's common lot,
Read and commended, and then quite forgot.
The *brazen* mines and *marble* rocks shall waste
When your foundation will, unshaken, last . . .
'Tis Fame's best pay, that you your labours see
By their immortal subject crowned be
For ne'er was author in oblivion hid
Who firm'd his name on such a *pyramid*."—*Henry King.*

Of Cowley.

"*His works shall live when pyramids of pride*
Shrink to such ashes as they long to hide . . .
There let his urn remain; for it was fit
Amongst our kings to lay the king of *wit*
By which the structure more renown'd will prove
For that part burr'd than for all above."
—*Roger Boyle, Earl of Orrery.*

He has given the world the best image of his mind in these immortal monuments of his wit.

Of John Florio.

"Wherein the power of princes well is seen
That can infuse such force, and make age green.
And it were well if in this season when
They leaving erecting churches, colleges,
And *pious monuments, they would build men*
Who of their glory may be witnesses,
And what they do be theirs; as masons raise
Works, not for them, but for their Master's praise.

For would they but be pleased to know how small
A portion of that ever-flowing waste
Which runs from them would turn the wheels and all
The frame of wit to make their glory last,
I think they would do something."
—*Pref. to World of Words.*

Michael Drayton.

"Do, pious *marble*, let thy readers know
What they and what their children owe
To Draiton's name, whose sacred dust
I recommend unto thy trust.
Protect his *mem'ry*, and preserve his story,
Remain a lasting monument of his glory;
And when thy ruin shall disclaim
To be the treasurer of his name;
His name that cannot die shall be
An everlasting monument to thee."
—*Epitaph in Westminster Abbey.*

Isaac Casaubon.

"Qui nosse vult Casaubonum,
Non Saxa sed Chartas legat
Superfuturas Marmori
Et profuturas posteris."—1614.
Of Drummond of Hawthornden.

"*Fame* courts his verse, and with immortal wings
Hovers about his *monument*, and brings
A deathless trophy to his memory.
Who for such honour would not wish to die?"
—*Ed. Phillips.*

FRANCIS BACON'S "SETTLED NOTIONS."

FROM time to time we find, in studying the life and character of Francis Bacon, allusions to the "fixed ideas" or strong original theories which so possessed him as to be with him through life, influencing his actions, his writings, and his whole system of philosophy,—ideas which, if not in any strict sense "original," are yet to be recognised as truly "Baconian." It does not appear that any pains have been taken to trace out and define the dominant ideas to

which Dr. Rawley alludes as "*grounds and notions from within himself*," "*settled and concocted notions*," to be distinguished from "*knowledge drawn from books only*."

It may be useful to attempt a collection of these settled notions of Bacon's; we shall thus learn much about the man himself, and the principles which guided him through life. We may also gain some clear perception of what is meant by Baconian philosophy, and the wisest amongst us will lose nothing by recapitulating and dwelling upon some of the greatest thoughts of our great teacher.

It is, in the first place, impossible not to perceive that the whole of Bacon's system of philosophy was based upon a deep and searching study into the "Books of God"—the Bible and Nature. "Let no man," he says, "upon a weak conceit of sobriety, or an ill-applied moderation, think or maintain that a man can search too far, or be too well studied in the book of God's works—Divinity and Philosophy; but rather let men endeavour an endless progress or proficience in both; only let men beware that they apply both to charity, and not to swelling; to use, not to ostentation; and again, that they do not unwisely mingle or confound these learnings together."* Elsewhere he quotes the authority of our Lord Himself as to the use of God's two books. "*For*," saith our Saviour, "*you err, not knowing the Scriptures nor the power of God*"; laying before us two books or volumes to study . . . first, the Scriptures revealing the will of God, and then the creatures expressing His power."† Again, in the *Aphorisms on the Composition of a Primary, Natural, and Experiment History*,‡ he says: "I want this primary history to be compiled with a most religious care, as if every particular were stated upon oath; seeing that it is the book of God's works, and (so far as the majesty of heavenly things may be compared with the humbleness of earthly things) a kind of second Scripture."

In some "verses made by Mr. Francis Bacon," we read of "the man of life upright," that

"He makes the heaven(s) his book, his wisdom heavenly things."

And in that private prayer (composed at the time of his fall in 1621) which after his death was found amongst his papers, and which

* *Adv. L.* i. † *Inst. Nat. Circ.*, 1663. ‡ *Parasceve.*

Addison quoted as resembling the devotion of an angel rather than a man, we read:—"Thy creatures have been my books, but Thy Scriptures much more. I have sought Thee in the courts, fields, and gardens, but I have found Thee in Thy temples."

Here, then, is one of Bacon's great thoughts, which accompanied him through life: that *there are two Books of God*—"the Book of the Bible showing forth His will, and the Book of Nature showing His works,' and that *it is man's duty to study both.* But the Book of Nature was, in Bacon's time, unstudied in connection with the Bible, and when he was a mere boy he discovered the emptiness or insufficiency of all the teaching which was at that time imparted under the imposing name of philosophy. "Whilst he was commorant in the University, about sixteen years of age, . . . he first fell into the dislike of the philosophy of Aristotle; not for the worthlessness of the author, to whom he would ever ascribe high attributes; but for the unfruitfulness of the way; being a philosophy (as his lordship used to say) only strong for disputations and contentions, but barren for the production of works for the benefit of the life of man; in which mind he continued till his dying day."*

From this short passage we can glean three more of Bacon's fixed notions—namely, that the object of study is to benefit the human race, and to produce practical good; that the studies of young men like himself did not tend to this practical result, or to any "advancement in learning"; that the excessive admiration of Aristotle had led to this failure in education, and to "the binding of men's minds with prejudgment and with (often unwarrantable) authority, for "*nothing supposed complete is ever advanced.*"†

The depravity and miseries of mankind weighed heavily upon the mind of Francis Bacon, and we find him trying to trace their causes, and to devise some grand scheme for their cure or alleviation. He goes back to the beginning of things as figured in the Bible story: "Man, by the fall, fell at the same time from his state of innocency, and from his dominion over creation. Both of these losses, however, can even in this life be repaired; the former by religion and faith, the latter by arts and sciences. For creation was not by the curse made altogether and for ever a rebel, but in virtue of that charter,

* Rawley's Life of F. B. † *Nov. Org.* i. 86; comp. *Ib.* i. 77, 84.

"*In the sweat of thy face thou shalt eat bread*," it is now by various labours (not certainly by disputations . . . but by various labours) at length and in some measure subdued to the supplying of man with bread; that is, *to the uses of human life*."

In this passage we again see an allusion to the two Books of God —religion and faith allied to arts and sciences, or natural philosophy. Men were trying their best to put asunder those whom God had joined together; but Francis Bacon would not have it so—true religion and true science were for ever united, and when hand in hand, will for ever aid to advance knowledge for the benefit of the human race. Universal knowledge Bacon considers to be typified by Pan, who sprang from the Word of God . . . and from the seeds of things mixed together; he is the offspring of the Divine Word through the medium of confused matter (which itself was the work of God) and with the help of sin, and, by sin, corruption entering in."* The *universality* of knowledge (drawn from the Word of God and from the confused matter, which was also the work of God) is another strong point with Bacon, and one to which he continually recurs.

The question was, how to win for the benefit of humanity this universal knowledge; how to secure it when won, so that it should never be lost to succeeding ages; how to present it to a world grossly ignorant and debased, as he perceived it to be, so that the knowledge imparted should be easily received, welcomed, and made profitable.

To begin with, there must be Method, which he places in Logic, and as a part of Judgment. Method is material not only to the *use* of knowledge, but also to its *progression*, and it should ensure that the knowledge shall be delivered "as a thread to be spun upon," and, if possible, "in the same method wherein it was invented; and so is it possible of knowledge induced" (inductive science). But there is also *an enigmatical method*, whose object is "to remove the vulgar capacities from being admitted to the secrets of knowledges, and to reserve them to selected auditors, or wits of such sharpness as can pierce the veil."† There is also the method of instruction by aphorisms drawn from the pith or heart of the sciences, and by analogies, comparing all things in the material world with things in the spiritual world. These methods are the same which we find

* *De Aug.* ii. 12. † *Advt. L.* ii.

advocated in the Rosicrucian tracts, and followed at the present time by the Freemasons in their highest degrees.

"The architecture of the whole frame, and the several beams and columns thereof," belongs, Bacon says, to this part of knowledge concerning Method; and when we come to the smallest details and subdivisions of labour connected with the erection of his great House of Wisdom, we find still the same methodical system, the same order which he (as well as later "authors") declares to be heaven's first law, by this all-pervading order in the universe the Great Creator connecting all things, all men, all events, as it were, "with a chain of adamant." "It is a matter of common discourse of the chain of sciences how they are linked together."* "Natural causes are the chain which draws after it births and durations and deaths of all things."† "When the mind of man beholdeth the chain of causes confederate and linked together, it must needs fly to Providence and Deity."‡ In the same strain (but speaking of the particulars in nature which draw individuals into species, species into genera, and genera into unity) he says that "the famous chain of Homer (that is, the chain of natural causes) was said to be fastened to the foot of Jupiter's throne; and we see that no one has handled metaphysics, and the eternal and immovable in nature, and withdrawn his mind for awhile from the invariable succession of things, without falling at once on natural theology; so easy and near a passage is it from the top of the pyramid (of sciences) to things divine."§

He goes farther, and declares poetry to be of all things nearest to theology, and the greatest aid to man in mingling earth with heaven, and bringing down sublime ideas to the level of human comprehension. "As for narrative poesy—or heroical, if so you like to call it (understanding it of the matter, and not of the verse)—the foundation of it is truly noble, and has a special relation to human nature. For, as the sensible world is inferior in dignity to the rational soul, poesy seems to bestow upon human nature those things which history denies, and to satisfy the mind with shadows of things, when the substance cannot be obtained. For, if the matter be attentively considered, a sound argument may be drawn from poesy to show that there is agreeable to the spirit of a man a more ample greatness, a

* *Interp. Nat.* † *Ess. Pan.* ‡ *Ess. Atheism.* § *De Aug.* ii. 13.

more perfect order, a more beautiful variety, than it can anywhere (since the Fall) find in nature."*

It would seem strange, almost incomprehensible, that so little comment should have been made upon the high place assigned by Francis Bacon to poetry and the dramatic art, were we not becoming daily more convinced that it was part of his method and part of the obligations of his disciples and "invisible brotherhood" to conceal him as the poet and theologian that he was, and to put him forward as a statesman, lawyer, and courtier which he desired not to be. As an *inductive* philosopher, he was to be allowed a place, but his *deductive* philosophy (which possibly he felt to be still incomplete, and which at all events was far in advance of his day) was to be held back until the "ripeness of the time." His praise of the theatre as *of excellent use if well directed* will be found in the *De Augmentis* ii. 13. In the English original of that book, which would be likely to reach beyond the circle of his own sons of science, that passage is excluded, yet we find the gist of it throughout the writings which will some day be attributed to his youthful pen. His matured expressions are of as much weight now as when they were written.

"Dramatic poesy, which has the theatre for its world, would be of excellent use *if well directed*, for the stage is capable of no small influence both of discipline and corruption. Now, of corruptions of this kind we have enough; but the discipline has in our times been plainly neglected. And though in modern states play-acting is esteemed but as a toy, except when it is too satirical and biting, yet among the ancients it was used as a means of educating men's minds to virtue. Nay, it has been regarded by learned men and great philosophers as a kind of musician's bow by which men's minds may be played upon; and certainly it is most true, and one of the great secrets of nature, that the minds of men are more open to impressions and affections when many are gathered together than when they are alone."

Among his early notes in the *Promus* are several which hint the thought—elsewhere plainly expressed—that things *seen* approach the mind through the affections, but things *heard* require sufficient intellect to follow and reason them out. "*The eye is the gate of the*

* *De Aug.* ii. 13.

affections, but the ear is the gate of understanding." * Everywhere he gives us to understand that the "delivery of knowledge" (or *teaching*) should be adapted according to the capacities of the "receivers" or pupils, and that the rude and uncultivated are more easily taught or influenced by what they see than by anything which they hear. To produce "shadows" of things, "pictures," "paintings," and "images of things," when the substance cannot be presented, is to be the aim of the rhetorician; but for those who cannot follow the thread of orations or verbal instruction, the method of teaching by the eye, by living pictures, is the more useful and effective as being the more striking to the senses, and through them to the affections and passions of man—

"The play's the thing
By which I'll catch the conscience of the king."

The drama then was, in Bacon's estimation, no "toy" or light trifle; it was part of his method, and an important first step to an end. By its means the lowest and most ignorant should be taught something which they would not easily forget, for their senses should be impressed and such intellect as they might possess be quickened and exercised for good. And here comes in another ruling idea of Bacon's, that it is the intellect of man which makes him superior to the beasts; that the less a man is endued with the intellectual faculties, with powers of reasoning and cogitating, the more he tends to earth and to partake of the brute beast in his nature, whilst the more he cultivates and elevates his reason the more must he resemble the angels in faculty, and the nearer will he approach to the image of God in which he was created. These thoughts pervade the whole Baconian literature, and hardly an important book will be found without such contrasts between man—beast, beast—devil; or, on the other hand, man—angel, man—God. We need hardly stop to remind readers of the many such allusions in *Hamlet* and *Timon of Athens*, and of their counterparts in the opening passage of the *Anatomy of Melancholy* and other places in that most Baconian work.

Degraded as the human race may be, it is yet capable of complete "restoration" to its original purity. Fallen though man may be

* *Promus* 1187.

from his first estate, he may, if he will, be by God's help, raised and provided with the means of rising higher. Bacon had an almost boundless confidence in the power, properly directed, of the mind of man. "*I can do all in the power of Him who comforteth me.*" "*The spirit of man is as the lamp of God, wherewith He searcheth the inwardness of secrets.*" With such texts as these he cheered himself and others, showing that "if such be the capacity and receipt of the mind of man, there is no danger at all in the proportion or quantity of knowledge, lest it should make the mind swell or out-compass itself." But there must be with the knowledge a "corrective spice" against the venom of conceit which is the cause of swelling, and this corrective which "maketh knowledge so sovereign is charity; . . . for *knowledge bloweth up, but charity buildeth up. . . . If I spake with the tongues of men and angels, and had not charity, it were but as a tinkling cymbal.*" He continually returns to the subject of "*charity*," or love of man for love of God, which (again quoting the apostle) he says "*fulfils the law.*" The great stress laid upon this point is one of the many particulars in which we are reminded of the doctrines and charges of Masonry.

Upon this point hinges nearly all the practical working of Bacon's method for raising and benefitting the human race. His plans were designed to include not some but all, and as the majority are poor, weak, and ignorant, those who would aid them must begin by descending almost to their level. The lowest degree of Masonry is all inclusive, and we shall not go far into the study of Bacon's proposed system of "building up" without remarking his cautions against flying over the heads of those whom we would instruct or reform.

> "Those that do teach young babes
> Do it with gentle means and easy tasks,"

and so would he have it, with his poor, ignorant children of a larger growth.

Immense pains and infinite patience were needed for the work, large-hearted kindness and toleration to make due allowance for diversities of natures and dispositions in men the mingled yarn of good and evil of which we are all composed; and because none are too learned to be able yet to learn, and none but idiots so dull as to be unteachable, none so evil but that they are capable of being made

better, none so suffering or miserable but that they may be helped and made happier. Bacon considered that if men desired so to teach and so to help, and yet failed in their aims, the fault must lie in their *methods* and in their ignorance of human nature. This he insists is a study of itself, and one of the noblest which can be undertaken; it is a study which a man must begin by a profound introspection, or contemplation of his own self. For *man is a microcosm, the whole world in himself*, and only by true self-examination can he arrive at a knowledge of the mind and capabilities, the needs and failings of others. The most minute investigation of a man's personal experiences, of his feelings, passions, virtues and vices, must be attempted; for "one who philosophises rightly and in order should *dissect nature* and not abstract her, and they who will not dissect are obliged to abstract." Doubtless it will be within the power of students to follow the precise manner in which, first as a very young man and afterwards at various periods of his life, Francis Bacon may be seen thus dissecting or anatomising himself as a preliminary aid to his more extensive study of mankind in general. For "from particulars we ascend to generals," and we know that he never spoke strongly excepting from experience, nor advocated that which he did not attempt to practise or perform.

That the world would be "restored," revived, benefitted by his methods, he was fully convinced; but that he would not live to see such a restoration he was equally persuaded. The process must be a slow one, and must follow the laws of nature. "Woorke when God woorkes," he writes in his early notes, and we learn everywhere from his mature writings his ideas of "How God in all His creatures works" with order, method, law, persistency, without noise, hurry, or impatience, but staying the ripeness of the time, for "ripeness is all," and

"Things *growing* are not ripe until their season."

X.

TIMON OF ATHENS.

IN about 1607-8 appeared in London the plays of *Timon of Athens* and *Coriolanus*. Both plays portray misanthropy and hate. As a hater of men, *Timon* excepted none; as a hater of his countrymen, *Coriolanus* forgave none. Both plays teach the folly and ruin of pride and self-love, the hollowness of flattery and ceremony. *Timon*, as a professed misanthrope, probably represents the author's best efforts in the delineation of such a character.

This play is full of wisdom. From the first scene we get the prodigal expenditures of *Timon* and the lessons of economy and prudence. Francis Bacon wrote an essay, "Of Expense," in which he says, "He that is plentiful in expense of all kinds will hardly be preserved from decay." *Timon* is a forcible illustration of this fact.

Apemantus, the churlish philosopher, says:—

> "Like *madness* * is the *glory* of this life;
> We *make ourselves fools* to disport ourselves,
> And spend our *flatteries* to drink those men
> Upon whose age we void it up again,
> With poisonous spite and envy."

Bacon seems to teach the same:—

"*Glorious men* are the scorn of wise men; the admiration of *fools;* the idols of *parasites;* the slaves of their own vaunts."—*Of Vain Glory.*

Foreseeing the inevitable ruin which followed lavish expenditure, and the desertion by flattering followers, Apemantus continues:—

> "Men shut their door against a *setting sun.*"

And Bacon, writing "Of Friendship," quotes from Pompey:—

"For that more men adored the sun rising than the *sun setting.*"

The poet, one of the hypocritical admirers of *Timon's* generous character, cannot withhold his rebuke:—

> "When we *for recompense have praised the vile,*
> *It stains the glory* in that happy verse
> Which aptly sings the good."

* Italics are the writer's, to direct the reader to the words and thoughts apparently identical in *Timon* and in the *Essays.*

And Bacon gives the same "counsel":—

"Riches gotten by service, though it be of the best, rise; yet when they are gotten *by flattery, feeding humours*, and other servile conditions, they may be placed *amongst the worst*."

The stranger, speaking of the treatment accorded to *Timon*, exclaims:—

> "Why, this is the world's soul; and just of the same piece
> Is every flatterer's spirit. *Who can call him*
> *His friend that dips in the same dish?* For, in
> My knowing, Timon has been this lord's father,
> And kept his credit with his purse;
> Supported his estate: nay, Timon's money
> Has paid his men their wages: he ne'er drinks
> But Timon's silver treads upon his lip:
> And yet,—O see the monstrousness of man
> When he looks out in an ungrateful shape!"

And yet, in spite of the resolution to hate everyone of human kind, *Timon* is overcome by the devotion of his faithful servant Flavius, and exclaims:—

> "I do proclaim
> One honest man,—mistake me not,—but one;
> No more, I pray,—*and he's a steward.*"

How in accord is this with Bacon's view as expressed in his essay "Of Followers and Friends":—

There is little friendship in the world, *and least of all between equals*, which was wont to be magnified. That which is, *is between superior and inferior*, whose fortunes may comprehend the one the other.

Timon cannot buy the love of the people by gifts and prodigality. The severity of the lesson is known by the results. He realises the heartlessness of society, the fickleness of friends, the folly of self-distinction. He judges the race by his own parasitical followers, and resolves:—

> "I am *misanthropos*, and hate mankind."

Remembering the diplomacy of his prosperous days, he tells Alcibiades:—

"*Promise* me friendship, but *perform* none: if thou wilt not

promise, the gods plague thee, for thou art a man. If thou dost *perform*, confound thee, for thou art a man."

And as the poet and painter stand before *Timon's* cave discussing the most diplomatic approach and interview, the painter begins:—

Painter. " . . . Therefore 'tis not amiss we tender our loves to him in this supposed distress of his. . . ."

Poet. " What have you now to present unto him ? "

Painter. " Nothing at this time but my visitation: only I will *promise* him an excellent piece."

Poet. " I must serve him so too; tell him of an *intent* that's coming toward him."

Painter. " Good as the best. *Promising* is the very air of the time; it opens the eyes of *expectation*. . . . *To promise* is most courtly and fashionable: *performance* is a kind of will or testament which argues a great sickness in his judgment that makes it."

How like what Bacon says " Of Seditions " :—

" Certainly, the politic and artificial nourishing and entertaining of *hopes*, and carrying men *from hopes to hopes*, is one of the best antidotes against the poison of discontentments, and it is a certain sign of a wise government and proceeding when it can hold men's hearts *by hopes* when it cannot *by satisfaction*."

Apemantus, in *Timon's* glorious days, is disgusted with insincere courtesy and politeness, and says:—

" That there should be small love 'mongst these sweet knaves,
And all this *courtesy*. The strain of man's bred out
Into baboon and monkey."

He further says that—

" Honest *fools* lay out their wealth on *courtesies*."

And in continued advice to *Timon* he asks:—

" We needs these feasts, pomp, and vain-glories ? "

Timon, too, in his efforts to put his guests at ease, philosophizes on formality:—

" Nay, my love, *ceremony* was but devised at first
To set a gloss on faint deeds, hollow welcomes,
Recanting goodness, sorry ere 'tis shown;
But where there is true friendship, *there needs none*."

But in his weakness he fails to act on his own good utterances, and, sycophant-like, continues:—

> "Pray sit: more welcome are ye to my fortunes
> Than my fortunes to me."

To put these sentiments into plain prose we can do no better than to quote from Bacon's "Of Ceremonies and Respects":—

"Not to use *ceremony* at all is to teach others not to use them again, and so diminisheth respect to himself, especially they be not to be omitted to strangers and formal natures; but the dwelling upon them, and exalting them above the moon, is not only tedious, but doth *diminish the faith and credit of him that speaketh.*"

Considering *Timon* as an example, we find verified Bacon's "counsel":—

"Men have need beware how they be too perfect in *compliments;* for, be they never so sufficient otherwise, their enviers will be sure to give them that attribute, to the *disadvantage of their greater virtues.*"

The central thought in *Timon's* life is the abomination of ingratitude. Before the hours of calamity, the poet tells us:—

> "When Fortune, in her shift and change of mood,
> Spurns down her late beloved, all his dependents,
> Which laboured after him to the mountain's top,
> Even on their knees and hands, let him slip down,
> Not once accompanying his declining foot."

Apemantus sees treachery everywhere, and says:—

> "Great men should drink with harness on their throats."

And asks the question:—

> "Who dies that bears not one *spurn* to their graves
> Of their *friends'* gift?
> I should fear those that *dance* before me now
> Would one day *stamp* upon me: 't has been done."

The faithful steward Flavius, grieved for his master's approaching ruin, cries out:—

> "What will this come to?
>
> . . . . .
>
> Happier is he that has *no* friend to feed
> Than such that do *e'en enemies exceed.*"

And he reproves his lord touchingly:—

> "Ah! when the means are gone that buy this praise,
> The breath is gone whereof this praise is made."

Flaminius turns upon Lucullus in burning indignation:—

> "Let molten coin be thy damnation,
> Thou *disease* of a friend, and *not himself*."

The stranger, bound by no prejudice of previous favours or friendship, sees the hard-heartedness of *Timon's* friends, and exclaims:—

> "O see the monstrousness of man
> When he looks out in an *ungrateful* shape."

Even a servant of the creditor Hortensius is impelled, by his sense of justice, to say:—

> "I know my lord hath spent of *Timon's* wealth,
> And now *ingratitude* makes it worse than *stealth*."

And at last, when *Timon* is

> "Flung in rage from this *ingrateful* seat
> Of *monstrous friends*,"

Flavius looks upon him with pitiful devotion:—

> "What viler thing upon the earth than *friends*
> Who can bring noblest minds to *basest ends!*
> How rarely does it meet with this times guise
> That man was wished to love his *enemies!*
> Grant I may ever love, and rather woo
> Those that *would* mischief me, than *those that do*."

In this we are reminded of Bacon's reference to Cosmos, Duke of Florence, in the essay "Of Revenge":—

"Cosmos, Duke of Florence, had a desperate saying against perfidious or *neglecting friends*, as if those wrongs were unpardonable. 'You shall read,' saith he, 'that we are commanded to forgive our *enemies*, but you never read that we are commanded to forgive our *friends*.'"

Nor did *Timon* forgive his perfidious friends; as the Athenian senators seek audience with him, in Athen's distress, he addresses them:—

> "Speak and be hanged:
> For each true word *a blister! and each false*
> Be as a cauterizing to the root of the *tongue*,
> Consuming it with speaking."

Which reminds one of the essay "of Praise," where we find quoted "that a *blister* will rise upon one's *tongue* that *tells a lie.*"

But the climax of Timon's misanthrophy is in the unceremonious rejection of all overtures, and in his reply:—

> "I *have a tree* that grows here in my close,
> That mine own use invites me to cut down,
> And shortly must I fell it: tell my friends,
> Tell Athens, in the sequence of degree,
> From high to low throughout, that whoso please
> To stop affliction, let him take his halter,
> Come hither, ere my tree hath felt the axe,
> And *hang himself.*"

This incident seems to give rise to Bacon's reference, in his essay "Of Goodness," to

"Misanthropi, that make it their practice to bring men to the bough, and yet *have never a tree* for the purpose in their gardens, as *Timon* had."

Timon is worthy a lawyer's study. He is in the bonds of usurers. His lands are mortgaged. His debts are overdue, and payment is pressed under *penalty of forfeiture. Timon* realises that with men of business

> "Policy sits above conscience."

Alcibiades, too, addresses the senate in behalf of his friend who, under riotous impulse, has killed a companion. Personal bravery, valiant service for his country, the prestige of Alcibiades' high place in the counsels of Athens, all fail to touch the hearts of the senate. Alcibiades pleads mercy, and the law of equity:—

> "For *pity* is the *virtue* of the law,
> And none but *tyrants* use it cruelly."

And again:—

> "To kill, I grant, is sin's extremest gust;
> But, *in defence*, by mercy, 'tis most *just.*
> To be in anger is impiety;
> But who is man that is not angry?
> *Weigh but the crime with this.*"

Furthermore, to add weight to his plea for mercy, he directs attention to his own great service for his country:—

"I'll *pawn* my victories, all
My honours to you, upon his good returns."

At least they should be content that his life be spent on the field of battle:—

"If by this crime he *owes the law* his life,
Why, let the war receive it in valiant gore."

All in vain! relentless and immovable are the senators:—

"Nothing emboldens sin so much as *mercy*.
——— the *law shall bruise him*—
——— you breathe in vain.
You cannot make *gross sins look clear*."

And with insolence is Alcibiades repelled by those whom he besought in vain:—

"We are for LAW, he dies; urge it no more,
On height of our displeasure: friend or brother,
He *forfeits his own blood that spills another*."

It is no wonder that *Timon* says:—

"Religious canons, *civil laws*, are CRUEL";

that he refers to lawyers who

"May never more false title *plead*,
Nor count their *quillets* shrilly";

that he believes

"The *laws*, your *curb and whip*, in their rough power,
Have unchecked theft."

This high-minded conception of law, as pleaded by Alcibiades, justice tempered with mercy, in contrast with the rigorous enforcement of the law regardless of equity, is clearly expressed in Bacon's "Of Judicature":—

"'There be' (saith the Scriptures), 'that turn judgment into wormwood;' and surely there be also that turn it into vinegar, for *injustice* maketh it *bitter*, and *delays* make it *sour*.

"Judges must beware of *hard constructions* and strained inferences; for there is no worse torture than the *torture of laws;* specially in case of laws *penal*, they ought to have care that that which was meant for terror be not turned into rigour.

"Therefore let penal laws . . . be by wise judges *confined* in the execution.

"In causes of life and death judges ought in *justice* to remember *mercy*.

"Judges ought above all to remember the conclusion of the Roman Twelve Tables: *Salus populi suprema lex;* and to know that laws, except they be in order to that end, are but *things captious*, and oracles *not well inspired*."

Just the law that Alcibiades wished to quote to the Athenian senators.

And what a pointed rebuke could he have quoted to them:—

"Patience and *gravity of hearing* is an essential part of *justice*, and an *overspeaking judge* is no well-tuned cymbal.

"And let no man weakly conceive that *just laws* and *true policy* have any antipathy.

"Let not judges also be so ignorant of their own right as to think there is not left to them, as a principal part of their office, a *wise use* and *application* of laws. For they may remember what the apostle saith of a greater law than theirs: *Nos scimus quia lex bona est, modo quis ea utatur legitime.*

In conclusion, observe the array of human passions and experiences in the play of *Timon*. It is like reading from the contents of Bacon's essays: "Of Revenge, Adversity, Simulation, Great Place, Boldness, Nobility, Counsel, Friendship, Expense, Suspicion, Riches, Ambition, Custom, Fortune, Usury, Followers and Friends, Suitors, Ceremonies and Respects, Praise, Vain Glory, Honour and Reputation, Judicature, Anger, and Vicissitude of Things."

Considering such remarkable identity of thought and purpose, one is led to conclude that the author of the *Essays* also wrote *Timon of Athens*. Is there any period in Bacon's life that would give rise to such misanthropy, such sickness of the world and human kind? If so, the probability is intensified almost to certainty.

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OBSERVATIONS ON THE DOCTRINES OF LIGHT AND SOUND.

By Francis Bacon and Shakespeare.

IN Bacon's "Topics of Enquiry respecting Light and Luminous Matter" in the *Novum Organum*, and in his *Natural History*, we read that—"Darkness and blackness are *privatives* . . . . sometimes they do contristate." That, "after great light, if you come suddenly out of the dark into a glaring light, the eye is dazzled for a time and the sight confused." Bacon also draws a parallel between light and knowledge: "The object of philosophy is threefold—God, nature, and man; as there are also three kinds of ray—direct, refracted, and reflected. For nature strikes the understanding with a ray direct; God (by reason of the unequal medium, viz., His creatures), with a ray refracted; man, as shown and exhibited to himself, with a ray reflected." *

Biron, in *Love's Labour's Lost*, shows the same knowledge as to darkness, contrast, and dazzling, and uses his knowledge in the same manner as Bacon, for the purpose of drawing a parallel between light and knowledge:—

> "Light seeking light doth light of light beguile:
> So, ere you find where light in darkness lies,
> *Your light grows dark with losing* of your eyes.
> Study me how to please the eye indeed
> By fixing it upon a fairer eye:
> Who *dazzling* so, that eye shall be his heed,
> And give him light that it was blinded by."
>
> —*Love's Labour's Lost*, i. 1.

When the king and Biron wrangle in hyperbolic praise of their mistresses, they adopt not only Bacon's science, but his highly metaphorical and antithetical style:—

* Mr. Spedding, after quoting Roger Bacon and St. James for parallels naturally suggested between light and knowledge, concludes: "But all these illustrations differ from that in the text, inasmuch as they relate to the different kinds of knowledge which appertain to different states of being, and *not to the differences which arise from the nature of the object.*"—Spedding, *Works*, i. 540.

Biron. "Who sees the lovely Rosaline
That, like a rude and savage man of Inde,
At the first opening of the gorgeous East,
Bows not his vassal head, and, *stricken blind*,
Kisses the base ground with obedient breast?
What peremptory eagle-sighted eye
Dare look upon the heaven of her brow,
That is not *blinded* by her majesty? . . .
No face is fair that is not full so black.

King. O paradox! Black is the badge of hell,
The hue of dungeons, and the scowl of night,
And beauty's crest becomes the heavens well . . .

Dumaine. Dark needs no candles now, for dark is light."
—*Ib.* iv. 3.

The contrasting of light with darkness is again alluded to in *Romeo and Juliet* (i. 2). Capulet invites Paris to meet at his house some lovely ladies whom he compares to "Stars that make *dark* heaven *light*"; and in another scene, where Juliet entreats Romeo to be gone, for "more light and light it grows," he seems in his reply to allude to the "contristation" of light and darkness:—

"More light and light! More dark and dark our woes."

The same thread of ideas runs through the passages, although sometimes the figure is changed, as in *Winter's Tale* (iii. 2): "*Your piety* doth make my deeds the blacker."

