BACONIANA

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INDEX.

BACONIANA.

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A RETROSPECTIVE REVIEW.

MARCH, 1894.

TEN years have passed since the Bacon Society was established, and a journal started in connection with it. Let us, as Bacon would say, "Tell our cardes and tell what we have wonne."

Ten years ago we were a mere handful of fellow workers; we had no encouragement from without, indeed, every possible obstacle and discouragement was thrown in our way. There were not perhaps a score of people who knew of our existence or who would have cared to attend our meetings.

At that time we were engaged in trying to solve a question hinted by a writer in *Chambers' Magazine* in 1852,* and published almost simultaneously by Miss Delia Bacon in America† and by Mr. William Henry Smith‡ (in England) concerning the authorship of the Shakespeare Plays and Poems. The opinions of these writers created much stir at the time, and the important work of Miss Bacon on the philosophy of her great namesake, opened men's eyes to the interest of the proposition, and to the issues at stake.

But the stir was confined to a small circle. The so-called

* Mr. Wyman, in his Biography, claims the first publication for Col. Hart in his "*Ancient Lethe*" in the *Romance of Yachting* (pp. 207—213). Pub. New York: Harper Bros., 1848.

† In *Putnam's Monthly*, Jan., 1856. Reviewed shortly after in the *Athenæum*.

‡ "*Was Lord Bacon the Author of the Shakespeare Plays?*" A letter to Lord Ellesmere printed for private circulation. London, Sept., 1856. Reproduced in *Littell's Living Age*, Nov., 1856.

Shakesperians did their utmost to ridicule and suppress the theories started; study of the subject had not then been very deep, so that objections raised by Shakesperians could not always be met. Interest therefore subsided, and the matter for a while passed out of sight—almost out of remembrance—or if, perchance, new students turned their attention to the question, it was often in total ignorance that others had previously traversed the same ground.

Mrs. Henry Pott had been for ten years annotating and comparing passages in the acknowledged works of Bacon with the Shakespeare Plays, when there fell into her hands the number of *Fraser's Magazine* for July, 1874. Here an excellent article summed up briefly all that had been said or written on this controversy, showing how much had already been done, and that wise and thoughtful men such as Lord Palmerston were believers in the Baconian theory first declared by Mr. W. H. Smith.* All previous notes were now reduced into alphabetical form, with a view to the gradual construction of a dictionary on Harmony between the works—scientific, literary, and professional—acknowledged as Bacon's, and the Plays and Poems called *Shakespeare*.

Beginning with horticulture, for instance, it was endeavoured to extract from Bacon the name of every tree, shrub, plant, flower, fruit, root, &c., and to compare the scientific observations or dry notes of the philosopher with allusions to the same objects by the poet. It was found that such comparisons fitted like hand and glove—the mind and knowledge displayed were identical.

Pursuing the same system with regard to the animal world, every mammal, bird, fish, reptile, insect, was hunted out, and made to show on the one side of the page "aphorisms drawn," as Bacon said, "from the centre of the sciences"; on the opposite side, these scientific facts distilled into poetry. And so on and on through the doctrines of the human body and of the soul, through the sciences of medicine and surgery, with lists of diseases and distemperatures, lists of poisons, drugs, foods, drinks, and of all matters connected with the mind and superstitions of man, imagination, witchcraft, spirits,

* In 1857 Mr. Smith wrote "An Inquiry touching Players, Playhouses, and Playwriters," &c., to which is appended an abstract of a MS. respecting Tobie Matthew. London: T. Russell Smith, 1857.

and so forth. The great globe itself, with everything relating to its surface or its mineralogy, geography, the names of mountains, rivers, countries, towns ancient and modern, even the topography and names of streets and buildings alluded to, had to be registered; mines and manufactures, personal ornaments, gems, and precious stones, domestic appliances, furniture, &c., implements of peace and war, navigation, and the history of the winds, meteorology and astronomy, ancient and modern history or allusions to fiction in classical or modern works, music, the theatre, and all kinds of sports, pastimes, and exercises, had also to be included, together with law and of statesmanship, and last and greatest, divinity and the study of the Bible.

Meanwhile another dictionary was found necessary, and was growing up. It is philological, and aims at identifying and discriminating the much discussed "style" of Francis Bacon. Some articles based upon it have already appeared in BACONIANA—May, 1892,* and also in November, 1893. The most important part of this second dictionary seems to be the collection of metaphors, similes (or analogies), symbols, and such like. About 50,000 or 60,000 extracts have been made on these subjects from Bacon and Shakespeare alone, but the quantity is doubled when we add to these a third collection (at present very incomplete) in which the same subjects are handled in other books as yet unclaimed for Francis Bacon but believed to be by him.

These details have been given at some length for the purpose of assuring Baconian friends at a distance that we build upon no insecure foundations, but that the accumulated stores of materials are such as to render certain the ultimate completion of our edifice.

To return, and to "shake hands across the vast" with our energetic cousins in America. In 1866 Judge Holmes published his most valuable and comprehensive work, "The Authorship of Shakespeare." It was several times reprinted, and twenty years later (1886) was enlarged with an index and appendices of great interest. One of these includes a notice of the Northumberland MSS., edited by Mr. Spedding so far back as 1870. Amongst these remarkable pieces is a masque, of which a limited number of copies were printed by Mr. Spedding, under this title :—"A Conference of Pleasure,

* Publisher, Schulte & Co., Chicago.

composed for some festive occasion about the year 1592, by Francis Bacon."

On the cover of the paper book is a list of contents, showing how Francis Bacon used his pen to furnish speeches for others to utter on festal occasions as their own. There are speeches or "orations" for my lords of Leycester, Surrey, Sussex, and others. But most interesting points are that the list contains the titles of the plays, "*Richard II. and Richard III.*," together with a fragment of the "*Isle of Dogs*," attributed to Nashe, and another play, "*Asmund and Cornelia*," of which nothing is known. "*Rich. II. and III.*" have, however, been removed from the paper book, the threads which bound them being cut for the purpose. The amanuensis, or penman of the MS. book, has ten or twelve times scribbled on the outside leaf the name of *Shakespeare*, and has tried to write down the long word from "*Love's Labour Lost*"—*Honorificabilitudinitatibus*; but he stops short at Honorificabilitudino. A line is also incorrectly scribbled from "*Lucrece*," and the words "Anthony comforte consorte" are discernible.

When men say confidently that not a word of documentary evidence exists in favour of Bacon's authorship of the Shakespeare Plays and Poetry, they err, for the evidence that two of the Plays were included in a list of his writings, and even the scribblings recalling fragments from a third play, and from "*Lucrece*" is documentary evidence, and would be held good in any case where Bacon was *not* concerned.

Squibs and pamphlets came forth from time to time chiefly on the *Shakespeare* side of the controversy, and laughing to scorn the pretensions of the Baconians; but in 1881, Mr. Appleton Morgan's "*Shakespeare Myth*" raised a storm of indignation by its onslaught on the immortal bard. This book goes far to prove it impossible that William Shaxpurre the poacher could have written anything excepting the doggerel lampoons claimed as his. It is also suggested that the Plays are the product of a co-operative society of wits.

In 1883 was published the *Promus*, a collection of upwards of 1,600 of Bacon's MS. notes, to an astonishing extent reproduced in Shakespeare. The publication of these notes, collated with quotations from the Plays, gave fresh impetus to the whole subject. Violent and abusive paragraphs were published in the newspapers here, and

in America, and pamphlets on the Bacon-Shakespeare controversy poured forth from both sides.* The issue of some hand-books by the Editor of the *Promus*, brought out the welcome news that the veteran originator of the controversy, Mr. W. H. Smith, was yet alive, and as keen as ever upon the old subject.

The question had hitherto been restricted to the one point, "*Did Francis Bacon write Shakespeare?*" But there are minds to whom it is inconceivable that the answer to that one question should be held to solve all difficulties, or to supply all needful information as to Francis Bacon, his work, aims, and aspirations. Some of us were still dissatisfied, feeling that even though Bacon were proved author of the Plays, yet that this fact brought us no nearer to the key of the mystery about the man himself.

At this juncture a new writer of great learning came to the front. Mr. W. F. C. Wigston published his "*New Study of Shakespeare; An Inquiry into the Connection of the Plays and Poems, with the Origins of the Classical Drama, and with the Platonic Philosophy through the Mysteries.*" The title is sufficient to show that the book is not one to suit the general reader. It aims at the more profound student, and to such it may be heartily commended. There is no doubt that the day is not far off when such studies as have been undertaken by Mr. Wigston will prove most valuable as keys to many things at present held to be incomprehensible or useless.†

In 1888 the long expected "*Great Cryptogram*" came at last. The labour expended upon this work was stupendous. For years after his discovery of the existence of a cipher in the Shakespeare folio of 1623, Mr. Donnelly slaved, often for twelve hours at a stretch, in pursuit of a fixed rule by which the cipher could be reached. Sure that the cipher was a fact, he indulged a hope that he had practically reached it, and that little was needed to complete the method.

* In 1884 Mr. Wyman published a biography of the Bacon-Shakespeare controversy. (P. G. Thomson, Cincinnati) This biography includes 255 books, pamphlets, and newspaper articles, of which 117 are pro-Shakespeare, 63 pro-Bacon, and 65 uncertain.

† Other important works followed by the same author—"*Bacon, Shakespeare, and the Rosicrucians*," "*Hermes Stella*," "*Francis Bacon, Poet, Prophet, Philosopher*," and "*The Columbus of Literature; or, Bacon's World of Sciences.*"

Hence, being urged beyond endurance to bring out the book, and fully persuaded that he would receive help as he would have helped others, Mr. Donnelly was induced prematurely to publish. Unhappily, far from offering help to sift truth from error, and to forward a discovery which if true is a very great one, the public voice combined to belittle Mr. Donnelly's efforts, to laugh him down, or to prove him wrong. The result was, for a time, to injure him and the Baconian cause in one.

Many Baconians discredit the cipher, but we find few who have made any real efforts to investigate its errors or its truths, and that its *existence* is a fact the following circumstances seem to show. An able and accurate expert (Mr. James Cary) took up the subject, and has worked at it with an assiduity and ingenuity only to be equalled by Mr. Donnelly's. Mr. Cary began on Mr. Donnelly's system, but soon added to it a study of the typographical peculiarities which to a cryptographer clearly suggest purpose and design. He also satisfied himself that the cipher is by no means strictly mathematical, but depends largely upon *analogies*, tricks and devices, to which the eye and the mind of the decipherer quickly become accustomed, but which with a novice escape notice.

To assure Baconian friends of the practical nature of this cipher, it should be stated that facts hitherto unknown have been revealed by its means. For instance, Mr. Cary wrote to say that in a sentence which he had deciphered, a book was announced as to be published in 1662. The book, a conclusion to one of Bacon's fragmentary works, was to contain certain cipher clues of which Mr. Cary could find but a portion. The book was sought, but at first in vain. *It was said never to have existed.* Nevertheless, Mr. Cary persisted, and in the end the book was found in the British Museum.

Another cryptographer, Mr. Gould, writes from Montreal to Mrs. Henry Pott:—"I beg to inform you that *I have been working upon the cipher*, and with no little success. I have worked in eight different plays, making in all upwards of sixty columns. I have been so fortunate as to discover a simple and easy method of obtaining the root-numbers, so that I can readily find as many as fifteen to twenty for each play; and in addition to this, I have got hold of two *universal* numbers, which apply to every play and to every column of

every play in so far as I have tested them. I find that the cipher thus runs through the entire volume, and uses two-thirds or three-fourths the words of every column. I have made a special study of the play of *The Merchant of Venice*, and find that the hypothesis first propounded by yourself that Bacon's own experience with '*a hard Jew*' money-lender lies at the basis of the plot, is amply borne out—*even to the pound of flesh.*"

Mysterious communications from abroad have sometimes been received to the effect that it is vain to seek the cipher, since it defies human discovery; but that some day it will be disclosed. To those who sit at the receipt of news from all parts, it appears that not one only, but all of the many kinds of cipher described in the *Advancement of Learning* are used in combination or separately, one cipher sometimes enfolding another in at least one edition of every Baconian work. The cipher upon which Mr. Donnelly is again hard at work, and, as he believes, perfecting, is apparently like Mr. Gould's, the *outer* cipher. But Mr. Cary's system is yet more subtle, and appears to wrap up matters of graver import. Time alone can show. *

Rigid examination of the typography of Baconian or suspected books led to a study of early printing, printing-houses, paper-mills, &c. Difficulties at first unaccountable hedged in these subjects, and the seekers were at length forced to the conclusion that it is the duty of a secret guild to prevent such matters from being publicly understood, or their origin unveiled—in short, that these and kindred subjects are hidden behind the curtain of masonic mystery.

In 1892 Mrs. Henry Pott published the first part of "*Francis Bacon and his Secret Society*," a book which enters upon these forbidden topics, and as one study draws on another, from the paper transition is easy to printing, and decorative book plates. It is found that the title-pages, head-lines, and tail-pieces of the sixteenth and seventeenth centuries are all *hieroglyphic or symbolic*, according to the symbolism of Francis Bacon, that all of them are in his acknowledged

* It is a significant circumstance that in 1623—the year of the publication of the *De Augmentis* (the finished edition of the *Advancement of Learning*)—the year also of the publication of the collected edition of the *Shakespeare* plays—in that same 1623 was published a great anonymous book of ciphers entitled "*Augusti Seleni Cryptographiæ*," or *The Secret Writings of the August Moon.*

works, and by twos or half-dozens scattered throughout the works, which we shall some day claim for him.

The ascertained fact that Francis Bacon founded the Royal Society is one which it is impossible to overlook. A short paper in BACONIANA, May, 1893, published this discovery, which is, however, no news to the dignitaries of that august body. Is it not surprising that little notice has been taken of so remarkable a fact, leading as it does to much definite knowledge?

We see that the Royal Society also has its s crets. It does not plainly announce Francis Bacon as its founder; it objects to the perusal of some of its catalogues; it professes to be curiously ill-informed on matters closely connected with itself. Mathematical papers by Francis Bacon, known to have been in the Royal Society, are said to be there no longer, neither can it be explained whither they have been spirited away.

Some of our number explain such things in one word—*Freemasonry*. The guardians of books, papers, and matters Baconian are bound, they believe, to withhold them from all excepting Freemasons, or those furnished with the proper "Open Sesame." Such guardians are to be honoured, not blamed. They simply do their duty. It is, however, as we are free to think, high time that such hindrances and mysteries should be abolished, and we have grounds for hope that the end is not far off.

In May, 1893, an entry was made into the curious but easy subject of "Disguised Portraits," part of another method by which the Secret Society handed down the name and fame of their great founder. We are glad to learn that the subject is being taken up in several quarters. It is one most suitable for popular lectures, especially if the portraits be exhibited by the aid of a good magic lantern. The identity of the head of the so-called "Duke of Devonshire's Bust of Shakespeare" at the Garrick Club, and the fine head in profile on one of the medals of Bacon, is such as to be patent to the dullest observer.

Here is another strange thing, that six or eight medals should have been cast in honour of Francis Bacon, and not one of them alluded to in any life or record of him. Medals by we know not whom, cast we know not why, where, or when. Of course the history of these

medals must be perfectly well known to a not very narrow circle; but that any mystery should exist, that they should not be mentioned in every good "life" of Bacon, evidences yet again the workings of a secret society of Baconian origin.

In November, 1893, another branch of inquiry was brought forward, which seems destined to lead into new and unexplored regions. "*Inquirer*" draws attention to the Rosicrucian character of many tombs and epitaphs which mark the graves of supposed authors of the time of Bacon. Much more will grow from these seeds and weak beginnings, but further communications have hitherto, from lack of space, been withheld.

To sum up briefly, it must have been observed that of late the views of Baconian writers have greatly widened, deepened, and risen. Ten years ago we looked no farther than *Shakespeare*. To proclaim Francis Bacon as the true author of the Shakespeare plays was, with most of us, the highest aim. There were some, too, who would have been glad to find some plausible reason why his authorship should have been kept secret?

Times have changed, and ideas have advanced hand in hand with knowledge. A section of our number, the "Renaissance Baconians," now regard Francis Bacon less as the writer of any one volume, precious and wondrous though it be, stuffed with secrets, though they believe it to be; but they regard their great master as *par excellence* the rival of the sixteenth and seventeenth centuries, the reformer of education and of methods of learning, the inventor of the modern drama as a means of education, the founder of the Royal Society and of all in science or literature which has sprung from it, the centre (in England at least) of the great movement for a true *re*-formation of the universal Church, known as the "Counter-Reformation."

To the accomplishment of this great work, Francis Bacon (so say these amongst us) was aided, and relieved from mechanical labour by his admirably organized brotherhood, later known as the Freemasons, and of whom the higher ranks still hold and guard the Baconian mysteries.

Other Baconians, however, hold to the Bacon-Shakespeare controversy as the beginning and end of the whole matter. So again we can only repeat that "*time that great arbitrator must decide.*"

The editors of BACONIANA hope by degrees to bring out a complete set of papers on every branch of Bacon's learning—on all matters scientific, literary, professional, ethical or philosophical. The comparison of the classical learning has also been commenced, and will be carried forward by competent hands. The present paper on this subject is "Tacitus"; but somewhat similar contributions on Horace, Virgil, Ovid and other ancient writers are being compiled, and will show the depth and extent of the classical knowledge displayed in the Shakespeare Plays. CONSTANCE M. POTT.

Constant inquiries are received from friends who cannot devote much time or labour to the cause, as to any means whereby they could be useful or indirectly helpful. We therefore venture to point out various means by which help can be given and expense saved to our not wealthy Society.

No need to mention that money is always wanted, and subscriptions to the publishing fund most welcome. It is the hope of the Editing Committee some day to reprint old books bearing upon Baconian subjects especially, in the same way that half a century ago the old *Shakespeare* Society published the valuable reprints which were then as little known as the occult Baconian literature is at the present time. Our funds, however, do not at present admit of this desirable expenditure.

But apart from the ever-needed money, there are other needs, and means by which help may be afforded—namely, by making known, each in his own circle, the work of the Society and its one organ BACONIANA—and by lending houses for assemblies.

It is the unanimous opinion of our members that meetings in private houses are incomparably more genial and pleasant than any formal assemblage in a public room. As long as possible, therefore, we will confine ourselves to the present system, and it will be deemed very kind of friends possessed of large reception rooms, if they will occasionally allow us to meet there.

Since it has always been our manner to work quietly and without advertisement, we also ask those who have at heart the interests of this Society to aid the labours of the Editing Committee by distributing amongst suitable members of their own acquaintance the prospectuses

and notices which are from time to time circulated in the Society — sending to headquarters the names and addresses of any who wish to be included in our lists.

NOTICE.

We are requested to announce that a series of Essays of importance to our subject are about to be published by Dr. Georg Cantor, Professor of the University of Halle ad Saale. They will be entitled

"LITERARY CONFESSIONS,"

and are to be translated into English as soon as possible.

They will be printed and published at the "*Waisenhause*," Halle ad Saale, and the first Essay will be

"OF FRANCIS BACON."

We trust that this first number will be supported by members of our Society, and by literary men in general, as the publication of subsequent numbers will depend upon its success.

The HON. SECRETARY of the Bacon Society requests that all inquiries may be addressed to him, by letter only, at 25, PARLIAMENT-STREET, WESTMINSTER.

TACITUS AND RICHARD II.

PART II.

TO resume the subject of "Bacon's use of the Writings of Tacitus," commenced in your May number, I add first a few more extracts from the 1622 edition, which appear to be reflected in Richard II. and Richard III., adding to these allusions equally obvious.

ACCEPTING WHILST DECLINING.

"Vitellius declared that he would not accept the title of Augustus as yet, nor the name of Cæsar at all, whereas in substance and power he abated nothing thereof."—*Hist. Bk.* II. xx.

Glos. "Alas! why should you heap this care on me?
I am unfit for care and majesty:
I do beseech you, take it not amiss:
I cannot nor I will not yield to you."

Buck. "If you refuse it . . . .
. . . . we will entreat no more."

Glos. "Will you enforce me to a world of cares?
Call them again—I am not made of stone,
But penetrable to your kind entreaties."
—*Rich. III.* iii. 7, 94, etc.

"Was the crown offered him thrice?
Ay marry, was't; and he put it by thrice, each gentler than the other."—*Julius Cæsar* i. 2, 212—240.

ACTIONS HOTLY ENTERED FADE—SHRINK.

"As all actions entered into upon heat without consideration are strongest in the beginning, and afterwards fade and decay, so here the Senatours began by little and little to shrink."—*Hist.* iii. 11.

"Under our tents I'll play the eaves-dropper
To hear if any man do shrink from me."
—*Rich. III.* v. 3.

"It is too late: I cannot send them now,
This expedition was by York and Talbot
Too rashly plotted; . . .
. . . The over-daring Talbot
Hath sullied all his gloss of former honour
By this unheedful, desperate, wild adventurer," etc.
—1 *Hen. VI.* iv. 4; and *Ib.* i. 3, 19—24.
(Compare next extract *Hist.* ii. 87.)

"There is no hope that ever I will stay
If the first hour I shrink and run away."
—1 *Hen. VI.* iv. 5.

"Rash, inconsiderate, fiery voluntaries
With ladies' faces and fierce dragons' spleens: . . .
. . . Make a hazard of new fortunes . . .
To do offence and scath in Christendom."—*John* ii. 1.

"What to ourselves in passion we propose,
The passion ending doth the purpose lose;
The violence of either grief or joy
Their own enactures with themselves destroy."
—*Ham.* iii. 2, 189—218.

ACTIONS WEIGHED AS TO THEIR PROFIT AND RESULTS TO THE COMMONWEALTH.

"All men which are to enter into great and important actions ought to weigh with themselves, whether that which be undertaken be profitable to the Commonweath, honourable for themselves, and easy to be effected, or at least, not greatly difficult: withal the party that persuadeth into it is to be considered whether besides bare words and advice, he adjoin his own peril thereto, yea or no: and if fortune do favour the attempt, to whom the principal honour accrueth."—*Hist.* ii. 87.

". . . Grievous crimes
Against the state and profit of this land."
—*Rich. II.* iv. 2; and see of *weighing* matters, *Ib.* iii. 4, 84—90.

"Join we together for the public good
In what we can, to bridle and suppress
The pride of Suffolk and the Cardinal.
And as we may cherish the Duke Humphrey's deeds
While they do tend the profit of the land,
So God help Warwick, as he loves the land
And common profit to his country."—2 *Hen. VI.* i. 1.

". . . Things done well
And with a care, exempt themselves from fear;
Things done without example, in their issue
Are to be feared."—*Hen. VIII.* i. 2.

"I weighed the danger that my realm stood in."—*Ib.* ii. 4.

ADVERSITY—PROSPERITY.

"Prosperity tries the heart with more powerful temptation. We struggle with adversity, but success undermines our principles."—*Hist.* I. 1.

"I suffer for the truth, sir, . . . and therefore welcome the sour cup of prosperity! Affliction may one day smile again; and till then, sit thee down, sorrow!"—*Love's Labour Lost*, i. 1.

"Sweet are the uses of adversity," etc.
—*As You Like It* ii. 1, 12—18.

"The protractive trials of great love
To find persistive constancy in men."
—*Tro. and Cres.* i. 3, 21—54.

"Come, leave your tears: a brief farewell—the beast
With many heads butts me away. Nay, mother,
Where is your ancient courage? You were us'd
To say, extremity was the trier of spirits;
That common chances common men could bear:
That, when the sea was calm, all ships alike
Showed mastership in floating: fortune's blows,
When most struck home, being gentle wounded, craves
A noble cunning: you were us'd to load me
With precept that would make invincible
The heart that conn'd them."

—*Cor.* iv. 1; and see *Ib.* i. 1, 252—270.

ADVICE, COUNSEL, WHOLESOME BUT UNPALATABLE.

"Vitellius' inwardest friends hindered (the expert centurions) from accesse, the prince's ears being so framed that he accounted all sharp that was wholesome, and liked of nothing but that which was presently pleasant, and afterwards hurtful."—*Hist.* iii. 12.

"O flattering glass! thou dost beguile me
Like to my followers in prosperity," etc.

—*Rich. II.* iv. 1, 280—310.

Gaunt. "Will the King come that I may breathe my last
In wholesome counsel to his unstaid youth?"

York. "Vex not yourself, nor strive not with your breath,
For all in vain comes counsel to his ear . . ."

Gaunt. "Though Richard my life's counsel would not hear,
My death's sad tale may yet undeaf his ear."

York. "No, it is stopp'd with other flattering sounds
As praises to his state," etc.

(See Richard's reception of wholesome advice, *Rich. II.* i. 1.).

"Bosom up my counsel, you'll find it wholesome."

—*Hen. VIII.* i. 1.

"In wholesome wisdom he might not but refuse you."

—*Oth.* iii. 1.

"Sharp physic is the last!"—*Per.* i. 1, 27, 28, 56—72.

"Too flattering sweet to be substantial."

—*Rom. and Jul.* ii. 2.

"To counsel deaf, but not to flattery."—*Tim. of Ath.* i. 2.

AUDIENCE.

"These things, and all else that was done, Vitellius passed over without due examination, as his manner was, with short audience to turne over matters of greatest importance: a man far unmeate to wilde weighty affaires."—*Hist.* ii. 20.

"Odere reges dicta quœ dici Jubert" (Kings hate, when uttered, the words they command to be uttered).—*Promus* 367.

For illustrations of this compare *Rich. II.* i. 3, 148—153, 178—190; *John* iii. 2, 33—68; *Ib.* iv. 2, 203—215, 227—242; *Cymb.* III. i. 3—23, v. 1, i. 16.

> "I have seen . . .
> When after execution judgment hath
> Repented o'er his doom."

CHEERFULNESS FEIGNED—EXPRESSION.

"M. C. Rufus, . . . carrying joy and gratulation in his countenance but heaviness in his heart, knowing that he had been shot at, and matter put it up against him."—*Hist.* ii. 21.

Bushy. "You promised, when you parted with the King,
To lay aside life-harming heaviness,
And entertain a cheerful disposition."

Queen. "To please the King I, did; to please myself, I cannot."
—*Rich. II.* ii. 2.

"His grace looks cheerfully and smooth this morning. . . .
I think there's ne'er a man in Christendom
Can lesser hide his love or hate than he," etc.
—*Rich. III.* iii. 4, 48—57.

"Bid your friends welcome, show a merry cheer."
—*Mer. of Ven.* iii. 3.

"To mask . . . conspiracy
Hide it in smiles and affability. . . ."
—*Oth.* iii. 3.

"Smile and smile and be a villain."—*Ham.* i. 5.

"Good gentlemen, look fresh and merrily,
Let not our look put out our purposes."
—*Jul. Cæsar*, ii. 1.

"Away, and mock the time with fairest show,
False face must hide what false heart doth know."
—*Macb.* i. 7.

Lady M. "Gentle, my lord, sleek o'er your rugged looks;
Be bright and jovial among your guests to-night."

Mac. "So shall I, love; . . . we
Must make our faces vizards to our hearts,
Disguising what they are."—*Ib.* iii. 2.

TO DIE COMMON—OBLIVION, RENOWN.

To die is the common lot of humanity; in the grave the only *distinction* is between *oblivion* and *renown*.—*Hist.* i. 21.

"Her royal stock graft with ignoble plants,
And almost shoulder'd in the swallowing gulf
Of blind forgetfulness and dark oblivion."
—*Rich. III.* iii. 7.

"Honour, . . . the mere word's a slave,
Debauch'd on every tomb, on every grave;
A lying trophy, and as oft is dumb
Where dust and damn'd oblivion is the tomb
Of honour'd bones indeed . . ."—*All's Well* ii. 3.

"Your honour has through Ephesus poured forth
Your charity, and hundreds call themselves
Your creatures, who by you have been restored;
And not your knowledge, your personal pain, but
Your purse, still open, hath built Lord Cerimon
Such strong renown as time shall ne'er decay."
—*Per.* iii. 2.

Queen. "Do not for ever, with thy veiled lids,
Seek for thy noble father in the dust.
Thou know'st *'tis common*, all that lives must die,
Passing through nature to eternity."

Ham. "Aye, madam, it is *common* . . ."

King. "'Tis . . . to reason most absurd, whose *common* theme
Is death of fathers."—*Ham.* i. 2, 70—110.

"Our hint of woe is *common*," etc.—*Tem.* ii. 1.

(See of "distinction" in the grave or amongst men, *Tro. and Cres.* i. 3, 21—54; *Cym.* iv. 4, 243—269.)

COMMON PEOPLE HAVE NO MEDIUM (Superstition of—see "Portents.").

"Drusus' counsellors, . . . holding it expedient that *sharp remedies ought to be used*: affirming that there was no mean in the common people, and unless they were kept in awe, they would keep

others under. That they might easily be dealt withal whilst they stood in fear, and therefore it was needful by authority . . . whilst yet the superstition (*occasioned by an eclipse of the moon*) held them in astonishment."—*Annals* i. 7.

Sic. "We hear not of him, neither need we fear him:
His remedies are tame i' the present peace
And quietness o' the people, which before
Were in wild hurry. Here do we make his friends
Blush that the world goes well: who rather had,
Though they themselves did suffer by 't, behold
Dissentious numbers pestering street, than see
Our tradesmen singing in their shops and going
About their functions merrily. . . .
This is a happier and more comely time
Than when these fellows ran about the street
Crying confusion. . . . . .
Oh! you make good work," etc.

—See the extremes into which the wavering multitude rush—the expulsion of Coriolanus and his violent recall. *Cor.* iii. 3, iv. 1, i. 2; *Ib.* 3, 70, 80; *Ib.* 6, 1, 9, 26, 74 to end; *Ib.* 7, 1, 13, v. 5, 100, 130).

COMMON SORT—WITHOUT A HEAD.

"The soldiers . . . as the common sort without head is headlong, fearful, and sluggish, rashly took up their weapons, and soon laying them down ran away."—*Hist.* iv. xv.

"Remember who you are to cope withal:
A sort of vagabonds, rascals, and runaways,
A scum of Bretagnes and base lackey peasants
Whom their o'er-cloyed country vomits forth
To desperate adventures and assured destruction.
And who would lead them but a paltry fellow, . . .
A milksop," . . . etc.—*Rich. III.* v. 3.

"The Commons, like an angry hive of bees
That want their leader, scatter up and down."
—2 *Hen. VI.* iii. 2.

"This kingdom is without a head,
Like goodly buildings left, without a roof
Soon fall to ruin."—*Per.* ii. 4, 35, 37.

COMPANY OF SOLDIERS—COWARDLY.

"The town people . . . being nought else but a cowardly

company whose boldness never went beyond words, he called by the false title of armies and legions."—*His.* iii. 11.

"If I be not ashamed of my soldiers, I am a soused gurnet. I have misused the king's press damnably. I have got in exchange for a hundred and fifty soldiers, three hundred and odd pounds. I press me none but good householders, yeomen's sons . . . such a commodity of warm slaves as had as lief hear the devil as a drum; such as fear the report of a caliver worse than a struck fowl or hurt a wild duck . . . . and they have bought out their services: and now my whole charge consists of . . . such as indeed were never soldiers . . . the cankers of a calm world and a long peace . . . there's not a shirt and a half in all my company . . . and the shirt, to say the truth, stolen from mine host at St. Albans. . . . I never did see such pitiful rascals. . . . food for powder," etc.—1 *Hen. IV.* iv. 2, and *ib.* v. 1, 27 to end, and v. 2, 100, 129; 2 *Hen. IV.* iii. 2, 80, 280).

"His army is a ragged multitude of hinds and peasants, rude and merciless"—2 *Hen. VI.* iv. 4.

DRUNKENNESS (sit tippling).

"*To sit a tippling* a day and a night is no disgrace to any. There arise many quarrels as it commonly happeneth where drunkards meet, which seldom end with brawling and injurious termes, but oftener with murder and hurt."—*Description of Germany*, iii.

" . . . to sit
And keep the turn of *tippling* with a slave:
To reel the streets at noon," etc.—*Ant. and Cl.* i. 4.

"What an unweighed behaviour hath this *Flemish* drunkard picked."—*Mer. Wives* iii. 1.

"An excellent song. I learned it in England, where indeed they are most potent in potting: your Dane, your *German*, and your swag-bellied Hollander—drink ho! are nothing to your English," etc. —*Oth.* ii. 3; and for the "quarrel and offence," bred by drink, see *Ib.*, line 30, 330, 145.

"A soldier . . . dreams of cutting foreign throats . . .
Of healths five fathoms deep," etc.—*Rom. and Jul.* i. 4.

See "*Cause of Quarrels*"—*Promus*—fol. 110, 1167—numerous references—and the quotation from Bacon's *Essay of Travel*:—

"For quarrels they are with care and discretion to be avoided; they are commonly for mistresses, healths," etc.

PLAINNESS AND CONSTANCY.

"Good faith, independent spirit, constancy in friendship, the prime virtues of the human character."—*Hist.* I. 15.

"Whilst thou livest, dear Kate, take a fellow of plain and uncoined constancy, for he must perforce do the right . . . the sun . never changes, but keeps his course truly."—*Hen. V.* v. 2.

(See also of sweet affiance and constancy and other prime virtues. *Ib.* ii. 2, 122, 140).

"O constancy be strong upon my side."—*Ju. Cæs.* ii. 4.

"Cassius be constant."—*Ib.* iii. 1.

"I am as constant as the northern star."—*Ib.* 60—75.

PORTENTS.

"As he was speaking to his soldiers it so fell out so many unlucky birds to fly over his head (a monstrous matter) that the day was overcast, as it were with a black cloud, and another no less ominous and of evil presage, that a bull which was appointed to be sacrificed brake away from the altars . . . and was knocked over far off."

> "No natural exhalation in the sky,
> No scape of Nature, no distemper'd day,
> No common wind, no customed event,
> But they will pluck away his natural cause
> And call them meteors, prodigies, and signs,
> Abortives, presages, and tongues of heaven,
> Plainly denouncing vengeance upon John."—*John* iii. 4.

(See 1 *Hen. IV.* ii. 3—62, v. 1, 19, 20; 1 *Hen. VI.* iv. 2—15; *Ju. Cæs.* ii. 2, 1, 31, 75, 106; *Ham.* i. 1, 114, 125; *Macb.* ii. 3, 55, 61).

PROMISES.

"*Youth flocked to him* cheerfully, *feeding* themselves with the present vain hope of what might happen."—*Ann.* vi. 3, p. 119.

"Many *young gentlemen flock* to him."—*As Y. L. It.* i. 1.

"Many giddy people *flock* to him."—3 *Hen. VI.* iv. 8.

"More or less do *flock* to follow him."—2 *Hen. IV.* i. 1.

"Every hour more competitors *flock* to the rebels."—*Rich. III.* iv. 4.

"It highly us concerns . . . to *feed* his humour (with hopes)
. . . He doth me wrong to *feed* me with delays."
—*Tit. And.* iv. 3.

"To *feed my humour*, wish thyself no harm."—*Rich. III.* iv. 1.

"It was young Hotspur's case at Shrewsbury,
. . . who *lived himself with hope.*
Eating the air, on promise of supply,
Flattering himself with project of a power
Much smaller than the smallest of his thoughts,
And so . . . led his powers to death
And, winking, trap'd into destruction."
(2 *Hen. IV.* i. 3, 20, 67; comp. next ext. *Hist.* iv.)

"Mutianus, because Antonius could not be put down, *spent* upon him many *good words* . . . and secretly loaded him with promises, putting him in hope . . . with these words of hope."
—*Hist.* iv.

"Words are but wind." (*Com. Errors* iii. 1—75; comp. 2 *Hen. IV. Epil.*)

"I will *spend* but a word here."—*Oth.* i. 2.

"We would *spend* (an hour) in some words."—*Macb.* ii. 1.

"We *spend* our flatteries."—*Tim. Ath.* i. 2.

"Give me now a little benefit out of these many registered in my behalf."—*Tho. and Cres.* iii. 3.

"He will *spend his mouth*, and promise like Brabbler the hound."
Ib. v.— 1.

RUMOUR—HEARSAY.

"Some hold certain facts the most precarious heresays (vario rumore jactata), others turn true facts into falsehoods."

". . . Of this matter . . .
That only wounds by hearsay."—*M. Ado.* iii. 1.

"Now *I find report a very liar* . . .
Why does the world report that Kate doth limp?
O slanderous world!" etc.—*Tam. of Shrew* ii. 1.

"I see report is fabulous and false."—1 *Hen. VI.* ii. 4, of Talbot.

"Upon my tongue perpetual slanders ride,
The which in every language I pronounce
Stuffing the ears of men with false report," etc.
(2 *Hen. IV.*, *Introduction*).

"I would not take this from report."—*Lear* iv. 6.

SPEECH WRESTED.

"Letters were brought from Tiberius in which . . . calling to minde the beginning of friendship betweene him and Colta, and his many good turns and services, requested that words might not be hardly wrested, and that the simplicity of table-talk might not be imputed to him for a crime."—*Ann.* vi. 1.

Glos. ". . . I shall not want false witnesses to condemn me;
The ancient proverb will be well effected,
A staff is quickly found to beat a dog. . . ."
Buck. "He'll wrest the sense, and hold us here all day."
—2 *Hen. VI.* iii. 1.

"Some about him have too lavishly wrested his meaning."
—2 *Hen. IV.* iv. 2.

"And God forbid, my dear and faithful Lord,
That you should fashion, wrest, or bow your reading,
Or nicely charge your understanding soul."
—*Hen. V.* i. 2.

"I . . . will wrest an alphabet."—*Tit. And.* vii. 2—44.

STEP-DAMES CRUEL.

"Livia's hatred . . . the naturall hatred common to all step-mothers."—*Ann.* i. 1.

"Livia was . . . to the house of the Cæsars, an intolerable step-dame."—*Ann.* i. 3.

"Livia (as is the manner of all step-dames), exasperating Tiberius against Aggripina."—*Ann.* i. 8.

"He would have no new change in his house, if his old wife should return again, who would not with the eie of a stepmother look upon Brittanicus and Octavia."—*Ann.* xii. 1.

"Like step-mothers evil-eyed unto you."—*Cym.* i. 2.
"A father cruel and a step-dame false."—*Ib.* i. 7.
"A father by thy step-dame governed."—*Ib.* ii. 1.
(And see *Mid. N. D.* i. 1, and *Tro. and Cres.* iii. 2).

STOCK.

"Asinius Agrippa, rather of a renowned than ancient stocke, himself not degenerating from them."—*Ann.* iv. 13.

"He was descended of a noble stock, and was a strong, lively old man."—*Ib.* vi. 6.

"Our Brinio, a wilde and foolehardy braine, howbeit of a high and noble stocke."—*Hist.* iv. 6.

"Those whose virtue is in the stock cannot be bad."—*De Aug. Antitheta.*

STORMS OF THE STATE.

"The storms which shock the empire" ("in hoc concussi orbis motu," etc.).—*Hist.* i. 16.

"What shall I say of the great storm of a mighty invasion?"—*Praise of the Queen.*

"Assure yourself of an inward peace, that the storms without do not disturb any of your repairers of state within."—*Gesta Grayorum.*

(And see *Sanquhar's Case; Advice to Villiers, 2nd Version; Speech on a Subsidy; Letter to Buckingham, App.*, 1623; *Hist. Hen. VII.*)

"Hush again this storm of war."—*John* v. 2.

"With patience calm the storm" (in the state).—3 *Hen. VI.* iii. 3.

"Storms . . . of civil enmity."—*Ib.* iv. 6.

SUN OF LIFE RISING—SETTING.

"Tiberius Cæsar upbraided Maces that he turned his back to the west and looked always towards the rising sun."—*Ann.* iv. 6.

"Pompey turned upon (Sylla) and in effect bade him be quiet; for that more men adored the sun rising than the sun setting."—*Essay on Friendship.*

"Adore not (the Prince) as the rising sun, in such a measure as that you put a jealousy into the father who raised you."—*Adv. to Buckingham*, 1616.

"You adore too much the sunrising."—*Notes for Conference*, 1623.

"Ah, Richard! with the eyes of heavy mind
I see thy glory, like a shooting star,
Fall to the earth from the firmament,
Thy sun sets weeping in the lowly west."

(*Rich. II.* 4. See *Ib.* ii. 1, 11, 12, and comp. iv. 1, 260—268.)

"O sun! thy uprise shall I see no more:
Fortune and Antony part here."—*Ant. and Cl.* iv. 10.

"When the sun sets, the earth doth drizzle dew;
But for the sun-set of my brother's son."
—*Rom. and Jul.* iii. 5.

"I should fear, those that dance before me now
Would one day stamp upon me; 't has been done,
Men shut their door against a setting sun."
—*Tim. Ath.* i. 2, and comp. *Sonn.* 7.

"O setting sun!
As in thy red rays thou dost sink to-night,
So in his red blood Cassius' day is set;
The sun of Rome is set, our day is gone," etc.
—*Jul. Cæs.* v. 4, and *Ib.* v. 3.

VENERATION TO PARENT'S MEMORY.

"I would comment it to the wife and daughter of this great man, to show their veneration of a husband's and father's memory by revolving his actions and words in their breasts, and endeavouring to retain an idea of the form and features of his mind rather than of his person."—*Life of Agricola.*

"O thou, the earthly author of my blood,
Whose youthful spirit, in me regenerate,
Doth with a twofold vigour lift me up, . . .
. . . With thy blessing steel my lance's point
That it may enter Mowbray's waxen coat,
And furbish new the name of John of Gaunt,
Even in the lusty haviour of his son."—*Rich. II.* i. 3.

"I am the last of noble Edward's sons,
Of whom thy father, Prince of Wales, was first;
In war was never lion rag'd more fierce,
In peace was never gentler lamb more mild,
Than was that young and princely gentleman.
His face thou hast, for even so looked he
Accomplished with the number of thy hours,
But when he frowned it was against the French,
And not against his friends," etc.—*Rich. II.* ii. 1.

(And see dialogue between Bertram and the king, who recalls and commends the character of B.'s father.—*All's Well* i. 2, 19—67.)

"The spirit of my father, which I think is within me, begins to mutiny . . . I have as much of my father in me as you; albeit, I

confess your coming before me is nearer to his reverence. . . . I am the youngest son of Sir Rowland de Bois; he was my father, and he is thrice a villain that says such a father begot villains," etc.—*As You Like It* i. 1.

> "He was so suffer'd; so came I a widow;
> And never shall have length of life enough
> To rain upon remembrance with mine eyes,
> That it may grow and sprout as high as heaven,
> For recordation to my noble husband."—2 *Hen. IV.* ii. 3.

(And see of Westmoreland and Mowbray, *Ib.* iv. 1, 110—128).

WORDS, NOT DEEDS.

"But as it falls out in such cases, all gave counsel, but few took part of the peril."—*Hist.* iii. 13.

"Anon, as it happeneth in lost and desperate cases, every man was a commander, and no man a putter in execution."—*Hist.* 131, 13.

"Saieing and doing are two things."—*Promus* 969.

"Du dire au fait, il y a grand frait."—*Ib.* 1514.

> "Fear not, my lord, we will not stand to prate,
> Talkers are no good doers; be assured
> We came to use our hands, and not our tongues."
> —*Rich. III.* i. 3.

> "As high as word, my deed shall match thy deed."
> —*All's Well* ii. 1.

> "Will you undertake
> To show yourself your father's son in deed
> More than in word?"—*Ham.* iv. 7.
>
> (And see i. 3—27 and ii. 1—53.)

"He will spend his mouth and promise . . . but when he performs, the astronomers will foretell it."—*Tro. and Cres.* v. 1.

"Your words and your performances are no kin together."
—*Oth.* iv. 2.

> "And ever may your highness yoke together
> My doing well with my well saying."
> —*Hen. VIII.* iii. 2; and see iv. 2, 42, 43.

See *Lucrece*, l. 1345—1351; *Two G. of Ver.* ii. 1, 15; *Lear* i. 1, 188-9, 240-1; *Cor.* i. 1, 57—61; *Per.* ii.; *Gower* 4; *Two N. Kinsmen* v. 1, 114; *Ed. III.* ii. 1, 306-7.

"SHAKESPEARE AND THE EMBLEM WRITERS."

MR. HENRY GREEN has shewn, in his "Shakespeare and the Emblem Writers" (1870), that Shakespeare was acquainted with the works of the emblem writers of the Middle Ages (Alciat, Paolo Jovio, Symeoni, Whitney, &c.), and profited so much from them as to be able, whenever the occasion demanded, to invent and most fittingly illustrate devices of his own (p. 186). In some cases he proves that Shakespeare actually quoted from the emblem writers at first hand in French and other foreign writers.

Commenting on the references, in Shakespeare, to Prometheus chained on Mount Caucasus, Mr. Green quotes the following examples from the Emblem Writers.

Alciat's Emblem, from the Lyons edition of 1551, or Antwerp, 1581, No. 102, has the motto which reproves men for seeking the knowledge which is beyond them: *Things which are above us are nothing to us*—they are not our concern. The whole fable is a warning. The following is a translation of the Latin verses affixed to the Emblem:—

"On the Caucasian rock Prometheus eternally suspended,
Has his liver torn in pieces by talons of an accursed bird.
And unwilling would he be to have made man; and hating the potters,
Dooms to destruction the torch lighted from stolen fire.
Devoured by various cares are the bosoms of the wise,
Who affect to know secrets of heaven and courses of gods."

Similarly, as a dissuasive from vain curiosity, Anulus, in his "Picta Poesis" (Lyons, 1555, p. 90), sets up the notice, CVRIOSITAS FVGIENDA ("Curiosity must be shunned"). The stanzas are translated as follows:—

"Forbear to inquire the secrets of God, and what heaven may be.
Nor be wise more than man ought to be wise.
Bound on Caucasian rock this does Prometheus warn,
Scrutator of heaven and thief in the fire of Jove.
His heart the voracious eagle gnaws in ever reviving wound,
Material sufficient this for all his penalties.
As for Prometheus, pain gnaws his heart the bosom within,
So is pain the eagle that consumes the heart."

Shakespeare's references to the fable of Prometheus are as follows:—

"*Titus Andronicus*" (Act ii. Sc. 1, l. 14), where Aaron, speaking of his Queen, Tamora, affirms of himself—

> "Whom thou in triumph long
> Hast prisoner held, fetter'd in amorous chains,
> And faster bound to Aaron's charming eyes
> Than is Prometheus tied to Caucasus."

And still more clearly is the application made, "1 *Henry VI.*" (act iv., sc. 3, l. 17), where Sir William Lucy thus urges York:—

> "Thou princely leader of our English strength,
> Never so needful on the earth of France,
> Spur to the rescue of the noble Talbot,
> Who now is girdled with a waist of iron
> And hemm'd about with grim destruction."

And at York's inability, through "the vile traitor Somerset," to render aid, Lucy laments (l. 47)—

> "Thus, while the vulture of sedition
> Feeds in the bosom of such great commanders,
> Sleeping neglection doth betray to loss
> The conquests of our scarce cold conqueror,
> That ever living man of memory,
> Henry the Fifth."

"It may readily be supposed," says Mr. Green, "that in writing these passages Shakespeare had in memory, or even before him, the delineations which are given of Prometheus; for the vulture feeding on the heart belongs to them all, and the allusion is exactly one of those which arises from a casual glance at a scene or picture without dwelling on details."

Such being the case, it is interesting to find that Bacon had studied the same emblems. In his "Wisdom of the Ancients," xxvi., "Prometheus; or the State of Man," he discusses the hidden meaning of the fable. The crime for which Prometheus underwent that punishment of the tearing of his entrails, "appears to be no other than that into which men not infrequently fall when puffed up with arts and much knowledge, of trying to bring the divine wisdom itself under the dominion of sense and reason: from which attempt inevitably follows laceration of the mind and vexation without end or rest."

Compare the verses quoted above from Anulus:—

"Forbear to inquire the secrets of God, and what heaven may be,
Nor be more wise than man ought to be wise."

And, indeed, the whole sentiment—the warning—contained in both the emblems referred to by Mr. Green are ideas and images which he considers Shakespeare had before his mind's eye.

The same moral is taught in the play of "*Pericles*." Pericles, Prince of Tyre, has penetrated the secret of King Antiochus, and thereupon his bosom is filled with fears, doubts, cares:—

> "Drew sleep out of mine eyes, blood from my cheeks,
> Musings into my mind, with thousand doubts
> How I might stop this tempest ere it came:"—*Per.* I. ii. 96.

which was the cause of his long and arduous wanderings, his toils and sufferings.

"*Pericles*" shows more fully than any other of Shakespeare's plays an intimate knowledge of emblem literature.

The "device" and "the word" of the fifth knight:—

> "An hand environed with clouds,
> Holding out gold that's by the touchstone tried,
> The motto thus, *Sic spectanda fides*."
> (Act ii., Sc. 2, lines 36—38.)

"So is fidelity to be proved," occur most exactly in Paradin's "DEVISES HEROIQUES," edition 1562, leaf 100, *reverse*.

The device and motto of the sixth, the stranger knight, were:—

> "A wither'd branch, that's only green at top,
> The motto, *In hac spe vivo*."

On this the remark is made by Simonides:—

> "A pretty moral:
> From the dejected state wherein he is,
> He hopes by you his fortune yet may flourish."
> *Per.* II. ii. 43.

With these Mr. Green has found nothing identical in any of the various books of emblems which he has examined; and he is disposed to regard it as invented by Shakespeare himself to complete a scene, the greater part of which had been accommodated from other writers.

The antithesis of the emblem and device above quoted, supposed to have been invented by Shakespeare, is to be found in Bacon's "De Spe Terrestri" (Of Earthly Hope), in his "Meditationes Sacræ," in which he concludes that earthly hope is a vain thing, and that, "therefore all hope is to be employed upon the life to come in heaven;" which seems also to be the esoteric meaning of the sixth knight's emblem.

I am not aware that Bacon anywhere expressly refers to any of the emblem writers, or that he has himself exactly quoted any of their "words" or "moralizations." But he has given us many instances of his fondness for illustrations of his opinions by means of emblems, and of disentangling and explaining the "emblems" or fables of the ancients. Of the former kind, I give one instance, which might be multiplied a thousand-fold. He says: "Let judges also remember, that Solomon's throne was supported by lions on both sides: let them be lions, but yet lions under the throne; being circumspect that they do not check or oppose any points of soverignty." This is the perfect picture of an emblem; and it would not be difficult to affix to it the appropriate "word." Of the latter sort, the following example may serve. "The poets feign," says Bacon, "that the rest of the gods would have bound Jupiter; which he hearing of, by the counsel of Pallas, sent for Briareus, with his hundred hands, to come in to his aid. An emblem, no doubt, to show how safe it is for monarchs to make sure of the good-will of common people." A fine sample of symbolical imagery.

HENRY S. CALDECOTT.

Johannesburg, 1st May, 1892.

BACON'S PERSONAL HISTORY AND CHARACTER, AS REFLECTED IN SHAKESPEARE.

IN Mrs. Pott's "Thirty-two Reasons for the Baconian Theory" (a small but very weighty pamphlet) she points out "many particulars in the circumstances under which the plays are known to have been produced or acted . . . . which coincide with facts in the life of Bacon." Thus in the earliest historic plays we find reflections of Bacon's travels in France, and we can connect the many allusions to St. Albans and its vicinity with Bacon's residence at Gorhambury. The "hard Jew" who dunned and arrested him is immortalized in Shylock. The *Tempest* reminds us of the ship which sailed to Virginia and was wrecked on the Bermudas. In *Henry VIII.* the fall of Wolsey is a reminiscence of his own fall; and the lament of the dying cardinal is echoed, with however a vital difference, in one of Bacon's own letters. His precocious boyhood, his residence at the University, his travels, his relations with the Queen, his fondness for the study of medicine, are all shadowed in different portions of the plays and poems. Dr. Thomson also, in his subtle and ingenious book on the "Renascence Drama," indicates a great number of these side-lights on Shakespeare. For instance, he argues with much force that the principal characters in the *Twelfth Night* correspond with persons well known in the court of Elizabeth. Thus—

Sir Philip Sidney	appears as	Count Orsino.
Earl of Essex	,,	Sebastian
Sir Francis Knollys	,,	Sir Toby Belch.
Earl of Leicester	,,	Sir A. Aguecheek.
Sir Walter Raleigh	,,	Malvolio.
Sir Fulke Greville	,,	Fabian.
Dick Tarleton	,,	Feste, the clown.
Queen Elizabeth	,,	Olivia.
Penelope Devereux	,,	Viola.
Lettice Knollys	,,	Maria.