Of reflection, Bacon says, in his notes on light: "Observe what bodies reflect light as mirrors—waters, polished metals (&c.) . . . for the reflections of light are reflected again from mirror to mirror . . . Observe the *multiplication* of light by mirrors." So Brutus and Cassius in Julius Cæsar (i. 2):—

Brutus. "The eye sees not itself
But *by reflection, by some other things.*"

Cassius. 'Tis just,
And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye
That you might see your shadow . . .
And since *you cannot see yourself*
So well as by reflection, I, your glass,
Will modestly discover to you
That of yourself which you yet know not of."

In his *Natural History* (iii. 208, 210) Bacon inquires into the relations between light and sound: "It is generally known and observed that light and the object of sight move swifter than sound: . . . as *we see in thunder which is far off, while the lightning precedeth the crack a good space.*" "In great sounds the continuance (of the sound) is more than *momentany.*" Prospero asks Ariel (*Tempest*, i. 2):—

> "Hast thou, spirit, performed to every point the tempest
> that I bade thee?"
> *Ariel.* To every article.
> I boarded the king's ship: now on the beak,
> Now in the waist, the deck, in every cabin,
> I flamed amazement: sometimes I'd divide,
> And burn in many places: on the top-mast,
> The yards and bowsprit, would I flame distinctly,
> Then meet and join. Jove's *lightnings, the precursors*
> *Of the dreadful thunder-claps, more momentary*
> *And sight-outrunning were not;* the fire, and *cracks*
> Of sulphurous* roaring, the most mighty Neptune
> Seems to besiege, and make his bold waves tremble."

There we see how Bacon's sense of the "momentary" (or "momentany"), transitory nature of light is combined with his tendency to compare the analogies or affinities between light and sound, light and heat. The same reappears in a beautiful metaphor in *Midsummer Night's Dream*, where the brevity and evanescence of love is compared to that of sound as well as light, and where again the word "momentany" accompanies the image, as it does the aphorism. Lysander says of love, that it is

> "*Momentany as any sound* . . .
> *Brief as the lightning* in the collied night,
> That, in a spleen, unfolds both heaven and earth,
> And, ere a man hath power to say,—Behold!
> The jaws of darkness do devour it up:
> So quick bright things come to confusion." *M. N. D.* i. 2.

There is a still more remarkable illustration of the manner in which Bacon's experiments on the points of resemblance between

* "Some extraordinary and prodigious fiery winds are *sulphurous*."—*Hist. of Winds* (Topics). "Yon *sulphurous* and thought-executing fires."—*Lear* iii. 2.

light and sound are turned into poetry in the Plays. He says (*Nat. Hist.* iii. 255—258): "Both of them (light and sound) do receive and carry exquisite and accurate differences; as of colours, figures, *motions*, distances, invisibles; and of articulate voices, tones, songs, and *quaverings* in audibles."

Again (*Nat. Hist.* ii. 111—113) we read: "There be two things pleasing to the sight . . . colours and order. *The pleasing of colour symboliseth with the pleasing of any single tone to the ear; but the pleasing of order doth symbolise with harmony* . . . And both these pleasures, that of the eye and that of the ear, are but the effects of equality, good proportion,[a] or correspondence, which are the causes of harmony. . . . Tones are not so apt to procure sleep as some other sounds: as the wind, the purling of water, humming of bees, a sweet voice of one that readeth, &c. . . . *Over much attention hindereth sleep. There be in music certain figures or tropes; almost agreeing* with the figures of rhetoric, and *with the affections of the mind* and other senses. First, *the division and quavering, which please so much in music, have an agreement with the glittering of light, as the moonbeams playing upon a wave.* Again, *sweetness in music hath an agreement* with the affections . . . and also with the taste."

In the following well-known passage the connection between the science and the poetry is too clear to require much comment. Harmony, colour, and light are shown to have mutual relation, and to be also connected with the sense of sweetness in taste or smell, and even with the sense of *touch*. All are found "agreeing with the affections of the mind and other senses." The glittering of moonlight is, in both passages, specified as an illustration of the "*motions*" of light, and its resemblance to the "quavering" or "quiring" of musical tones. In both passages the effects of music in arresting the *attention* is particularly noted. The moonlight sleeps. Diana must be awaked with a hymn:—

> "How sweet the *moonlight sleeps* upon this bank:
> Here will we sit, and let the sounds of music
> Creep in our ears: soft stillness and the night
> Become the *touches* of *sweet harmony.*

[a] "How *sour sweet* music is
When time is broke, and *no proportion* kept!
So is it with men's lives."—See *Rich. II.* v. 5, 41—49.

Sit, Jessica; look how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb, which thou behold'st,
But *in his motion like an angel sings*,
Still quiring to the young-eyed cherubims;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
(*Enter musicians.*)
Come, ho! and *wake Diana with a hymn:*
With *sweetest touches* pierce your mistress' ear,
And draw her home with music.

Jessica. I am never merry when I hear sweet music.

Lorenzo. *The reason is, your spirits are attentive.*"

EDITORIAL NOTES.

We still receive numberless inquiries regarding the "Shakespeare" controversy, and as to how we "get over" this and that stumbling-block—*e.g.*, as to Bacon's character; that he was a money-loving man, a venal corrupt judge, cold-hearted, passionless; one who married for money—a sceptic with little or no religion, &c., &c. Seldom do we find that such interrogators have troubled themselves to read, however carelessly, the many replies which have been published to such charges. Let us again commend to these and similar objectors, Spedding's "Evenings with a Reviewer" (two vols. 8vo), published more than thirty years ago. We agree with this author that it is in vain to write and to controvert such calumnies if those who make them will not so much as read the replies made and the proofs offered. We are reminded of an old saying: Folly and Ignorance may ask in three lines questions which Wisdom and Learning may require thirty pages to answer. When all has been done, the same questions will be repeated as if nothing had ever been said or thought before on the subject.

Queries also abound concerning Dr. Owen's Cipher and why we have noticed it? In this we have merely acted according to the rules of fair dealing. A notice of Dr. Owen's work, written and attested by an eye-witness, was inserted. We would believe men to be true and

honest until they prove themselves otherwise, and, having ourselves been unable to be present at the process of deciphering, we attempt no opinion upon it. That one piece of writing should be so enfolded in another as to become completely concealed in it, is probably possible, and, by engrafting it, may have been designed to secure the ultimate claim of the author to the whole circle of works thus treated. This, however, is but guess-work. As to the stories evolved, if considered as genuine *history*, they are manifestly incorrect, and wide of the mark. Names seem to have been dragged in, and affixed to certain personages in a manner more or less arbitrary. Nevertheless, admitting imperfections, it would be absurd to lay down the rule that no subject should be mooted or discussed until it be perfectly mastered. True Baconians should not be over-sensitive to adverse comments, however churlish and unjust. We are living them down, and can well afford to bear them philosophically, for they are but the portion of all who strive to put forward new ideas. These are certain to be met with the chilling rebuke—"Hold thy peace"; but, as the fool wisely retorts, "I shall never begin if I hold my peace."

ANAGRAMS AND WORD CYPHERS.

SUCH of our readers as are interested in Anagrams and Ciphers will be amused with the following specimens: (1) A title-page; (2) an extract from a sermon. Into the first of these a sentence has been introduced somewhat after the system of the "Tau" Cipher, successfully worked out in Baconian books by Mrs. Henry Pott. The extract is on a different principle, and resembles the word-cipher of Mr. Donnelly.

These ingenious puzzles were constructed by Mr. J. B. Millet (Boston, U.S.A.) in order to confute the assertions made at the meeting of a Literary Society, as to the impracticability of introducing such concealed writings into ordinary text. It will aid our would-be decipherers if we mention that the extract from the sermon contains a charade and its solution. The correct deciphering will be given in the next number of BACONIANA. We hope at the same time to be able to publish an article on the "Tau" Cipher, the means by which it can be read, and the discoveries already made by its means.

AN EXTRACT

From

A SERMON TO

Poets : BY *Prynne*

AND UPON

Public Clowns known also as

STAGE PLAYERS + + + +

IN

\+ *SAINT PAULS*

MDCXLIIII

"Primum, Heaven Forbidd that any unregenerate faithless poets, base enemy(es) to mankind, be spar'd. Secondum, that those imps and monstrous, aetheistakall stage players be mightily tortur'd, curst firstlings of Hell. The ripe sheevies of (our) Lord's harvest shall contain none. Be ye not fool(ish) gleaners but wise. Leave canker'd grains (to rot). They be Heretics. (The) Carrions nest is built of such.

"Abate no jot your zeal but count these unregenerate, Impious, perjur'd enemy(es) to their own salvation, as holy warnings from the Lord. As a father shields a wicked untaught son from the temptations of ewer'd wine, so may I do for thee. Marvel not that sin abounds. The tyranny of Satan father (of) lies has no terrors for those vile apostates who attend these plaies. Mongrel curs, willfull bloody murtherers unto their own selves. Good Saint(ed) Stephen gave a cue the ablest actor fears to follow on."

Pry *(sic)* mm *(sic)* e.

Vig. I.

Vig. II.

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TELL-TALE TITLE-PAGES; OR, THE TAU CIPHER.

MEMBERS of the Bacon Society may remember that in March, 1894, attention was drawn to the anagrammatic ciphers common in the reign of Elizabeth, and found to be still in use. A paper on this subject was printed in BACONIANA, April, 1894, but we know of only a few persons who have been at the pains to verify the statements then put forward; perhaps those statements were not believed. We now resume the subject, being impressed with a belief that we have mastered it, and that any slight difficulties which may remain will be quickly disposed of when fresh eyes and varied intelligences are brought to the rescue.

From the claims about to be made it is evident that either this matter is one of great interest and importance, or it is naught. If naught, then let it be at once disproved and exposed, and let us all be saved from wearing out sight and wasting time in pursuit of shadows. Of all evidence, the simplest and most satisfactory would be that of the great Freemason printers—the directors, collators, and setters-up of the type in our great printing-houses. These men must know the truth of the case; and were they to assure us that no such system exists—that no such anagrams are inserted in their pages as those which we pretend to have discovered—then we should be bound to believe them: and although we must still wonder, yet we should desist from a vain pursuit, and seek other ways out of the wood. Hitherto, in spite of our best efforts to obtain either confirmation or refutation of our conclusions, the printers, as a whole, and all to whom we naturally look for information or authoritative denials, have remained dumb, or "they cannot tell."

The anagrams in question are believed to constitute one of many forms of "secret writing" invented by Francis Bacon, and used by his society. In Rosicrucian and Freemason books allusions are found to the TAU cross, or the BOOK TAU. The former is the old form of cross with three limbs, forming the letter T—the Greek Tau. Finding that some unexplained significance was attached to the Tau, apart from its symbolism as a cross, experiments were made with regard to this letter, ending in a discovery which may interest our readers.

Upon every title-page—of English books, at least—published in the Baconian period, and in every later book which originates or traces its pedigree from a Baconian book or enterprise, there is writ large some such sentence as this—always twice, often four or five times, repeated:—

"Francis Bacon, Viscount Saint Alban, Lord Verulam, writ (or *wrote*) this treatise" (*Discourse*, *Sermon*, *Commentary*, *Translation*, *History*, *Epistle*, *Poem*, *Play or Satire*, *&c.*). Such and such persons "printed and published it for him."

Sometimes it is added that So-and-so "edited" or "revised" the book; but this is usually in editions published later than the date assigned for Bacon's death. In works later still the inscriptions (still twice or thrice repeated) take some form like the following:—

"Francis Bacon, Viscount Saint Alban, Lord Verulam, wrote and printed the first" (*Book of Sermons*, *History*, *&c.*), "re-edited and printed the (*Book of Common Prayer*, *&c.*, *&c.*) for the use of the English Church," or "for the good of the Church."

The method of deciphering is simple, requiring in the decipherer nothing but patience, accuracy, and a respect for minute particulars. Having fixed upon the T's which are to be the points of departure, we take in hand a pencil and a ruler, and proceed to rule from those T's to every other T, large or small, Roman or Italic, on the page. Having done this, we open a sheet of ruled foolscap paper, and write on the *left* side the title, date, and edition of the book to be examined, adding the "guides" to the true starting-places. To discover these starting-points is the only part of the work which demands the exercise of some intelligence; but, with a few hints, even here the difficulties vanish. For the present, however, suppose us to have ascertained

three points of departure, all T's (unless some other letter be very plainly marked, dotted, deformed, irregularly printed, or otherwise indicated to the decipherer). From each T we rule to every other T t, *T' t*, on the page, and have then completed three sheaves of rays, each starting from its own centre, and with the lines or rays often intersecting each other.

The lines on the page should now be counted, and as many lines on the left-hand side of our foolscap sheet numbered. Upon the numbered lines must be written clearly and separately *the letters through which any ruled lines passes*, omitting all others. The intersected letters being thus written out, we must write (also with letters and words well apart and distinct) the following words, each two or more times repeated:—

"Francis Bacon, Viscount Saint Alban, Lord Verulam."

Spaces should be left between the lines used, because more repetitions may be needed. We should now number each letter in the words on the right from the list of letters on the left; writing over each letter in the sentence on the right the line from which it is taken, and ticking off that letter with a slight stroke on the list to the left.*

This done, the list of letters will have become greatly reduced, but perhaps it may be found that the names and titles, or some of them, can still be repeated. At last, however, some will fail, and we have now to deal with the residue. Here common-sense comes in. Say that there remain several k's, q's, and x's, with some p's, we may be almost sure that Francis Bacon's *nom-de-plume* "*Shakespeare*" will be in the anagram. Write down that name two or three times. If there be several w's, p's, and r's, we may equally count upon getting the words "*wrote*" and "*printed*." If b's remain, and still two p's, "*published*" may be expected. The title-page itself furnishes useful hints. Where the work is termed a "treatise" or "discourse" it will usually (but not always) be so described in the anagram. If the name of the supposed author be mentioned, he usually appears in the anagram as editor or revisor, printer or publisher. Titles and names are sometimes modified to accommodate them to the exigencies of the

* It is best to do this numbering and cancelling in red ink.

case. Thus, in a book before us by "Bishop Wilkins," so says the title-page, we find him in the anagram resolved into "Dr. John Wilkins." In another, "*Jer. Taylor, D.D.*" acquires his full Christian name, *Jeremy*. A few other circumstances connected with old ciphers should also be noted.

1. Letters similar in sound, as c, k, q, x, c's, are interchangeable. So with i, j, and y, with u, v, and w, and sometimes y.*

2. Numbers may be resolved into their equivalents: 1 = A, 2 = B, 3 = C, &c. Phonetic spellings, however, seldom or never occur in the first instance, but only after frequent repetitions of the word.

Names, titles, and perhaps a few other obtrusive words having been filled in, and a great clearance effected, a whole consecutive sentence will probably have been constructed or sketched out, but there will remain such gaps as these:—

Francis Bacon, Viscount Saint Alban, Lord Verulam,
Franc s Bacon, Viscount Saint Al an, Lord Verulam,
Fra s acon, Wi co nt S t Al an, Lo d Weru a ,
wrote this treatise printed for him (&c.).
wrote this tre tise printed for hi (&c.).
rote this t e ti e rinte or hi (&c.).

In order to fill these gaps, and to make the sentence complete, we must have recourse to "*repeats*," concerning the use of which the following seems to be the rule (*corrections or suggestions on this, as on all else, will be gratefully received*). Letters repeated must either *be non-Roman* (italics, old English, or fancy type), or the line which intersects these repeated lines must on its path *pass through* italics or non-Roman letters.

By this simple but ingenious device rare letters—such as B and V—are made to do duty over and over again, sometimes as often as five or six times, the guiding T's being placed so as to cause the lines ruled to focus themselves upon the rare but needful letters, so that in

* "The precise order of the practise (of anagrammatisme) strictly observing all the parts of the definition are only bold with h, either omitting or retaining it for that it cannot challenge the right of a letter. But the Licentiats somewhat licentiously—lest they should prejudice poetical liberty—will pardon themselves for doubting or rejecting a letter, if the sense fall aptly, and think it no injury to use e for æ, v for w, s for z, and c for k, and contrariwise."—"Remains Concerning Britain" (Camden: *Anagrammns.*)

a page where there are but two B's these may (as, for instance, in a book lying open before the present writer) be used to fill *nine* places in the anagram, one being ruled through *five*, and the other *four*, times. Where there are no italics, large capitals supply their place.

Another arrangement which causes repeats is the placing of several T's or of two or more starting-points on one line. See the result of this. Here is a line from the epitaph on Drayton's tablet—

TO BE THE TREASURER OF HIS NAME.

Here we find, in deciphering that epitaph, that the first T (To) and the third T (TREASURER) are starting-points. Each, therefore, has to rule to each, as well as to the T in THE. The consequence is that all the letters in this line may be used four times each, and hence we get some very valuable and necessary but rare letters—four B's, four F's, and four U's. The same applies to the last line of this epitaph—

AN EVERLASTING MONVMENT TO THEE.

Here are four T's, of which the first (EVERLASTING) and the last (THEE) are starting-points, each of which rules through the whole line three times, producing six lines, and consequently (if needful) six repeats. This arrangement seems to have been made with a special eye to the rare letter V with which we are thus plentifully supplied.

Although nothing but experience can make these things plain, yet we are convinced that no one who undertakes this amusing branch of scientific puzzledom can fail to perceive the many friendly helps and finger-posts which are to be met with by the way—tiny guides in the form of marked, dotted, or crooked letters; queer stops, abnormal type, &c., which bestrew old pages wherein complicated cipher lies embedded.

Until the decipherer feels at home with the first and simplest processes, he should go no farther, but try page after page in precisely the same way, exhausting the repetitions of those wonderful names so long and carefully concealed—Francis Bacon, Viscount Saint Alban, Lord Verulam—Francis Bacon, Viscount Saint Alban, Lord Verulam.

But we still have to explain how the first beginning is to be made, how to set about finding the starting-points. The whole thing may be said to depend upon *Analogies and Disparities*, upon something

being like or unlike something else upon the page. To give an instance:—

Here is a work attributed to Jeremy Taylor, and entitled, "Cases of Conscience" (Second Edition, 1671). Upon the title-page there are—

19 Lines of type, in the old alphabet—19 = T.
19th Letter is T.
12 Greek words × 7 italic words = 19 = T.
12th Line and 7th letter—T.
4 Lines of 4 words on an altar.
4th Word begins T.
3 Horizontal rules, one of which has a break, 3 + 1 = 4.
Line 3, letter 1, word 4, is T.

In short, everything points to two T's; whence, if we rule lines through other T's, or t's, the following anagram can be extracted according to the system which has been described:—

"Francis Bacon, Viscount Saint Alban, Lord Verulam, composed this treatise of 'Cases of Conscience,' Jeremy Taylor edited and printed it after his death" (the names thrice repeated, the rest twice).

The curious variety of type (often apparently meaningless and arbitrary), the irregular spacing of lines, words, and letters, the breaks in the horizontal rules and in the frame rules, the scattering about of italic words, the introduction of words or lines printed in red—these and similar particulars we consider to be all made with a view to the cipher introduced in ordinary title-pages to the wrapping-up or unfolding of the Baconian anagrams. Modern ignorance has been content to regard such irregularities as blots on the reputation of the printers of old times, and so they are overlooked with contempt. But we confess to total disbelief in the incapacity of the old printers. Rather, we can but bestow the highest meed of admiration upon those who contrived these ingenious devices. Their methods are not materially improved upon at the present moment, but mechanical art has advanced, and things which in the days of our forefathers had to be done by hand are now stereotyped, and produced with greater neatness and cheapness.

One point deserves especial notice—namely, the *proportions* in which letters are used in the languages of various nations. For the present we will think only of English. To understand this matter, we should consider some of the problems involved in "setting up a fount of type." We recall a miniature printing-press given to a little boy. "A nice set," the saleswoman said; "six dozen of everything," and the boy rejoiced, thinking that, with upwards of eighteen hundred letters, he could print "anything." But disappointment came. It was soon found that there were too many of half the letters and far too few of the rest. Letters in which the fount was lamentably deficient were A, E, N, O, and T; those which superabounded were B, C, F, K, Q, V.

Now the question suggests itself: "Is the sentence, *Francis Bacon, Viscount Saint Alban, Lord Verulam*, composed of letters so common as to ensure their recurrence three or four times upon nearly every old title-page?" or to put it in another form, "Is that sentence one which could under any circumstances be extracted, by a given rule, from any title-page without previous design or contrivance?"

In attempting to answer such propositions, the circular of Caslon, the great type-founder, is of use. Here we find "a bill of for lbs. 1,000 of any fount," and without going into details, we may pick out a few of the quotations, which give some notion of the chances for and against such a coincidence of certain rare letters as are invariably met with in our anagrams; a coincidence also of marks and guides to rare letters which need repetition; and these guides so happily disposed to meet our requirements as to make it hard to conceive them fortuitous.

Calculating by weight of type, we find that there are required, of—

	lbs.			lbs.
e	65		c	16
n	52		l	14
a	48		g	11
o	46		p	11
h	40	to	b	10
t	38		f	10
s	36		v	8
m & r	30		k	5
u	23		q	3

There is also a "Table of the relative frequency of letters," kindly contributed by Mr. Bidder, Q.C., a well-known expert in ciphers :—

e t a o n i r s h d l c w u m f y g p b v k x q j z.

It will be seen how well this arrangement agrees with the proportional number of letters contained in a page from the *XIXth Century* and in one from BACONIANA, which have been compared:—

	XIXth Cy.	BACA.		*XIXth Cy.*	BACA.
e	187	185	f	35	32
t	168	159	u	34	33
a	156	141	p	28	26
n	143	129	w	27	25
o	119	117	g	16	17
s	118	116	b	14	16
i	111	114	y	11	12
r	91	89	v	5	6
h	80	79	k	3	4
l	56	58	j	2	1
c	55	53	q	2	1
d	42	41	x	1	1
m	39	40	z	0	0

It is hence apparent that the letters which experience teaches us to use as tests or guides in the construction of our anagram are *the least common letters*. To make sure of *Francis* we look for F and C ; to make sure of *Bacon* we seek B and C ; V and C for *Viscount ;* L and B for *Alban ;* L and V for *Lord Verulam*, and so on with other words, after the repeated names and titles have been filled in and exhausted.

There is about those names and titles a peculiarity worthy of note. *They contain but one e*, that commonest of letters in the English alphabet, 65 pounds' weight of which are used by the printers to 10 pounds' weight of b, and 8 of f. In other words, here we have 41 letters, among which are f, u, two b's, two v's, but *only one e*, of which there would in ordinary cases be *at least six times as many as of any of those* letters.

It has been regretted by experts and learned men that the Tau cipher does not seem to be mathematical. Certainly the method by

* Note, that the 38 pounds weight of t includes a much larger number of letters than the same weight of a, n, h, or o, which are *thicker* and consequently *heavier* letters.

which the anagrams are extracted is not so, it is purely mechanical, and when the rules are mastered and adhered to all mystery disappears. The thing reminds us of those arts or sciences of which Bacon says, that before discovery men think them too wonderful to be possible; and afterwards, when they have been discovered, marvel that such simple things should not have been found out sooner.

We think it probable that although no calculations which can be honoured by the name of mathematics are used in the deciphering, yet that some mathematical principle may be involved in the rule by which they are inserted.*

Yet is there any need to assume that all ciphers must be mathematical? We read in the old hermetic books that the secret writings were difficult to discover, but when found, so simple as to be read "by a woman or a child." Elsewhere we are told that some ingenuity or quickness of wit is required for the deciphering; whereas no ingenuity, but plain, sterling knowledge is needed in mathematics. Moreover, does it not seem as if a merely mathematical solution would be more easily discoverable than a rule modified or infinitely varied by subtle but ascertainable devices? "A fox has many tricks to escape, a cat but one, to go up a tree." Francis Bacon knew how to imitate the versatile ingenuity of the subtler and cleverer creature, and if students would only bestir themselves to examine the erratic typography, to be found *in one edition at least* of every good old book, they would surely conclude that there is little or nothing in such books which is not the result of a fixed purpose most skilfully carried out.

As concerns our anagrams, their charm is in their simplicity; their deep interest lies in the tale which they tell, "all one ever the same." "Francis Bacon wrote this," or *the first* of its kind. "Francis Bacon," "the true Shakespeare," "the Poet Theologian," "Founder

* In the instances presently to be given of ciphers in title-pages we have limited our researches to the anagram evolved from three or at the most five starting places. Further work seems only to produce more frequent repetitions of the sentence. Yet it seems likely that by using every T as a starting point we might get some kind of rule of proportion, as the T's have a marked tendency to occur in some order of this kind—

Line	1	...	Word	1	...	Letter	1		Line	6	...	Word	5	...	1
,,	2	...	,,	1	...	,,	2		,,	,	...	,,	8	...	5
,,	2	...	,,	2	...	,,	1		,,	8	...	,,	5	...	1
,,	5	...	,,	1	...	,,	6					&c.			

of the Freemason Brotherhood," the great Master Builder, Architect of Science, the centre and prime mover of the Second Renaissance. That is the tale told by the title-pages. Is it "a tale told by an idiot, signifying nothing"?

Copies of the present article will be sent to many English printers and publishers, librarians, antiquaries, and others *who must know if these anagrams are or are not inserted.* If all our efforts fail to draw forth any denial or contradiction of the statements in this paper, then we may be sure that, however improbable or impossible the thing may seem, however astounding the results of this research, delightful to some, repugnant to others, they must be taken for true. Old prejudices must then be cast aside, and Truth must pace forth.

If, on the other hand, these statements are *untrue*, is there no printer, publisher, librarian, or other honest authority who can say so? Surely even Freemasons may contradict false assertions; untrue and erroneous declarations concerning themselves? If, in spite of repeated exhortations and requests, all alike remain silent, or "wrap and deliver" their replies in ambiguous and indirect terms, we are left with no choice but to consider that, although we receive no straightforward answer to the question, "Are these things so?" yet—*Silence gives consent*—the thing is true.

The following are the titles of a few books, with guides to the anagrams on their title-pages. The selection is made with a view to avoiding the vain and vexatious controversies consequent upon attempts to alter ideas connected with great NAMES. We earnestly beseech Baconian friends to fix their minds steadily upon the question at issue: "*Are such anagrams as these to be found upon title-pages in the manner described?*" When this question has been decided it will be time to argue upon further developments and their consequences. Several of the modern books in the list below are very cheap, so that anyone who pleases may experiment, and even spoil a few pages without much loss.*

* Space does not allow of further detail in this place; but the present paper will be reprinted in pamphlet form, with anagrams worked out, not only from title-pages, but from other passages, verses, and tombstones, with several *fac-similes* to show the ruling of the lines, and with a list of the title-pages and other anagrams in books and newspapers already worked out. Publisher: R. Banks, 5, Racquet-court, Fleet-street, E.C.

"Heylin's Cosmography," 1624, *fol.* (*1st Title to the whole book.*)
Guides. 19 Words printed red. 19th Letter (old alphabet) T.

4 Horizontal rules	4th Line	T.
26 Lines of type	26th Letter	

(*To save great repetition we here give the words resulting from ruling a sheaf of rays from one T only.*)

"Francis Francis Francis Francis Bacon Bacon Bacon Bacon, Viscount Saint Alban Viscount Saint Alban Viscount Saint Alban Viscount Saint Alban, Lord Verulam Lord Verulam Lord Verulam Lord Verulam, Shakespeare, Shakespeare, Shakespeare, Shakespeare,
wrote this Cosmography, wrote this Cosmography,
wrote this Cosmography, wrote this Cosmografy.
Peter Heylin edited, printed, and published it for him.
Peter Heylin edited, printed, and published it for him.
Peter Heylyn edited, printed, and published it for him."

Second Title-page, Book I., p. 27.

Guides. 5 Rules with 7 breaks	= 12	Letter 12	T
2 Lines Italics (11 Caps	= 2	Line 2, Letter 1	T
1 Small)			

"Francis Francis Francis Francis Bacon Bacon Bacon Bakon, Lord Verulam Lord Verulam Lord Verulam Lord Ve(r)ulam, wrote this Cosmography, wrote this Cosmography, wrote this Cosmography.
Peter Heylin printed and published it for him.
Peter Heylin printed and published it for him."

Third Title-page, Book II., p. 307.
(*1st Guides the same as Book I.*)

"Francis Francis Francis Francis Bacon Bacon Bacon Bacon,
Lord Verulam Lord Verulam Lord Verulam Lord Verulam,
wrote this Cosmography, wrote this Cosmography,
wrote this Cosmography, wrote this Kosmography.
Revised, printed, and published, revised, printed, and published,
revised, printed, and published
by Peter Heylin, by Peter Heylin."

Fourth Title-page, Book III., p. 1.
(*Guides the same as the above, and results the same.*)

Fifth Title-page, Book IV.
(*1st Guide the same as above.*)

"Francis Francis Francis Francis Bacon Bacon Bacon Bacon,
Viscount Saint Alban Viscount Saint Alban Viscount Saint Alban
Viscount Saint Alban,
Lord Verulam Lord Verulam Lord Verulam Lord Verulam,
Shakespeare Shakespeare Shakespeare Shakespeare,
composed this Cosmography, composed this Cosmography,
composed this Cosmography, composed this Cosmography.
not Peter Heylin, not Peter Heylin.
I revised, printed, and published it for him.
I revised, printed, and published it for him.
I revised, printed, and published it for him."

In the following are briefly given Guides to some Anagrams, with numbers to indicate the repetitions of each word.

"Mercury, or the Secret and Swift Messenger." Anon, 1614. (*A book on ciphers. In later editions Bishop Wilkins is named as author.*)

Guides.	Line 2	Word 2	Letter 1—The
	„ 3	„ 1	„ 6—Secret
	„ 3	„ 3	„ 5—SwifT
	„ 12	„ 1	„ 2—at
	„ 12	„ 5	„ 5—Fleet

"Francis[3] Bacon,[3] Viscount[3] Saint[3] Alban,[3] Lord[3] Verulam,[3] wrote[3] this[3] Discourse. I,[2] Dr.[2] John[2] Wilkins,[2] printed[2] it[2] for[2] him."

"A Discourse Concerning the Gift of Prayer." 1667. (J. Wilkins.)
(*Guides.* The 1st letter A is apparently marked. Rule to all T's.)

"Francis[2] Bacon,[2] Viscount[2] Saint[2] Alban,[2] Lord[2] Verulam,[2] Shaxspeare,[2] wrote[2] this[2] Discourse.[2] Printed[2] and[2] published[2] for[2] the[2] Author[2] by[2] Doctor[2] John[2] Wilkins."

"The Life of Faith." Richard Baxter, 1670. (Elaborate anagram with texts printed in italics. Every letter is ruled through.)

Guides.	Line 4	Word 6	Letter 1—T
	„ 7	„ 1	„ 6—T
	„ 8	„ 2	„ 1—T
	„ 8	„ 2	„ 1—T
			„ 11—T

"Francis Bacon, Viscount Saint Alban, Lord Verulam, Shakespeare, wrote these Treatises. Printed and published by Richard Baxter. He founded the Great Invisible Freemason Brotherhood and invented the Modern Theatre. He edited the Book of Common Prayer and revised the translation of the Bible to the Glory of God and for the use of the English Church."

"The Great Duty of Self-Resignation to the Divine Will." 1689. (*John Worthington, D.D.*)

Guides.	Line 1	Letter 1—T
	„ 1	„ 8—T

"Francis Bacon, Viscount Saint Alban, Lord Verulam, Shakespeare, wrote this Treatise. Printed and published by me, John Worthington, D.D."

"Mathematical Magic." 1691. (*Bishop Wilkins.*)

Guides.	Line 1	Letter 3—t
	——	„ 8—t
	„ 10	„ 10—t
	„ 18	„ 7—t
	——	„ 10—*T*

"Francis Bacon, Viscount Saint Alban, Lord Verulam, Shakespeare, wrote this Treatise of Mathematical Geometry. John Wilkins printed it for him."

"The Life of Mahomet." By Humphrey Prideaux, D.D. 6th Edition, 1716.

Guides.	Line 3	Word 4	Letter 6—T
	——	„ 1	„ 3—T
	„ 7	„ 10	„ 3—T
	——	„ 11	„ 10—t

"Francis Bacon, Viscount Saint Alban, Lord Verulam, wrote this Treatise of the Life of Mahomet. Humphry Prideaux, D.D., printed and published it for him."

"Illustrations of Masonry." By William Preston. 9th Edition, 1796.

Guides.	Line 1	Letter 6—T
	„ 1	„ 9—T
	„ 5	„ 12—T
	„ 8	„ 1—T

"Francis Bacon, Viscount Saint Alban, Lord Verulam, Shakespeare, wrote, printed, and published this Treatise. He founded Freemasonry, was the Grand Master, and opened the first Lodge."

Limited space obliges us to pass quickly to the modern Press. All English Bibles yet tried, from 1593 to 1893, bear a message to the following effect:—

"Francis Bacon, Viscount Saint Alban, Lord Verulam, revised, printed, and published the Holy Bible to the Glory of God and for the use of the English Church."

"The Gospel according to St. Matthew." Oxford, Pica, 16mo (cloth, 3d.).

Guides.	Line 1	Letter 1—T	Line 4	Letter 1—T
	„ 3	„ 5—T	„ 4	„ 8—T
	„ 2	„ 4—T		

"This Gospel of Saint Matthew was translated from the original Greek by Francis Bacon, Viscount Saint Alban, Lord Verulam. He compared, revised, and printed the Holy Bible."

"The Gospel according to St. Mark." Pica, 16mo. Oxford: S.P.C.K. (cloth, 3d.).

Guides. Line 1 Letter 1 Line 4 Letter 1
„ 3 „ 5 „ 4 „ 8

"Francis Bacon, Viscount Saint Alban, Lord Verulam, translated this Gospel of Saint Mark from the original Greek. He compared, revised, and printed the Holy Bible."

The Gospels of St. Luke and Saint John, some of the Epistles which have been deciphered, and the Book of the Revelations, make similar declarations on their title-pages. Books of Common Prayer printed by J. Clay, Cambridge, for the S.P.C.K., have the following:

"Francis Bacon, Viscount Saint Alban, Lord Verulam, re-edited and printed the Book of Common Prayer for the good of the English Church.

In "Hymns Ancient and Modern" we read:—

"Francis Bacon, Viscount Saint Alban, Lord Verulam, wrote the first English Hymns sung in Churches. He printed and published them to the Glory of God. Rose Cross."

The title-page of the "Companion to the Hymnal" (*Sampson, Marston & Co.*) contains much the same.

Most manuals of devotion, and works on theology and sacred history, bear somewhat similar inscriptions; but we must reserve details of these for the future publication, and conclude by drawing the attention of decipherers to the title-pages or covers of tracts, pamphlets, &c., issuing from our scientific societies, or which directly or indirectly trace their descent from the Royal Society and its many ramifications from the original root deeply planted at Burlington House. For instance, on the cover of the "Journal of the Society of Arts," June 28, 1895, we may read:

"Francis Bacon, Viscount Saint Alban, Lord Verulam, Shakespeare, instituted the Society of Arts in London for the good of English commerce."

In all these anagrams we cannot fail to be struck with the fact that the greater number of repetitions occurs invariably upon the more important of the words, and that *no word occurs once only*.

It now only remains to add that those who cannot give time to the deciphering of such things will do good service if they will send to our editors accurate tracings or photographs of title-pages, or absolutely correct copies (with letters and distances correctly measured) of epitaphs, or dedicatory or doggerel verses. Also it will assist to strengthen evidence if readers will prosecute inquiries in Freemason and printing circles, and report to head-quarters the result of such inquiries.

We did not propose to print in the present number any anagrams likely to provoke party spirit and hostility. But the following epitaph, with its solution, has been so much examined and passed about in Baconian circles that, practically, it has already been published in England. Dr. Preyer, of Wiesbaden, has also honoured some anagrams of a similar kind by printing them together with some Shakespearean anagrams of his own discovery in the *Deutsche Revue*. In compliance, therefore, with the wishes of some of our members and subscribers, we append to our list the epitaph cut into the flat stone placed over the tomb of William Shaksper in the parish church at Stratford-on-Avon.

When Malone visited the spot he found the stone cracked and crumbling, and he is said to have had it replaced by the one now existing. But first he made an accurate drawing of the original inscription cut in Roman capitals of three sizes, and singularly spaced and arranged. The epitaph was modernised and "corrected," or, in some respects, "improved" in the spelling, so that it now reads as follows :—

GOOD FREND FOR IESVS SAKE FORBEARE
TO DIGG THE DVST ENCLOASED HEARE;
BLESTE BE THE MAN THAT SPARES THESE STONES,
AND CVRST BE HE THAT MOVES MY BONES.

Whether or no the alterations in the epitaph were made with the purpose of improving the appearance of the stone to modern eyes (for as usual with the irregularities in printing, the strange introduction of large and small letters, and the erratic spelling of the old epitaph are alike ascribed to the ignorance of the performer—in this case a stone-cutter), or whether the "improvements" were really effected in order to prevent the deciphering of the anagram, we cannot tell. Perhaps others possessed of superior knowledge may some day do so. But the fact remains that the anagram could not be correctly worked according to rule from the stone in its present condition. It contains too many T's, and omits several large capitals and a stop in the middle of *Here*, all of which, as will be found by the decipherer, are "guides" to find the starting-points. The relative position of the letters being completely changed by the introduction of A into HEARE and T into BLESTE, with THAT twice for $\overset{T}{y}$, and THESE for $\overset{T}{ys}$ would of course throw the whole thing out of gear.

The following is the old and original epitaph, according to Malone, Charles Knight, and other authorities of repute:—

GOOD FREND FOR IESVS SAKE FORBEARE
TO DIGG T-E DVST ENCLOASED HE.RE
BLESE BE T-E MAN $\overset{T}{y}$ SPARES T-ES STONES
AND OVRST BE HE $\overset{T}{y}$ MOVES MY BONES.

Guides to show this epitaph to be decipherable by the "Tau," and the starting places, and letters which may be repeated. As a matter of fact, every letter is used in this inscription; so the guides are chiefly useful in order *to prove it artificially constructed for the purposes of cipher*, and also to give authority, or to show cause for the "repeats" of letters:—

There are 19 Large Roman Capitals in whole words. Letter 19 (Old Alph.) ... ... T
19th Word. Letter 1 ... ... T-Es
19th Letter *backwards* from RE (line 2, counting RE) T-E
19th „ „ „ end (line 4) (curs)T
19th Word „ „ „ (line 2) letter 4 (Dus)T
1 Word large capitals, SAKE
1 „ divided with stop, HE.RE
2 „ abreviated, $\overset{\text{T}}{\text{y}}$
3 „ hyphenated, T-E T-E T-Es
4 Lines
5 2 Words abbreviated + 3 hyphenated = 5
6 „ „ „ „ „ + 1 divided = 6
7 „ „ „ „ „ „ „
+ 1 large cap = 7
Rule from line 2, Word 1, Letter 1—To
„ 2, „ 3, „ 1—T-E
„ 3, „ 3, „ 1—T-E
„ 3, „ 7, „ 1—T-Es

There are, therefore, four starting places whence, if we rule to every other T, we shall find that we are able, by reason of the great size of the four T's, to command every letter in the epitaph.

Using these letters once only, we can form the following sentences, and sketches of the repetitions*:—

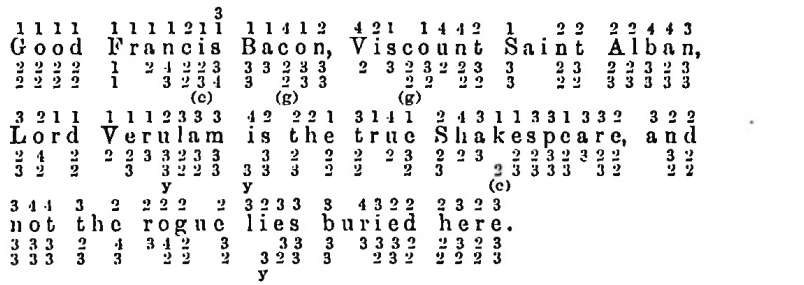
1 1 1 1 1 1 1 1 2 1 1 1 4 1 2 4 4 1 1 4 4 2 1———2 2 2 4 4 3
Good Francis Bacon, Viscount Saint Alban,
1 4 3 3 3 3 4 3 3 3——3
1 4
3 2 1 1 1 1 2 3 3 4 2 2 2 1 3 1 4 1 2 4 3 1 1 3 3 1 3 2
Lord Verulam, ys the true Shakespeare,
4 2 3 4 4 4 3 3 3 4 3
4 4
3 4 4 3 2 2 2 2 2 2 3 3 4 3 2 2 2 3 3
not the rogue lies buryed here.
4 4 2 3 4 4 4 3 2
y

If we would complete the sentence, we must now use the "repeats."

* It is perhaps hardly necessary to say that the sentence was not first extracted in this order. The names and titles must always be first exhausted.

In line 2 there are three T's, two of which are starting points; we may, therefore, use all the letters in that line *four times*.

In line 3 the same is the case. (The small T *above the line* does not count in this place.) Hence we may use all the letters on lines 2 and 3 *four times each*. Not all are so often required, but we will use as many as possible to fill up



But several of each of the letters a, i, l, r, and v, are yet required to perfect the repetitions of the sentence, and we now find the use of the eccentric capital A in ENCLOÆSED. It is only one of several large capitals, from which we rule through some T to the needful but otherwise inaccessible letters. But by means of the guiding capitals we can reach more than the required number of each of the missing letters.

Thus, by merely ruling from the v in "Cvrst" (line 4) through a T to each of the other large capitals, we can get at least ten repeats, and so with the other letters we find at our command more than are necessary for the threefold repetition which is all that we have attempted in forming the sentence :—

"Good Francis Bacon, Viscount Saint Alban, Lord Verulam, is the true Shakespeare, and not the rogue lies buried here." Baconians should note the epitaph here applied to "Will Shakspurre," as he is elsewhere called. It is apparently traditionally used to stigmatise the character of the man to whom it is applied; for, if we read aright, the same expression is *thrice* used in anagrams enshrouded in the verses "To the Reader," "Shakespeare," folio, 1623. Again *four times* on the title-page of that volume; *twice* in the title-page of "Poems written by Wil. Shake-speare Gent.", and in some modern copies of

the Plays, including "The Leopold Shakespeare," published by Cassell, Petter, Galpin and Co. What say you, friendly reader—Is there not in these coincidences that which "shackles accidents and bolts up change" or chance?

C. M. P.

"LEYCESTER'S GHOST."

WE have received the following from a correspondent, Mme. El de Louie, who has been studying the singular piece entitled "Leycester's Ghost," and in it finds traces of Bacon's hand. Since the Ghost has been compared only with "Shakespeare," we take the liberty of adding references to a few places in other Baconian works:—

SPIRITS IN A FOG.

"My spirit hovering in the foggy ayre."—*Ghost.*
"My little spirit sits in a foggy cloud."—*Macb.* iii. 5.
"Your wit will . . . lose itself in a fog."—*Cor.* ii. 3.
"Thou art more puzzled than the Egyptians in their fog."
—*Tw. N.* iv. 3.

"I have upheld my mind . . . against the fogs and clouds of nature."—*Great Instauration Pref.*

THE RIVER STYX.

"Since that did pass the frozen Stygian flood."—*Ghost.*
"Like a strange soul upon the Stygian banks."—*Tr. Cr.* iii. 2.
"Fly not; for shouldst thou take the River Styx,
I would swim after."—*Tr. Cr.* v. 4.
"Thy sons . . . unburied yet . . . hover on the dreadful shore of Styx."—*Tit. And.* i. 2.
"*Per Styga, per manes vehor.*"—*Tit. And.* ii. 1.

"That great divinity of Princes, Necessity . . . is elegantly represented by Styx, the fatal river, that can never be crossed back . . . If there be of destruction to the State . . . then it is that Covenants should be confirmed as it were by the Stygian oath."—*Wisdom of the Ancients,* v.

VAULT OF HEAVEN.

"Thus from the *concave vault* of starless night,
Where neither *sun nor moon vouchsafe to shine*."—*Ghost.*

"The *vaulty* top of heaven."—*K. John* v. 2.

"The *vaulty* heaven."—*Rom. Jul.* iii. 5.

"See this *vaulted arch* (of heaven). . . . The fiery orbs above," &c.—*Cymb.* i. 7.

"Heaven's *vault* shall crack."—*Lear* v. 5.

"*Vouchsafe* to show the *sunshine* of your face . . .
My face is but *a moon, and clouded too* . . .
Vouchsafe, bright moon, and these thy stars, to shine," &c.
—*Love's L. L.* v. 2.

"The kingdom of perpetual night."—*R. III.* i. 4.

"The shades of endless night."—*R. II.* i. 3.

WRETCHED—CHARTER—POWERS DIVINE.

"My *wretched ghost* at length is come to light,
By *charters* granted from *powers divine*."—*Ghost.*

"Here lies a *wretched* corse of *wretched soul* bereft."—*Tim. Ath.* v. 5.

"As large a *charter* as the wind."—*As Y. L.* ii. 7

"Let me find a *charter* in your voice."—*Oth.* i. 3.

"Knowledge passed to man from this so large a *charter* from God."—*Int. Nat.*

"Your grace, like *powers divine*, hath looked upon my passes."
M. M. v. 1.

PRIDE, POMP, ENDED BY DEATH.

"My *pride* is past, my *pomp* from off the earth is fled."—*Ghost.*

"Farewell . . . *pride, pomp*, and circumstance," &c.—*Oth.* iii. 3.

"O the fierce wretchedness that glory brings us! . . .
To have his *pomp*, and all what state compounds,
But only painted."—*Tim. Ath.* iv. 2.

"If thou didst put this sour-cold habit on
To castigate thy *pride*, 'twere well . . . willing misery
Outlives incertain pomp . . .
Thou shouldst desire to die, being miserable."—*Tim. Ath.* iv 3.

"Let his nobility remain in the Court. I'm for the house with the narrow gate, which I take to be too little for *pomp* to enter."—*All's Well* iv. 5.

LAMPS OF HONOUR, BEAUTY, REASON.

"Which since have sought *my honour's lamps to dimme.*"—*Ghost.*

"My wasting *lamps* some fading glimmer left."—*Com. Er.* v. 1.

"These eyes, *like lamps* whose wasting oil is spent,
Wax dim, as drawing to their exigent."—1 *Hen. VI.* ii. 5.

"Shine stars, and *dim* the brightness of your neighbour lamps."
—*Tamburlaine* iv. 2 (Marlowe).

"The Sense, is God's lamp."—*Nat. Hist. Cent. X., Pref.*

"Be not as a lamp that shineth to others, and yet seeth not itself."
—*Gesta Grayorum* (Bacon's Device).

FROWNS.

"My sometime *dreadful frowns* now none regard."—*Ghost.*

"How angerly I taught my brow to frown."—*Tw. G. Ver.* i. 2.

Per. . . . "What seest thou in our looks?
Hel. An angry brow, *dread* Lord.
Per. If there be such a dart in prince's frowns,
How durst thy tongue move anger to our face?"—*Per.* i. 2.

"Fear no more the frowns of the great,
Thou art past the tyrant's stroke," &c.—*Cymb.* iv. 4.

"Stamping and bending of the fist are caused by an imagination of the act of revenge. Light displeasure or dislike causeth shaking of the head, frowning, and knitting of the brows . . . The frowning and knitting of the brows is a gathering of the spirits to resist."—*Nat. Hist.* 717, 718.

ENVY OF INFERIORS.

"Yea, such as I before advanc'd of nought,
Against my person treacheries have wrought."—*Ghost.*
(Compare *Tim. of Ath.* ii. 2, iii. 6, iv. 2, 3, &c.)

"Against the undivulged pretence I fight
Of treasoner's malice . . .
There's daggers in men's smiles: the near in blood,
The nearer bloody."—*Macb.* ii. 3.

"We will, according to your strength and qualities,
Give you advancement."—2 *Hen. IV.* v. 5.

(Comp. *Of Masters and Servants; Oth.* i. 1, 31-50, &c.)

Men. "What do you think,
You, the great toe of this assembly?
1*st Cit.* I, the great toe? why the great toe?

Men. For that, being one of the lowest, basest, poorest,
Of this most wise rebellion, thou go'st foremost,
Lead'st first to win advantage."—*Cor.* i. 1.

"It were disproportion enough for the servant's good to be preferred before the master's; but yet it is a greater extreme when a little good of the servant's shall carry things against a great good of the master's; and yet that is the case of bad officers . . . false and corrupt servants; which set a bias upon their bowl of their own petty ends and envies, to the overthrow of their master's great and important affairs."—*Ess. Wisdom for a Man's Sake.*

DOWNFALL CONSPIRED.

"Thus they in vain my *downfall* did conspire."—*Ghost.*
"To dream on evil, and to work my downfall."—2 *Hen. VI.* iii. 3.
"We will plant some other on the throne,
To the disgrace and *downfall* of your house."
—*Rich. III.* iii. 7.
"To the young Roman boy she hath sold me, and *I fall*
Under this plot."—*Ant. Cl.* iv. 10.

BARKING AT THE MOON.

"Like dogs that at the moon do fondly bark."—*Ghost.*
"I had rather be a dog and bay the moon."—*Jul. Cæs.* iv. 3.
"The wolf behowls the moon."—*M. N. D.* v. 2.
"Pray you, no more of this: 'tis like the howling of Irish wolves against the moon."—*As Y. L. It* v. 2.
"And did but burn themselves like Aetnas' fires."—*Ghost.*
"Now let not Ætna cool in Sicily.
And be my heart an ever-burning hell!"—*Tit. And.* iii. 1.
"I was . . . thrown into the Thames and cooled, glowing hot, . . .
hissing hot . . .
I will be thrown into Ætna as I have been into the Thames."
—*Mer. Wives* iii. 5.

OWL—LARK.

"Or like grim owls did wander in the dark,
Contemned of me that mounted like the lark."—*Ghost.*
"Night-owls shriek where mounting larks should sing."
—*Rich. II.* ii. 3.
"The raven doth not hatch a lark."—*Tit. And.* ii. 3.
"Did ever raven sing so like a lark?"—*Tit. And.* iii. 1.

"It is strange how men, *like owls, see sharply in the darkness of their own notions, but in the daylight of experience wink, and are blinded.*"—*Hist. Life and Death Obsn.* i.

"The peripatetic philosophers . . . are very much like owls, in looking at experiments."—*Of Principles.*

The owl was with Bacon a symbol of the *night* of ignorance—the cock of the *dawn* of knowledge—the lark of its full day, the renaissance or revival. In the *Promus* we find these notes :—

"*The wings of the morning—For growth and spring of ye day—The cocke—The larke—Rose you, uprouse—Sweet for speech of the morning,*" &c.

The coupling together of the owl and the lark is in accordance with Bacon's habit of considering the contrasts and distinctions in things, as well as their resemblances and affinities. This tendency to antithetical forms is conspicuous throughout his scientific works, as well as in the poetry.

"That was a strange stooping of a hawk upon a fowl."—*Hen. VII.*

EAGLE—CEDAR.

"Or that rare bird that *builds his nest on high,*
In cedar-trees whose top affronts the skies."—*Ghost.*

"Our aery buildeth in the cedar's top,
And dallies with the wind, and scorns the sun . . .
Your aery buildeth in our aery's nest."—*Rich. III.* i. 3.

"Thus yields the cedar to the axe's edge,
Whose arms gave shelter to the princely eagle,
Whose top o'erpeer'd Jove's spreading tree,
And kept low shrubs from winter's powerful wind."
—3 *Hen. VI.* v. 2.

"Cedars were cut down, and shrubs given to browse upon."
—*Of Calling Parliament*, 1615.

WIT—ELOQUENCE.

"My brain had wit, my tongue had eloquence."—*Ghost.*

"He has a shrewd wit, I can tell you."—*Tr. Cr.* ii. 2.

"He had the rattling tongue of saucy and audacious eloquence."
—*M. N. D.* v. 1.

DISCOURSE.

"Fit to discourse, and tell a courtly tale."—*Ghost.*

"Are my discourses dull? barren my wit."—*Com. Er.* ii. 1.

" He was of excellent wit, with such a sovereign grace,
Of such enchanting presence and discourse."—*Com. Er.* iii. 2.

PORTLY.

" My presence *portly*, brave, magnificent."—*Ghost.*
" A good *portly* man i' faith and a corpulent."—1 *Hen. IV.* ii. 4.
" He bears him like a *portly* gentleman."—*Rom. Jul.* i. 5.

STOUT.

" My words imperious, *stout*, substantiate,
My *thoughts ambitious*, proud, and *full of ire*."—*Ghost.*
" A wise, stout captain," &c.—2 *Hen. VI.* iv. 7.
" *Thoughts tending to ambition*," &c.—*Rich. II.* v. 5.
" High stomach'd and *full of ire*—in rage as deaf as the sea."
—*Rich. II.* i. 1.
" Opinions . . . which my stomach serveth me not to maintain."
—*To Ld. Henry Howard.*
" The diligence and *stoutness* used by clerks of assize."
—*Observation on a Libel.*

POLITIC.

" My deeds were good or bad, as time required . . .
Some of my foes gave me this praise,
That I was wondrous politique and wise,
A statesman that knew how to temporise."—*Ghost.*
" Turn him to any cause of policy,
The gordian knot of it he will unloose."—*Hen. V.* i. 1.
" He could set all hearts i' the State
To what tune pleased his ear."—*Temp.* i. 2.

HYPOCRISY IN RELIGION—OVER-ZEAL.

" Some others took me for a zealous man,
Because good preachers I did patronise,
And many thought me a precisian,
But God doth know I never was precise:
I seem'd devout in godly exercise,
And by religious show confirmed my might,
But who durst say I was a hypocrite?
So when I came to high affairs, to deal
Of sound religion, I did make a show
By pretence of . . . (religion) and fervent zeal."—*Ghost.*

Buckingham (to Gloster):

"Look you, get a prayer-book in your hand,
And stand between two churchmen, good, my lord,
For on that ground I'll make a holy descant."

. . . . . .

Buckingham (to Citizens):

"When holy and devout religious men
Are at their beads, 'tis much to draw them thence,
So sweet is zealous contemplation."

Mayor: "See where his Grace stands, between two clergymen!

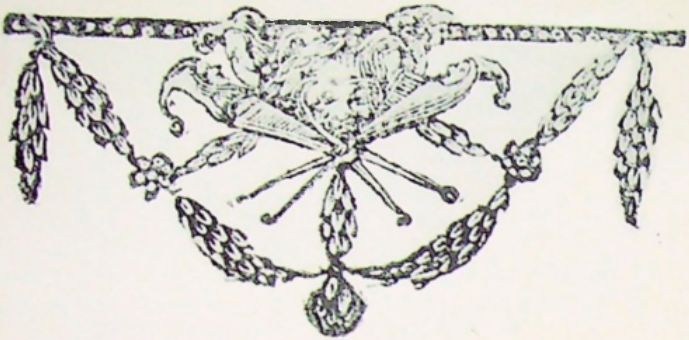
Buck.: "Two props of virtue for a Christian prince . . .
And see, a book of prayer is in his hand,
True ornament to know a holy man."
—See *Rich. III.* iii. 7.

"*Seemed* they religious? Why so did'st thou."—*Hen. V.* ii. 2.

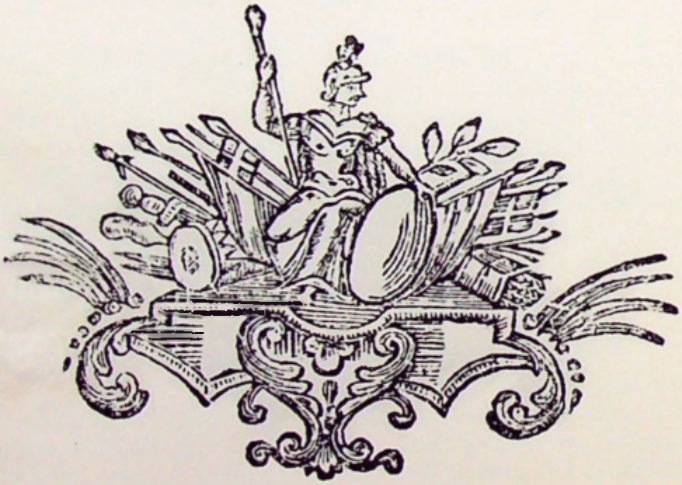
"You employ the countenance and grace of heaven,
As a false favourite doth his prince's name.
In deeds dishonourable you have taken up,
Under the counterfeited zeal of God,
The subjects of His substitute—my father," &c.
2 *Hen. IV.* iv. 2.

"The ostentation of hypocrites is ever confined to the first table of the law, which prescribes our duties to God; . . . the works of mercy are, therefore, the works whereby to distinguish hypocrites (who), by a pretended holiness towards God, seek to cover their injuries to men. . . . A man who has religion deeply sealed in his heart . . . is full of zeal, of ecstasy. . . . Contrary it is with hypocrites and impostors. . . . If a man should look into their times of solitude, and separate meditations and conversations with God, he would find them cold and lifeless, full of malice and leaven."—*Of Hypocrisy and Impostors. Meditationæ Sacræ.*

"To certain *zealots* all speech of pacification is odious. . . . There be two swords amongst Christians, the spiritual and temporal; and both have their due office in the maintenance of religion; but we may not take up the third sword, . . . Mahomet's, to propagate religion by wars, . . . much less to nourish seditions; to authorise conspiracies and rebellions, . . . tending to the subversion of governments."—*Ess. of Unity in Religion.*



Vig. III.



Vig. IV.

SOME CURIOUS VIGNETTES IN A BACONIAN WORK.

YEARS ago, when we were engaged in the study of hieroglyphical and symbol vignettes and "book ornaments" of the Baconian period, Dr. Georg Cantor, of Halle ad Saale, drew attention to Vol. II. of the 1765 edition of Bacon's works, published by the Rev. John Gambold.

"Open," wrote our correspondent, "at the following pages—158, 213, 282, 331, 469, 576. There you will find six times repeated *the same* strange and very noteworthy vignette. It represents a most ugly face or *mask* with a significant and disfiguring gash on the cheek. The profile is plainly the same as that of the portrait placed as frontispiece to the 1623 folio, where, however, the face is presented from the front view. The head (which is low instead of being disproportionately lofty as in the supposed portrait of Shakespeare) is adorned with a wreath of laurels abundantly rich in leaves. Now, the high-horsed Shakespearians would surely say that there is no proof in this on the side of the Baconian theories. From their heights of learning they will contemplate these little pictures as the portrait, perhaps, of some ancient poet (say, Horace or Virgil) whose works probably Francis Bacon had been reading, and whose portraits were therefore considered suitable for introduction in his works. Messrs. —— and —— would doubtless descry in this profile something perfectly Roman or Grecian. But others like yourself, who have studied such portraits, and who cannot doubt the true authorship of the plays, will consent that this profile is ugly and evil in expression, and that when inspected with profane closeness, and with a magnifying glass, it is seen to have no trace of antique beauty or regularity of feature."

The vignette in question was examined, and, through the kindness of Dr. Cantor, we are now enabled to publish *enlarged fac-similes* of this and the other vignettes in the 1765 edition of Bacon's works (Vol. II.), so that our readers have the opportunity of examining them at leisure, and without even the need for a magnifier. So much has now been discovered and discussed with regard to the symbolic

designs which accompany and distinguish Baconian books, and the bitterness of Shakespearianism seems to be so much overpast, that we venture to think the time ripe for farther disclosures, and will now submit some notes on these vignettes, and interpretations of the particulars, for which, however, we desire that Dr. Cantor shall not be made responsible.

Vignette I. represents a bird with an unusually large eye which seems to hint to the spectator that he should open his own eye to observe the vignettes which follow. The bird is a hawk, roughly drawn, but a hawk still, with hooked beak, pointed wings, square tail, and round eye; and the hawk in our symbolism and in Egyptian mythology is an emblem of the soul—light—"the highest heaven of inspiration," "the vivifying spirit of the world." So the hawk was sacred to Apollo, god of poetry; and (note it, Shakespearian friends), a hawk holding a spear was chosen for the crest assumed as William Shakspurre's. (Whoever selected that crest must have had a sense of humour). It is stamped even now on volumes connected with the study of the Shakespeare plays.

Vignette II. has as the central object a cherub or Cupid head and wings. Above it there seems to be a heart (flaming ?) partly concealed or screened by olive sprays. The fable of Cupid, says Bacon, "points at and enters the cradle of nature. Love seems to be the incentive of the primitive matter, the moving principle . . . impressed by God on the original particles of things so as to make them attack each other and come together . . . (whereby) all the variety of the universe is produced. . . . Cupid is elegantly drawn *a perpetual child*, for . . . the first seeds or atoms of bodies are small, and remain in a perpetual infant state."

Bacon never spoke of his own work as anything but "the seeds and weak beginnings which time should bring to ripeness"—"a thread to be spun upon"—knowledges to be carried on in the same manner and by the same method as they were delivered—a close inquiry and looking into nature and *the beginnings* of things being the only safe basis for true knowledge.

Above the cherub's head are birds, stretching out their necks with open beaks as if talking to each other. They are feathery birds, whose bodies would be small were they stripped of the large pointed wings

and the long tails which are conspicuous not only here but in the still more exaggerated representation of similar birds in Vignette VI. The shortness of their legs prohibits their being taken for either storks or cranes (the messengers and birds of light and knowledge of Baconian symbolism), and, since nothing is done carelessly or haphazard in these designs, we are inclined to think that the resemblance to any particular bird has been studiously avoided in order to make way for the more general idea of bird nature and featheriness.

When comparing the swiftness and silence of the flight of birds with the slower progress of other animals, Bacon says:—

"The *feathers* of the bird aid in the swiftness and *secrecy* of a bird's transit."

His "birds"—often "birds of nobility," scions of noble houses—were, we suppose, the young travellers and courtiers whom we find in constant communication by letter or otherwise with Anthony Bacon, and who reported to him every particular of importance which might show the turn taken in politics or theology, the dangers and difficulties to be overcome or smoothed down in any quarter and with any class of people—in short, "how the wind blew" in Church and State. For, as Francis Bacon again tells us:—

"Living creatures that live in the open air, *sub dio*, must needs have a quicker impression from the air than men that live most indoors, and *especially birds who live freest and clearest, and are aptest by their voice to tell tales of what they find, and sometimes likewise by the motion of their flight express the same.*"

Bacon's birds, we think, the gay and apparently thoughtless youths arrayed in "courteous feathers," "hopping as light as bird from brier to brier," were all the while receiving quick impressions from the air of the court in which they lived free and unsuspected; but in times of danger or excitement they gave warning by their voice, telling tales of what they found, or sometimes "expressed the same" and withdrew themselves from peril by silent or secret flight.

Vignette III. is somewhat puzzling—perhaps intentionally confused. Behind the two jester's baubles we seem to trace indistinctly the head, horns, and pipes of Pan—universal nature—the universal knowledge which it was the aim of Francis Bacon to revive and dis-

seminate. But behind the horns of Pan there seems to be a female head in profile; this we cannot attempt to interpret, except to suggest that as long hair usually indicates a maiden, this may hint at Iambe, daughter of Pan, mentioned in connection with the drama Iambic verse.

On the left side behind Pan we see a two-headed swan. Two jesters, two swans, or poets. Do these symbols point to the co-operation of the two brothers, Anthony and Francis, in the production of the comedies and jesting portions of the plays ?

Vignette IV. is a picture of a knight sitting enthroned amongst trophies of war. In his right hand he holds or *shakes a spear*; it is a very blunt one with the point off. At first sight we thought this warrior a very fine fellow, but closer examination alters our impression. Here are "no foemen's marks upon a battered shield." See how smooth and undented it is! Thaisa, to whom was given the honour to explain

"The labour of each knight in his device,"

would have found it hard to assign to this knight anything worthy of credit. There is neither devise nor motto; neither has he any armour, though he is made to appear at the first glance as though he were in full panoply of war.

> "What stronger breastplate than a heart untainted ?
> Thrice is he armed that hath his quarrel just,
> And he but naked though lock'd up in steel,
> Whose conscience with injustice is corrupted."

Is the picture of the pretended knight intended to symbolise the mock-hero, totally unarmed, naked, and unprepared to stand up in any just quarrel, though assuming the airs of a thrice-armed warrior? We look again at the picture. Here is no helmet hacked and bruised, but a cap, a skillet or a porringer; and when we inspect the man himself—poor thing !—he is a cripple, with one limb hewn off above the knee—"a lame poet," and "without a leg to stand upon." The implements of war, too, are but the player's "sword made of lath," the "dagger of lath" of which *Shakespeare* tells us—with "lances ill-headed," "more the whipstock than the lance." No martial instruments of music to trumpet forth the fame of this mock-hero, but

a drum, with a hole in it, and even this drum is suggestive of the paper crown of the player. Was it of him that the remark was made, "He's a good drum, my lord, but a naughty orator"?

Vignette V. Here we have a picture of a creature whose fore-quarters are *striped*, suggestive of a tiger. The hind-quarters and tail are those of a lion, but the face is human and *smooth*, like the face of a player.

"O tiger heart, wrapped in a lion's hide."

We pervert the line, but think it apt and suggestive, for—

"Well did he become that lion's robe,
That did disrobe the lion of that robe."

"It lies as slightly on the back of him
As great Alcides' shows upon an ass."