There are doubtless many others which future students will sooner or later discover. Some of those which I shall now produce have been noticed by others; but many are, so far as I know, new.

One very curious habit of Bacon's seems to have been *to strike himself on the breast* when he wished to put emphasis or solemnity into his utterance. In a speech in Parliament in 1601, referring to the Queen's prerogative "to set at liberty things restrained by statute-law, or otherwise," he is reported to have said, "For the first she may grant *non-obstantes* contrary to the penal laws, which truly in my conscience (*and so struck himself on the breast*) are as hateful to the subject as monopolies" (*Life* III. 27).

Brutus is represented as using a similar gesture when he roused the Romans to revenge the death of Lucretia.

> "This said, he struck his hand upon his breast,
> And kiss'd the fatal knife, to end his vow."
>
> *Lucrece*, 1842.

In the Return from Parnassus, which is certainly one of the Shakespearean group, Studioso, describing the conditions of his hired service, says that one of his obligations was: "That I shoulde worke all harvest time. And upon this pointe the old churle gave a signe with a 'hemm!' to the whole householde of silence, and began a solem, sencless oration againste Idlenes, noddinge his head, knockinge his hande on his fatt breste" (p. 46). And in another passage Amoretto laments that he "cannot walke the streete for these needy fellowes, and that after there is a statute come out against begging." And then follows the stage direction, "*He strikes his brest.*" (p. 134).

There are many passages in Shakespeare which carry the sombre colouring which darkened his life after his fall. I have referred to this in the portrait of Cardinal Wolsey in *Henry VIII.* It is the pervading quality of the play of *Timon*, one of those plays never heard of till its publication in 1623. The sudden reverse of fortune from the greatest magnificence and opulence to the most sordid destitution, is exactly what Bacon experienced; for after his fall his condition of penury was like that of a suppliant for alms—"*date obolum Belisario*," he writes, "I that have borne a bag can bear a wallet." The lavish generosity of Timon, and his almost inexcusable carelessness about money in the time of his prosperity, reflects a weakness, almost amounting to a fault, strikingly characteristic of Bacon.

Bacon's lament over his fall, and the sense of danger which always

accompanies greatness (a sentiment frequently expressed at different periods of his life) is abundantly reflected in Shakespeare. In 1612, when the essay *Of Great Place* was published, Bacon wrote, "The rising unto place is laborious, and by pains men come to greater pains; and it is sometimes base, and by indignities men come to dignities. The standing is slippery, and the regress is either a downfall or at least an eclipse, which is a melancholy thing." In 1603 Bacon described the appointment of Essex to the command of the army in Ireland as "*locus lubricus*" (see the *Essex Apology*)—the word is used by Tacitus, Cicero, and other Latin authors in this sense,—and this insecure or "slippery" standing, with the subsequent "downfall or eclipse," is often noticed in Shakespeare.

"A sceptre snatch'd with an unruly hand
Must be as boisterously maintain'd as gain'd;
And he that stands upon a slippery place
Makes nice of no vile hold to stay him up."—*John* III. iv. 135.

They that stand high have many blasts to shake them,
And, if they fall, they dash themselves to pieces."—
Rich. III. I. iii. 259.

"O world, thy slippery turns!"—*Cor.* IV. iv. 12.

"What! am I poor of late?
'Tis certain, greatness, once fall'n out with fortune,
Must fall out with men too: what the declined is
He shall as soon read in the eyes of others
As feel in his own fall; for men, like butterflies,
Show not their mealy wings but to the summer;
And not a man, for being simply man,
Hath any honour, but honour for those honours
That are without him, as place, riches, favour,
Prizes of accident as oft as merit:
Which, when they fall, as being slippery standers,
The love that lean'd on them as slippery too,
Do one pluck down another, and together
Die in the fall."—*Tro. Cres.* III. iii. 74.

"Farewell, my lord; I as your lover speak.
The fool slides o'er the ice that you should break.—*ib.* 214.

The art o' the court
As hard to leave as keep, whose top to climb
Is certain falling, or so slippery that
The fear's as bad as falling . . . which dies i' the search,
And hath as oft a slanderous epitaph

As record of fair act; nay, many times
Doth ill deserve by doing well; what's worse
Must court'sy at the censure. O boys, *this story*
The world may read in me."—*Cymb.* III. iii. 46.

"When Fortune, in her shift and change of mood,
Spurns down her late beloved, all his dependants,
Which labour'd after him to the mountain's top
Even on their knees and hands, let him slip down,
Not one accompanying his declining foot."—*Timon* I. i. 84.

And the figure of an eclipse is one of Shakespeare's most usual metaphors for loss of reputation or position. Here is a small collection of such metaphors.

"No more be grieved at that which thou hast done;
Roses have thorns and silver fountains mud;
Clouds and eclipses stain both moon and sun,
And loathesome canker lives in sweetest bud."—*Son.* 35.

"Nativity, once in the main of light,
Crawls to maturity, wherewith being crown'd,
Crooked eclipses 'gainst his glory fight,
And Time that gave doth now his gift confound."—*Son.* 60.

"Alack! our terrene moon is now eclipsed."—
Ant. Cl. III. xiii. 153.

"The mortal moon hath her eclipse endured."—*Son.* 107.

Bacon's self-vindication is apparently secreted in many passages in Shakespeare. In a letter to Buckingham, written in the Tower, May 31, 1621, Bacon writes: "When I am dead, he is gone that was always in one tenor, a true and perfect servant to his master, and one that was never author of any immoderate, no, nor unsafe, no (I will say it), nor unfortunate counsel, and one that no temptation could ever make other than a trusty, and honest, and thrice loving friend to your lordship." This is not unlike Ariel's self-commendation to Prospero.

"Remember, I have done thee worthy service,
Told thee no lies, made thee no mistakings,
Without or grudge or grumbling."—*Tempest* I. ii. 247.

One of the most striking of these vindicatory passages is that spoken by Lord Say in 2 *Hen.* 6. And it should be noted that these lines did not exist in the early draft of this play—the Contention;

they were not given to the world till 1623. Even up to 1619 the play was re-published without these most significant additions. Lord Say is pleading for his life to Jack Cade and his murderous crew.

> "Hear me but speak, and bear me where you will.
>
> o o o o o
>
> Justice with favour have I always done;
> Prayers and tears have moved me, gifts could never.

(Observe, he does not say that he never received gifts, but only that his administration of justice was never perverted or changed by them, that they had not influenced him).

> When have I aught exacted at your hands,
> But to maintain the king, the realm, and you?
> Large gifts have I bestowed on learned clerks,
> Because my book preferr'd me to the king,
> And seeing ignorance is the curse of God,
> Knowledge the wing wherewith we fly to heaven.
>
> o o o o o
>
> These cheeks are pale for watching for your good.
> Long sitting to determine poor men's causes
> Hath made me full of sickness and diseases.
>
> o o o o o
>
> Tell me wherein have I offended most?
> Have I affected wealth, or honour? Speak.
> Are my chests fill'd up with extorted gold?
> Is my apparel sumptuous to behold?
> Whom have I injured that ye seek my death?"—
>
> 2 *Henry* 6, IV. vii. 63.

One of the most significant characteristics recorded of Bacon is his dramatic faculty. Mallet says of him, "In his conversation he would assume the most differing characters and speak the language proper to each with a facility that was perfectly natural, for the dexterity of the habit concealed every appearance of art." Osborn speaks in still more striking terms: "I have heard him entertain a country lord in the proper terms relating to hawks and dogs, and at another time out-cant a London chirugeon." Now, it is not a little remarkable that a precisely similar gift is attributed to Prince Hal: "I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life." (1 *Hen.* 6, II. iv. 19). In

another respect the Prince corresponds to the character of Bacon given by his friends. His eloquence is described as so facile and charming that "the ears of his hearers received more gratification than trouble, and [they were] no less sorry when he did conclude than displeased with any that did interrupt him" (Osborne). Ben Jonson, in slightly different words, says the same thing: "The fear of every man who heard him was lest he should make an end." So the Prince is described:

> "When he speaks,
> The air, a charter'd libertine, is still,
> And the mute wonder lurketh in men's ears,
> To steal his sweet and honeyed sentences."—*Henry* 5, I. i. 47.

The poet, whoever he was, in his portraiture of the Prince must have drawn either upon his own observations or on his own experience of the dramatic and rhetoric faculty, and its manifestations in private or public discourse; and even if he was not conscious of self-portraiture, yet if he was naturally an actor or an orator the instance most opportune for his use was himself; and doubtless fragments of self-portraiture must exist in many of the characters which he has so graphically drawn. The passages, however, just quoted are so minutely individual that they were undoubtedly more applicable to Bacon than to any other man then living.

There is another very curious reflection of Bacon's character and methods of action in the poem of Lucrece. Lucretia condemns herself to death for an offence which has been forced upon her, for which she is not morally guilty, yet which, through the stress of circumstances, she has committed. She does not, however, seek to justify, though she does to palliate, her crime. Like Bacon, she renounces all defence, and submits to the judgment of the court which condemns her, which, in her case, is no other than herself. She knew, however, that she was personally innocent, though involved in the "unrecalling crime" of another person. Like Bacon, while pleading guilty, she can interrogate her unstained conscience—

> What is the quality of mine offence,
> Being constrain'd with dreadful circumstance?
> May my pure mind with the foul act dispense,
> My low-declined honour to advance?

May any terms acquit me from this chance?
The poisoned fountain clears itself again;
And why not I from this compelled stain?—1702.

Even so Bacon, for, some time after his condemnation, expected to resume his ordinary functions as counsellor to Parliament and adviser to the King being cleared from his "compelled stain."

In Bacon's fall one of the most remarkable features of his case is the way in which he renounced all self-defence and accepted the judgment pronounced against him. "Your lordship," he writes to Buckingham, "spake of purgatory. I am now in it, but my mind is in a calm, for my fortune is not my felicity. I know I have clean hands and a clean heart, and, I hope, a clean house for friends and servants." And yet he will not ask for acquittal on these grounds. He asks the Lords for a fair trial, and for some convenient time "to advise with my counsel, and to make my answer, wherein, nevertheless, my counsel's part will be the least; for I shall not, by the grace of God, trick up an innocency with cavillations, but plainly and ingenuously (as your lordships know my manner is) declare what I know and remember, ... desiring no privilege of greatness for subterfuge of guiltiness." And to the King he writes: "I shall deal ingenuously with your Majesty, without seeking fig-leaves or subterfuges." Afterwards, to the Lords: "I do understand there hath been hitherto expected from me some jus'ification, and therefore I have chosen one only justification, instead of all other, one of the justifications of Job; for, after the clear submission and confession which I shall now make unto your lordships, I hope I may say and justify with Job in these words: 'I have not hid my sin as did Adam, nor concealed my faults in my bosom.' This is the only justification which I will use. It resteth, therefore, that, without fig-leaves, I do ingenuously confess and acknowledge that, having understood the particulars of the charge, not formally from the House, but enough to inform my conscience and memory, I find matter sufficient and full both to move me to desert the defence and to move your lordships to condemn and censure me." This was surely a most extraordinary course for a man to take who knew that his hands and conscience were clean. One reason may be that he knew his case was not being tried in a court of justice; the verdict and sentence would be put to

the vote and determined by a show of hands, and by the decision of a majority, most of whom were absolutely ignorant of judicial procedure, and incapable of judicial deliberation, but were swayed by the most vivid or recent impressions that party, or passion, or plausible rhetoric might suggest. It might then be politic to abandon anything like a scientific judicial plea, and trust to the leniency which absolute surrender might inspire. However this may be, such was the attitude he assumed. Conscious (as he expressly said) of moral innocence, he yet called for condemnation and censure upon himself. Lucretia acted in precisely the same way; she is speaking, in thought, to her husband:

"For me, I am the mistress of my fate;
And with my trespass never will dispense,
Till life to death acquit my forced offence.

I will not poison thee with my attaint,
Nor fold my fault in cleanly-coin'd excuses;
My sable ground of sin I will not paint,
To hide the truth of this false night's abuses;
My tongue shall utter all; mine eyes, like sluices,
As from a mountain-spring that feeds a dale,
Shall gush pure streams to purge my impure tale."—1069-78.

Subsequently, when her husband and his companions are present,

"'Few words,' quoth she, 'shall fit the trespass best,
Where no excuse can give the fault amending:
In me more woes than words are now depending.'"—1613.

Lucretia's self-justification is, however, the same as Bacon's:—

"O teach me how to make mine own excuse!
Or at least this refuge let me find;
Though my gross blood be stain'd with this abuse,
Immaculate and spotless is my mind.
That was not forced; that never was inclined
To accessory yieldings, but still pure
Doth in her poison'd closet yet endure.—1653.

Her friends try to console her and to turn the edge of her self-condemnation.

"'No, no,' quoth she, 'no dame, hereafter living,
By my excuse shall claim excuse's giving.'"—1714.

Bacon finds similar reasons for gladness in the depth of his grief: "The first is [he writes] that hereafter the greatness of a judge or magistrate shall be no sanctuary or protection of guiltiness which, in a few words [a very frequent phrase with Bacon, and in Shakespeare it is equally frequent] is the beginning of a golden world." Both Lucrece and Bacon contract their self-defence into "few words." These lines from Lucrece are very interesting as showing how true to himself Bacon was from the beginning to the end of his life, and that the heroic self-immolation, which he pictured with such graphic and vivid poetic touches in Lucrece, was the temper of his own mind, which he was quite ready to carry into action whenever the time for its application might come.

R. M. T.

OF FRANCIS BACON AND THE DOCTRINE OF MICROCOSMOS.

THERE was, Bacon records, "an ancient emblem that *man was a microcosm*, or epitome of the world." He does not "share the idle notion of Paracelsus and the alchemists, that there are to be found in a man's body correspondences . . . to all the species (as stars, planets, minerals) which are extant in the universe." This he considers to be a foolish and stupid misapplication of the "*ancient emblem*,"* but he stops not to explain his own method of interpretation. Farther on we gain some insight into his thoughts.

"With regard to the idols of the cave, they arise from each man's peculiar nature both of mind and body, and also from education and custom. . . . For it is a most beautiful emblem, that of Plato's cave, not to enter into the exquisite subtlety of the allegory. . . . Our spirits are included in the caves of our own bodies; so that they must needs be filled with infinite errors and false appearances, if they come forth but seldom and for brief periods from their caves, and do not live continually in the contemplation of nature, as in the open air. And with this emblem of Plato agrees well the saying of

* *De Aug.* iv. 2.

Heraclitus that men seek the sciences *in their own proper worlds, and not in the greater worlds.*"* In the *Sylva Sylvarum* Bacon again ridicules "the vast and bottomless follies with which Paracelsus and some darksome authors of magic" have entertained men regarding the microcosm, or spirit of man. Like Bottom's dream, these follies have no bottom.

The alchemists, men of science, pretended students, or professors of magic, in the sixteenth century held the most ignorant and short-sighted notions as to the ancient symbolism and mystic signification of the microcosmos. We do not, however, find the perverted interpretation of the mediæval pedants reproduced in the works of Bacon *or of his friends*, and it is worthy of observation that *from the time when Bacon began to write, all allusions to this subject reflect the mind of Bacon, and not the mind of the alchemists or of Paracelsus himself.* In other words, the microcosm, or little world of man, is in all these works interpreted of his mind or spirit, not of his compound substance. Menenius thus interprets it when he says in *Coriolanus* (ii. 1), "I find the ass in compound with the major part of your syllables. . . . . If you see this *in the map of my microcosm*, follows it that I am known well enough too? What harm can your bisson conspectuities glean out of *this character*, if I be known well enough too?" He is speaking of the knowledge of *his mind and character*, a knowledge in which he considers that the stupid tribunes are deficient.

The same train of thought peeps out again in the description of poor old Lear, "contending with the fretful elements," whilst in vain he

> "Strives in his little world of man to out-scorn
> The to and fro conflicting wind and rain."—*Lear* iii. 2.

In *Cymbeline*, Cloten describes Britain as a microcosm, "*a world by itself,*" and the two ideas of a world in one kingdom, or in one individual mind, are combined in the following conversation between Hamlet and his friends†:—

* *De Aug.* v. 4.

† The names of the friends, *Guildenstern* and *Rosencrantz*, are suggestive, when taken in connection with the names of "*Golden Star*" (Truth) and of the seekers after her "Rosencrenz," in the Rosicrucian documents.

Ham. Let me question in particular. What have you, my good friends, deserved at the hands of Fortune, that she sends you to prison hither?

Guild. Prison, my Lord?

Ham. Denmark is a prison.

Ros. Then the world's one.

Ham. A goodly one; in which there are many confines, wards, and dungeons, Denmark being one of the worst. . . . To me it is a prison.

Ros. Then your ambition makes it so; *it is too narrow for your mind.*

Ham. O God! I could be bounded in a nut-shell, count myself a king of infinite space, were it not that I have bad dreams."

Guild. Which dreams, indeed, are ambition.

The same thought re-appears in the verses beginning,

"My mind to me a kingdom is,"

attributed to Sir Edward Dyer, verses which, if he wrote, Bacon imitated as well as quoted:—

K. Rich. I have been studying how I may compare
This prison where I live unto the world,
And for because the world is populous,
And here is not a creature but myself,
I cannot do it; yet I'll hammer it out.
My brain I'll prove the female to my soul,
My soul the father; and these two beget
A generation of still-breeding thoughts,
And these same thoughts people *this little world*,
In humours like the people of this world,
For no thought is contented.

It is worthy of note that almost wherever in Baconian works the soul is spoken of as a world, it is *a little world*, a microcosm.

"Thus we, *poor little worlds!* with blood and sweat
In vain attempt to comprehend the Great;
Thus in our gain become we gainful losers,
And what's inclos'd incloses the inclosers."

So in the *Two Noble Kinsmen*, which some Shakesperian commentators have lately had the courage to bind up with the *Shakespeare*

Plays, we read: "I do think they have patience (sufficient) to make any adversity ashamed; *the prison itself* is proud of them; and *they have all the world in their chamber*."*

Arcite exclaims:—

"Whilst Palamon is with me, let me perish
If I think this is our prison!
Shall we make worthy uses of this place
That all men hate so much? . . .
We are an endless mine to one another,
We're one another's wife, ever begetting
New births of love; *we are father, friends, acquaintance,*
We are, in one another, families," &c.
Pal. ". . . *I find the court here.* . . ."
Emi. "*This garden has a world of pleasures in it.*"

Here again we are taught that *the world* is within us—each is his own world, and outward circumstances affect us only as we ourselves regard them:—

"There's nothing either good or ill,
But thinking makes it so."

Palamon, at the sight of Emily walking in the garden, reverts from the comforting thoughts with which his friend had inspired him, to his former despair:—

"Never till now was I in prison, Arcite."†

We digress no farther, except to add, for the sake of those who may not have time and patience to follow the print, this idea of the *microcosm* is traceable in all works of Rosicrucian origin; inspired, if not actually penned, by Bacon himself. This is true as well of the Plays and light pieces, as of the serious, philosophical, and sometimes "occult" works written in and after his time: "The Scripture pronounceth . . . most effectually, *that God* . . . *hath set the world in man's heart*, . . . shewing that the heart of man is a continent of that capacity, *wherein the contents of the whole world* . . . may be placed and received."‡

Bacon concludes his argument for combining the study of divinity

* *T. N. K.* ii. 1. † *T. N. K.* ii. 2.

‡ *Filum Labyrinthi*, comp.: "Thou globe of sinful continents."—2 *Hen. IV.* i. 4.

with the study of natural knowledge in words which again set forth the idea of the microcosm, with an illusion to the other fundamental belief of the Rosicrucians, that Reason and Speech are *the* great *gifts of God—the very gifts of the Holy Spirit.* "To conclude, then, let no man presume to check the liberality of God's gifts, who, as was said, *hath set the world in a man's heart.* So that whatsoever is not God, but parcel of the world, He hath fitted it to the comprehension of man's mind, if man will open and dilate the powers of his understanding as he may."

Amongst the many books which have passed quietly through the world of literature under various names—*pseudonyms* or *nom-de-plumes*, we would rather say—but which in every page and line bring before us the Great Master, his thoughts, his studies, his words, his voice and smile, there are two in which this idea of the microcosm is conspicuously introduced. The following extracts are from the "*Anatomy of Melancholy*," and it will be observed how the writer combines with the philosophy and well-known theories of Bacon, the imagery and vocabulary of *Shakespeare.* A few foot-notes are appended to aid the reader.

"Man, the most excellent and noble creature of the world, "the principal and mighty work of God,* wonder of nature,† as Zoroaster calls him; *audacis naturæ miraculum*,‡ the marvel of marvels,§ as Plato; the abridgment and epitome of the world, as Pliny; *micro-*

* "What a piece of work is man! How noble in reason! How infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a God! the beauty of the world! the paragon of animals!"—*Ham.* ii. 2. "To see how God in all His creatures works!"—2 *Hen. VI.* ii 1.

† "Less in your knowledge and your grace, you shew not than *our earth's wonder*."—*Com. Er.* iii. 2.

> "*Miranda, O wonder!*
> *How many goodly creatures* are there here!
> *How beauteous mankind is!* O brave new world
> That has such people in't!"—*Tempest* v. i.

‡ "The miracle of men."—2 *Hen. IV.* ii. 3. "Nature's miracle."—1 *Hen. VI.* v. 3.

§ "*See where my abridgement comes.*"—*Ham.* ii. 2. Not as has been explained, "See here my speech is cut short," but "Here come the players who will present on the stage an abridged view of life and of mankind."

cosmos, a little world, a model of the world, sovereign lord of the earth, viceroy of the world, sole commander and governor of all the creatures in it;*† to whose empire they are subject in particular, and yield obedience; *far surpassing the rest, not in body only, but in soul; Imaginis imago*, created to God's own image, to that immortal and *incorporeal substance*, with all the faculties and powers belonging unto it; was at first pure, divine, perfect, happy, created after God in true holiness and righteousness; *Deo congruens*, free from all manner of infirmities, and put in paradise to know God, to praise and glorify Him, to do His will, *Ut diis consimiles parturiat deos* (as an old poet saith), to propagate the Church."‡

There is no disguise in this last sentence as to the true (though not always the ostensible) aims of the writer. It will be found that wherever the same combination of ideas occurs concerning the works and creatures of God and Nature (light, heat, the sun, water, vegetation, &c.), and of man as a microcosmus, created in the image of God, and intended by God to reflect His Nature—there also it will surely be found that the writer was of Bacon's school (a Rosicrucian), and that his highest aspiration was "to know God, to praise Him, to do His will, and to propagate the Church." These are the opening words of a Rosicrucian Manifesto, published in Cassel in 1614, though it seem to have existed in manuscript as early as 1610.§

"Seeing the only wise and merciful God in these latter days hath

Volumnia presents her little son to Coriolanus with these words:—

"This is a poor epitome of yours,
Which, by the interpretation of full time,
May show *like all yourself.*"—*Cor.* v. 3.

* "I am laying the foundation for a holy temple, after *the model of the world*. That model I follow."—*Nov. Org.* i. cxx. "I am building in the human understanding *a true model of the world*, such as it is in fact, not such as a man's reason would have it to be. . . . But I say that those foolish and apish *images of worlds* which men have created in philosophical systems, must be utterly scattered to the winds."—*Ib.* xxiv. "Princes are *a model which heaven makes like to itself.*"—*Pericles* ii. 2. "O England! model to thy inward greatness," &c.—*Hen. V.* 2 cho.).

† "*Great deputy, the welkin's viceregent*, and *sole dominator* of Navarre *my soul's earth's God, and body's fostering patron.*"—*L.C.C.* i. 2 *letter.*

‡ *Anatomy of Melancholy*, i. 173. Nimmo, London, 1886.

§ See Waite's "*Real History*," p. 64.

poured out so richly His mercy and goodness to mankind, whereby we do attain more and more to *the perfect knowledge of His Son Jesus Christ, and of Nature*, that justly we may boast of the happy time wherein there is not only discovered unto us *the half part of the world, which was hitherto unknown and hidden*, but He hath also made manifest unto us many wonderful and never-heretofore seen works and creatures of Nature, and, moreover, hath raised men, indued with great wisdom, which might partly renew and reduce all arts (in this our spotted and imperfect age) to perfection, so that finally man might thereby understand his own nobleness and worth, and *why he is called microcosmus, and how far his knowledge extendeth* in Nature."*

The author describes his travels and acquaintance with the learned men of Arabia and Egypt, figuratively expressing that he has been studying their works, and examining into the grounds of their religions. "Of those of Fez he often did confess that their Magia was not altogether pure, and that their Cabala was defiled with their religion, but, notwithstanding, *he knew how to make good use of the same, and found still better grounds of his faith*, altogether agreeable with the whole harmony of the world, and wonderfully impressed in all periods of time. Thence proceedeth that fair concord, that, as in every several kernel is contained a whole good tree or fruit, *so likewise is included in the little body of man, the whole great world*, whose religion, policy, health, members, nature, language, words, and works, are agreeing, sympathising, and in equal time and melody with God, heaven, and earth." †

In the "*Confession*" of the Rosicrucians we read:—"No other philosophy have we than that which is the head of all the faculties, sciences, and arts, . . . which searcheth heaven and earth with exquisite analysis, or to speak briefly thereof, *which doth sufficiently manifest the microcosmus, man.*" ‡ In the "Universal Reformation of the whole wide world," Hippocrates, Galen, Cornelius, and Celsus, are represented as going to Apollo with this inquiry: "Is it possible, Sire, you that are the Lord of the liberal sciences, that this

* *Fama Fraternitatis; or a Discovery of the Fraternity of the most noble Order of the Rosy Cross.*—See Waite, p. 65.

† See Waite, p. 68. ‡ Waite—"*Real History*," p. 87.

microcosmus must be deformed (which is so nobly and miraculously framed), and for the advantage of a few ignorant people?" * This is part of a satire on the incompetency and ignorance of the physicians and surgeons of Bacon's day, a topic upon which he descants with considerable detail and emphasis in the fourth book of the *Advancement of Learning*, where, as in the Rosicrucian document, he associates Apollo, the god of music, with medicine, and the tuning of man's body to harmony, speaks of man as the *microcosm, or epitome of the world;* and as in the Rosicrucian satire, those who have conversed but four days with "Quacksalvers" are said to be as capable as wise men, to penetrate even into the inmost bowels, so in the *Advancement* Bacon shows that "in the opinion of the multitude, witches and old women and impostors have been the rivals of physicians, and almost contended with them in celebrity for working cures."†

In the *Anthroposophia Theomagica* (one of the suspicious works to which we have alluded) the author says that what offices soever the two great luminaries (*sun and moon*) perform for the conservation of the world in general, the two little luminaries (*corruption and generation*) perform the like for the conservation of *their small cask or microcosm* in particular. They are the miniatures of the greater animal—*heaven and earth—in a lesser character.*" ‡ Through the somewhat obscure and mystical language of this passage the same thoughts are seen which Bacon elsewhere clearly expresses, and the stamp of his mind is additionally impressed in the succeeding sentence. "God, like a wise architect, sits in the centre of all, repairs the ruins of His building, composeth all disorders, and continues His creature in His first primitive harmony."

In the *Religio Medici*, by "*Sir Thomas Browne*," the same set of ideas and thoughts turn up again.

"There is no man alone, because *every man is a microcosm, and carries the whole world about him.* . . . For the world, I count it not an inn but a hospital; and a place not to live but to die in. *The world that I regard is myself, it is the microcosm of my own frame*

* *Ib.*, 40. † *De Aug. IV.* i. 2.

‡ *Anthroposophia Theomagica, by Eugenius Philalethes* — "Thomas Vaughan." Translated and edited by A. E. Waite, Redway, 1888.

that I cast my eye on, for the other, I use it but like my glove, and turn it round sometimes for my recreation. Men that look upon my outside, perusing only my condition and fortunes, do err in my altitude; for I am above Atlas's shoulders. The earth is a point not only in respect to the heavens above us, but of that heavenly and celestial part within us. That mass of flesh that circumscribes me limits not my mind. That surface that tells the heavens it hath an end cannot persuade me I have any. . . . Whilst I study to find how *I am a microcosm, or little world*, I find myself something more than the great. There is surely a piece of divinity in us—something that was before the elements, and owes no homage unto the sun. Nature tells me I am the image of God, as well as Scripture." *

"I could never content my contemplations with those general pieces of wonder, the flux and reflux of the sea, the increase of the Nile, the conversion of the needle to the North; and have studied to match and parallel those in the more obvious and neglected pieces of nature, which, without farther travel, *I can do in the cosmography of myself. We carry with us the wonders which we seek without us:* there is all Africa and her prodigies in us. We are that bold and adventurous piece of Nature, which he that studies wisely, learns in a compendium, what others labour at in a divided piece and endless volume." †

"The most common form of necks (to burial urns) was a proper figure, making our last bed like our first; nor much unlike the urns of our nativity, while we lay in the nether part of the earth and *inward vault of our microcosm.*"—*Hydriotaphia.*

In a very curious manuscript book in the British Museum (*Harl.* 6481—6486) the same ideas about the microcosm appear. The book is supposed to be written by Dr. Rudd and Dr. Dee, but whether or not these were merely transcribers, or whether they were true authors, I do not feel prepared to say. If the latter, then here is another of the many examples which are continually coming before us of the uniformity of opinions and of language which prevail throughout the particular literature with which we have to do.

For these manuscripts are full of Baconisms of "the early period"

* *Religio Medici.* Edited J. A. Symonds. Walter Scott, 1886.

† *Rel. Med.*, Sect. xv.

—namely, of Francis Bacon's youth, and it tells us to "*Read my infallible Rosie Crucian Asiomata*," just as in the original draft of Bacon's "New Atlantis" he says: "*See my Rosie Crucian infallible Asiomata.*"* "Dr. Rudd" also, on p. 43, begins a discourse of *the harmony of the microcosme or great world*, which again in the early edition of the "New Atlantis," the student is desired to read. "*We have harmonies—read the Harmony of the World*," &c. Farther on, in Sect. 9, the writer comes from the harmony of the macrocosm, to that of the "Little World of Man."

"Of the harmony of the microcosme—how the body agrees with music, and of the measure and number of members in man. . . . Man in his original was a branch planted in God, and behold he is the most beautiful and perfectest of His works, wearing His image yet, and is called the lesser world. . . . Moreover, God made the whole fabric of the world proportionable to man's body, therefore it is called the great world, man's body, the less."

"The proper study of mankind is man." Bacon's thought is that by attaining to a true knowledge of himself, man attains to a knowledge of all men; and similarly by a knowledge of humanity made in the image of God, he may attain to some dim but true knowledge of God Himself.

Man, created in the image of God, but fallen from his first estate, is reduced almost to the level of the beasts that perish. He is to be restored to his prestine purity and glory, by establishing upon earth a widespread harmony, by encouraging mutual affection and brotherhood. Finally, when men have thus been drawn to each other by cords of love and sympathy, these must be furnished with help to raise themselves from the "pit" of ignorance and vice in which they have been too long plunged. This is, or was, one of the primary objects of Freemasonry as declared by Preston, perhaps the oldest authority:—

"The universal harmony and affection among the different species of beings of every rank and domination are the cements of the rational world, by which alone it subsists. When they cease, Nature must be dissolved, and man, the image of his Maker, and the chief of His works, be overwhelmed in the general chaos." † M. L. R.

* *See Waite's Real History of the R.C's, p. 360.* † Preston's "*Masonry*," p. 3.

A FORGED AUTOGRAPH OF SHAKSPERE.

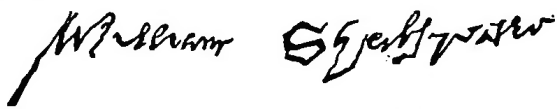
[From the *Sunday Sentinel*, Indianapolis, Ind., May 23, 1886.]

IN 1839 Dr. Charles Severn, of London, arranged, edited, and published the "Diary of the Rev. John Ward, A.M., Vicar of Stratford-upon-Avon, extending from 1648 to 1679." On p. 33 of the introduction Dr. Severn says:

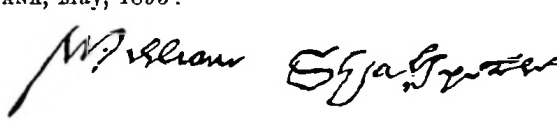
"In a copy of the folio edition of his (Shakespeare's) works, formerly in the possession of the Rev. J. Ward, 'W. Shakespeare' is written on a slip pasted in, probably a genuine autograph obtained by Mr. Ward."

In the London Notes and Queries, February 14, 1880, Mr. Halliwell-Phillipps, the renowned Shakspere scholar, made inquiry in regard to the whereabouts of the folio of Shakspere's works with an autograph pasted in, formerly the property of John Ward, mentioned on page 33 of the aforesaid published diary.

Five years later (*i.e.*, in 1885) Mr. C. F. Gunther, of Chicago, obtained a Shakspere folio of 1632 from some person not named, but residing in the Mormon country. On a fly-leaf in this folio is pasted a slip of paper, and on the paper is written the name William Shakspere, thus:

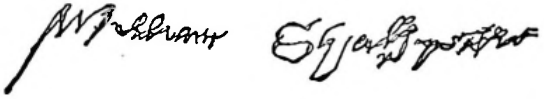


This is almost an exact copy of the last of the five genuine autographs of Shakspere, fac-similes of which were reproduced in BACONIANA, May, 1893:



It would have been quite impossible for the hand that wrote those five clumsy signatures, so very different from each other (see BACONIANA, May, 1893), to have scrawled another so nearly like the last one as is the autograph produced by Mr. Gunther. Can any one of us write his name twice so nearly alike even after repeated trials? But how

easy to forge an autograph like that of Shakspere, by first tracing it lightly with a pencil on superimposed paper, and then completing it with a pen. Here is a hairline tracing of the spurious over the genuine autograph, showing their almost complete and exact coincidence :



Underneath the pretended autograph in the folio of 1632 is written :

"The works of William Shakespeare, born April, 1564, and died April, 1616. "JOHN WARD."

And on the same fly-leaf is pasted a letter purporting to be written from Bath by one Charles Godwin to Dr. Charles Severn, dated February 16, 1839, as follows :

"I beg to thank you for your communication in reference to the autographs of Ward and Shakespeare, and I now take the opportunity of sending you the volume itself for your inspection, together with an impression of the seal, which accompanied the gift of the volume to its late possessor. [Name not given.]

"You will perhaps be of the opinion that the volume once belonged to the John Ward whose books and records you have. When you have done with them, may I request the favour of your packing them again and sending them to Messrs. Hamilton, Adams & Co., 33, Paternoster-row, and they will enclose them to me? I should be glad to have them sent back within a fortnight.

"Perhaps I should add that the book and seal are disposable, should you happen to know of any one disposed to offer for them; but I should also add that I have not the slightest interest in naming this."

In May, 1885, Mr. Gunther was sure that this folio was the one owned by the Rev. John Ward, which Dr. Severn in 1839 said contained an autograph of "W. Shakespeare" (see *Chicago Current*, May 23, 1885). But now, upon information obtained from Mr. Halliwell-Phillipps, Mr. Gunther concedes that this folio was not owned by the Rev. John Ward, Vicar of Stratford from 1648 to 1679, but by one John Ward, an actor, who flourished about 1746.

So then Mr. Halliwell-Phillipps has not yet found the Rev. John Ward's folio with the name "W. Shakespeare" pasted in, and Mr. Gunther is obliged to infer that Dr. Severn, editor of the Rev. John Ward's Diary, was himself mistaken about the existence of a folio belonging to that clergyman, containing an autograph of Shakspere. In short, it was not the Rev John Ward in 1648, but an actor, John Ward, about a hundred years later, who came across something with Shakspere's name attached, cut it off and pasted it in his personal copy of Shakspere's works.

The spelling of the name by the second Ward is another evidence of forgery. In none of the five genuine signatures of Shakspere, nor in the autograph supposed to have been found by the actor, Ward, hundred and thirty years or more after Shakspere's death, is there a letter *e* in the first syllable of the name? Actor Ward is supposed to have pasted in his folio this newly discovered autograph, and yet when he himself comes to write the name Shakspere under it, he changes the spelling so as to conform to the same in the printed editions of Shakspere's works.

But it is useless to argue further concerning so evident a forgery, especially since I have proved in my pamphlet that Shakspere could not write.

Mr. Gunther is mistaken in saying in the *Current* of April 24, 1886, that an inspection of his book and the page with the autograph "disarms criticism to all who have examined it," and that "Mr. Appleton Morgan, President of the New York Shakespearian Society, and other members, believe it genuine." The folio was submitted to the aforesaid society, and a committee was appointed to report upon it. Mr. Morgan obtained from me the loan of the superimposed or hair-line cut, with a view of using it in the report. But in a letter to me, dated April 26, he said:

"At the time I asked for the cut, Feb. 2, we were proposing a society report on the Gunther autograph. But, on personal inspection, there seemed so little to report about—the fact of its being a copy was so perfectly patent to everybody—that our executive committee favoured letting the matter drop quietly."

Shakspere must go. WM. HENRY BURR.

Washington, D.C., May 11, 1886.

ANAGRAMS.

[A Paper read before the Bacon Society, March 12th, 1894.]

IN Green's "History of the English People" there is a description of Queen Elizabeth, and of the liberal culture of her mind and manners in the Court of her father. We read that she was a bold horsewoman, a good shot, a graceful dancer, a skilled musician, and an accomplished scholar, and much more; that she spoke Italian and French as fluently as her mother tongue, was familiar with Arisoto and Tasso, and listened with delight to "The Faery Queen"—and all this, continues the historian, "in spite of the affectation of her style, and her taste for anagrams and puerilities."*

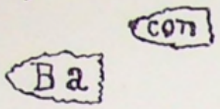
It is on the subject of these anagrams, which seem to have become in those times a rage in fashion, that I propose this evening to speak, and perhaps when you have heard what I have to say, some of you may remain of my opinion, that Queen Elizabeth's interest in the anagrams of her day was by no means so "puerile" as Mr. Green seems to consider it; that, on the contrary, such an interest would naturally follow upon acquaintance with their true use and objects.

Understand, however, that, in explaining as briefly as is consistent with clearness, these researches, and their results, I in no way claim infallibility. It is highly improbable that by my own unaided efforts I can have arrived at the whole truth about these curious matters. I look with pleasure to the further elucidation and perfection of this work when many minds shall have been focussed upon the puzzling details. Meanwhile, if I speak shortly or decidedly of points which you may hold doubtful, believe that this is to avoid words, and to give merely matter to work upon. I only ask that until you have so worked you will reserve your judgment, remembering that if these things be so ingenious and subtle as almost to tax our credulity in regard to their possibility, yet their contriver was past belief ingenious and subtle, and we must stretch our inelastic minds some little way towards his, and not measure his mind by our own six-inch rule.

To begin orderly—"What is an anagram?" It is a form of

* Green's Hist. vii. 362, 1876.

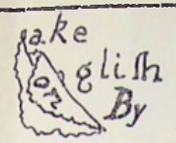
(1.)



(2)

account examples

(3)



fake
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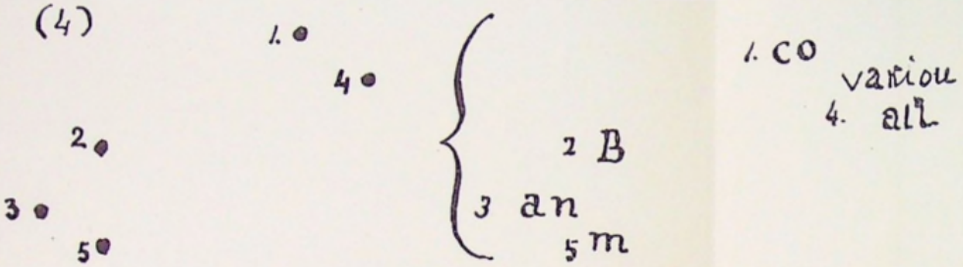
(4)



(5) P.175.

it be

P.177.

continues

(6)

Against this position
be able to penetrate
of the

(7)

1	2
p 202 { pr / er	p 203 { g / m
practised	a great

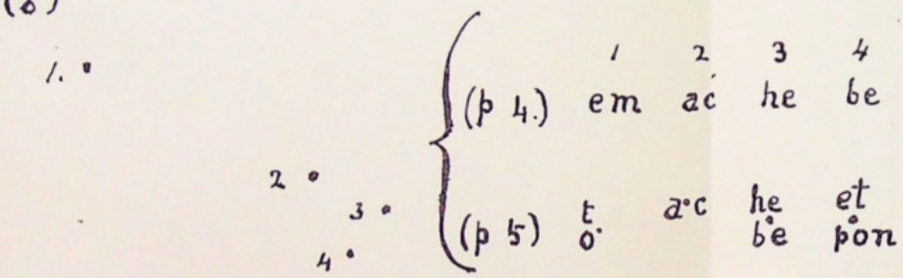
the m and

3
ch
p.204 asse upon } Shaesperr (1×2=)
upon

"jugling is practiced upon a great man"

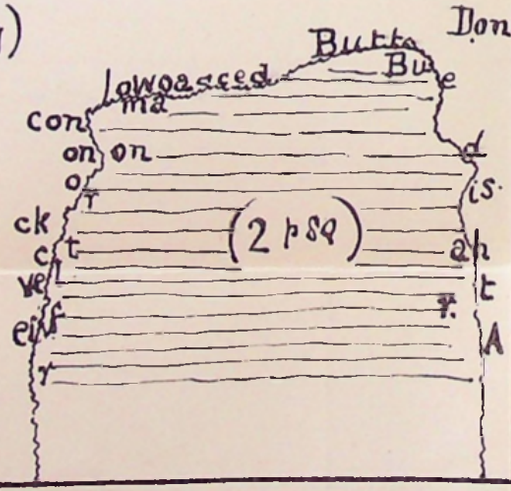
(Powder of Sympathy 2024)

(8)



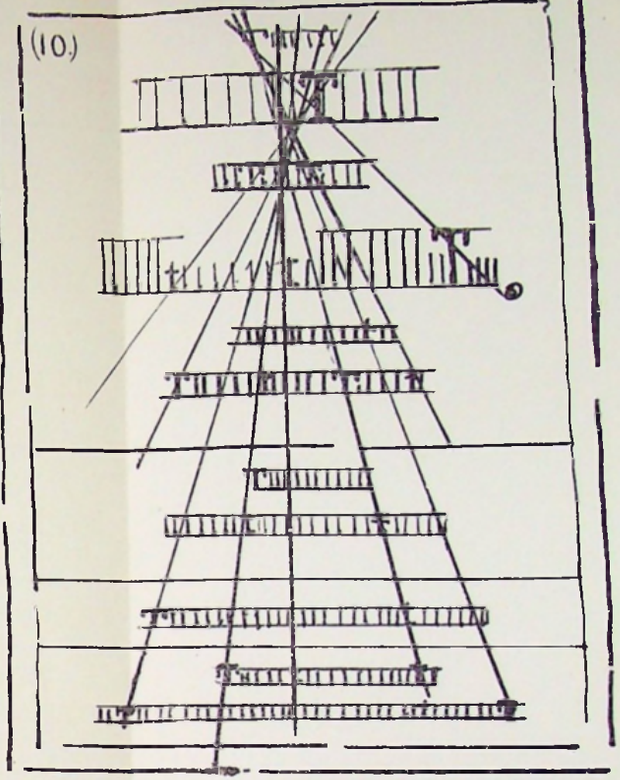
"So determining to be a poet he" Treatise of Bodies p.5-6

(9.) (ii.p87)

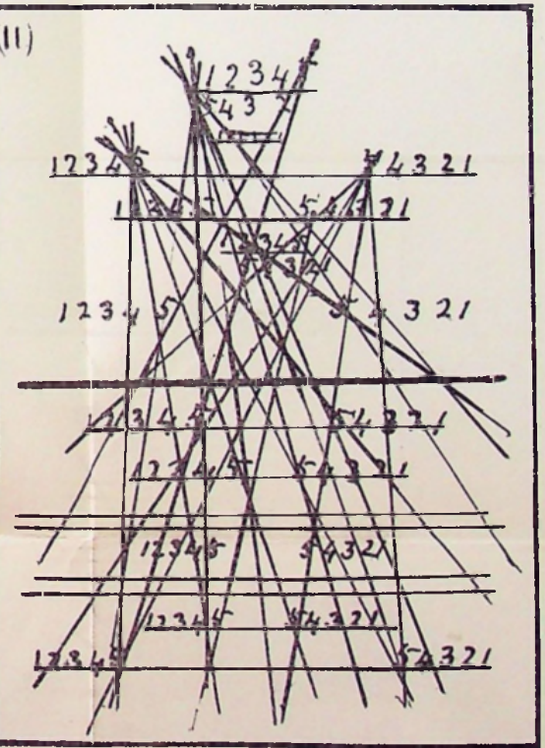


Don Sylvio de Rosalba Volii. pp 87–89

(10.)



(11)



secret writing produced by the inversion or confusion of the letters in a word. Doubtless you all know the game played with a box of letters. A word or sentence is thought of. The letters necessary for composing it are selected from the box, and being shaken together are passed to the decipherer that he may "make out" the puzzle words. . . . You see how easily such transpositions of letters may be made the means of secret correspondence, and that they are capable, in printed books, of almost indefinite variation and development.

An anagram, to be perfect, should have no supernumerary letters, but if you follow me, you will, I think, perceive that it would border on the miraculous that no superfluous letters should occur; and in old anagrams, of which the keys are given, letters are sometimes added to words, sometimes subtracted, and sometimes changed. The true object in such cases is not to make an amusing puzzle, but to confuse and screen a name from the outside public, whilst revealing it to an inner circle of the initiated. Bacon, in describing ciphers (and anagrams *are* ciphers), directs that nulls or extra letters shall be introduced for the purpose of mystifying the would-be decipherer. Such superfluities in no way disguise the true word from the understanding cryptographer.

In the diagrams may be seen a few of the conspicuous anagrams in old books, which led to this old-fashioned branch of study—a study so old as now to be new again; so old that the present generation does not realise the extent to which it was used for serious purposes, at the time when Queen Elizabeth added to her other polite accomplishments, the "puerility" of deciphering anagrams.

In BACONIANA, Feb., 1894, a slight paper on "*Secret Marks in Printing*," I spoke of certain marks whose existence I traced to the fact that ciphers and anagrams were introduced into the printing of old books. One point which assured me that the so-called "imperfections" in printing were not results of carelessness, but of foresight and design, was this. In many old but well preserved books, I found holes torn, not only from the margin towards the centre of the page, but often in one or two places in its very midst.

In Diagram No. 1 are drawings of two such holes, shaped somewhat like Minié rifle bullets. . . . These holes are on pages 69

to 70 of the "*Garden of Cyrus*," a book printed in 1659, and boldly fathered upon Thomas Brown, Doctor of Physic, but which, I think, may be safely added to the list of Bacon's unacknowledged works. This particular copy, otherwise in excellent repair, seems to afford visible evidence of the Authorship. In the hole marked 1, page 69, you see two letters only—Ba. In hole 2 are seen three letters only—con. Here then is the simple anagram, *Bacon*.

In "Dr. Browne's" "*Pseudodoxia or Common Errors*" is another larger hole (Diag. 2). Here you may see on the lower margin the letter b; the paper is folded back, and leads the left-hand corner where, when the page is pressed flat, we see the letters acoun. So again we have *bacoun*.

A copy of the first edition of "*Dædalus, or Mechanical Magic*," was lent to me for examination. This book was first published anonymously, but, later on, the name of Bishop Wilkins was attached to the title-page. No one, however, who is intimately acquainted with the diction and phraseology of Francis Bacon will doubt that this is a work of his middle age, and that the prophetic hints of inventions possible, and to be hereafter perfected, are his—some of the works of Dædalus which he describes in the essay of that name. The little book became valuable and much sought after in the days when œreostatics and the making of balloons which it forecasts began to be carried into execution. On the reverse of the last page of "Dædalus" a list is printed of books sold by the publisher. A semicircular piece is carefully torn, *not torn out*, but folded back in a double pleat or crease, displaying on the three lines ake, on, B—Bakon.

I mentioned in the paper on "Secret Marks" a copy of *Silvio de Rosalba*, an allegory, said to be a translation from Wieland. A curved piece is torn from vol. ii. pp. 86, 87 (see Diag. 9) so as to destroy nearly half the leaf. It is therefore *reprinted*, and half bound in after the Table of Contents. Reasons have been invented to explain away this strange circumstance. "There *may* have been an accident to the book after the printing was finished, and the binder *may* have procured a perfect page to make up for the damage." but why that intelligent binder should not have removed the damaged page and substituted the perfect one no one has suggested.

Permit me then to offer an explanation grounded upon observations to be verified by looking at Diagram 9. . . . The curved tear marks, by the folds and jags on its edges, a few untorn and distinct letters. To the right is a capital B ; at the top an a ; to the left the half word con. Once more, Bacon.

But when page 86 is laid flat upon page 88 . . . the *perfect* letters round the line of the tear on both pages, 86 and 88, form the words: —"Francis Bacon Lord Verulam writ it" . . . To my mind this interesting example clenches the whole subject. It cuts the ground from under the argument that these tears, and their recurring anagrams, *may* be or *must* be accidents; it proves them . . . to have been made with the knowledge and sanction of printer, collator, or binder ; to have been made, in short, by expert members of a secret society for the information of initiated members of the same society.

The tearing of holes seems to have given place to a better system. In many old books are seen spots, rusty red or orange, made presumably with some stain which sometimes eats a hole in the paper. Such marks are not the discolouration produced by time or damp. In other books holes are merely pricked. By pricking through the holes, or by tracing their position and transferring them to neighbouring pages, many curious things come to light. Here is a book which contains specimens of all these systems. It is entitled "*A Treatise of Bodies*," by Sir Kenelm Digby—1669. Long ago I racked this book to produce its author, and assured myself that by every test, philological or scientific, it must be a rather early work of Francis Bacon, published in after years by his "Son of Science," Sir Kenelm Digby. Many rusty spots and holes bestrew this volume. On p. 1 are five holes, three in a diagonal line (Diag. 4). . . . A prick through hole 1 touches co, on p. 3; hole 2 indicates a B; hole 3, a n—Bacon.

There are yet two holes. No. 4 is between the word *various* and the l and e of *shall explicate*. A prick through hole 5 touches m in the word *impression*, thus giving all the letters of the word "Verulam." On p. 2 the words "Francis Bacon Lord Verulam" are all made by the same five dots.

On p. 175 are the words "it *be*," with a red stain and slit as long

as both words. (See Diag. 5.) Through the slit under "it," we impale the first syllable in the word "*con*tinues"—B, c (p. 175), c, o, n, (p. 177), equal to the name Bacon, in one of its old spellings.

On p. 231 is a red stain, represented in Diag. 6 by a dotted patch. Near to this stain is a hole, straight above, and curved below. The stain covers the letters a, i, n, s, b, e, a, b, l, e, o, f. The upper line and curve of the hole meet on pp. 231 and 232, at the letter r, giving the letters of Fransis excepting one s. Through the hole (p. 231 to p. 233) we come upon the word "Second" with the S and n marked. The letters included in secon, and the superfluous letters b, e, a, on p. 231, give the required s for Fransis, and the letters of the word Beacon, or Bacon. . . .

From single words to sentences. On pp. 5 to 6 of the "Treatise of Bodies" are 4 holes (Diag. 8), covering the letters a, c, e, and b over on—Beacon. On p. 5 (see Diag. 8) we have, in the first place, the almost inevitable word Bacon—b^1—ac^2—on^3. Now, taking the whole words indicated by the holes, we have on p. 5 (1) so determining to be (2) a (3) he be (4) etpo—poet, from which the sentence can be formed—"*So he determining to be a poet*," which sounds like part of a cipher sentence.

In "Sir K. Digby's" Discourse of the "Powder of Sympathy," there is a red stain with hole, on page 204 (see Diag. 7). As the part of page 205 which lies under the hole is blank, we have no choice but to work backwards from p. 204 to p. 202. Through the hole we prick on p. 202 between a thickly printed pr, and an equally black er. On p. 203 the prick comes between gr above, and m below. On p. 204 the stain covers asses on one line (the a being very small as if to mark it). Over the double ss are the letters ch printed thick, and the c a little dropped, as if to mark it. Under the ss are the letters n i.