Vignette VI. We have reached the vignette which is six times repeated, alternately with the other five, and which was the original cause of these observations. Is it not well described as an ugly and evil face—*mask*, rather, as is indicated by the strap or string which ties it on? Observe the small development of the brow or cranium, the ominous scar on the cheek, the short malformed nose, the long upper lip and heavy square jaw. This countenance would befit one of the criminal classes. But this head is crowned with laurels. The garland is so large, so much too ample for such a skull, that it has slipped down over the ears of the wearer; he hears not the whispering of the birds of the air who are telling tales of all they have found, and "will carry the matter."

What have they carried to us who have tried to catch the sense of their twitterings, and to learn what is said and known in the higher regions—*sub dio?* We learn that a great soul, a soaring poet with a heart flaming with love of truth, desired to revive the study of nature and to trace all philosophy from its first beginnings; that he wrote, amongst other things, plays intended to hold the mirror up to nature, and that, under the jester's habit, he and his "consorte," the second swan, brought before the delighted eyes of an ignorant and callous public scenes calculated to impress rude minds and catch their conscience; whilst he poured in thoughts on all subjects and of the most serious kind, sentiments and expressions of sublime beauty, but often

uttered (and therefore listened to and repeated) from the mouths of fools, clowns, and jesters.

There are minor details in all these vignettes which repeat the all-pervading symbolism of Baconian design. In Vignette I. we observe the bottle, vase, jar, or pot, symbolising Bacon's "receptacles" of learning which he says are of three kinds, either in men themselves, or in libraries and other storehouses of learning, or in books.

Vignette II. has the festoons—or, as the Italian emblem-book terms them, "freggie" fringes—representing the adornments of learning, beautiful language. Pearls or dewdrops, pearls of great price, heavenly truth, are seen bordering the connecting festoons, which festoons partake of the nature of bands or chains, reminding us of the manner in which all kinds of knowledge, as all conditions of men, are bound together and indissolubly united. The chains or festoons reappear in Vignette III., but here in the form of "clusters," into which also, Bacon tells us, all kinds of learning tend to unite themselves. The pearls again reappear in Vignette VI., where they hint the idea of a coronet, as well as of the dew falling from the higher regions of the air.

Francis Bacon never fails to remind his readers that "every good gift and every perfect gift from above cometh down from the Father of lights." The tulips seen in this vignette are "flowers of light." The olive—emblem of peace—without which no learning or art can flourish, is plainly depicted in Vignette V., and perhaps indicated in Vignette II., and the trefoil, shamrock, or three-leafed plants everywhere symbolising faith in the great doctrine of the Trinity in Unity, is distinctly to be seen in five out of the six pictures. Whether the flower in Vignette I. is designed to represent the rose as by its five petals and sepals we might suppose, or the strawberry plant to which it is akin and to which the buds seem rather to point, we cannot decide. Perhaps the drawings glance equally at both, the former being the adopted symbol of the Christian Church, and the latter of something sweet but hidden.

> "The strawberry grows underneath the nettle,
> And wholesome berries thrive and ripen best,
> Neighbour'd by fruit of baser quality."

Vig. V.

Vig. VI.

The application would be to the concealed poet ripening his wholesome works by the study of human nature, by contact with men inferior to himself.

In Vignettes I. and VI. are some peculiar leaf-forms, yet not leaves, which suggest the *tassels* of the red florescence of the Amaranth or "Love-lies-bleeding"; it is a symbol of immortality.

There are also in nearly all, but especially in Vignettes V. and VI., the ram's horns, signs of Aries in the Zodiac. Now, Aries was the sign for the first month of the year; it symbolised a beginning, a revival. And Francis Bacon, the great revivalist, the centre of the Second Renaissance, was born in the first month of the modern year.

The circular forms chequered with lines (two such figures are in Vignette I., and one in Vignette V.) we cannot interpret. Probably, like the Ellipse (sign of the Holy Spirit) and other frame-forms in four out of the six pictures, these chequered circles are comprehensible to Freemasons.

We conclude by saying that we have not succeeded in finding these vignettes in any volumes but this 1765 edition of Bacon's words. It would therefore appear that they were expressly designed for introduction into that work. If readers should find other instances of this curious series of woodcuts, they will oblige the editors of this magazine by forwarding a notice of the discovery to us *by letter* at headquarters.

THE THEATRE, DRAMATISTS, AND ACTORS, FROM THE 14TH TO THE 16TH CENTURIES.

A FEW words about the stage and stage players in the times of Elizabeth and James I. may not be unacceptable to readers who are unaware how different things were in those days and what we now find them.

In early days representations on the stage were conducted and acted in by the monks and clergy, who seem to have adopted this means of instructing the ignorant, and of moving minds in a manner unattainable by other means in those rude and illiterate times. The

subjects of the early plays, or "miracles," as they were called, were, of course, drawn from scripture, and they appear to have been coarsely executed, attempts at representations of which the modern "Passion Play" of Ober Ammergau presents a perfect model. Very early in ecclesiastical history we find, however, that the clergy were far from unanimous as to the good effects of such theatrical performances; and in an Anglo-Saxon poem of 1303, written by a monk, and entitled "Le Manuel de Peché," a violent attack was made upon them. The miracle plays, however, held their own, and were played sometimes in churches, sometimes in monastries, at other times in the streets of the city, until the reign of Henry VI., when they gave way by degrees to another kind of performance called morality plays.

Moralities were allegorical pieces, personifying the vices and virtues, sloth, drunkenness, falsehood, purity, truth, and many others thus appear personified, dressed in characteristic habiliments, amidst scenes and with speeches which jar strangely upon modern minds, but which were evidently not discordant to the taste of our forefathers, and which, we will hope, benefitted their minds as was intended.

There were no permanent public theatres in those days, but acting seems to have become a profession, and itinerant companies of players travelled the country, performing their piece over and over again in successive villages and towns, either in the open air or in the most commodious place which they could secure : a room in a nobleman's house, a courtyard of an inn, or even a barn. Whenever they arrived in a populous district they despatched their standard-bearers and trumpeters to announce on which day, and at what hour, the performance would take place. Many of the nobility, Lord Talbot, Lord Strange, Lord Lovel, the Duke of Gloucester, and others, had companies of minstrels and players in their pay, and some even "kept a poet."

In 1445 the minstrels of the king's household were twelve in number, and they were permanently engaged for the amusement of the Court. At this time the stage performances seem to have been in favour both with Church and State.

When in 1485, the disturbed state of the country caused a proclamation to be issued encouraging, or rather enforcing, the practice of the long-bow, various inhibited disports were enumerated which it

was presumed would interfere with the prosecution of the art of shooting, which was deemed necessary for the protection of the country; but theatrical amusements were not prohibited; they continued as private and often domestic entertainments, not reaching any but a small class of persons.

In the reign of Henry VII., dramatic performances must have been frequent in all parts of England. The king had two sets of players of his own, and his wife Elizabeth took great interest in their performances, giving separate rewards to those amongst them who afforded her unusual satisfaction. The Prince of Wales, and most of the wealthy nobility, also had companies as part of their establishments, and it appears on all hands that the stage had now glided out of the hands of the clergy into the hands of the Court and of the nobility.

The players themselves were the "King's servants," or "the Lord Chamberlain's servants;" they were paid officials, just as the Queen's piper is now-a-days.

One curious circumstance strikes the diligent inquirer into these matters, that players ranked lower than minstrels; they were paid less wages, they were classed with meaner persons. Evidence of this is abundant; but one rather good illustration may suffice. In a curious old booke, called "Cocke Lorell's Boke,"* we may form an opinion of the position which minstrels occupied in society. It was a respectable one, for they were ranked as ordinary tradesmen.

> "Fruyters, cheesemongers, and *mynstrells*,
> Tallow-chandlers, hostelers, and glovers."

But the companions of players were much less well-to-do, and less respected.

> "Chymney-sweepers and costerde-mongers,
> Lode-men and bere-brewers men,
> Fyshers of the seas and mussel-takers,
> Schovyl-chepers, gardeners, and rake-fetters,
> *Players, purse-cutlers, and money-batterers.*"

* "Cocke Lorell's Boke," by Wyke de Wordo. Temp. Hen. VII. Cocke Lorell is a "notorious knave," who invites persons of all classes to go on board his "bote" or ship of fools, and casting off their profession in a ditch, to play the padder or highwayman. The book is curious for the insight which it gives into the habits of the times in which it was written.

Clearly the poor player had to work his way up through many grades before he even reached respectability.

A tract, printed by Paynson rather later than the above, is headed: "The Church of Yvell Men and Women, whereof Lucyfere is head, and *the members is all the players dissolute*, and synners reproved."

As may be supposed, the Plays themselves were not much more elevated in tone than the persons who played in them, even when the subjects were supposed to be of a religious character; the barbarities and horrors which were introduced—"out-Heroding Herod"—find their prototypes only in the Penny Peepshows of our old village fairs, where the budding idea was impressed with life-long visions of the "Horrible and barbarious murder of all the sweet babes of Bethlem," and of "The awful tortures of flames and burning of the wicked who go to Hell-fire and the devils."

It is not to be wondered at, when these were the popular views and general facts regarding plays and players, that the clergy and the purer-minded among their flocks should set their faces against them. Henry VIII. had no sooner ascended the throne than the Court amusements were placed on a much more costly and extensive footing;* but, be it observed, they remained still *courtly*, not *popular*, amusements. The Lord of Misrule, formerly appointed yearly to superintend the Christmas revels in the house of each great personage, was now erected into a permanent officer, and the accounts show a large expenditure in salaries, dresses, and properties for the performances.

The discrepancy between the prices paid for *playing the music* or for *writing the plays* comes out curiously in such entries as the following:—

"Giles, lewter†	40s.
Peter Welder, lewter	31s.
John Severnake, a rebike‡ ...	40s.
Nowell de Lasaile, a taberet§	33s. 4d.
John de Winckle, a sagbut‖	55s. 6d.¶

* "Annals of the Stage," p. 60.

† Lute player. ‡ Rebeck or Violin.

§ Tambourine or Small Drum. ‖ Sagbut or Bagpipes.

¶ "From the Booke of Wages paid Monthly," &c., 17th Henry VIII.

"*Item.*—For the writying of the Dialoge, and makyng in ryme both Englishe and Latin, 35s. 4d." *

Although the author seems to have been but scantily remunerated for his literary labours, yet he was held personally responsible for any obnoxious expression which he introduced in his pieces.

In the Christmas of 1527-8 a play was performed at Gray's Inn. It was the first play which we hear of there, and attention is from it drawn to the fact that Gray's Inn (afterwards the Inn where Francis Bacon studied law, and where he helped in the revels) became from this time noted for its theatrical performances.

At this first recorded performance there Cardinal Wolsey was present, and he degraded and imprisoned John Rowe, the author, for some free remarks on the clergy in the piece performed. That was not a pleasant or encouraging beginning, and a year later the unsettled state of public opinion on matters of religion seems to have checked the performance of the Plays (or Moralities) which had been regularly performed at Chester, and which obtained great notoriety. About the same time John Heywood, "the singer" and "player on the virginals," † began to write his Interludes, productions which differ entirely from the old "Miracles" and "Moralities," and which are considered to mark an epoch in the history of our national drama.

Henceforward plays in the more modern sense of the word—rude representations of life and character—began to appear. Sacred subjects, allegory, gradually faded from the stage, and stories of love, war, intrigue, and every day life, took their place. During the reign of Henry VIII. the apparel and furniture for the revels and masks at Court were kept at Warwick Inn; but when Edward VI. came to the throne they were removed to the Black Friars, then a dissolved and deserted monastery. Four years later this old monastery was handed over to Sir Thomas Carverden, Master of the Revels; later still it became the celebrated Blackfriars Theatre.

When first young Edward VI. came to the throne, he was frequently entertained with masks and revels; but in 1549 internal

* From "A Booke of Payments of Money," &c., disbursed by Sir Henry Guildford, Comptroller of the King's Household.

† Harpsichord, or elementary pianoforte.

commotions in various parts of the kingdom caused it to be deemed expedient, for a time at least, to put an end to the performance of interludes and plays for the amusement of the people, since, as we gather from a proclamation of this time, theatrical representations were being turned to political purposes, and used as engines of sedition and discontent.

In 1551 we read that the players attached to the houses of noblemen were not allowed to perform, even in the presence of their patrons, without special leave from the Privy Council. But this inhibition ceased in 1552, when, as there is every reason to believe, a still greater degree of licence than had ever existed before on the part of printers and players ensued. The result was the issue of a very strong proclamation against both those classes, in common with other mischievous people. It is entitled:—

"A Proclamation set forth by the Kynges Majesty with the advise of His Highness most honourable Counsail, for the reformation of Vagabondes, Tellers of Newes, Sowers of Sedicious Rumours, Players, and Printers without license, and divers other disordred persons."

This restrained the stage for two years; but in 1553 it was revived by Queen Mary, for the purpose of advancing the cause of the Romish Church, and to put down the progress of the Reformation.

Then came Queen Elizabeth, who inhibited plays altogether for the first year of her reign, and after that encouraged the revival of the revels at Christmas with great splendour and expense. In the accounts of the Office of the Revels mention is frequently made of the Earl of Leicester's players, and that they performed before the Queen. In 1573-4 the Earl of Leicester used his influence to procure from her the grant of a Royal patent, as a special privilege to his own servants; James Burbage, no doubt the father of Richard Burbage, who afterwards obtained such distinction in his profession, being at the head of the list—the first grant of the kind made in this country to performers of plays.

The right conceded to Leicester was strenuously opposed by the Lord Mayor and Corporation of London, on the ground that these popular exhibitions were detrimental to order, because they held up matters of state to censure or ridicule. This accusation was not without justice. In 1566, when the unpopular marriage of Queen

Mary with Philip of Spain had created great excitement throughout the country, the Council of State directed the attention of the Lord President of the North to "certain lewd persons who, naming themselves the servants of Sir Francis Lake, and wearing his livery or badge on their sleeves, have wandered about these north parts representing certain plays and interludes reflecting on the Queen and her Consort, and the formalities of the Mass."

Excesses of a similar character, occurring at the beginning of the following reign, and directed against the Protestant religion, were checked by a statute of Elizabeth which inflicted a penalty of one hundred marks upon "persons who in plays or interludes declared or spoke anything in derogation, depraving, or despising of the Book of Common Prayer."

All this is sufficient to account for the great jealousy with which the rise of the drama and a taste for stage plays was viewed, on the one hand by the guardians of order in the State, and on the other by the guardians of the national Church, and especially by the Puritans. It explains the otherwise rather inexplicable excitement over the play of *Richard II.*, which the public, and the Queen herself, insisted upon regarding as shadowing her own deposition and the triumph of Essex and his fellow-rebels. Were it not that the popular mind had been trained to look to the theatre for an expression of opinion on the passing political events, there would surely have been nothing in this play to suggest a comparison or parallel between the weak, foolish Richard and the wise, lion-hearted Queen, nor any distinctive or characteristic points of resemblance between the "too cold and temperate," though determined Bolingbroke of the play, and the hot-tempered, brave, but reckless and indiscreet Earl of Essex. It would seem that the mere introduction of an allusion to the "Irish wars," and to the "rough, rug-headed Kerns," whom Bacon as well as Richard wished to supplant, was sufficient to connect this play in the minds of the people with Essex and his disloyal schemes.

No attempt could be made to review in the space of a few pages the literary productions which form the "Romantic Drama" of the period, and prior to the first appearance of the Shakespeare Plays,*

* To speak more correctly, "before the appearance of the forerunners of the present Shakespeare Plays": these old plays by authors "unknown," called

and to give an adequate idea of their poverty and emptiness. There are hundreds of such plays carefully cherished and preserved in our libraries, for no other reason than that the contemplation of their flatness and puerility may unable us to estimate the immense gulf fixed between the best of them and the poorest of the Shakespeare Plays. It is not in ideas and knowledge alone that this disproportion is visible to the most careless student; it is in the actual power of words, a power possessed by no man of that time excepting Bacon, and acquired by him, not as Pope would have us believe, by a kind of divine afflatus or inspiration, but by persevering study of language, by hard work, by a highly refined taste and a strong memory combined; by collecting, translating, modifying, inventing, and finally introducing into our language, and subsequently into our every day talk, hundreds of expressions, metaphors, similes, and words, which were not there before; bringing out of the cell of the student severe classical forms, and fusing them into all his works, grave or gay, so that they become ere long public and domestic property, "familiar in our mouths as household words."

It has been shown that the stage and actors in the days of Elizabeth were essentially appendages to aristocratic establishments, or to the Court itself; that the Court was its patron and supporter, Gray's Inn its nursing mother; that the Romantic Drama, until the appearance

by various critics "sketches," "spurious editions," and so forth, are full of Bacon's characteristic touches, and of his peculiar wording. The subject leads too far into philology and high criticism to be followed here; but there is a wide opening for investigation in this direction, and readers who have the time and patience requisite for the work should compare Bacon's private notes of "Formularies and Elegancies," or, as he calls it, his *Promus*, with many of these old plays, and especially with such as were originally published (though not included in the folio of 1623) under the name of William Shakespeare. These plays have since been rejected by the critics as too poor for Shakespeare, and also because they were excluded from the folio of 1623. But if, as we believe, Bacon himself indicated the plays which he desired to publish that year in a collected form, it does not follow that he had written no others. On the contrary, it is impossible to conceive that he *began* by writing plays even so good as the first part of *Henry VI.* It is much more probable that he tried his prentice hand in very early youth on such inferior works as *Thomas Cromwell*, *Sir Thomas More*, *The Birth of Merlin*, *Mucedorus*, *The Contention*, *The Misfortunes of Arthur*, and many more such hasty and imperfect productions, which yet bear traces of his all-powerful pen.

of the Shakespeare Plays, was of a very low type, the performers of a low class, and the performances disapproved and discouraged by the guardians of order.*

The following points should further be observed and borne in mind:—

1. The Shakespeare Plays were pre-eminently courtly.

2. They were intended for educated audiences. Most of them appeared first on the occasion of some grand festivity at Court or at Gray's Inn.

3. Many of these plays are not known to have been acted on the public stage or by Shakespeare's company.

4. None of them seem to have been acted at any public theatres excepting "Shakespeare's," even after the death of the supposed author, or when the plays by publication had become public property.

5. After the fall of Bacon, and his death in 1626, the Plays quickly went out of fashion, and so remained until the eighteenth century.

6. It is a mistake to say that the Shakespeare Plays were in their day *popular*. Educated people thronged to see them, and they were doubtless much admired by the Court and by the audiences at Gray's Inn. But probably they were "caviare to the general"; and *critiques* of a few years later, in which we find that *Hamlet's madness caused much mirth*, and that *the "Tempest" was considered a comic piece*, prove how little the real value of these mighty works was then suspected. They were "shows," things of the hour. The public were quite content to take them at the valuation which their real author set upon them, when, in the dedication to the folio of 1623 (the first collected edition), he called them "trifles." He must have laughed behind his mask when he said so, but yet they were trifles compared to the Herculean works of other kinds in which he was engaged; and so no doubt he thought, as he ended his Essay on Masques and Triumphs, "These things are but toys."

INQUIRER.

* If, in the absence of extracts and quotations from works on the subject, the reader remains in doubt of these facts, he may satisfy himself by a perusal of such works as the following:—Collier's "Annals of the Stage," Strype's "Ecclesiastical Memorials," Malone's "Historical Account of the English Stage," Dr. Doran's "Their Majesty's Servants," Dutton Cooke's "Book of the Plays."

SHAKESPEARE AND PLAUTUS.

THE following curious parallelism (hitherto overlooked) shews that Shakespeare had read his Plautus in the original.

In *All's Well that Ends Well* (I. iii.) we have the following passage:—

"*Clown.* . . . I hope to have friends for my wife's sake.

"*Countess.* Such friends are thine enemies, knave.

"*Clo.* Y'are shallow, madam. . . . He that ears my land spares my team, and gives me leave to inn the crop; if I be his cuckold, he's my drudge."

In the "Amphitryon" of Plautus (IV. iii.) we find the following dialogue:—

"*Mercury.* Yes, as I fancy, he [Jupiter] is sleeping with her [Amphitryon's wife), side by side.

"*Amphitryon.* Alas! wretch that I am!

"*Merc.* (*to the audience*). It is *really* a gain which he imagines to be a misfortune. For to lend one's wife to another is just as though you were to let out barren land to be ploughed."

The "Amphitryon" was not translated till the latter part of the 17th century, when Echart translated the "Amphitryon," "Rudens," and "Epedicus" (*vide* Preface in *Bohn*).

HARRY S. CALDECOTT.

MR. W. H.

THE "Mr. W. H." who is noted as the begetter of the Shakespeare Sonnets, and who has been as much hunted for by Shakspere worshippers as Junius, may have been Mr. William Hewes, as Tyrwhitt conjectured.

I have discovered two allusions to him which support Tyrwhitt's guess, and which are also confirmatory of the Sidney theory of sonnet authorship, as heretofore stated by me.

I quote *first* from the first volume of the Devereaux Earls of Essex, page 145, written by Walter Bouchier Devereaux.

In the narrative of the last sickness and death of the Earl of Essex, written by his chaplain Waterhouse, occur these lines:—

"The night following, the Friday night, which was the night before he died (September 22, 1576), he called *William Hewes*, which was his musician, to play upon the virginal and to sing. 'Play,' said he, 'my song, *Will Hewes*, and I will sing it myself." So he did most joyfully."

I quote, *secondly*, from the Halliwell-Phillips' collection of Shakspere rarities. "No. 805 is an oblong volume in manuscript which belonged to one Giles Hodge in 1591, and it contains many miscellaneous poems, among them being Westone's pavion and My Lord of Essex Songs, the latter being thus noted, '*Finis* quoth *William Howese*.'"

So it is clear that William Hewes was a servitor in the household of the Earl of Essex. It is also clear that he took an interest in the literary remnants of Essex, Sidney, and the other members of the Areopagus Club.

He may have been the begetter—that is, the procurer or furnisher to the publisher of the Shake-speare Sonnets, which had circulated privately among the dead Sidney's friends.

JOHN H. STOTSENBURG.

LINKS IN THE CHAIN.

PART III.

Authors the first, best, rarest of their kind; whose works could not be duly completed or praised but by themselves—nor could their minds be expressed by their portraits :—

Francis Bacon.

PERHAPS from the inscription on a miniature painted by Hilliard, in 1578, we may gather something which indicates the impression made by his conversation upon those who heard it. There may be seen his face as it was in his eighteenth year, and round it the

significant words, the natural ejaculation, we may presume, of the artist's own emotion:—*Si tabula daretur digna, animum mallem*: if one could but paint his mind!—*Letters and Life of Francis Bacon.* Vol. i., 7. *J. Spedding*, 1861.

John Fletcher.

"This figure of Master Fletcher was cut by several original pieces, which his friends lent me; but withal they tell me that his inimitable soul did shine through his countenance in such air and spirit, that the painters confessed it was not easy to express him. As much as could be you have here, and the graver hath done his part."—*Works of Beaumont and Fletcher. To the Readers.* Fol. 1647.

Du Bartas.

"This map of virtues in a musefull face
Are but a blush of Bartas' outward part.
The pencil can no more, but his own pen
Limns him within, the miracle of men."
—*Unnumbered pages at the beginning of Du Bartas' Works.*

Drummond of Hawthornden.

"To praise these poems well there doth require
The self-same spirit, and that sacred fire
That first inspired them."—*Eulogy by Edward Phillips.*

Dr. Donne.

"He that would write an epitaph for thee,
And do it well, must first begin to be
Such as thou wert; for none can truly know
Thy worth, thy life, but he that hath lived so," &c.
—*Elegies on the Author.*

Michel de Montaigne.

"Voici du grand Montaigne une entière figure,
Le Peinctre a peinct le corps, et lui son bel esprit
Le premier par son art égale la Nature,
Mais l'autre le surpasse en tout ce qu'il a ecrit."
—*Thomas le Leu. Fecit.*

Robert Burton.

"Now last of all, to fill a place
Presented is the author's face,
And in that habit which he wears
His image to the world appears;

His mind no art can well express,
That by his writings you may guess."
—*Anatomy of Melancholy.* 8th Edit., 1676. *Verses to Frontispiece.*

Sir Philip Sidney.

"Sir Philip Sidnie's writings can no more be perfected without Sir Philip Sidnie, than Apelles' pictures without Apelles."—*Sidney's Works. To the Reader.* 1662.

Richard Hooker.

"Thus, and more than thus, do the works commend themselves; the workman needs a better workman to commend him. Alexander's pencil requires Apelles' pencil; nay, he needs it not."—*Certain Divine Tractates. To the Reader. R. Hooker.* 1632.

Richard Hooker.

"Of his learning what greater proofe can we have than this, that his writings are most admired by those who themselves do most excel in judicious learning, ... which is the cause of this sixth edition of his former books, and that without any addition or diminution whatsoever. For who would put a pencil to such a work from which such a workman hath taken his ?"—*Ecclesiastical Polity. To the Reader. Signed I. S.*

Thomas Sackville.—Lord Buckhurst.

"If we must date the dawn of English poetry in the time of Chaucer, we may trace to Sackville the style and character which it afterwards assumed in Spenser and Shakespeare."—*Thos. Sackville's Works. Biographical Notice, p.* iii. *Hon. and Rev. R. W. Sackville West,* 1859.

Thomas Carew. (*Born* 1589, *died* 1630. *Poems first published* 1640).

"Precursor and representative of the Courtier and Conventional School of Poetry. . . . Carew's poems mostly lyrical and treating of trifling subjects, are *the best of their kind, full of fancy and tenderness.*"—*Smith's smaller Dictionary of Literature.*

Ben Jonson.

" . . . Nor can full truth be uttered of your worth
Unlesse you your own praises do set forth:

None else can write so skilfully to shew
Your praise: Ages shall pay, yet still must owe."*
—*Verses to B. J. by George Lucy.*

"Ben Jonson claims to have been *the first to teach the age the laws of Comedy*."—*Underwoods*, xxviii. *Gifford*, p. 696.

Dr. Donne.

". . . There's not language known
Fit for thy mention, but 'twas first thine own.
. . . What henceforth we see
Of art or nature, must result from thee . . .
He then must write, that would define thy parts:
Here lies the best divinity, all the arts."—*Ed. Hyde.*

"*Language* lies speechless; and *Divinitie*
Lost such a trump, as even to extasie
Could charm the soul, and had an influence
To teach best judgments, and please dullest sense
The *Court*, the *Church*, the *Universitie*,
Lost chaplain, dean and doctor, all these three
. . . Succeeding ages will idolatrize
And, as his *numbers*, so his *reliques* prize.
If that philosopher that did avow
The world to be but motes, were living now,
He would affirm that th' atomes of his mould
Were they in several bodies blended, would
Produce new worlds of *travellers*, *divines*,
Of *linguists*, *poets*, sith these several lines
In him concenter'd were, and flowing thence
Might fill again the world's circumference."
—*Elegy. Hen. Valentine.*

Of John Donne.

"Who dares say thou art dead, when he doth see
(Unburied yet) this living part of thee . . .
. . . This great spirit thou hast left behind
This soul of verse in its first pure estate
Shall live for all the world to imitate."
—*Epitaph. Arthur Wilson.*

". . . So thou shalt live still in thine own verse."
—*Elegy. Ed. Hyde.*

"I want abilities fit to set forth
A monument, great as *Donne's* matchless worth."
—*Elegy. Anon.*

* Comp. *Of F. B., writing for the Future Ages.*

Crashaw.

"The modest front of this small floor
Believe me, reader, can say more
Than many *a braver marble can*,
'Here lies a truly honest man' . . .
So while these lines can but bequeath
A life perhaps unto his death
His better epitaph shall be—
His *life, still kept alive in thee.*"
—*Epitaph on Mr. Ashton.*

Of Drummond, of Hawthorden.

"Such fame your transformation shall him give
With Homer's ever, that his name shall live."
—*The True Crucifix for True Catholics. Verses by Sir Wm. Moore.*

Of Abraham Cowley.

"Though Cowley ne'er such honours did attain,
As long as Petrarch's Cowley's name shall reign,
'Tis but his dross that's in the grave,
His memory fame from death shall save;
His bays shall flourish and be ever green
When those of conquerors are not to be seen.
Nec tibi mors ipsa superstes erit."—*Thomas Higgons.*

"SHAKESPEARE'S" GRAVE, MURAL MONUMENT, AND EPITAPHS.

FRANCIS BACON was created Baron Verulam of Verulam in 1618, and Viscount St. Alban in 1620. William Shaksper died in 1616. Hence the existence of such an anagram as that claimed to be inserted in the epitaph on the gravestone (see *ante* p. 120) may, *primâ facie*, appear improbable. But in truth the origin alike of tombstone, epitaph, and monumental effigy, is as hazy and uncertain as everything else connected with the *literary* history of William Shaksper. The inscription composed, or, as some say, "selected," by himself for his epitaph, is justly described by one of his biographers as "unique in its simplicity." In other respects it is almost equally unique, for it bears neither name nor date, and by

tradition alone are we enabled to recognise the grave of William Shaksper. A natural repulsion to the Stratford custom of removing bones from their graves to the charnel house is *supposed* to have prompted the doggerel epitaph; but however great our power of *supposing*, is it conceivable that the author of *Hamlet* should have written or "selected" such lines by way of inscription for his own grave?

Suppose them, then, to have been the production of some admiring friend, it is plain that even *he* had not seen the grave, nor heard it correctly described, for he blesses "the man that spares *these stones*," whereas there is but *one stone*. Without pausing to criticise the diction and spelling of the supposed admiring friend (who, by the way, *writes in the first person*), we turn to the mural monument. The portrait bust is described by one Shakespearean writer as "the miserable travesty which distresses the eye of the pilgrim," and well may he so speak of it![*] But shortcomings in the staring effigy "are however compensated by the earliest recognition of the dramatist as the unrivalled interpreter of nature, "*with whom quick nature died.*" (The writer of the eulogy may perhaps be slyly hinting at the special bent of Bacon's genius in the "*Interpretation of Nature.*")

Whoever it may have have been who wrote those eulogistic verses, assuredly he had not been present at Shaksper's funeral; he did not even know—and this is an important point—*he did not even know where Shaksper was buried;* but he, and all concerned in the erection of that monument, allowed it to be recorded that the poet was "*plast within this monument*"; whereas, if we are to believe the tombstone, his bones were buried (and, if we believe tradition, buried nine feet down) under a stone slab near the centre of the chancel. "*Thought is free,*" and to a mind free to judge of things Shakespearian by the laws of common-sense and ordinary experience, it seems evident that the Shaksper epitaph requesting that *the bones and the stones* may be left untouched, was not cut into the slab in the chancel floor at the time when the inscription beneath the effigy on the wall was made to record as a fact that Shaksper's body was "plast" within the monument.

Is it unreasonable to "*suppose*" that both epitaph and monumental inscription were written some years after the death of Will: Shaksper,

[*] See the article on portraits in BACONIANA, No. 1, New Series, May, 1893.

when facts and particulars about the precise manner of his burial may have faded out of sight or interest? Is it unreasonable to "*suppose*" that the epitaph and the portrait-bust, or effigy, were alike the work of some person or persons *who loved him not*, and who were taking steps to insure the ultimate revelation of the truth concerning him? Supposition is in this case allowable, since some of his most ardent biographers admit that "*the precise history of the construction of the effigy is unknown.*"

NESCIO.

NOTICES.

WE are glad to have to report the publication of three new and able pamphlets on Baconian subjects, and we may add a hope that members of the Bacon Society, and others who wish to study the many and varied questions which have been mooted, will aid the cause, and help to advance learning by purchasing and disseminating these cheap and useful handbooks, written for our advantage.

1. *Bacon Shakespeare Pamphlets, No. III.* Notes on the Origin and Construction of the Plays. Published by Walter Husband, 29, Sheepcote-street, Birmingnam, 1895.

Part I. of this series, by Mr. George James, treats of Bacon's philosophic method of teaching men by metaphor, allegory, and allusion, with a comparison between Bacon's "Essay of Goodness" and *Timon of Athens.*

Part II. notes the construction and moral and political relations of *The Merry Wives.* It also compares certain striking passages in the *Wisdom of the Ancients* and the Play of *Henry V.*

2. *Francis Bacon, Author of the Shakespeare Plays.* By Col. Francis Cornwallis Maude, V.C. Published by Ernest Forrest, 76, High-street, Lewisham, S.E.

This pamphlet is based upon a lecture delivered by Col. Maude at the Goldsmith's Literary Institute at Greenwich, on the evening of January 22, 1895. Being requested to publish this lecture, Col. Maude has done so, after careful revision and the addition of some particulars. The brochure will be found useful as a hand-book to those who are for the first time taking up this branch of study; it also furnishes replies to many Shakespearian objections repeatly and often perversely urged, although for the most part they have long ago been answered and explained away.

3. *On the Authorship of the Plays attributed to Marlowe.* By W. Theobald, M.R.S, M.N.S.L. Printed by T. Andrews, Budleigh, Salterton. (Price 1s. All profits to be given to the National Society for the Prevention of Cruelty to Children.)

This pamphlet adopts the doctrine (ten years ago keenly ridiculed) of Bacon's authorship of the "Marlowe Plays." Here are summed up many excellent arguments in defence of the thesis. It is to be hoped that a similar method will be pursued (and the results of the research *published*) with regard to all the other "distinguished Dramatists" of the Baconian era. There can be but one outcome to such inquiries. One after the other the masks will be stripped off, and the true face of our one great concealed Poet will be made visible to all the world.

We have to note a strong and increasing interest in Baconian matters in all parts of the world. Especially we value the great number of inquiries and communications from men of letters and science in Germany. "We know not whence promotion cometh"; but, since the Freemason press in this country is so powerful, and apparently resolute in its attempts to suppress our efforts, it seems probable that the ultimate revelation will be accomplished by that learned and hard-working nation.

Articles *advocating the Baconian Theories* have lately appeared in the *Deutsche Revue*, Wiesbaden, and in "Ideas," Boston Mass., U.S.A.

We are obliged for copies sent of such Notices and Reviews, whether favourable or anti-pathetic. All are preserved and will doubtless furnish material for a future History of the Revival of Baconism in the Nineteenth Century.

BACONIANA.

VOL. III.—*New Series.* NOVEMBER, 1895. No. 12.

FRANCIS BACON, OR WILLIAM SHAKSPERE?

MANY people, when invited to consider the question of the authorship of these marvellous writings, although sticklers for the most absolute accuracy in far more trivial matters, meet us with the well-known shrug of the shoulders, and the query of "*Cui bono?*" "Why raise the question now? What does it matter who wrote Shake-speare? It is sufficient that we know the plays themselves to be sublime; indeed it is hardly too much to say they were divinely inspired, whoever may have been the author. Besides which," they go on to observe, "you may possibly destroy the temple, but what sort of a hovel do you propose to build up in its place? You may succeed in making it pretty clear that Will Shagspurre could not have written the plays; but what sort of a man was this Francis Bacon, with whom you claim to replace him?"

To the gentle reader who will approach the subject with a patient mind, free from bias, we hope to be able to show that the real, but concealed, author of the plays was at least as fully deserving of esteem as the man whom the people have hitherto delighted to honour; and that the transfer of their allegiance can be effected without any loss of self-respect, much less of patriotism, on the part of the devotees.

It is somewhat remarkable, in these sceptical days, when no question is too solemn or too sacred for analytical discussion, how unpopular anyone becomes who ventures to hazard a doubt that the man who was known by so many aliases, but *not* by that which figures on the plays, had anything to do with their composition.

As Lord Beaconsfield told us, we are a most impulsive people; and that quality often leads us to regard matters from a sentimental

point of view, and to under-rate the importance of the cold logic of facts. It was mainly this amiable impulse that not long since led half England to espouse the cause of the impostor, Arthur Orton. Amusingly forgetful of the absurd anomaly the avowal involved, many of our fellow-citizens in those days admitted that they hoped Orton would succeed in establishing his claim, *because* he was the son of a Wapping butcher, and *because* he knew neither French nor Latin. A similar feeling is underlying the opinions of many who discuss the Will Shakspere question. It is the same sentiment that Napoleon well knew how to exploit, when he told his soldiers that every recruit carried a Field Marshal's baton in his knapsack. Yet it is, now-a-days, rare to hear the question mooted in a mixed assemblage without finding *someone* who does not believe that William Shakspere wrote the plays. Baconians are firmly convinced that the more publicity is given to the subject, the greater will be the number of our adherents.

Mr. Ignatius Donnelly's great work,* which created some interest, and even excitement, at the time, is now chiefly remembered for his advocacy of the secret cypher claimed to exist in the play of King Henry IV., the key to which he may, or may not, have clearly proved that he found. But I feel persuaded that if his first volume, with its 502 admirably-compiled pages, had stood alone, he would, in the opinion of most minds free from prejudice, be admitted to have established his case—namely, that Francis Bacon, and not William Shakspere, wrote the plays of Shake-speare.

Undoubtedly it is difficult for Englishmen, when studying this question, to divest themselves of prejudice, from which even Baconians perhaps are not free. For I admit having held the theory, somewhat vaguely, for about half a century, although it is only of comparatively speaking late years, that I had reasons to give for my belief.

The subject has lately taken a strong hold of the keen, down-right American and independent mind. And the question now possesses great interest for our German kinsmen,—foremost among continental nations to recognise the divine *afflatus* in these noble plays. Ere long, perhaps, the point will be referred to a competent International

* THE GREAT CRYPTOGRAM. Francis Bacon's cipher in the so-called Shake-speare Plays. By Ignatius Donnelly. Sampson Low, Marston, Searle and Rivington, Limited. London, 1888.

tribunal or jury, which will, after hearing the pleadings, and weighing the evidence on both sides, deliver an opinion *ex cathedrâ*, which, it is to be hoped, may set the question finally at rest.

In the meanwhile, we Baconians are strongly of opinion that our theory,—that Francis Bacon, at widely different periods of his life, and perhaps with help from Anthony, wrote some and edited others of the plays,—is the only one which reasonably accounts for their admitted inequality.

Before proceeding to the argument, let us glance for a moment at some of the known variations in the name of the man whom it has pleased a portion of the British public to worship, and to whom the French are said to have given the endearing epithet of "The divine William."

In the bond given to enable William to marry, he is called Shagspere. In the bill of complaint of 1589, of John Shakspere, in connection with the Wilmecote property, his son is alluded to as Shackespere. The father signs his cross to a deed to Robert Webb, in which he is described as John Shaxpere, and his mother makes her mark as Marye Shaksper. His father is mentioned in the will of John Webbe, 1573, as John Schackspere. In 1567, he is alluded to in the town records as Mr. Shakspyr; and when elected High Bailiff, in 1568, he is referred to as Mr. John Shakys-per. The only letter extant addressed to Shakspere was written October 25, 1598, by Richard Quiney, his townsman, and is addressed to Mr. Wm. Shackespere. In 1604—5, he is referred to in the Court record as Shaxberd. In 1608, the Corporation records speak of paying 10d. for on lod of ston to Mr. Shaxpere, and the man himself signed his name (or was guided to write it) Shakspere. But when he petitioned the Court of Chancery, in 1612, in respect of tithes, he described himself as William Schackspeare.* Thus giving no less than twelve variations; but there are others, and in not one of them is the *nom-de-plume* of Shake=speare found!

[With reference to the following 31 Articles of Baconian belief, a mere selection has been made from the numerous and convincing examples collected by the Bacon Society, and which

* See "The Great Cryptogram," Vol. I., pp. 67, 68.

amply repay the trouble of perusal. I have abstained from touching upon the more recent questions, speculations, and theories concerning Bacon as the centre of a great secret society; the organiser of the movement for the revival of learning, known as the second, or English *Renaissance*; the founder of the Royal Society and its affiliated branches. But since Shakespearians and ordinary readers appear to be marvellously ignorant of the amount of research and hard work which has been bestowed upon this great subject, I give in Appendix A a brief synopsis of some of the MS. collections used by the Bacon Society, chiefly methodised and alphabetised in dictionary form. In Appendix B I add a short list of the most useful books hitherto published on various subjects connected with the Life and Works of Bacon.]

SOME REASONS FOR THE BACONIAN THEORY OF THE AUTHORSHIP OF SHAKE-SPEARE.

(1) That no facts have yet been discovered concerning the lives of either Bacon or Shakspere* which render it impossible that Bacon should have written the Plays.

(2) That many particulars in the circumstances under which the Plays are known to have been produced or acted, as well as the chronological order and dates attributed to the several Plays and Poems by Dr. Delius (*see* "*Leopold*" *Shakespeare*) coincide very remarkably with facts in the life of Bacon.

EXAMPLES:—The first play, according to this chronology (excepting *Titus Andronicus*), is 1 *Hen. VI.*, in which the scene is laid in the very provinces of France through which Francis Bacon travelled on his first leaving home, his early travels "to see the wonders of the world abroad." "The business of the mission took him in the wake of the Court, from Paris to Blois, from Blois to Tours, from Tours to Poictiers, where in the Autumn of 1577 he resided for three months" (Spedding's *Life and Letters*, i., 6, 7; compare 1 *Hen. VI.* i. 1, 60, 65; iv. 3—45, &c.). The scene of the next play, 2 *Hen. VI.*, carries us to Bacon's home at St. Alban's, whither he retired when suddenly recalled from France by the death of his father. The play is full of allusions to events and personages of which the visitor to St. Alban's must constantly

* As far as possible, I have spelt the name of the man born in Stratford-upon-Avon "Shakspere," and Bacon's pseudonym, as he always wrote it, "Shake-speare."—F. C. M.

be reminded. The great battle of St. Alban's (2 *Hen. VI.* v. 2) took place within a mile-and-a-half of Bacon's home. In the Abbey Church are the tombs of Earl Warwick's family (3 *Hen. VI.*), surmounted by the "Nevil's Crest," "the rampant bear chained to the ragged staff" (2 *Hen. VI.* v. 1, 201-2). The inscription upon the tomb of the Greys (Bacon's kindred by marriage) alludes to the marriage of the widow of Sir John Grey (3 *Hen. VI.* iii. 2) to Edward IV. (3 *Hen. VI.* iv. 1). Near the tomb of Queen Margaret *invida sed mulier* (3 *Hen. VI.* iii. 3. 78, &c.), is that of good Duke Humphrey, of Gloucester, whose epitaph (*author uncertain*) was inscribed in 1625 (after Bacon's fall and return to St. Alban's) and records that the duke was *the discoverer of the imposture of the man who pretended to have been born blind* (2 *Hen. VI.* ii. 1).

Leaving St. Alban's, Bacon was driven to Gray's Inn to earn his livelihood as a working lawyer. His only *own* brother, Anthony, went to Italy. In the early comedies we see the influence of Anthony's correspondence, of Francis's studies of law and science, and of his dislike to the philosophy of Aristotle as "barren of fruits." Francis, briefless and poor, gets into debt, is besieged by Jews and duns, complains bitterly of the behaviour of one "hard" Jew. Anthony returns from Italy, 1593; mortgages his own property, and taxes his own and his friend's credit, in order to pay his brother's debts. The *Mer. of Ven.* appears soon afterwards. The "hard Jew" is immortalised in Shylock, and the generous brother Anthony is Antonio, whose conduct is represented to have been precisely the same as that of his prototype (comp. Spedding's *Life and Letters*, i. 322, and *Mer. Ven.* i. 1, 122, 185).

The Plays continue gay and joyous in tone until about 1601, when the critics unanimously declare that "a dark period" began with the poet (Shakspere was now particularly rich and flourishing, and contemplating retirement from London business). In this year the trial and execution of Essex took place. Anthony Bacon, Francis's "comforte," died. Lady Anne Bacon's mind gave way. She seems to have gone through various stages of melancholia and lunacy until she became "frantic," and died ten years later. From 1601 the Plays describe symptoms of madness. *Hamlet* shows Bacon suffering under his symptom of "clouds, strangeness, superstition, and sense of peril." In *Macbeth* we see him soothe James I., ruffled at the way in which actors had recently been making fun of the Scots, and of his own book on "Demonologie." In *Measure for Measure* we see him enforcing his own efforts to improve the moral condition of London, and to obtain the abolition of obsolete laws. In the speeches on Mercy, put into the mouth of Isabella (ii. 2, &c.), we hear him pleading with the king for the lives of Sir Walter Raleigh and his friends. This Play was first acted at the house of Bacon's friend, the Earl of Pembroke, before the King and Court, during the time when Raleigh and his associates were being tried for their lives at Winchester.

In 1610 a fleet was despatched to the West Indies to trade, and to assist in founding a colony in Virginia. Bacon, Pembroke, and other young lords were

engaged in the enterprise. Their ship, "Admiral," encountered severe storms, and was wrecked on the Bermudas, "still vexed Bermoothes." In the following year *The Tempest* appeared. In *Hen. VIII.*—apparently a play sketched in his youth and finished after his disgrace—Bacon puts into the mouth of Wolsey, *the Chancellor*, a description of his own sad fall, introducing a saying which he had written in the rough draft of a letter to the king (in 1621), but which he omitted in the fair copy. "Cardinal Wolsey said, that if he had pleased God as he pleased the king, he had not been ruined. My conscience saith no such thing. But it may be if I had pleased men as I have pleased you, it would have been the better with me."

In *Tim. of Ath.*, never heard of before 1613, the ungrateful behaviour of parasite friends towards a fallen benefactor is exhibited, and Bacon seems to satirise his own over-generous use of wealth (when he had it), a prodigality described by his biographers as the counterpart of Timon's.

(3) That the hints which the Plays and Sonnets contain of their author's experiences, mental and physical, are infinite in number when applied to the life and experiences of Francis Bacon, but can with difficulty be strained so as to show any connection with or self-illustration of Shakspere.

(4) *That Bacon was a poet.* He is known to have written sonnets, not only that he might himself present them to the queen, but he wrote also for Essex. It is highly improbable that he wrote nothing *excepting for the queen*, and other poems are ascribed to him (see Spedding's Works, vii. 269). He also, when on a sick bed, rendered into verse the Psalms of David—of which, says Mr. Spedding, "it has been usual to speak as a ridiculous failure: a censure in which I cannot concur. . . . I should myself infer from this sample that Bacon had all the natural faculties which a poet wants: a fine ear for metre, a fine feeling for imaginative effect in words, and a vein of poetic passion. . . . The thought could not well be fitted with imagery, words, and rhythm more apt and imaginative; and there is a tenderness of expression which comes manifestly out of a heart in sensitive sympathy with nature. . . . . The heroic couplet could hardly do its work better in the hands of Dryden. The truth is that Bacon was not without the fine phrenzy of the poet; but the world into which it transported him was one which, while it promised visions more glorious than any poet can imagine, promised them upon the express condition that fiction should be utterly prohibited and excluded. Had it taken the

ordinary direction, I have little doubt that it would have carried him to a place among the great poets."

Besides the Sonnets and Psalms already mentioned, Bacon, late in life, wrote a short poem which Mr. Spedding calls "a remarkable performance." It is a kind of paraphrase of a Greek epigram, and begins:—

"The world's a bubble, and the life of man
Less than a span."—82-131.

Compare "a breath, a bubble," and the tone of the poem with *R. III.*, iv. 4, 90, 101-120, and a "life s but a span" (*Oth.* ii. 3, *song*, and *Tim. Ath.* v. 4—3).

There are several poems amongst those of the courtly poets (*temp* Eliz. and James I.) signed "Ignoto," or "Anonymous," or unsigned, of which there are strong philological reasons for believing Bacon to be the author. "The Retired Courtier," printed in the *Promus*, page 528, is one of these anonymous pieces.*

(5) *That Bacon was strongly addicted to the theatre*, and that he took an active part in getting up theatrical performances at Gray's-inn, and at Court; that his brother Anthony (a gentleman, says Dr. Rawley, of as great wit as his brother, but not so learned) shared these tastes; and that her son's love for such things was a cause of anxiety to the Puritan Lady Anne, and the subject of reproof and remonstrance from her. To her distress, Anthony in 1594 actually left his brother's lodgings in Gray's-inn and went to live in Bishopsgate-street, close to the Bull Theatre, where ten or twelve of the "Shakespeare" Plays were produced.

That three devices are extant which are *known* to be of Bacon's composition:—

(a) "*The Conference of Pleasure*," a device written for Essex to present before Elizabeth on the "Queen's Day," Nov. 17th, 1592. Mr. Spedding found this amongst the Northumberland MSS. It formed part of a paper book which contained other works of Bacon's, and was printed in 1867.

(b) The "*Gesta Grayorum*," written Dec., 1594, "to assist in recovering the lost honour of Gray's Inn, which had suffered from the miscarriage of a Christmas revel."

(c) The "*Masque of the Indian Prince*," or "the darling piece of Love and Self-love," written also for Essex to present on the "Queen's Day," Nov. 17th, 1595 (see *Spedding's L. and L.*, i. 119, 343, 386—391).

* See below, No. 28, "*Promus*."

(d) There is also a Play in which Francis Bacon is acknowledged to have had a hand, and which affords strong internal evidence of being written or revised by him, "*The Misfortunes of Arthur.*" Beaumont and Fletcher dedicated to Bacon the Masque, which was designed to celebrate the marriage of the Count Palatine with the Princess Elizabeth, Feb. 14th, 1612-3. The dedication of this Masque began with an acknowledgment that Bacon, with the gentlemen of Gray's Inn and the Inner Temple, had "spared no pain nor travail in the setting forth, ordering, and furnishing of this Masque . . . and you, Sir Francis Bacon, especially, as you did them by your countenance and loving affections advance it, so let your good word grace it, which is able to add value to the greatest and least matters." "On Tuesday," says Chamberlain, writing on the 18th of February, 1612-3, "it came to Gray's Inn and the Inner Temple's turn to come with their Masque, *whereof Sir Francis Bacon was the chief contriver*" (*Court and Times of James I.* i. 227, and see *Spedding's L. L.* iv. 344).

(6) That the Earls of Southampton and Pembroke, "Shakespeare's friends" and patrons, are not shown to have had any intimacy with Shakspere, although the poems of *Venus and Adonis* and *Lucrece* are dedicated in Shakespeare's name (*but not spelt as he usually spelt it*) to Southampton, and the sonnets to William Henry, Earl of Pembroke.

With regard to the poems, it is observable that at the time of their dedication, Bacon was on intimate terms with Southampton, but that when, in later years, Southampton was suspiciously allied with Essex and his treacherous designs against the Queen and the State, the friendship ceased, and *in the next edition of the poems the dedication to Southampton was omitted.*

William Henry, Earl of Pembroke, was the life-long intimate friend of Francis Bacon. Some critics believe that many of the sonnets allude directly to him. To his younger brother George Herbert, Bacon dedicated the "Certaine Psalms" which he wrote in his sickness (see *Ante* 4).

(7) That Ben Jonson, Beaumont, and Fletcher, Sir John Davis, Fulke Greville, the Earls of Surrey and Essex, and many others of the wits and poets of the day were also amongst Bacon's personal friends and acquaintances, and that they acknowledged him to be supreme amongst them. In a curious book, of which the author is uncertain (printed 1645), a description is given of "The Great Assizes holden in Parnassus by Apollo and his Assessours." Apollo sits on the top

of Parnassus, "The Lord Verulam, Chancellor of Parnassus," next below him, then the names of twenty-five writers and poets; then, 26th, and only as a juror, "William Shakespeare," the last but one on the whole list.

(8) That Ben Jonson, who was at one time Bacon's amanuensis and Latin translator, eulogised his great master after his death in the very same words which he had used in praise of his "*Master*" Shakspeare and "what he hath left us," the eulogy in the latter case applying rather to the works than to the man. *That Ben Jonson, in enumerating sixteen of the greatest wits of his day, does not name Shakspere*, but says of Bacon that "it is he who hath filled up all numbers, and performed that in our tongue which may be compared or preferred either to insolent Greece or haughty Rome. . . . *So that he may be named the mark and acme of our language.*" (*Discoveries, Dominus Verulamius and Scriptorum Catalogus*). Of "Shakespeare" he says (*Underwoods* xii.) :—

> "Leave thee alone for the *comparison*
> *Of all that insolent Greece and haughty Rome*
> *Sent forth*, or since did from their ashes show."

That Sir Henry Wotton, in his voluminous literary correspondence and extensive allusions to the wits and writers of the period, *does not allude to Shakespeare.* That Bacon himself, when upholding the theatre, and its beneficial influence (when properly used), as a means of improving manners and words, and of conveying instruction in History and Politics, and whilst deploring the degradation of the stage in his own times, does not allude to Shakespeare, or to the Shakespeare Plays, wherein he must have recognised the realisation of his ideal—"Dramatic poesy is history made visible . . . typical history . . . narrative or heroical poesy . . . truly noble, and has a special relation to the dignity of human nature; dramatic poesy, which has the theatre for its world, would be of excellent use if well directed," &c. (See *Translation of De Augmentis* ii. 13, and vi. 4. *Spedding's Works* iv. 316, 496—497).

(9) That in 1623, when Bacon had fallen into extreme poverty, Ben Jonson exerted himself beyond measure to procure the sale of the plays (Shakspere had died rich in 1616).

(10) That Bacon clearly had a connection of some kind with

Shakespeare, although that connection was not openly acknowledged. The name *Shakespeare* (spelt, not as he spelt it himself, *Shakespere*, but as it is printed on the title-pages of the printed plays) is scribbled many times on the fly-leaf of the paper book before mentioned (No. 5). This book, as we learn from an index on the fly-leaf, formerly contained (besides the device, speeches for devices and tilts, letters, essays, &c., by Bacon, which are still remaining as they were left in the MS.) the Plays of "*Richard II.*," and "*Richard III.*," an unknown piece called "*Asmund and Cornelia*," and a "*fragment*" of the "*Isle of Dogs*." This last was a play, now lost, by Thomas Nashe, who complained that before it was performed the players had foisted in four scenes which were not his (Bacon or his amanuensis adds to the title of this piece a note, "Thos. Nashe, *inferior plaie*," or "plaier").

(11) That in a correspondence with Sir Tobie Matthew, Bacon alluded mysteriously to a class of works which he does not specify, calling them "Works of my Recreation," "other works," and sometimes "*the Alphabet*," a term which is believed to be explained by a note in the *Promus*,* No. 516. "Tragedy and Comedy are made of the same *Alphabet*."

That besides these pass-words and allusions, Bacon and Sir Tobie exchange remarks and *double-ententes*, which seem plainly to refer to the Plays of *Julius Cæsar*, and *Measure for Measure*, and that the correspondence which includes these allusions has the dates erased or altered, with blanks for names, and other mystifications, so as to hinder the subjects alluded to from being clearly identified.

(12) That Sir Tobie adds to one business letter, written from abroad, this remarkable postscript:—"P.S. The most prodigious wit that ever I knew of my nation, of this side of the sea, is of your Lordship's name, *though he be known by another*."

(13) That in writing to Sir John Davies in 1603, to request him to say a good word for him to the new Sovereign, he alluded to himself as "*a concealed poet*."

(14) That, with regard to the internal evidence of the Plays, it has been found that the knowledge which is displayed in them concerns subjects which Bacon particularly studied. That the Law, Horticul-

* The "*Promus* of Formularies and Elegancies," Bacon's private commonplace book.

ture, Natural History, Medicine, and all things connected with the "Doctrine of the Human Body"; the observations on Sound, Light, Heat, and Cold; on Germination, Maturation, Putrefaction; on Dense and Rare; on the History of Winds, on Astronomy, Astrology, Meteorology, and Witchcraft, on the Imagination, and the "Doctrine of the Sensitive Soul," with many other things which are explained or noted in the prose works of Bacon, are to be found repeated, or alluded to, or forming the basis of beautiful metaphors and similes in the Plays. That the Plays may therefore be elucidated by a study of Bacon's scientific works.

EXAMPLES:—*Law.*—(a) In Bacon's few legal works the student may enlighten himself on all "the obscure, intricate, and recondite heads of jurisprudence," which, Lord Campbell says, are correctly referred to in the Plays.

(b) *Horticulture. Of the thirty-three flowers of Shakespeare, Bacon enumerates thirty in his "Essay of Gardens," or in his scanty notes on Flowers in the Sylva Sylvarum.* His scientific observations accord closely with those on flowers in the Plays. The colours of flowers, the peculiarities of their smell, the figuring or streaking of their petals, the seasons of their blooming, the mode of "meliorating" them, are the points chiefly considered in both groups of works.

(c) *Medicine, &c.*—Bacon, like Cerimon, "ever studied physic." The best medical men of the day were his friends, and a close comparison of the works has shown that there is scarcely anything pointed out by Dr. Bucknill in his "Medical Knowledge of Shakespeare," which is not seen to have been the subject of Bacon's notes and lucubrations.

(d) *General Science.*—Not only Bacon's theories, but his scientific errors, are in the Plays.

Instances of this kind may be produced by hundreds, of the reflection of Bacon's science in the Plays. Each subject requires a treatise.

(15) That what has been said of the *knowledge* displayed in the Plays holds good as to the *opinions* which are there expressed, even with regard to opinions which were personal to Bacon, and in advance of his time.

(16) That the *subjects* which most engrossed the mind of Bacon, the *opinions* which he most strongly expressed, the *ideas* which he desired especially to inculcate, are those which are found chiefly pervading the Plays, most strongly enforced, and most frequently instilled.

(17) That the *observations of character* and of *human nature* shown

in the conduct and speeches of the "Shakespeare" personages, agree, even in minute particulars, with Bacon's observations on the "Art of Discerning Character."

(18) That scientific *errors* based upon peculiar theories of Bacon, and one or two blunders or alterations in the use of words, or in the quotation of passages, which are to be found in the prose works of Bacon, are also in the Plays.

(19) That the studies of Bacon at certain known periods of his life are found to be introduced in the plays assigned by the best authorities to about the same periods.

(20) That, where there are several editions of the same play, Bacon's increased knowledge and new interests will be seen reflected in the latter edition, though they are absent from the earliest edition; so much so that it is possible to form a tolerably accurate judgment as to which plays will, or will not, contain allusions to certain legal or scientific facts, or to certain abstract theories or opinions.

EXAMPLES:—In 1614 Bacon was instructed by the Council "to inquire into a case of fence-breaking and poaching in the forest of Windsor," and, if he thought fit, to proceed against the offenders in the Star Chamber. This appears to have been the only case of the kind which came before him (*Letters and Life* v. 87). In the edition of *The Merry Wives of Windsor*, pub. 1602, there is this passage:—

"*Shal.*—Sir John. Sir John, you have hurt my keeper, killed my dogs, stolen my deer.

"*Fal.*—But not kissed your keeper's daughter (see '1st Sketch,' published by Mr. Halliwell for Shakespeare Society, 1842)."

But after Bacon had had to try the case of deer-stealing *with the aggravated offence of fence-breaking*, the fact appears in editions later than 1604.

"*Shal.*—Knight, you have beaten my men, killed my deer, and *broke open* my lodge.

"*Fal.*—But not kissed your keeper's daughter." (Folio 1623).

(21) *That the vocabulary of Bacon and Shakespeare is, to a surprising degree, the same.* Excluding from the prose works absolute technicalities of law and science (not likely to be used by any author in dramatic or poetical works), and excluding from the poetical works absolute colloquialisms, oaths, &c. (not likely to be used by any author in legal, scientific, or philosophical works), it is found that *the average, in the prose works, of words which are also in the Plays is about* 98·5 *per cent.*, counting repetitions of the same word; or, *about* 97

per cent., not counting repetitions. This similarity is the more striking when compared with the disparity between the words used by Bacon and those used by any previous author.

(22) That Bacon's most familiar *expressions and turns of speech* are common in Shakespeare, although not common to the language of the period, and that many Shakespearian expressions are to be found in Bacon's prose.

(23) That often in one sentence or passage in the plays there appears not only a combination of two or three Baconian *ideas*, but frequently a similar linking or combination of *words*. Of this almost numberless examples can be cited.

(24) That *ninety-five points of style*, which have been selected by Mrs. Cowden Clarke in "The Shakespeare Key" as being "specialities" and "characteristics" of Shakespeare's style, *have all been found in the prose works of Bacon.*

(25) That a large collection having been made of *similes, metaphors, and figurative forms of speech* from the prose works and the plays, these figures are found to be, to a surprising extent, *the same.*

(26) That the collection of private notes which Bacon calls his store, or "*Promus* of Formularies and Elegancies,* containing quotations in six languages, a quantity of proverbs—English, French, Italian, Spanish, Latin, and Greek forms of morning and evening salutation, single words, and turns of speech, until that time (CIR. 1584—1594), unknown or little used—appears to have been made by Bacon with a special view of enriching his vocabulary and of helping his "invention" or imagination in writing the plays. That the subjects of these notes have not (with rare exceptions) been found used by any other author previous to the time of Francis Bacon, but that they are found to be alluded to in the Plays about three thousand times. That, although the *Promus* notes have this strong apparent relation to the Plays, Mr. Spedding did not publish this collection of Bacon's private notes—50 *pages, nearly all autograph*—because, as he said plainly, and wrote to the same effect, he could make nothing of them in connection with Bacon's prose works. That although these "*Promus*" notes have been (1893) nearly ten years

* Published by Longmans, 1882.

before the public, no one has succeeded in showing that others before "Shakespeare" used them—excepting in the rare instances already alluded to.

(27) That the superstitions, as well as the religious beliefs and opinions on Church matters, as well as the study of the Bible, which is so clearly traceable in the Plays, are plainly acknowledged by Bacon.

EXAMPLE:—Only one small but curious instance need be offered on this vast subject. Bacon told the king that he feared that the wedding-ring was becoming an object of too much respect, almost of superstition. There is not one mention in the plays of a wedding-ring.

(28) That the authors whom Bacon prefers, and the study of whom he chiefly recommends, are the authors whom the learned have pronounced to have been studied by "Shakespeare."

(29) That many striking omissions may be noted in the works of Bacon and "Shakespeare," not only considering these works as a whole, but taking in detail the wide variety of subjects which they include; and that these omissions are, in a remarkable degree, the same in both groups of works.

EXAMPLES:—It might naturally be expected that a man born and bred in the country would have given some kind of description of, or scene in, a country town or village—a village green with rustic dancing may-pole, &c., or a smithy, a country inn, fair, or market; but there are none of these in the Plays. Neither is there a harvest-home, a haymaking, or Christmas merry-making, nor any of the small pleasures and occupations of country life. There is no brewing, cider-making, nor baking, no fruit or hop-picking, no reaping, gleaning, or threshing, no scene in a farm or country gentleman's house, no description of homely occupations nor of any kind of trade. It might naturally be expected that the father of a family, as was Shakespeare, would have much to say of children; but these are conspicuously absent from the Plays. Bacon married late in life, and was childless.

(30) That in 1623 (*seven years after the death of William Shakspere*) the "Folio" Edition of the thirty-six Plays was published, without any editor's name on the title-page. That the Folio of 1623 included some Plays *never before heard of* (*Timon of Athens was one of these*). That it included eighteen Plays never before published, and that in most of those which had been previously published there were great alterations, additions, and omissions. That

there were such alterations even in the Play of *Othello*, which had been published only a year before.

That the "Folio" was published two years after Bacon's fall, at a time when his poverty and his failing health caused him to press forward the publication of all his works, however fragmentary, and especially of his crowning work, the *De Augmentis*, which was published simultaneously with the "Folio" of the Plays—keys, as we think, to all the Baconian Works.

(31) That the difficulties which have to be explained away, the improbabilities and improved assertions which have to be credited, in order to maintain the theory that Shakspere wrote the Plays, are infinitely beyond any which are entailed upon those who maintain that Bacon was the real author.

That any difficulties which may present themselves regarding the theory of Bacon's authorship of the Plays dissolve and fade away under a searching examination of facts, and by a close examination of both groups of works and comparison of these with the whole mass of English literature during the fifteenth, sixteenth, and seventeenth centuries.

There is now evidence that Anthony Bacon, "a gentleman of as high a wit though not of so profound learning" as Francis collaborated until his death in 1601 with his more gifted brother.

THE LIVES OF BACON AND SHAKSPERE COMPARED WITH THE DATES AND SUBJECT-MATTER OF THE PLAYS.

"Look upon this picture and on this."

The following facts concerning the lives of Francis Bacon and William Shakspere are chiefly taken from the works of their most accurate and devoted biographers—Mr. J. Spedding and Mr. J. O. Halliwell-Phillips.

The chronological arrangement of Dr. Delius—the order followed in the "Leopold" Shakespeare—has been adhered to, until plays are reached which we believe to have been written, and which certainly were only published or spoken of, *after Shakspere's death*, in 1616.

Three points deserve attention, but they can only be glanced at here.

1. *The place and manner of the first performances of the Plays.* That they were courtly pieces—intended, for the most part, not for the play-houses, but for performance before Elizabeth and James, or by the "servants" and at the houses of *Bacon's personal friends*, such as the Earls of Leicester, Essex, and Sussex, for whom Bacon wrote devices and speeches, and especially at Wilton, the seat of William Herbert, Earl of Pembroke, Bacon's life-long friend. Many of the Plays first saw the light in the Middle Temple and in the new hall of Gray's Inn—*Bacon's Inn*, of which he was for many years the star, the centre of all that was witty and gay.