In this collection . . . groups 1 and 3 contain letters which spell the word Shacsperre; but group 3 is unproductive. Now let us take out the whole words of which all the letters in these groups are but portions. On page 202 (group 1), the letters pr occur in the word "practised" part of a peculiarly printed sentence, "Jugling is practised," ; er is the last syllable of the word "together."

On page 203 gr is part of the word "great" with a peculiar a before

it. Below the words "a great," are the words "them, and" with the e and d dropped, leaving between them the blacker letters m, an—man. On page 204, under "asses" is the word "upon." Thus we have these words marked out. "Together jugling is practised a great man upon," or "Jugling is practised upon a great man." Whether Shacsperre was the man who "jugled" together with others yet undescribed, or whether he was the great man practised upon, time will decide. . . .

Now, seeing that in every other particular . . . the Baconian traditions have been faithfully handed down, it is hardly to be doubted that anagrams would be found perpetuated though modified. Simple methods mentioned by Bishop Wilkins (or *Bacon?*) were next tried, and experiments made upon strangely printed pages, by means of threads, strips of paper, and finally with pencil and ruler. . . . It was found that in every Dictionary experimented on, three columns at least are marked so that lines ruled through the marks produced the name "Francis Bacon," or "Lord Verulam." Whether or no he first made Dictionaries cannot be said, but I regard these words in any book as equivalent to the stamps used at libraries, and which claim as their own, books marked with an indelible stamp. . . .

Anagrams are not all worked on the same plan. The first arrangement, especially used in title-pages, I call "*Rays*." . . . These issue in sheaves from given points and spread following definite rules. Each ruled line or ray touches letters which are to form the anagram. . . . With regard to the starting point. The horizontal bars or "rules" on the page seem on the old title-pages to be often the only guides* their number corresponding with the line at which we have to begin. Say that there is but one bar, we begin line 1, letter 1, or if there be 5 bars one distinguished from the rest, we have probably to rule every Ray through lines 1 and 5. The number of Italic words on a page often correspond with the number of words in Roman letter whence the ruling is to begin. . . . It seems also to be a rule that no Roman letter shall be counted twice, but that Italics may count as often as they are cut by rays.

But it is not enough to know where to begin. We have now to decide where to go, and there seem to be several systems of which the

* In modern books *Italic lines* seem to serve instead of the old 'rules."

most common in old books, and certainly in religious books seem to correspond to the Alphabet of T, mentioned in old books of cryptography—the "Book Tau" (so I think), which figures in the writings of the Rosicrucians (or Literary Baconians), and which has so much puzzled us.

The alphabet of T or Tau seems to be nothing more than a cipher to be read by ruling from one T to another, and taking out the letters through which the ruled line passes. The T's themselves may, of course, be thrown out; they are the guides, the finger-posts to the anagram; but the rest of the letters should be written down, so that as the sentence is framed each letter used may be cancelled (see Diag. 10). The easiest plan is to rule all the lines first, then to write down the letters crossed on each line.

On title-pages where there are several lines, Italics or old English, the number of these seems to be the sole guide. For instance in one such page (of which a model, *not a copy*, is given in the last of our diagrams), such guides point to line 5, letter 5. In the original 15 lines were ruled to the left, and 12 to the right, always through the 5th letter from one end or other of a line. By repeating the process from the 5th letter of line 5 from the *end* of line 5, a long and very perfect anagram was the result.

In the Second system, lines are ruled across a page from one mark to another. The three letters nearest to the line, or, *the single file only* are taken. In the latter case the sentence will be less perfect, it will not repeat, and there will be a greater number of superfluous letters at the end. There is also frequent difficulty in deciding upon which is *the one* letter nearest to the line.

The following are some of the Anagrams which have been found in old books. The names of Authors are withheld until others besides myself shall have examined into this subject. (As a rule the names and titles of F. Bacon are repeated twice or thrice. Hardly any superfluous letters remain.)

"Francis Bacon Viscount Saint Alban writ this Treatise."

"Fransis Bacon Viscount St. Alban first translated this historie out of the originale Latine for the use of Englyshe readers."

"Francis Bacon Viscount Saint Alban, Lord Verulan, Shakespeare (*each word twice*), devised devised and writ writ these plaies—not Will: Shekspur,

Sheespur, Actor. All his life that rogue, rogue, kept the Poet Poet in strife. Anthonie Bacon (*twice*) built the Globe Theatre," &c., &c.

"Francis Bacon Lord Verulam writ these considerations, revised after his death and printed by—— ——." (Every word twice repeated.)

In modern pages we may read :—(Name and titles twice and thrice rep :)

"Francis Bacon Viscount St. Alban wrote the first English Hymns set to music."

"Francis Bacon Lord Verulam, Rose Cross, wrote the first English Hymns to be sung in the Church."

"Francis Bacon Viscount St. Alban Lord Verulam, Shakespeare (not William Shackspur the rogue actor), invented the modern Plays. His brother Anthony built the Globe Theatre. He was a moonsman, and too long hidden for fear of enemies.—Boaz Jachin."

"Francis Bacon, &c. (*names and titles twice*), Poet Poet wrote Shakespeare, History, Comedy, Tragedy. He invented the Modern Theatre (not the rogue actor William Shaxpur. He remained long hidden fearing to be betrayed by enemies.—Moonsman."

"Francis Bacon, Lord Verulam Shakespeare, wrote the first newspaper, newsletter, three hundred years ago next Monday, November the thirteenth. He invented the modern Stage Plays—not Shakspere the rogue actor, manager Anthony Bacon built the Globe Theatre."

. . . By first extracting names and titles until no more can be formed, a good clearance is made and the surplus must be studied in order to gain some idea of the turn of the sentence. By beginning with short and easy sentences we are led from one stage to another of this curious inquiry.

Certain objections are repeatedly raised with regard to these anagrams by those who have not examined them. First it is said that they are *impossible*. I can only reply, "Look and see." The second objection is of an opposite kind:—"You make the letters tell of Francis Bacon because you wish them to do do so, but *anything else might as easily be made*." Or thus:—"You draw a line through spots which you call guides; but, of course, such anagrams could be formed as well by drawing a line casually through an unmarked page."

It is difficult to answer opponents who have never attempted to test the truth of their own objections, but I have tried exercises of various

sorts and, as a rule, have found such trials to be quite unsatisfactory and waste of time, except as a game. For, allow me to say, that these things are not to the purpose. The point of the question is not: "*Can you make anything else?*" Neither is it this: "*Can you make the same thing elsewhere?*" The proposition is this:—"Given spots or marks on a page, and a line drawn through those marks, can you produce, from the letters through which that line passes, a sentence always concerning the Francis Bacon, and particulars connected with him?" And further, assuming that a secret society, combined 300 years ago to hand down the name and memory of Francis Bacon, and having proved that one of their many plans was to insert anagrams in their books, are we justified in thinking that such a system is traditional—part of Bacon's own "method"—carried down through three ages with modifications and improvements? If not, there follows yet one more question:—"Would it be probable or possible that we could continue to work out a succession of such anagrams, and to find that, whatever other words they may or may not form, they all enable us to construct a sentence telling of Francis Bacon and his doings?"

Although I may have failed in hitting off the precise rules by which these ciphers are worked, I yet confess to the conviction . . . that there has been no break in this method of "Handing down the Lamp," . . . from the time when Francis Bacon set his hand to the building of his new House of Wisdom.

The demonstration and verification of this subject is very difficult, for reasons stated in BACONIANA of February last—the impossibility of obtaining straight answers to straight questions must be my excuse if I err in my conclusions. . . . Were there no binding reasons to the contrary, it would be as easy to learn every detail of paper-making and printing, as to master the history of a pin or of the pyramids. . . . For the present we are not to be helped, so we must the more help ourselves, and I look especially to the patient and ingenious amongst my own sisterhood to exercise eyes and brains upon these anagrams. . . .

It is no part of my undertaking to explain how they are inserted, yet as the question is often put to me, I hazard the suggestion that they are constructed by means of accurate knowledge of the com-

position of a fount of type—a knowledge of the proportional quantities in which letters are used. . . .

Thus in one page I found:—

E	97	V.	3
T	88	B.	2
A. O. H	70	K Q X.	1

I guess, then (and have made a few experiments which confirm the notion), that the cryptographer—the "collator," I suppose, of the type—observes the occurrence of a few of the most rare letters in his proposed sentence, and puts a couple of marks on the line when they lie. He knows (I think) that the other letters will follow of themselves according to an almost invariable rule, and that, given the required *rare* letters in any sentence, it is possible to reckon rather nicely the number of lines needful for ensuring that the most common letters shall be often enough repeated. Take this suggestion for what it is worth.

In works claimed for Bacon, there will be found in one edition at least, certain water-marks in the paper, certain engraved designs, and certain peculiarities of typography. . . . If there be a portrait, it is disguised; if a biography of the supposed author be introduced, passages are cleverly intermixed which accurately record particulars in the character, genius, or life of Francis Bacon. Such books abound with internal evidence of the author, his style and diction. . . . Differences there are, but they are such only as are the natural result of differences in subject, or in the age of the writer. . . .

Believe me, we are now only at the entrance of this vast subject. The popular mind at present connects the great Baconian Revival mainly with the question—"Did Francis Bacon write the Shakespeare Plays?" That point has really been proved by every kind of evidence such as is held good in similar cases, and those who continue to hold contrary opinions do so, either because they have not read that evidence, or because they prefer not to believe it. But I implore you to take a wider view of the vast prospects opening before us. Think what is the meaning, what the logical consequences of even so small an item as this. Anagrams—What do they point to or attest? They point to a society of initiated persons who could read them.

And the hieroglyphic designs, the disguised portraits, and feigned biographies? . . . Surely they all tell of a powerful and ubiquitous brotherhood, bound by vows of secrecy to hand down the name and fame of Francis Bacon. Were these traditions, think you, to be bound up solely with the fact that he wrote *Shakespeare*? Surely not. An anagram (as I think) in one of the Rosicrucian Documents points out the part which the Plays should fill in Bacon's universal scheme. The town Damar is described as a great university, situated in a most fertile region. Shift the letters of the name Damar, and we have the key to the allegory. The *Drama* is to be the universal school for training the world—the masses—in morality, politics, philosophy. But to limit to the teachings of the Drama, the method by which our great revivalist would raise fallen humanity, would be a most lame and impotent conclusion—it would explain nothing. Why the secrecy, the ciphers, and the rest? I reiterate my belief that matters connected with printing and all things Baconian, are still under the ban of secrecy.

Let us, then, take the largest views possible—they will not be larger than Bacon's; let us grant the widest sweep to our imaginations, an all-comprehensive scope to our studies and observation, using every help, rejecting no new lights, casting aside no suggestions unweighed or untested. Only by such liberal methods can we hope to follow the nimble mind—"*apt to perceive analogies*"—of our matchless poet—the stupendous schemes and studies of him who "*took all knowledge to be his province*"—the depth of Christian philosophy, which for the benefit of the human race, and for the good of the future ages, prescribed absolute self-sacrifice to our "concealed poet"—"concealed man," Francis Bacon.

THE RIDDLE OF THE BEAUTIFUL LADY.

MR. GEORGE BIDDER, Q.C., claims to have solved this riddle (BACONIANA, Feb., 1894, p. 225) by the indisputable logic of an algebraic equation. I cannot, however, admit that he has accomplished the task, since he takes the liberty of changing the third letter—arbitrarily substituting η for γ, simply because (his own equation notwithstanding) the latter letter does not suit the word he claims to be the correct one. This substitution, it is true, Mr. Bidder terms a "slight alteration," but in my opinion it is a fundamental one, and therefore inadmissible, and in startling contrast, moreover, with the rigid exactness of the method previously pursued by him. On this ground, therefore, I confidently reject Mr. Bidder's solution.

Not being a mathematician myself, I determined to attack the problem in a less regular manner—that is, tentatively, as inspection made it clear to me that the third letter was really the key of the whole, and the sum total of the eight letters made it pretty certain that the third letter would prove to be either 2, 3, or 4. 3, therefore, was the value I assumed for the third letter. As the name, moreover, was a feminine noun, its termination, I considered, was very probably A, which would give 1 for the value of the first and eighth letter. With these letters assumed, it is easy to see how I arrived at the value of the fifth and seventh letters, as the fifth equals 3×3; the second equals the fifth. The fourth letter equals the fisrt and third multiplied by 2, and also the first and third added, equals the square root of the sum of the fifth and sixth—that is 16. But here a difficulty arises, as 9 subtracted from 16 gives only 7 as the value of the sixth letter; and if the other values are correct, 7 is insufficient to make up the sum mentioned of the eight letters, which is 55. Now the value of the sixth letter (assuming the other numbers to be correct) should be 13, and then $13 + 9$ make 22. Now the square rod of 22 is 4 and a fraction, which fraction, being incapable of conversion into letters, I consider may be disregarded, and 4 still retained, therefore, as the sum of the first and third. Moreover, the sixth letter (13) less 2 gives the second letter as 11, which complete the sum total 55.

The same values are thus arrived at by me as are brought out by Mr. Bidder's equation. That gentleman, however, assumes that the Greek alphabet has been used in forming the hidden word; but as the Greek alphabet gives no sense, I have ventured to try what result follows the application of the Roman alphabet, not using the letters in their accepted numerical values, but considering their values as in the order wherein they stand—*e.g.*, 1, 2, 3 = A, B, C—and by so doing obtain the following highly appropriate word as the heroine's name of a "chemical marriage":—

Figure .	.	1	2	3	4	5	6	7	8	
Value .	.	1	11	3	8	9	13	9	1	= 55
Letter .	.	A	L	C	H	I	M	I	A	

It will be seen that in the above solution I have taken one liberty —that of counting the letters I and J either as one letter or two, by which means I arrive at L as the eleventh letter and M as the thirteenth, and to those who would deny me this liberty I would appeal to the word arrived at by this method as the best proof of its correctness.

W. THEOBALD.

Budleigh Salterton, February, 1894.

BACON AND GEORGE HERBERT.

BACON, in the dedication of his translation of certain of the Psalms of David, "To his very good friend Mr. George Herbert," refers to the pains that it had pleased his friend to take about some of his writings and which he cannot forget (Lit. and Prof. Works, II. p. 275). In Izaak Walton's Life of Mr. George Herbert" (*Bohn*, p. 276), that delightful co-temporary of Bacon's records the facts that King James arranged to end one of his progresses at Cambridge, and to stay there certain days, "at which time he was attended by the great Secretary of Nature and all learning, Sir Francis Bacon, Lord Verulam, and by the ever-memorable and learned Dr. Andrews, Bishop of Winchester, both which did at that time begin a desired friendship with our Orator [George Herbert], upon whom, the first

put such a value on his judgment, that he usually desired his approbation before he would expose any of his books to be printed; and thought him so worthy of his friendship, that having translated many of the Prophet David's Psalms into English verse, he made George Herbert his patron, by a public dedication of them to him, as the best judge of Divine Poetry."

These translations were first published in December 1624 (the imprint on the title page is 1625); George Herbert was appointed "Orator" at Cambridge in 1619 (*Encl. Brit.*); and on some occasion about that time, if we accept Izaak Walton's statement literally, he made Bacon's acquaintance. Between these two dates (1619 and 1625), he had (according to Bacon), been pleased to "take some pains" about some of his (Bacon's) writings. According to Izaak Walton, Bacon usually desired his approbation before he would expose any of his books to be printed. Now, in 1620 the *Novum Organum* was published. In 1622 Bacon published the *Historia Vitæ et Mortis*; and spoke of the *De Augmentis* as likely to be published in the same year. In 1623, the first folio of Shakespeare's plays was given to the world. In 1624, he dedicated his translation of the Psalms to George Herbert. We may presume, therefore, that some of these most important works were submitted for perusal to George Herbert, between the years 1619 and 1625, before publication, and that a very intimate literary correspondence must have been kept up between the friends.

Can anyone inform us whether any remains of that correspondence are known to exist?

Then, again, we learn from a passage from an early draft of Bacon's last will and testament, preserved by Tenison—the final settled copy of which was made in 1625—that Bacon desired his "brother Constable" to take the advice of Mr. Selden and Mr. Herbert, of the Inner Temple, and to publish or suppress such of his manuscript compositions left behind, in cabinets, boxes, or presses, as they should think fit.

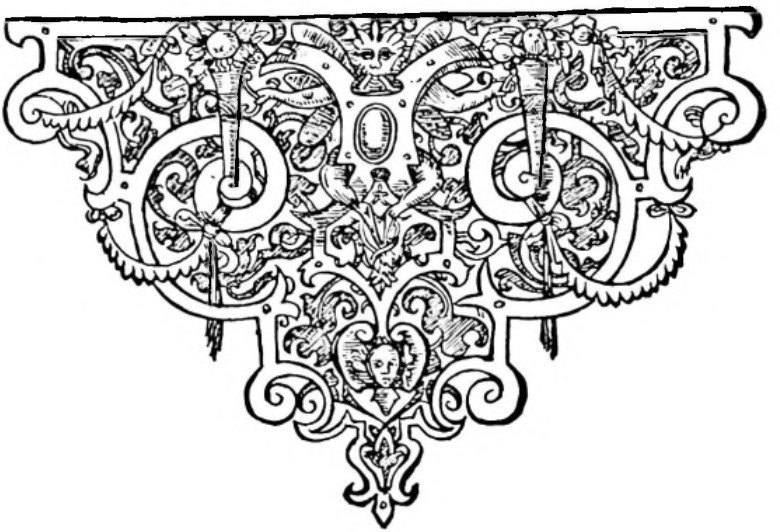
As I have but few books of reference at hand here, I take the liberty of asking whether this "Mr. Herbert, of the Inner Temple," was "Mr. George Herbert"? In June, 1626, George Herbert took Holy Orders, and was appointed Prebendary of Layton Ecclesia, in the county of Huntingdon. During his youth he had been a courtier

and a bit of a dandy, "enjoying his genteel humour for clothes." I see no reason why he should not have belonged to the Inner Temple before taking orders. According to Izaak Walton, King James was often invited to Cambridge, "where his entertainment was comedies, suited to his pleasant humour; and where Mr. George Herbert was to welcome him with congratulations and the app'auses of an orator," &c.

If we could trace the correspondence between Bacon and George Herbert we might get on the track of some of these, and other comedies—and, perhaps, other dramatic compositions. In 1621, *Othello* was registered at Stationers' Hall, and published in 1622. In 1623 the first folio was published. May not George Herbert have possibly been consulted about the preparation of this folio? I do not say that he was. We have no evidence of any kind that he was so consulted. I do not forget, however, that contributors to BACONIANA are requested to raise questions such as this for the purpose of suggesting enquiry and stimulating research.

HARRY S. CALDECOTT.

Johannesburg, South Africa, December, 1893.



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NOTICE.

INQUIRIES are so frequent concerning the Bye-laws which regulate the editing of this Magazine, that, in order to curtail correspondence, and to remove misapprehensions, it is deemed advisable to reprint in this place such of the rules as directly concern contributors.

Bye-laws of the Bacon Society with regard to the editing of BACONIANA.

1.—The Editing Committee hold themselves in no way responsible for the *opinions* expressed in the paper which they print.

2.—All phases of opinion on subjects connected with Francis Bacon and with Baconian theories, suggestions, and discoveries are admissible to this Magazine, provided they comply with the following regulations:

3.—Articles, paragraphs, and other matter introduced must be neither irrelevant to the subject in hand nor questionable in taste.

4.—Nothing can be inserted which is provably untrue. Nothing personally offensive or injurious.

5.—Articles will be printed, as far as possible, in the order in which they are received by the Editing Committee. Want of space or of funds will alone limit the publication of articles which conform to these Bye-laws.

6.—Should any article be of too great length, it must either be divided into parts or curtailed by the author, or by some person appointed by him and willing to undertake the work.

7.—When the parts of any article have been inserted, the Editing Committee may at their discretion withhold for a while the rest of the article, so as to give other writers their turn; but as a rule it is desirable to conclude each subject without a break.

8.—Until the Magazine can be expanded or produced more frequently it should be the endeavour of contributors to compress their papers, except by special request, into not more than ten pages for each number.

9.—Papers contributed and not accepted must be returned to their owners.

10.—Proofs must be read and all revision done by the Authors themselves.

11.—Authors who desire either to increase the length of their articles beyond the number of pages usually allotted, or to add plates of illustrations, or to insert advertisements, can do so by paying the additional expenses of printing.

BACONIANA.

VOL. II.—*New Series.* AUGUST, 1894. No. 6.

THE PSALMS AND PRAYERS OF FRANCIS BACON AND JOHN MILTON.

THERE have been enough and to spare of criticisms and eulogies of the works, character, and genius of Bacon and Milton, but an adequate comparison of these is still a desideratum. Far, however, from the present writer be the presumption of essaying anything of the sort. He only wishes to call attention to some matters of detail in what these intellectual giants have left us, that may prove suggestive to other minds.

Milton is very generally allowed to be the greatest of all religious poets. He was an accomplished Orientalist, and the influence of Hebrew no less than classical poetry is omnipresent in his works. From his hand, therefore, we might expect to receive satisfactory translations of the Psalms of David. Now there are extant paraphrases of nineteen of the Psalms by Milton, as against versions of seven by Bacon. It is worth while to compare the respective merits of these metrical productions. Such a comparison should have a special interest for Baconians. And let it be remembered that Milton made his versions when he was in the prime of his life and genius, from forty to fifty years of age; Bacon composed his when suffering from sickness the year before his death.

"It has been usual," says that erudite scholar Mr. Spedding, "to speak of these as a ridiculous failure, a censure in which I cannot concur. . . . I should myself infer from this example 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."

Mr. Spedding's judgment should carry weight with it; and when the following extracts from Milton's verse have been perused, some readers may be induced to revert to Bacon's paraphrases with greater appreciation:—

PSALM VII.

"Lord, my God, to Thee I fly.
Save me and secure me under
Thy protection while I cry;
Lest as a lion (and no wonder)
He haste to tear my soul asunder,
Tearing and no rescue nigh.

. . . .

God is a just Judge and severe,
And God is every day offended.
If the unjust will not forbear,
His sword He whets, His bow hath bended
Already, and for him intended
The tools of death, that waits him near.

(His arrows purposely made He
For them that persecute.) Behold
He travails big with vanity;
Trouble he hath conceived of old
As in a womb; and from that mould
Hath at length brought forth a lie.

He digged a pit, and delved it deep,
And fell into the pit he made:
His mischief, that due course doth keep,
Turns on his head; and his ill trade
Of violence will, undelayed,
Fall on his crown with ruin steep.

Then will I Jehovah's praise
According to His justice raise,
And sing the name and deity
Of Jehovah, the Most High."

PSALM VIII.

"O Jehovah, our Lord, how wondrous great
And glorious is Thy name thro' all the earth!
So as above the heavens Thy praise to set
Out of the tender mouths of latest birth.

Out of the mouths of babes and sucklings Thou
Hast founded strength, because of all Thy foes:
To stint the enemy, and slack the avenger's brow,
That bends his rage Thy providence to oppose.

. . . . .

Fowl of the heavens, and fish that thro' the wet
Sea paths in shoals do slide, and know no dearth;
O Jehovah, our Lord, how wondrous great
And glorious is Thy name thro' all the earth."

If Bacon had ever written such wretched rhymes as the above, what guffaws would be indulged in over them by Shakespeare Societies. But Milton's name is sufficient to secure it from ridicule. It would seem as though the mere process of translating in many cases deprives a poet of all inspiration. Yet surely few writers o repute ever fell so far below mediocrity as the author of "Paradi Lost" in this particular instance.

There were occasions, however, when Bacon and Milton spoke each out of the abundance of their hearts, when their whole soul was poured forth before the mercy-seat of Heaven. Let us listen to their respective voices:—

A PRAYER MADE BY THE LORD BACON, CHANCELLOR OF ENGLAND.

"Most gracious Lord God, my merciful Father from my youth up, my Creator, my Redeemer, my Comforter: Thou, O Lord, soundest and searchest the depths and secrets of all hearts; Thou acknowledgest the upright of heart; Thou judgest the hypocrite; Thou ponderest men's thoughts and doings as in a balance; Thou measurest their intentions as with a line: vanity and crooked ways cannot be hid from Thee.

"Remember, O Lord, how Thy servant hath walked before Thee; remember what I have first sought, and what hath been principal in my intentions. I have loved Thy assemblies; I have mourned for the divisions of Thy Church; I have delighted in the brightness of

Thy sanctuary. This vine which Thy right hand hath planted in this nation, I have ever prayed unto Thee that it might have the first and the latter rain, and that it might stretch her branches to the seas and to the floods.

"The state and bread of the poor and oppressed have been precious in mine eyes; I have hated all cruelty and hardness of heart; I have, though in a despised weed, procured the good of all men. If any have been my enemies, I thought not of them; neither hath the sun almost set upon my displeasure; but I have been as a dove, free from superfluity of maliciousness. 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.

"Thousands have been my sins, and ten thousands my transgressions; but Thy sanctifications have remained with me, and my heart, through Thy grace, hath been an unquenched coal upon Thine altar. . . .

"Just are Thy judgments upon me for my sins, which are more in number than the sands of the sea, but have no proportion to Thy mercies. Besides my innumerable sins I confess before Thee that I am debtor to Thee for the gracious talents of Thy gifts and graces, which I have neither put into a napkin, nor put it, as I ought, to exchangers, where it might have made best profit, but misspent it in things for which I was least fit: so I may truly say, my soul hath been a stranger in the course of my pilgrimage. Be merciful unto me, O Lord, for my Saviour's sake, and receive me into Thy bosom, or guide me in Thy way."

Biographers of Milton have done the world injustice by passing over in silence the darker side of the great Puritan poet's mind. The lurid background of the resplendent brightness of his genius is painfully manifest in his "Treatise on Reformation in the Church." At the close of that work there is a magnificent passage, which is often quoted, but the quotation always stops short at a particular point. Yet, if continued, it not only constitutes a longer specimen of vigorous prose, but it throws more light on Milton's character than half-a-dozen ordinary lives of him. The passage referred to forms part of a prayer, which may be cited here as a contrast to that of Bacon:—

"And now we know, O Thou, our most certain Hope and Defence, that Thine enemies have joined their plots with that sad tyrant, that mischiefs the world with his mines of Ophir; but let them all take counsel together, and let it come to nought; let them decree, and do Thou cancel it; let them gather themselves and be scattered; let them embattel themselves and be broken; let them embattel and be broken, for Thou art with us. Then amidst the hymns and hallelujahs of saints, some one may perhaps be heard offering at high strains in new and lofty measures to sing and celebrate Thy divine mercies and marvellous judgments in this land throughout all ages; whereby this great and warlike nation may press on hard to that high and happy emulation to be found the soberest, wisest, and most Christian people at that day when Thou, the eternal and shortly expected King, shalt open the clouds to judge the several kingdoms of the world, and, distributing national honours and rewards, shalt put an end to all earthly tyrannies, proclaiming Thy universal and mild monarchy thro' heaven and earth; where they undoubtedly that by their labours, counsels, and prayers have been earnest for the common good of religion and their country, shall receive, above the inferior orders of the blessed, the regal addition of principalities, legions, and thrones into their glorious titles, and in supereminence of beatific vision, progressing the dateless and irrevoluble circle of eternity, shall clasp inseparable hands with Joy and Bliss in over measure for ever.

"But they, contrary, that by the impairing and diminution of the true faith, (augmenting?) the distresses and servitude of their country, aspire to high dignity, rule, and promotion here, after a shameful end in this life (which God grant them), shall be thrown down eternally into the darkest and deepest gulf of hell, where, under the despiteful control, the trample, and spurn of all the other damned that in the anguish of their torture shall have no other ease than to exercise a raving and bestial tyranny over them as their slaves and negroes, they shall remain in that plight for ever, the basest, the lowermost, the most dejected, most under-foot and down-trodden vassals of perdition."

Two hundred and fifty years ago when this fearful imprecation was pronounced by our liberally minded poet, I suppose that few of

his co-religionists would have been surprised at it, or deemed it at all unchristian. Fewer still would have succeeded in originating anything of such genuine Judaic ecclesiastical savour. It has the fervour of one of David's curses, intensified by the memory of one of Dante's hells.

When we compare this poet with the men of the widest culture, the Goethes, Schillers, and Carlyles of this century, he seems, after all, to be but a blind giant. And yet he was the very highest example of what could then be achieved by the union of classical culture and Judaic morality, modified by ecclesiastical metaphysics. The product was curious and imposing, but not altogether admirable. And to it may be traced a large amount of existing diseases of the mind, and the wretchedness of man's estate.

Disciples of Bacon would dishonour the genius and method of their master if they refused to accept and work by the light which, during the last half-century, has been thrown from a thousand sources on that human nature, which is displaced by Puritan theories, and which was, after all, the centre of his manifold studies.

S. E. Bengough.

ARISTOTLE MISQUOTED.

THE following passage appears in Bacon's *De Augmentis Scientiarum*, Lib. vii., cap. i., Op. I., 739, iii. 26:—

"Annon prudens admodum, et digna quæ bene perpendatur, est sententia Aristotelis; *Juvenes non esse idoneos Moralis Philosophiæ auditores*, quia in illis perturbationum æstuatio nondum sedata est, nec tempore et rerum experientia consopita?

("Is not the opinion of Aristotle very wise and worthy to be regarded, 'that young men are no fit auditors of moral philosophy,' because the boiling heat of their affections is not yet settled, nor tempered with time and experience.")—*Arist. Eth. ad Nicom.*, I. i.

Mr. Ellis remarks on this passage: "Aristotle, however, speaks not of moral but of political philosophy." And he adds this very significant remark: "It is interesting to observe that the error of

the text, which occurs also in the *Advancement of Learning*, has been followed by Shakespeare in *Troilus and Cressida:*—

> "'Not much
> Unlike young men, whom Aristotle thought
> Unfit to hear *moral* philosophy.'

See Hector's speech in the second scene of the second act."

The quotation proceeds:—

> "The reasons, you allege, do more conduce
> To the hot passion of distempered blood,
> Than to make up a free determination
> 'Twixt right and wrong: for pleasure and revenge
> Have ears more deaf than adders to the voice
> Of any true decision."

Mr. Spedding, commenting on Mr. Ellis's note, remarks (Op. III. 410): "That in the passage there quoted from *Troilus and Cressida* the observation and the error were both derived directly from the *Advancement of Learning* admits of little doubt. But how came Virgilio Malvezzi, in his *Discorsi sopra Cornelio Tacito*, published in 1622, to make the same mistake? 'E non é discordante da questa mia opinione Aristotele, il qual dice, che i giovani non sono bouni ascultatori delle morali.' I quote from the Ed. 1635. The passage occurs in the address to the reader, p. 3."

Since so much has been made of this circumstance, I may add a brief extract from the *Nicomachean Ethics of Aristotle*, translated by R. W. Browne, M.A., Ph.D., which Bacon had in his mind at the time of writing: Chapter I. The heading is as follows: "*That exactness depends on the nature of the subject. What are the qualifications of the ethical student?*"

"Now each individual judges well of what he knows, etc. . . . Therefore a young man is not a proper person to study political science, for he is inexperienced in the actions of life, etc. . . . Moreover, being inclined to follow the dictates of passion, he will listen in vain, and without benefit, since the end is not knowledge, but practice."

As this passage is often referred to, we may give the original Greek; it is in the first chapter of the *Nicomachean Ethics*. Mr. Ellis mistakenly refers it to the third:—

Ἕκαστος δὲ κρίνει καλῶς ἃ γινώσκει, καὶ τούτων ἐστὶν ἀγαθὸς κρίτης ..... διὸ τῆς πολιτικῆς οὐκ ἔστιν οἰκεῖος ἀκροατὴς ὁ νέος· ἄπειρος γὰρ τῶν κατὰ τὸν βίον πράξεων οἱ λόγοι δ' ἐκ τούτων καὶ περὶ τούτων. ἔτι δὲ τοῖς πάθεσιν ἀκολουθητικὸς ὢν ματαίως ἀκούσεται καὶ ἀνωφελῶς, ἐπειδὴ τὸ τέλος ἐστὶν οὐ γνῶσις ἀλλὰ πρᾶξις.

The following quotation from Fletcher's *Valentinian* (I. i.), now for the first time called attention to, bears on the point, as the same passage in Aristotle is referred to, and the identical mistake repeated:—

> "*Chilax*—I find, by this wench,
> The calling of a bawd to be a strange,
> A wise, and subtle calling, and for none
> But staid, discreet, and understanding people;
> And, *as the tutor to great Alexander*
> *Would say, A young man should not dare to read*
> *His* MORAL *books* till after five-and-twenty;
> So must that he or she, that will be bawdy,
> (I mean discreetly bawdy, and be trusted)
> If they will rise and gain experience,
> Well steep'd in years, and discipline, begin it;
> I take it, 'tis no boys' play."

Mr. George Stronach, M.A., in Vol. I., p. 248 of the *Journal of the Bacon Society*, speaks of the "mistake" which both Bacon and Shakespeare made in substituting "moral" for "political" in Aristotle's essay, as "an extraordinary coincidence in thought and expression." . . . "In both passages the same sentiment is expressed in highly philosophical terms, and the same mistake is made."

Mr. Halliwell-Phillipps, quoted by Mr. Stronach, says in his "Outlines": "The whole tenor of the argument in this play is so exactly similar to Bacon's mode of dealing with the subject, that it is incredible that a mere plagiarist would have followed so closely." The logic of this reasoning is rather subtle, but need not detain us. The point to remark is that the identical "mistake" is made by at least four scholarly writers—viz., Bacon, Virgilio Malvezzi, Shakespeare, and Fletcher. One may fairly ask, How did the mistake arise, and who started it? There may have been some Latin version of the "Ethics," by which both Bacon and Malvezzi were misled. We know it was Bacon's habit to read Greek authors in a Latin

version, and the mistake may thus have originated. The Shakespeareans may, possibly, still hang on one or other of the horns of Mr. Stronach's dilemma, "Either that Bacon wrote both passages, or that he—scholar and philosopher—borrowed the idea, including the error, from Shakespeare." Spedding is sure that Shakespeare borrowed it from Bacon. The dates admit of this, for the *Advancement* was published in 1605, *Troilus and Cressida* in 1609. This, however, is by no means established, as "Shakespeare," as well as Fletcher and other scholars, may have followed some slovenly Latinized version of Aristotle, and in that case the coincidence would not be so wonderful after all. The whole question seems, to me, to require further elucidation.

HENRY S. CALDECOTT.

Johannesburg, March 14, 1894.

TACITUS AND RICHARD II.

PART III.

IN my first paper on this subject, the intent was to adduce evidence that Francis Bacon was correct in his assertion that many things in the play of *Richard II.* are drawn from the pages of Tacitus. The second paper aimed at showing that many other Shakespeare plays owe similar or greater debts to that author.

The purpose of the present article is to prove that *the first translation of the works of Tacitus* (anonymously printed in 1622) *was made by Francis Bacon in his youth.* I say in his youth, because the vocabulary and spelling used throughout this volume were practically obsolete, discarded or declined by educated writers at the date when this translation was published. Here are some examples. (I do not encumber your pages with a host of references, but am willing to supply them, if needed by any serious student or man of letters.)

Alleadge	Bee = be	Clammer = clamber
Anker	Bin = been	Clime = climb
Apparant	Bridel	Colledge
Aray	Cary = carry	Comming
Assoone	Cassirde = cashiered	Contray wheather = contrary weather
Banket = banquet	Cawses = causeways	

Doe = do
Dore = door
Dreampt
Ech = each
Eie
Els
Farder = farther
Fowlenesse
Galding = galling
Gard
Graunted
Handel
Harnish
Hart = heart
Hee
Hil
Hoat = hot
Iland
Ils
Impaciency
Invioy
Just
Kil
Kinseman
Knowen
Lims = limbs
Mary = marry
Marshall = martial
Meere
Mittigate
Moe = more
Moueths
Moning = moaning
Morgage
Neere
Nonne = none
Ouglie = ugly
Pallace
Politike
Prawnsing
Prevayle
Publike
Raigne
Renowmed
Roumes
Serch
Setle
Skorne
Skutcheon
Slouthe
Smoothered
Souldiers
Stirre
Stroake
Stroken
Stowt
Toombe
Trueth
Tufted = tufted
Turves
Twise
Unkle
Uprore
Valarous
Waigh
Wal
Wales = (of stripes)
Weild = while
Whilest
Yeeld
Yf
Yron

The erratic spellings of some words seem to give colour to the suspicions of those who hold that these things, and equal irregularities in the pagination of this volume, are unaccounted for excepting on the assumption that here is cipher embedded. On this point I do not profess to be a competent authority. But it is difficult otherwise to explain such changes in spelling (sometimes in the compass of a few lines) as the following:—

Amy	Countrimen	Inveigh	Roum	Waite
Arraye	Countrey	Inwaigh	Roume	Weighte
Arraie	Countrie	Pitty	Stir	Yong
Break	Country	Pittie	Stirre	Yonge
Breake	Hot	Pity	Sturre	Young
Bereake	Hotte	Puld down	Stur	Yoong
Cloke	Hoat	Pulled „	Waighty	
Cloake	Invaied	Room	Waightie	
Cloak	Inveye	Roome	Weygh	

The spelling was distinctly "unsettled" which admitted of such license, and by the year 1622 the spelling was not to be called unsettled, in works of the class under consideration. But to turn from orthography to vocabulary. Let any man compare the lists given by

Mrs. Pott in our first number of BACONIANA, May, 1892 (*Chicago*). Nearly every word which she distinguishes as "*habitual*," and as being intimately connected with Bacon's philosophical system and predominant ideas, are used in the translation, when similar ideas are suggested by the words of Tacitus. And yet this is *a free translation*, and differs considerably from the revised Oxford translation issued by Messrs. Bell, 1892. The language, indeed, is the bright, racy language of Francis Bacon rather than the vigorous, but sometimes abrupt and obscure, style of Tacitus. It may aid my readers if I follow the order adopted by Mrs. Pott in the paper alluded to. Therefore, omitting metaphoric expressions, I give a short list of words which will be recognised by students of Bacon (and *Shakespeare*) as "habitual," and bearing with them certain trains of thought. Such words are singularly disproportionate in number to the figurative words in which the poet was wont to clothe his most dogmatic utterances—which figures, as Mrs. Pott has shown, constitute the chief characteristic of his style. These words are most frequent in the notes and commentaries appended to the works of Tacitus by his translator.

NOUNS.

Affairs	End	Man, A, who, &c.	Question
Affinity	Error	Matter	Reason
Aim	Event	Mean	Recreation
Cause	Example	Nature	Rest, The
Compass	Experience	Note	Rigour
Conclusion	Fashion	Nothing	Sort
Contrary	Form	Occasion	Thing
Counsel	Humour	Patience	Thousand
Defect	Instance	Perturbation	Truth
Effect	Kind of	Purpose	

Seen in their settings these words appear truly Baconian, and the sentences which include them may with ease be paralleled from the works of our great author: "So shall we see the *reasons* and *causes* of *things*, and not the bare *events*"; "*a man* rash and headstrong"; "*a man* of no moment"; "*a man* greatly to be feared"; "*a man* lightly carried away"; "*a man* of rare virtue"; "*a man* far unmeet to wield weighty affairs," &c. Then, "*a matter* of moment," or of small moment; "*a matter* debated . . . questioned . . . weighed," &c. "*As occasion offered*," "*as occasion ministered cause*," "he gave *occasion*," &c. "I will not digress from my *purpose*," "the *purpose*

was," &c. "The better *sort*," "the common *sort*," "the vulgar *sort*," "the rascalest *sort*," &c. "A *thing* usual," "a *thing* worthy," "a *thing* beneath him," "a *thing* far from their modesty," &c.

ADJECTIVES.

Abject	Due	Ignorant, Not	Sottish
Amiss	Exempt	Mere	Stiff
Apt, unapt	Exquisite	Notable	Stout
Bare	Far-fetched	Perpetual	Strange
Best, It were	Filthy	Perplexed	Ticklish
Brief, In	Fit, unfit	Prodigious	True
Certain	Flat	Raw	Unable
Condign	Heinous	Rigorous	Weighty
Contrary	Huge	Settled	
Counterfeit	Inward	Silly	

VERBS.

Argue, To	Imbrue, To	Protest, To	Solemnize (obsequies, marriages), To
Carp „	Inveigle „	Purge „	Stand stiff „
Construe „	Mark „	Put-off, away, To	Stir „
Effect „	Meddle „	Question, To	Weigh „
Frame „	Minister „	Remember, I	Wrest „
Glose „	Note „	Reported, It is	
Handle „	Perplex „	Set down, To	

ADVERBS AND ADVERBIAL PHRASES.

As I may term it	By so much the less	The rest of
As if	Headlong, fall, run, be cast, &c.	Too too
As is	I know not what	To what purpose
As it were	In brief, briefly	True it is that
As his manner was	In respect of	Up and down, Go . . . run
At a stand-stop	Inward = friendly	What? Did they? &c
By how much the greater	It is said, reported	What I shall write and how I shall write
By little and little	On the contrary	Worse and worse
By reason of	On the other side	

I do not stop to illustrate the use of these expressions, and the identity of their use in the Tacitus translation and Bacon's writings. Attention once directed to these points, the reader will not fail to perceive them *if they interest him;* in other cases they are futile, and it is in vain to fill your valuable pages by multiplying such instances.

The "homely," "provincial," and sometimes obsolete words and expressions, next claim attention. They afford further indications of Bacon's *early* style.

Anon
A backe-friend
Bat full (= producing underwood)
Behoovefull
Bewray
Cluttering = crowding
Dumpe, In a great
Earable
Easlier
Eftsoones
Egg on
Erewhile
Eschew
Fardle = bundle
Flote = tide
Garboile = turmoil
Guerdon
Huddled up
Heft
Huggermugger, In
Hurly-burly
Inckling
Irked
Irksome
Ken, Whence a man might farthest
Kirt with skins
Knarle = bunch (of hair)
Knitch = bundle of rods
Marishes = bogs
Moil = to drudge
Mizled up in riot
Pedary senators
Prattlings of the people
Rif-raffe of nations
Scan
Scum—of the people
Sod, A poison was (concocted)
Wax weary, To

There are also the foreign terms French, Italian, and Spanish, which, as has been observed by the writer of your previous articles, form part of Bacon's style, and of his scheme for the edification of a noble model of language:—

Affiance — Aides — Aides (*bandes*) *— Aide* (*souldiers*) *— Barbing* (*shaving*) *— Bravado — Bruted — Buffons — Carriere — Dolour— To Dure—In effect* (*en effet*)*—To endomage—Endomaged—Facile—. In fine* (*en fin*?)*—Fisque—In liew of* (*au lieu de*)*—Malapert— Marish* (*marais*) *— Maugre — Ouant* (*openly*) *— Parle a Parles* (*speech, &c.*)*—Peise, Peyze* (*peser*)*—Pendant* (*slope*)*—Plat* (*flat outline—Puissant—Reculing—Semblant—Tenue* (*vie, a road, &c.*).

Neither are the compound words absent:—*Co-partner, Crafts-master, Faith-breaker, Hunger-starved,* ill-beseeming, over-thwart, seat-town, &c.; nor the legal terms, which could hardly have been inserted without some lawyer-like knowledge or supervision. Thus we read of "Provinces subject to pay *taske and tallage*;" of the quæstorship granted according to the worth of the suitors, and *gratis* —of a man mortgaging a house—of another who "*put his right in ure*"—of Antonie's treachery to the Parthians, "having *tolled unto them their* King," and afterwards killing him.

Elsewhere, we are reminded by Latinised expressions, of similar language, in the *Shakespeare* Plays. For instance:—

An oration of his *is yet extant*, &c. (*Ann.* ii. 54).
The story *is extant*, and writ in choice Italian (*Ham.* iii. 2).

This *preamble* with a glosing speech was received with much flattery (*Ann.* xii. 156).

What means this *peroration* with much circumstance? (2 *Hen. VI.* i. 1).

The repeated phrases in the *Annals* and *History*, where we are told that there was *no precedent* for such a thing, or that the act would be *taken as a precedent*, or that *a precedent should be given*, cannot but recall the like expressions in the Plays.

> A reason mighty, strong, and effectual,
> A pattern *precedent and lively warrant* (*Tit. And.* v. 3).
> I may example my digression by some mighty precedent
> (*L. L. L.* i. 2).

It shall be recorded for *a precedent*, &c. (*Mer. Ven.* iv. 1, &c.).

The term is especially frequent in Plays of the *early* period, Plays which appear to be contemporaneous with this translation of *Tacitus*. But I pass to the terms of speech which coincide with the earlier notes of the *Promus of Formularies*, and here set down the references to those private notes of Bacon:—

Annals and History.	Promus.	No.
It is *all one*, as if	*All is one*	196
As the manner *is—as it were* ..	*As is*	285
Banded into factions—Banding, &c.	*Banding factions*	1421
Believe me, Lords	*Believe it. Believe it not*	1406-7
Like a *blockhead* as he was	*Blockheads*	1226
He *openeth* . . . *the cause*	*Causa patet. The cause is clear*	315
The cause was because	*Causa ne.* No cause. Is it because?	455, 305
Vitelliers was but *a cipher*	*Numerus. A mere cipher* of a man of no worth ..	729
To stir the coals and kindle the fire	Let them that be a'cold blow at the coal	637
Colourably he shook off amitie under *colour* of friendship	You speak *colourably*	205
The matter was not *come to that* ..	*I come to that*	322
To *conclude upon*—He concluded, &c.	What do you *conclude on* that?	195
Silius on *the contrary* . . . cried, &c.	You draw for colours but it proveth *contrary*	185
Delivering his minde..	*Delivered*	1416
He *demanded* . . . to demand, &c.	*I demand*	289
Difficilia quæ pulchra	*Difficilia quæ pulchra*	52
Due, fame, honour, praise, &c. ..	Give authors their due . . . Time *his due*	341
What els	*What els*	307

ANNALS AND HISTORY.	PROMUS.	No.
Fewest wordes best. Some *few wordes*	*Few wordes need*	292
Furnishing the number, means, &c.	*Furnyshed*, &c., as phappes you are	1376
Imperfections *incident* to the sexe .. Hatred *incident* to all stepmothers .. Riot *incident* to women .. .. The pestilent *infection* of the bar ..	*Incident*	28
	Infect, potion, drench	1436
Is it a small matter that	*Is it a small matter yf*, &c., an Hebraisme	1399
Matter . . . *to the purpose—from the purpose*	*Matter in question*	291
	You go *from the matter* ..	200
Words not matter	Matter of circumstance not of substance	1365
In *the meantime*, season, space, while, &c.	*The mean—the tyme*	295
Putting him in minde Calling to minde, &c.	*You put me in mynd*	287
Nothing at all moved . . . displeased, &c.	That is *just nothing*	323
Matters of nothing	,, ,, ...	323
Not lesse—not the lesse	*Not the lesse for that*	275
Nothing lesse	*Nothing lesse*	308, 1400*a*
Not unlike	*Not unlike*	302
In strength of the souldiers . . . courage and hope .. .. There was great *oddes*	*Oddes*, stake, sett.	1182
Peradventure	*Peradventure*	324
The rather	*The rather*	1376
Demanding him *a reason*	*Your reason?*	1386
The reason why was..	Repeat your reason	197
The rest . . . *for the rest* consydered	*For the rest* (a transition concluding)	1377
Seeds of commotion, &c.	The nature of everything is best considered in the seeds	1451
Unseasonable requests, &c.	*In season*, &c. (Fr. proverb) ..	265
The prisoners were *shuffled* in *Shuffling* of cartes and souldiers	*Barajar* (Spanish. *To shuffle*)	1434
We think it strange .. .. These things seem strange ..	*I find that strange*	302
For a tyme, while, &c.	*For a tyme*	273
In a good time	Good betime	1193
Not unlike	*Not unlike*	303
Whereas	*Whereas*	1395
We have seen *a woman to oversee the cohorts*, &c.	*Woman made a leader of armies*	372
Zeal—zealous affection, &c.	*Zeal, affection*, alacrity *A zeal and good affection*	1242

Grammar I pass with the general remark that the frequent errors of Bacon's early writings are to be seen in full force. Arbitrary use

of pronouns and tenses in the same sentence: "The river *divided* . . . *keepeth his* name . . . until *he* fall into the ocean. But *it* waxeth broader . . . changing *his* name, the inhabitants name *it* Vahales, which name *it* changeth againe," &c.

"Aruntius, whilst his friends *persuaded* him . . . *answereth* them," &c.

Interchanges of parts of speech, verbs for nouns, adjectives for verbs, and so forth: "*To malice.*" "A sinister emulation *malicing* Bleasus." "To *eye* him." "*To father.*" "*Priested* at the altar." "He *bettered* the revenues." "They *wintered* there." To *mad*, *madded.*" To carp (transitive) "he carped Regulus."

To do a thing "*angerly.*" "One *confuse* cry."

In connection with the variable grammar of Baconian works of this period, it may be useful to note the translator's comment on the words, "*Credula fama*" (easily believed). "Dionysius noteth in Thucydides, among other innovations in speech, that he commonly changed actives into passives and passives into actives. He shows that Tacitus does the same (1 *Hist.* i., Note 5).

For construction we find examples such as these:—

"That which until then he went *about.*" "Nor the name of Cæsar *at all.*" "He sent aid *likewise.*" "We were infamous *otherwise.*" "He was hindered *no way.*" "Neither did they make any way *at all.*" "They had of valour *sufficient.*" "He stood . . . without one word *speaking.*" "Die we *must* . . . die we *shall*," &c.

There are antitheta not always in the original:—

"*Famous* only for *infamous* actions." "A *thing nothing* inconvenient." "*Most* matter in *fewest* words." "Which *little* time fell out *greatly* for good." "*Joy* in his countenance, *heaviness* in his heart."

Repetitions:—

"*That that* they should expect." "The remedy of this *tumult* was another *tumult.*" "Which calamities . . . did *put out* these negligently *unput out.*" "The *sounder, sounder.*" "To accept . . . or *not. No, not* so much as." "*Divers* did *diversly* interpret," &c.

Those who please may further elucidate the resemblances of style

by comparing the coined or experimental words, afterwards rejected, usually cumbersome and ineuphonious: Dishonourablenesse, industriousnesse, powerableness, modestest, unexpertest, principallest, postposed, divulgate, surcease, &c.

The Pleonasms and Redundancies:—

"*To* what greatnesse they might come *to*." "Speeches she seemed not much to like *of*." "*But* I will deliver you *but* that which hath been heard." "A matter of no *lesser* weight." "The *cause* was *because*." "The more *nobler*." "They cannot hardly escape." "The reason *why* was *because*." "Not fearing us *neither*."

The Alliterations seem to be the result of a musical ear:—

"*L*ingering *l*ong and *w*orking *w*ickedness." "*Th*ey *r*espect *th*e *r*umor." "They *c*annot escape *c*aptious *c*onstruction." "*B*ritannicus' *b*ody was *b*urnt." "Agrippina *f*retted and *f*umed that a *f*reed woman should," &c. "*Set* his *s*onne *t*o *sh*oot a*n*d *d*art a*t* in *sport*." "*D*ishonour *d*oubled." "In *s*umme a *s*ilent and *s*orrowful troupe." "*F*ull o*f* *f*ilthy *f*latteries." "The *w*iser sort *w*ere *w*oe to *s*ee."

But nothing seems so to bespeak a common origin as the metaphors and figures, of which I give a short list below. Some of these may have suggested new ideas to Francis Bacon. Others introduced into the translation are not in the original, and consequently not in the Revised Oxford translation.

Asleep, Laws lying
Author of conspiracy, &c.
Bare events, records, &c.
Bent to do good, mischief
Bitter speeches, words
Blind to danger
Blockish, dull, gross
Blot out disgrace, fame, memory
Boil with anger, &c.
Borrowed art, words, &c.
Breed danger, fear, hatred, &c.
Brew matter, discontent
Bridle passion, impatience
Broach subjects
Butchery of soldiers
Buzzing of men, voices
Carried from bad to good
Carrying a fair countenance
Climb to honour, dignity, &c.
Cloak, cruelty, wickedness, &c.
Cloud of uncertaintie, &c.
Clustering men, together
Coals of discontent, &c.
Cold delays
Colour, colourable (*See Ante*)
Consume time
Cousins—Art and falsehood
„ Love and madness
Creeping into men's hearts, &c.
Dark speeches, &c., oblivion
Dashed men's spirits, laws
Dazzled by ideas of glory
Dead of night
Digest learning
Disease, Usury a
Drift, secret, special

Drive on to extremes, war, &c.
Dull, heavy, minds, spirits
Empty minds, words
Engender virtues, fame
Enflame with desire, rage
Entangle
Entrance into matters
Ensnare enemies
Entrap enemies, &c.
Extinguish families, names, talk, &c.
Eye of the world bleared
Face of the country, world, &c.
Fall to jars, blows, &c.
Feed minds, hopes, &c.
Fetter
Flag of revenge
Flock together in clouds
Flower of age, youth
Forge accusations, crimes
Foster injuries, &c.
Foundations of reason, truth, &c.
Frame arguments, reasons, speeches
Gaping after a man
Greeding of honours, money, tales, &c.
Ground reason upon
Hatch troubles, hatred
Heap of cares, injuries
Heavy multitude, spirits
Hot contention, &c.
Hunt after matter, &c.
Infection of the bar, of discontent
Instruments of good, evil
Interlace speeches, armies
Jarring discords
Key of the sea
Kindle with anger, &c.
Knit up amity, peace, &c.
Lane between lines of troops
Lees (of work and its *translation*)
Level at
Linked in friendship, &c.
Lustre of writings
Mark shot at
Medicine to the mind
Mewed up
Mincing the oath
Moved with pity, &c.
Nipping terms
Pattern to men, &c.
Pick out points in oration
Pinch of want
Platform of conduct
Pluck down honour, &c.
Pregnant conceit, wit
Pricked on by ignominy, desire
Print and engrave in our hearts
Puffed up with pride, hope, &c.
Purge offences, &c.
Raw youth, soldiers, &c.
Remedy to fear ignorance, rebellion, &c.
Reins, Letting loose, of licence, government, &c.
Rip up faults, grievances
Ripe age, years, conspiracy
Schoolmasters of tyrannie
Scrape money
Seated, a town, king, &c.
Shadow of estate, &c.
Sharp words
Shrink, To, in courage, power
Shuffle (see *Ante*, *Promus*)
Slip from, To
Slippery honours, youth, &c.
Smell of flattery
Snares to entrap
Soil of the field of knowledge
Sow rebellion, &c.
Sparkle of emulation
Stale matters, rumours, &c.
Stain, honour, &c.
Steps to honour, &c.
Stick to friends, &c.
Stock, Of a good, &c. (comp. *Promus* 1448 to 1451)
Stuffed with reproaches, Verses
Suck out cunning
Sway, Hatred and envy bear, &c.
Tempests, mind torn by passion, &c.
Torn
Winds of hope
Winked at

This list in no way professes to be exhaustive, but those for whose use these notes are specially set down will find them sufficient to serve as guides. A few collations, with the writings of Bacon, whether

prose or verse, will probably satisfy them as to the translator of this *Latin History* and of the *Letter to the Reader* which precedes it.

Where lawes lie *asleepe* (*To the Reader*).

This matter fell *asleep* (*Essex' Treasons*).

The law hath *slept* (*M. M.* ii. 2).

Letters . . . containing *bitter* and *sharp* words (*Ann.* v. 117).

A *bitter* temper and *sharp* tongue (*De Aug.* iii. 4).

Nor *bitterness* . . . nor *sharpness* (*As Y. L.* i. 3).

Accusers *brewing* matter against him (*Ann.* vi. 135).

He was no *brewer* of holy water in Court (*Obs. Libel*).

Brew affection (*Tr. Cr.* iv. 4).

His army *boiling with choler* (*Ann.* xii. 135).

A turbulent *boiling* humour of the wars (*Device of Philantis*).

The country unquiet and *boiling* (*Hist. Hen. VII.*).

Boiling choler chokes my voice (1 *Hen. VI.* v. 4).

Cold by delay (*Ann.* xii. 158; *Hist.* iii. 157).

The soldiers all *clustered* together (*Ann.* i. 10).

Dispositions, &c., all *cluster* and concur (*Int. Nat.*).

The *clustering* battle (1 *Hen. VI.* iv. 7).

The first brunt . . . *by delay and lingering became cold* (*Ann.* xii. 158, &c.).

The matter is *cold* (*Apologia*).

I cannot proceed too *coldly* (*Talbot's Case*).

Cold considerance (2 *Hen. IV.* iv. 1).

Your suit is *cold* (*Mer. Ven.* i. 2).

Lutorius did *creepe into* not men's but women's *breasts* (*Ann.* iii. 5).

Creepe into the souldiers' *mindes* (*Ib.* iv. 89).

Tyrannie *creeping in* (*Hist.* ii. 82).

Creep into his bosom (*Of Gn. Bn. and Sp.*).

A thing . . . *crept in* in degenerate times (*Pacif. of Ch.*).

Abuses *crept* in (*Proclamation*), &c., &c.

(He) shall creep into the bosom, &c. (1 *Hen. IV.* i. 3).

He creeps apace into the hearts of (men) (*Ant. Cl.* i. 5).

Lust and liberty creep in the minds of youth (*Tim. Ath.* iv. 1).

He was so *heavy and dull* spirited the emperors did smally regard him (*Ann.* xiii. 178).

When a state groweth *heavy* . . . this *dull* humour is not sharpened (*Sp. on Subsidy*).

Dumps so *dull and heavy* (*M. Ado* ii. 3).

Lead song . . . heavy, dull (*L. L. Lost* iii. 1).

The journey *dull and heavy* (*Tr. Cr.* ii. 2).

See also to *feed* minds, *forge* accusations, *frame* reasons and speeches, &c. (*Ann.* iii. 100, 101, xv. 218).

Works of darkness *framed and forged* (*Let. to Gent. at Padua*).

Whate'er I *forge to feed* his brain-sick fits (*Tit. And.* v. 2).

Hatred *hatched* (*Ann.* vi. 112).

Grievances *hatched* (*To the King*).

Rebellions *hatched* (*His. Hen. VII.*).

Grievances *hatched* (see *Ham.* iii. 1).

Evils *hatched* (*M. M.* ii. 2; *Rich. III.* iv. 1, 54, &c., &c.).

Judgments interlaced (*Ann.* xi. 150).

A point *interlaced with justification* (*Obs. Libel and Report*, 1606-7).

The ancient jarring between the Legion and the Batavians (*Hist.* ii. 84).

With Ferrara always at jar (*Cont. Ch.*

Jarring in jurisdiction (*Advice to Villiers*).

Cease these jars, and rest at peace (1 *Hen. VI.* i. 1).

Jars 'twixt thy seditious countrymen (*Com. Err.* i. 1, &c.—frequent).

The key of the sea (*Hist.* iii. 18).

The ports . . . under key (*Hist. Hen. VII.*).

The keys of Normandy (2 *Hen. VI.* i. 1).

To apply some medicine to the mind * (*Ann.* i. 19).

Physic hath not more medicines (to) the body than reason hath for the mind (*Adv. Rutland;* and see *Ess. Friendship and of the Intell. Powers*).

Preceptial medicine to rage (*M. Ado* v. 1—very frequent).

Pregnant of conceit (*Ann.* ii. 58).

Pregnant of wisdom, &c. (*De Aug.* ii. 10, &c.).

How pregnant his replies are! (*Ham.* ii. 2).

It is easy enough to multiply such comparisons, of which none is

* This figure is not in the original, which runs thus: "To calm the restless spirits of the soldiers."

more interesting than that about the climbing to honour being slippery. I therefore conclude with this striking metaphor thrice used by Bacon in his prose works and four times repeated in *Shakespeare*. Even in the act of translation this figure must have struck him as excellent, worthy of preservation and of re-adaptation. Tacitus uses the figure thrice only, but his translator, as will be seen below, introduces it on a fourth occasion where the words in the original convey no such idea. The fact is noteworthy, and affords one of many evidences that the translator had "a mind quick and nimble, apt to perceive analogies," ready to adopt and adapt them when perceived. Collation enables us to prove that, as a rule, the translator, when repeating a figure, developed, altered, or improved it, using it in varied and sometimes opposed senses, and combining it with other figures so as to result in the "mixed metaphors" so abundant in Bacon and *Shakespeare*. In the process of translation the style oftentimes become more pithy or less diffuse than in the original.

"Tiberius . . . affirming that all mortal things were mutable and uncertaine, and *the higher he should clime, the slipperer his estate should be*" (*Ann.* i. 29).

"The unconstant *slipperines of his youth* (*Ann.* vi. 140).

"So *slippery* is the estate of great persons" (*Ann.* xii. 168).

"*If the slipperines of our youth* be over, prone to that it should not, thou drawest it back and *temperest carefully with advice* our unseemly and unruly courage" (*Ann.* xiv. 217).

Literal translation: "If in any respect I deviate from *the right path*, owing to the proneness to error natural to youth, you should rather *recal my wandering step, and guide that strength which you have adorned, by more intense efforts to assist me*" (*The Works of Tacitus*, p. 389; *The Oxford Translation Revised:* George Bell and Sons, London and New York, 1892).

"He passed *that extremely slippery time of his early manhood*" (*Praise of Henry Prince of Wales*).

"The *rising* to honours is laborious, *the standing slippery*, the descent headlong" (*De Aug.* vi. 3; *Antitheta* 7).

"The *rising* unto place is laborious; and *by pains men come to greater pains*; . . . the *standing is slippery*, and the regress is either a downfall or at least an eclipse" (*Ess. of Great Place*).

"Your mind is all as *youthful* as your blood . . .
And he that *stands upon a slippery place*
Makes nice of no vile hold to stay him up" (*John* iii. 4).

"My credit now stands on *such slippery ground*."
(*Jul. Cæsar* iii. 1).

"(Men) when they fall, *as being slippery standers*,
The love that lean'd on them, *as slippery too*,
Doth one pluck down another, and together
Die in the fall" (*Tr. Cr.* iii. 3).

"How you speak!
Did you know the city's usuries,
And felt them knowingly: the art o' the court,
As hard to *leave* as *keep; whose top to climb*
Is certain falling, or *so slippery* that
The fear's as bad as falling: the toil o' the war
A pain that only seems to seek out danger
T' the name of fame and honour, which dies i' the search, &c."
(*Cymb.* iii. 3).

Careful consideration of these passages shows the idea of *slipperiness* to be first coupled with *youth*, then with *rising* or *climbing* to high place. Bacon adds to these the reflection that such rising or climbing is the result of *pain*—a reflection further wrought out in the passage above from *Cymbeline*.

With similar examples it would be easy to stuff another ten pages, but they will be of more profit when sought out by the readers themselves. Had space permitted I would have enlarged on the possible source of some of Francis Bacon's most rooted prejudices, opinions, and ideas. For instance—

Of *the malice of a stepmother* (*Ann.* i. 2, 3, xii.).

The perfidiousness and venality of advocates . . . the Bar (*Ann.* xi. 142).

That eloquence is the *princess of good arts who would be distained with the servitude of lucre** (*ib.*); this is the Rosicrucian doctrine and figure.

Of the hidden thoughts and secret drift of princes as inscrutable or dangerous to sound (*Ann.* vi. 124); this passage seems to have

* Eloquence, an accomplishment the most dignified of all others would be debased by mercenary services" (*Oxford Trans.*, p. 250).

been the key-note to the beginning of the *Essay of Empire*, which see).

Of the natural cruelty and fierceness of the unbridled woman, her inconstancy and frailty (*Hist.* ii. 82, &c.).

Of minds and bodies *crooked;* that there is *no mean* in the common people; that there are quarrels where drunkards meet; of air wholesome and unwholesome; of the noisomeness of dead carcasses; of usury as a cause of sedition; and many other such points which were dwelt upon by Bacon on every occasion.

To conclude, I ask Baconian students to compare his monition as to the dignity and aims of civil history,* with the "general view" given by Tacitus of his own history.† I extract a few passages from the translation (1622).

"*A work I here take in hand* containing sundry changes, bloody battles, violent mutinies, peace full of cruelty and peril, four emperors slain, three civil wars, foreign many more . . . good success in the East, bad in the West . . . townes burnt or overwhelmed . . . the most antient temples consumed to ashes: the capitol itself set on fire by the citizens' own hands. . . . To have been wealthy or nobly born was a capital crime, offices of honour and virtue the ready broad way to most assured destruction. Neither were the informers more odious than was the recompence they received. . . . Pontifical dignities and consuls' rooms . . . procuratorships and inward credit, making havock of all; . . . besides *so many changes in human affairs*, many prodigious sights were seen in heaven and earth . . . forewarnings . . . presages of things to come, some portending good luck, some bad, some ambiguous, some plain and evident, such heavy and horrible calamities in the Roman estate yielding proofs pregnant that the gods are careful rather to revenge our wrongs than to provide for our safety. But before I enter into my purposed matter, I think good to rehearse . . . *what there was in the empire sound or complaining. So shall we see the reasons and cause of things*, not only *the bare events which are most commonly governed by fortune.*" ‡

* *De Aug.* ii. 1—12; *Spedding* iv. 292—314; and *Descriptio Globi Int.* ii.; *Sped.* v. 505—7.

† *End of Galba and Beginning of Nero*, p. 3, and note to the same, p. 5

‡ *Hist.* i. 3.

"The commendation of an *history consisteth not in reporting bare events, but in discovering the causes of those events*, without which the reader can pick but small profit out of *a simple register book*. . . . Tacitus sets down a theorem of history, wherein, without controversy he excelled, that *an historiographer is to give knowledge of counsels and causes*, &c., &c." *

See how closely Bacon follows in the tracks of the excellent historiographer and of his annotator:—

"The History of Learning' . . . I set down as deficient. . . . We have some barren narrations . . . meagre and unprofitable memoirs . . . but *I wish events to be coupled with their causes.* I consider that such a history would greatly assist the wisdom and skill of learned men in the use and administration of learning, that it would exhibit the movements and perturbations, the virtues and vices, no less in intellectual than in civil matters, . . . for *everything is subject to chance and error* which is not supported by examples and experience. (The history of) *the vicissitudes of things*, the foundation of civil policy, . . . the secrets of government, is *a task of great labour* and judgment . . . *barren* and commonplace narratives, a very reproach to history." He goes on to show the need for memorials or preparatory history, commentaries which "set down *a bare continuance of actions and events without the causes* and pretexts . . . and *registers* which . . . either contain titles of things and persons in order of time, or collections of public acts countenanced.

TACIT.

* *Ib. Note* 14, p. 5.

BACON'S ESSAY OF PAN, AND THE HIEROGLYPHIC DESIGN OF PAN.

(A chapter from an unpublished book on Hieroglyphic Book Ornaments. Should the inquiry be deemed interesting, it will be continued.)

"The severe schools shall never laugh me out of the philosophy of Hermes, that this visible world is but a picture of the invisible, wherein as in a portrait, things are not truly, but in equivocal shapes, as they counterfeit some real substance, in that invisible fabrick."—*Religio Medcii.*

THE first Hieroglyphic woodcut to which I invite attention, and which proves to be a key to the whole series, forms the tail-piece to 25 of the Plays in the Shakespeare folio of 1623.* A casual glance at this stamp at first sight may show only a complicated scroll design, but on closer inspection it is found to include a picture of "the great god Pan," partly hidden behind the scrolls or framework in which his goat's feet are twisted. His hair sets out from his head like rays; flutes or pipes are in his mouth; his extended arms grasp cornucopias of flowers and fruits.

The parable of Pan is the example given by Bacon of parabolic poetry, *as it should be*, but which he finds deficient. Readers are earnestly requested to read with attention the Essay in the *Wisdom of the Ancients*, from which I can only quote fragments:—

"The ancients have, with great exactness, delineated universal nature under the person of Pan, . . . the ancientest of the gods, the issue of Jupiter and Hybris (*reproach or contumely*). . . . He is described by antiquity with pyramidal horns reaching up to heaven, of a biform figure, human above, half brute below, ending in goat's feet. His arms or ensigns of power are, a pipe, compact of seven reeds; a crook; and he wore for his mantle a leopard's skin."

The poet philosopher goes on to describe Pan's titles—God of Hunters and Shepherds, President of the Mountains, Messenger of the Gods, Ruler of the Nymphs, who continually danced and frisked about him, attended by Satyrs and Sileni. Pan was challenged in

*A coarse and degenerated version of the earliest yet found. See list farther on.

wrestling by Cupid, and "worsted by him"; "He also catched the giant Typhon," and held him in a net. When Ceres mourned the rape of Proserpine, Pan met her in hunting, and discovered her to the rest. He rivalled Apollo in music, and is reported to have been married to Echo, and to have love for a nymph called Syrinx, being inflamed by Cupid in revenge for his challenge. Pan had no descendant, only he was the reputed father of a handmaiden called Iambe, who used to divert strangers with her prattling stories.

"*This fable is, perhaps, the noblest of antiquity, and pregnant with the mysteries and secrets of nature.* Pan . . . represents the Universe, or the all of things; . . . he either sprang from Mercury, the Divine Word, or from the confused seeds of things. . . . The third origin of Pan . . . relates to the state of the world as subject to death and corruption after the fall. . . . The Destinies, or the Fates of Things, are justly made Pan's sisters, as the chain of natural causes links together . . . all effects and changes that can any way happen to things."

His horns are broad at the roots and sharp at the top, because the nature of things seems pyramidal; "individuals" infinite, but rising to "generals," until collected to a point. "And no wonder if Pan's horns reach to the heavens since the sublimities of nature, or abstract ideas, reach in a manner to things divine, . . . metaphysics to natural theology."

Pan's body, or the body of Nature, is *shaggy*, representing the rays of things, and *biform*, to figure the mixture of the human and the brutal; for "there appear to be no simple natures, but all participate of two: thus man was somewhat of the brute, the brute somewhat of the plant, the plant somewhat of the mineral; so that all superior bodies have really two faces."

Pan is goat-footed, because earthly bodies desire to ascend heavenwards. His arms are emblems—the one of Empire, the other of Harmony. His pipe also denotes the concords and discords of things. His crook represents the ways of nature—partly straight, partly crooked. His mantle of leopard-skin is spotted, "for, in like manner, the heavens are sprinkled with stars, the sea with islands, the earth with flowers, and almost each particular thing is variegated, or wears a mottled coat. . . . His office is well expressed by

making him god of hunters, for every natural action and process is but a chase: thus arts and sciences hunt out their works, and human schemes and counsels their ends. . . . He is the god of the rural inhabitants," because in country life nature is better studied than in courts and cities.* He is president of the mountains, because in lofty places the nature of things lies open to the eye. As Bacon notes in the Promus—"The hill considereth the vale."

Pan is, next after Mercury, the messenger of the gods, "as next after the Word of God, the image of the world is the herald of the Divine power and wisdom." He delights in the nymphs, the souls of living creatures (the *vital spirits in nature*), and with them dance the satyrs and sileni—youth and age—"for all things have a kind of young, cheerful, and dancing time."

The discovery of Proserpine by Pan, whilst he was hunting, is interpreted of the sagacious experience which often stumbles upon unlooked for discoveries. His contending with Apollo in music instructs us of the two kinds of harmony—Divine providence, and human reason; and the decision of Midas in favour of Pan was justly rewarded with asses' ears, put on secretly, "nor is the deformity of the thing seen by the vulgar."

"Echo makes a most excellent wife for Pan, as being no other than genuine philosophy which faithfully repeats his words, or only transcribes exactly as nature dictates; thus representing the true image and reflection of the world without adding a tittle. . . . The spurious, prattling daughter of Pan aptly represents the talkative philosophies, . . . which have at all times been stirring, and filled the world with idle tales, being . . . sometimes diverting and entertaining, and sometimes troublesome and importunate."

Let us now turn to the woodcut tail-piece in the 1623 folio, and imagine if we can see any device more comprehensively suggestive and illustrative of the wonderful volume which they embellish. That book, like the Fable of Pan, "is pregnant with the secrets and mysteries of nature." It represents the world and society, not as Bacon would have it, but as he saw it to be—"the offspring of God and sin, subject to death and corruption since the Fall."

* Comp. the Duke's reflections, As You Like It ii. 1; and the Ess. of Gardens, and of Mountains, Cymb. iii. 2, 1—50.

See in the design those *chains of natural causes* linking together all natures, all knowledge, all events. These chains reappear continually in the Baconian hieroglyphic book ornaments, which I hope some day more fully to elucidate. Combined with *fringes*, they suggest to the observer the ornaments or embellishments of truth; choice words, beautiful language in which sublime verities are to be expressed. As necklets, or fringes to her robe, Truth is seldom pictured without them.

Pan's hair is shaggy; for all nature reflects some rays of the divine nature.

> "There is some soul of good in things evil
> Would men observingly distil it out."

The "biform figure of nature" seems to have been in the poet's mind throughout the *Tempest*, first amongst the Plays of the first folio: Caliban, "A thing most brutish"; "Hag's-seed"; "A man or a fish? Legged like a man, and his fins like arms"; "Monster of the isle, with four legs and two voices"; "Mooncalf"; "Servant-monster"; "Demi-devil"; "Whose mother was a witch"—what is he but an impersonation of "the inferior parts of nature, brutal through their disorder, irregularity, and subjection to the heavenly bodies"—man partaking of the nature of the beast? The celestial and superior body to whom the man-monster Caliban is subject, is Ariel, the mind and soul of man, described by Bacon himself, as "of an airy and flamy nature." Biform figures of these winged, goat-footed, with claws like griffins, or with horse's body like centaurs, or "having somewhat of the brute or the plant"—the body ending in flowers or leafy scrolls, are frequent in such designs as are under consideration.

In our Pan woodcut the horns (figuring the pyramidal nature of all things) are absent. They are, however, to be seen in numerous designs where allusion is made to the arts, crafts, and elementary knowledges, rising, and being collected in such a point or acmé of wisdom, as Ben Jonson describes Bacon himself. In many such designs where the head and body of Pan disappear, his horns bring to the mind of the Baconian observer the inspiring thought that the nature of things is *to rise heavenwards*, "since the sublimities of nature reach to things divine."

Pan is hidden, or enclosed, by a scroll framework which, from collation of many examples, I conclude to be "the great frame of nature," the "frame of the world," the "frame of things disjoint," to be united by Bacon's methods: *Frameworks*, he repeats, of science, common-places, and orderly writings and discourse. His vision of the rearing of "Solomon's House" probably suggested the strong framework needful for all great fabrics, material or spiritual. Pan was brother to the Fates, for, "to the nature of things, the destinies of things are truly represented as sisters, inasmuch as the chain of nature and the thread of the fates are the same thing. Fate . . . excellently answers to the frame of things, seeing that there is nothing in the order of nature so small as to be without a cause, nor anything so great but it depends on something else; so that the fabric of nature contains in her lap every event whatsoever." *

Observe that this frame of the world is fixed at the corners by pins; we see their heads. They are not the "broken and brittle pins" upon which Bacon told James that his kingdom rested; pins, I suppose, whose weakness had made it "disjoint and out of frame." † They are pins firmly driven in up to the head.

In the centre of the frame is an oval form. It is a "speculum," the "glass of the understanding," the mirror of nature, and of the world. Who amongst us does not recall some of the many passages where Bacon uses this fine figure? "God hath framed the mind of man as a glass capable of the image of the universal world." ‡

"The mind of a wise man is compared to a glass wherein the images of all diversities of natures and customs are represented" (*Advt. L.* ii. 1). The same is repeated with this addition (*De Aug.* viii. 2). "In the glass he can see his own image, which the eye itself, without a glass, cannot do" (comp. *Jul. Cæs.* i. 2). "The mind of man is far from the nature of a clear and equal glass wherein the beams do reflect, according to their true incidence, nay, it is rather like an enchanted glass full of imposture. . . . The divine glass is the Word of God, so the politic glass is the state of the world or times wherein we live; in the which we behold ourselves (*Advt. L.* ii. 1, *rep.*; *De Aug.* iii. 2; iv. 2, *rep.*; v. 2; vi. 2.; viii. 2, *rep.* See also *Gt. Instauration Plan* and *Nov. Org.* i. 41; *Observation on a*

* De Aug. ii. 13. † See Ham. i. 2, 20; Mac. iii. 2. 16. ‡ Interp. Nat.

Libel Letter to Essex, 1593; *Of a Parliament*, 1615; *Letter to Buckingham*, 1623; *Charge against Talbot, &c.*).

Can anything be more appropriate to a book of Plays representing nature—human nature especially, in all its aspects—than the mirror which is seen times in the Shakespeare folio. Bacon's aim was precisely that claimed by *Hamlet* as the purpose and end of stage-plays, "to hold as 'twere the mirror up to nature: to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure" (*Ham.* iii. 2, and comp. *Jul. Cæs.* i. 2). The figure is before his eyes throughout the act, where he tells the wicked queen:

> "You go not, till I set you up a glass
> Where you may see the inmost part of you."

In the previous scene Ophelia speaks of Hamlet as "the glass of fashion," * the observed of all observers, just as in *Hen. IV.* Hotspur is described:—

> "He was indeed the glass
> Wherein the noble youth did dress themselves . . . .
> He was the mark, the glass, copy and book
> That fashioned others." †

Sometimes Bacon mixes or interchanges the ideas of mirrors with pictures, or tables, equally figuring the image of the world or of the "little world of man."

"Let Cicero be read in his orator *pro Marcello*, which is nothing but *an excellent table* of Cæsar's virtue, and made to his face."—*Advt. L.* ii. 1.

The scope of my letters was but to "represent and *picture forth my lord's mind*" (*Apologia*). In the same way Hamlet leaves the metaphor of the mirror, and turns to that of the picture.

"Look upon this picture, and on this, &c." (*Ham.* iii. 4, 53—65). In *Richard II.* the king seizes upon Bolingbroke's description of the reflection in a glass as a *shadow* to make one of those anthithetical speeches (so common with Bacon) contrasting *shadow with substance.* ‡

* Ham. iii. 1. *Ib.* 2. Compare Bacon's Essay of *Civil Discourse.* † 2 Hen. IV. ii. 3, 20—31. ‡ R. II. iv. 1, 276—299.

"Poesy . . . satisfies the mind with the *shadows* of things, when the substance cannot be obtained." * "Praise is the *reflection* of virtue; but it is the glass or body which giveth the reflection." †

The emblem of the mirror appears on the earliest illustrated title-pages of Bacon's works. He seems to have used the figure from almost boyhood. In the *Chemical Marriage of Christian Rosencreutz*, written when its author was fifteen years of age, he supposes himself brought into a stately room in the Palace of Wisdom, in order to take part in some mystic ceremonies. Here are "windows and *looking*-glasses . . . mirrors," in which he sees "the most wonderful spectacles that ever nature brought to light." The travellers to the palace had no need to rest after their journey, "regarding no pains or inconvenience in the hope of future joy, their minds running only on this adventurous physic, and hence to contemplate *the Creator's wisdom and omnipotence.*" Here the youthful philosopher is teaching in parable that the image of God is viewed in the mirror of nature. No wonder, then, that this noble emblem should be conspicuous in at least one edition of every Baconian work.

Beneath the mirror in the Pan hieroglyph is to be noted a shell-like form, and within it a small head. The shell, I think, represents that "most excellent wife for Pan—Echo, or genuine philosophy—whose mission and pleasure it is for ever to repeat exactly the teachings of universal nature. "In profusion there is no desire," says the essayist; "therefore Pan, remaining content with himself, has no passion unless it be for *discourse*, which is well shadowed out by Echo, or talk; or, when it is more accurate, by Syrinx, or writing." *Syrinx* signifies a *reed* (the ancient pen), and her memory is duly preserved in many emblematic designs by the picture of a pen.

Bacon compares the reflections of sound to reflections of light, and his frequent figures on both subjects has a tendency (habitual to his method) to change or to merge into one another. No wonder, then, that we should sometimes find it difficult in our hieroglyphic designs, to distinguish between a mirror and a shell. Bacon's own aim was the same which he attributes to Echo, or genuine philosophy—namely, to reflect or echo the voice and utterances of nature. She makes no

* *De Aug.* ii. 13. † Ess. Praise, &c.

pretence to originality, but contents herself with diligently reflecting the sound of earth's many voices.

Her daughter Iambe is more entertaining, if less precise, diverting strangers with her stories, which, we may be sure, do not lose in the telling. It tickles fancy to see the little face of Iambe peering out from the pages of *Shakespeare*,* catching up the echoes of the world's philosophy, and, like the birds, "telling tales of all that she finds." Contrary to his habit, Bacon does not explain her name; but it seems as if he were here slyly hinting at poetry, or the drama, as the little daughter and handmaid who should "divert" as well as instruct the world by repeating in her artless, prattling way stories of universal nature echoed by philosophy.

This theory has a basis of ancient myth for its support. Iambe seems to be a feminine form of Iamos (*Violetty*), son of Apollo and Anima (the spirit or wine of heaven), spirit of reason and speech. Anima, on the birth of her child, *hid* him in the rushes or reeds for fear of Ægyptos. This name suggests Egypt, but what Ægyptos was, or what business he had to interfere, I have not discovered. His conduct, however, accounts for the *hiding in the bushes*, which perhaps means that Iamos was brought up as a scribe, and endowed with the pen of a ready-writer. Phœbus had said that the child should be a renowned prophet whose race should never fail; he was, therefore, a type of true learning or wisdom. †

When Iamos grew to manhood, Apollo called him up to the hill of Kronos, or time, where he bestowed upon him the double gift of prophecy by augury and by entrail inspection—in other words, by poetic foresight and by experimental observation.

Iambe is a humbler little personage than Iamos, yet there is a family likeness between them. Remembering that Pan, the god of universal nature, fell in love with the voices of nature (Echo) and with their expression in writing (Syrinx), we need but alter the genders to find Apollo, god of poetry, in love with the spirit of the world—Nature. As the son of Apollo and Anima was endowed with

* This is a very coarse and degenerated edition of the delicate drawing, to be seen in the earlier books, and of which a list is given below.

† Comp. Moses similarly hidden, and afterwards learned in all the learning of the Egyptians.

poetic inspiration and experience, so the daughter of Pan and Echo had the gift of diverting the world with her amusing "*imitations*"—*acting* the stories echoed from nature, whilst Syrinx, nymph of the pen, wrote them down for the delight of "the future ages."

"English unrhymed *Iambic* began with Marlowe and culminated with Milton"; we call it the blank verse of *Shakespeare*. Iambe then is the verse which Francis Bacon married to the English tongue, and which echo the voices of nature.

One point more, before leaving the Pan tail-piece. There is proof plain, and palpable, that others have attached to it an importance equal to that here claimed for it, an importance so great indeed as to involve mystery and to demand inquiry.

In the gigantic collection of title-pages and book ornaments, known as Bagford's Collection, at the British Museum (*from which nearly all the chief Baconian head and tail-pieces have been carefully eliminated*) there is one sheet of great interest.* It is from a volume by *Johannes Lorinus*, on an epistle to Lorinus, and is partly pasted down in the album. But, turning the leaf, the investigator will see on the reverse, at the end of *Typographus Lectori*, a curious agglomeration of head-lines and ornamental letters pasted by their edges, so as to cover up a space about four inches square. The arrangement is this. At the top of the square, a head-line strip is fastened by its top edge, and folded downwards. At the bottom a similar strip is laid on, folded upwards. Between these three ornamental letters fill up the space; those to left and right being fixed by their outer edges, and folded inwards, the centre letter being kept in its place by a touch of paste or gum in the middle. This singular arrangement of stuck-on pieces attracted me, and I folded them gently back. Behold, the "Pan" tail-piece concealed beneath!

Now, what can be thought of this but that the persons, whoever they may have been, who so screened and yet preserved one sample of this peculiar hieroglyphic design (as well as those who have eliminated from the Bagford albums nearly every other characteristic Baconian woodcut of the first period) knew well its value, because it

* The press-mark was (in January, 1891) $\frac{150\ n}{59\ 22}$, and the page in question is 448, No. 737. This press-mark must be written on a *green* slip. The same numbers written upon an ordinary white slip produced a different book.

is a kind of key to unlock the Baconian (or *Freemason, or Rosicrucian*) parable, symbols, and metaphors, it must be screened from the eyes of "the profane vulgar"—the uninitiated, outside world of students. Yet the "doorkeepers," or "porters," of the house of wisdom must afford to the happy initiates some clue to guide them through the labyrinthine paths which they have to pursue, and to show them a definite point to which they may return. Such, I think, is this concealed Pan—buried under five scraps, in a volume of an enormous but semi-secret collection, procured only after a wearisome hunt, by a circuitous process and by means of a label dyed in the Freemason green.

The following are some books in which this Pan tail-piece occurs:—

Sir Walter Raleigh's History of the World	1608
The Fairie Queene: Letter of the Author's and Bk. i. ...	1609
The Visions of Bellay	1609
Observations on Cæsar's Commentaries ("C. Edmundes")	1614
Paracelsi *Opera* ... ... —	1616
Fairie Queene	1617
Shakespeare	1623
Camden's Annals	1635
A Review of the Council of Trent ("Sir N. Brent") ...	1638
Arcadia	1638
Bacon: *Opera Omnia*	1638
Hist. Henry VII.	1641
Sylva Sylvarum	1650
Hist. Life and Death	1650
Clark's Examples (Dict. of Morals, Ethics, and Religion)...	1660
Bacon: *Opera Omnia*	1665

I earnestly hope that real students and observers will examine these few books. They will perceive that the first three only are sufficient to send to the winds the oft-repeated statement that such woodcuts are *printed from the same block*. To the question, "How come these same peculiar designs in such different books printed by different printers at distant dates and in various places?" The answer is usually to this effect: "The printers used the block regardless of any meaning in the design, and after a while passed it on to other printers. The imperfect versions of fine designs were caused by the wearing of the block."

Such things doubtless happen at times, but they do not account

for the innumerable variations of an important kind, which are seen in the examples I have mentioned. Observe in the fourteen books enumerated the changes in the heads of Pan and Iambe, the sizes of the shells, the absence or immense multiplication of the pins, the mirrors marked as with eight points of the compass, or blank. The finials, long and elegant, or broad and squat. With an ordinary magnifying glass the artist's lines may be counted, and their direction noted, and the least observant inquirer must be convinced that not one, but many, blocks were made, each time "with a difference" and, I think, an intentional difference whose object will become apparent in proportion to our advance in the study of the metaphors of Francis Bacon, and of the symbols which are never absent from the illustrated works of the English Renaissance—that "New Birth of Time" which he inaugurated. C. M. P.

FRANCIS BACON'S "SERVANTS" AND *SHAKESPEARE'S* COMPANY.

IN the 1623 edition of *Shakespeare*, there is in *Much Adoe About Nothing* a section of a scene which deserves notice. This is the portion of *Actus Quartus*, headed in modern copies, "Scene ii.: A Prison." In the folio the act is undivided into scenes, but a break occurs on col. 2 of page 116 (*note the irregular numbers*). We read :—

"*Enter the Constables, Borachio, and the Towne Clerke in gowns.*"

The modern version runs:—

"*Enter* Dogberry, Verges, *and Sexton*, in gowns; *and the watch, with* Conrade *and* Borachio." The Constables, Dogberry, and Verges proceed to the examination of the prisoners brought before them by the watchmen. We have nothing to do here with what they say, but only with their names, as written in the *Shakespeare* folio of 1623.

The first to speak is *the* "*keeper*" (not mentioned in the list above). When he speaks for the second time he is "*Kemp*," the

third time "*Kem*," the fourth time "*Kee*"; after which he makes nine speeches in all of which he is "*Kemp*," excepting in the last but one, when he is again "*Kem*." This is peculiar, but we leave Kemp (or Dogberry) and take the next speaker. He is Verges in modern editions, but in 1623 he was "*Cowley*" for two of his speeches, when he in the end was "*Const.*" * We may, if we will, take this to stand for "*Constable*," but in his last speech "*Cowley*" reappears.

Various explanations will doubtless be offered for these changes of name. We do not profess to put forward a solution, but merely to suggest a possible clue.

The Kemps were Bacon's cousins. There are letters from Bartholomew Kemp to Lady Anne Bacon which show him to have been serving the family in some subordinate capacity. Robert Kemp was a young lawyer in Gray's Inn, with whom Francis and Anthony corresponded. Francis writes to him (November, 1593), calling him "Good Robin," and asking whether he "will *play the honest man* or no" in coming to see him—a hint, perhaps, that Robin sometimes played other parts. There was, we know, a "*Kemp*" in the *Shakespeare* company.

But next of "*Cowley*." Much suspicion attaches to Abraham Cowley in regard to his supposed authorship. He was for the best part of his life engaged in travelling, and in "ciphering and deciphering" for the king and queen—perhaps for other people as well. But there was a *Richard Cowley*, also member of the *Shakespeare Company*, and with *Kemp* and *Cowley* was *Burbadge* or *Borbidge*.

Neither Kemp nor Cowley are very common names; Burbadge is still less common. It is, therefore, not a little striking to meet in the Tennison Collection of Anthony Bacon's correspondence with this as the name of a man in the service apparently of both Francis and Anthony. One of the letters at Lambeth conveys to Burbadge a severe reproof for "unfaithfulness," though in what particular is not hinted.

It is worthy of note that correspondence with Burbadge and two

* Attention has been drawn to the fact that "Con" occurs twice for *Conrade*. This seems to prepare the eye for "Const," and indeed the present writer at first confused the two.

of the Kemps (Richard and Robert) can be shown going on in the same six months of the year 1593, or just earlier than the *Promus* notes which are found to be so closely connected with *Romeo and Juliet*.

The letters are thus dated to Burbadge, May 21, 1593. *For* Richard Kemp to the Lord *Keeper*, July 3, 1593—To Robert Kemp (*Good Robin*), November 14, 1593.

This date reminds us of many letters of the same period which are in the Tennison Collection from the Allen or Alleyn family. Several of the Alleyns seem to have been serving the Bacons at that time, and amongst the small portions of the correspondence which the present writer has been able to examine, the name of Francis Alleyn or Allen is the most conspicuous. There are six letters from him between June and October, 1588, and six more between January and March, 1592. Several letters are from John and Godfrey Alleyn, and it would be interesting, and perhaps helpful, to ascertain what connection there was between these "servants" of the Bacons, and the Edward Alleyn, whose share in the founding and endowing of Dulwich College has always been somewhat mysterious.

A letter signed *Fa Hudson* shows that a man named Willyamme Cully, Culy or Culye, together with his "sonnes," assisted about the same time in the secret transmission of "paquets" of papers to Anthony Bacon. This name may possibly be the same as *Cowley*. The spelling would be no more varied than that of the patronymic Raleigh, Rawleigh, Rawley, Rawly. Dr. Rawley (of the Raleigh family) was one of Francis Bacon's closest intimates, his secretary, chaplain, and biographer.

If, as may be strongly suspected, the scene in *Much Adoe* contains cipher, then the change from Cowley to Constable, and back again, may be easily accounted for. Sir Henry Constable and John Constable were old friends of the Bacons. The latter married the sister-in-law of Francis, who called him "brother," and appointed him one of his executors.

It seems noteworthy that the name *Burbidge*, equally spelt *Borbidge*, may be hinted at in the abbreviation in *Much Adoe*—"*Bor*" for "*Bora*" or Borachio. The shortest form is used when the line is shortest, so that no argument can be based on the

exigencies of printing. On the other hand, there is a similarity of sound between Bor(b)age and Borachio.

Kemp: "What is your name, friend?"
Bor: "*Borachio.*"

Whilst jotting down these notes, it may be well to mention that amongst the serving friends or "servants" of the brothers Anthony and Francis are mentioned several *Spencers or Spensers, Fletcher, Johnson or Jonson, G. Harvey, R. Barker* (of printing fame), *the Carys, Careys, or Carews, the Sherleys, Shirleys, or Shirlys, Mons. de Montaigne, and Mons. de La Fontaine.*

Are not these names suggestive? Do they excite no curiosity or desire for further research? Are there no wealthy men who, though they may not find time or opportunity to work, yet will employ competent amanuenses to copy out under direction some of the exceedingly curious "Codices Manuscripti Lambethani, Whartoniani, Carewani, Tennisoniani, Gibsoniani, Miscellanei, Manners-Suttoniani"?

Whither can we look with greater hope and expectation of finding light cast upon the work of Francis Bacon? It appears to the present writer that the ecclesiastical work, so to speak—the letters and papers connected with the re-formation of "universal" religion—the efforts made to draw together the opposed ends of the Church of Christ, may be best studied at Lambeth; the efforts for a "universal" re-formation of learning and science, together with the means taken for the development of all arts and crafts connected with printing and with the dissemination of letters, are to be best studied in the Harleian, Cotton, Finch-Hatton, and minor collections of MSS. at the British Museum.

"WILLM. SHAKSSPEARE—HUNDRED AND TWENTY POUNDES."

IN the Autumn of 1880, Samuel Gaskins, a proof reader, from London, brought to the Boston Public Library several old books which he wished to sell. One of them was Plutarch's Lives, in English, $12\frac{7}{8}$ inches long by $8\frac{5}{8}$ inches wide, published in 1603. It was in the original binding, but the sewing had given way, the fly-leaves were gone, and the book was otherwise damaged. The hinges had been lined with strips of parchment, and over the parchment, were paper leaves of the same width. These would be concealed from view if the lining leaf were pasted to the board, otherwise not. The strips of parchment were in their original condition, and so was the strip of paper at the end of the volume. At the beginning, the parchment was covered with two short strips of paper, apparently as old as the binding. Each piece of paper covering the parchments contained some writing. On the lower piece, at the beginning, in the crabbed caligraphy of the time, was this:—

Willm Shakesspeare—Hundred and Twenty Poundes.

Mr. Gasking drew the librarian's attention to this writing, which he thought might be by Shakspere; but he did not seek to enhance the price on that account, and the books were purchased at something less than the prices usually quoted in English catalogues.

A worm-hole is exhibited in the fac-simile, after the word "hundred," and it penetrates 310 pages of the text. This worm-hole, it is argued, must have been made after the writing; for, if it had been before, the pen would have caught on the edges of the hole and caused some irregularity of line, which is firm and sharply defined on both sides of the aperture. The volume was probably bound many years before Shakspere's death. The ink, in the judgment of experts, is genuine ink of the early part of the 17th century. For these and some other less forcible reasons Librarian Mellen Chamberlain thinks it possible that the Boston Public Library possesses more of Shakspere's writing than has been found elsewhere.

The superfluous s between the first and last syllables of the name Shakssspeare is a real difficulty which the librarian acknowledges, and

he makes a feeble effort to meet it. He says: "Whether it be a privilege of genius never to write one's name twice alike, even on the same day, such is certainly the fact with Shakspeare." But before making this remark he betrays a suspicion that almost, if not quite, upsets his whole argument in favour of the genuineness of this newly discovered autograph by saying that the five signatures of 1613 and 1616 "show such a lack of facility in handwriting as would almost preclude the possibility of Shakspere's having written the dramas attributed to him, so great is the apparent illiteracy of his signatures."

When I published my "Proof that Shakspere could not write," in 1886, I gave a list of twenty-five different spellings of the name. Had I known of the existence of the writing in this old book I would have had one more spelling, and a remarkable one. My conjecture is that Shakspere entered a broker's office and said he had a hundred and twenty pounds to lend. The clerk made a memorandum, and as Shakspere did not know how to spell his own name, the clerk wrote it Shaksspeare, with a double s. WM. HENRY BURR.

Washington, D. C., May 14, 1894.

THE SHAKESPEARE CIPHER.

PART I.

SINCE the appearance of the "Great Cryptogram," and the storm of criticism and obloquy that followed upon its publication, there has almost nothing more been heard of the Bacon-Shakespeare cipher, and there seems to be a general impression that the thing is dead, still-born from the beginning. In seeking to revive the question, therefore, the present writer may appear to be somewhat audacious, though he is of opinion that what he has to offer will not be wholly uninteresting to the readers of this magazine.

As a Baconian of many years' standing, he was anxiously awaiting the appearance of Mr. Donnelly's volume, heralded, as it was, by so much newspaper comment and prophecy, and, when it came out, eagerly embraced the first opportunity of becoming acquainted with its contents. With the first part of the work, he was, as no believer

in the Baconian authorship could fail to be, greatly delighted, and impressed not less with the powerful argumentation than with the masterly and scholarly style of the book. But when he came to the second part, and to the cipher itself, he was forced to confess to a feeling of disappointment. Convinced of the existence of the cipher, he yet found it impossible to follow the unravelling of it, and, after many vain attempts to gain an insight into the mystery, at length laid the volume aside, with the firm assurance that the cipher was there, and that Mr. Donnelly had not been merely spinning cobwebs out of his own brain, but that he had been too reticent as to the *modus revelandi* to enable any other to continue his work.

Thus the matter lay in the writer's mind for three or four years, when, on reading Mr. Donnelly's contribution to the *symposium* (if such it can be called) on the Bacon-Shakespeare question, in the *Arena* last year, he was roused to take up the Great Cryptogram once more, and this time with better success. To lay before the public some of the results of his efforts and experiments with the cipher, is the object of these articles. His first experiments which gave any promise of success were made with two of Mr. Donnelly's root-numbers in the third column of *2 Henry IV.*,* in which, it will be remembered by the careful reader, and as Mr. Donnelly also points out, the mysterious words—look, title-leaf, volume, mask—occur in near connection with each other. After a good deal of experimenting, in strict application of Mr. Donnelly's principles, the writer finally succeeded in eliciting from the passage the following: "*So I put a man's ugliest mask on the title-leaf of my volume. Look! this is the gentleman from the Curtain.*" † Without being sure that this solution was entirely correct, the writer persevered in his attempts, both in this place and in others, and has been at last rewarded far beyond his anticipations. Not that he pretends to have mastered, or got to the bottom of, the cipher, which is far from being the case, but that he has, as he thinks, advanced the question two or three stages beyond where Mr. Donnelly has left it in his book. He has, for

* It is needless to say that the references here, and always, are to the first folio.

† As is well known, *The Green Curtain* was the name of one of the London theatres in Shakespeare's time.

instance, succeeded in discovering a simple and easy method of obtaining the root-numbers, so that he can readily find from fifteen to twenty for each play, and, in addition to this, he has been so fortunate as to obtain two *universal* numbers, which apply to all the plays, and to every column of every play, at least in so far as he has tried them. Thus equipped, he is prepared to take up any passage in any play which may appear to him to contain matter of interest and get at the secret, or some of the secret, that is hidden beneath it. In this way he has worked in eight of the plays—viz., *The Tempest*, *The Two Gentlemen*, *The Merry Wives*, *The Midsummer Night's Dream*, *The Merchant of Venice*, the *1st and 2nd Henry IV.*, and *Hamlet*, making an aggregate of about *sixty* columns in all.

We will now proceed to present some of the latest and most trustworthy fruits of our study, and, in order that they may be as fully brought to the test as possible, we will give in this first article the *formulæ* themselves in each case, with the root-numbers and modifiers employed, so that anyone who chooses may go over the operations for himself.

It will be seen that in every case the cipher-readings we give are all *in one column*—that is to say, the words composing them do not skip about from column to column, but are all contained within the limits of the same column, lying often widely separated, but ready to be called together into line by the use of the proper means, with the exception of an occasional one which is required to complete the sense, but which, not being in the column, must be obtained elsewhere, but always in strict accordance with some settled rule. *

We will begin with the first play, *The Tempest*, which contains many interesting facts, apparently in Bacon's autobiography. On the first page of this play, as does the text itself, the cipher-narrative deals with a violent storm at sea, in which some of Bacon's friends or relatives were in deadly peril, if not actually lost; but we have not thus far been able to make it out clearly. Our first specimen will therefore be from col. 1 of page 2, as follows:—

* We shall have occasion hereafter to call attention to some striking instances of the adjustment of words in the text to the requirements of the cipher, of which indeed every sentence of the latter is more or less an example.

309 − 286 (p. 1, col. 2) = 23 of
436 − 23 = 413 + 1 = 414 Milan
23 − 3 *b* = 20 been
436 − 20 = 416 + 1 = 417 only
23 − 4 *b* = 19 I
436 − 19 = 417 + 1 = 418 heir
23 − 7 *brk* = 16 they
436 − 16 = 420 + 1 = 421 no
23 − 6 *brk* = 17 perished
436 − 17 = 419 + 1 = 420 Princess
23 − 9 *b* = 14 poor
23 − 12 *b* = 11 my
23 − 16 *brk* = 7 cry
23 − 15 *brk* = 8 did

This, as we read it, gives:—

"No, my poor Princess did cry, [had] I only been heir of Milan, they [had not] perished."

Here the words, *had* (twice) and *not*, have, according to our reading, to be supplied; but, as they are both in the column, they are easily obtained by means of another root-number, as is frequently the case. It is probable that *England** or *Scotland* is to be substituted here for *Milan*, but this point can be decided only when we have a fuller understanding of the cipher-story. Who "my poor Princess" may be, is also mere matter of conjecture—not impossibly the unfortunate Mary of Scotland, who was a prisoner in England during Bacon's early manhood.

Our next example is from the same column, and relates to the same subject, but who is the person speaking, and what his mysterious connection with the ship and its passengers, does not appear:—

681 − 435 (p. 3, col. 1) = 246 be
436 − 246 = 190 + 1 = 191 the
246 − 17 *b* = 229 stay
436 − 245 = 191 + 1 = 192 vessel
436 − 244 = 192 + 1 = 193 which
436 − 238 − 198 + 1 = 199 saw'st
246 − 25 *b* = 221 and
436 − 237 = 199 + 1 = 200 sink
246 − 11 *brk* = 235 come
436 − 235 = 201 + 1 = 202 down
246 − 28 *brk* = 218 am
436 − 233 = 203 + 1 = 204 thou

We read: "And am come down [to] be the stay [of the] vessel which thou saw'st sink."

* *England* occurs on the ninth page of this play, being the seventh word in the second column, and is probably the word required.

There is something about meddling with Magic in a sentence which we have been unable to read that may ("rather than meddling with thy Magic Art") account for the allusions in the last and following sentences.

One more specimen, and we shall have done with this particular topic, although there is a good deal more of it which we have worked out, but which is not available here.

703 − 435 (p. 3, col. 1)	= 268	was't
436 − 268 = 168 + 1 = 169		Art
436 − 267 = 169 + 1 = 170		so[2]
436 − 266 = 170 + 1 = 171		safely
436 − 259 = 177 + 1 = 178		no
268 − 8 *b*	= 260	do
436 − 260 = 176 + 1 = 177		soul
268 − 3 *b*	= 265	for
436 − 265 = 171 + 1 = 172		ordered
268 − 11 *brk*	= 257	this
436 − 257 = 179 + 1 = 180		so
268 − 28 *brk*	= 240	thee
436 − 255 = 181 + 1 = 182		perdition

Read: "Was it Art so safely ordered this for thee [that] no soul do [suffer—p. 1, col. 2, 283] perdition?"

Perdition is evidently to be understood here in the same sense that it bears in the line from which it is taken.

> "No, not so much *perdition* as an —
> Betid to any creature.

It would certainly be more satisfactory if we had all the words, and in their proper order, but we give them just as we got them; and when we consider the enormous difficulties under which the author worked in putting a cipher into these plays, ought we not rather to be amazed that we have it in such perfect form as it is? This will be still more forcibly impressed upon us as we proceed.

We now quit the subject of the shipwreck and come to what appears to be the opening sentence of the autobiography, addressed apparently by Bacon himself to Harry Percy, or some other of his faithful attendants. We are still in the first column, and this sentence, differently from the former ones, is in two sections instead of one. This is a common case, and is indeed often carried to a still greater length, some sentences being formed from as many as a dozen or more sections or divisions, with a corresponding number of root-

numbers and modifiers, in which case they sometimes become so much involved and so complicated that it is impossible to decipher them, or, even where we do succeed in making sense, to feel certain that they are in all particulars correct. We shall, therefore, for the greater part, confine ourselves in these articles to the simpler and more obvious examples. In the following instance the arrangement is, we think, not very difficult to make out.