When Shakspere absented himself from London, even when he died, these events in no way seem to have affected the performance of the Plays. More continued to be published, unheard-of plays appeared.

But on the fall of Bacon, the performance of the Plays seems to have waned, and shortly after his death they may be said to have gone completely "out of fashion" for more than a century.

In attempting to arrange the Plays chronologically, it has of course been necessary for believers in Shakspere to assume that they were *all* written before 1616; but there is no evidence to support this assumption. Nine Plays, at least, published in the folio of 1623, had never before been heard of. Besides the nine new Plays, the *Tempest* was first printed in 1623. A play of the same name is said to have been once played before James I., but there are reasons for believing that the entry in the Record of Court Revels upon which the statement is based is a forgery, like similar entries concerning the *Winter's Tale*, the *Merchant of Venice*, and other Shakespeare Plays.* It is thought that the "*Tempest*," to which Ben Jonson alludes † as a comic piece or "drollery," may have been a rough sketch of the the present comedy, which seems to be full of Bacon's latest studies and his sad experience in the shipwreck of his fortune. *Othello*, first published 1622, appeared in a 2nd edition, *altered*, in 1623. ‡

* Mr. W. J. Rolfe, in his edition of the *Winter's Tale* (p. 11) says that the entry has been "proved" a forgery.

† Bartholomew Fair, 1614. ‡ See Appendix A.

2. *The spelling of the name of the supposed author.* Amongst the *thirty forms* in which the seemingly illiterate family of William Shakspere spelt their name, by far the most frequent in *Shaxpeare*, which occurs *sixty-nine times*. Besides this, we meet with the following:—Shacksper, Shackesper, Shagspere, Shakspeyr, Shakysper, and others. *Thomas Greene, a kinsman and family solicitor*, in a deed which he drew up, spelt the name as doubtless it sounded—*Shakspurre*; and, in short, "there can be little doubt that the poet was called Shaxpere or Shaxper in the provinces."

The form which William himself seems to have wished to adopt is "Shakspere." This may be considered a fact, since the hair-splitting school of Shakespearian critics contend for this form, and the authorities at the British Museum Library sanction in their catalogues this apparent anomaly—that, while the student finds the supposed author's name under the heading "Shakspere, William," *the works* enumerated under that heading are entitled the works of William "Shakespeare," or "Shakspear."

In 17 of the early title-pages of the Plays the name is studiously spelt "Shake-speare," *with a hyphen between the syllables.** From this fact it would appear that, so early as 1599, the jest was made which is conveyed in the woodcut on the title-page of the complete Folio of 1623. There, Folly, peeping from behind the mask of Momus, shakes his spear at Ignorance, and the allusion is emphasised in the dictionary verses of this Folio—verses written, it has been thought, by Ben Jonson.† There is nothing at present known which discredits the belief that the author of the plays selected the name "Shake-speare" for his *nom-de-plume*, because, while it sufficiently resembled the name of the actor and manager to screen the author, yet it was the one way in which neither William Shakspere nor his family were ever found to spell their patronymic.

Contemporary eulogiums of "Shakespeare" have frequently been assumed to be proofs of the fame and authorship of William

* It is thus printed at the end of a little mystic poem contributed to Chester's "Love Martyr," 1601. In some editions of the Plays, the name Shakespeare (*without the Christian name*) is printed so large as to reach from side to side on the page—a circumstance, perhaps, unique.

† See note A.

Shakspere. But although in later days the man and the works become confused, and the spelling inclined (for the time) more and more towards the spelling of the famous name on the title-page —"Shakespeare"—yet the literary men of Bacon's time (all, more or less, a clique) show a wonderful unanimity in praising the works, not of Shakspere, Shacksper, or Shagsper, but of "*Shakespeare*."

3. *The absence of any author's name on the early title-pages, and of an editor to the Folio of* 1623.

It seems to be hardly understood by the reading public, that no fewer than seven "Shakespeare" plays were brought out before 1598 without any author's name on their title-pages—that six editions of *Venus and Adonis* and four of *Lucrece* were also thus published. Seventy editions of the poems and of certain of the plays were published before 1616; of these 70 editions, 31 *had no author's name on the title-page.*

Further, three plays—*Romeo and Juliet*, *Titus Andronicus*, and *Henry V.*—were published anonymously. Each went through two or three editions before 1616, but neither had the name of "Shakespeare" on its title-page until after the actor's death, and yet, between the dates of the editions of these plays, others were published under the name of "Shakespeare." It will tax ingenuity to invent any satisfactory explanation of such facts as these, *supposing William Shakspere to have been the author.**

There are good and sufficient reasons why neither Bacon nor his friends should wish that during his life, or immediately after his death, he should be recognised as the author. The stage had been at the very lowest ebb. Players, play-writers, and poetasters were ranked amongst the most disreputable characters, "vagabonds, sowers of sedition, and disordered persons." Henry VIII. and Elizabeth had uttered proclamations against stage-plays, as tending to immorality, disorder in the State, and depravity in religion. It would have been ruin to Bacon's position as a gentleman, to his prospects as a statesman, to his reputation as a grave and learned philosopher, had it been known, or at least *acknowledged*, that he

* The reader can satisfy himself as to these and other curious points about the publication of the plays by merely referring to Mr. Halliwell-Phillips' "Life-time" editions. *Outlines*, pp. 321-9.

allied himself to the class against whom Coke was legislating; that he was applying his studies and his genius to the stage, which was regarded by his mother and by his powerful Puritan friends and relatives with the utmost abhorrence.* Besides such personal motives for remaining "a concealed poet," there was a stronger motive still. In those days, when neither daily papers nor "periodicals" existed, the stage was the readiest means of publishing opinions on any subject. Bacon was intending to utter many advanced opinions and proposals for reform in law, statecraft, manners, natural philosophy, religion, and what not? The days were dangerous. Men were liable to be imprisoned, tortured, slain even, for their opinions and beliefs. Bacon, then, adopted the method of the ancients (*which he himself expounds and commends*), and, clothing himself in a "humble weed"—the weed of a poor player—he poured out to ears, which, hearing, heard not, the thoughts and the aspirations of his myriad-mind. His aim, declared in the Sonnets (but there also in an allegory, and as if behind a mask) was to wed beauty to truth, art to nature, poetry to philosophy. How could he better achieve this than by means of the immortal plays which we claim for him?

1561.

Francis Bacon, born at York House, Strand, January 22 (youngest of eight children, six of whom were by a former marriage), son of Sir Nicholas Bacon, Lord Treasurer, and of Lady Anne Bacon (daughter of Sir Anthony Cooke, tutor to Edward VI.), a lady of superior talents, learning, and attainments; "in creed a Calvinist, in morals a Puritan." She was well read in the classics, corresponded with Archbishop Jewel in Greek, and translated into English, from the Italian, some deep theological works. She also made so correct a translation of Bacon's *Apologia* that neither he nor Archbishop Parker could suggest a single alteration. A shrewd, witty, masterful woman, she ruled her sons with a tight hand, and treated them as little boys when they were men of forty.

1564.

William Shakspere, born at Stratford-on-Avon, son of John Shakspere, woolstapler. His mother, Mary Arden, of a peasant family.

* See note T.

1572-3.

Francis Bacon, being in boyhood sprightly and intelligent beyond his years, begins very early to exhibit a quick observation, love of nature, and curiosity about physical facts. Introduced in childhood into the highest and most intellectual society, his readiness and wit attract attention. *Queen Elizabeth notices him, and calls him her young Lord-keeper.* He outstrips his tutor at home, *and is sent at the age of twelve* to join his brother Anthony (two years his senior) *at Trinity College, Cambridge,* where he is put under the charge of Whitgift, then master of the college.

William Shakspere is supposed to have been at school, but no record or evidence of this being the fact has been discovered.

1575.

It is said that, whilst at college, Francis Bacon "ran through the whole circle of the liberal arts."

1576.

Anthony and Francis Bacon are enrolled as ancients, or students of law, at Gray's Inn, a privilege to which they were entitled as the sons of a Judge. "A hopeful, sensitive, bashful, amiable boy—Francis put forth into the world with happy auspices in his sixteenth year."

1577.

In compliance with a custom amongst the nobility of that time, Francis is sent in the suite of Sir Amyas Paulet, the British Ambassador to the Court of France. Here he learns French, Italian, and Spanish. Travels in the wake of the Court through the provinces which are the scene of *1 Hen. VI.*, meanwhile studying foreign policy. The impression which his conversation, at this time, made upon those who heard it, may be judged from the significant inscription on a portrait taken in his eighteenth year by Hilliard, the miniature painter: *Si tabula daretur digna, animum mallem*—if one could but paint his mind!

William Shakspere is supposed, on no evidence, to have been removed from school. He joins his father, who is not thriving, in business as woolstapler. "*One tradition says that he was bound apprentice to a butcher.*"

1579.

Francis Bacon resides in France, making excursions into different parts of the country, finally settling down at Poictiers, where he studies hard, and busies himself in collecting information on the characters and resources of the princes of Europe.

By the sudden death of his father, Sir Nicholas Bacon, Francis is driven, as he says, "against the bent of his genius," to the law, as his only resource—meanwhile, he resides at Gorhambury St. Albans, the scene of *2 Henry VI.** Anthony goes abroad.

Nothing is known of William Shakspere at this time. The learning displayed in the Plays has led to a tradition that he was a schoolmaster in the country, while certain supposed references to him by the dramatist Nash, together with the legal allusions in his writings, have led many persons to believe that he was for a time in an attorney's office. But there is not the slightest proof of either supposition.

1581.

Francis Bacon begins to keep terms at Gray's Inn.†

1582.

He is called to the bar at the age of twenty-one. Little is now heard of him, except that he remained studying at Gray's Inn, or at Gorhambury, where he occasionally visited his mother. "What particular studies engaged him we are not told;" but he was not absorbed in his law books. Baconians attribute to this period sketches of several of the Plays.

William Shakspere marries at the age of 18. Uncertain traditions of his having been in the habit of drinking in pothouses and clubs; of his hunting coneys for amusement, and poaching in the neighbouring parks, until driven away from Stratford by the interference of Sir Thomas Lucy.

1583.

We learn from letters that Francis Bacon becomes continually more anxious for the return of his "loving and beloved brother" Anthony, who is still living abroad, travelling, and furnishing himself with information concerning foreign affairs.

* See "Did Bacon write 'Shakespeare'?—Thirty-two Reasons," &c.

† His chambers, 1, Gray's Inn Square, remain in nearly the same state as that which they were in when he occupied them.

Francis continues to labour doggedly at his profession, and, whilst recreating himself by literary and philosophical pursuits, he manages, within a comparatively brief period, to make himself master of the laws of jurisprudence, and of the common law of England.

1584.

In this year Bacon is sufficiently intimate with, and esteemed by, the Queen, to write her a remarkable letter of advice, which she received graciously. His studies and occupations continue to be totally unremunerative, and he falls into debt.

1586.

Is made a Bencher, being at the time "as it were *in umbra*, and not in public or frequent action." His studious seclusion is invidiously commented upon.

The first sketch of *The Taming of the Shrew*, *The Two Gentlemen of Verona*, and *Love's Labour's Lost*, are attributed by Malone to this date.

"*By 1586 John Shakspere's money troubles had increast. On June 19, the return made to a writ to distrain goods on his land was, that he had nothing which could be distraind. On March 29, 1587, John Shakspere produced a writ of* Habeas Corpus *in the Stratford Court of Record, which shows that he had been in custody or prison, probably for debt.*"

1587.

Francis Bacon helps in the getting up of the Gray's Inn revels, and in the presentation on the stage of the anonymous play, "The Tragedy of Arthur." We find that, about this time, he also assists in some masques to be performed before Queen Elizabeth.

Burbage's Company, "The Queen's Players," reach Stratford for the first time. Shakspere is supposed to have followed them to London. Is said to have made his living by holding horses at the door of the Globe Theatre.

1588.

Francis Bacon is made Member of Parliament for Liverpool. He is still a briefless barrister, with much time at his disposal. Writes an "Advertisement Touching the Controversies of the Church." Is believed to have made the acquaintance of the Earl of Essex. The

Queen grants him the reversion of a clerkship in the Star-chamber *(which, however, did not fall vacant for twenty years)*. Bacon says, "It was but as another man's ground buttailing upon his house, which might mend his prospect, but did not fill his barn."

To this year Dr. Delius attributes *Venus and Adonis*, and Mr. Furnival, *Love's Labour's Lost*.

William Shakspere is employed about the theatre in some minor capacity.

1586-91.

With the exception of the tract on the "Controversies of the Church," and a letter to Sir Francis Walsingham on "The Government and the Papists," in 1589-90, no acknowledged composition of Bacon's has been found until the latter end of 1591. Occasional allusions in his brother's correspondence show that he continued at Gray's Inn, but tell us little or nothing of his occupations.

1591.

Bacon divides his vacation between his mother's house at Gorhambury, and Twickenham, where the Queen visits him, and where, on such an occasion, he records that he presents Her Majesty with a sonnet—for she loves to be wooed and to have sonnets writ in her honour.

The Sonnets are supposed to be written about this time (some earlier). *Compare* Sonn. lv. lvii., lviii.

To 1591 are attributed 1 *Hen. VI.*,* of which the scene is laid in the same provinces of France which formed Bacon's sole experience of that country. Also "*The Two Gentlemen of Verona*," which reflects Anthony's sojourn in Italy. Henceforward the "Shakespeare" *Comedies* continue to exhibit the combined influence of Anthony's letters from abroad with Francis's studies in Gray's Inn.

1592.

Francis Bacon is now intimately acquainted with the Earl of Essex, whom he esteems "to be a man expressly made by his varied talents, and influence with the Queen, to realise the hopes of a new world, and, as he says, 'to be the fittest instrument to do good to the State.'"

* Acted as a new drama by Lord Strange's servants on March 3, 1592. 3 *Hen VI.* alluded to by Green in 1592.

When, in the beginning of 1592, Anthony returns to England, he resides with Francis in chambers, and the brothers are found fulfilling the duties of secretaries to Essex. The position, though laborious, is not remunerative, since their salaries remain unpaid. Francis Bacon had lived frugally and temperately, and only as his position required; but he had become greatly embarrassed for want of money, until forced to get help from the Jews and Lombards. We find him borrowing sums so small as £1 at a time. Later on he is actually cast into a sponging house by a "hard" Jew or Lombard, on account of a bond which was not to fall due for two months. Anthony, on his return from abroad, finding his brother thus distressed, mortgages his property to pay his debts, and taxes his own credit, and his friends, in order to relieve Francis. Mr. Spedding comments pleasantly upon the happy relation between the brothers, and the evidence which exists that all that Francis did was done with the approval of Anthony. It is believed that the *Merchant of Venice* derives its origin from these episodes. In Shylock, Francis Bacon immortalised the hard Jew; in Antonio, his generous and unselfish brother Anthony.

The Summer and Autumn of this year was chiefly spent by the Bacons at Twickenham.

Dr. Delius attributes *Romeo and Juliet* to this date.

Mr. Furnivall says: "*It is clear from Robert Greene's posthumous 'Groatsworth of Wit,' in* 1592, *that Shakspere was then known, and well known, as both actor and author, though we have no direct evidence of his being a member of Burbage's, or the Lord Chamberlain's Company till Christmas*, 1593" (Forewords to "Leopold Shakspere," page xvi.). The evidence of Shakspere's notoriety alluded to in this passage, and detailed in a footnote, is curious, consisting as it does of Greene's *distinct statement* that Shakspere was nothing but an odd-job man, or "utility" player, attached to the theatre; a conceited, bombastic, and inferior actor:—"Base-minded men all three of you (Marlowe, Nash, Peele), if by my miserie ye be not warned; for unto none of you (like me) sought those burrs to cleave; those puppits (I meane) that speak from our mouths, those antics garnisht in our colours. Is it not strange that I, to whom they all have been beholding, shall (were ye in that case that I am now) be both at once of them forsaken? Yes, trust them not, for there is an upstart crow beautified with our

feathers, that with his tyger's heart wrapt in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you; and being an absolute *Johannes factotum*, is in his owne conceit the only Shakescene in a countrie." "We must not suppose," adds Mr. Furnivall, "that Greene's bitter words fairly represent Shakspere's character." Perhaps not, but they certainly represent *Greene's opinion of Shakspere's character.*

1592-3.

About this time Bacon composes, for some festive occasion, a device entitled "A Conference of Pleasure." Upon a much bescribbled outside leaf, which once served as table of contents to the manuscript which contains this device, there is written a list of works by Bacon, and in the list are two which have been attributed to "Shakespeare." The list includes the following Essays, Plays, Speeches, and Letters:—*A short Essay of Magnanimitie. An Advertisement Touching Private Censure. A Letter to a French Gentleman. Five Speeches Written for the Earl of Essex on the Queen's Day*, 1595. *A Speech for the Earl of Sussex at the Till*, A.D. 96. *Orations at Graie's Inn Revels, by Mr. Francis Bacon. Essays by the same. Richard the Second. Richard the Third. Osmund and Cornelia. Isle of Dogs (fragment),* by Thos. Nashe† and Inferior Plaiers.* One of the Speeches in the "Conference" compares, in some respects closely, with Cranmer's speech on the Queen at the close of *Henry VIII.*, and with certain of the sonnets.

"*Venus and Adonis*" is published, with a dedication signed "Shake-speare," to Francis Bacon's young friend the Earl of Southampton.‡ The poem is spoken of in Baconian language, as "the first heir of mine invention;" although, according to Malone and Drake, ten plays were composed between the years 1589—1593.

Bacon publishes a powerful paper in answer to a libellous attack

* This "fragment" of the Isle of Dogs seems to be the very play of which Nash complained that the players foisted in four scenes without his permission. Perhaps Bacon added these four anonymous scenes?

† The Nash alluded to by Green. See passage above.

‡ Note that Bacon afterwards quarrelled with Southampton on the score of his disloyalty. When the poem was subsequently republished, *the dedication to Southampton was omitted.*

upon the Queen and her Government. He opposes attempts of the Government to raise a heavy subsidy without consulting the people through Parliament. His efforts are successful, but he incurs the Queen's displeasue, and is denied access to the Court for three years. The Queen, however, continues to employ him on legal business.

In the autumn of this year the plague breaks out in London. Bacon suspends his lectures in Gray's Inn, and removes to Twickenham Park, in company with some congenial friends. "They fled from pestilence, not like the Florentines in Boccacio, to play and revel, but to pursue philosophy, and to discuss the laws of thought."

The third part of *Henry VI.* is ascribed to this date.

In the Christmas of 1593, *as we learn from the accounts of the treasurer of the chamber, Shakspere appeared twice with Burbage, as a member of the Lord Chamberlain's company, before Queen Elizabeth. This is the first mention we possess of Shakspere by name after his arrival in London.*

1594.

A sheet or "folio" in Bacon's private note-book, the "*Promus* of Formularies and Elegancies," bears the date December 5th, 1594. This sheet contains a number of entries, chiefly turns of speech, which reappear in increasing numbers and varities of use in the successive editions of *Romeo and Juliet* (1597—1599). The phraseological turns, and the figures and quotations with which they are associated in the *Promus* entries and in the play, are not to be found in the old stories from which the play is derived.

At the close of this year, December 29, Francis Bacon is called in to assist in "recovering the lost honour of Gray's Inn," which suffered the night before by the miscarriage of a Christmas revel.

About this time the Calvinistic strictness of Lady Anne Bacon's principles receive a severe shock from the repeated and open proofs which Francis gives of his taste for stage performances. Anthony about this time leaves his brother, and goes to live in Bishopsgate-street, near the "Bull" Inn, where ten or twelve of the "Shake-speare" Plays were acted. Lady Anne writes that she "trusts they will not mum, nor mask, nor sinfully revel at Gray's Inn. Who were sometime counted first, God grant they wane not daily, and deserve to

be named last." But the youth of Gray's Inn were already deep in consultation over their proposed festivities.

The Christmas revels in which the students at Gray's Inn had formerly prided themselves had been intermitted for three or four years, and they were resolved to redeem the time by producing this season something out of the common way. A device, or elaborate burlesque, which turned Gray's Inn into a mimic court, was arranged, a Prince of Purpoole and a Master of the Revels chosen, and the sports were to last for 12 days.

The Prince, with all his state, proceeded to the Great Hall of Gray's Inn, on December 20, and the entertainment was so gorgeous, so skilfully managed, and so hit the tastes of the times, that the players were encouraged to enlarge their plan and to raise their style. They resolved, therefore (besides all this court pomp and their daily sport amongst themselves) to have certain "grand nights," in which something special should be performed for the entertainment of strangers. But the excitement produced on the first grand night, and the throng of people, which was beyond everything which had been expected, crowded the hall so that the actors were driven from the stage. The performers had to retire, and when the tumult partly subsided, they were obliged (in default of those "very good inventions and conceits" which had been intended) to content themselves with ordinary dancing and revelling, and when that was over with *A Comedy of Errors* (like to Plautus his Menechmus), which was played by the players. This was on Dec. 28.

The next night was taken up with a legal inquiry into the causes of those disorders, and after this (which was a broad parody upon the administration of justice by the Crown in Council), they held "a great consultation for the recovery of their lost honour," which ended in a resolution that the Prince's Council should be reformed, and some graver conceits should have their places." It is most probable that one of these "graver conceits" was by Bacon himself. It is certain that an entertainment of a very superior kind was produced a few days after, in which he took a principal part. This entertainment, "one of the most elegant that was ever presented to an audience of statesmen and courtiers," was performed on Friday, January 3, 1595. It was called the "Order of the Helmet."*

* Spedding's Life and Letters, i. 325—345.

Lucrece is published, dedicated, like the former poem, to Lord Southampton, who is believed to have given a large sum of money toward the erection of the "Globe" Theatre, which is in this year opened by Shakspere on Bankside. This gift is held by Shakespearians to be evidence of Southampton's friendship for Shakspere. Baconians see in it evidence of the young earl's desire to assist in the production of the dramatic works of his friend and associate, Francis Bacon.

There is no evidence that Southampton ever had any "friendship" for, or "fellowship" or communication of any sort with Shakspere, unless the signature of his name, wrongly spelled, to the (very Baconian) dedication, is considered evidence.

The stormy passages of this year between the Queen and Essex clear away suddenly, and at the end of November we find Bacon writing a device which Essex presents on the "Queen's Day," and which may be regarded "as the conclusion of a long controversy, the reinstatement of Essex in the Queen's favour, and the expression of Bacon's unshaken devotion to her service." This piece, "*The Device of an Indian Prince*," bears points of resemblance to the "*Midsummer Night's Dream*," which appears a few months later, after Bacon's sojourn at Twickenham.

Francis Bacon continues to be besieged by Jews and duns, and describes himself as "poor and sick, working for bread."

About this period he makes the following entry in his private collection of notes (*Promus* No. 1165), "Law at Twickenham for ye mery tales." The merry tales for which Bacon was thus preparing are believed to be some of those plays (especially the *Taming of the Shrew*, the *Midsummer Night's Dream*, *King John*, *The Merchant of Venice*, 2 parts *Hen. IV.*, and *All's Well that Ends Well*) soon to appear, and full of abstruse and difficult points of law, which so much exercised the mind of Lord Campbell.

1595.

Bacon's life is now retired and private. He writes to his uncle Lord Burghley: "It is true, my life hath been so private as I have no means to do your lordship service." His time and attention are now mainly devoted to philosophical and literary work.

To this year are attributed *The Merchant of Venice*, in which

Shylock immortalises the hard Jew who persecuted Bacon, and Antoni, the generous brother Anthony, who sacrificed himself and taxed his credit in order to relieve Francis.* Also *A Midsummer Night's Dream*, the first piece in which Bacon, whilst creating his fairies, brings his studies of the winds to his help.

1596.

"It is easier," says Mr. Spedding, "to understand why Bacon was resolved not to devote his life to the ordinary practice of a lawyer, than what plan he had to clear himself of the difficulties which were now accumulating upon him, and to obtain means of living and working. What course he betook himself to at the crisis at which we have now arrived, I cannot possibly say. I do not find any letter of his which can possibly be assigned to the winter of 1596, nor have I met among his brother's papers with anything which indicates what he was about."

King John and *Richard II.* appear.

From a paper which formerly belonged to Edward Alleyn the player, Malone says, that Shakspere appears to have lived in 1596 *in Southwark, near the Bear Garden. On August* 11, 1596, *we learn from the Stratford Register, that Shakspere's only son died. He was a boy of nine years old, and was buried at Stratford.*

1596-7.

In the intervals of business in London, Bacon writes the "*Colours of Good and Evil*," and the "*Meditationæ Sacræ*," for which preparations are found amongst the *Promus* notes.

Bacon makes a speech in Parliament against enclosures, and continues his scientific studies.

1 *Henry IV.* is attributed to this year.

1597.

The "Speech for the Earl of Essex at Tilt," referred to above, also bears the date of this year.

In letters to Sir Tobie Matthew,† with dates and other particulars

* Note, Antonio in *Twelfth Night* is of the same generous character.

† Sir Tobie Matthew, son of the Bishop of Durham (afterwards Archbishop of York), an early friend of Bacon's, and one whom he calls his inquisition, since he was in the habit of sending his works for Matthew's perusal and

mysteriously obliterated or garbled, Bacon, whilst alluding by name to certain of his own works which Sir Tobie had been reading and criticising, speaks, *without naming them*, of "other works," "works of his recreation." Elsewhere he mentions mysterious works of his own, which in this correspondence are referred to as the "*Alphabet*," a password, so it is believed, for his *Tragedies and Comedies*, since in his private notes, or *Promus*, there is this entry (before 1594),—

"*Iisdem e literis effictur tragœdia et comedia*,"

"Tragedies and Comedies are made of one *Alphabet*." (*Promus* 516.)

In a letter of this year Bacon writes (October 15) to the Earl of Shrewsbury, from Gray's Inn, to borrow a horse and armour for some public show. He tells Mountjoy in a letter, that "it is now his manner and rule to keep state in contemplative matters."

Money troubles continue, in which Francis is still generously and lovingly helped by his brother Anthony.

1597-8.

The first edition of Bacon's Essays is published January 30th, with a dedication "to Mr. Anthony Bacon, his deare brother, you that are next myself."

1 *Henry IV.* appears.

All's Well that Ends Well.

Romeo and Juliet, first edition published.

Shakspere is now shareholder and manager of the Globe and Blackfriars theatres. He lives near the Bear Garden, Southwark, and is rich enough to buy, about this time, New Place, Stratford-on-Avon. He also has property in the parish of St. Helens, Bishopsgate.

1598.

The Queen, who has again quarrelled with Essex, is greatly offended by the play of *Richard II.*, which is considered to allude to troubles in Ireland with which Essex is concerned. A pamphlet by Dr. Hayward, which, taking as its basis the story of the play, draws

criticism. A collection of his letters (London, 1660) is extant. These letters are without dates. Tobie Matthew appears to have purposely obliterated or disguised names and particulars. If the "headings were inserted by himself, he had either forgotten the dates or intended to confuse and conceal them" (Sped. iv. p. 132.)

seditious morals from the play, is a cause of still greater wrath to Her Majesty. Bacon in his *Apophthegms*, or witty sayings, and again in his *Apologia* concerning Essex, relates this episode. But he apparently *intentionally* confuses his story, so as to leave it doubtful whether he is speaking of the play or of the pamphlet. He remembers, he says in his *Apologia*, an answer of his "in a matter which had some affinity with my Lord of Essex's cause, *which though it grew from me, went after about in others' names.* For Her Majesty being mightily incensed with that book which was dedicated to my lord (being a story of the first year of King Henry the Fourth), thinking it a seditious prelude to put into the people's heads boldness and faction, said she had a good opinion there was treason in it, and asked me if I could not find any places in it that might be drawn within case of treason; whereto I answered: for treason, surely found I none, but for felony very many. And when Her Majesty hastily asked me wherein, I told her the author had committed very apparent theft, for he had taken most of the sentences of Cornelius Tacitus and translated them into English, and put them into his text." (*This*, we see, is concerning the *play*, of which Shakspere was the supposed author, though perhaps the Queen did not think so, or why should she have questioned Bacon? But the story continues): "Another time when the Queen would not be persuaded that it was his writing whose name was to it, but that it had some more mischievous author, and said with great indignation that she would have him racked to produce his author, I replied, Nay, madame, he is a doctor" (therefore Bacon has now turned the argument on to Dr. Haywood's pamphlet); "never rack his person, but rack his style; let him have pens, ink, and paper, and help of books, and be enjoined to continue the story where it leaves off, and I will undertake by collecting the stiles to judge whether he were the author or no."

Lord Campbell speaking of this period says: "Bacon was now in high favour at Court, as well as still popular in the House by his eloquence, and in the country by his writings; but he was desperately poor, for authorship, as yet, brought no profit, and his practice at the bar was very inconsiderable."

1598.

2 *Henry IV.* and the *Passionate Pilgrim* are attributed to this time.

We hear of Shakspere lending money and acting. It is certain that he played in Ben Jonson's first comedy, "Every Man in his Humour," taking probably the part of Knowell.

1598-99.

Bacon writing about this time says: "It happened a little before that time, that Her Majesty had a purpose to dine at Twickenham Park, at which time *I had—though I profess not to be a poet—prepared a sonnet*, directly tending and alluding to draw on Her Majesty's reconcilement to my lord (of Essex), which I remember I also showed to a great person."

1598.

Before the autumn of 1598 Bacon writes to the First Lord Burghley, offering to furnish a masque as "a demonstration of affection" on some occasion not known, at Gray's Inn.

Bacon continues to prosecute studies of a secret kind.

1599.

Much Ado About Nothing and *Henry V.* are attributed to this year by Dr. Delius. Malone adds *The Merry Wives of Windsor*, *The Passionate Pilgrim*, with Sonnet XII., comparing closely with Bacon's prose notes on "Youth and Age."

Shakspere obtains for his father, as well as for himself, the grant of a coat-of arms from the Herald's College. It appears that the grant was fraudently obtained by mis-statements, and a complaint was made about it to the Herald's College. William Shakspere purchases, May, 1599, *one hundred and seven acres in the Parish of Old Stratford, and later in the year, a second and smaller property.*

1600.

The probable supposition, gathered from all the anecdotes and hints which are preserved, is that Lady Anne (Bacon's mother) lost the command of her faculties and

> "Fell into a sadness; then into a fast,
> Thence to a watch; thence into a weakness;
> Thence to a lightness; and by this declension
> Into the madness wherein,"

like Hamlet, she raved, and which her children wailed for.

From this time the symptoms of madness are studied by the author of *Hamlet* and *Lear*.

The Merry Wives of Windsor appears, and the enigmatic and mysterious poem, *The Phœnix and the Turtle*.

1601.

Again we read of Bacon studying in his "poor cell" at Gray's Inn (like Prospero in his "full poor cell," *Temp.* i. 2), or he removes for change of air and quiet, yet still for study, to Twickenham.

The trial and execution of Essex must have been a cause of great misery to Francis Bacon. To Anthony, who had for some time been in very bad health, the shock was such as to hasten his death. This terrible blow, the loss of "Anthonie his comforte," "his beloved and loving brother," added to his mother's lamentable condition, and the other trying circumstances of Bacon's life at this time, rendered it indeed "a dark period," such as Shakesperian commentators have discerned in the plays which date from this period, and which they have industriously attempted to harmonise with facts in the life of the now rich and flourishing manager of the Globe Theatre.

The correspondence of this year exhibits Bacon as connected with the family of Sir Thomas Lucy, eldest son of "Justice Shallow." One of Bacon's kinsmen on his mother's side married a daughter of Sir Thomas Lucy. "Justice Shallow" may well have been studied from the life, since Westwood Park, the home of the Pakingtons, into whose circle Francis Bacon married, is within a short distance of the home of the Lucys. The Lucys and the Pakingtons cannot fail, as country neighbours, to have been well acquainted with each other, even before this marriage, which brought them into a kind of kinsmanship through Bacon.

By the death of Anthony Bacon, Francis inherits Gorhambury, but Anthony died so deeply in debt that no benefit accrued to his brother, whose pressing difficulties oblige him to mortgage Twickenham Park.

To this year Dr. Delius ascribes *Twelfth Night** and *As You Like It*.

* This play was not printed until the issue of the folio in 1623, neither was it previously acted *in public*. Mr. W. Thomson, in his "Renascence Drama" (Melbourne), believes it to be earlier than 1601.

1601.

On September 8th, W. Shakspere's father, John Shakspere, was buried at Stratford. Shakspere's "dark period" is supposed to have begun.

1602.

Still we read of Bacon's pecuniary embarrassments. A paper on the services in Ireland is all that remains *of his acknowledged work* to record any writing this year.