385 − 286	= 99	Master
436 − 99 = 337 + 1 = 338		thy
99 − 3 *b*	= 96	better²
436 − 96 = 340 + 1 = 341		seest²
99 − 4 *b*	= 95	more
436 − 95 = 341 + 1 = 342		thou
99 − 2 *b*	= 97	then (than)
436 − 97 = 339 + 1 = 340		what
436 − 92 = 344 + 1 = 345		the
99 − 6 *brk*	= 93	I
99 − 5 *brk*	= 94	am
436 − 94 = 342 + 1 = 343		else
99 − 17 *b*	= 82	what
436 − 98 = 338 + 1 = 339		mind
99 − 20 *b*	= 79	art
436 − 95 = 341 + 1 = 342		thou
436 − 94 = 342 + 1 = 343		else
99 − 24 *brk*	= 75	care
436 − 90 = 346 + 1 = 347		and
99 − 23 *brk*	= 76	of
436 − 91 = 345 + 1 = 346		dark
99 − 89 $\left(\frac{\text{p. 1.}}{74+15}\right)$ 10		against
436 − 10 = 426 + 1 = 427		what
10 − 2 *b*	= 8	did
436 − 8 = 428 + 1 = 429		play
10 − 1 *b*	= 9	knock
436 − 9 = 427 + 1 = 428		foul

600 − 259 (p. 1, col. 1)	= 341	seest.
436 − 341 = 95 + 1 =	96	better
341 − 4 *b*	= 337	in
436 − 337 = 99 + 1 =	100	of
341 − 17 *b*	= 324	me
436 − 340 = 96 + 1 =	97	thou (than)
436 − 336 = 100 + 1 =	101	a
341 − 21 *brk*	= 320	women
436 − 335 = 101 + 1 =	102	full

Read: "Thou seest more better than a woman what [is] in the mind of me: thou art [knowing—col. 86] else [besides] of what dark care I am full, and against what foul play thy Master did knock."

Observe that the same words occur here in both sections, in two

or three instances, as also that words are frequently duplicated and triplicated in the same section, as we have indicated by the sign (ˢ). In the former case, or where the repetitions are between different sections, they appear to be designed to serve as *class* to show which sections go together in the forming of sentences. Another circumstance deserving of notice in connection with this sentence is that the word *woman* comes out *women* (a *women*) in the cipher. The writer was for some time in doubt about the matter, thinking there must be some mistake, until one day, happening to go into a bookseller's, he picked up a book from the counter which proved to be a reprint of an old English work, entitled, "Narrative of the First English Plantation of Virginia, by Thomas Hariot (first printed at London in 1588, now reproduced from De Bry's Illustrated Edition of 1590)." In this book the phrase *a women* occurs several times, both under pictures of women of various Indian tribes and also in the headings of the letterpress accompanying them. Here then, in the fact that in Bacon's time the same spelling was used for both the singular and plural forms of this word, the problem was solved, and our reading of the cipher corroborated.

We close here our analysis of the first column of this page. As already observed, there is much more, but we have given all that is available for our purpose at present. In our next article we purpose to proceed with the second column, which also contains much interesting matter.

E. GOULD.

FRANCIS BACON'S PYRAMID.

DIALOGUE BETWEEN A STUDENT AND AN INQUIRER.

INQUIRER.—What think you of the theory recently brought forward, that Francis Bacon was the centre, if not the founder, of Freemasonry?

STUDENT.—Well, certainly, I think it well worthy of notice and inquiry; indeed, I have tried to get up the subject by reading all that has been published about it. Up to the present time evidence goes to prove it true.

INQ.—Where is the evidence? I have read several Freemason

works with accounts of the supposed history of the brotherhood, but they nearly all throw back the date of its foundation much farther than to the sixteenth century.

STU.—To be sure; but do all your authorities agree?

INQ.—Well, no, I cannot say that any two seem to agree in all respects. But, as they say, the subject is so "obscure" that it is difficult to get at the truth.

STU.—May not this obscurity be of the same kind as the obscurity about the origin of the Royal Society, and other matters connected with Francis Bacon? I suppose you have read the first paper in BACONIANA, May, 1894, and the book, "Francis Bacon and his Secret Society"? *

INQ.—Yes, it was that which set me thinking; but the author is quite resolved that Bacon is the man, so the article is prejudiced.

STU.—Of course; it demonstrates propositions which the author considers to be established by study and research, for example, that Bacon's famous "Methods" aimed at nothing less than to raise man from his fallen state and to revive learning.

INQ.—But the need of mystery is not made plain. I well conceive that the factions and bigotries of the times may have required that the chief promoter of any new scheme should temporarily eclipse himself. Perhaps, too, his colleagues may have been the better inclined to work with or under him, if they were allowed to share in the honour as well as in the labour. But *now*, when there is question neither of fame nor of danger? If I were a Freemason, I should not care in the least who was the founder.

STU.—There you are wrong. You would care very much, because upon the founder must depend the aims of the Society and its work. So the question whether Masonry was contrived by Noah or by Oliver Cromwell involves a great deal.

INQ.—You take such extreme cases. Of course, I believe in neither of those men as founders.

STU.—Why not? According to Masonic authorities, their claims are as strong as most of the others, and, in theoretical arguments, each theorist holds his own. Yet, theories and speculations are valueless unless based on a solid foundation of fact, and the man who rejects

* The writer of this paper borrows largely from the book named.

the theories or conclusions of others merely on the ground that he himself fails to see the force of the argument, or that he himself has never examined into the subject, is an empty speculator and an incompetent judge.

INQ.—I consent; and now we come to the point. On what solid foundations (excepting the hints of Preston and the statements of Evelyn), do you and your friends erect the statement that Francis Bacon, Lord Verulum, instituted Freemasonry? Stay! I will add further. *What is Masonry?*

STU.—Those are large questions to answer pat, in unprepared conversation, but I will try my best. First, as to solid foundations. I lay mine upon the works of Bacon himself. I take his own statements as to the state of the world, of society, in his own time, of the dulness, ignorance, prejudice, and conceit of the men among whom he lived. I see him cogitating how to mend these things, how to contrive a plan, by which mankind could be tuned to harmony, and induced to work with and for each other in times so dark and dangerous.

INQ.—That is what you all keep repeating, "Times, dark and dangerous." Well, so they were perhaps, yet there must have been a goodly number of clever and excellent men about, or the learning would not have sprung up so suddenly as it did throughout the civilised world; and Francis Bacon may have been as great a genius as you will, but he could not have done all this himself. Still, go on.

STU.—You have just hit one of my marks. Bacon could not have done all this of himself. Certainly not, and here is one strong motive for his endeavouring to frame a society to help him, a powerful "engine," to use his own word, whose motion should be perpetual, for ever kept going by the care and devotion of his followers. But for the plan or method. Think of the Pyramids, wide at the base, rising from earth towards heaven by gradual stages, and terminating in an apex; firmly planted, incapable of being over-turned. Bacon thought much about these particulars with regard to his scheme for raising fallen humanity. You remember his use of the figure?

INQ.—Of a pyramid? No, what does he say?

STU.—He speaks of the various branches of learning, or "knowledges" as *pyramids of which history and experience are the basis.* Look at this title-page of the 1611 edition of "The Advancement,"

the idea of the Pyramid is carried out by the triangular figures drawn on the plinths of the two tall spires (which themselves combine the idea of the *pillars* of the earlier title-page and of a *pyramidal form*). Well, on the one side a triangle or pyramid is inscribed *Scientia*, and shows on its three sides—1. Memory and History. 2. Reason and Philosophy. 3. Imagination and Poesy. On the side of *Philosophia* are—1. God and Divinity. 2. Nature and Natural History. 3. Man, and the Study of Humanity.

INQ.—He is here teaching of the mutual relations of knowledges, not of their order; of the abstract idea and its application, not of how to rise.

STU.—Yes, but in his written works he developed the idea after his manner. Here is Spedding's excellent translation of the *Novum Organum*. Just glance at these marked passages. At the very outset in the *Præmium*, he pronounces the fabric of human reason to *be badly put together and built up, like some magnificent structure without a foundation . . . a total reconstruction of the* whole plan of sciences, arts and human knowledge, must *be raised upon proper foundations.*

INQ.—I remember that he has much to say about "good or ill foundations."

STU.—Yes, and how wise he is. Having laid sound foundations, you may, he says, build upon them what you will, but *if the notions, which are the basis of the whole structure, are in any degree faulty, the whole edifice tumbles; the foundations of the sciences must therefore be sunk deeper*, and must include *a wider range.* You see he shifts from one figure to another, but the ruling idea is ever the same; the *provinces of learning* are to be *armed with higher authority, and fully established, embracing the phenomena of the whole universe*, experience of every kind . . . such *as may serve for a foundation to build philosophy upon.* At the end of the preface to the *Novum Organum*, he compares the method for distributing knowledge to *two tribes or kindreds of students*, not *hostile to each other, but bound together by mutual services.* Farther on he seems to be trying to form such a tribe of students, for he invites all who will "*to join themselves with me as true sons of knowledge.*"

INQ.—That does seem as though he were trying to form a society

of scholars or subordinate helpers. But do I understand you to suggest that the method for raising the level of learning, and the method of raising the band of scholars (or, indeed, mankind in general), were kindred methods? Do you think that Bacon used the same figures of speech with regard to one or the other?

STU.—I do think so, but pray judge for yourself. Seeing the wide divergencies of men's opinions, the measureless difference in their powers, I am myself convinced that he drew the ground-plan of his pyramid to a liberal scale. But the larger the base, the higher it must rise, and I think, too, that his idea was that if the foundations were sunk deep enough, and if they embraced all Nature and all Human Nature,—they (the knowledges, and the men who were to benefit by them), would rise step by step from earth to heaven.

INQ.—"Look from Nature up to Nature's God."

STU.—Just so, and a grand thought too, and most encouraging the reflection that "the smallest beginnings lead with a certainty to their ends,—"and that most poor matters point to most rich ends."

INQ.—But to go back to your pyramid, the symbol grows upon me as you speak, and I think it a fine one, for the Pyramids of Egypt really are built up in steps, stages, or "platforms," which I remember as another of Bacon's architectural figures of speech.

STU.—He must, I think, have had all this in his mind, the metaphor is so perfectly worked out. "*The ascent to knowledge must be by easy steps, unencumbered in the first stages by superfluous learning, as in the order of nature.* It is a mistake to try and proceed *by leaps and not by steps*, and all reasonable opinions do so proceed—*step by step.*

INQ.—He seems to be rehearsing the biblical teaching of the Play:

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

STU.—Yes, in the *Novum Organum*, he says much the same that "since the understanding unless directed and assisted is quite unfit to contend with the obscurity of things," therefore learning must begin with "generalities,"—the teaching of "generals" or commonplace, facts to "particulars" requiring higher powers of mind for their comprehension.

INQ.—Then you take it that the steps by which men are to rise in knowledge correspond to the degrees or steps in Freemasonry?

STU.—I think that they were *intended* to do so. Bacon always warned men against forcing upon men's minds truths beyond the reaches of their souls, knowledge which like too bright a light blinds and dazzles rather than illuminates. Much good learning and zeal had been thus, he thought, misspent, because the teachers were wont *to fly over the heads* of their pupils.

INQ.—For the matter of that, the same is done nowadays by well-meaning but ill-judging philanthropists who insist upon "the higher education" for people who have not mastered the lower. They assume in their hearers or readers a knowledge or a power of reasoning which they have not, and starting from the earth, they fly over their heads with a whirr.

STU.—Still the general level of knowledge rises, and would do so more quickly if men were content to climb rather than fly with waxen wings.

INQ.—Do you suppose the gradually *contracting area* of the steps of the Pyramid to symbolise the number of initiates, sons of science, or whatever you call them, who mount to the higher grades?

STU.—We may so interpret it, for the highest grades are hard to each, and but few attain to them. Masonry is not a business or a profession, and since all have to come in at the bottom, it must take a man long to work up to the top.

INQ.—Must even educated men begin at the bottom?

STU.—Judging by analogy they must, for Bacon declares the entrance to the kingdom of man founded on the Sciences, to be not much other than the entrance to the Kingdom of Heaven, where none can enter "except as a little child."

INQ.—Here is "the young babe" again, who is to be taught by easy tasks.

STU.—Yes, the progress was to be "*a Birth of Time rather than a Birth of wit.*" Bacon seems to try through his metaphors, not here only, but everywhere, how slow, how quiet, how much like growth in nature the growth in knowledge must be. The "meagre progress of sciences" was owing he thought, to the efforts of the learned to propel them too rapidly, as well as that they tried to teach too much at once, and so "*they rather crushed the sciences with a multitude of sciences than increased their weight.*" By a method well-ordered, he

proposed to "open ground" and to "mount"—"ascend"—"climb"—to the top of the Pyramid.

INQ.—Ben Jonson alludes to Bacon as the acmé of Learning and Poetry, Have you any idea that this has any connection with Bacon's Pyramid?

STU.—It is quite possible, for as I said, men and their knowledge are identified and coupled by Bacon. "*A man is only that he knows.*" And again, "*the secrets of a man's mind when troubled*, are compared in the *Novum Organum* to the *Secrets of Nature when vexed.*" "Good hopes," Bacon says, "may be conceived of Natural Philosophy when Natural History, *the basis and foundation of it has been drawn on a better plan. . . . But our road does not run on a level, but ascends and descends, ascending to axioms, and then descending to works.*"

INQ.—Can this be made to harmonise with the method in Freemasonry? There the initiates *go up*. I never heard of their *coming down.*

STU.—Pictures which I have seen, represent the end of a Freemason's Hall painted with a scene of the entrance to Solomon's Temple, and with many steps up to the porch or arch. On each step is a figure of a man, intended, as I suppose, to represent the gradual ascent of the initiates. These may be Masons below the rank of the Royal Arch, which latter I conceive to be those who have actually passed through the portals of the House of Learning—the *highly-educated Masons.* But for the descent. You see it is *a descent into works.* Now, take for instance a printer initiated into the highest degree of Craft Masons. I expect that he would have to "*descend*" and "*bend himself*" to learn the secret crafts of his trade—such secrets remaining unknown to non-Masons, and, of course, to non-printers.

INQ.—You believe, then, that Freemasons have secrets, and printers especially?

STU.—Not *especially.* Every circle or "ring" in trades where Freemasons are concerned, seems to have its own secrets. Architecture, and all its branches, as well as every department in book-making, the symbolic architecture of Learning. In all these I find a system of Guilds or fraternities bound together by mutual interests, and with secrets maintained traditionally. This seems to answer your second question as to what Freemasonry really is.

INQ.—Many people maintain that there are no secrets. But I have given a good deal of time to examining into that matter of "secret marks," which we have lately been called upon to notice, and they most assuredly indicate *design* and collusion. Should you say that they indicate an individual or a community?

STU.—To my own mind they indicate rather the religious convictions of those who first dictated their use.

INQ.—Then you allow that religion is mixed up in this matter?

STU.—What great movement has ever produced great fruits apart from religion? Bacon's anxiety to draw all mankind into his net made him plan accordingly; and in the first or lowest degree of Masonry, the candidates seem to be obliged only to confess to one article of faith—*they believe in one God.* Masons in this stage seem rather to pride themselves upon having "no dogmatic form," the ceremonies come home as well to the minds and bosoms of the Brahmin, the Buddhist, the Confucian, or the Fire-worshipper, as to the Christian of any denomination.

INQ.—Perhaps this is why the early stages of Freemasonry often repel highly-educated men.

STU.—May be; but capable men, likely to prove serviceable, seem to be singled out, and presently made to mount.

INQ.—Can that be done without offence, if the general ascent is to be gradual?

STU.—Gradual, as a rule, because the "understanding must not *be allowed to jump and fly, . . . but must take a stand* upon truths which cannot be shaken," and so forth, all the former figures over again. But if a man's mind and knowledge be in advance of his degree, I suppose that no one would hinder his leaping or flying if he could.

INQ.—I have known more than one superior man who seems to have suddenly risen high in Masonry without going through the tedious years of dinners and ceremonials of which one hears.

STU.—You say that such men are "superior"; probably, then, they were equal to all that could be required of them, or they were rich, liberal, given to good works, zealous for the welfare of Church and State.

INQ.—To be sure; but are not Freemasons supposed to be rather anti-religious, or at least anti-church?

STU.—It seems to be so on the Continent, but whether or not they are as atheistical, anarchichal, and generally objectionable as the Roman priests declare, I have no means of judging. Probably religious differences are at the bottom of the prejudice. English Masons seem to be quiet, law-abiding citizens, and I do not observe that they are specially irreligious, though some of them seem to take the code of Masonic morality as a substitute for any definite form of religious belief.

INQ.—Men who eschew dogma, the most dogmatic of all! I should have thought Bacon too great, as well as too humble-minded for that kind of thing. Yet to be sure, I have heard it said that he had no strong religious convictions.

STU.—It is inconceivable how such things can be said of such a man, his own writings are the confutation. We have but to read his papers on the *Controversies of the Church*, his *Meditations* and *Essays*, and the reports of his conversations and private life, to see how tolerant he was, how reverent and truly pious, how ready to see good in everyone, and to help everyone. One sees that he avoids flourishing his own opinions in the faces of those whom they may offend; yet, that he was possessed by the strongest spirit of religion will, I think, ere long be proved, and that the supreme object of his life, the top and acmé of his pyramid, was to restore to her prestine beauty and unity, the defaced and disunited Church. I believe him to have been a chief pillar of the "Counter-Reformation."

INQ.—The anti-Puritan and "old Catholic" movement?

STU.—So they call it on the Continent, where the old ceremonials of the early Church continued in full force. Here our Puritan forefathers made the sad mistake of identifying beauty of worship with errors of doctrine, and in sweeping away abuses and superstitions, they swept so hard as to remove all the delight and loveliness from external worship, an error from which we have hardly yet recovered.

INQ.—An example of the illeffect of running into extremes. But whatever may have been Francis Bacon's private beliefs, his fraternity were rather "Puritanic" than "Catholic"?

STU.—Things took that turn in England and Scotland, and the very word you use, *Catholic*, lost its true meaning of *universal*, and became confused in the public mind with all the errors and abuses

against which the Reformers strove. It is easy, therefore, to see how Church matters would degenerate in the lower ranks of Masonry.

INQ.—Why the *lower* grades?

STU.—Well, because the standard required nothing higher, and because when we come to the high degrees, they seem to include sound churchmen of the kind represented by the most distinguished of our clergy, men who, whilst standing firm on the fundamental doctrines of Christianity, are not afraid to join the beautiful with the true, as Jeremy Taylor describes. You remember what he says?

INQ.—No; but I expect that Jeremy Taylor approves of nothing ceremonial or fanciful in religious worship.

STU.—Quite the contrary; in his treatise of "Holy Living," he says that "it is good to *raise the level of human thought by transplanting into religion the instruments of fancy: Music, ornaments, perfumes, comely garments, solemnities*, and decent ceremonies, so that the busy and discerning fancy, being bribed with its proper objects, may be made instrumental to a more celestial and spiritual love."

INQ.—That is strange; *he* seems also to have the idea of rising, or of *raising the level* of man's thoughts, by visible or earthly things, to the spiritual or heavenly. I have always thought of Jeremy Taylor as a worthy clergyman of the old-fashioned prosy school.

STU.—Then, clearly, you have never read his work. For my own part, I suspect him has a *mask* for Bacon, or as a Rosicrucian Freemason.

INQ.—There again. Please explain where you draw a line between these two.

STU.—I can draw no line hard and fast, but my *theory* is that Churchmen (in the modern sense) form the higher orders of Masonry.

INQ.—That is not the ordinary theory, for although there is a Rose Croix degree, yet I have heard it maintained that the Freemasons have no connection with Rosicrucianism, and that the latter originated with the first "Renaissance" in the time of Dante.

STU.—So I think, and also that Francis Bacon and his friends tried to revive learning and true religion simultaneously, adopting, but as usual *expanding*, the original idea. Dante describes his vision in Paradise of "the saintly multitude" as "a pure White Rose, espoused to Christ in His blood."

"In forma dunque di candida Rosa
Mi si mostrava la milizia santa
Che nel suo sangue Christe fece sposa!"
—(*Paradiso* xxxi.).

Now, let me read you the first words of Jeremy Taylor's prayer "For the whole Catholick Church":—

"O Holy Jesus, King of the Saints, and Prince of the Catholick Church, preserve Thy Spouse whom Thou hast purchased with Thy right hand and *cleansed with Thy blood.*"

Jeremy's ideas were not very far apart from Dante's, were they? Nor were his symbols. Perhaps his idea of perfumes in worship may have been suggested by the sweetness of the rose (white and red), the damask rose, sweetest of all, Bacon says. But, not to wrest meanings too far, it is yet certain that the parables and similes of Dante and Bacon form the very tissue and substance of the Freemason and Rosicrucian literature, and that the symbols taken from the earliest Eastern mysteries, and handed down by the modern churches, are the very same which form the "ornaments" noted by Jeremy Taylor, as suggestive and elevating to the mind in our churches. Further modified, these same symbols re-appear in Freemason and Rosicrucian badges and decorations.

INQ.—If, as some writers declare, Francis Bacon framed the scheme for the Rosy-Cross Brotherhood when he was fifteen years of age, then it would appear that Masonry was an after-thought, and Rosicrucianism the basis, not the apex of the Pyramid. How about this?

STU.—The youthful enthusiast may have planned the model of his society as a kind of religious fraternity bound together, something after the manner of the Knights Templars, or the Gentle Red-Cross Knight of the Fairie Queene, to defend Truth, and to fight against Error. But having experienced the impediments caused by religious strife and antipathies, he may have reserved the religious degrees for the very highest degrees of initiation. After all, the names, Freemason and Rosicrucian, seem to be mere nick-names, bestowed long after the Society or Societies were inaugurated.

INQ.—One more point, and I will set you free. Do the Freemason community understand their own origin? Or who amongst them are of the privileged few who are the keepers of the great secret?

STU.—I do not know how to answer you. I have found no Freemason of the lower degrees who seemed to know anything about it. Some of them have declared their conviction that there are secrets to which they may never be admitted, for "men in our class of life never aspire to rise higher than the Royal Arch." In the higher degrees it is not denied that there are secrets, and the nature of them is indicated by the extreme reticence perceptible in all matters connected with Francis. The mere mention of his name seems to scare away all friendly efforts to help or to afford useful information. More than this, it almost appears as if it were forbidden in Freemason ranks to speak plainly, still more to write his name, except in cases of absolute necessity. But of this we cannot talk now.

MONEY, DIRT, MUCK, MUD, &c.

"MONEY is like muck, not good except it be spread" (*Ess. Sedition*).

"Spoils, . . . things precious, . . . the common muck of the world" (*Cor.* ii. 8).

"Gold and silver rather turn to dirt" (*Cymb.* iii. 6).

"Muddie abundance" (*Arcadia* i. 13).

"That bagged baggage of a miser's mud" (*Arcadia* i. 32).

"Thou covetous wretch, . . . gaping on this dross, muck-hills, filthy excrements" (*An. Mel.* iii. 356).

"Ah, you base-minded wretches! are your thoughts so deeply bemired in trade?" (*Arcadia* i. 1).

"I now and then intermingle other employments, . . . that I might not muddle altogether in dirt and dung" (*Ded. Withers' Hallelujah*, xxvii.).

> "You may object
> Our beggary to us, as an accident,
> But never deeper, no inherent baseness,
> . . . young lord of dirt*" (*New Inn* v. 1).

> "The first step he stept
> Into the garden, he pulled these five pieces
> . . . The dirt sticks on them still" (*Mag. Lady* v. 5).

* Comp. "Spacious in the possession of dirt" (*Ham.* v. 2, 90).

"A few brief years, and I trust that money will be despised as completely as dross. . . . The world is bewitched by it, and the infatuated nations adore this vain and gross metal as a divinity. . . . I foresee that my writings will be esteemed as the purest gold and silver now are, and that, thanks to my works, these metals will be as despised as dung" ("The Palace of the King," by Eugenius Philalethes).

JOTTINGS.

In Mr. Wigston's interesting chapter on "Bacon's Georgics of the Mind," * the author quotes the line from *Macbeth*:—

"Canst thou not *minister to a mind diseased?*"

adding that Bacon, no doubt, borrowed this image from Cicero: "But if the joy of living is interrupted by the afflicting maladies of the body, how much greater must its interruption be from the *diseases of the mind?* Now, the diseases of the mind consist in insatiable and superfluous appetites after riches, glory, power, and even sensual pleasures; add to these disquiet, uneasiness, and melancholy, all of which prey upon, and consume with anxiety the spirits of those who are ignorant that the mind ought to have no sensation of pain, for anything that is distinct from the pain of the body, either present or to come. And now I must observe, that there is not a fool in the world who is not sick of some one or other of these diseases, and therefore there is not a fool who is not unhappy" (*De Finibus*).

* Francis Bacon *versus* Phantom Captain Shakespeare," p. 113 (Kegan Paul & Co., 1890).

BACONIANA.

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FRANCIS BACON'S OPINIONS ON MATTERS OF MANNERS AND MORALS.

A GOOD deal has been written on the parallelisms, or resemblance in words and expression, exhibited in the acknowledged works of Francis Bacon, and in the *Shakespeare* plays; but hitherto no attempt, so far as we have seen, has been made to formulate the ethics of Bacon—his opinions on morals, manners, his tastes, predilections, and antipathies. We propose to commence the publication of such a collection, and to bring together in these pages opinions on such subjects, as we find them in the two groups of works.

Seen and read together, these passages show views identical, both in prose and poetry, the same subject contemplated by the same person at slight intervals of distance, or as in the corresponding halves of a stereoscopic slide. The two accord, and combine to produce a complete whole, so that it is hardly too much to say that there is not one expression of opinion in Bacon which does not find its parallel in *Shakespeare*.

It would be easy to fill a large book with the results of such comparisons, to which it is to be hoped that readers of BACONIANA will contribute. The knowledge of Bacon's character and personality gained by these researches is of great value; and when we consider how men have wrestled and agonised with the difficulties involved in making the man William Shakspere match in any way with the works of which he has been held the author, we experience positive relief as each successive comparison reveals more and more the character and opinions of the great philosopher unfolding themselves

in the poetry. Now, instead of frittering away our energies in the vain hope of demonstrating that two and two make three, we rest satisfied that they make four, and that the sum proves.

Especially with regard to matters connected with the study of human nature, the reader will be impressed with these resemblances; for if we look around, and observe how opinions of persons or actions differ according to the individual who delivers judgment, how strongly personal prejudices colour our opinions, how even clever people are apt to be blinded and deceived in their estimation of others, how few can show satisfactory grounds for their opinions, we are disinclined to grant it an easy or common thing to find men who are really good judges of character.

Bacon allows that the "searching and sifting" of the minds and tempers of men is no simple or easy process. It is only to be done "by diligently informing ourselves of the particular persons we have to do with, their tempers, desires, views, customs, and habits"; a knowledge which Solomon assures us is procurable, for that "counsel in the heart of man is like a deep water, but a wise man will draw it out," and in *Shakespeare* we are taught to "observe the mood and quality of persons, a practice as full of labour as a wise man's art."* The surest key to unlock the minds of men, we are told, is "by searching and thoroughly understanding their natures and characters, intentions and aims; wherein the weaker and simpler sort are best interpreted by their natures, but the wiser and more reserved by their ends"; such knowledge is "to be obtained in six ways: by their countenances and expressions, their words, actions, dispositions, and their ends, and lastly by the reports of others."† It is interesting to see in the *Sylva Sylvarum*, or natural history, how closely the smallest details with regard to such particulars are studied, and how impressions made by the mind upon them are graphically described. Here the outward expressions of fear, grief, pain, joy, anger, rage, and desire for revenge; of light displeasure, shame, pity, reverence, admiration, wonder or surprise, appeal; of mirth, delight, excitement or exhilaration, drunkenness, malice, vice—all are analysed and scientifically discussed, as if in preparation for the life-like delineations in the poetry, "drawn from the centre of the sciences."

* *Tw. N.* iii. 1. † *Advt. L.* viii. 2.

Elsewhere the same minute particulars are recorded with regard to the "ages of man," of the specific differences between youth and old age, the symptoms of decay and of approaching death. Young actors would do well to study these accurate and instructive observations on expression and gesture.

It is curious to turn from Bacon's own pages to Dr. Johnson's eulogy upon *Shakespeare's* knowledge of human nature. He is, of course, obliged to show as well as he can that such knowledge, like "reading and writing, comes by nature"—to "inspired butcher-boys" at least, if not to philosophers:—

"The power of nature is only the power of using to any certain purpose the materials which diligence procures, or opportunity supplies. Nature gives no man knowledge. . . . Shakespeare, however favoured by nature, could impart only what he had learned. . . . There is a vigilancy of observation, and accuracy of distinction, which books and precepts cannot confer; from this almost all original native excellence proceeds. Shakespeare must have looked on mankind with perspicacity in the highest degree curious and attentive, . . . with so many difficulties to encounter, he has been able to attain an exact knowledge of many modes of life, and many casts of native dispositions; to vary them with great multiplicity, to mark them with nice distinctions, and to show them in full view by proper combinations. He had none to imitate, but has himself been imitated by all succeeding writers, and it may be doubted whether, from all his successors, more maxims of theoretical knowledge, or more rules of practical prudence, can be collected, than he alone has given to his country. . . . Shakespeare, whether life or nature be his subject, shows plainly that he has seen with his own eyes; he gives the image which he receives, not weakened or distorted by the intervention of any other mind: the ignorant feel his representations to be just, the learned see that they are correct."

We see that the Doctor judged the writer from the internal evidence afforded by his works; it can therefore be no presumption in humbler critics to follow his example in this respect. To take our test from the passage above—"Shakespeare shows plainly that he had seen with his own eyes"—we ask, "What do the plays show

their author to have seen of life and manners?" Had we never heard the names BACON and SHAKESPEARE, what would have been our natural unprejudiced opinion of the author—for instance, as to his origin, education, and position in life? Assuredly we should pronounce him to have been a man of gentle birth, and high breeding and education, a man of honour and high principle—a *gentleman*, in the best sense of that much-abused word.

No one can read the speeches put into the mouths of the royal, dignified, and noble personages in the plays, no one can witness those scenes in court and camp, in the cabinets of kings, and in the private chambers and at the deathbeds of king and queen alike, without being convinced, past all argument, that the poet had with his own eyes witnessed similar scenes, and had personally moved and had his being in such a sphere of life. We need no ghost to tell us that the courtly and refined, though artificial, language in which the grave and reverend seniors, the gracious ladies, and the fops and butterflies of high life, express themselves, was the language of the world in which he lived, "the air of the court," impossible of acquirement by the most heaven-born genius who ever stepped across a stage, or peeped from behind the curtain, as we have been told that Shakespeare peeped, and so learnt high breeding.

The general impression left upon an unprejudiced mind, after witnessing the performance of a Shakespeare play, is that, apart from all adventitious circumstances of splendid dresses, and other attributes of rank and position, the kings and queens, the ambassadors and archbishops and their attendants, the young nobility, the noble matrons, and fair maidens, are preeminently *well-bred*, "skilled in the form of plausive manners, with all good grace to grace a gentleman," or a gentlewoman. Francis Bacon's ideal of manhood and womanhood was high. Alas, that his experience fell short of it!

Now, if Lord Campbell's remark concerning "the danger of tampering with our freemasonry" be true of the law, still more does it apply to the rules and customs of society, or, as Bacon hath it, to "decorum and elegance in manners." We have only to observe how differently the same jests, conversation, topics, dress, or manner, are regarded in different circles or grades of society, to perceive it *impossible* that men, brought up in such widely dissimilar states of life

as Francis Bacon and William Shakspere, should (even granting that their abilities were equal) have made the same observations, and acquired identical opinions, tastes, predilections, and antipathies.

Are not our manners, tastes, and prejudices even more strongly influenced by early impressions, and domestic associates and surroundings, than are our learning, our philosophy, or our religion? These latter are to a great extent derived from books, or distinctly instilled in lessons and lectures. But what hand-book of etiquette will ever avail to teach a man the perfection of good manners, and to "use all the observance of civility," in a formal and artificial condition of existence, to which he has never been accustomed?

It is not our purpose to discuss theories as to how "*Shakespeare*" *might* have had peeps into high life; or of how "*perhaps*," "*possibly*," or "*probably*," he may be "*supposed*" to have made his observations accurate and truthful. Rather we would show that such observations of character and manners in the plays agree absolutely with Bacon's recorded "Experiments," with his "Art of Discerning Character," and with his expressed opinions on matters of taste. Take, as a first instance, the idea of "a gentleman."

In Dr. Johnson's opinion, *Romeo and Juliet* is "one of the few attempts of the poet to exhibit the conversation of gentlemen"; neither his ladies nor his gentlemen, he continues, "are sufficiently distinguished from his clowns by any appearance of refined manners." We take leave to contest Dr. Johnson's opinions, and to maintain that "*Shakespeare*" had well-defined ideas on the subject, and that his gentlemen have distinctive marks which show them to be sketched from the life—studies, not hazy generalisations, according in every particular with Bacon's ideas of elegance of manners, decorum, true gentility, which may be thus briefly summed up: "Good breeding consists in tact, in a refined consideration for the feelings of others, combined with a mental and bodily training which tends to produce health, comeliness, grace of body, and soundness of mind."

These points he repeatedly and strongly enforces, as being necessary for a young man desirous of "rising in life," and of "doing his duty in society." He also especially enjoins a study of the arts of conversation or discourse, and his suggestions on this subject are so in accord with the opinions put into the mouths of *Shakespeare*

characters, that we beg especial attention to passages in connection with it.

Bacon, though a true democrat in his sympathies with the people, "the poorer sort" (whose welfare he always had at heart, and whose battles he fought on all occasions), was, on the other side, a thorough aristocrat. He had the highest respect for "birth" and educated ancestry, esteeming it "a reverend thing to behold an ancient noble family, which hath stood against the waves and weathers of time."

In *Troilus and Cressida* Pandarus gives his view of "a proper man." He says:—

"Why, have you any discretion? have you any eyes? Do you know what a man is? Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and such like, the spice and salt that season a man?" (i. 2).

Here are summed up all the essential qualities and attributes of Bacon's rising young man, and they come to much the same as the Latin note in the *Promus*, wherein the writer reminded himself that "riches, strength, power, faculties of mind," are "*polychrests*," "things very useful"; yet,

> "Not a man, for being *simply man*,
> Hath any honour, but honour for those honours
> That are without him, as place, riches, favour,
> Prizes of accident as oft as merit."—*Tr. and Cr.*, iii. 3.

In *Macbeth* (iv. 3) we have a list of

> "the king-becoming graces,
> As justice, verity, temperance, stableness,
> Bounty, perseverance, mercy, lowliness,
> Devotion, patience, courage, fortitude."

And again, in *Lear* (i. 1), these "things very useful" are enumerated and appraised:

> "Beyond what can be valued, rich or rare;
> No less than life, (are) grace, health, beauty, honour."

Always and everywhere, the poet insists with Bacon upon the infinite superiority of mind over matter—of the gold of knowledge, to "gaudy gold, hard food for Midas"—"cankered heaps of strange-achieved gold." By-and-bye we hope to repeat his sayings on this

subject. Meanwhile, readers may notice the connection which he assumes between birth, nobility, and honour, which he ranges with grace and beauty—beauty, the full development of the natural faculties of the body, as well as beauty of face and feature. And here again we find that he reckons that face only to be truly beautiful, *through which the beauty of the soul is seen to shine.*

"Surely beauty is best in a body that is comely, though not of delicate features; and that hath rather dignity of presence than beauty of aspect. . . . That is the best part of beauty which a picture cannot express; no, nor the first sight of the life."

"Beauty," he continues, "is more in gesture and graceful motion, and in the health of the body, than in the features." Throughout his writings a like repugnance to uncouth, graceless, manhood, and to coarse, rude, and uncivil discourse is plainly declared. He holds that a due, though not effeminate cultivation of the faculties of the body, should go *pari passu* with cultivation of the mind, as part of a man's duty to society, and to himself.

And so we find the noble youths of the plays, travelling accordir to the instructions laid down in the *Essay of Travel*, their dignific and courteous seniors dictating their course, and schemes for their journeys, directing them as to what to see and observe, the companions they should choose, the important personages whom they should visit, for "home-keeping youths have ever homely wits," and it would be "a great impeachment to their age to have seen no travel in their youth." And, saith the essayist: "Travel in the younger sort is a part of education; in the elder, a part of experience."

Here, again, we may connect prose with poetry, and show, when space and opportunity permit, every opinion and sentiment in Bacon's *Essay of Travel* illustrated by passages in the plays. So, too, with regard to the *Arts of Discourse*, we find the well-bred talker on the stage neither "blunt," nor "tedious," nor "using too much circumstance ere he come to the matter;" nor "jading his subject too far." Those who do so are chastised and held up to ridicule, called "blunt-witted lords," "tedious old fools," and so forth. We always agree with these verdicts, and modern ideas universally endorse Bacon's statements of opinion and taste.

Then he censures "over-affected conversation, and external elegance"

—all, in fact, that savours of ostentation or "showing off" one's own knowledge, or supposed superiority—"it all ends," he says, "in disagreeable affectation." So Biron, in *Love's Labours Lost*, foreswears

> "Taffeta phrases, silken words precise,
> Three piled hyperboles, spruce affectation,
> Figures pedantical."

And Mercutio ridicules "such antic, lisping, affecting, fantasticoes" as Tybalt. Fortitude, endurance, patience are with Bacon, foremost amongst manly virtues, opposed to, and continually contrasted with, the weak effeminacy, "base anger," and touchy impatience which he reprobates. Learning and gentleness should, he thinks, go hand-in-hand, as ignorance and rough incivility too often do.

See how Prince Hal with his

> "Companies unletter'd, rude, and shallow,
> His hours filled up with riots, banquets, sports,"

suddenly reforms, on finding himself left with the cares and responsibilities of kingship. He casts off his rude *unlettered* associates (he was not their fit companion, and had good reason to be ashamed of himself for lowering himself to their level), and the Archbishop cannot repress his astonishment at the extent, and manner of the change:—

> "Never was such a sudden scholar made,
> Never came reformation in a flood
> With such a heady currance, scouring faults," &c.

Sudden and radical improvements are not really to be made, but this serves to show the intimate connection in the mind of the poet, between gentle manners and learning, and that these two must needs form an integral part of the character of a noble person, as King Henry the Fifth is to be painted.

It may be thought that even in the time of Elizabeth, learning, accomplishments, and gentle manners must, as a matter of course, have been characteristic of the high-born and well-bred men of the day. But the records of the times do not confirm this natural supposition. A very limited stock of "good manners" seems to have gone a long way, and as to learning, we know that it was only just beginning to revive after ages of torpor, almost death; it was a kind of profession, confined to a very few "learned fellows," and (beyond

the merest elements, such as the lowest classes in our national schools would now despise) learning was in no sense "common or popular." Even the noble dames, and maidens fair, the courtiers and gallants who formed a large section of the fashionable world, were—to put it plainly—egregiously ignorant, and often, we regret to add, coarse to a degree which is hardly credible, but for the proofs afforded by their letters, and by the echoes of their conversation and manners which reach us through the Elizabethan drama. Bacon's strictures were none too strong. "The world was out of joint;" he lamented and sighed over it, but better than that, he felt his own power, and resolved, by the help of God, to try and "set it right."

The following are a few examples taken from a large collection and to be continued alphabetically in subsequent numbers.

Adversity.

It was a high speech of Seneca, that "the good things which belong to prosperity are to be wished, but the good things which belong to adversity are to be admired."—*Ess. Adversity.*

> "Happy is your grace
> That can translate the stubbornness of fortune
> Into so quiet and so sweet a style."—*A. Y. L. I.* ii. 1.

Certainly if *miracles* be the command over nature, they appear most *in adversity.—Ess.*

> "And him,—*O wondrous him!*
> O *miracle of men!* him did you leave, . . .
> To look upon this hideous god of war
> *In disadvantage*," &c.—See 2 *Hen. IV.* ii. 3, 32—38; *Hen. VIII.* ii. 1, *of Buckingham*; 1 *Hen. VI.* iv. 4, 5 *of Talbot.*

> "Sweet are the uses of adversity," &c.
> —*A. Y. L. I.* ii. 1.

> "Adversity! sweet milk, philosophy."
> —*Rom. Jul.* iii. 3.

Ambition Checked becometh Dangerous.

Ambition is like a choler which . . . . if *it be stopped, and cannot have its way*, becometh adust, and thereby malign and *dangerous*. So ambitious men . . . . if they be checked in their desires, become

secretly discontent, and look upon men and matters with an evil eye. —*Ess. of Ambition.*

Glos. " Ah gracious Lord, these days are *dangerous*,
Virtue is *choked* with foul ambition, ...
And dogged York that reaches at the moon,
Whose over-weening arm I have plucked back,
By false accuse doth level at my life."
—2 *Hen. VI.* iii. 1.

Comp. *Promus* 1115. *Dost thou not know that the arms of kings are long?—Ovid. Her.* xvii. 166.

" Emanuel, King of Portugal, whose arms began to circle Africk and Asia."—*Holy War.*

" Great men have reaching hands."—2 *Hen. VI.* iv. 7.

" Is not my arm of length
That reacheth from the restless English court
As far as Calais ? "—*R. II.* iv. 1.

" His rear'd arm crested the world."—*Ant. Cl.* v. 2.

AMBITION MOUNTS, FLIES.

Men . . . . suddenly *fly* at the greatest things of all, *skip over* the middle.—*Advt. Learning* i.

" The *eagle-winged pride*
Of sky-aspiring and ambitious thoughts."—*R. II.* i. 3.

" *Vaulting* ambition which *o'erleaps* itself."—*Macb.* i. 7.

" Let us look around us and observe where things *stoop* and where they *mount*."—*Advt. Learning.*

" Lowliness is young *ambition's ladder*
Whereto the upward climber turns his face," &c.
—See the whole figure, *Jul. Cæs.* i. 2.

" His *ambition growing* . . . . confederates,
So dry was he for sway . . . . (to) *bend*
The dukedom yet *unbow'd*, ...
To most ignoble *stooping*."—*Temp.* i. 2.

"(We must) not employ our strength where the way is impassable." —*Advt. Learning.*

" One step have I advanc'd thee; if thou dost
As this instructs thee, thou dost *make thy way*
To noble fortunes."—*Lear* v. 2.

Ambition Useful in Pulling Down Great Men.

"There is use also of Ambition in pulling down the greatness of *any subject that over-tops.*"—*Ess. Ambition.*

K. Hen. "My lords, at once: the care you have of us,
To *mow down thorns* that would annoy our foot,
Is worthy praise.

Q. Mar. ". . . Take heed, my lord; the welfare of us all
Hangs on the *cutting short* that fraudful man."
—2 *Hen. VI.* iii. 1, and *anti-lines* 30—35.

". . . He in fury shall
Cut off the proud'st conspirator that lives."
—*Tit. And.* iv 4.

"Were I a king, I should *cut off* the nobles."—*Mac.* iv. 3.

"Go thou, and like an executioner
Cut off the heads of too-fast-growing sprays
That look too lofty in our commonwealth."
—*R. II.* iii. 4.

"Foemen mowed down *in tops* of all their pride."—3 *Hen. VI.* v. 7.

Comp: of Periander, "who went into his garden and topped all the highest flowers; signifying (that to preserve a tyranny) *the cutting off and keeping low of the nobility and grandees* (was needful)."—*Advt. Learning* ii. and *De Aug.* vi. 1.

Ambition Useful as a Screen in a Part Played with Seel'd Eyes.

"There is great use in ambitious men in being screens to princes in matters of danger and envy."—*Ess. Ambition.*

"He being thus lorded, . . . his *ambition* growing . . .
To have *no screen* between *this part he played*,
And him he played it for, he needs will be
Absolute Milan."—*Temp.* i. 2.

"For no man will *take that part*, except he be like *a sealed dove that mounts*, and mounts because he cannot see about him."
—*Ess. continued.*

"The wise gods *seel our eyes;*
In our own filth drop our clear judgments: make us
Adore our errors; laugh at 's, *while we strut*
To our own confusion."—*Ant. Cl.* iii. 11.

"Can you not see . . . how insolent he is of late become,
How proud, how peremptory, and unlike himself? . . .
And should you fall, *he is the next to mount.*"—2 *Hen. VI.* iii. 1.

AMBITIOUS MEN LOST IN A WOOD OF PERPLEXITY.

"As for the pulling down of ambitious men, . . . the interchange of favours and disgraces (makes that), *they know not what* to expect, and be, *as it were, in a wood.*"—*Ess. Ambition.*

Glos. "And I, *like one lost in a thorny wood,*
That rends the thorns and is rent with the thorns,
Not knowing how to find the open air,
But toiling desperately to find it out,
Torment myself," &c.
—See 3 *Hen. VI.* iii. 2. *Gloster "over-weening" in his ambition to secure the crown.*

ANGER A KIND OF BASENESS.

Anger is certainly a kind of baseness, as it appears well in the weakness of those subjects in whom it reigns: children, women, old folks, sick folks."—*Ess. of Anger.*

Pet. "There's her cousin, . . . possessed with a fury."
—*M. Ado* i. 1.

"Their counsel turns to passion, which, before,
Would *give preceptial medicine to rage.*"—*Ib.* v. 11.

"Were she as . . . curst and shrewd
As Socrates' Xantippe, or a worse,
She moves me not. . . .
(I) will undertake to woo curst Katherine:
I know she is an irksome, brawling, scold. . . .
Think you a little din can daunt mine ears?" &c.
—*Tam. Sh.* i. 2.

"Women and fools break off your conference."
—*John* iii. 1. *See the whole Scene.*

"(This blue-eyed hag) in her unmitigable rage."—*Temp.* i. 2, 283.

ANGER CHECKED BY PHYSICAL EXERTION.

"A man may think, if he will, that a man in anger is as wise as he that hath said over the twenty-four letters,* . . . but," &c.

* He alludes to the recommendation which moralists have often given, that a person in anger should go through the alphabet to himself before he allow himself to speak.

Glos. "Now, my lords, my choler being overblown
With walking twice about the quadrangle,
I come to talk of commonwealth again."
—2 *Hen. VI.* i. 3.

ANGER WITH DIGNITY.

"That I may neither seem arrogant nor obnoxious, that is, neither forget my own or others' liberty. Men must beware that they carry their anger *rather in scorn than with fear;* that they may seem to be *rather above the anger than below it.*"—*Ess. Anger.*

"Do wrong to none:
Be able for thine enemy,
Rather in power than use."—*All's Well* i. 1.

"So like a courtier, contempt nor bitterness
Were in his pride or sharpness: if they were,
His equal had awak'd them.—*Ib.* i. 2.

ANGER, AN EDGE TO.

"Contempt is that which putteth an edge upon anger."
—*Ess. Anger*

"Be this the whetstone of your sword: let grief
Convert to anger; blunt not the heart—enrage it."
—*Macb.* iv. 1

"Good gentlemen, give him a further edge,
And drive his purpose on."—*Ham.*, iii. 1—26.
—See *Hamlet's ironical speeches, Ham.* iii. 2.

Oph. "You are keen, my lord, you are keen."
Ham. "It would cost you a groaning to take off my edge."
—*Ib.* iii. 2.

ANGER PRIVILEGED.

"To seek to extinguish anger utterly is but a bravery of the stoics. We have better oracles: 'Be angry and sin not: let not the sun go down upon your wrath.'"*

"I speak not as a dotard or a fool,
As under privilege of age."
—*M. Ado* v. 1. Comp. *Anger base.*

* Bacon stops short in this quotation from Ephesians iv. 26, where St. Paul continues, "*neither give place to the devil.*" This portion of the text is alluded to in *Othello* ii. 3: "It hath pleased *the devil, drunkenness, to give place to the devil wrath.*"

Corn. "Peace, sirrah!
You beastly knave, know you no reverence?

Kent. "Yes, sir, but *anger has a privilege.*"—*Lear* ii. 1.

" . . . Did he not straight,
In pious rage, the two delinquents tear, . . .
Was that not nobly done?"—*Macb.* iii. 6.

ANGER TOO LATE REPENTED.

"To attemper and calm anger, there is no other way but to ruminate well upon the effects of anger, how it troubles a man's life: and the best time to do this is to look back upon anger when the fit is thoroughly over. Seneca says well, that 'Anger is like a ruin, which breaks itself upon that it falls.'"—*Ess. Anger.*

". . . Love that comes too late,
Like a remorseful pardon slowly carried
To the great sender, turns a sour offence,
Crying, 'That's good that's gone': our rash faults
Make trivial price of serious things we have,
Not knowing them until we know their grave:
Oft our displeasures, to ourselves unjust,
Destroy our friends, and after, weep their dust:
Our own love waking cries to see what's done,
While shameful hate sleeps out the afternoon."
—*All's Well* v. 3.

ANGER NOT TO BE IRREVOCABLE.

"However you show bitterness, do not act anything that is not revocable."—*Ess. Anger.*

Duke F. ". . . Open not thy lips;
Firm and *irrevocable* is my doom,
Which I have pass'd upon her."—*A. Y. L. I.* i. 3.

(But note that Duke Frederick revokes the doom of banishment. —*Ib.* v. 4.)

TITANIA AND THE "INDIAN BOY."

A Study in Symbolism.

IT is curious to note that the cause of dissention between Oberon and Titania was "a changeling," "a lovely boy, stol'n from an Indian king," whom Oberon demanded should be given up to him, but Titania refused, and that, so long as she retained him, her mind was filled with the "forgeries of jealousy," and all sorts of blights and evils fell upon the land. The "lovely boy" was apparently of base origin, for Titania says that

> "His mother was a vot'ress of my order,
>
> . . . . .
>
> But she, being mortal, of that boy did die."

Titania is bewitched, and falls into a ludicrous passion for ass-headed Bottom; and in this condition she surrenders "her changeling child." Then Oberon "releases" the fairy queen.

> "Be, as thou was wont to be. [Touching her eyes with an herb]
> See, as thou was wont to see:
> *Dian's bud* o'er Cupid's flower
> Hath such force and blessed power."

Dian's bud is the bud of the *Agnus Castus*, or *Chaste Tree*. "The vertue of this hearbe is, that he will kepe man and woman *chaste*" ("Macer's Herbal," by Lynacre, b. l., no date).

We probably get the key to the meaning of this symbolism in Bacon's "New Atlantis." Bacon feigns that on his visit to the country of Bensalem, a Jew, named Joabin, expounded to him the social condition of the people of that island, whom he described as being "free from all pollution or foulness." He adds: "It is the Virgin of the World. I remember I have read in one of your European books of an holy hermit amongst you that desired to see the Spirit of Fornication; and there appeared to him a little, foul, ugly Ethiop. But if he had desired to see the Spirit of Chastity of Bensalem, it would have appeared to him in the likeness of a fair, beautiful Cherubin."

Titania's Indian boy corresponds with Joabin's "little, foul

Ethiop." He was the Spirit of Fornication, and Titania could only be purified and restored to a condition of purity by surrendering him, and by the application to her organs of sight of "Dian's bud," or the bud of the Chaste Tree. Then she became transformed again, and, as a "fair, beautiful Cherubin," personified the Spirit of Chastity.

HENRY S. CALDECOTT.

Johannesburg, 1st May, 1892.

THE WINTER'S TALE.

AS a small contribution to the Baconian theory, the following comparisons between Bacon's Essay on Gardening and the garden scene in *Winter's Tale* (Act IV., Scene iii.) may be not uninteresting to the reader.

The reader of this scene and of the essay will at once notice that there is a character in the style which is very similar in both; not only in passages, one of which I will refer to directly, but in the use of particular words and phrases, such as "come," thus: "In May and June come pinks" (Bacon); "Daffodils that come before the swallows dare" (Shakespeare). The phrase, "of all sorts," or kinds, is also common to both. In both writings there is allusion to such flowers as occur in different seasons or months of the year, with a like emphasis on certain flowers, as violets and gillyflowers.

When certain flowers are mentioned together, they are identically the same in both works; thus, "carnations and gillyflowers" of Shakespeare correspond with "pinks and gillyflowers" of Bacon. Carnations and pinks, of course, being varieties of the same species. So again, Shakespeare says, "Lilies of all kinds, the flower-de-luce being one." Bacon says, "In April follow flower-de-luce and lilies of all natures."

The following are the passages illustrating the foregoing remarks, all occurring within about fifty lines.

WINTER'S TALE IV. 3:

Pol. "Shepherdess, well you fit our ages with flowers of winter."

Per. "Sir, the year growing ancient,—
Not yet on summer's death, nor on the birth
Of trembling winter—the fairest flowers o' the season
Are our carnations and streak'd gillyflowers."

* * * *

Pol. "Then make your garden rich in gillyflowers."

ESSAY ON GARDENING:

"I do hold it, in the royal ordering of gardens, there ought to be gardens for all the months in the year, in which severally things of beauty may be then in season. In May and June come pinks of all sorts; in July come gillyflowers of all varieties."

In the section on "flowers that do best perfume the air," he writes, "Hen pinks and dove gillyflowers."

WINTER'S TALE:

Per. "Here's flowers for you;
Hot lavender, mints, savory, marjoram;
The marigold . . . ."

ESSAY ON GARDENING:

"Sweet marjoram, warm set.

Per. "I would I had some flowers o' the spring, that might
Become your time of day. . . . Daffodils
That come before the swallow dares, and take
The winds of March with beauty; violets, dim,
But sweeter than the lids of Juno's eyes,
Or Cytherea's breath; pale primroses,
That die unmarried, ere they can behold
Bright Phœbus in his strength; . . . bold oxlips and
The crown imperial; lilies of all kinds,
The flower-de-luce being one."

ESSAY ON GARDENS.

"For March there came violets, especially the light blue, which are the earliest, the yellow daffodil . . . .

"In April follow the . . . cowslip, flower-de-luce, and lilies of all natures . . .

"That which, above all others, yields the sweetest smell in the air is the violet."

As a remarkable instance of style to which I have referred, Bacon writes:—

"And because the breath of flowers is far sweeter in the air (where it comes and goes like the warbling of music) than in the hand; therefore, nothing is more fit for that delight than to know what be the flowers and plants that do best perfume the air."

This passage can readily be turned into blank verse, with scarcely an alteration, as follows:—

> "And 'cause the breath of flowers is sweeter far
> In th' air (where it comes and goes like warbling music)
> Than in the hand;
> So nothing is more fit for that delight
> Than knowing what such flowers and plants may be
> That perfume best the air."

One does not expect in a prosaic dissertation on gardens such very poetical phrases as these!

Shakespeare's expression—"Pale primroses that die unmarried"—would be meaningless to his reader if he did not know that the idea of sexes in plants was mooted in Bacon's day, and that he had written on this subject himself; he alludes, first, to the fanciful way people spoke of the "he" and "she" holly, piony, &c., and "male" and "female" rosemary. He then refers to "the nearest approach to it [*i.e.*, sexuality] is between the he-palm and the she-palm," referring, doubtless, to the date-palm. Though Bacon does not appear to have known of the functions of stamens and pistils, yet he is convinced, by a generalization, that sexes do exist in plants, for he says: "Nevertheless, I am apt enough to think that this same binarium of a stronger and a weaker like unto male and female doth hold in *all* living bodies.—*Natural History; Century*, vii. 608.

GEORGE HENSLOW.

A POEM BY BACON.

THERE are some verses printed in Thomas Campion's *Third Book of Airs*, and included in Mr. A. H. Bullen's *Lyrics from the Song-books of the Elizabethan Age* (1877), which Mr. John Addington Symonds says "is modelled upon Horace, and has generally been ascribed to Lord Bacon" (*Essay on Elizabethan Song-books*). It will interest readers of BACONIANA to peruse these verses. I therefore copy and send them. H. S. C.

Johannesburg, South Africa.

"The man of life upright,
Whose guiltless heart is free
From all dishonest deeds
Or thought of vanity.

The man whose silent days
In harmless joys is spent,
Whom hopes cannot delude
Nor sorrow discontent.

That man needs neither towers
Nor armour for defence,
Nor secret vaults to fly
From thunder's violence.

He only can behold
With unaffrighted eyes
The honours of the deep,
The terrors of the skies.

Thus scorning all the cares
That fate or fortune brings,
He makes the heaven his book,
His wisdom heavenly things.

Good thoughts his only friends,
His wealth a well-spent age,
The earth his sober inn
And quiet pilgrimage.

"THE NEW BIRTH OF TIME."

"On this travail look for greater birth."—*M. Ado* iv. 2.

IN a paper published in BACONIANA, August, 1894, it was shown that the triangular tail-piece of Pan, or universal nature, seems to be a clue or key to all the hieroglyphic or emblematic designs which accompany the other indications of Baconian authorship. That interesting stamp led to a scrutiny of another singular design often associated with the former in Baconian books, but used as a head-line, and, in rare cases, as border to a title-page. This second hieroglyphic or emblematic picture gives, if we observingly distil it out, hints for the elucidation of every particular in our book ornaments which the Pan tail-piece may fail to interpret.

We have doubted how to name this second design—whether "The Indian Boy," "The Child of Truth," "The Renaissance," or "The New Birth of Time"? But since the last name best expresses all that we find in it, the picture will in future pages be referred to as "*The New Birth.*" Probably, with time and industry this design may be traced into one or other edition of every work written by Francis Bacon. The present writer has hitherto found it *in all his acknowledged works*, and in about thirty books attributed to other "authors," all most suspiciously Baconian both in words and matter.

The design may be thus described. A child or Indian boy with feathers on his head, and with a chain or festoon depending from knots on the shoulders, is seated amidst flower-scrolls and fruit; his arms are uplifted, and on each hand is perched a bird of paradise, bending towards him. On either side are half-figures of archers aiming at the boy with arrows of prodigious length. Wild animals are seen amongst the scroll foliage, in which their long horns and tails seem to be entangled. Rabbits, looking outward from ends of the picture, sit up above, nibbling their paws. Vases of fruit and flowers fill up the spaces between the huntsmen and the birds of paradise. At the ends of this design are robust tendrils towards which the rabbits turn. One tendril (sometimes both) is formed like a large note of interrogation. This picture seems "to moralize two meanings." Let us begin with the most simple.

THE Whole Booke of Psalmes:

Collected into english meeter by *Thomas Sternhold, Iohn Hopkins* & others: conferred with the Hebrue, with apt Notes to sing them withall.

IAMES V.

¶ If any man bée afflicted let him pray: and if any be mery, let him sing Psalmes.

LONDON
Imprinted by John Day,
1583.

De Augmentis, 1683, 2nd Edition.

Hist. of the Council of Trent, 1640, 4th Edition.

Shakespeare, Fol. 1623.

It is known that Francis Bacon wrote a "*Masque of the Indian Boy*," which in its leading features has some affinity to "*A Midsummer Night's Dream*." Both are ostensibly airy stories alluding to the recent discovery of America, and to the wealth hoped for from 'the Indies'; both have the necessary compliments to the queen. The masque introduces "an Indian youth, the *attendant* or conductor to the Indian prince, who is the son of a monarch," and the plot of the play turns upon Titania, whose *attendant* is

"A lovely boy, stolen from an Indian king."

The monarch in the masque rules "the most retired part of the West Indies, near unto the fountain of *the great river of the Amazons*."

It would appear that Oberon (or Pan) is this same monarch, for Titania says in the course of their angry encounter:—

"Why are thou here,
Come from the farthest steep of India?
But that, forsooth, *the bouncing Amazon*,
Your buskined mistress, and your warrior love,
To Theseus must be wedded."

Spedding has the following passage,* which may remind the reader not only of the connection between the masque and the play, but also of Bacon's strong interest in Raleigh, of whom we shall have much to say elsewhere:—

"In November, 1595, Sir Walter Raleigh, who had returned not long before from his voyage to Guiana, was preparing to send thither another expedition. Mr. Dixon informs us† that Bacon, "seeing Essex and Raleigh to be each needful to the other, and to the common cause, laboured with tongue and pen to make peace between them, sought to push the new expedition in spite of Raleigh's pride which often marred his work, repeated to Essex that Raleigh would be his staunch friend, and, *being engaged at the time in composing characters and words for a masque with which Essex was preparing to entertain the Queen, took occasion, by introducing a scene in happy allusion to the Amazon and to Raleigh's voyage*, to pay him a striking and conspicuous compliment."

The masque and play, almost as a matter of course, contain such

* *Letters and Life* i. 386-7. † "Personal History of Lord Bacon," p. 62.

compliments, with others, "aiming directly at her Majesty"; but we must repeat, *with a double meaning*—

> *Obe.* "That very time I saw, but thou couldst not,
> Flying between the cold moon and the earth,
> Cupid all arm'd: a certain aim he took
> At a fair vestal, throned by the west,
> And loosed his love-shaft smartly from his bow,
> As it should pierce a hundred thousand hearts;
> But I might see *young* Cupid's fiery shaft
> Quench'd in the chaste beams of the watery moon,
> And the imperial vot'ress passed on,
> In maiden meditation, fancy-free.
> Yet mark'd I where the bolt of Cupid fell:
> It fell upon a little western flower,
> Before milk-white, now purple with love's wound,
> And maidens call it love-in-idleness."—*M. N. D.* ii. 2.

Now Cupid is not only *young*, a child, as these lines express, but *he is blind*—

> "Love looks not with the eyes, but with the mind;
> And *therefore is wing'd Cupid painted blind:*
> Nor hath love's mind of any judgment taste;
> *Wings and no eyes* figure unheedy haste:
> And *therefore is love said to be a child,*
> Because in choice he is so oft beguil'd."—*M. N. D.* i. 1.

Probably, therefore, the child of the Indian monarch, and the Indian boy retained by Titania, are the same (Love, or Cupid), according to the explanation of the essay in the *Wisdom of the Ancients*. Here we learn that "Cupid . . . is absolutely without parent—that is, without cause," and that he typifies "the summary or collective law of nature, or the principle of love, impressed by God upon the original particles of things." Cupid is the cause of all the variety in the universe, and "next to God the cause of causes, itself without a cause." And then we find Bacon coming back to his idea of *Pan* as the type of *natural philosophy*, or rather of *natural philosophy*, the *works of God* being second only to God's will.

"There is doubtless one summary, or capital law, in which Nature meets, subordinate to God, viz., the law (mentioned) by Solomon*, or the work which God has wrought from its beginning up to its end."

We must then regard both masque and the play as parables of love,

* "That God hath made everything beautiful in its season; . . . but that man cannot find out the work which God hath wrought."—*Ess. Cupid.*

quickened and restored to sight by the light of universal nature. Titania is, as her name tells us, an emanation of Titan, the sun. May we not call her sunshine? All through the play she exercises the beneficent functions of the sunbeam; she quickens, enlivens, and delights all nature, typified by Oberon and the nymphs. She is swift, sometimes over-hot, and shines alike upon the evil and the good—kissing the rough head of the donkey-weaver, or sleeping upon the bank where the nodding violet grows, o'er-canopied by the sweetest and most "luscious" of the summer flowers which bloom only in the sunshine.

The boy of the play, who is the cause of disagreement between Oberon and Titania, is the ultimate cause of their reunion. Truth and natural philosophy are reconciled by love of truth.

The boy prince in the masque is blind like Cupid, "and the rare happiness" of his father, "the mighty monarch of the Amazons," is "eclipsed in the calamity of his son, the young prince, who is born blind." It has been prophesied that he "shall expel the Castalians, a nation of strangers," who have been a scourge to the continent. Here we may perceive an allusion to the Spaniards, whose supremacy in America Bacon dreaded, and strove against, lest their bigotry, superstition, and tyranny should be transplanted to that land of promise.

"This fatal glory (or prophecy concerning the prince) caused the king, his father, to visit his temples with continual sacrifices, gifts, and observances, to solicit his son's cure supernaturally. And at last this present year, out of one of the holiest vaults, was delivered to him an oracle with these words:—

"Seated between the old world and the new,
A land there is, no other land may touch—
There reigns a queen in peace and honour true;
Stories or fables do describe no such.
Never did Atlas such a burden bear
As she, in holding up the world opprest,
Supplying with her virtue *everywhere*,
Weakness of friends, errors of servants best.
No nation breeds a warmer blood for war,
And yet she calms them by her majesty;
No age hath ever wits refined so far,
And yet she calms them by her policy:
To her thy son must make his sacrifice
If he would have the morning of his eyes."

All this we interpret not only as a flattering or complimentary tribute to Queen Elizabeth, but as an "emblem story" of that "island" where the sovereign truth sits enthroned, the "New Atlantis," where the house of wisdom was to be erected in *peace and honour*.* The majesty of truth is to calm the oppressions of wars; her virtue will spread learning throughout the world despite the weakness and errors of those who feebly serve her. The subject is tempting and most fertile of information, but we must refrain from following it now.

The verses quoted are recited by the prince's Indian attendant, who explains to Queen Elizabeth that she has before her, "seeing Love, a prince indeed, but of *greater territories than the Indies, armed after the Indian manner with bows and arrows, and when he is in his ordinary habit, naked, or attired with feathers*, though now for comeliness clad."

The first allusion here is to the vast territories or "provinces of learning," full of untold wealth, mines of the gold and precious stones of truth better than all the mines of India, and in which Francis Bacon was resolved to be "a true pioneer."

In the head-line, the birds of paradise perched upon the hands of the boy, and the feathers which form his head-dress, are hints to remind us of India. Yet these also seem to have ambiguous meanings and double symbolism, for a collation of many hieroglyphic pictures leads us in some places to connect the blind boy with Juno, queen of heaven; in others, with Argus, the universal observer. But to return to our tale.

Love regains his sight by coming into the presence of the Queen, and he gratefully presents her Majesty "with all that is his—his gift and property to be ever young, his wings of liberty to fly from one to another, his bow and arrows to wound where it pleaseth you." The Queen would not accept him "while he was only an imperfect piece" (*blind* or *ignorant*), but now, as "seeing love," he humbly requests her Majesty's favour. Truth cannot err in welcoming faithful service "now that Love hath gotten possession of his sight."†

* The advance of learning, Bacon says, can only take place in time of peace.

† See *The Device of the Indian Prince*, Spedding's *Letters and Life* i. 289, and compare *L. L. Lost* iv. 3, 330, &c.

All this usually passes as mere high-flown compliment to Elizabeth, and such as the manners of the time required from every courtly poet. But, read by the light afforded by Bacon himself, we perceive in these words a deeper meaning. We read in masque and play allegories of the planting of truth or eternal wisdom in her stately and unassailable kingdom environed by the waters.* The imaginary island of the *New Atlantis* was perhaps placed between Peru and China, and in the South Seas, because of this region little was known, and much might therefore be expected. One of Bacon's favourite books in the Old Testament may have given him the hint: "*Where shall wisdom be found? and where is the place of the understanding? Man knoweth not the price thereof, neither is it found in the land of the living.* The depth saith, It is not in me: and the sea saith, It is not with me. . . . Whence then cometh wisdom? and where is the place of the understanding? seeing it is hid from the eyes of the living, and kept close from the fowls of the air." †

"No stories or fables do describe" a queen so peaceful, honourable, and virtuous as she to whom Francis Bacon devoted a life-long service, his sovereign mistress, whom he had sworn "to aid in holding up the world oppressed."

If we turn to the examples given of the head-line in question, we observe that the boy is naked, "in his ordinary habit," with feathers on his head, but *his eyes are closed*, he is blind. This circumstance cannot be accidental, for in all instances yet found of this hieroglyphic picture (however varied in other details) the boy is invariably blind.

In the "*Device of the Indian Boy*" ‡ Erophilus declares that blind Love will find his eyes when he has been made known to the "alone queen." Love opens the eyes of the mind to a perception of truth, and the whole aim of the *Renaissance* movement was to open men's eyes, to make them, as Bacon says, "in love with truth."

* Water in all religious symbolism from the most ancient times, whether in India, Persia, Egypt, or in our own church, is an emblem of the Holy Spirit of God.

† Job xxviii. 12—21.

‡ The first part of this device is entitled *Philautia, or Self-Love*, and seems to be part of a piece described by Bacon's cousin, Sir Henry Wotton, as "the darling piece of Love and Self-Love," "*presented* by my lord of Essex."

But who are the hunters or archers who level at this love? They must be the "hunters after knowledge" of whom Bacon so often speaks, "who hunt not for fame," but who are "sagacious in hunting out works dealing with experiments," who prefer, like himself, to hunt matter rather than words," "investigating and hunting out conformities and similitudes" * in nature and physical science. "Arts and sciences," he says, "hunt after their works, human counsels hunt after their ends, and all human things hunt after their food, or their pleasures and delights; . . . for all hunting is for the sake either of prey or pleasure." †

In this universal hunt we are brought back to the fable of Pan, whose office, says Bacon, "cannot be more lively expressed than by making him the god of hunters; for every natural action, every motion and process, is no other than a chace. . . . As in other hunts, the prey is only caught," so in this "*hunting and hounding of Nature*," this "*hunt of Pan, or learned experience*," the prey is not only hunted, but caught.

Beneath the hunters or archers are *wild animals* entangled in the foliage. These wild animals seem to represent "new inventions," the "wild," undomesticated ideas which experimental philosophy is for ever starting from the forests or thickets of research and inquiry.

"The invention of arguments is not properly an invention, for the hunting of any wild animal may be called the finding of it, as well in an enclosed park as in a forest at large."

Speaking of necessary helps to the memory, Bacon says: "The art of memory is built upon two notions—prenotion, and emblem. By prenotion I mean a kind of cutting-off of infinity of research." ‡ In other words, he wishes to devise means for saving trouble, and for restricting the range of "wild" ideas so as to confine the hunt within a manageable area. "For," he continues, "if a man have no prenotion or perception of that he seeks, he seeks and beats about hither and thither, as in infinite space. But if he have some certain prenotion, this infinity is at once cut off, and the memory ranges within a narrower compass; *like the hunting of a deer within an enclosure.*

* See *Inter. Nat.*, Prœm 1603. *Nov. Org.* i. 117. *Advt. L.* i. *Nov. Org.* ii. 27.

† *De Aug.* ii. 13. ‡ *De Aug.* v. 3; *Works* iv. 413.

. . . Emblem reduces intellectual conceptions to sensible images; for an object of sense strikes the memory more forcibly . . . than an object of the intellect. And therefore you will more easily remember the image of a hunter pursuing a hare than the mere notion of invention."

The hunters in the emblem picture are not hunting the animals, or "wild ideas"; they both aim at the boy, the NEW BIRTH; endeavouring, it seems, "to pierce to the heart and pith of all things," that their hunt may be *universal*.

Bacon deprecates superficial knowledge and mere vague suppositions; although truly "it is the nature of the mind of man (to the extreme prejudice of knowledge) to delight in the spacious liberty of generalities, as in a champion region, and not in the enclosures of particularity," within which he himself would restrain his own *extravagant* spirit. He agrees with Plato that "it is the *pith* of the sciences which makes the man of art to differ from the inexpert," and "rational knowledges are the keys of all other arts, and may be truly said to be the art of arts: neither do they only direct, but also confirm and strengthen: *even as the habit of shooting doth not only enable to shoot a nearer shoot, but to draw a stronger bow.*"

Those emblematic huntsmen, who, passing over generalities or vague ideas, shoot straight at the new-born philosophy, striving to pierce the heart or pith of things, are well depicted shooting a near shoot; and they must indeed pull a strong bow if they will pull to the head those prodigious arrows! Bacon doubts not that "if men even of mean experience would far excel men of long experience without learning," they may do so by following his "*method*," and may "outshoot them (the experienced scholars) with their own bow."

In some specimens of the new-birth head-line, curious appendages are observable on the feet of the animals. These appendages are sometimes suggestive of hoofs or horses' "boots," sometimes of skates or snow-shoes. They are certainly not the result of defective drawing or printing. Are these the "clogs" or impediments to the advancement of learning which Bacon so often regrets—clogs of prejudice and bigotry, errors and perverse notions, which clog the understanding and retard progress?

In the "*Anatomy of Melancholy*" Democritus is made to say that,

"if the method be faulty, nothing is perfect," * and he quotes Horace to the effect that "he is a good huntsman can catch some, not all." † Here (as in the passage previously quoted from the *Advancement*) hunting and method come simultaneously into the author's imagination.

We must not overlook the rabbits sitting up at each end of the picture, nor the tendrils or notes of interrogation at which they seem to gaze. The meaning of the latter we have not yet fathomed; perhaps some reader acquainted with cabalistic signs or Oriental writing may be able to suggest an explanation. But, as to the rabbits, the emblem seems to be capable of interpretation in more than one way.

Francis Bacon dated some of his letters from "Coney Court," but whether or no this name was an allusion to the retirement in which he lived during many years of his life we are not in a position to determine; it is certain that the coney or rabbit was with him an emblem of timidity and of a retiring nature. He classes it with hares and deer, "timid creatures." Upon the slightest alarm rabbits feeding or sunning themselves scuttle away to their forms and burrows. The servant in *Coriolanus*, describing to his fellows the approach of Caius Marius, declares that the general will mow down all before him, for that he has as many friends as enemies, who, now that "they see his crest up again" and his rival "in blood, . . . will out their burrows like conies after rain." The idea of shunning publicity from fear of danger may apply not only to Bacon's personal habits, but to the Rosicrucian community, who certainly acted upon the same principle.

The rabbit is also an emblem of fecundity and productive power. In a passage derived from Aristotle, Bacon writes: "Some creatures bring forth many young ones at a burthen, as hares, coneys, &c." ‡ And again, "Rabbits . . . are very prolific." § The idea of abundance symbolised by the cornucopias in our head-line is therefore repeated in the rabbits. ‖

* *An. Mel.* i. 47. † Pet. Nannius Not. Horace.

‡ *Arist. Prob.* x. 16 and *Nat. Hist.* viii. 760. § *Hist. L. & D. Art.* iii. 15.

‖ *Cesare Ripa*, in his Italian version of the "Newest Emblems," connects the two symbols.

Look where we will amongst the illustrated books, the designs, metal-work, or architecture, of the Baconian period, the English Renaissance, we are met by these symbols, infinitely varied, variously combined, but "ever the same," and conspicuous to any observer. For the present, let us conclude by summing up the most important particulars in the two hieroglyphic designs of which we have hitherto treated.

1. The universality of God in nature, represented by Pan, sometimes as a complete figure with hair in rays, pipes in his mouth, goat's feet, a crook, &c.; but oftener by the head of a goat, by horns only, or by spiral forms reminding us of the tapering horns of the great god Pan.

2. The child, blind boy, Cupid, or "New Birth of Time," representing elements or beginnings of things—love, which must precede knowledge, and proceed from wisdom; truth, usually in such cases symbolised by the lotus, emblem of the Holy Spirit.

3. The "hunting and hounding of nature" into her most secret recesses, or the "hunt of Pan," figured by hounds on the scent, and often by the heads of hounds only.

4. *Chains*, which connect all branches of learning, all discoveries in science; chains which unite in one brotherhood the minds, sympathies, and affections of humanity.

5. Flowers and fruits of study and of works; woven into wreaths and knots, "collected" in various receptacles—in books, in colleges, in scientific and literary institutions, and in men, themselves receptacles.

6. Cornucopias or horns of plenty, symbolising the abundance of these delights and benefits, and the plentiful harvest to be gathered in from the cultivated fields of learning.

7. Clusters of grapes, "the true vine"—"doctrines sweet and healthy which flow from a gentle pressure of the Scriptures" "I pledge mankind in a liquor pressed from countless grapes . . . ripe, collected in clusters," &c. See F. B. and his Secret Society, pp. 345-48.

8. Receptacles for the due storing, preservation, and pouring out of the ambrosia of learning. Amongst these are vases, pots, bottles or jars.

9. Sunflower, anemone or daisy—symbols of God, light, faith.

10. The five-petaled rose, most ancient emblem of the Incarnation, or divinity in humanity.

11. The lily, iris or fleur-de-lis, trefoil or lotus flower or leaf; all symbols of the Holy Spirit of God, and of the Trinity in Unity.

12. The amaranth (or "love-lies-bleeding"), usually draw conventionally another ancient emblem signifying immortality and eternity.

13. The mirror of nature or of the mind, reflecting the images of all creation.

14. The shell, echoing or reflecting the sounds as the mirror reflects the images of Nature and of the mind. (We have also met with hints of the *shell*, or palette, of the painter of Nature, clothing the universe in rainbow tints of beauty and endless variety.)

Modern reprints of Baconian works (books, that is, which were

published in the sixteenth and seventeenth centuries, and, as we think, under the auspices of Francis Bacon), when illustrated at all, contain many of these old designs, with modern adaptations or imitations, embodying precisely the same set of ideas. It is quite evident that the great Freemason printers understand, reproduce, and use with a definite purpose, the hieroglyphic or symbolic pictures, head-lines, and tail-pieces invented three hundred years ago. *They add or subtract nothing*, and have never improved upon the original ideas. The whole subject is of great interest, and of wide range; we have but touched upon the most salient points, which may perhaps serve to open the eyes of such as have love enough to join in our hunt after truth.

List of Books containing "The New Birth of Time" Headline. Those marked with * also contain the "Pan" Tail-piece:—

Psalms, The Book of, in metre. T. Sternhold, J. Hopkins, and others	1583
The New Birth is here nine times repeated. See Plate I.	
Bible, with preface by Thos. Cranmer	1588
New and Singular Patternes and Workes of Linnen: Parables of weaving Art with Nature	1591
Bible	1591
* Fairie Queene, 1st Fol.	1609
Florio's Second Frutes	
Bible	1611
Plutarch's Lives, "North's" Translation	1612
Psaumes de David, Mis en Musique	1613
Bible	1613
,, Old Testament, 1613; New Testament, 1611	1613-1611
* Historie of the World, "Raleigh's"	1614
Kalendar of the Order of Psalms and Lessons (*undescribed*), Bagford's collection, Brit. Mus. 5936, No. 56, *Green slip*	
Summa Prædicantium, &c. Joanne Bromiards	1614
Fairie Queene, Bk. I.	1617
,, A Letter of the Author's	1617
The Visions of Bellay	1617
Instauratio Magna. F. Bacon	1620
Sylva (Parabolic), Discourse of Forest Trees. "J. Evelyn"	1620
* Shakespeare Folio. See Plate II.	1623
Feminin Monarchie of Bees (C. Butler)	1623
Purchase his Pilgrims	1625
Genealogies, &c. Speed	
De Augmentis	1638
Review of the Council of Trent. Du Moulin	1638
Arcadia, "Sidney's"	1638
(This edition has F. Bacon's crest of the Boar's Head)	

The Historie of the Councel of Trent. Pieto Sarpi; translated by Sir Nath. Brent 1640
Plays of "Ben Jonson" 1640
The Art Militarie; a Letter to Sir N. Brent 1649
* *Sylva Sylvarum* 1650
New Atlantis 1650
History of Life and Death 1650
The Frontispiece Explained. Bagford's T. pages Vol. 1629–1650
Entomologicon Linguæ Anglicanæ. "S. Skinner, M.D." 1669
Cosmography. Peter Heylyn. *Introduction.* 1669
Works by "Cowley" (*The only headline. Repeated eight times*) 1669

Further List of Books containing the "Pan" Tail-piece, see *Ante*, No. 6, p. 326.

Fairie Queen. 1st Fol. 1609.
Epistle to *Johannes Lorinus.* Bagford Collection, 5922, No. 737, p. 448
Comments on the Problems of Aristotle. Bagford Collection, 5922, No. 785
Hist. des Turcs. Blaise de Vignores. (*Date mislaid.*) In this specimen the central portion of the design has been raised above the ordinary level.

C. M. P.

SIR WALTER SCOTT ON BACON AND SHAKESPEARE.

It is very curious to note how long, long ago minds by no means the most acute, but influenced by common sense, were suspecting the connection of Shakespeare and Bacon. J. Shelton Mackenzie, in his "Sir Walter Scott: the Story of his Life," relates, page 306, that when Sir Humphrey Davy was on a visit to Sir Walter Scott, soon after the latter received his title, William Laidlaw, while listening to a conversation on the English poets, illustrated by anecdotes, whispered, "Gude preserve us! this is a very superior occasion! Eh, sirs!" he adding, cocking his eye like a bird, "I wonder if Shakespeare and Bacon ever met to screw ilk other up?" At that time,—it was fifty (now seventy-four) years since, 1820,—no adventurous speculator had broached the theory that Bacon and Shakespeare were one and the same person!

J. Watts de Peyster.

THE "HISTORY OF HENRY VII" COMPARED WITH THE PLAY OF "KING JOHN."

SOME years ago we had laid aside (as we supposed for ever, and as an unpleasant theory which we were glad to think might be honestly rejected), the vexed and vexing question as to the authorship of the Shakespeare Plays. We were, however, led to re-open the matter by noticing a number of curious parallelisms between the Play of *King John*, and Bacon's *Life of Henry VII.* it may be interesting to some students of Bacon to see the result of a perfectly independent investigation pursued with something of an anti-Baconian bias—an inquiry strictly confined to a comparison of these two short works, the Play of *King John* and the *Life of Henry VII.*

The Play of *King John* in its present form was not published till 1623. It was probably founded on the very crude play, published in 1591, which professes, by its dedication, to be a successor to Marlowe's *Tamberlaine.**

In 1622 was published "The History of the Reign of King Henry the Seventh, written by the Right Honourable, Francis, Lord Verulam, Viscount St. Alban," and dedicated to "The Most Illustrious and Most Excellent Prince, Charles, Prince of Wales, Duke of Cornwall, Earle of Chester," &c.

We mention this dedication because it may account for some peculiarities in Bacon's treatment of his subjects. He had lately been condemned for various misdemeanours in his high office. He still continued hopeful of obtaining the favour of James and the Court, and even of returning to public life; considering himself rather technically than morally disgraced.

We may notice that there is as much similiarity between the treatment of the character and reign of John and those of Henry VII., as could be expected between a drama and a history. Each work represents the royal subject in the most favourable light consistent with a general adherence to the truth of history.

Henry VII. was a harsh, unamiable monarch. Bacon has softened

* Count Vitzthum pronounces this to an early Baconian work of the "Marlowe" period.

the portraits as much as possible, yet there are some features in it that remind us forcibly of King John. "He was a prince," says Bacon, "sad, serious, and full of thoughts and secret observations . . . full of apprehensions and suspicions; but as he did easily take them, so he did easily check and master them; whereby they were not dangerous, but troubled himself more than others. . . . He was affable, and both well and fair spoken; and would use strange sweetness and blandishments of words, where he desired to effect or persuade anything that he took to heart."

These sentences call to mind the wonderfully dramatic dialogue between King John and Hubert in *Act* iii. 3.

J. K.: "Come hither, Hubert. O my gentle Hubert,
We owe thee much! within this wall of flesh
There is a soul counts thee her creditor,
And with advantage means to pay thy love:
And, my good friend, thy voluntary oath
Lives in this bosom, dearly cherished.
Give me thy hand. I had a thing to say—
But I will fit it with some better time.
By heaven, Hubert, I am almost asham'd
To say what good respect I have of thee."

Hubert: "I am much bounden to your majesty!"

K. J.: "Good friend, thou hast no cause to say so yet:
But thou shalt have: and creep time ne'er so slow
Yet it shall come, for me to do thee good.
I had a thing to say—but let it go:
The sun is in the heaven," &c., &c.

Bacon observes in relation to Henry's creatures—"As kings do more easily find instruments for their will and humour, than for their service and honour, he had gotten for his purpose, *or beyond his purpose*, two instruments, Empson and Dudley," &c.

This recalls the reproach of King John to Hubert (iv. 2), which indeed gives an explanation of Bacon's half-expressed meaning in the histories:

"It is the curse of kings to be attended
By slaves that take their humours for a warrant
To break within the bloody house of life,
And, on the winking of authority,
To understand a law; to know the meaning
Of dangerous majesty when, perchance, it frowns
More upon humour than advis'd respect."

The Play is rich in tokens of political sagacity which we might suppose would be developed by twenty years experience, into that kind of practical wisdom which appears everywhere in the history. Both works are full of much the same sort of events, royal marriages, wars with France, treaties made to be broken, seditions among the people, revolts of the nobles, and embassies from the Pope. Queen Constance, for example, dies in a frenzy from grief at the loss of Arthur; and Queen Joan, of Castile, "unable in strength of mind, to bear the grief of her husband's decease, fell distracted of her wits."

The historian, as we said, makes the best of his unlovable hero, and in conclusion he relates that in a most blessed mind in a great calm of a consuming sickness, Henry VII. passed to a better world. He acknowledges, however, that his death was opportune, considering the great hatred of his people. So the dramatist represents King John's noblest subjects as driven into indignant revolt against him, but makes the faithful Faulconbridge thus express his grief for his royal master's loss.

> "Art thou gone so? I do but stay behind
> To do the office for thee of revenge,
> And then my soul shall wait on thee to heaven" (v. 7).

These coincidences are, of course, consistent with entirely independent authorship, but there is nothing in the treatment of the two subjects inconsistent with the theory of identity of origin; on the contrary, some ground for deeming that to be quite possible.

The next evidence of identity of authorship consists mainly of congruity of thought and mental habit, implied in the use of the same or similar metaphors; and identical phraseology betraying the idiosyncrasy of the writer.

About twenty-five of the same metaphors or figurative illustrations are to be found in the *Hist. of Hen. VII.* and *King John*. Here are a few:—

Faulconbridge in the Play, says of the herald on the walls of Angiers:

> "He gives the bastinado with his tongue,
> Our ears are cudgelled; not a word of his
> But buffets better than a fist of France" (ii. 2).

We read in the History: "And having also his ears continually beaten with the counsels of his father-in-law."

The legate, Pandulf, in the Play, tells the Dauphin that the people will "pick strong matter of revolt and wrath out of the bloody fingers' ends of John" (iii. 4, 167).

In the History we are told of some "prying and picking matter out of Perkin's countenance and gesture to talk of."

The Play has this simile, "a little snow tumbled about, anon becomes a mountain "(iii. 4).

Bacon says of some rebels: "Their snowball did not gather as it went."

The Dauphin asks (v. 4.):

> "Have I not here the best cards for the game
> To win this easy match played for a crown."

Again, of the Irish rebels, Bacon says, that they grew confident, "conceiving that they went in upon far better cards to overthrow King Henry, than King Henry had to overthrow King Richard."

Lord Melim (*K. J.* v. 4) describes his life as bleeding away, "even as a form of wax resolveth from his figure 'gainst the fire." Henry, we are told, regarded Lambert but "as an image of wax which others had tempered and moulded."

We have an illustration from hammered iron in both piece. Prince Arthur asked Hubert—

"Are you more stubborn-hard than hammered iron?" (iv. 1).

In the History we read, "till the hammer had wrought to heat the party of Britain more pliant."

In *K. J.* v. 1, the King thus addresses Pandulf:—

> "Then pause not; for the present time's so sick,
> That present medicine must be minister'd,
> Or overthrow incurable ensues."

In another place we read of "all the unsettled humours of the land" (ii. 1).

The History says: "The King of Scotland, labouring of the same disease that King Henry did, though more mortal, that his discontented subjects. . . . . After awhile these ill-humours drew to a head and settled secretly in some eminent persons." One of which is most elaborated, and frequent metaphors in the Play,

and in Henry VII., is that of a river, tide, or flood. Lord Salisbury says of himself and the other revolted Lords:—

> "We will untread the steps of damned flight,
> And, like a bated and retired flood,
> Stoop low within those bounds we have o'erlooked,
> And calmly run on in obedience,
> Even to our ocean, to our great King John" (v. 4).

Hearing a succession of bad tidings, John exclaims:—

> "I was amazed
> Under the tide; but now I breathe again
> Aloft the flood" (iv. 2).

Several allied metaphors are frequently combined by Bacon. "The King, in his account of fever and calms, did much overcast his fortunes, which proved . . . full of broken seas, tides, and tempests.

"Like another Æneas, he had passed through the floods of his former troubles and travels, and has arrived into a sure haven."

Storm and tempest are metaphors repeatedly used.

John says to a messenger:—

> "A fearful eye thou hast: Where is that blood
> That I have seen inhabit in those cheeks?
> So foul a sky clears not without a storm:
> Pour down thy weather" (iv. ii. 106).

The Dauphin thus refers to the tears of Lord Salisbury:—

> "This effusion of such manly drops,
> This shower, blown up by tempest of the soul" (v. 2).

Again, "The King was no sooner come to Calais, but the calm winds of peace began to blow."

"All was inned at last into the King's barn, but it was after a storm."

> "It was my breath that blew this tempest up,
> My tongue shall hush again this storm of war,
> And make fair weather in your blustering land." (v. 1).

"He made fair weather with the King." And again, "It was now fair weather" . . . "there was nothing left for Perkin but the blustering affection of wild . . . people" (135c., 162s.).

King John, dying, says: "The shrouds wherewith my life should sail are turned to one thread" (v. 7).

"Besides the open aids of the Duchess of Burgundy, which did with sails and oars put on and advance Perkins' designs, there wanted not some secret tides from Macimilian and Charles."

Compare a curious sentence in the History:—

"Indeed, it came to pass that divers came away by the thread, sometimes one and sometimes another."

Faulconbridge, on discovering the murder of Prince Arthur, exclaims:—

> "I am amazed, methinks, and lose my way
> Among the thorns and dangers of this world" (iv. 3).

The History speaks of "the King being lost in a wood of suspicions, and not knowing whom to trust," &c.

Great use is made of thunder:—

> "Hast thou not spoke like thunder on my side" (iii. 1).
> "O that my tongue were in the thunder's mouth,
> Then with a passion would I shake the world" (iii. 4).
> "Mock the deep-mouthed thunder" (v. 2).

"At this time the King's estate was very prosperous, all noise of war, like a thunder afar-off, going upon Italy." . . . "Perkin, hearing this thunder of arms" . . . "The news came blazing and thundering over into England."

Fire, too, is a frequent metaphor. Bacon says that fire extinguishes fire. At the siege of Exeter, Perkin Warbeck fired one of the gates. "But the citizens, perceiving the danger, blocked up the gate . . . inside with faggots and other fuel, which they likewise set on fire, and so repulsed fire with fire."

Faulconbridge bids King John—

> "Be stirring as the time; be fire with fire" (v. i. 48).

Pandulf tells King Philip with true jesuitical casuistry, that—

> "Falsehood falsehood cures, as fire cools fire" (iii. 1).

King John says to Philip—

> "I am burned up with inflaming wrath" (iii. i. 340).

Bacon writes of the King, "Burning in hatred." So from *heat* we have various figures:

"Hot trial" (ii. i. 342).
"Hot speed" (iii. iv. 11).
"Hot malicious day" (ii. i. 314).

"The hotter he was against the English." "The people were hot upon the business."

Our 15th metaphor is Incense.

Lord Salisbury, on finding the body of Arthur, utters a solemn pledge—

"Kneeling before this ruin of sweet life,
And breathing to his breathless excellence
The incense of a vow, a holy vow" (iv. 3).

"Therefore, upon the first grain of incense that was sacrificed upon the altar of peace of Bologne, Perkin was smoked away."

There are several smokes in King John. Here is one:—

"Night, whose black contagious breath
Already smokes about the burning crest,
Of the old, feeble, and day-wearied sun" (v. 4).

Next, of bloom ripening to fruit.

Elinor, the queen mother, in the Play, thus refers to Arthur:—

"Yon green boy shall have no sun to ripe
The bloom that promiseth a mighty fruit" (ii. i).

In the poetical prose we have: "These blossoms of unripe marriages were but friendly wishes and the airs of loving entertainment."

Bacon's "Doctrines of the Body" thus appear: "Henry . . . could not endure to have trade sick, nor any obstruction to continue in the gate-*vein*, which disperseth that *blood*."

Compare—

"These two Christian armies might combine
The *blood* of malice in a *vein* of league" (v. 2).

Purgation is often mentioned: "Having by this journey purged a little the dross and leaven of the northern people, the King thought it behoved him to purge the ill-humours in England."

Turning to the play, we read—

"Until our fears resolved,
Be by some certain king purged and exposed" (ii. 1).

King John says:—

"The fat ribs of peace
Must by the hungry now be fed upon" (iii. 3).

Bacon writes of men "more hungry, and more in appetite to fall upon spoil."

Special attention is invited to the following striking parallelism. Faulconbridge soliloquises on—

"That *broker*, that still breaks the pate of faith,
That daily break-vow; he that *wins* of all . . .
And why sail I on this commodity
But for because he hath not *wooed* me yet?" (ii. 1).

On the first page of the history the writer speaks of laws held to be "but the *brokage* of an usurper thereby to *woo and win* the hearts of the people."

Patience may be taxed by mere verbal criticism; but it should b remembered that a very important issue is being tried. If it be shown to be in the highest degree probable that Bacon wrote the play of *King John*, every Shakesperian scholar will know it to be equally probable that he wrote *Richard II.* If he wrote *Richard II.*, it is certain that he wrote the other Chronicle Plays. It may matter little whether or not Shakspere wrote the plays which bear his name; but whether Lord Bacon was or was not their author seems of the greatest import. If that be proved, a new era in Shakespearian criticism forthwith commences, and a hundred problems of the deepest interest are suggested for the solution of the psychologist. We therefore request an unprejudiced hearing for the next section of our evidence.

Few things more colour a writer's style than frequent use of the same words and phrases. Now, on reading *King John*, careful students will notice the constant recurrence of half a dozen different words. *Speed* is one of these:—

"We must *speed*
To France, for it is more than need" (i. 1).

"Call the Lady Constance,
Some *speedy* messenger bid her repair
To our solemnity" (ii. 2).
"Spleen of *speed*" (v. 7).
"The copy of your *speed*" (iv. 2).
"So hot a *speed* with such advice disposed" (iii. 4).
"Follow me with *speed*" (iv. 3).
"Teach me *speed*" (iv. 2).
"Swifter *speed* than powder can enforce" (ii. 2, 448).
"*Speed*, then, to take advantage of the field" (ii. 1).
"Withhold thy *speed*, dreadful occasion" (iv. 2).

In the "Life of Henry VII.": "It was concluded with all possible *speed* to transport their forces into England." Further on we find: "It was resolved with all *speed* . . . He sent . . . expedite forces to *speed* to Exeter . . . The King . . . marched *speedily*."

Ten examples were given from the play; possibly twenty or more might be quoted from the history.

Next, the word *stir* attracts us. In the play—

"*Stir* them up against a mightier task."
"Would I might never *stir* from off this place."
"If thou but frown on me or *stir* thy foot."
"Who dares not *stir* by day must walk by night."
"I'll *stir* them to it."
"That infernal judge that *stirs* good thoughts."
"I will not *stir* nor wince nor speak a word."
"An Até *stirring* him to blood and strife."

In the history: "A thing not to be suffered, that for a little *stir* of the lists soon blown over . . . The tides of people once up, there want no *stirring* words to make them more rough."

"The Lady Margaret, . . . the King's friend called Juno, because she was to him as Juno was to Æneas, *stirring* both heaven and hell," &c. This instance is noteworthy, when compared with the last cited from the play, both examples being drawn from classical learning.

We next take the word *stay*:—

"Here's a *stay*," cries Faulconbridge.
"And he that stands upon a slippery place
Makes nice of no vile hold to *stay* him up."
"To solemnize this day the glorious sun
Stays in his course."

When King John is dying, he says:

"My heart hath one poor string to *stay* it by."

The prose has a score of examples:—"The fears from England might *stay* the French king's voyage." "The King . . . *stayed* these forces . . ." "The wisdom, *stay*, and moderation of the King's spirit of government," &c.

Next shall be given the various uses of a word susceptible of metaphorical employment. Bacon writes: "Cardinal Morton and Sir Reginald Bray did so second his *humours*, as nevertheless they did temper them . . ." "The King on his part making use of every man's *humours*." "So he thought it would be a summer well spent to visit those parts, and by his presence to reclaim and rectify those *humours*." More than a dozen such instances could be produced.

We turn to the play:—

"This inundation of distempered *humour*."
"Fortune's *humorous* ladyship."
"The unsettled *humour* of the land."

Other catch-words are frequent in both works: *respect*, *vein*, *occasion*, *quarrel;* but enough have been cited to illustrate the assertion that a number of such vocables should be used by different writers so often as equally to colour the style of both, would be almost incredible.

The next evidence consists of identical or similar phrases.

King John says to Cardinal Pandulf:—

"This inundation of *mistempered humour*
Keep by you only *to be qualified*."

Compare:—

"The king's presence had a little before *qualified discontents*."

The King asks Hubert:—

"Why seekest thou to *possess me with these fears?*"

Bacon writes:—

"And he was *possessed with many secret fears.*"

In the History we come upon the words: "This offence *in itself so heinous.*" In the Play Constance says:—

"Which harm, *within itself so heinous,*" &c.

Of Henry VII. we read that there "began to be discovered in *the king* that disposition which afterwards, nourished and *whet on* by bad counsellors and ministers, proved the *blot* of his time."

So the Legate says to the Dauphin:—

"I will *whet on* the king
To look into the *blots* and stains of right."

The Legate also employs the phrase—

"John *lays you plots.*"

Bacon more than once uses the same phrase thus: "He *laid his plots* to work him."

Possession and right are contrasted:—

"Whether as having *former right* to it, . . . or having it then *in fact and possession*, which no man denied, was left fair to interpretation either way."

In *K. J.*, i. 1, is the same antithesis. John says:—

"Our strong *possession and our rights.*"

And Queen Elinor rejoins:—

"Your *strong possession much more than your right*,
Or else it must go wrong with you and me."

The poet writes:—

"Courage *mounteth with occasion.*"

The historian writes:—

"His wit *increased upon the occasion.*"

Faulconbridge is made to say:—

"For new-made honour doth forget men's names,
'Tis *too respective and too sociable.*"

Bacon describes Henry VII. as "*respective and companionable* towards his queen."

There is also this sentence in the Life:—"Neither did they observe so much as the *half-face* of justice."

Faulconbridge speaks of the Prince as having

"a *half-face* like my father;
With that *half-face* would he have all my land."
"A *half-faced* groat, five hundred pound a year."

This harping on words is a frequent mannerism of Bacon: "Arms invasive," in the Play; "War invasive," in the History. "The time," in one; "The stirring time," in the other.

Bacon wrote: "He had given order that there should be nothing in his journey like unto a *warlike march*."

King Phillip says in the Play;—

"For this down-trodden equity we tread
In warlike march these greens."

We notice, in conclusion, the single words which a modern author would not use in the same way, and which attract observation in both History and Play:—

Revenge = Divine retribution.	Amazed = Confused.
Power = Soldiers.	Capable of = Able to understand, or be sensible of.
Manage = Management.	
State = Royalty.	Passionate = Strongly moved.
Doubting = Fearing.	Motion = Suggestion.
Toys = Curiosities.	Commodity = Advantage.
Action = A course of procedure.	Voluntaries = Volunteers.
Occasion = Event.	Intelligence = Informers.
Brave = Bravado.	

Parallel use of quaint words strikes one as peculiar—*e.g.*, tickling, coop, brag, copy (noun), gall, prate, parley, cincture, under-prop. To quote every such instance we need to transcribe a large portion of the tragedy. *Henry VII.* contains a dozen such words, of which the quaint use receives perfect illustration from as many lines scattered over the Tragedy.

Reversing the process of comparison, it would be difficult to hit upon any single *volume* containing illustrations of those twelve

passages from the Play so apposite as those which we could quote from *a single page* of Bacon. And this is but one of fifty different items of evidence. Let us briefly sum up the details. 1, Metaphors; 2, Catchwords; 3, Similar phrases; 4, Harping on the same words; 5, Terms now almost obsolete in their application; 6, Peculiar words. The twenty-two metaphors cited from both words are: 1, Cudgelled ears; 2, The rolling snowball; 3, Picking matter; 4, Hammered iron; 5, Playing cards; 6, Form of wax; 7, Disease in the time and land; 8, River, tide, flood; 9, Storm; 10, Tempests, weather; 11, A thread; 12, Incense; 13, Smoke; 14, Way lost in a wood; 15, Bloom ripening to fruit; 16, A wooing broker; 17, Pail; 18, Thunder; 19, Fire, burning hatred; 20, Veins; 21, Purgation; 22, Hunger for spoil.

At least twelve of these metaphors are rather unusual, some very much so; and that any two short works by different authors should contain them all is beyond the doctrine of chances. Some of the ten remaining metaphors are repeated, with variations in both cases.

Instances are to be met with, no doubt, of popular authors with favourite words and mannerisms being imitated in a slavish way, but Francis Bacon was not just the man to do this. To anyone who reads the Play and History together, the supposition of conscious imitation is too absurd. What other rational hypothesis can we adopt except that the same mind employed the same words in both cases?

How far such coincidences extended in that age can only be decided by an intimate acquaintance with Bacon's contemporaries; but we challenge any scholar who rejects the Baconian theory to cite an example of unintentional literary coincidences in two works of equal length which shall approximate in number and exactitude to the parellelisms adduced from a single play and from one only of Bacon's works. What would be the result of a comparison of all the Shakespeare Plays with all the works of Bacon? Such a comparison was commenced twenty years ago by the editor of the *Promus*. A summary of the result is contained in a small book entitled, "*Did Francis Bacon write Shakespeare?*" "With regard to the internal evidence of the Plays it has been found that the knowledge in them concerns subjects which Bacon particularly studied. . . . Laws,

Horticulture, 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 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."

If Francis Bacon had nothing to do with the composition of the Plays, the coincidences adduced are curious phenomena, worth something for the light they throw upon the untrustworthy character of most of the evidence commonly relied on for the genuineness of literary productions.

EDMUND BENGOUGH.

THE ROSICRUCIAN MYSTERY.

A PAGE in "*The Unknown World*" (No. 2) demands attention and thought. The writers, signing Fra. R. R. et A. C., comment, smilingly or synically, upon a remark previously made to the effect that "*The Unknown World will investigate the Rosicrucian Mystery.*" By all means do so, is the reply; study the authorised documents, and find nothing worth knowing. These documents "are filled with blinds and veils innumerable," and the writings of adepts conceal as well as instruct; "reveil rather than reveal." This is Bacon's doctrine in the *Wisdom of the Ancients*, and it has been already discussed by Baconians, many of whom regard him as the head or founder of the English (as distinguished from the Italian) Renaissance.* We do not, therefore, pause upon this portion of the article, which, however, Baconians should read and perpend, comparing its brief utterances with the statements of Bacon and the earliest Rosicrucian writers. For the moment, we would merely consider the last paragraph of the article.

* See *Francis Bacon and his Secret Society*. Chaps. vii. and ix.

"It may be asked, how is it that the secrets have not been revealed, either by accident or treachery? As to the first hypothesis, I have only heard of some of the contents of two MSS. escaping from the the order; one copy is so elementary as to be practically useless, and, moreover, is full of errors; the other has been so perverted as to be simply dangerous to the user. Doubtless, the higher chiefs take means for removing any important MSS. from those whom they see about to become incapacited either by illness or death. As for treachery, it is not likely that any very important secrets would be given to a member until his fidelity was thoroughly assured, and every initiate of an occult order knows that his wilful perjury would be followed by unpleasant consequences—*possibly a coroner's inquest, and a verdict of 'Death from syncope.'*"

Now, here is a positive declaration, signed apparently by two brethren, that this society of men, bound together for a great, learned, and beneficent purpose, yet consent to an iniquitous arrangement by which, if their precious "knowledges" be betrayed ere the brethren please to consider mankind ripe for their reception, "*the betrayers are liable to be murdered, and at the coroner's inquest a false verdict is to be returned!*

We have, therefore, to choose between the belief that this gross wickedness would be tolerated by such a society, and by the "higher chiefs" of the order—or doubt of the accuracy or probity of Fratres R. R. and A. C.

Perjury is an evil and disgraceful thing whoever commits it, and two blacks do not make a white. The perjury of the faithless Rosicrucian is not so bad as the perjury of a coroner's jury. For perjury the law metes out due punishment; but the sinner is not hung, shot, or done to death for the crime. The penalty said to be possibly inflicted by the Rosicrucian tribunal is contrary to law, and comes under the description given by Bacon, of revenge, as distinguished from justice; it would be a blot upon any civilized community.

"Revenge is a wild kind of justice, which, the more man's nature runs to, the more ought law to weed it out; for, as for the first wrong, it doth but offend the law; but the revenge of that law, putteth the law out of office. . . . Solomon saith, 'It is

the glory of a man to pass by an offence, and . . . the most tolerable is . . . when they that take revenge . . . delight not so much in doing the hurt, as in making the party repent; but base and crafty cowards are like the arrow that flieth in the dark.' . . . *You shall read* (said Cosmos Duke of Florence) *that we are commanded to forgive our enemies, but you never read that we are commanded to forgive our friends.* But the spirit of Job is in a better tune. 'Shall we,' saith he, 'take good at God's hands, and not be content to take evil also?'" and so of friends in proportion.

Surely such as could seriously entertain the idea of murdering their comrade because he had broken his word—cheating justice, in order to screen themselves—would be aptly branded as "base and crafty cowards like the arrow that flieth in the dark." But what evidence is there of the truth of this Rosicrucian self-accusation?