It is supposed to be about this time that Bacon's "kind inquisitor," Sir Tobie Matthew, in one of his enigmatical letters with cancelled date, says in the postscript, writing to Bacon to acknowledge the receipt of some work not specified: "I will not return you weight for weight, but *Measure for Measure.*"

Hamlet is attributed by Dr. Delius to this year.

William Shakspere's "dark period" continues. On May 1st, 1602, he buys 107 acres of land in Old Stratford. On September 28th a cottage and its appurtenances are surrendered to him by W. Gatley; and by a fine levied in Michaelmas term we learn that Shakspere bought of Hercules Underhill, for £60, a messuage with two barns, two orchards, and two gardens in Stratford.

1603.

Queen Elizabeth dies and James I. is crowned King, thus for the first time uniting the Kingdoms of England and Scotland. Bacon writes to Sir John Davis the poet, then gone to the King at his first entrance, March 28th, 1603, begging him to give him his good word at Court, for all advance was in those days through Court favour. Bacon ends his letter thus: "So desiring you to be good to *concealed poets*, I continue, yours," &c.

The years 1601-1603 were comparatively idle ones in Bacon's life. No events of importance in the State claimed his attention. In the House we find him supporting the patriotic side on every question. He makes a speech on a bill which he proffered, "Against Abuses in Weights and Measures"; another, in favour "Of Repealing Superfluous Laws"; a third, against the granting of "Monopolies," which had been abused, and a heavy griévance to the people. In this year Bacon receives the barren honour of knighthood. He writes "*A brief discourse touching the happy union of the kingdoms of England and*

Scotland," and continues his scientific studies. He also writes "*Certain Considerations touching the better pacification of the Church of England.* The first book of the *Advancement of Learning* was probably written during this year.

1603.

Dr. Delius attributes *Julius Cæsar* to this year (see Ante 1601). *Measure for Measure* is played, apparently for the first and only time (previous to its publication in 1623), at Wilton, the seat of the Earl of Pembroke (William Herbert, see forward). The occasion of the performance, was the presence at Wilton of the King and his Court during the trial of Sir Walter Raleigh and his colleagues at Winchester on a charge of high treason. Shakspere's company was sent for to entertain the guests with this play, in which is repeated all that Bacon had to say in his speech about obsolete laws, and in his Essay "Of Judicature," against the "law's delay," and the enforcement of old and "sleeping" laws. The whole gist of the plot lies in this.

The play also contains incidents and passages which remind us of Bacon's efforts to improve the morality of great towns, and of his proposed legislation against the abuses in Weights and Measures. The speech put into Isabella's mouth in *Measure for Measure* is believed to have been interpolated at the time of the performance to incline the King's heart to mercy on Raleigh's behalf.

In May, 1603, *a warrant is issued, licensing the theatrical company to which Shakspere belonged. We read of him as being now in a most flourishing condition, and still manager of the Globe Theatre, in which he is also a large shareholder.*

1604.

Bacon is appointed a member of the "Learned Counsel," and repeatedly chosen as spokesman for Committees of the House of Commons in conference with the House of Lords.

Dr. Delius attributes *Othello* to this year, in which also *King Lear* is supposed to have been written. Both of these plays have a hit at the patents and monopolies which Bacon was concerned in revoking.

In the tragedy of *King Lear*, the account of the King's death tallies curiously, in many points, with accounts privately circulated by one of the Court physicians of the death of Queen Elizabeth.

"*In this year, when Shakspere was perhaps writing his* KING LEAR, *his care for practical affairs appears by his bringing an action in the Court of Stratford against one Rogers, for* £1 15*s.* 10*d.*, *being the price of malt sold and delivered to him at different times*" (*Dowden's Shakspere, p.* 26).

Shakspere, with the other nine actors to whom the King's special licence was granted in 1603, *marched in the procession which graced the formal entry of James I. into the metropolis on March* 15*th*, 1604. *Each player was presented with four yards and a half of scarlet cloth, the usual dress allowance to players belonging to the Royal Household.*

1605.

The Two Books of the *Advancement of Learning* were published.

Shakspere's Company perform several times before the Court.

On May 4th, Shakspere's colleague, Augustine Phillips, left in his will "to my fellowe William Shakespeare, a thirty shillinges peece in goold."

In July Shakspere purchases a lease of the tithes of Stratford, Old Stratford, Bishopton, and Welcombe.

From this time he quits the stage, and buys land at Stratford-on-Avon, where he commences agricultural pursuits.

In 1605-6 Ben Jonson, Marston, and Chapman are sent to prison by the order of James I., in consequence of the attacks which they made upon the stage against the Scots and against the King's book on Demonology.

1605-1607.

About the same time an Act of Parliament is passed against witches, James implicitly believing in their existence and power, and Bacon, in part at least, sharing in this belief. The play of *Macbeth*, which shortly appears, reflects this combination of circumstances. Mixed up with Bacon's legal and scientific inquiries into witchcraft, we find in Macbeth much which exhibits his studies of "The Winds," of "Dense and Rare," and of "The Action of the Mind upon the Body."

1606.

Bacon, after a courtship of three years' duration, marries, in the forty-sixth year of his age, Alice Barnham, "an alderman's daughter,"

"an handsome maiden," and "to his liking." He settles upon her a sum double her own marriage portion.

On the evening of Dec. 26, 1606, the tragedy of *King Lear* was performed before King James at Whitehall.

Macbeth also appears.

Shakspere's eldest daughter, Sussanah, is married to Mr. John Hall, "a practising physician of considerable repute."

1607.

Bacon is at last promoted to the office of Solicitor-General, with an income of £1,000 a year.

On the last day of 1607, *Edmond Shakspere, brother of William, is recorded by the registers of the Parish Church of St. Saviour's, Southwark, to have been buried in that church. Edmund was 'a player,' or actor, of no distinction, attracted to London, so it is supposed, by his brother's success.*

1608.

To Bacon's distress, his friend, Sir Tobie Matthew, who has been for some time travelling in France, becomes a convert to the Roman Catholic Church. He is banished from England on account of his change of faith, but subsequently, on Bacon's petition, is permitted to return and live with him, a circumstance which causes severe strictures to be made against Bacon.

On September 9th, Shakspere's mother died. "It is not improbable that Shakspere may have been present at her death-bed."

The records of Stratford exhibit Shakspere, in 1608 *and* 1609, *engaged in a suit with a townsman for the recovery of a debt from one John Addenbroke, and by February* 15*th, in the following year, the case was given in Shakspere's favour,* £6 *and* £1 4*s. costs; but as the defendant was not forthcoming, Shakspere proceeded against a man who had become bail for Addenbroke. The suit lasted for nearly a year. It seems as if Shakspere's native litigiousness and grasping propensities were aggravated by the presence of his cousin, Thomas Green, a solicitor who was residing "under some unknown conditions" at New Place.*

1609.

"The spring of the year 1609 is remarkable in literary history for the appearance of one of the most singular volumes that ever issued

from the press. It was entered at Stationers' Hall on May 20, and published by one Thomas Thorpe, under the title of 'SHAKE-SPEARE'S Sonnets, never before Imprinted'—the first two words being given in large capitals, so that they might attract their full share of notice. The exact manner in which these sonnets were acquired for publication remains a mystery, but it is most probable that they were obtained from one of the poet's intimate friends, who alone would be likely to have copies, not only of so may of those pieces but also one of the Lover's Complaint."

The sonnets are dedicated to "Mr. W. H.," William Herbert, afterwards Earl of Pembroke, Francis Bacon's life-long friend.

Shakspere's company now take possession of the Blackfriars Theatre, but nothing seems to be heard of Shakspere himself, or that he was in London from this time.

1610.

This year 1610, *is nearly barren of recorded incidents connected with Shakspere, but we learn that in June he purchased twenty acres of pasture land from the Combes, adding them to the property he obtained from those parties in* 1602.

1610-11.

Bacon is now fellow-member, with the Earls of Southampton, Pembroke, and Montgomery, in the Virginia Company, which sends out a fleet to the West Indies under Sir John Somers. The fleet is terribly vexed by storms on the voyage. The ship "Admiral" is wrecked upon the Bermudas—"still vexed Bermoothes"—of which a thrilling account appears soon afterwards in Jourdan's "*Discovery of the Bermudas, otherwise called the Isle of Devils.*"* To these facts we probably owe the production of *The Tempest.*

Shakespere finally retires to Stratford-on-Avon and resumes his old calling of Wool-stapler.

Bacon writes his tract on the "Ebb and Flow of the Sea," his "History of the Winds," and of "The Sailing of Ships."

He is promised the reversion of the Attorney's place. No business or official writings of any importance are attributable to this year, but Bacon's charge on opening the Court of the Verge embodies the

* Dixon's "*Personal History of Lord Bacon,*" pp. 197–200.

thoughts which he entertained regarding the "*Office and duties of Constables*," of which *Much Ado About Nothing* presents a popular picture. Both speech and play should be compared with remarks on the same subject in Bacon's "*Use of the Law*" (Works vii. 464), and in his "*Answers to Questions Touching the Office of Constables*" (*ib.* 740).

A comedy of the *Tempest* was represented before the King and the Court at Whitehall, Nov. 1st, 1611, the incidental music having been composed by one of the royal musicians.

In the *Tempest* we see, distilled into poetry, Bacon's later studies, (1) of Heat and Cold, (2) History of the Winds, (3) of the Ebb and Flow of the Sea, (4) of the Sailing of Ships, (5) of Dense and Rare, and the *versions* of bodies, (6) of the Biform Figure of Nature (Ariel and Caliban), (7) of the Sensitive Soul of "An Airy and Flamy Nature."

1612.

Bacon is made Secretary of State. *The Intellectual Globe* is written. *Novum Organum* progresses.

Bacon takes a principal part in the preparation of a masque presented by the gentlemen of Gray's Inn and the Inner Temple, on the occasion of the marriage of the Princess Elizabeth to the Elector Palatine. The masque was written by Francis Beaumont, and printed shortly afterwards, with a dedication to "Those who spared no pain nor travail in setting forth, ordering, and furnishing of this masque . . and you, Sir Francis Bacon, especially, as you did then by your countenance and loving affections advance it, so let your good word grace it and defend it, which is able to add value to the greatest and least matters."

"On Wednesday" (says Chamberlain, writing on the 18th of Feb., 1612-13) "it came to Gray's Inn and the Inner Temple's turn to come with their masque, whereof Sir Francis Bacon was the chief contriver.*

The draft of a bill to be filed before Lord Ellesmere, by Richard Lane, of Auston, Thomas Greene, and William Shakspere of Stratford-on-Avon

* Chamberlain's *Court and Times of James I.*, i. 227. For an account of this masque and its sequal, see Spedding, L. L. iv. 344.

—undated but seemingly drawn up in 1612*—shows Shakspere in a law suit about his share in the tithes which he had bought in* 1605.

1613.

Bacon is appointed Attorney General with a good income. No political business or acknowledged writings of importance this year. Bacon publishes a second edition of his essays.

It was proposed that on the occasion of the marriage of the Earl of Somerset with Lady Essex, on December 26th, the four Inns of Courts (the Middle and Inner Temple, Gray's Inn, and Lincoln's Inn) should join in getting up a masque. But it could not be managed. Bacon considered that he owed Somerset some complimentary offering, because Somerset claimed (though Bacon doubted it) to have used his influence with the King to secure Bacon's promotion. The approaching marriage gave Bacon the opportunity of discharging a seeming obligation to a man for whom he had no esteem. He offered, on the part of Gray's Inn, to supply the place of the masque which had failed, with one of his own. The letter to Lord Burghley containing this handsome offer is extant.

Writing on December 23rd, 1613, Chamberlain says: "Sir Francis Bacon prepares a masque to honour this marriage, which will stand him in above £2,000, and although he have been offered some help by the House, and specially by Mr. Solicitor, Sir Henry Yelverton, who would have sent him £500, yet he would not accept it, but offers them the whole charge with honour."

"*Until this date the personal notices of Shakspere which remain to us exhibit him as being very attentive to matters of business, rapidly growing in estate, purchasing farms, houses, and tithes in Stratford, bringing suits for small sums against various persons, for malt delivered, money loaned, and the like; carrying on agricultural pursuits and other kinds of traffic, and executing commissions in London for his Stratford neighbours. The best evidence we can produce exhibits him paying more regard to his solid affairs than to his profession*" (*Halliwell*, p. 194). *March*, 1613, *Shakspere is found busy and anxious about securing some property in Blackfriars.*

The Globe Theatre was destroyed by fire June 29th, but Shakspere's name is not mentioned in any of the notices of the calamity.

1614.

Bacon is returned Member of Parliament for Cambridge University.

The Globe Theatre, rebuilt at a large cost, was opened in this year.

In a paper dated Sept. 5th, 1614, Shakspere is mentioned amongst the "Ancient ffreeholders in the ffields of Old Stratford and Welcombe." By an agreement dated October 8th, 1614, between Shakspere and William Replingham, the latter covenants with Shakspere to repay him all such loss as he should incur in respect of the decreasing value of certain tithes by enclosure. Several letters and three entries in the diary of Thomas Greene all refer to Shakspere in connection with this same matter.

In this year died John Combe, bailiff or factor to the Earl of Warwick, and by his will left "to Mr. William Shakspere five pounds." This John Combe was, no doubt, the friend to whom Shakspere in his will left his sword.

1616.

Bacon is appointed Privy Councillor. He writes the famous letter of "Advice to the Duke of Buckingham when he became favourite to King James," and another letter (to the same) dated March 23rd, "Concerning a riot made upon the Playhouse." This letter is amongst the list of papers enumerated by Mr. Spedding as being "unaccountably lost." He proposes to attempt the compilement and amendment of the laws of England. Receives the congratulations of Cambridge university on his elevation to the Privy Council.

*Shakspere dies on his 53rd birthday, April 23rd, at Stratford-on-Avon, interested about local business and enjoying social intercourse with his friends to the last. In the diary of Mr. Ward, the vicar of Stratford, there is this entry: "Shakespere, Drayton, and Ben Jonson drank too hard, for Shakespere died of a fever thus contracted."**

In Shakspere's will, which is lengthy, and minutely particular in the disposition of his goods and chattels, even to his second best bed, his clothes, and his household utensils, there is no mention of a book of any kind, no allusion to any papers, works or manuscripts, or of his

* Many sordid facts and discreditable anecdotes recorded of Shakspere are omitted in this brief sketch; yet it should be noted that it is not because little, but because too much, is known of him, that the possibility of his being the author of the Plays and Poems is denied.

interest in any. Throughout his life and in the will not a line or a word show his connection with any printer or publisher. Not a hint conveys the idea that on any one occasion Shakspere had any dealings with such persons. No entry, of any description, shows him either paying or receiving any sum on account of works printed, yet Shakespearians find nothing strange in this, nor in the fact that neither Shakspere himself or any of his relatives or personal friends ever claimed for him the authorship of the works which went by the name of "Shakespeare."

In the beginning of 1616 *Judith, Shakspere's younger daughter, married, and signed her name to a bond with a "mark," not even a cross. This fact has naturally been taken as evidence that she could not write, and that her father had taken no pains as to her education. Shakspere, being an owner of tithes, was buried in the chancel of the Church at Stratford-on-Avon. The inscription composed, or, as some say, "selected" by himself, for the slab which covered his grave, is one which his biographer justly calls "unique in its simplicity."*

Good frend, for Jesvs' sake forbear
To dig the dust enclosed heare;
Bleste be the man that spares these stones
And cvrst be he that moves my bones.

A natural repulsion to the Stratford custom of removing bones from their graves to the charnel house seems to have prompted this doggerel epitaph. Later on, a portrait bust was affixed to the wall near the grave of Shakspere. "The precise history of the construction of the effigy is unknown." Some complimentary lines on the works of Shakespeare are inscribed underneath the bust. They were evidently written by someone who knew little about the matter, and who had not been at Shakspere's funeral, for they describe him as "plast within this monument." "The miserable travesty which now distresses the eye of the pilgrim" is too ugly and senseless looking to satisfy any one who regards it as a portrait of the great dramatist, efforts are therefore continually made to improve and idealise the portraits of Shakspere. These efforts have been so successful that some recent portraits of Shakspere have far more resemblance to Francis Bacon than to the Stratford bust. Shortcomings in the latter "are, however, compensated by the earliest recognition of the great dramatist as the unrivalled interpreter of nature,

'*with whom quick nature died.*' The writer (perhaps Ben Jonson) seems to allude to Bacon's 'Interpretation of Nature,' and to the special bent of his genius."*

1617.

Bacon is made Lord Keeper. "On the first day of Trinity term, May 7th, he rode from Gray's Inn, which he had not yet left, to Westminster Hall, to open the Courts in state: all London turning out to do him honour; the Queen sending the lords of her household, Prince Charles the whole of his followers; the Lords of the Council, the Judges, and Sergeants composing his immediate train. On his right hand rode the Lord Treasurer; on his left, the Lord Privy Seal; behind them a long procession of earls and barons, knights and gentlemen. "Everyone who could procure a horse and foot-cloth, fell into the train; so that more than 200 horsemen rode behind him, through crowds of citizens and apprentice boys from Cheap, of *Players from Bankside*, of the Puritan hearers of Burgess, of the Roman Catholic friends of Danvers and Armstrong; and he rode, as popular in the streets as he had been in the House of Commons, down Chancery-lane and the Strand, past Charing Cross, through the open courts of Whitehall, by King-street into Palace-yard."

The extraordinary perseverance, method, and energy with which Bacon worked at whatever he took in hand, and the speed and "easy alacrity" with which he accomplished work of every kind, are a constant wonder of his biographers. A strong instance is recorded in the work of this year, during which the Lord Keeper continued to rise in power, and expand in fame. He had said in his opening speech that he was resolved to give "speedy justice," and to pronounce his decrees "within a few days of hearing, and to sign the decree at least in the vacation. Fresh justice is sweetest." His practice followed his words. In his first four terms he had made no less than 8,798 orders and decrees, and by his promptitude, vivacity, and courtesy, more than 35,000 suitors in his court were freed in one year from the uncertainties of the law.

* It is worthy of note that the following has been written *in two places* on Shakspere's tomb. Here should follow the quotation, ending with . . . "and not the rogue . . . lies here."

1618.

Bacon is created Baron Verulam of Verulam, and Lord Chancellor. His health is feeble, his gout acute, yet he sits through the terms with unvarying constancy, and the decrees of his second year are found to amount to no less than 9,181, not one of them appealed against.

1618-20.

Bacon's account-books show that now, when money is at his disposal, he spends it, as he says it should be spent, for the good of others. He is over-lavish, remunerating tenfold the gifts or services which are rendered to him, and behaving exactly in the same manner as *Timon of Athens* in the play which Bacon is believed to have written at a later period, to satirise his own weakness in respect of over-generosity and indulgence to his servants.

1620.

Bacon is created Viscount St. Albans. Keeps his birthday in great state, when Ben Jonson celebrates his genius in lines which are part of a masque performed on that occasion.

The *Novum Organum* is published,

Bacon's name is called in question in the debates in the Commons upon monopolies, and on account of his justification of proceedings objected to him by the Commons, in a conference between the Houses. He is totally unconscious of any danger impending. Meanwhile, the animosity of the Buckingham's, and jealousy of Bacon's influence and position are combining to ruin him.

1621.

He is accused, by disappointed suitors, of having taken money from them while their causes were pending. Is greatly moved on first hearing of this charge. Servants discharged for corruption give evidence against him. He is himself charged by the Commons with corrupt practices. The shock is so great that his health gives way, and he is unable to appear before the committee appointed to investigate the case. He begs that time may be given him to consult with counsel; but says that "by the grace of God he will not trick up an innocency upon cavillations." Thinking that his end is near, he makes his will in a very brief form. Reviews cases analagous to his own, and finding that, in some points, his case does not admit of a

clear justification, and holding as a maxim, *Bona confesse bene redimitur*, he resolves not to stand upon his defence, but expects upon a general confession and submission, to be saved from a formal sentence. Appeals to the House of Lords and to the King. Is called upon to furnish an answer to each particular of his charge. In the act of submission and confession which he makes, Bacon admits the receipt of the several gifts, fines, fees, and presents, some by his officers and some by himself, which were customary in those times; if the receipt of such fees and gifts is held by the Peers to be a proof of corruption, he confesses to the offence. But he entirely denies that he had ever accepted a bribe, a fee, a reward to pervert justice. The only corruption to which he confesses are informality and inattention, not perversion of justice for the sake of gain. He confesses to the neglect which arose from overwork, to the abuses which belonged to the organisation of his Court, and to the great office of Lord Chancellor. He also points out that the abuses in his Court, with which he is charged, occurred when he was new in office, overwhelmed with arrears of work. The very last offence was two years old.

He is called upon to resign the seals, yet the King treats him with kindness, sending to him his friends Pembroke, Arundel, Lennox, and Mandeville, to whom Bacon delivered the signs of office. A conference is held to decide what sentence should be passed upon him. His enemies would pass a personal sentence; but besides Prince Charles and Buckingham, Bacon was defended by Lennox, Arundel, Pembroke, Montgomery, Hunsdon, Windsor, and Digby, among the lay peers, with Abbott, Mathews, and the whole bench of Bishops. A formal resolution was carried, without a division, that he should undergo fine and ransom of £40,000 (which he was never called on to pay); that he should be imprisoned in the Tower during the King's pleasure, that he should be incapable of any office under Government, and that he should not sit in Parliament nor come within the range of the Court. Neither the King, nor the Peers, nor Bacon himself, considered this sentence as one to be enforced. It was a formality necessary in consequence of his plea, not a moral censure. The most noble and generous men, the best scholars, the most upright judges, and pious clergymen, gathered round him in his adversity, and for two months Lord and Lady St. Albans lived quietly in the Strand.

No fresh Chancellor was appointed. All might have gone well but for Bacon's clinging to his old home, York House, on which the Buckinghams had set their hearts. Frequent offers had been made to Bacon to resign this house, but in vain. "York House," he said, "is the house wherein my father died, and wherein I first breathed; and there will I yield my last breath, if it so please God, and the King will give me leave." Extraordinary as it may seem, Buckingham, two months after the sentence, and in open violation of the King's word, had Bacon arrested in York House, and carried to the Tower. He was discharged almost immediately, but not allowed to return to York House. Failing to obtain permission to return within the verge of the Court, he retires to Gorhambury.

Begins, July, 1621, his *History of Henry VII.*, and although, at this time, without books of reference, or any aids to rapid composition, he completes this remarkable work so as to send a fair copy of it to James on October 8.*

Othello is registered at Stationers' Hall.

1622.

Bacon speaks of the *De Augmentis* as likely to be published by the end of the Summer, and continues to write his *Historia Naturalis*, including the *Historia Ventorum.* Publishes the *Historia Vitæ et Mortis.*

Othello is published.

About this time (but the date is uncertain) Bacon draws up his last will, in which, after making handsome provision for his wife, besides that to which she was entitled, he "utterly revokes and makes void" in three lines all that he has said about her in the former part of the will, and "for just and great causes" leaves her "to her right only."† Baconians associate this circumstance with the republication of *Othello*.

* "As a study of character in action, and a specimen of the art of historical narrative, it comes nearer to the merit of Thucydides than any English history that I know."—*Spedding*, L.L., vii. 303.

† "The expressions used by the historian Wilson, in speaking of the later relations between Bacon and his wife, seem to reflect on her infidelity, and her subsequent marriage with her gentleman usher, when taken along with the comments of contemporary satirists, give countenance to the scandal."—Spedding L. L. vii. 539; *comp.* Wilson p. 159; Aubrey ii. 226; Braithwaite's *Honest Ghost*, p. 239.

1623.

Bacon writes a fragment of the history of *Henry VIII.* In this year his great scientific work, the *De Augmentis*, is published, simultaneously with the publication of the "Shakespeare Folio," the first complete volume of the plays, and containing many which had never been previously published, and some which had not even been heard of. Amongst the latter is *Timon of Athens*, written, so Baconians believe, after Bacon's fall and retirement, and portraying in his prototype, Timon, the image of an over-generous and large-hearted patron, deserted by his parasite friends, and dependent, as Bacon actually was, on the kindness of his faithful servants. In a letter from Bacon to the King, in 1622, he quotes (in the original draft) the words which Wolsey utters in the play of *Henry VIII.*, iii. 2, 454—457, though, Bacon adds, "My conscience says no such thing; for I know not but in serving you I have served God in one. But it may be, if I had pleased men as I have pleased you, it would have been better with me." This passage was cut out in the fair copy of the letter, and its original idea appeared in the following year in the play.

At this time Bacon perpetually uses, in describing his "misery" and misfortunes, the figures from shipwreck which are so common in the later plays, especially in the *Tempest*.

1623.

The *New Atlantis* seems to have been written about this time. (Some think with a double meaning, and hinting at a secret society of initiated wits.)

The *Apopthegms*, or witty sayings, were dictated from memory on a sick bed. Bacon is seen to be huddling together all of his works which are at all ready for the publisher, and hastening their issue. He believes that his end is near at hand.

Sir Tobie Matthew, writing in answer to Bacon, in a letter dated April 9th of this year, adds to his letter of business this remarkable postscript:—

"P.S.—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.*" The letter to which this is an answer accompanies some "great and noble token of his Lordship's favour," to

which Sir Tobie only alludes, and which (in his usually mysterious manner in this correspondence) he does not specify. A copy of the "Folio of 1623" is believed to have been the token of such prodigious wit as Sir Tobie describes.

It appears from the "*Folio*" that, of 42 plays which had been credited to "Shakespeare" during his life-time, the editors only selected 25, and printed and bound up with those 25, 9 new plays which nobody had heard of in print, on the stage, or elsewhere, until William Shakspere had been dead seven years, besides *Othello* * (*which was first heard of and printed five years after Shakspere's death*), the *Taming of the Shrew*, and the *Merry Wives of Windsor*, now for the first time in their complete form. (See Appendix A.)

On the title-page of the volume is a woodcut, representing Folly laughing and shaking his spear at Ignorance from behind a mask of Momus. On the opposite page is the stolid, common-place portrait of William Shakspere, engraved by Droeshont, accompanied by the following lines, supposed to have been written by Ben Jonson, but which may have been Bacon's composition:—

TO THE READER.

"This figure that thou see'st here put,
It was for gentle Shakespeare cut,
Wherein the graver had a strife
With Nature to outdoo the life;
O, could he but have drawne his wit
As well in brasse as he hath hit
His face, the print would then surpasse
All that was ever writ in brasse;
But since he cannot, reader, looke,
Not on his picture, but his booke."

Under the shadow of a compliment, it is thought that here the author of the lines is having a sly hit at the impudence, or *brass*, of the man whose portrait is here faithfully presented, for the very word brass recalls the entry in Bacon's *Promus*, wherein he seems to purpose introducing this expression into common use:—

"Brazed (Impudent)," *Promus*, 1418, as in five places in *Shakespeare*, "*a face of brass*," &c.

* This second edition of *Othello* was altered—by whom?

Since the impudence of the man whose portrait is here given cannot be adequately represented by the graver, the reader is counselled "to looke, not on his picture, but his booke." The fifth line reminds us of the inscription on a miniature painted by Hilliard of Bacon in his eighteenth year: "*Si tabula daretur digna, animum mallem.*"

Bacon draws up a speech concerning Spain, to be spoken by some member of the House on the debate on the King's speech. James I. asks for Bacon's advice concerning the best means of reforming abuses in the administration of justice, and of relieving the grievances of the people. He shows Bacon various signs of personal kindness, but seems unequal to coping with the party who wished for his ruin and his emoluments. Bacon's hopes of being restored to prosperity fade. His anxiety now is that he may be enabled to live in sufficient comfort to finish and publish his great works without being dependent on others.

1625.

Publishes "Translations of Certain Psalms," composed during severe illness, with a dedication to George Herbert, the relative of William Herbert, "Mr. W. H.," to whom the Sonnets were addressed. Third edition of the *Essays* published with the beautiful *Essay of Friendship*, dedicated to his true friend, Sir Tobie Matthew.

1626.

Though feeling his health to be much impaired, and his life precarious, and therefore taking care to provide for the disposal of the little he had to leave, it was not now as a man who feels that he is dying. As he recovers his health after each attack, he recovers his hope of living a while longer, and making further progress in his work. A letter addressed to his friend, Sir Humphrey May, at the beginning of this year, proves that he still had expectation of a pardon of the Parliamentary sentence, and of leave to resume his seat in the House of Lords. He was well enough in February to come up to London; but towards the end of March, in the course of a drive towards Highgate, he took advantage of an unseasonable fall of snow to try, by stuffing a chicken with it, whether putrefaction could be

arrested by freezing. He thus caught the chill of which in a few days he died.*

He was buried, as his will prescribed, in St. Michael's Church, near St. Albans, "the only Christian Church within the walls of Verulam."

His faithful physician and secretary, Peter Boëner, concludes a notice of him with a wish that a statue were erected to his memory, not as the projector of the *Great Instauration* of the sciences or author of the *Novum Organum*, but in acknowledgment of his many virtues. "Therefore it is a thing to be wished . . . that a statue in honour of him may be erected in his country, as a memorable example to all virtue, kindness, peacefulness, and patience."

This wish was in part fulfilled through the veneration in which his faithful and devoted secretary, Sir Thomas Meautys, held his memory. At his own expense he raised the monument in white marble, which is to be seen at St. Michael's Church. Here Bacon is represented as sitting in the attitude which was habitual to him when he was in deep thought. It has the following inscription:—

FRANCISCUS BACON BARO DE VERULA STI. ALBNI. VICMS.
SIVE NOTIORIBUS TITULIS
SCIENTIARUM LUMEN FACUNDIÆ LEX.
SIC SEDEBAT
QUI POSTQUAM OMNIA NATURALIS SAPIENTIÆ
ET CIVILIS ARCANA EVOLISSET
NATURÆ DECRETUM EXPLEVIT
COMPOSITA SOLVANTUR
ANNO DOMINI MDCXXVI
ÆTAT LXVI.
TANTI VIRI
MEM
THOMAS MEAUTYS
SUPERSTITIS CULTOR
DEFUNCTI ADMIRATOR
H. P.

* Thus Bacon seems to have been the first to attempt in England the preservation of meat by freezing, which is now being successfully practised in our colonies.

The sanguine temperament which Bacon showed with regard to his money matters remained with him to the last, for in his will he bequeaths sums of money to the poor of the parishes of St. Martin's-in-the-Fields, St. Albans, St. Andrew's, Holborn, St. Peter's, St. Stephen's, Redbourne, Hempstead, and Twickenham, besides a number of legacies to friends and servants, relief to twenty-five poor scholars in Cambridge and Oxford, and sums for the payment of his debts. He does not seem to doubt that "there will be upon the moneys raised by sale of my lands, leases, goods, and chattels, a good round surplusage over and above that which may serve to satisfy my debts and legacies, and perform my will." With the surplus he wishes "to endow two lectures in either the Universities, one of which lectures shall be of natural philosophy and the sciences thereto belonging." When the will was executed (July, 1627), it was found that the property did not realise its proper value; it even failed to pay their full shares to the creditors.

"As to that durable part of my memory which consisteth in my writings, I require my servant, Henry Percy, to deliver to my brother constable *all my manuscript compositions*, and the fragments also of such as are not finished, to the end that, if any of them be fit to be published, he may accordingly dispose of them. And herein I desire him to take the advice of Mr. Selden and Mr. Herbert of the Inner Temple, and to publish or suppress what shall be thought fit. In particular, I wish the elegy which I writ *in felicem memoriam Elizabethæ*, may be published."

This passage, which is included in the will as published in BACONIANA by Dr. Tenison, is omitted by Dr. Rawley. It will be observed that in the *omitted* passage Bacon seems to allude to a considerable quantity of unpublished work. It is thought probable that amongst the MSS. were the uncorrected, "doubtful," or "spurious" plays, which were published later with the name of "Shakespeare," but which have been since rejected by Shakespeare critics:—

"For my name and memory, I leave it to men's charitable speeches, and to foreign nations, and the next ages."

This prophetic passage seems now to be in process of fulfilment. As Englishmen we must regret that with "foreign nations" lies the honour of *first* and fully appreciating the genius of Francis Bacon,

and of being *the first* willing or eager to hear, and to investigate the claims which have been brought forward with regard to his authorship of the "Shakespeare Plays." What Dr. Rawley said in 1657 is true even now: "His fame is greater and sounds louder in foreign parts abroad than at home in his own nation, thereby verifying that divine sentence, 'A prophet is not without honour, save in his own country and in his own house.'" Yet Bacon had a just confidence "in that old arbitrator, Time," and in the verdict of the "next ages." He had assured himself, long before he made his will, that "the monuments of wit and learning are more durable than the monuments of power, or of the hands," that learning, "by which man ascendeth to the heavens, is immortal," for "the images of men's wits and knowledges remain in books, exempted from the wrong of time, and capable of perpetual renovation."