On the one side it agrees in some particulars (not in the matter of perjury before the coroner) with some of the gruesome ceremonies and oaths in masonry; for instance, in the kind of allegorical play which represents the revenge of Solomon's favourite, Joabert, for the murder of Hiram. Here the candidate for the degree of Nine-Elected, or Sublime Knights, is supposed to be introduced to an apartment in Solomon's Palace. The Master represents Solomon, and a Warden represents "Stolkin," the inspector. The brethren are in black, as in mourning, "their hats flapped . . . their heads leaning on their right hands in a doleful character." On a broad black ribbon across their breasts are painted "three heads, of Fear and Terror—a poignard hangs to this ribbon, with nine red roses painted on it.* A small room near represents the cave; in it a stone for the candidate to sit upon, a little table, with lighted lamp, and under it the word REVENGE written. A poinard lies on the table, and an effigy of a man asleep."

Solomon's throne and table are covered with black, and on the table lies a "Bible, a sceptre, and a dagger."

The candidate is informed that the ordeal is to test his courage. He is to know that the brethren have in their power one of the murderers of Hiram, their master. The villain groans under the enormity of his guilt, expecting to undergo the torture which his

* Observe that the nine *roses* correspond to the nine knights.

crimes merit, as an example to deter others. He is to be "brought to condign punishment," and the candidate is called upon to vindicate the royal art and to sacrifice the traitor in honour of masonry. He expresses himself happy for this opportunity of revenge, and the whole murder is duly enacted. The candidate is led blindfold to the "cave," and shut in. A voice commands him to "take the dagger and strike the villain first on the head, then in his heart." This done, he is conducted to Solomon, before whom he falls on his knees with the head and dagger in his hands. The king rises with great indignation and exclaims:—"Wretch! what have you done? My orders were that the traitor should be taken and brought before me; not that you should put him to death,"—a quibble, we think, unworthy of the "Thrice Puissant," but, perhaps, intended to throw into relief the magnanimity of Solomon. He orders Stolkin to kill the disobedient candidate, but at the prayer of the brethren, revokes the sentence, forgives "Brother Joabert," and administers to him the "obligation" or oath, to revenge masonry in general.

In the discourse and interrogatories which follow, the candidate is taught that the mock scene in which he has taken part is to teach him; (1) that crimes never go unpunished; (2) that it is unsafe to exceed orders and to commit the fault of over-zeal; (3) that friends are great helps on critical occasions, and that a good king is ever merciful.

Strange as it may seem that grown men, at the present day, should be found willing to go through such mummeries (if, indeed, they do so), it is yet quite conceivable that at the time when they were devised, these morality plays would make a deep and lasting impression on the simple and ignorant minds for whom they were intended. The frequent introduction of the dagger seems to indicate an Italian origin, and that the ceremonies were traditional from earlier and still ruder times. The roses on the dagger recall emblems used in the Italian Renaissance and adopted by Dante, in his Divine Comedy. In another account of "The Elect of Nine," a child is shown the "pledge" left by Hiram. Against this child Solomon draws his dagger, but is moved with compassion by its cries, and desires vengeance upon the murderers. The brief allusion to this child may be a hint of the new or rising philosophy, the death of the old

philosophy is to be most "delightfully" revenged according to Bacon's ideas by its restoration or regeneration—"making the party repent."

In the candidate's oath for the fellow-crafts' degree, he binds himself "under no less penalty than to have my breast torn open, my heart and vitals taken from thence, thrown over my left shoulder, and carried to the Valley of Jehosaphat, there to become a prey to the wild beasts of the field, and vultures of the air, should I wilfully violate or transgress any part of this my solemn oath or obligation."

This ferocious oath is, however, to be suspected as "words, words, mere words," never to be enforced; for it is pretty clear that, with the exception of trade secrets which the man would desire for his own interest to keep to himself and his comrades, there are in this, and the preceding degree, *no secrets*, the brethren being amused, or flattered, and held together, by initiation into the ceremonies and pass-words, the rappings, signs, and gestures, together with a little moral instruction imparted by means of the symbolism suggested by their tools.

Rude and puerile as the Masonic rites, heathen as these oaths and threats, we are still content to

"Sit and see
Minding true things by what their mockeries be,"

knowing, too, that "Parables serve as well to instruct and illustrate, as to wrap up and envelop (*Bacon's words, almost quoted by Fra. R. R. and A. C.*), and that "fables and parables were intended not to conceal, but to inform and teach, whilst the minds of men continued rude and unpractised in matters of subtilty and speculation, or even impatient, and in a manner uncapable of receiving such things as did not directly strike the senses."

But in this there is nothing base, vile, or unworthy of a great society "bound in brother's love," and who "out of chaos would bring order, law, and harmony." The abomination which Fratres R. R. and A. C. euphuistically term *unpleasant consequences*, would be subsersive of all three, degrading the brotherhood to the level of the Clan na Gael. Such rules, if they exist, must be of modern introduction, and consequent upon some deterioration in the system,

and the abduction and murder of Captain William Morgan seems to be a case in point, and considered an established fact in America. He is said to have been kidnapped and drowned in the Mississippi, in revenge for his discovery and exposure of some of the lower degrees of masonry; but it is inconceivable that members of any Christian community can have been parties to this iniquity, and if not Christians, their degree would be very low in the scale.

Wide toleration, unhappily, sometimes causes religious opinion to grow lax, and,

> "Like a circle in the water,
> Which never ceaseth to enlarge itself,
> Till by broad spreading it disperse to naught;"

nor could it fairly be expected that in the course of three centuries no abuses or laxity should have crept into this vast organisation. That this is the case seems indeed certain.

Years ago, the present writer conversing with a Freemason, questioned the existence of any practical work or secret action at this hour, excepting such as is connected with printing, and with the maintenance of Francis Bacon's incognito. "You are mistaken," replied the Freemason. "Have you never read in the newspapers of some case brought up for trial, where all seemed to be going on in the regular course, when suddenly, and from no apparent cause, the prosecution was withdrawn, and the case came abruptly to an end? In similar instances you may suspect Freemasonry."

If, in such a case, the law were abused and justice defeated by means of masonry, the intention of the founder would be also defeated or perverted. But more probably it would be an act of kindness to smooth a quarrel and to arrest a law-suit at the out-set, for more than one

> "In hot blood
> Hath stept into the law, which is past depth
> To those that, without heed, do plunge into 't."

Yet such episodes warn us of the possibility that masonry should be used for the contraries of good and evil. Should the "high chiefs" be as other men, often narrow and selfish in their aims, we can easily conceive how baleful might be their influence; for

> "No man's pie is freed from their malicious finger."

Neither can we doubt that the stumbling-blocks placed in the way of those who would throw light upon the world-wide work of Francis Bacon are (as has been already hinted by a writer in this magazine) in no small degree attributable to the control exercised by Freemasons over the newspapers, and the Press in general.

It is plain that masons can, if they choose, readily contradict and refute our conjectures and erroneous conclusions; because it has been repeatedly proved that they may negative *untrue*, though they may not make or confirm *true* statements with regard to such matters as we have in hand.

Meanwhile, we can only hope—by accumulated evidence of our own finding, and by negative proofs derived from Freemason silence or opposition—to arrive at the truth of such information as may be read in the Freemason manuals, the Rosicrucian documents, and oracular deliverances like those of Fratres R. R. et A. C.

THE SHAKESPEARE CIPHER.

PART II.

THE subject of the second column of page 2, as well as of those which follow, is the continuation of the autobiography, and in particular the account of the baseness and treachery of one of the writer's relatives, doubtless Robert Cecil, Bacon's cousin, afterwards the first Earl of Salisbury. That this man was Bacon's life-long and implacable enemy and rival is matter of history, and Mr. Donnelly has given us a very graphic account of the man and his doings in the Great Cryptogram, together with his picture, to which it is not necessary to add anything further here, besides what the cipher itself affords us.

Cecil appears to have early succeeded in obtaining an ascendancy over his cousin, and Bacon's brother, Antony, would seem to have been no less in his power. Our first sentence betrays the weakness and lack of worldly wisdom on the part of the elder brother, also proverbially characteristic of the poet and the man of letters, and not surprising therefore in the supreme part and coryphæus of them all,

but less easy to understand in the case of Antony. In order not to occupy too much space, we give in this and subsequent examples only the words of the sections in the order in which they were obtained, without the particular formulæ by which we obtained them, and which are in all cases precisely similar to those in the previous article. The sentence is in two sections, which here follow:—

most	the
made	brother
false	believe
lie	state
sir	lie
such	false
false	he
sinner[2]	my
of[2]	lie
secret	being
believe	sinner
studies	false
his	such
he	sir
transported	made
the	most
being	suits
Duke	being
	by
	perfected

Read: "He made my brother believe the most false lie, sir [as] suits such [a] false sinner [that], being transported [and] perfected by his secret studies of state, he [was] the Duke."

The title of "the Duke" here would appear to be that of Sir Nicholas Bacon, to which Cecil is here said to have laid claim as heir. Sir Nicholas was not a duke, it is true, yet, as Lord Keeper of the Seals to Queen Elizabeth, he probably ranked with the members of that order. At all events, Bacon seems to refer to his father as the Duke in the cipher in the plays throughout.

It may be interesting to the reader to see the order of these words in the text, and thus to mark how apparently arbitrary the operation of the cipher-rule is in certain instances, picking out words here and there to suit its purpose, while in other cases it follows almost exactly the order of the text itself. The following are the places which the words of this sentence occupy respectively in this column :—

He	338	most	140	[a]	325	[and]	151	of	327
made	323	false	137	false	137	perfected	144	state	126
my	125	lie	334	sinner	326	by	319	he	335
brother	122	sir	139	[that]	166	his	328	[was]	339
believe	337	[as]	81	being	142	secret	134	the	341
tho	341	suits	148	transported	130	studies	135	Duke	342
		such	324						

We thus perceive how the story of the usurping brother in the play is made to serve as a mask for and to veil the true story of the usurping and treacherous cousin underlying it, and surely cannot fail to marvel at the ingenuity and wonderful genius, in fact, with which the one tale is interwoven with, and told in, the very words of the other.

Our next sentence is from the same column, and is a continuation of the same topic, setting forth the action of the brothers, and of Bacon himself in particular, as the natural sequence to the acknowledgment of Cecil's pretensions. We have laboured long over it, to put it into the form of a readable sentence, and, while we are thoroughly convinced that it is capable of being put into a readable and intelligible form, we yet confess that we are not wholly satisfied with the result achieved and the solution here given. We subjoin it, however, in the shape in which we have it, in the hope that some of our readers may be more successful than we have been, and, if so, shall be glad to hear from them. The sections here follow:—

(1)	(2)	(3)	(4)	(5)
a	his	I	called	pray
king	brother	annual	do	him
that	homage	uncle[2]	and[2]	uncle
of	thy	him[2]	subject[3]	him
mark	him[3]	thy[2]	brother	called
to	uncle[3]	homage[2]	his	do
thee	do	brother[2]	farther[3]	I
give	called	his[2]	to[2]	annual
			you	thy
				homage
				my
				coronet

(1)	(2)	(3)	(4)
Antonio	tribute[2]	my	his
tribute	*Antonio*[2]	coronet	uncle
called	annual[2]	you[2]	him
do	I[2]	his[2]	and

thy	him[2]	please[2]	subject
homage	pray[2]	crown[2]	brother
my	to	*Antonio*	his
coronet	be	tribute	farther
remembrance	king	and	my
and	he	subject	coronet
which	me	you	
yet	thinks	remembrance	
	all	and	
	he	from	
	the	the	
		is	
		dukedom	

We read: "To mark my remembrance of my [father—col. i. 102] which yet [bleeds—23 col.], I pray him to be a king to me and all the dukedom, subject my coronet to his crown, called him uncle, give him annual tribute, and, to please him farther, do his brother homage."

The difficulty here no doubt lies more in the matter than in the reading of the sentence, since it appears incredible that Bacon could have acted so foolishly; but we must remember that it was the beginning of the seventeenth century, and not the end of the nineteenth, when *science*, in the modern sense, did not exist, and when astrology and alchemy were looked upon as real branches of human knowledge. The words, *thy, thee, you, is, from, that, he thinks*, would seem to be superfluous — that is, to belong to other sentences,—as is frequently the case, being introduced here only to serve as class, according to what was said in our former article, to connect them with the present matter.* The two last, indeed—namely, *he thinks*—we shall have in our next sentence, where they will be in place.

As respects the phrase, "I pray him to be a king to me and all the dukedom," we take it to be a poetical and figurative exaggeration to express the exalted relation which he desired his cousin to sustain to him, as the representative of his deceased father. By the *dukedom* we understand the estate inherited by the brothers from their father as a Duke, according to the explanation already given. Some other word is probably to be substituted for the name *Antonio*, which occurs

* It is possible that these words are only "nulls," or extra words, such as Bacon, in his remarks on ciphers, directs to be inserted, in order to mystify the decipherer.

several times, and is manifestly irrelevant; possibly that of *Thomas* is to be supplied, which was Cecil's brother's name, although this name does not come into this play, though it does occur in several others.

This, then, is the best that we have been able to make out of these sections, and we lay it before our readers as an example, though by no means the worst, of the difficulties and intricacies of the Shakespeare Cryptogram. Doubtless the time will come when we shall have a fuller understanding of the cipher-rule and shall be able to solve all these problems.

Before quitting this sentence, we desire to call attention to one or two facts. The clause, "I pray him to be a king," which in the second section comes out nearly in its proper form, except that *him* and *pray* are transposed and *a* is omitted, stands thus in the text: I^{49} him^{413} pray^{50} to^{411} be^{58} king^{408}; sharing the marvellous adjustment of the text to the requirements of the hidden story, so that the simple alternate counting of the words, first down and then up the column, often gives, as in this instance, the true, or nearly the true, order of the sentence, when done under the guidance of the cipher-formula. Observe, again, how the words, *my coronet*, come out together, although actually separated by a difference of 379 places, *my* being the 42nd word, and *coronet* the 421st, in the column. In the text, moreover, it is "his *coronet*," but this was not what was needed in the autobiography, although it *was* needed in the play, so the writer of the cipher arranged the words in such a way that *my* should accompany *coronet* whenever they occur, as they do four times in these five sections when summoned by the magic wand of the cipher-law.

Another coincidence worthy of note is that of the words, *called him uncle—called* being sometimes more or less separated from the other two, which always come together, although the word *him* is near the bottom of the column and the others near the top, standing together, but in the reverse order, and in quite a different relation to one another. In like manner the words, *his brother homage*, with *do* not far off, occur twice in regular succession in the sections, once in direct and once in reverse order; while *his* and *brother* are found together three times besides, and all this when *his*, *brother*, and

homage stand in wholly different connections in the text, in which *my brother* is read, and the homage is paid not to the brother of the other party, but to the other party himself.

Our next sentence is a further account of Bacon's subservience to his perfidious cousin:—

the	manage	him	and	I
state	needs	absolute	me	library
it	the	I	loved[2]	world
manage	will	library	my[2]	was
needs	him	loved	world	the
I	enough	royalties	royalties	all
library	the	to	the	large
all	will	*Millaine* (not)	he	of
he	to	world	all	enough
time	large	was	thinks	temporal
will	and	I	signiories	royalties
that	enough	temporal		he
be		of		thinks
of		me		
me				

Read: "He will needs manage the estate, and [at] that time he thinks it will be large enough. I [made—323 col.] him absolute [master—99, col. 1] of my signiories. I loved not temporal royalties. My library was all the world to me."

It will be observed that several words are here supplied, but all, with two exceptions, are in the column and all actually occur in other sections closely connected with these. The exceptions are *master* and *not*, both of which are in the preceding column, the former being number 99 in that column and the latter number 390, which is the same as that of the word *Millaine*, for which we have substituted it, and which, being inappropriate here, is plainly not required.

Observe also that, although the cipher demands *estate*, the form *state* is used in the text—

"The manage of my state"—

as better befitting a king or royal duke. The word *manage*, too, is here converted into a noun, although a verb in the cipher, to meet the exigencies of verse. Note further how *library was* and *all the world* come out together, though widely separated in the text, and *all the world* occurs in an entirely different connection.

We pass now to the next column, or the first of page 3, and come

upon another phase of Cecil's cruelty and uncousinly conduct. The sections of the first sentence we give read as follows:—

purpose	*Antonio* (took)
own	from
fated[2]	to
volumes[2]	with
midnight[2]	did
that[2]	mine
army[2]	fated
above[2]	volumes
levied	———
to	one
the	I
library	a
one	dukedom
I	prize
treacherous	
my	

We interpret: "My treacherous [relation—p. 17, 2, 271] one midnight levied [an] army [and took—p. 5, 1—several—p. 11, 1] volumes [of] mine from the library fated to [his] own purpose, with one that I did prize above a dukedom."

The attentive reader will readily see how differently the words here used stand related to each other from what they do in the text, and what a different meaning they convey in the two stories. The word *took* being the same number in the first column of page 5 (74) that Antonio is in this column, and the latter being plainly out of place here, and the former just what is required, we substitute the one for the other. One would be glad to know what the "one volume" of which Bacon here speaks, as having been taken away by his cousin, and which he "did prize above a dukedom," may have been. Was it possibly a volume of the plays, or, shall we say, the cipher-story itself written out in full, which would have been "nuts" indeed for Cecil to "crack," with so much in it concerning himself and his meanness? We can only conjecture, at least for the present.

Our next and last sentence continues the subject thus began, with further acts of cruelty and oppression:—

us[2]	to[3]	very[2]	back
sea	us[2]	not	winds
a[2]	rats	nor[2]	in
to[2]	that	tackle	pity

aboard	bore	sail[3]	foul
hurried	nor	mast[2]	us
sigh	tackle	rigged[2]	to
they	aboard	the	they
to[2]	the[2]	nor[2]	a .
bark	quit	have	
that			
the			
us[2]			
pity			
few			
did			
in			

Read: "They hurried us aboard a bark that bore us [out—47] to sea, not rigged, nor sail, nor tackle, nor mast: the very rats have quit [it]. Few did pity us: the winds sigh back in pity of [our—392] foul [*wrong*—255]."

This sentence serves as a good example of the way in which occasionally the order of the words in the text is more or less closely adhered to, when the cipher demands it, though rarely at all fully, but, as in this instance, only a few words here and there. This is just the opposite case to that shown in our last example but one. Some of the phrases indeed fall into a quite different arrangement. This is notably so in the case of the words, "Few did pity us," the first of which is the 192nd word, the second the 251st, the third the 247th, and the last the 252nd, in the column; and yet they come together in the cipher-narrative nearly in consecutive order, though inverted, "Us pity few did."

We here conclude our selections from the cipher-story in the *Tempest*. We have much more written out, but our knowledge of the cipher-law is not yet sufficiently complete to enable us to make use of it here. In other plays, especially in the *Merchant of Venice*, we have been more successful. We might indeed have began with these, but we preferred to take up the story from the beginning, as being more satisfactory both to our readers and to ourselves.

E. GOULD.

POET-APE.

"WHY poetry is not esteemed in England is the fault of *poet-apes*, not of poets" ("The Defence of Poesie," Sir Philip Sidney, 566).

> "Poor *poet-ape*, that would be thought our chief,
> Whose works are e'en the frippery of wit; . . .
> He takes up all, makes each man's work his own,
> . . . . . And after-times
> May judge it to be his, as well as ours," &c.
>
> (See Epigram lvi., *Ben Jonson*).

"Seneca, in his 114th epistle, gives a curious literary anecdote of the sort of imitation by which an inferior mind becomes the monkey (*ape*) of an original writer. . . . Seneca adds several instances of the servile affectation of Arruntius, who seem like those which we once had of Johnson by the undiscerning herd of his apes" (*I. D'Israeli Cur. Lit.* i 99).

PRISCIAN SCRATCHED.

"'*Saepe adverto meo calamo Priscianum vapulare.*' . . . I write what comes uppermost, and often *break Priscian's head with my pen*" (*Fra Paolo Sarpi, Letter* xxviii.).

"Bone?—bone fore bene: *Priscian a little scratched;* 'twill serve" (*L. L. L.* v. 1).

> "The schools, ...
> Who if they do not Priscian the disgrace
> To break his head, they foully scratch his face."
>
> (*Verses to Sir Kenelm Digby. Treatise of Bodies.*)

"How do grammarians hack and slash for the genitive case in Jupiter, Jovis, or Jupitris? How do they break their own pates to salve that of Priscian?" (*Religio Medici*, part ii., sect. ii.).

"Of such I say, with our excellent poet, 'a little changed,'" &c. (*Acelaria*, p. 85).

THE WORLD OLD IN MODERN TIMES.

"To speak the truth, antiquity, as we call it, is the *young* state of the world; for those times are ancient when the world is ancient, and not those we vulgarly account ancient by computing backwards, so that the present time is the real antiquity" (*Advt. Learning* i.).

"How green you are, and fresh in this old world! (*John* iii. 4; see 1 *Hen. IV.* ii. 4, 92—96).

"The poor old world is almost six thousand years old."
(*As Y. L. It*, iv. 1; and see *Tim. Ath.* i. 1, 2.

"Old things and consideration of times, . . . *when even living men were antiquities*, . . . run up your thoughts upon the ancient of days, the antiquary's truest object, unto whom the eldest parcels of the world are young, and earth itself an infant" (*Hydriotaipha Ep. Ded.*).

NOTICES.

We desire specially to examine the literature of the 16th and 17th centuries, with the view of ascertaining the amount of our debt to Francis Bacon and his brother Anthony. Suggestions and help in this difficult work are earnestly solicited.

Dr. O. Owen's Cipher is to be the subject of a Paper in Feb., 1895.

Mr. E. Bormann's valuable work, "Das Shakespeare-Geheimniss," is about to be published in English—"Shakespeare's Secret." An excellent resumé of much that has been published, but we regret to see in it so little recognition of the sources from which information is drawn.

BACONIANA.

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DID FRANCIS BACON FILL UP ALL NUMBERS?

WE have been assured that Shakespeare added to our language three thousand words. If so, which words are they? In the multitudinous handbooks, primers, commentaries, and dictionaries put into the hands of students, we have failed to find a list of these 3,000 words, or any information as to how to distinguish them.

Ben Jonson, who, in almost identical words, extols Bacon and *Shakespeare* for having "performed that in our tongue which may be preferred or compared to insolent Greece or haughty Rome," yet claims for Bacon alone, that "*he hath filled up all numbers*," and this is the point which we aim at deciding—"Did Francis Bacon fill up all numbers?"

We are well aware that he included in his enumeration of "*Deficiencies*" in learning everything which contributes to form beautiful or elegant diction; there was, he tells us, a deficiency even in the matter of *words*, the vehicles of thought, and no thought is clear and distinct which cannot be expressed in words. Yet there were learned men in those days—How did they get their learning? A little reflection will assure us that learning was, in the early part of the sixteenth century, confined to the clergy and the pedants, who could read, write, and think in Latin; and so long as Latin remained master of the field of learning, ignorance was the rule, and learning the exception.

It is, perhaps, impossible to over-estimate the effect upon our language, and upon the advance of learning, of the first translation *of the Bible into English.* Revised editions rapidly followed each other, introducing new words and expressions, and words adapted from the

Latin, which ere long were to pervade the whole of English literature; How much these revisions owed to Francis Bacon remains to be seen. probably it is on record in certain quarters; we know, at any rate, that his aim was to make knowledge *universal*, to restore the learning of the ancient philosophers,* and to make their stores of wisdom accessible to all by the medium of modern language. The first step seems to have been to translate into English the works of the Greek and Roman poets, and historians, and of the Arabian physicians and men of science; we do not stop to examine the precise amount of work in this department executed by Francis Bacon. Many of the classics seem to have been translated as youthful exercises, improved and filled-in at later periods; but the point to be noted is that, in the process of translation, words were coined, or adapted from the Latin, and adroitly "Englished" by their setting, or by coupling them with words familiar to the reader. These words seem, then, to have been methodically transferred and "pricked in" to his own works, and by this simple explanation we may perhaps account for the appearance (in days when words were deficient) of three thousand new words in *Shakespeare.*

But besides this incorporation of words derived (according to Bacon's instructions) from foreign sources, an immense additional richness was bestowed upon our mother tongue by the abundant out-pouring over all the literature of the Baconian period, of metaphors, similes, and figurative expressions.

Many of these figures are biblical, or drawn from classical poetry; but a mass of them are plainly the result of Bacon's scientific observations and experiments, and of his poet's gift of finding "figures in all things." To his fancy, all things earthly and material are but images to call up in our dull minds analogies and visions of things heavenly and spiritual. These similitudes and comparisons of his are now so fused and blended into our common speech as, in many cases, no longer to be considered flowers of poetry, but familiar and household words. We can take up no ordinary book or newspaper which does not abound with such expressions as these. "Unionists *linked* together by *bonds which none need try to dissever*"—"Dangers *threaten* us"—"*Branches* of the legislature," "the *essence* the institution"—

* In the words of the Rosicrucian Allegory he would revive "the six kings," meaning probably the learning of India, Chaldea, Arabia, Egypt, Greece, and Rome.

"Parties *evenly balanced*"—"*idle, barren, and sterile* questions"—"*instruments* of production"—"*the splendid part* the House of Commons has *played*"—"he has *struck a note of alarm*"—"The *growth* of sympathy—*growth* of sense"—"industry *built* up"—"an impudent *fabrication*," &c.

Those expressions the speaker owes, we believe, to Francis Bacon, nor can modern thought find vent in good English without borrowing from him on all hands. Yet he makes no pretence to originality, repeatedly assuring us that only his *method* is new: his method, that is, of reviving and disseminating the ancient wisdom. An orderly collection of his metaphors will, in time, enable us to distinguish those borrowed from antiquity, and from the Bible, from those of his own invention. At the present stage of inquiry, it is impossible to draw hard and fast lines anywhere; we are but as children, beginners, pioneers, and dogmatic utterances should find no place in argument like the present. The object of our proposed comparative analysis is to ascertain how much of the mass of literature published in his time is to be attributed to the pen of Francis Bacon, or to his no less witty, but less learned brother, Anthony.

Some of us are disposed to believe that these "twins in mind though not in years," wrote all the great original work of an age—that the *earlier* pieces were in many cases published long after the publication of the *later, perfected* works—that Francis Bacon's "cabinet and presses full" of MSS., was the storehouse of a mass of literature to be published by degrees, and at the discretion of his followers and friends "The Invisible Brotherhood," known later on as the "Freemasons and Rosicrucians," and who could at the present time confirm or confute the statements which we make.

The supporters of our theories hold this point also. That *the greater contains the less*, and that the authentic works of Bacon *plus Shakespeare* include germs of all that is most characteristic and remarkable in other great works of the age. It is further contended that were in any given book, almost every word, turn of expression, or grammatical peculiarity, every metaphor and simile, every philosophical reflection or statement, every theory, aspiration, or conclusion can be traced to Bacon, such a book, no matter whose the name on the title-page, should be claimed for him.

On the contrary side, it is contended that such resemblances prove nothing except that "these things are common," in the air of the times. Such a theory runs in the face of Bacon's accepted statements as to the *deficiencies in learning*, and assumes that writers on many totally different subjects, and writing independently of each other, may yet be able to incorporate in their writings all the flowers of each other's knowledge and style. Others assure us that the similarities may be accounted for by mere plagiarism, or a system of borrowing wholesale, which would require that every author should have read not only the works of every other author of the period, but also the works of the ancients and others from which every author seems almost equally to borrow.

Experiment will be the only means at the disposal of non-Freemasons for deciding these points, and rousing interest in the great questions which they involve. There will be many difficulties, much to clear away perhaps, before we obtain a full view of the truth; but with perseverance it will in the end be attained. In our proposed examination, *Shakespeare* is to be coupled with the authentic works of Bacon, so as to include the colloquial forms and light wit (perhaps attributable to Anthony) which could hardly find place in graver works, where the author poses solely as lawyer or philosopher.

In all these pieces we may expect to meet with the same figures variously applied. Similar coupling of epithets, quaint ideas, use of antithesis, alliterations, and other "peculiarities characteristic of Shakespeare." The subject-matter will decide the style, whether it be grave or gay, pithy or profound for the learned, easy and diffuse for the simple; with high-sounding terms to please the ear of the courtier, or with "85 per cent. of Saxon words" to be understanded of the vulgar. Proteus will change his shape, the chameleon its colour; but if it be our concealed poet who hide under that disguise, we will find him out, and laugh with him.

The following works are to be first tested:—

Sir Philip Sidney's Arcadia.	The Anatomy of Melancholy.
The Works of Ben Jonson.	Jeremy Taylor's Holy Living and Dying.

Quotations from Bacon and *Shakespeare*, to be matched, are solicited.

LINES COMPARED.

ACCOUNT—AUDIT—RECKONING.

"No reck'ning made, but sent to my account
With all my imperfections on my head."—*Ham.* i. 5.

"How his audit stands, who knows but Heaven."—*Ham.* iii. 2.

Comp.: "I have sequestered my mind at this time in great part from worldly matters, thinking of my account and answer in a higher court."—*To the Lords*, March 19, 1621.

"Then had Pyrocles leisure to sit in judgment on himself, and to hear his reason accuse his rashness . . . wherein his reason (was) brought to the strictest accounts."—*Arc.* iii. 386.

"A little vain merriment shall find a sorrowful reckoning."
—*An. Mel.* ii. 241.

"No accounts are greater than we have to answer for at the audit of concupiscence."—*An. Mel.* ii. 77; and see iii. 149—155; iv., Ad. Sect. 1, 299.

"A going back in the accounts of eternity . . . we must give account to the great Judge."—*Holy Living*, i. 4.

MAN—BEAST.

"A natural hatred toward society in any man hath somewhat of the savage beast, and whosoever . . . is unfit for friendship, he taketh it of the beast, and not from humanity."—*Ess. Friendship.*

"*Alcib.* What art thou?—Speak.
Tim. A beast, as thou art . . . I am misanthropos, and hate mankind."—*Tim. Ath.* iv. 2; and see iv. 3, 334—349.

"Beasts can discern beauty; let them be in the roll of beasts that do not honour it."—*Arc.* i. 65.

"This man, this talking beast, this walking tree."—*Arc.* ii. 145.

Comp.: "So man, having derived his being from the earth, *first lives the life of a tree*," &c.—*2nd Ess. of Death.*

"Shall I say thou art a man that hast all the symptoms of a beast?
How shall I know thee to be a man? . . . I see a beast in the likeness of a man."—*An. Mel.* i. 101, *ref.* 12 *times.*

"He hath no life but the natural, the life of a beast or a tree."—*Holy Dying*, i., sect. 2.

"By obedience we are made a society, a republic, and distinguished from herds of beasts, and heaps of flies."—*Holy Dying*, iv., sect. 7.

EATING ONESELF.

"Appetite, an universal wolf . . . must . . . last eat up himself."—*Tr. and Cr.* i. 3.

"He that is proud eats up himself."—*Tr. and Cr.* ii. 3.

Comp. Promus, 817; *Cor ne edite*, quoted from Erasmus' *Adagia*, and in *Ess. of Friendship*.

"Feed his eyes upon that which would . . . eat up his heart."
—*Arc.* i. 105.

"I could eat my entrails, and sink my soul into the ground with sorrow."—*Ev. M. Out.* i. 1.

"Spread yourself out on his bosom . . . whose heart you would eat."—*Ev. M. Out.* iii. 1.

"Darkness . . . drives my sense to eat on my offence."
Underwoods, lv.

"Hatred . . . emulation . . . makes a man to eat his own heart."—*An. Mel.* i. 355.

"He is *devoured* by his folly and inconsideration."—*Holy Living*, ii., sect. 6.

LIFE A BUBBLE.

"The world's a bubble, and the life of man
Less than a span."—*Paraphrase of Greek Epig.*

"This bubble light, this vapour of our breath."—*Par. of Psa. xc.*

"One heav'd on high, to be hurl'd down below . . .
A sign of dignity, a breath, a bubble."
—*R. III.* iv. 4; *Alls W.* iii. 6, 5; *Ham.* V. 2, 202.

"He swelling like a bubble blown up with a small breath . . . . broken, &c.—See *Arc.* i. 130 and 138.

"A man is a bubble, saith the Greek proverb."—*Holy Dying* i. sect. 1.

"Our life is but a vapour made of air, and the lighter parts of water tossed with every wind . . . lighter yet," &c.—See *Holy Dying* i., sect. 1, 2, 3.

"If the bubble . . . outlives the chances of a child, . . . then the young man dances like a bubble empty and gay."—*Ib.*

LIFE A CANDLE, SHADOW, DREAM.

"Out, out brief candle! Life's but a walking shadow."—*Macb.* v. 5.

Comp.: "The spirit of a man is God's lamp."—*Filum Labyrinthii* 7.

"The sense is God's lamp."—*Nat. Hist. Cent.* x. *Pref.*

"All that is past is as a dream, and he that depends upon time coming dreams waking."—*2nd Ess. Death.*

"The officious shadow waits upon the bodie."—*Arc. L.* and *D.* 4.

"Thy youth spent like a fair taper with his own flame wasted."—*Cymth, Rev.* i. 1.

"Their memory stinks as the snuff of a candle gone out."—*An. Mel.* ii. 455.

"Dying like an expiring or spent candle."—*Holy Dying*, v. sec. 5.

THE MIND DISEASED.

"Canst thou not minister to the mind diseas'd?" &c.—*Macb.* v. 3.

"How wisely . . . can you speak of physic ministered to the body, and consider not that there is the like occasion of physic ministered to the mind?"—*Apologia*, 1603; and see *Ess. of Friendship* and *De Aug.* iv.; *Spedding Wks.* iii. 377.

"Some diseases, when they are easie to be cured, are hard to be known; but when they grow easie to be known (are) impossible to be cured (so of love). By the smart we think of the disease."—*Arc.* ii. 111.

"Beautie . . . made pale with love's disease."—*Arc.* ii. 145.

"Thy brain's disease."—*Ans. to B. J.'s Ode.*

". . . Excess is her disease."—*Cat.* i. 1, iii. 2, iv. 7.

"Few can apply medicines to themselves," &c.—*Timber. of Fame*, and *ib of Thersites.*

"It is a disease of the soul . . . as much appertaining to a divine as to a physician. . . . They use divers medicines to cure, . . . one applying spiritual physic," &c.—*An. Mel.* i. 52, 376, 377, 389; ii. 267; iii. 294, 359, 497.

"The disease of vices . . . of the soul . . . it would be a strange kindness to suffer the man to perish without . . . medicine."—*Holy Living* ii., sect. 6.

"Envy . . . a disease. . . . Anger, a disease."—*Holy L.* iii. sect. 6, iv. sect. 8, v. sect. 5.

INFECTION OF THE MIND.

"Rank corruption mining all within infects unseen."—*Ham.* iii. 4.

Comp.: "The understanding, . . . mind, . . . affections, . . . manners, . . . times infected."—*Adv. to Rutland, Nov. Org.* i. 49, 64, 66; ii. 32; *Advt. L.* ii. 1; vi. 3; *Ess. Fame and of Suitors*, &c., and all of these with Shakespeare. *John* iv. 3, 70; v. 2, 20; *Hen. V.* ii. 2, 125; *Cor.* ii. 1—105; *Temp.* i. 2, 208; iii. 1, 31, &c.

"Mind-infected people."—*Arc.* i. 33.

"His infected eyes made his mind known."—*Arc.* ii. 105.

"A corrupted mind . . . must infect others."—*Arc.* iii. 265, &c.

"There is no sore or plague but you to infect the times."—*Sta. News* iv. i., &c.

"Wits more infectious than the pestilence."—*Ev. M. Out. Stage and Case Alt.* ii. 4, v. 3.

"Judgment will infect itself . . . the world," &c.—*Ev. M. Out.* ii. 2; *Cat.* ii. 1, iv. 2, &c.

"Fear, . . . love, . . . religion, superstition, infects health, minds."—*An. Mel.* ii. 211; iii. 53, 93, 385.

"Ministers of religion declare . . . scandalous persons to be such, that when the leprosie is declared, the flock may avoid the infection."—*Holy Dying* v. sect. 4.

THE WORLD A STAGE.

"All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances,
And one man in his time plays many parts."—*As Y. L.* ii. 7.

Comp.: "In this theatre of man's life it is reserved only for God and angels to be lookers on."—*Adv.* ii. 1, and *De Aug.* ii. 13.

"Life sends men headlong into this wretched theatre, where being arrived, their first language is that of mourning."—*2nd Ess. Death.* A frequent figure in Bacon's writings.

"Wretched human kind. . . . Like players placed to fill a filthy stage."—*Arc.* ii. *Plaagus.*

"My heart a stage of tragedies."—*Arc.* i. 40, 42, 44.

"I have held the stage long enough."—*Arc.* ii. 151, 98, 105, 123; vi. 488.

"All are players and but serve the scene."—*New. Inn.* ii. 1.

"Mayors and shrieves yearly fill the stage."—*New. Inn. Epil.*

"False world, . . . henceforth I quit thee from my thought!
My part is ended on thy stage."—*Forest* iv.

"*Ipsi mihi theatrum*, sequestered from the tumults and troubles of the world."—*An. Mel.* i. 29.

"I have essayed to put myself upon the stage, I must abide the censure."—*An. Mel.* i. 40.

"Men, like stage players, act variety of parts."—*An. Mel.* 89; and i. sect. 2, 32.

"Neither do thou get thyself a private theatre, and flatterers," &c. —*Holy Living* ii. sect. 2.

"In life we are put to school, or into a theatre, to learn how . . . to combat for a crown."—*Holy Living* 119.

"Now we suppose the man *entering upon his scene of sorrows*."—*Holy Dying* iv. sect. i.

"The fear of sickness will make us *go off from our stage of actions* and sufferings with an unhandsome *exit*."—*Holy Dying* iii. sect. 6, 96.

"God makes little periods in our age. First we change our world when we come from the womb to feel the warmth of the sun. . . . Then we sleep and enter into the image of death, in which state we are unconcerned in all the changes of the world. . . . If our mothers or our nurses die . . . we regard it not. At the end of seven years our teeth fall and die before us, representing a formal prologue to the tragedy: and still every seven years it is odds but we finish the last scene. . . . Nature, chance, or vice, takes our body to pieces, . . . and we have more things of the same signification; grey hairs, rotten teeth, dim eyes, trembling joints, short breath, stiff limbs, wrinkled skin, short memory, decayed appetite."—*Holy Dying* i. sect. i. 4.

Comp. the whole passage in *As Y. L.* ii. 7, and the description of Falstaff's death in *Hen.* V. iii. 3, with Bacon's *Hist. of Life and Death*,

"*Porches of Death*," 30. Careful readers will observe many other connecting links—*sharpening* of the features, *fumbling* of the hands, coldness of the extremities, &c.

(*The editors regret that questions on style, quibble, alliteration, &c., have to be withheld for want of space.*)

(*To be continued.*)

FLOWER EMBLEMS IN THE WORKS OF FRANCIS BACON.

"Fairies love flowers for their charactery."—*Merry Wives.*

THE subjects of our plate serve as text to a few remarks upon the symbolism of flowers in the hieroglyphic woodcuts of Baconian books. There are facts connected with these designs which any one may observe for himself, and to which we would call attention. (1) Certain flowers and *no others are included*, and the same set only are used by the Freemason printers unto the present hour. (2) Bacon's notes in the *Natural History* and in the *Essay of Gardens* are so many parables from Nature used throughout his works to enforce and recall certain great doctrines and principles. (3) These same parables occur in *Shakespeare* and all contemporary literature, whenever these same flowers are alluded to. (4) The flowers of the parables are also the flowers of the hieroglyphic designs.

A large group of headlines is represented by the few samples on our plate. We have in the centre a vase or pot, with or without handles, tall or squat, elegant or graceless, and from which rises a rose, iris, lily or trefoil, or a group of three leaves, fruits or flowers. The rest of the design consists of a medley of flowers, of which the following is a list, and of fruits, which for the present we pass by :—

Amaranth	Iris	Pimpernel	Thistle
Anemone	Jasmine	Pink	Tulip
Bell-flower	Lily	Primrose	Verbena
Camomile	Lotus	Rose	Violet
Daffodil	Marigold	Rosemary	Wallflower
Daisy	Musk	Rue	
Honey Suckle	Periwinkle	Sunflower	

From Bacon's Works, 1638; Ben Jonson, "Epicœne," 1641; "The New Atlantis," 1651; Sir Robt. Howard, "Four New Plays," 1664; "Hist. of Life and Death," 1651; Sylva Sylvarum, 1661, &c.

From Sir Philip Sidney's "Arcadia," 1662 Compare Bacon's "Advancement of Learning," 1640 (Tris in centre); Bacon's Receipt for the Gout, 1651; Bacon's Natural Historie, 1651; "Fulke's" New Testament, 1633, &c.

This seems but a small selection from the rich embroidery of nature, and from the flowers which "fairies use for their charactery." But let us run through the list and attempt to trace the causes which directed the choice.

To begin with the Rose, seldom absent from these designs. Its symbolism has been made the subject of whole chapters and even books, and we regret to give it no more than a cursory notice. In the book of Canticles, the Spirit of God is called "the Rose of Sharon and the Lily of the Valleys," both flowers being symbols of light. So in the forehead of the High Priest (type of the Sun of Righteousness) was placed a golden flower, and in the worship of Thibet the "Messenger of Fire" or "Child of Light," is symbolised by a flower which the Mother, the Holy Spirit, holds in her hand. Thus again in the Western Church, the angel Gabriel is portrayed presenting a lily (the heaven-sent child) to the Virgin Mary. With the coming of Christ all types have been consummated; no new types set before us; but the golden rose, sent to the king of Italy and other great personages, is said to be an emblem of the Holy Spirit, "the soul feminine," the reproductive principle of the world.

We are so used to see roses and lilies wrought into the stone carvings of our churches, beaten out in the metal work, embroidered in the hangings, stamped into the binding, and printed in the ornaments of our Bibles and Prayer-books, that we take these things as a matter of course, and few stop to ask their cause. In truth, they may form the basis of a most interesting and far-reaching study. In many cathedrals, especially on the continent, the Western porch is pierced by an immense circular opening, to which is given the name of a rose window. In perfect specimens this window is filled with concentric circles, filled with coloured glass, and in the centre God is represented seated on His throne surrounded by cordons of angels, patriarchs, apostles, martyrs, confessors, virgins. "These rose windows," says Didron, "are glories embracing an entire world—*they are the symbols of the Holy Spirit.*

Such symbolism appears almost universal. In Scandinavia, the goddess Holda was worshipped as "Frau Rosa," and the Germans transferred the title to "*Marien Röschen.*" "In Germany, too, the rose appears as the symbol of silence. It was sculptured on the

ceiling of the banquetting hall, to warn the guests against the repetition of what was heard beneath it. It was carved in the refectory of the ancients for the same reason. We still speak of doing, or being told a thing "under the rose," or *sub rosa*, an expression equivalent among the Romans to an inviolable pledge, and which originated in the dedication of the flower to Aphrodite, and its reconsecration to Harpocrates, the tutelary deity of silence, to induce him to conceal the amours of the Goddess of Love."*

After all this, we are not surprised to find that Luther took for his coat-of-arms a cross rising from a rose, at the very time when he was combating the pretensions of the Church of Rome who attached such special meaning to this flower. We see that the symbol existed long before Luther or any pope: long before the true meaning of "the gift of the Holy Ghost" was revealed in the light of Christianity.

When, in addition to its other meanings, the rose became the symbol of love, fidelity, mystery or secrecy, no emblem could be more suggestive or suitable to grace the pages of Baconian books. That the rose and flaming heart were symbols, both in the English and Roman branches of the church, that Luther and Henry VIII. alike bore the rose in their coat-of-arms, and that in some degree it had become identified with the armorial bearings of England—were facts sufficient to ward off suspicion from the Rosicrucian symbol, and to make it pass current as an heraldic device, or an unmeaning ornament.

Yet, whilst Bacon was before the world, his friends seem to have avoided the obtrusion of the rose into any part of his works, and in the plates it may be observed how insignificant in size or unobtrusive in position are the roses which they include. To this we hope at a future opportunity to return.

A description elsewhere given of Baconian watermarks, notes the *Fleur-de-Lis*† as a symbol of the Holy Spirit, and of the mystery of the Trinity in Unity. This *flower of light* the Hindus named *The Voice of God*, and "the *Messengers*," Egyptian and Hindu were "the *Lillied Voice* of the celestials." A curious book on the Lily,‡

* *Int. the Real Hist. of the Rosicrucians.* A. E. Waite.

† *Francis Bacon and his Secret Society*, pp. 320, 329, 330.

‡ Monographie . . . des lis. Fr. de Cannart de Hamale, 1870.

published twenty years ago, affirms that this flower was, in pagan times, the ambrosia of the gods,* dedicated to Venus as Beauty, and to Juno as the Queen of Heaven. This primitive use of the emblem explains its presence in our churches and religious books, and elsewhere in cases where there is no question of any allusion to the arms of France, or to the worship of the Virgin Mary. On the other hand, the history of the lily throws light on many verses in the Bible, and adds force and beauty to passages in the poetry of the 16th and 17th centuries, where we discern covert allusions to the depressed and languishing state of the Church. One such allusion seems to help the other. "I am the Rose of Sharon, and the Lily of the Valleys. As the lily among thorns, so is My love. . . . My Beloved is Mine, and I am His. *He feedeth among the lilies.*"†

> "The *lily, lady of* the *flowering field.*" ‡
>
> "Like the *lily,*
>
> That once was *mistress of the flowering field* and flourish'd,
> I'll lay my head and perish."§

Perhaps in these lines the poet had in his mind's eye the Crown Imperial, which fills a conspicuous place amongst the "lilies of all natures." This flower readily lends itself to the figurative language of Rosicrucianism, and Gerard, in his "Herbal," unites with it the idea of pearls and water, both types of truth and of the Holy Spirit. "In bottom of each of the bells there is placed six drops of most cleere shining sweet water, in taste like sugar, resembling in shew fair Orient Pearls, the which drops if you take away, there do immediately appear the like; notwithstanding, if they . . . stand still in the floure, . . . they will never fall away, no, not if you strike the plant till it be broken." A pretty German legend tells how the flower was originally white and erect, growing in the garden of Gethsemane, where it was often noticed and admired by our Lord. In the night of the agony, as He passed through the garden, all the other flowers bowed their heads in sorrowful adoration, the Crown Imperial alone remaining with its head unbowed; but not for long. Sorrow and shame took the place of pride; she bent her proud head

* This was also claimed for the olive.

† Canticles ii. 1—3, 16; iv. 5; v. 15; vi. 2, 3. Hos. xiv. 5.

‡ *Faerie Queen* ii. 6, 16. § *Henry VIII.* iii. 1.

with blushes of shame and tears of sorrow, and so has continued, with bent head, blushing colour, and ever-flowing tears."* Possibly Queen Catharine's pathetic account of her own condition, "*once mistress*," "*now bending her head*," may have some reference to this pretty legend. The same idea shows itself in *Tr. Cr.* iii. 2, where the purified soul or life is represented as desiring to rest amongst the lilies.

> "Give me transportance to *those fields*
> Where I may wallow in the *lily beds*
> Proposed for the deserver."

Lilies, "fair copies of my life," which soon droop and fade," but which are *flowers of light* "saluting the day," are described in "*Quarles Emblems*," written, we think, in early youth by Francis Bacon.

In Egypt and the East, the lotus fills the place of the western lily, and represents the Divine intelligence, the Shekinah of the Jew. Here again we see the emblematic identity of the rose, and the lily, or lotus: for the Indian word *Kûn* means the same as *Shekinah* in Hebrew—the Divine intelligence, the exquisite rose of beauty and sweetness; *Kûnwyn*, goddess of mercy and wisdom, the Holy Spirit of God.

The sun-loving flowers are seldom absent from the wreaths, posies, vases, and baskets of flowers in Baconian book-plates. The sunflower, marigold, anemone, daisy or day's eye, pimpernel, and tulip, all open and shut with the sun, or turn towards it, and in ancient modern symbolism the sunflower appears interchangeably with figures of the sun. In one of Bacon's supposed scientific notes he says: "Marigolds, tulips, and pimpernel, indeed, most flowers, do open and spread their leaves abroad when the sun shineth serene and fair ; and again in some part close them, or gathered them inward, either toward night, or when the sky is overcast." † Is he speaking *merely* as an observer and a natural philosopher? Surely not ; he is, as usual, making a little parable, "drawn from the centre of the sciences," of the Light of the world, at whose approach, according to the beautiful Indian legend, the flowers sprang up, and bloomed into beauty and sweetness.

* From *Good Words for the Young*, Aug., 1870. † *Nat. Hist.* v.

"They have," he continues, "in some countries a plant of rosy colour, which shutteth in the night, openeth in the morning, and openeth wide at noon; which the inhabitants say is a plant that sleepeth. *There be sleepers enow then*, for almost all flowers do the like." * Is he telling of the "Invisible Brotherhood," which in times of persecution and darkness *shut*, or withdrew from public notice, re-opening only when the sunshine of peace, and a more enlightened state of society shone upon them, and revived their energies?

Sunflowers and the whole daisy family became emblems of faith and constancy, of love and sympathy. Bacon's editors never weary of introducing this suggestive emblem into his works, and though sometimes it is difficult to decide precisely the flower intended by the old designers, sunflower, anemone, daisy, all have the same meaning. Perdita speaks of

> "The marigold that goes to bed with the sun,
> And with him rises weeping."—*W. T.* iv. 4.

And who does not remember the lovely song in *Cymbeline*:—

> "Hark, hark! the lark at heaven's gate sings,
> And Phœbus gins to rise
> His steeds to water at those springs
> On chalic'd flowers that lies;
> And winking mary-buds begin
> To ope their golden eyes,
> With everything that pretty is
> My lady sweet arise:
> Arise, arise."

The honeysuckle (sometimes called *woodbine*) occurs frequently in the hieroglyphic designs, and Bacon's notes furnish us with their interpretation.

"Flowers that have deep sockets do gather in the bottom a kind of honey, as honeysuckles, both the woodbine, and the trefoil, lilies, and the like."

See how he again connects the sweet trailing and entwining flower which is to serve as an emblem of *truth*, with "the trefoil, lilies, and the like." The honeydew, which he speaks of as "*Manna, the drug*,"

* *Ib.* 615.

is, he says, certainly part of the plant itself—"the flower beareth part with the dew . . . but it should be well inquired whether the manna doth fall upon certain herbs or flowers only." It has already been shown* that manna, the sweet dew of heaven, is the Ma Nah, the Arabic word for the Holy Spirit, called plurally the Meni, or distributory of the heavenly bread. Thus, taking all things together, we find Bacon to be speaking of the flower=light, the dew=wisdom or truth, Manna=the Holy Spirit, God's gift of reason and speech, and we think that he is really questioning whether this gift falls equally upon all men, or whether those whose *sockets are deeper*, whose minds are more receptive, may not gather more of the honeydew, more of the heavenly truth and sweetness, than their shallower companions.

The pink, or carnation, is a flower of such frequent recurrence, and often so peculiarly treated and varied in the designs, as to raise suspicion of some meaning beyond that which we discern in it as an emblem of extreme sweetness, and also of the "*piedness* which *shares with great creating nature.*" Perdita's garden is barren of carnations and streaked gilly-flowers; she cares not to get slips of them, and calls them "nature's bastards," flowers of "a year growing ancient," but whose summer is not yet quite dead. We fancy that these pied-pinks represent compounded works, books not original, but founded upon others; mixed pieces, not "the good scions grafted on inferior stock to ameliorate it," as Bacon describes, but plants good and sweet, *pied* or varied, but not improved by mixture.

As for sweet smells, Bacon finds that in some substances "they are most forcible when they are broken, . . . most odours smell best broken or crushed; but flowers pressed or beaten do leese the freshness and sweetness of their odour."

The *Essay of Adversity* was probably contemporaneous with some of the notes in the *Natural History*, or at least with their revision, and the conviction that our poet-philosopher wrote from personal experience of the tremendous calamities which had "fallen upon and seized him," and which would have crushed anyone less sweet-tempered than he, adds a touch of pathos to both Notes and Essay.

"Prosperity is not without many fears and distastes, and adversity

* *Francis Bacon and his Secret Society*, 352, &c.

is not without comforts and hopes. . . . . *Certainly virtue is like precious odours, most fragrant when they are incensed or crushed*: for prosperity doth best discover vice, but adversity doth best discover virtue."