We appeal to those into whose hands this little outline of a great and wonderful life may fall, to lay aside prejudice acquired at second hand, and to study for themselves the life and character of Francis Bacon as displayed, not in any one or two questionable transactions, not from a few picked passages of his voluminous works, or in a few letters written under exceptional circumstances—but as the characters and lives of other great men are studied, and as we humbler individuals would wish posterity to study and to judge our own. Let Bacon be judged by the whole general tenour of his life, and works, and letters, and by their influence on his contemporaries and on posterity for good or for evil.

It has unhappily become habitual to Englishmen to criticise and represent this "glory of his age and nation" in such a manner that the few blemishes which dim that glory are magnified and intensified so as to obscure the picture itself. The result is that, perhaps, no other great man has been so much talked of, and so little generally known or understood, as Bacon. Probably, also, there are few men of any kind of whom, whilst contemporary biographers agree in recording so much that is great and good, writers of 150 years later date have delighted in ignoring the good, and in bringing to the front and dwelling upon every circumstance, or action, or word, which can admit of a base or evil interpretation. Rather let us consider *first* his many great virtues, his amiability, gentleness, sweetness of

temper, and consideration for others, his readiness to forgive injuries and to acknowledge any error in himself, his generosity and liberality as soon as he had any means at his disposal, his magnanimity and fortitude under calamity, his ardour in pursuit of truth, his endless perseverance and patience (an acquired virtue, since he felt that by nature he was impatient and over-zealous), his bright, hopeful spirit and large-hearted toleration, his modesty, and absence of self-importance or self-assertion. This last virtue has been held by his biographers to have been almost a weakness, and in some respects a disadvantage to him, as well as to the world at large, since the pliancy of his disposition and the submissive attitude which he maintained towards his official superiors, and which were part of his nature, have been brought against him as proofs of "cringing" and "servility." Let us also remember the threefold aims which he had set before him as the object of his life, "An object to live for as wide as humanity and as immortal as the human race; an idea vast and lofty enough to fill the soul for ever with religious and heroic aspirations. . . . . Of Bacon's life no man will ever form a correct idea unless he bear in mind that, from very early youth, his heart was divided between these *three* objects, distinct but not discordant—the cause of reformed religion, the cause of his Queen and country, and of the human race through all their generations."*

If we also bear in mind that not only was he profoundly learned, laboriously hard-working, and painstaking in search of truth, but that he was intensely sensitive and highly imaginative; his mind, as he said, "nimble and versatile, quick to perceive analogies" (the poet's faculty), and ingenious in their application; we shall acknowledge that such a character is not one to be harshly judged in the portion of his career for which he repeatedly confesses himself "*unfit*" as a lawyer and a chancellor. For our own sakes, for justice sake, let us first contemplate and know him at his best, as "the pioneer of truth," the "patriot born," the poet-philosopher, the man who wished to spend and be spent for the advancement of learning and the benefit of the human race.

Theobald, in the preface to his edition of "Shakespeare," says kindly: "The genius that gives us the greatest pleasure sometimes

* Condensed from Spedding, L. L. i. 5.

stands in need of our indulgence. Whenever this happens with regard to Shakespeare, I would willingly impute it to "*a vice in his times.*"

So said Bacon of himself (though it was never his manner to excuse himself): "This is all I can say for the present concerning my charge . . . I do not fly to say that *these things are vitia temporis, and not vitia hominis.*" But may not the same indulgence which has been accorded to "Shakespeare" be accorded equally to Bacon?

Of Shakspere we know nothing creditable; he was vulgar, jovial, and money-loving. Of Bacon we have the testimony of contemporaries whose opinion is above all suspicion of interested motives, and we know that those who saw him nearest, and those who knew him longest, give him the best character.

Sir Tobie Matthew, writing (1618) to the Grand Duke of Tuscany, gives some account of his career and position, and a description of his immense intellectual powers. He goes on to say that the praise applies not only to the qualities of the intellect, but as well to those "which are rather of the heart, the will, and the moral virtue; being 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."

"And I can truly say," he adds, "having had the honour to know him for many years, as well when he was in his lesser fortunes as now that he stands at the top and in the full flower of his greatness, that I never yet saw any trace in him of a vindictive mind, whatever injury were done him, nor ever heard him utter a word to any man's disadvantage which seemed to proceed from personal feeling against the man, but only (and that too very seldom) from judgment made of him in cold blood. 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;* which are such that if he were of an inferior condition I could not honour him the less, and if he were mine enemy I should not the less love and endeavour to serve him."

Dr. Rawley's short "Life of Bacon" deals more with his circumstances and works, than with his character, yet his opinion is the same as Sir Tobie's. During his residence in Gray's Inn, Bacon "carried himself," says Dr. Rawley, "with such sweetness, comity, and generosity, that he was much revered and loved by the Readers and Gentlemen of the House" (or Inn). Again, "When his office called him, as he was the King's Council Learned, to charge any offenders . . . he was never insulting or domineering over them, but always tender-hearted, and carrying himself decently towards the parties (though it was his duty to charge them home), as one that looked upon the example with the eye of severity, but upon the person with the eye of pity and compassion. And in civil business, as he was Councllor of State, he had the best way of advising . . . the King giving him this testimony, 'That he ever dealt in business *suavibus modis*, which was the way that was most according to his heart.'" Having borne testimony to his "prime and observable parts . . . abilities which commonly go singly in other men, but which in him were conjoined"—sharpness of wit, memory, judgment and elocution, together with extraordinary celerity in writing, facility in inventing, and "caution in venting the imagination or fancy of his brain"—Dr. Rawley records his industry, his anxiety to write so as to be easily understood, the charm of his conversation, and his power of "drawing a man on so as to lure him to speak on such a subject as wherein he was peculiarly skilful, and would delight to speak, contemning no man's observations, but lighting his torch at every man's candle. . . . His opinions and assertions were, for the most part, binding, and not contradicted by any. . . . As he was a good servant to his master" (being never in nineteen years' service rebuked by the King for anything), "so he was a good master to his servants . . . and if he were abused by any of them in their places, it was not only the error of the goodness of his nature, but the badge of their indiscretions and intemperances."

After speaking of Bacon as a "religious" man, "able to give a reason of the hope which was in him," and observant of the services and sacraments of the Church of England, Dr. Rawley continues: "This is most true: he was free from malice, no revenger of injuries, which, if he had minded, he had both opportunity and high place

enough to have done it. He was no hearer of men out of their places. . . . . He was no defamer of any man to his Prince . . . . which I reckon not among his moral but his Christian virtues."

John Aubrey, in his MS. notes, jotting down several pleasant anecdotes of Bacon and his friends, adds: "In short, all that were *great and good* loved and honoured him" (the italics are Aubrey's own). "His favourites took bribes, but his Lordship always gave judgment *secundem æquum et bonum*. His decrees in Chancery stand firm, there are fewer of his decrees reversed than of any other Chancellor."

The tributes to Bacon's personal worth by his physician, Peter Boëner, and by Sir Thomas Meantys, have already been noticed.

We conclude this brief sketch with the last clause in the posthumous record which Ben Jonson wrote, under the title of *Dominus Verulamius*, in his notes on "Discoveries upon Men and Matter":—

"My conceit of his person was never increased toward him by his place, or honours; but I have and do reverence him for the greatness that was only proper to himself, in that he seemed to me ever, by his work, one of the greatest men, and most worthy of admiration that had been in many ages. In his adversity I ever prayed that God would give him strength; for greatness he could not want, neither could I cendole in a word or syllable for him, as knowing no accident could do harm to virtue, but rather help to make it manifest."

And, says Ben Jonson at the conclusion of his sketch of Bacon's genius, "There is not one colour of the mind and another of the works."

I conclude this compilation with the noble words of a gifted lady who has devoted the best part of her lifetime to the subject: "Such as works are as a whole, such on the whole is their author. Goodness, as well as greatness, is impressed upon the writings of Bacon. We may be awe-struck in the contemplation of his magnificent powers of mind, enchanted with his language, and with the consummate ability with which he treats of all subjects, great or small; but we feel that this is not all. Mere intellect may attract attention and admiration, but it does not win esteem. Running through the whole of his works there is a thread of genuine goodness. It is a thread

rather underlying the substance than superficially exhibited, but it is inextricably interwoven. Everywhere from Bacon's works there radiate this goodness, kindness of heart, large-minded toleration, "enthusiasm of humanity," respect for authority, reverence for, and trust in, a great and good God. This it is which "enthralled" his personal friends and "enamoured" his later biographer. This it is which prompts us to exclaim of him as Holfernes did of Virgil:—

"Who understandeth thee not, loveth thee not."

CONCLUSION.

The following are the principal OBJECTIONS commonly made to the theory that Francis Bacon wrote "Shake-speare":—

Objection 1.—"For nearly three hundred years every one has believed that Shakspere wrote his own plays. The present theories are therefore new, are pure inventions of faddists, and have no foundation in fact."

Answer.—On the contrary, even during the lifetime of Shaksper his authorship was discredited; he was called by other players "a crow dressed up in our feathers." And there is absolutely no proof whatever that any of the plays were written by Shaxpurre.

Objection 2.—"If Bacon wrote the plays, why should he not have said so? Why should he have allowed Shaksper to take all the credit of having written them?"

Answer.—This has been answered at some length in another part of this paper, and at greater length in an article in BACONIANA, September, 1895. I admit that it is difficult for any one of the present day to realise how utterly low the estimation was in which plays and play actors were held in those days. Quite recently we read of the refusal of the fishermen at Belle Isle to accept the gift of a boat from Sarah Bernhardt on the ground that she is a "comedienne," a "play-actor." If the prejudice is still so strong in France in 1895, how much more bitter must it have been in Puritan England in 1595?

Objection 3.—"The Stage could not have been so degraded when many other Elizabethan dramatists wrote for it; and we read of the

theatres being overcrowded; and of the repeated performances of Richard II. taking place, not only in theatres, but in the courtyards of taverns, and even in the street."

Answer.—True; but Bacon speaks of the Drama or the Theatre as being *Deficient* in learning, and it was his object to exalt and purify them. In his crowning work, the completed edition of the *Advancement of Learning*, published in Latin in 1623 (the same year as the publication of the Shakespeare Folio), he shows what great engines "stage plays" might be made for the advancement of education, the people being by this means taught morals, manners, and politics.

Objection 4.—"Bacon was a cold, learned, calculating philosopher, probably never in a play-house in his life, and not likely to be interested in the plays of Shake-speare."

Answer.—So far from being *cold*, his private notes show him warning himself against over-zeal, over-haste, too great alacrity, and "impatience," which he calls his "staye" (hindrance). He drilled himself into being externally calm, but by nature he was "intense" and enthusiastic. As to his not having seen the Shake-speare plays on the stage, it is matter of history that he discussed Richard II. with Queen Elizabeth, and told her that many things in it were taken from Cornelius Tacitus (see his own account of this among the Apothegms), and in one of his letters he mentions *Julius Cæsar* and *Measure for Measure*. The revels at Gray's Inn, which were conducted and managed by Bacon and his brother, included the *Comedy of Errors*. His mother, being sadly distressed by his fondness for such performances, exhorted them both "not sinfully to mask or mum," just at the time when they were deeply engaged in preparing for the Revels.

Perhaps the most weighty is *Objection* 5.—"There is not a scrap of documentary evidence to prove that Bacon wrote Shake-speare."

Answer.—On the fly-leaf of a paper-book found among the Northumberland papers, there are the names (without comment) of several plays known and unknown—Richard II., Richard III., Edmund, and Cornelia, and the Isle of Dogs (attributed to Nash), all of which have been carefully cut out from the paper book. This book has a kind of table of contents, including some of Bacon's "Essaies"; speeches, written by him to be spoken by the Earls of Leicester, Sussex, and

Essex, at various "Devices" and Revels at Gray's Inn, speeches to Queen Elizabeth at the Barriers, and so forth. But there remain, un-excised, a "Device" entitled the "Conference of Pleasure," another called "The Order of the Helmet," and "The Masque of the Indian Prince," which has features in common with *Midsummer Night's Dream*. Some amanuensis has evidently been trying his pen by scribbling a dozen times on this fly-leaf the word "Shakespeare."

Now, if such a document could be found enumerating unknown works of William Shakspurre, and indicating the persons and occasions for whom and which they were written, would not this be admitted as documentary evidence of his authorship? I allude elsewhere to Sir Tobie Matthew's letter to Francis Bacon. And there is the letter to Sir John Davies, the poet, who was going up to Court after the accession of King James I., when Bacon begs him to be kind "to your concealed poets." Lastly, we may fairly retort with a "*tu quoque*"; for there is not a particle of documentary evidence that William Shakspere ever wrote anything, except it be the vulgar lampoon against Sir William Lucy, and some equally bad doggerel on John-a-Combe.

Objection 6.—"Ben Jonson's sentence in praise of William Shakespere."

Answer.—Allusion will also be found to this, showing that Jonson extolled Bacon in exactly the same terms: but added that "*he alone* filled up all numbers," and was "the mark and acmè" of learning. Jonson seems to have actually been one of Bacon's "able pens," or amanuenses. Doubtless he was aware of the deception that was being practised. Mark what he said in another place of Francis Bacon, after the latter's death, when of course no favours could be hoped for: "Ben Jonson, a most unexceptionable judge, has described Bacon's eloquence in words which, though often quoted, will bear to be quoted again . . .: 'There happened in my time one noble speaker who was full of gravity in his speaking. His language, when he could spare or pass by a jest, was nobly censorious. No man ever spoke more neatly, more pressly, more weightily . . . His hearers could not cough or look aside from him without loss. He commanded when he spoke, and had his judges angry and pleased at his will. No man

had their affections more in his power. The fear of every man that heard him was lest he should make an end.'" And here is what that severe critic Macaulay said of Bacon's powers of mind: "The best collection of jests in the world is that which he dictated from memory, without referring to any book, on a day when illness had rendered him incapable of serious study. . . . *In wit*, if by wit be meant the power of perceiving analogies between things which appear to have nothing in common, *he never had an equal*,—not even Cowley, not even the author of Hudibras. . . . The poetical faculty was powerful in Bacon's mind . . . In truth, much of Bacon's life was passed in a visionary world." Of Bacon's description of the House of Solomon in the *New Atlantis* Macaulay uses these remarkable words: "The truth is, there is not to be found *in* any human composition a passage more distinguished by profound and serene wisdom." And the great essayist adopts Cowley's words, who, "in one of his finest poems, compared Francis Bacon to Moses standing on Mount Pisgah," a comparison, says Macaulay, which "applies with peculiar felicity."

Objection 7.—"Bacon was not a poet."

Answer.—We have seen what Macaulay thought about it: while Mr. Spedding, no mean judge, says "that even in transcribing he bettered everything he touched." The versifications of the Psalms, written on a sick-bed, were intended to be sung, not recited. He was a *concealed* poet; and would not publish in his own name poems which would betray him.

Objection 8.—"Bacon was tried and convicted of corrupt practices and bribery. Such a man could not have written the Plays, in which the character of the author shines forth as noble, generous, warm-hearted, unselfish, and lovable."

Answer.—This description is precisely that given of Francis Bacon by all his personal friends. All who "were great and good loved him," says Aubrey. Ben Jonson, after lavishing encomiums on him, says, "It was not his greatness, but his goodness," for which he loved him. See also the record of Dr. William Rawley as to his kindness, sweetness, and heavenly-mindedness; also similar and more detailed accounts of his beautiful character by Sir Toby Matthew, and many other contemporary friends, in books and in letters; as in the Tennison collection of Anthony Bacon's correspondence, where Francis is

spoken of as "The Great," "Monsieur le Grand"; "The Sweet," "Signor Dolce"; and as "one upon whom a beam from heaven had descended." And surely this is not a hyperbolic expression to use with regard to the author of "Shake-speare," whoever he may have been?

The charge of bribery has been thoroughly sifted and disproved by James Spedding, himself a lawyer, calm and judicial, who devoted twenty years of his life to research into Bacon's history. Bacon was *accused* by jealous rivals, who wished to supplant him. The case was *not tried*, it was decided against him without a hearing. He confessed to some carelessness, but vehemently repudiated the idea of having been bribed. There can be no doubt that the customs of the time, when great offices were not paid by regular salaries, but when all was done by gifts and remuneration, led to, in fact invited, gross abuses. Bacon frankly acknowledged the evils of the system; and had he returned to political life, as he was invited to do, the first work which he was to have undertaken was to draw up a scheme for the reformation of the whole system. It is clear that he refused, or returned, gifts sent to him *pendente lite:* yet it is probable that his servants, who notoriously preyed upon him, when he was too much engrossed with his vast work to keep a check upon them, freely accepted all they could get from suitors.

With regard to Shakspere, we have a right to ask—

1. What are the authentic facts as to his history?

2. Can you show any instance of a good, kind, or generous deed done by William Shakspere?

3. How did he get his education? How did he learn French, Italian, Spanish, Latin, and Greek; which are proved by the internal evidence of the plays to have been known to the author?

4. It has been said that William Shakspere went to school at Stratford-upon-Avon, and that he probably became second master at the village school.

The Vicar of Stratford-upon-Avon can show by the Registers that the village was small—the number of children likely to go to school in those days not above ten or twelve, and that *there never was a second master*. (For the rest see *Ante* "Lives Compared," 1572—1587.)

If the upholders of the Shakspere theory are correct, we are obliged

to admit the fact that the seventh decade of the sixteenth century gave birth to *two* Englishmen, who possessed an equal claim to the gratitude of their countrymen; who were equally versed in every known art and science; equally graceful, tender, and pathetic in the expression of their feelings; equally masters of five living and two dead languages; equally polished in style; and equally at home in royal palaces and courtly surroundings. Yet of these men only one was nurtured and educated in a manner which could have led (without a miracle) to literary perfection. The other's life was coarse and sordid, and his death in keeping with his life. The one rests his claim to contemporary fame on a single sentence: while the other was praised and almost adored by persons of all ranks and degrees, who enjoyed abundant opportunities of studying the nobility of his character. A sincere believer in miracles, at least in those described in one Book, I utterly refuse to fall down and worship this idol of the people: whose sole claim to their veneration lies in the fact that his name (or, rather, a variation of his name) was *adopted* as the pseudonym for some plays, by their real author, the graceful, accomplished, pious, immortal, Francis Bacon.

It is quite certain that if "Shakespearians" (*i.e., readers of the Shakespeare Plays who know not Bacon*) could produce anything to compare with the mass of evidence accumulated in support of their doctrines by Baconians, this Bacon-Shakspeare controversy could not have arisen, and Will Shaksper, of Stratford-upon-Avon, would have reigned supreme.

Yet the evidence which we have collected has been lately described by one learned German professor as "stupendous," and by another as "incontrovertible." And these gentlemen, it should be remembered, are absolutely impartial judges: whereas, as I have elsewhere said, the British are not.

And it is greatly to be feared that there is foundation for a statement which has lately gained many adherents, although in the absence of actual proof I make it with some reserve, being myself a Free-Mason. The belief grows, that in dark and dangerous days, and in order to ensure the safety of himself and his collaborators, FRANCIS BACON himself so organised his Secret Society as to secure control over the great presses in England and abroad. The

arrangement seems to have been intended as temporary, certainly for no more than 100 years, but it is believed to continue in full force; thus placing the freedom of the press practically at the mercy of the Freemason printers and publishers, who in this matter are opposed to the truth becoming known.

I repeat that I hesitate to believe that conduct so un-English can be laid to the charge of *the* British institution, which, of all others, is popularly thought to be free and unfettered: yet the presumptive evidence is strong.

However that may be, we can but work on as hitherto; quietly, persistently, and in full confidence that no amount of unfair opposition, no effort at suppression or undermining, will in the end prevail against TRUTH. And it is sincerely to be hoped, that the publicity which may be given to the above statement, may lead to the thorough clearing up of the matter, either one way or the other; and in such a conclusive manner as to put the question finally at rest.

Above all things it is necessary for Baconians to practice patience. Inasmuch as our great master was content to efface himself, trusting to time to develop the seeds of truth which he planted, we should be content to help the tree to grow, and not be disappointed if we are unable to pluck the fruit in our own day.

THE COMPILER.

APPENDIX A.

MS. DICTIONARIES, HARMONIES, AND OTHER COLLECTIONS: INTENDED TO ASSIST STUDENTS IN A COMPARATIVE EXAMINATION OF THE LITERATURE, SCIENCE, PHILOSOPHY, POETRY, AND THEOLOGY OF THE 16TH AND 17TH CENTURIES.

1. Philology of Bacon and Shakespeare. List, &c., in Dictionary form. Vocabulary, Grammar, Turns of Speech, Metaphors, Similes, Quibbles, &c. 27 Portfolios, 4to.
2. (As above). Bacon and authors of the age — *not Shakespeare*. 37 Portfolios, 4to.
4. *Science:* (*a*) *Horticulture*. Comparative passages, B. and S. Alphabetical Lists of Flowers, Fruits, Vegetables, Herbs, Trees, Shrubs, &c.
   (*b*) *Agriculture*, or Husbandry: Sowing, Reaping, Planting, Grafting, Manuring, &c.

(*c*) *Medicine—Surgery:* Lists of Drugs, Diseases, Remedies, Poisons, Antidotes, &c.

(*d*) *Food—Drinks:* Recipes, Brewing, Distilling, &c.

(*e*) *Mind and Body:* Mental Disorders, "Anatomy of Melancholy," Imagination.

(*f*) *Metaphysics:* Witchcraft, Demonology, Fairies, &c.

(*g*) *Meteorology: The Winds*, Tempests, Breezes, Airs (*connect with f*), Earthquakes, Floods, Tides, Meteors, Comets, &c.

(*h*) *Astronomy:* Sun, Moon, Stars, Zodiac, &c.

(*i*) *Mineralology:* Of Metals, Earths, Cements, "Sulphur and Mercury," Precious Stones, &c.

(*j*) „ Of Mines—Mr. Bushell's Gold Mine (of Truth, &c.).

(*k*) *Natural Physics:* Heat, Light, Electricity, Magnet, Sound, Motion, Gravity, &c.

(*l*) *Chemistry:* Germination, Maturation, Putrefaction, &c.

(*m*) *Natural History: Mammals*, Wild Animals, Beasts of Prey, Domestic Animals used for food, for their skins, &c. Lists.

(*n*) „ „ *Birds:* Of Prey, Singing, Migratory, Ominous, &c.

(*o*) „ „ *Reptiles:* Serpents, Snakes, Scorpions, Toads, Frogs, Lizards, Spiders, &c.

(*p*) „ „ *Fishes:* Comparative lists and remarks —analogies, contrasts.

(*q*) „ „ *Insects* (useful): Bee, Silkworm, &c.; Industrious, Noxious, &c.

(*r*) *Arts: Painting, Sculpture:* Domestic, Furniture, Utensils. Lists.

(*s*) „ *Music:* Theatre, Drama, &c.; Dancing, &c. Lists.

(*t*) „ *Architecture* (and applied to the symbolism of Freemasonry).

(*u*) „ *Textile:* Stuffs, &c.; Personal Ornaments, &c.

(*v*) „ *Cosmetics.*

(*w*) „ *Sports:* Hunting, Hawking, Fishing, Fencing, Wrestling, Bowls, Billiards, Tennis, &c.

(*x*) „ Of War, Engines, Weapons, &c.

(*y*) „ Navigation, Ships, &c. (connect with *g ante*).

(*z*) „ Of Speech, Rhetoric, &c.

(*A*) *History, Ancient:* List of Persons, Places, Events, &c.
„ *Modern* „ „ „ „
„ Ecclesiastical „ „ „ „
„ Fiction „ „ „ „

(*B*) *Mythology:* "The Wisdom of the Ancients," compared with Shakespeare, &c.

(*C*) *Bible*, Bacon's Knowledge of the. List of passages quoted (B. and Sh.).

(*D*) *Divinity* and Theology, Doctrines, Opinions, &c.

(*E*) *Geography, Ancient:* List of Countries, Towns, Mountains, Rivers, &c. (B. and Sh.).
„ *Modern:* List of F. Bacon's Possible Travels, &c. (B. and Sh.).

(*F*) *Topography: London*—the neighbourhood; F. B.'s homes and haunts.

(*G*) *Life of Francis Bacon*, traced and compared *seriatim* with allusions in the Plays, as arranged by Dr. Delius.

(*H*) *Bacon's Relations, Friends*, and Assistants: Collection with a view to ascertaining the original members of his Invisible brotherhood.

(*I*) *Paper and Paper-mills:* Water-marks, &c.

(*J*) *Printers and Printing:* Lists from Harleian Catalogue.

(*K*) „ „ John Bagford's Collection (*reserved*), 108 vols. Large Room, *British Museum*.
„ „ „ „ 12 vols. (*unreserved*), 108 vols.

(*L*) *Freemasonry:* Compared with F. B.'s Society. Lists of Books, Persons: their letters, remarks, allusions. F.M.'s and their special points of reticence.

(*M*) *Rosicrucianism*, Old and Modern: Apparent connection with above. Lists of names, works, analysis of some (F. B.'s).

(*N*) *Societies and Institutions* under their control: Burlington House and branches; Gresham, &c.; Bible Depots, &c.; University Libraries and Presses, &c., &c.

(*O*) *Libraries:* York, Lambeth, Bodleian, &c.

(*P*) *Emblems: Egyptian Hieroglyphics*, Language of the Alchemists, R. C.'s and F. M.'s compared, F. B. a "Mystic."

(*Q*) *Hieroglyphic Designs* in Printing: Collection. Interpretation (from the above).
„ „ In Architecture, Metal Work and Carving, Gold and Silver Smiths, &c.

(*R*) *Tombs and Epitaphs.*

(*S*) *Gateways, Fountains, &c.: Emblematic Frontispieces. 1 Portfolio.*

(*T*) Portraits of Bacon very various, to meet the varieties in U.

(*U*) Portraits of Bacon, *Feigned.* Upper part of face and brow usually like F. B.; the rest of the face and dress made to represent one of his "marks."

(*V*) *Biographies and Characters, Feigned:* A portion of F. B.'s true character or life being introduced into each.

(*W*) *Classic Authors* quoted by Bacon, &c.

(*X*) Ethics of Bacon and "Shakespeare."

„ „ And others, *not* "Shakespeare."

In addition to the above one hundred or more methodised harmonies, collections have also been made of all attainable information on the subject of Ciphers, Stenography, and Teleology, together with a collection of hundreds of title-pages and sheets from books and newspapers which have been worked out in the manner described in BACONIANA, September, 1895. Over eighty note-books (many of which still have to be reduced), three folio volumes of newspaper clippings, and notices or reviews abusive and disparaging, commendatory and encouraging by turns, fill up the measure of this little known but most important storehouse of materials for future work.

APPENDIX B.

A LIST OF BOOKS, PUBLISHED SINCE THE YEAR 1856, BEARING UPON THE BACON-SHAKESPEARE CONTROVERSY AND UPON OTHER MYSTERIES CONNECTED WITH THE LIFE AND WORKS OF FRANCIS BACON.

*1. "*William Shakespeare and His Plays*": An Inquiry concerning them. By Delia Bacon. Article in *Putnam's Monthly Magazine*, January, 1856.

*2. "*Was Lord Bacon the Author of Shakespeare's Plays?*" A Letter to Lord Ellesmere. By Wm. H. Smith. (London: September, 1856.) These works are believed to have been written quite independently of each other, but neither can be said to have originated the controversy which was of older standing.

3. *The Philosophy of the Shakespeare Plays Unfolded.*" By Delia Bacon. (London: Groombridge, 1857, 8vo., pp. 582.)

*4. "*Bacon and Shakespeare*": An Inquiry touching Players, Play-houses, and Play-writers in the days of Elizabeth (*an enlargement of No. 2*). By W. H. Smith. (London: J. Russell Smith, 1857, 12mo, pp. 162.)

5. "*The Authorship of Shakespeare.*" By Nathaniel Holmes. (Hurd and Houghton, New York and Boston, U.S.A., 1866.) A most valuable book which has passed through several editions, although little known in

England. The latest edition (1886) is in 2 vols. 8vo., with a Supplement and an Index.

6. "*The Shakespearean Myth: William Shakspere and Circumstantial Evidence.*" By Appleton Morgan, A.M., L.L.B, author of "Notes to Best's Principles of Evidence."

*7. "*Francis Bacon's Promus of Formularies and Elegancies*": Being a collection of upwards of 1,650 private notes or "commonplaces," one sheet of which bears the date 1594, while others appear to be much earlier. These Manuscripts, which formed a portion (*reserved*) of the Harleian Collection at the British Museum, were first printed in 1882, edited and collated, with upwards of 5,000 passages from and references to "Shakespeare," by Mrs. Henry Pott. (London: Longmans.) (Out of print. A second edition, correct and greatly enlarged, is in course of preparation.)

8. "*A New Study of Shakespeare*": An Inquiry into the connection of the Plays and Poems, with the origins of the Classic Drama and the Platonic Philosophy through the Mysteries. By W. F. C. Wigston. (Trubner and Co., 1884, 1 vol. 8vo.) Original and interesting, like all the works of this author.

9. "*Did Francis Bacon Write Shakespeare?*" Part I., "Thirty-two Reasons for Believing that He Did"; Part II., "The Lives of Bacon and Shakespeare Compared"—two handbooks by Mrs. H. Pott. Published 1884 and 1885; reprinted in 1 vol., 1893. (R. Banks and Son, 5, Racquet-court, Fleet-street, E.C.)

*10. Two vols. of transactions and papers read at meetings of the Bacon Society; printed under the title of the BACON JOURNAL. Vol. I.: George Redway, 1886; Vol. II.: Robert Banks, 1891.

*11. In 1892 BACONIANA replaced the JOURNAL. Two numbers were published May and October, 1892 (Schute and Co., Chicago). Vol. I.: London, May, 1893, to February, 1894; Vol. II., 1894-5; Vol. III., 1895 (all published by R. Banks, Racquet-court, Fleet-street).

12. "*The Great Cryptogram.*" By the Hon. Ignatius Donnelly, author of "Atlantis," "Ragnarok," "Dr. Huguet," &c. (1888; Chicago, New York: R. Peale and Co.; London: Sampson, Marston.) Parts I. and II. are elaborate arguments, with evidence concerning the authorship. Following upon the 13 Essays which support this part of the contention is Part III., "Parallelisms" of Expressions, Metaphors, Opinions, Quotations, Studies, Errors, Identities of Style, Character, &c. Vol. II. is devoted to the much-discussed Cipher, concerning which it is certain that the last word has not yet been said.

13. "*Bacon-Shakespeare and the Rosicrucians.*" By W. F. C. Wigston. Here, for the first time, appears in print the announcement of a discovery

concerning the identity of Bacon's "*New Atlantis*," with Heydon's "Land of the Rosicrucians."

14. "*Francis Bacon, Poet, Philosopher*," &c. By the same. (Published by Keegan, Paul, Trench, and Trubner, 1890.)

15. "*Francis Bacon and His Secret Society*." By Mrs. Henry Pott. 1891. (Publishers—London: Sampson, Lowe, and Co.; Chicago: Schulte and Co.). Of the mysteries surrounding the Works, Aims, and Life of Francis Bacon: His position as Founder of a great Secret Society, "The Invisible Brotherhood"; Freemasons, Rosicrucians, of Paper-marks and other Secrets in Paper-making, Printing, &c.

16. "*The Columbus of Literature*." By W. F. C. Wigston. 1891-2. (Schulte, Chicago.)

17. "*Das Shakespeare Geheimniss*." Edwin Bormann. (Sebstverlag: Leipzig, 1894.) An English version, "*The Shakespeare Secret*," now published. An excellent compilation.

18. "*Neue Shakespeare Enthullungen*." (Leipzig, 1895.) A more recent booklet by the same compiler. The only drawback to these books is that they pose as original compositions, whereas they are well-arranged extracts, pieced together, and conveniently condensed from previous works.

Numberless other books, &c., could be enumerated were a Bibliography the object. For German Readers there is an excellent treatise of Count Vitzthum d'Eckstadt, "*Shakspeæ und Shakespeare*." For such as prefer handbooks to heavier reading, we commend Mr. George James's series of "Bacon-Shakespeare Pamphlets," noticed in BACONIANA, September, 1895. The works catalogued above can be had on application to our publisher, Mr. Banks. Those marked with an asterisk (*) are becoming very scarce.

IT is with deep regret that we record the death, at Dresden, on October 16, of Count Karl Friedrich Vitzthum von Eckstadt, formerly Privy Councillor to the Emperor of Austria. Count Vitzthum was amongst the earliest Members of the Bacon Society, and one of our ablest students and supporters.

p.170. Apostly
After Bacon's death the Plays may be said to have gone completely "out of fashion" for more than a century.