Falstaff holds similar opinions as to the beneficial effects of adversity, and in mock-seriousness is made to say: "Though *the camomile, the more it is trodden on, the faster it grows*, yet youth, the more it is wasted, the faster it wears." *

Bacon inquires why most odours smell best when crushed. "The cause is double. . . . There is a greater emission of the spirit when way is made, and . . . the impulsion of the air bringeth the scent faster." These thoughts seem to be reflected in plays and passages, where flowers are not in question, as where Constance exclaims:—

> "Oh! if thou grant my need,
> Which only lives but by the death of Faith,
> That need must needs infer this principle,
> That Faith should live again by death of Need.
> *Oh, then, tread down my Need and Faith mounts up.*" †

"There be some flowers, blossoms, grains, and fruits which come early. These are with us primroses, violets, anemones, water-daffadillies, crocus vernus, and some tulippas. *They are all cold plants*, which, as it would seem, have a quicker perception of the heat of the sun increasing, than the hot herbs have." ‡ These early bloomers we take to figure the efforts of youthful enthusiasm, lovely but not lasting. In the *Promus*, 806, is this entry: "*Adonis' gardens, things of pleasure soon fading.*" The words in italics show how our Francis meant to utilise the thought, in accordance with the ancient mythos, which seems to contain a faint shadowing of the Resurrection. Once a year the young men of Athens carried in procession a tray of flowers and fruits of all kinds, and cast it into the sea as an offering to Adonis, and we are inclined to think that these peculiar headlines, with the medley of flowers and fruits, are reminders of these Adonis' gardens, transient and soon fading, but perenially revived. When Venus poured nectar into the wound of Adonis there sprang from the blood a crimson flower, "short-lived as the winds." This is the anemone, emblem of "the body which has its birth in

* 1 *Hen. IV.* ii. 4. † *John* iii. 1. ‡ *Nat. Hist.*, 577.

the fall and calamity of the Celestial Spirit." Bacon alludes to the Adonis' flower in his *Gesta Grayorum*, or Gray's Inn Revels, apparently quoting his own note in the *Promus*: "*The Gardens of Love wherein he now playeth are fresh to-day and fading to-morrow.*" And again in 1 *Hen. VI.* i. 6:—

> "Thy promises are like Adonis' gardens,
> That one day bloom'd, and fruitful are the next."

The idea is perfectly wrought out in *Cymbeline* iv. 3, 218, 229, 282, 290, 296, where we observe an instance of the symbolic use of *colours*. "The azured hair-bell," "blue as her veins . . . *or as heaven*" is one of the flowers chosen to strew the grave of *Fidele*, the Faithful One; for the blue and the bell-flower alike symbolise the irradiation of light, heavenly wisdom and purity.

No flower is pictured in the Baconian designs except it have delightful and elevating associations. The presence then of thistles, neither sweet nor lovely, and ranking amongst weeds, may surprise us, though in combination with a rose and a crown the thistle may be taken to represent the arms of Scotland. Bacon's parables will help us to a further explanation. He is treating of "the virtue of sympathy and antipathy in things which work upon the spirit of a man," and to this end he recommends the use of amber, ivory, orange, and lign-aloes macerated in rose-water, things which by analogy seem to mean "the most noble fruits of friendship—peace in the affections and support of the judgment," or true counsel. "For opening," he continues, "I commend beads, or pieces of the *Carduus Benedictus* (or holy thistle), or the roots of the male piony, which relieves the night-mare or incubus. The causes of these diseases . . . is the grossness of the vapours which rise and enter the cells of the brain and therefore the working is by attenuation. . . . I judge the same to be in *castoreum*, musk, rue-seed, *agnus castus*, &c.

So far the supposed scientific notes; now for the application. The thing to be *opened*, by comfort, counsel, and sympathy, is the heart of man.

"A principal fruit of friendship is the ease and discharge of the fulness and swellings of the heart, which passions of all kinds do cause and induce. We know diseases of stoppings . . . are the

most dangerous in the body; *and it is not otherwise in the mind;* you may take sarza to open the liver, steel to open the spleen, flower of sulphur for the lungs, *castoreum for the brain;* but no receipt openeth the heart but a true friend, to whom you may impart griefs, joys, fears, hopes, suspicions, counsels, and *whatsoever lieth upon the heart to oppress it,* in a kind of civil shrift or confession."

Precisely the same connection of ideas occurs in *Much Ado* iii. 4, where Beatrice, secretly in love and *oppressed* (or, as she expresses it, "stuffed"), is bantered by Hero and Margaret:—

"*Beat.* I am *stuffed*, cousin. . . . I am sick.

Marg. Get you a *Carduus Benedictus*, and lay it to your heart; it is the only thing for a qualm.

Hero. There thou prick'st her with a thistle.

Beat. Benedictus! Why Benedictus? You have some moral in this Benedictus."

Perhaps the "moral" will be more plainly seen when some day the secret of the cipher-work in Baconian books is revealed to us; but thus much we know, that the holy thistle, or blessed thistle—*Carduus Benedictus*—was once considered a *universal panacea*, a remedy for all disorders, and hence an emblem of religion. A quaint old book of suspicious origin says of this herb: "It may worthily be called *Benedictus*, or *Omni-Morbia;* that is, a salve for every sore, not knowne to physitians of old time, but lately revealed by the speciall Providence of Almighty God." * The thistle as an emblem of sympathising and helpful friendship often appears in works which bear signs of more than one hand in their construction, or which were professedly published by friends, after the death of the author.

Let us consider the flowers associated by Bacon with the "Blessed Thistle," and accredited with similar beneficence. First, the castor-oil plant, noted for the soothing properties of its five-fingered leaf—the *Palma Christi*, or Hand of Christ. Next, the musk-plant, or mimulus, with scent akin to that of the odoriferous substance produced by the civet or musk-cat. Musk possesses exciting or stimulating qualities, and personal experience has persuaded the present writer that initiated Baconians or Freemasons, prohibited by their obligations from imparting information required, yet who wish to

* "*The Haven of Health*," Cogan, 1595.

encourage and confirm the conclusions of their correspondent, tacitly express approval and stimulate to further exertions, *when they perfume their ambiguous letters with civet.* The sign seems to be referred to in several places in *Shakespeare*; and, although such places may be thought to refer merely to a fashion of the day, we have reason to doubt it.

"He rubs himself with civet: *can you smell him out by that?*"—*M. Ado* iii. 2.

"The courtier's hands are perfumed with *civet* . . . . *of baser birth* than tar."—*As You Like It* iii. 2.

"Give me an ounce of civet, good apothecary, to sweeten *my imagination.*"—*Lear* iv. 6.

Future papers on symbolism may throw more light upon these passages. But we pass to the third flower on the list, rue, four-petalled or cruciform, which derives its name from its *preservative* effects, its volatile oil being supposed to drive off infection and vermin. It was also a "Herb of Grace," and by the lips of Ophelia our poet tells us several things about the meanings of his emblematic flowers:

"There's *rosemary, that's for remembrance; pray love, remember:* and there is *pansies for thoughts* . . . . there's *rue* for you, and here's some for me: we may *call it Herb Grace o' Sundays: O you must wear your rue with a difference, there's a daisy:* I would give you some *violets*, but they withered all when my father died." It seems as if the poor girl were hazily thinking that others could enjoy life and wear their Herb o' Grace in the day's eye, or in the sunshine of happiness, but for her "all that was lovely and loveable," typified by the violets, had withered.

In the *Winter's Tale* iv. 4, Perdita gives the old lords "rosemary and rue. These keep seeming and savour all the winter long: *grace and remembrance* to you both." Rosemary was considered to be useful in relieving headache and in stimulating the mental powers; it was therefore the Herb of Memory, and of Repentance, and was used both at funerals and weddings as a symbol of remembrance and fidelity. (See *Rom. and Jul.* iv. 4, 79—89.)

The last flower in that list of Bacon's is the *Agnus Castus (the Unblemished Lamb)*, verbena or vervain, another "Herb of Grace,"

considered to be tonic and highly medicinal, and a preservative against "blasts" (of misfortune or calamity?). A legend concerning this plant declares that with it the bleeding wound in the side of the crucified Christ was staunched and healed.

Think over these flowers and their suggestive names—*the Blessed Thistle, the Hand of Christ, Mary-rose, the Unspotted Lamb, the Herbs of Grace.* To what a world of thoughts do they lead, what a new direction do they give to our study of Bacon's drift and aims! We may add to them the periwinkle, emblem of comfort and refreshing, of which Bacon says that "a garland or band of periwinkle caseth the cramp, and assuages the strife of the spirits."

One more flower remains to be noticed, and of this the representations are always conventional rather than realistic, sometimes appearing more like a scroll than a flower. The *amaranth* belongs to a large tribe, of which the commonest with us are the cockscomb, and love-lies-bleeding—a plant more curious than attractive, for it is scentless, "apetalous and dicotyledonous"; ill-sounding terms which do not invite acquaintance. But the amaranth becomes interesting when we think of it as an emblem of *Amarantos, the Everlasting*, an emblem of *Immortality* by reason of its blood-red flowers, which never fade in colour, but remain red to the last. The amaranth was first brought to England in 1596. Being a rare plant, we are not surprised that its name should be absent from the Shakespeare Plays; but perhaps *Cymbeline* (v. 4, 10) may have an allusion to it, where Jupiter desires the shadows of Elysium to depart and "rest upon your *never-withering* banks of flowers."

A song entitled, "*To Amarantha that she should dishevel her hair*" (and attributed to Richard Lovelace), is to our mind nothing if not a parable of the New Birth and Immortality of Truth, and the amaranth again figures in the magnificent lines of *Paradise Lost.* The Son of God having freely offered Himself as a ransom for man, the Father accepts His sacrifice, ordains His incarnation, and, pronouncing His exaltation above all names in heaven and earth, commands the angels to adore Him—

. . . "Lowly reverent,
With solemn adoration down they cast

* *Nat. Hist.* x. 964, 968.

Their crowns, inwove with amarant and gold;
Immortal amarant, a flower which once
In Paradise, fast by the Tree of Life,
Began to bloom; but soon, for man's offence,
To Heaven remov'd, where first it grew; there grows
And flowers aloft, shading *the fount of life*. . . .
With these that never fade, the spirits elect
Bind their resplendent locks, inwreath'd with beams."

The "Celestials" crowned with amaranth and gold (*Immortality and Wisdom*), the hope of a Paradise regained, of a blessed immortality springing from the Waters of Life (*the Holy Spirit*), and enwreathed with the sunbeams (God Himself)—such are the winged thoughts which should lift us "a few yards off the ground" when meditating upon the inner meaning of our hieroglyphic pictures.

C. M. P.

NOTES ON THE CLASSICAL ATTAINMENTS OF THE AUTHOR OF SHAKESPERE'S PLAYS.

By W. Theobald.

PREVIOUS to the delivery of my lecture on April 3, 1894, on the authorship of the plays attributed to Shakespere, I had placed my notes thereof in the hands of Mr. Dale, who, as an enthusiastic upholder of the orthodox view of the subject, had volunteered to write a reply to the arguments brought forward by me in support of a different conclusion. Unfortunately, the death of Mr. Dale before my lecture was delivered, prevented his reply being read, but Mr. Dale's paper has since come into my hands through the courtesy of his widow, and I take, therefore, the present occasion of replying to some of Mr. Dale's statements, and of considering some collateral issues, which the scope of my lecture did not permit my then treating so fully as their importance required. The points whereon I laid particular stress in my lecture may be succinctly stated as follows:—

1. That the mode of spelling the name "Shake-speare" with a hyphen separating the syllables, used in many editions of the plays

during his lifetime, and subsequently in the folio edition of his collected works in 1623, was a mode never previously adopted by any member of his family, various as were the ways in which the name had been spelt, and that we may consequently regard the hyphenated mode of spelling the name as probably devised to designate the pseudo-Shakespere or author of the plays brought out under that name.

2. That sixteen plays were not published till seven years after Shakespeare's death, the majority of which plays were first brought to light in the folio of 1623, and yet no mention of any interest in these manuscript plays was made in Shakespere's will, or so much as any allusion to their existence.

3. The strong presumption that Shakespere could not write, from an examination of the five signatures of his which exists coupled with the fact that no letter or even so much as a line of his handwriting is known to exist, and the still more significant fact, that no correspondence of any description is known to exist between Shakespeare and any of the literary celebrities of the day with whom he is said to have been intimate.

4. The personal history, character, and acquirements of Bacon and Shakespeare respectively, which renders it certain, that nothing short of a miracle could have enabled the illiterate, untravelled, Shakespere to write plays, abounding as they do with knowledge which he could never possibly have acquired, whilst Bacon shines forth intellectually as the admirable Crichton of his age, whose natural abilities were stimulated by travel, culture, and intercourse with the noblest of his day.

5. The portfolio argument, which portfolio is known to have contained the MSS. of two of Shakespere's plays, whilst the remainder of the contents consisted of acknowledged works of Bacon.

6. The argument derived from Ben Jonson's celebrated eulogy of the author of the plays, prefixed to the folio edition of 1623, words commonly supposed to apply to Shakespere, and the foundation whereon the verdict of authorship was based, yet words nevertheless which there are most cogent reasons for believing were really intended to apply not to Shakespere, but to Bacon.

7. The argument derived from the deep and exact knowledge of

legal terms in various branches of the law, terms used, too, with such propriety and professional discrimination as none but an excellent professional lawyer would have displayed.

8. The knowledge displayed in the plays of classical authors, some of whom were not translated at the time, and the aroma of scholarship and scholarly training and knowledge, which it is next to impossible Shakespere could ever have acquired.

The first part of Mr. Dale's reply consists of an attempt to obtain a more favourable verdict of Shakespere's attainments and personal conduct than has hitherto been accorded them; but the attempt, though dictated by amiable feelings of which I should be loath to speak disparagingly, must be pronounced a failure, partly, perhaps, from the little that anyone knows of the man's life at this period. But when the period, wherein he seduced his wife before marriage, and fled from her to push his way in London, when she had borne him three children, is described as one of "storm and stress" for Shakespere, the cynical critic is justified in asking if this "storm and stress," whereby our feelings of commiseration are sought to be enlisted on the side of the husband, did not really press more heavily on the wife, and if this attempt to screen the sinner in these particulars does not run as counter to moral justice as it certainly does to historical truth? After this, Mr. Dale's reply deals in a more or less general manner with the Baconian claim, but without traversing any of my arguments to the extent of calling for a reply, except, perhaps, where he adduces the lines of Milton—

> "Then to the well-trod stage anon,
> If Jonson's learned "sock" be on;
> Or sweetest Shakespeare, fancy's child,
> Worth his native wood notes wild"—

as proving that Milton's "L'Allegro" "makes the absence of learning the great mark of difference between Shakespeare's plays and Jonson's." But surely this is a portentous issue to hinge on such a pin's point as the words "wood notes wild," occurring as they do in a passage the poetical beauty of which is by no means impaired by the recognition of their unquestionably uncritical character. But the main point is to remember that if Milton meant his lines to be construed as an expression of belief in Shakespeare's

ignorance, and want of culture, the opinion that the plays evince a deficiency of learning is absurd, be it expressed by whom it may. As regards the arguments I used, based on the fact that Shakespere made no testamentary disposition of the many plays in MSS., which were unknown till years after his death, Mr. Dale makes the astonishing statement that it "proves nothing at all as to the question of authorship, as between the two men, as neither did Bacon mention them in his will," but here the essential difference of the two cases is strangely ignored. When Shakespere died, fifteen or so of his plays were unpublished, many of them wholly unknown, and therefore within his power to sell or bequeath as he thought fit; but Bacon, had he desired to do so, had no power to bequeath any interest in the plays published in the folio of 1623, because in his time there was no law of copyright whatever; though a somewhat stringent law, in the interest of the Printers' Company, existed compelling the entering of all printed matter at Stationers' Hall. Another argument brought forward by Mr. Dale is that Shakespere mentions insignificant places which most readers might else have never heard of, as 'Burton on the Heath,' a small village on the borders of Warwickshire and Oxfordshire; and Wincot, the popular form of Wilnecote, a hamlet three miles north of Stratford." To me, these references prove next to nothing. They both occur in the Induction to *The Taming of the Shrew*, and are uttered by the drunken tinker, Sly; and I am willing to admit that Sly is a character that Shakespere would have probably drawn from personal observation, better than any other in the plays, or even that he may have supplied the character of Sly, from a local original, possibly well known to himself; but the argument is so feeble as to be valueless. If, however, it is considered worth recording, it may be met in a crushing manner by one of *precisely the same class*, that, whereas Stratford is not mentioned once in the plays, St. Albans is mentioned fourteen times (*Journal of the Bacon Society*, Vol. I. p., 247).

I must now turn to the consideration of one part of Mr. Dale's paper which is the most important in one respect—namely, that it raises a plain issue of fact between us, and deals with a subject on which I ungrudgingly allow Mr. Dale's knowledge and opportunities for forming a correct judgment are, at least, as good as my own. For

all this, I consider Mr. Dale's assertion as utterly erroneous, and I regard what he says on the subject as a striking instance of how the mind may be warped and led to reject the most obvious conclusions, when preoccupied by a foregone conclusion, or controlled by strong feelings of a personal or even emotional nature. On the question of the learning, more particularly the classical learning displayed in the plays, Mr. Dale (an excellent classical scholar himself), says, "Nor is there any force in the reasons by which Baconians attempt to show that a man of Shakespeare's condition could not possibly have written the plays. The one they most confidently assert is founded on their very learned character. But this is not their true character. The historical facts contained in them might have been gained from translations of ancient authors, or from the more modern chronicles of Froissart and Hall. The law in them consists chiefly of mere legal terms, which might be picked up by an intelligent listener in the law courts, or from any stage-frequenting lawyer, who would be glad to know Shakespere. Of languages, there is no attempt at a display. The only Latin quotation (I remember in them), from a classical writer, is in *Titus Andronicus* (Act IV., sc. 2), where Demetrius reads from a scroll :—

> "Integer vitæ scelerisque purus,
> Non eget Mauri jaculis, nec arcu."

And Chiron says :

> "O, tis a verse in Horace, I know it well,
> I read it in the grammar long ago."

When he mentions Greek, he represents it as an unknown tongue, making Caska—*e.g.*, in *Julius Cæsar*—say of Cicero's speech, "It was Greek to me." And when Amiens, in *As You Like It*, asks what is "Duedame." Jacques answers, "'Tis a Greek invocation to call fools into a circle."

It is clear from this extract that Mr. Dale agreed with those who hold Shakespere to have had "small Latin and less Greek," and, as for the Stratford man of that name, I quite concur; but when we speak of the "author of the plays," the assertion will no longer hold, and I therefore propose to examine a few plays, with the express object of ascertaining what proofs of the classical attainments of their author they furnish.

I may here confess, once for all, that I utterly disclaim the right of every critic, sitting on his particular Parnassus, to dictate what plays, or what scenes, or passages of particular plays, are written by the ostensible author of them or not, on the ground that such plays or such passages are unworthy the best manner of the said author, or display an acquaintance with works Shakespere could not have possessed. To me it suffices that the plays contained in the folio of 1623 were selected by the contemporary editors as the works of one and the same author, and their judgment I decline to set aside to please modern and less capable judges, just as I decline to reject the account of Shakespere's death given by a contemporary who had no interest to serve by recording a lie, in favour of the idea broached at my lecture from the inner consciousness of one present, that he died of typhoid fever, because that is a more reputable cause of death than the one history assigns. This *caveat* of mine against the presumptuous claims of critics defending a foregone conclusion does not exclude the fullest recognition of the fact that some of the plays were not original, but based on older works, or to some extent even older plays, adapted and re-written, just as some of the plays of the folio itself were very much altered reproductions of earlier editions of the same plays, to the extent sometimes of being entirely re-written. To illustrate this view, I will adduce that fine poem, "Argo," by the Earl of Crawfurd and Balcarras, which cannot surely be cavilled at as not being his production merely because it is little less than a paraphrase of the ancient Greek poem of "The Argonautica" of Apollonius Rhodius. I have the less hesitation in dealing thus sweepingly with the critics for the somewhat curious reason that they have, from their point of view, extremely good grounds for the verdict they have arrived at, but their point of view unfortunately involves begging the very question at issue. If, as is generally assumed, and as I devoutly believe, Shakespere of Stratford knew no Greek, it is clear that these passages which betray a knowledge of Greek must be by some other hand. But, though Shakespere knew no Greek, this by no means proves that the author of the play knew none, though it might be held to create grave doubts whether Shakespere could be that author. There is the rub. I therefore take my stand on this folio edition of 1623, and entirely reject the

verdict which declares several of the plays therein to be doubtful or composite works on the grounds indicated above. With respect to the opinion of Mr. Dale, that the "law" in the plays consists "chiefly of mere legal terms," I entirely repudiate the assertion as not over-approximately true. It is not the mere legal terms which betray the profound lawyer, but the correct and discriminating manner in which they are used; but this is a subject which I must pass by now, and would refer those who wish for more information thereon to the pages of the *Journal of the Bacon Society* (Vol. I., p. 79) and BACONIANA (November, 1893, p. 147), where the subject is gone into at considerable length, and with the result of entirely disposing of the above superficial, or rather baseless, conclusion enunciated by Mr. Dale.

The generally received opinion wherein I fully concur, touching Shakespere's classical attainments, may be summed up in the words of Ben Jonson, that he possessed "small Latin and less Greek," and, accepting this as true, there are only three courses open to the critical reader of a play when he comes across passages distinctly proving the classical proficiency of the author, and some one or other of these courses is therefore adopted, according as the idiosyncracy of the critic suggests or the exigency of the case demands. The first and most drastic course is to assume that the passage was written by someone else. The second is to account for the introduction of matter derived from classical sources by the perfectly well-authenticated fact that in some cases the author used translations of the classics in preference to the originals.

For example, it is beyond question that the author of *Julius Cæsar* and *Antony and Cleopatra* drew his materials from North's translation of *Plutarch*, which was itself not a direct translation from the Greek text of Plutarch, but from the French version of *Amyot*. The materials for *Troilus and Cressida*, again, were not derived directly from Homer, but from Lydgate's "Troye Boke," with some help, perhaps, from Chapman's translation, and, if some critics are to be believed, the allusion in the plays to so easy a writer as Ovid are taken from Golding's translation rather than the original Latin, though this I doubt.

The third way of accounting for the many classical allusions in the works of an illiterate man is that this illiterate prodigy picked up his

scraps of mythology, his knowledge of Plato, Sophocles, and Aristotle in the same remarkable fashion in which (some would have us believe) he picked up his law by listening to the conversation of the fine gentlemen whose horses he held at the doors of the theatres, or by hanging about the neighbourhood of the Courts. The idea is too preposterous to call for serious argument; but, as regards the acknowledged use of translations by the author of the plays, it is certain that it does not prove they were used through inability to refer to the originals themselves, by the fact that the language of the plays, the number of new words therein directly derived from Greek or Latin, or used in their proper classical sense, indisputably proves that the author was a profound scholar, who knew both Greek and Latin authors well, however much he may have used translations of some of them wherefrom to rough-hew the materials for some of the plays. On this point it has been well observed: "Classical learning pervades Shakespere. No careful reader, few even careless ones, can miss it. There can be no mistake about it, any more than about the university cadence that rings in the voice of an Oxford or Cambridge graduate. It is an atmosphere which only refined and cultivated scholarship can create. The only possible reason for explaining away the clear indications of classical culture in Shakespeare, is the necessity of indicating the authorship for a man for whom such learning was impossible, and who for this, among a hundred other reasons, cannot have been the real author" (*Journal of the Bacon Society*, Vol. II., p. 210).

Mr. Dale concludes his paper with an appeal which is almost pathetic, and which in its tone affords a remarkable contrast to much that has been written on the same side of the question: "These, then, ladies and gentlemen, are some of the reasons which prevent my accepting the Baconian theory, however ably commended to us by Mr. Theobald, and compel me to believe that in these wonderful dramas the 'Swan of Avon' still utters his dulcet notes, and I am not without hope that, on a fuller consideration of both sides of the question, my courteous adversary will come round to my view of it, and say with me in the words of another poet we both admire—

"Neque ego illi detrahere ausim
Hærentem capiti multâ cum laude coronam."—*Horace Sat.* I. 10.

> "Nor should I dare to take away the crown,
> Which clings to that dear head with such renown."

Contrast the above with the *haut en bas* style used by such literary bullies as Mr. F. J. Furnivall, who in his introduction to the Leopold Shakespere (p. 124) thus gives vent to his feelings towards those who are so bold as to differ from him: "The idea of Lord Bacon's having written Shakespere's plays can be entertained only by folk who know nothing whatever of either writer, or who are crackt, or who enjoy the paradox or joke. Poor Miss Delia Bacon, who started the notion, was no doubt then mad, as she was afterwards proved to be when shut up in an asylum. Lord Palmerston, with his Irish humour, naturally took to this theory, as he would have done to the suggestion that Benjamin Disraeli wrote the gospel of St. John. If Judge Holmes' book is not meant as a practical joke, like Archbishop Whately's "Historic Doubts," or proof that Napoleon never lived, then he must be set down as characteristic-blind, like some men are colour-blind. I doubt whether any so idiotic suggestion as this authorship of Shakespere's works by Bacon had ever been made before, or ever will be made again with regard to either Bacon or Shakespere. The tomfoolery of it is infinite." This is such a masterpiece of scurrile nonsense that no words of mine are called for to enforce the contrast between the style of the urbane gentleman of to-day (whose loss we deplore) and that wherein one sees reflected the fierce literary animosities and vituperative amenities of the political and literary hack of this last century.

I will now examine a few plays, and point out various classical allusions therein, without the presumption of supposing that my list is in any sense exhaustive. The plays are *Titus Andronicus*, *Henry VI.* (Part I.), *Love's Labour Lost*, *Twelfth Night*, *Julius Cæsar*, and *Troilus and Cressida*.

Titus Andronicus.*

Act I., scene 2, line 24, Titus says:—

> "Why suffer'st thou thy sons, unburied yet,
> To hover on the dreadful shore of Styx!"

* The Leopold Shakespere is quoted from as regards scenes and lines.

This refers to a passage in the sixth book of the Æneid, describing the law regulating the passage over the Styx of the Souls crowding its banks.

"Hæc omnis quam cernis, inops inhumataque turba est;
Portitor ille Charon, hi quos behit unda, sepulti.
Nec ripas datur horrendas et ranca fluenta
Transportare prius, quam sedibus ossa quierunt.—*Æn.* VI. 325.

In the same scene (line 33) Lucius says:—

"Give us the proudest prisoner of the Goths,
That we may hew his limbs, and, on a pile,
Ad manes fratrum sacrifice his flesh,
That so the shadows be not unappeas'd,
Nor we disturb'd with prodigies on earth."

What scholar can doubt that this passage is directly based on that splendid passage in Ovid where the shade of Achilles rises before the Greek army, and demands the sacrifice of Polyxena to his *manes?*

"Immemoresque mei discceditis, inquit, Achivi,
Obrutaque est mecum virtutis gratia nostræ?
Ne facite! Ut que meum non sit sine honore sepulchrum
Placet Achilleos mactata Polyxena Manes."—*Met.* XIII. 445.

Virgil also recognises the custom of human sacrifice, which the pious Aneas follows as a matter of course:—

"Sulmone creatos
Quatuor hic juvenes, totidem quos educat Ufens,
Viventes rapit, inferias quos immolet umbris,
Captivoque rogi perfundat sanguine flammas."—*Æneid* X. 517.

In the same scene Tamora, pleading for the life of Alarbus, says:—

"Wilt thou draw near the nature of the gods?
Draw near them then in being merciful."

This is borrowed from Cicero's oration, "*pro* Ligario":—

"Homines enim ad Deos nullâ re proprius accedunt
Quam salutem hominibus dando."

In the same scene (line 73) Demetrius says:—

"The self-same gods that arm'd the Queen of Troy
With opportunity of sharp revenge
Upon the Thracian tyrant in his tent,
May favour Tamora."

The story to which this refers, of the revenge of Hecuba on Polymnestor for the murder of her son, is told by Ovid in the *Metamorphoses*, Book XIII., 560.

In the same scene (line 177) Saturninus says:—

> "Lavinia will I make my empress,
> Rome's royal mistress, mistress of my heart,
> And in the sacred Pantheon her espouse."

This reference to the great temple of Jupiter (built by Agrippa) as fitting for an emperor's marriage, infers a considerable knowledge of Roman archæology. The name Lavinia, too, is that of the Italian bride of Æneas, who conferred her name on the first city built by the Trojans after their settlement.

> "Mihi mœnia Teucri
> Constituent, urbique dabit Lavinia nomen."
> *Æn.* XII. 193.

In the same scene (line 113) Marcus says:—

> "But safer triumph is this funeral pomp,
> That hath aspir'd to Solon's happiness,
> And triumphs over chance in honour's bed."

This refers to Solon's reply to Crœsus, that no man should consider himself happy till he dies, and is recorded by Herodotus, Book I., 33.

Or the speech may refer to Juvenal's lines on the same subject:—

> "Festino ad nostros et regem transco Ponti,
> Et Crœsum, quem vox justi facunda Solonis,
> Respicere ad longæ jussit spatia ultima vitæ."
> *Sat.*, X. 273.

In the same scene (line 217) Marcus says:—

> "*Suum cuique* is our Roman justice."

This Latin proverb is thus quoted in Bacon's *Promus*, 172:—

"Velle suum cuique est, nec voto vivitur uno," and "Si suum cuique tribuendum est, certe et venia humanitati."

In the same scene (line 253) Saturninus says of Tamora:—

> "That like the stately Phœbe 'mongst her nymphs
> Dost overshine the gallantest dames of Rome."

This recalls the lines of Obid:—

"Tamen altior illis
Ipsa Dea est, colloque tenus supereminet omnes."
Met., III. 181.

The simile is very classical, if not of very happy application so far as Tamora is concerned.

In the same scene (line 316) Marcus pleads for the burial of Mutius:—

"The Greeks, upon advice, did bury Ajax,
That slew himself, and wise Laertes' son
Did graciously plead for his funerals."

This is an allusion to certain lines in the Ajax of Sophocles, *not then translated*, and on this passage the judicious Steevens remarks:—

"This passage alone would sufficiently convince me that the play before us was the work of one who was conversant with the Greek tragedies in their original language. We have here a plain allusion to the 'Ajax' of Sophocles, of which no translation was extant in the time of Shakespere."

In the same scene (line 326) Lucius says:—

"No man shed tears for noble Mutius;
He lives in fame that dyed in virtue's cause."

Steevens regards this as a paraphrase of a verse of Ennius:—

"Nemo me lacrumeis decoret nec funera fletu
Facsit Quur? volito vivus per ora virum."

Act II., scene 1, line 17, Aaron refers to Prometheus tied to Caucasus.

The story of Prometheus is told by Hesiod, in the "Theogony" and the "Weeks and Days," and alluded to by other classical authors, and the reference is one any cultivated man may have made, but hardly such a man as Shakespere.

Demetrius says: "Per styga per manes vehor." This, according to Steevens, is taken from one of Seneca's plays.

In Act II., scene 3, line 22, Tamora alludes to the circumstances of Dido's amour with Æneas, as told by Virgil in *Æneid*, IV., 165.

In the same scene (line 43) Aaron refers to the story of Philomel told by Ovid, *Metam*, VI., 440.

In the same scene (line 72) Bassianus terms Aaron a "Cimmerian. The Cimmerians were a people referred to by Homer, *Odyssey*, XI. as "The dark Cimmerian tribes who skirt the realms of hell."—*Worsley's* translation.

Act II., scene 4, Quintus says to Martius:—

> "If it be dark, how dost thou know 'tis he?"

Martius answers:—

> "Upon his bloody finger he doth wear
> A precious ring that lightens all the hole,
> Which, like a taper in some monument,
> Doth shine upon the dead man's earthy cheeks,
> And shows the ragged entrails of this pit."

Bacon would seem to have been a believer in the power of some stones to shine in this fashion, and in his first Essay quotes the authority of Paracelsus for the fact: "Carbunculus. Solaris lapis lucet ex propriâ naturâ sicut Sol."—*Par.*, Vol. II., p. 125, Geneva, 1658.

Act II., scene 4, line 40, Martius refers to the story of Pyramus (which was evidently a favourite of the author's) related by Ovid, *Met.*, IV., 150, and says:—

> "O brother help me with thy fainting hand
> Out of this fell devouring receptacle,
> As hateful as Cocytus' misty mouth."

This description of Cocytus' mouth clearly points to the lines of Virgil describing the junction of Acheron and Cocytus:—

> "Turbidus hic cœno vastâque voragine gurges
> Æstuat, atque omnem Cocyto crudat arenam."
> *Æn.*, VI. 296.

Act II., scene 5, line 26, Marcus alludes to the story of Tereus told by Ovid, *Metam*, VI., 424, and then adds:—

> "He would have dropp'd his knife and fell asleep,
> As Cerberus at the Thracian poet's feet."

This alludes to Virgil's account of the descent to Hades of Orpheus told in *Georgie IV.*, 483:—

> "The gaping three-mouthed dog forgets to snarl."—*Dryden.*

Act III., scene 2, line 26. Titus says:—

> "Ah, wherefore dost thou urge the name of hands,
> To bid Æneas tell the tale twice o'er,
> How Troy was burnt and he made miserable?"

This alludes to the celebrated relation of the fall of Troy by Æneas to Dido:—

> "Infandum Regina, jubes renovare dolorem?
> Trojanas ut opes et lamentabile regnum
> Ernerint Danai."—*Æn.*, II., 3.

Act IV., scene 1, line 12, Titus says:—

> "Ah, boy, Cornelia never with more care
> Read to her sons than she hath read to thee."

The virtues of Cornelia were a familiar story, and are described by Plutarch at length, and alluded to in a less sympathetic manner by Juvenal, *Sat.*, VI., 166.

In the same scene (line 47) Lavinia strives to reveal her wrongs by turning to the story of Tereus, in Ovid, already alluded to.

In the same scene (line 65) Titus enquires:—

> "Or slunk not Saturnine, as Tarquin erst
> That left the camp to sin in Lucrece' bed?"

The story of Tarquin is told by Ovid in his *Fasti*, Book II., 725, also by Livy, I., 58.

In the same scene (line 83) Titus exclaims:—

> "Magnè dominator poli
> Tam lentus audis scelera? tam lentus vides?"

Steevens points out that with the slight paraphrase of "Regnator Deum," for "Dominator poli," this is the exclamation of Hippolytus in Seneca's tragedy, when he becomes aware of the incestuous passion of Phædra for himself.

As regards the curious point of inaccurate quotation, my cousin, Dr. R. M. Theobald, of Blackheath, avows in a letter: "It is worth remarking that Bacon was habitually inaccurate in quoting from classic writers. To see this, anyone has only to refer to the last Oxford edition of the Essays, edited by S. H. Reynolds, where scores (literally) of such instances are found. It seems to me that habitual inaccuracy in quotation, while at the same time the sense of the

"The disease of vices . . . of the soul . . . it would be a strange kindness to suffer the man to perish without . . . medicine."—*Holy Living* ii., sect. 6.

"Envy . . . a disease. . . . Anger, a disease."—*Holy L.* iii. sect. 6, iv. sect. 8, v. sect. 5.

Infection of the Mind.

"Rank corruption mining all within infects unseen."—*Ham.* iii. 4.

Comp.: "The understanding, . . . mind, . . . affections, . . . manners, . . . times infected."—*Adv. to Rutland, Nov. Org.* i. 49, 64, 66; ii. 32; *Advt. L.* ii. 1; vi. 3; *Ess. Fame and of Suitors*, &c., and all of these with Shakespeare. *John* iv. 3, 70; v. 2, 20; *Hen. V.* ii. 2, 125; *Cor.* ii. 1—105; *Temp.* i. 2, 208; iii. 1, 31, &c.

"Mind-infected people."—*Arc.* i. 33.

"His infected eyes made his mind known."—*Arc.* ii. 105.

"A corrupted mind . . . must infect others."—*Arc.* iii. 265, &c.

"There is no sore or plague but you to infect the times."—*Sta. News* iv. i., &c.

"Wits more infectious than the pestilence."—*Ev. M. Out. Stage and Case Alt.* ii. 4, v. 3.

"Judgment will infect itself . . . the world," &c.—*Ev. M. Out.* ii. 2; *Cat.* ii. 1, iv. 2, &c.

"Fear, . . . love, . . . religion, superstition, infects health, minds."—*An. Mel.* ii. 211; iii. 53, 93, 385.

"Ministers of religion declare . . . scandalous persons to be such, that when the leprosie is declared, the flock may avoid the infection."—*Holy Dying* v. sect. 4.

The World a Stage.

"All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances,
And one man in his time plays many parts."—*As Y. L.* ii. 7.

Comp.: "In this theatre of man's life it is reserved only for God and angels to be lookers on."—*Adv.* ii. 1, and *De Aug.* ii. 13.

"Life sends men headlong into this wretched theatre, where being arrived, their first language is that of mourning."—*2nd Ess. Death.* A frequent figure in Bacon's writings.

"Wretched human kind. . . . Like players placed to fill a filthy stage."—*Arc.* ii. *Plaugus.*

"My heart a stage of tragedies."—*Arc.* i. 40, 42, 44.

"I have held the stage long enough."—*Arc.* ii. 151, 98, 105, 123; vi. 488.

"All are players and but serve the scene."—*New. Inn.* ii. 1.

"Mayors and shrieves yearly fill the stage."—*New. Inn. Epil.*

"False world, . . . henceforth I quit thee from my thought!
My part is ended on thy stage."—*Forest* iv.

"*Ipsi mihi theatrum*, sequestered from the tumults and troubles of the world."—*An. Mel.* i. 29.

"I have essayed to put myself upon the stage, I must abide the censure."—*An. Mel.* i. 40.

"Men, like stage players, act variety of parts."—*An. Mel.* 89; and i. sect. 2, 32.

"Neither do thou get thyself a private theatre, and flatterers," &c. —*Holy Living* ii. sect. 2.

"In life we are put to school, or into a theatre, to learn how . . . to combat for a crown."—*Holy Living* 119.

"Now we suppose the man *entering upon his scene of sorrows*."—*Holy Dying* iv. sect. i.

"The fear of sickness will make us *go off from our stage of actions* and sufferings with an unhandsome *exit*."—*Holy Dying* iii. sect. 6, 96.

"God makes little periods in our age. First we change our world when we come from the womb to feel the warmth of the sun. . . . Then we sleep and enter into the image of death, in which state we are unconcerned in all the changes of the world. . . . If our mothers or our nurses die . . . we regard it not. At the end of seven years our teeth fall and die before us, representing a formal prologue to the tragedy: and still every seven years it is odds but we finish the last scene. . . . Nature, chance, or vice, takes our body to pieces, . . . and we have more things of the same signification; grey hairs, rotten teeth, dim eyes, trembling joints, short breath, stiff limbs, wrinkled skin, short memory, decayed appetite."—*Holy Dying* i. sect. i. 4.

Comp. the whole passage in *As Y. L.* ii. 7, and the description of Falstaff's death in *Hen.* V. iii. 3, with Bacon's *Hist. of Life and Death*,

Act V., scene 3, line 36, Titus asks Saturninus if Virginius did well to kill his daughter. There is an allusion to the story of Virginius as told by Livy, Book III., 44.

In the same scene (line 85) Marcus says:—

> " Tell us what Sinon hath bewitched our ears."

This alludes to the story of Sinon in Virgil, *Æneid* II., 56.

Lucius thus sentences Aaron (line 179):

> " Set him breast-deep in earth and famish him;
> There let him stand, and rave and cry for food."

This idea is probably borrowed from the description of a boy buried by witches alive and starved.

> " Abacta nullâ Veia conscientiâ
> Ligonibus duris humum,
> Exhauriebat, ingemens laboribus,
> Quo posset infossus puer.
> Longo die bis, terque mutatæ dapis,
> Inemori spectaculo."—*Horace, Epod.* V., 29.

Or the act of Cambyses may have suppiled the idea, who caused twelve Persians of the highest rank to be buried alive up to the head.—*Herod*, Book III., 35.

The most important references given above are those proving the writer's acquaintance with the Greek text of Sophocles (Ajax), and *Herodotus*, Books V. and III. Equally important in another way is the sentence " suum cuique," referred to in Bacon's *Promus*, a work only published a few years ago. In addition to these we have references to Virgil, Georgic IV., four books of the *Æneid*, Ovid's *Fasti*, and his *Metamorphose*, six books. Horace *Odes and Epodes*, Livy, Books I. and III.; Cicero, Plutarch, Ennius, Seneca, and, perhaps, Juvenal and the *Odyssey*, book XI. No wonder if this play is considered as very doubtfully the work of Shakespere!

The critics, however, who are quite sure that Shakespere never wrote this play, do not offer any surmise as to who this wondrous scholar in the background can be; but to Baconians the riddle is not hard to read, and the attributive of it to Bacon is merely one link in a chain of evidence, circumstantial perhaps, but of convincing weight from many points of view, both personal and literary.

HENRY VI. PART I.

The next play I shall examine is *Henry* VI., part 1. Act I, scene 1, line 55, Bedford says of *Henry* V. :—

> "A far more glorious star thy soul will make
> Than Julius Cæsar."

This, of course, alludes to the conversion of the soul of Julius Cæsar into a star, as related by Ovid.

> "Vix ea fatus erat; mediâ cum sede senatus
> Constitit alma Venus, nulli cernenda, suique
> Cæsaris cripuit membris, nec in aere solvi,
> Passa recentem animan cœlestibus intulit astris;
> Dumque tulit, lumen capere atque ignescere sensit,
> Emisitque sinu. Lunâ volat altius illa
> Flammiferumque trahens spatioso limite crinem
> Stella micat, notique videns benefacta fatetur
> Esse suis majora, et vinci gaudet ab illo."—*Met.* XV. 813.

This star is also the Julian star of Horace.

> "Micat inter omnes
> Julium sidus, velut inter ignes
> Luna minores."—*Car.* I., 12, 16.

Act I., scene 2, line 138, Joan says:—

> "Now am I like that proud insulting ship
> Which Cæsar and his fortune bare at once."

This is borrowed from Plutarch, who makes Cæsar say to the frightened pilot, "Go forward, my friend, and fear nothing, thou carriest Cæsar and his fortune."

Act I., scene 5, line 19, Talbot says:—

> "My thoughts are whirled like a potter's wheel."

The simile of the potter's wheel, as representing rapid movement, is used by Homer in the *Iliad* XVIII., 600.

> "Now with trained feet careering,
> All the troop in circle flies,
> Like the potter's wheel and gearing,
> Which for speed he sits and tries."
>
> —*W. E. Gladstone.*

The allusion to Hannibal in the same speech (line 21), is probably

derived from Livy, with whose writings the author of the plays way familiar.

In the same Act, scene 6, line 6, Charles says:—

> "Thy promises are like Adonis' gardens,
> That one day bloom'd and fruitful were the next."

The "Gardens of Adonis" is a phrase not altogether unambiguous, as it appears to have been used by writers of the Elizabethan period in two senses, either in a sense having special reference to the story of Adonis and his cult, or in a sense unconnected with mythological allusion or usage; Milton uses the phrase in the latter sense when describing Adam's paradise as an actual garden:—"Spot more delicious than those gardens figured of revived Adonis," which description conveys the same idea as the Gardens of Alcinous, which are regarded as the perfection of an earthly garden. In the same sense writes Spencer:—

> "In that same gardin all the go-dly flowres,
> Wherewith dame Nature doth her beautify,
> And decke the girlands of her paramours,
> Are fetcht. There is the first seminary
> Of all things that are borne to live and dye,
> According to their kynds. Long work it were
> Here to account the endless progeny
> Of all the weeds that bud and blossom there;
> But so much as doth need, must needs be counted here."
>
> —*Faery Queen*, III., 6, 30.

From the words, however, of Charles, who speaks of these gardens as blooming one day and fruitful the next, it would appear that no earthly garden is intended, but the classical conception of the "bower" of Adonis, to use a phrase less liable to misconception than "garden." For the origin of this conception we must refer to Theocritus, who thus describes at some length the cult of Adonis:—

> τὶν δὲ χαριζομένα πολυώνυμε καὶ πολύναε
> ἁ βερενικεία θυγάτηρ, Ἑλένα εἰκυῖα
> Ἀρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.
> πὰρ μέν οἱ ὥρια κεῖται ὅσα δρυὸς ἄκρα φέρονται,
> πὰρ δ' ἀπαλοὶ κᾶποι πεφυλαγμένοι ἐν ταλαρίσκοις
> ἀργυρέοις, Συρίῳ δε μύρῳ χρύσει' ἀλάβαστρα.
> εἰδατά θ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται,
> ἄνθεα μίσγοισαι λευκῷ παντοῖ' ἅμ' ἀλεύρῳ.

ὅσσα τ' ἀπὼ γλυκερῶ μέλιτος, τά τ' ἐν ὑγρῷ ἐλαίῳ,
πάντ' αὐτῷ πετεηνὰ καὶ ἑρπετὰ τῷδε πάρεστι.
χλωραὶ δὲ σκιάδες, μαλακῷ βρίθοισαι ἀνηθῳ,
δέδμανθ'. οἱ δέ τε κῶροι ὑπερποτόωνται Ἔρωτες,
οἷοι ἀηδονιδῆες ἀεξομένων ἐπὶ δένδρων
πωτῶνται, πτερύγων πειρώμενοι ὄζον ἀπ' ὄζω.

Idyll XV. 109.

"And in honour of whom, O thou of many names and possessor of many farnes (Venus), the daughter of Berenice, Arsinoe, beautiful as Helen, surrounds Adonis with everything that is choice. Beside him lie the fruits of the season, gathered from the topmost (sunniest) boughs of the tree, and (offerings of) delicate bough-pots encompassed by silver stands and alabaster vials, adorned with gold and filled with Syrian unguent, and cates such as women shape in a mould, mixing every variety of flowers, fashioned of the whitest paste, tempered with sweet honey or with moist oil; and every variety of bird and creeping thing is present beside him. And verdant canopies bending down with the weight of soft anise are constructed, wherein boy loves are fluttering about overhead after the manner of young nightingales, perching on the trees about, and making trial of their wings from bough to bough."

From this we may gather that the "garden" of Adonis would be more correctly described as the "plaisance" of Adonis, or a highly ornamented shrine surrounded with growing plants in pots, fruits, cates, unguents, and other costly offerings for the delectation of the occupant. These offerings of cut flowers would, no doubt, if placed in water, open out into full bloom (from the bud) one day and fade the next; and we have a survival of these offerings at the present day in Persia, at the feast of the new year, or "Now Roz," when vessels containing tufts of growing corn are placed outside the houses, in honour of the season, although the Mohammedans, who follow in this a very ancient custom, have no more idea that they are walking in the steps of an old idolatry by so doing, than the Christian inhabitants of Europe are aware, that in eating "hot cross buns" they are performing a ceremony originally bound up with the cult of Ishtar, queen of heaven.

In the same scene Charles alludes to the "rich jewell'd coffer of Darius" (line 25). This refers to an incident mentioned in Plutarch's

"Life of Alexander," who declared that "the Iliad of Homer most deserved such a case" (North's translation of Plutarch).

Act II., scene 3, line 4, the Countess of Auvergne says:—

> "If all things fall out right,
> I shall as famous be by this exploit
> As Scythian Thomyris by Cyrus' death."

This refers to the account given by Herodotus of the death of Cyrus and the revenge of Thomyris, which seems to have made a deep impression on the author of this play, as traces of it occur in the next scene, if my conjecture is right. The passage runs thus, which records the battle in which Cyrus was killed: "But at length the Massagetæ got the better, and the greater part of the Persian army was cut to pieces, and Cyrus himself killed, after he had reigned twenty-nine years. But Thomyris, having filled a skin with human blood, sought for the body of Cyrus among the slain of the Persians, and having found it, thrust the head into the skin, and insulting the dead, said, 'Thou hast indeed ruined me, though alive and victorious in battle, since thou hast taken my son by stratagem; but I will now glut thee with blood, as I threatened'" (Book I., 214).

Before the battle, the herald of Thomyris had addressed Cyrus as, "Cyrus insatiate with blood," which idea recurs in the plays; as for example, in Act II., scene 4, line 107, where Plantagenet says:—

> "And by my soul this pale and angry rose,
> As cognisance of my *blood-drinking* hate,
> Will I for ever and my faction wear."

The pallor of the rose here typifies the extremity of anger, as also in *Much Ado*, where Don Pedro remarks of Benedict, "As I am an honest man, he looks pale," meaning that he was angry; but I cannot help thinking that the epithet, "*blood-drinking*," is derived from the impressive story of Thomyris. Plantagenet also closes the scene with the words, "This quarrel will *drink blood* another day."

Again, in Act. IV., scene 7, line 16, Talbot compares his son to Icarus, whose story is told by Ovid, *Met.* VIII. 183, using another of the sanguinary epithets suggested by story of Thomyris (line 14):—

> "And in that *sea of blood*, my boy did drench
> His overmounting spirit, and there died,
> My Icarus, my blossom, in his pride."

Act. V., scene 1, line 11, King Henry says:—

> "For I always thought
> It was both impious and unnatural
> That such immanity and bloody strife
> Should reign among professors of one faith."

And in scene 3, line 1, Joan says:—

> "The Regent conquers, and the Frenchmen fly—
> Now help, ye charming spells, and periapts."

Now these words "immanity" and "periapts," if they stood alone, instead of being examples only of a numerous class of words in the plays, would prove that the author was perfectly familiar with both Latin and Greek. "Immanitas" is a Latin word used by Cicero, but certainly one which no Englishman, not a good Latin scholar, would dream of using; and the word "periapt" is equally significant of a good knowledge of Greek, being directly derived from the Greek verb "periapto," to tie round; hence, meaning an "amulet," which is bound round some part of the body. Now, words of this class, or English words used in a classical sense, are numerous in the plays, and prove even more directly than classical references, that the author was a profound classical scholar, as he could never have acquired them by the use of translations, but only through his own perfect familiarity with the classical languages. In support of this I will quote a passage from the work of Paul Stapfer, on "Shakespeare and Classical Antiquity": "Hallam, who advances no opinion lightly, notices the occurrence of numerous Latinisms in Shakespeare's works, 'phrases unintelligible and improper, except in the sense of their primitive roots'; such as 'things base and vile, holding no *quantity*,' for value; rivers that have 'overborn their *continents*,' the *continente ripa* of Horace; '*compact* of imagination,' 'something of great *constancy*,' for consistency." Sweet Pyramis *translated* "the law of Athens, which by no means we may extenuate,* expressions which it is not very likely that one, who did not understand their proper meaning, would have introduced into poetry." Without quoting

* Thus Catullus:—

> "Post hunc consequitur solerti corde Prometheus
> *Extenuata* gerens veteris vestigia pœnæ."—*Nup. Pel. et Thet.* 294.

other authorities I will merely give the opinion of a recent writer, Paul Stapfer, who thus sums up the question of Shakespere's learning which Mr. Dale has affirmed to be a thing of naught: "If we take the word 'learning' in its large and literal sense, and no longer reduce the question to a miserable pedantic wrangling over the more or less Greek and Latin, then of all men that ever lived, *Shakespeare is one of the most learned.*" Now, in this opinion I concur, as regards the author of the plays, but applied to the Stratford poacher and London stage manager the idea is ridiculous. This same Paul Stapfer, on the opposite page to the above extract, thus expresses himself, however, of Shakespere's Greek: "With regard to Greek, we may boldly affirm that he *did not know it.*" No doubt this opinion was based on the absolute certainty that Shakespeare *could not* have acquired that language; but how, then, about the Grecisms in the plays, and his knowledge of Sophocles and Herodotus? The Baconian theory does away with all this difficulty, and were there no other evidence in its favour (in place of the overwhelming array of facts in its support), the linguistic argument should alone convince any impartial mind that under the name of Shakespeare we are dealing with two utterly distinct persons.

In Act V., scene 3, line 34, York says:—

> "See how the ugly witch doth bend her brows
> As if, with Circe, she could change my shape."

This reference to Circe may allude to Ovid, *Met.* XIV., 51, where the revenge of Circe on Scylla is described, but an equally likely source, I think, is the passage in Homer's *Odyssey*, where Circe is described as transforming men into wolves, mountain lions, and hogs.

—*Od.* X., 212.

Again Suffolk says (line 189):—

> "There Minotaurs and ugly treasons lurk."

The story of the Minotaur is told by Ovid, *Met.* VIII., 155, and also by Catullus (*Nup. Pel. Thet.* 52); but the expression is eminently classical and one which none but a classical scholar would have dreamed of using. In this play, then, we have the following allusions to classical authors: Catullus, Ovid, *Met.* Books VIII., XIV., XV.; Herodotus, Homer, Iliad and Odyssey, Horace, Livy, Plutarch and Theocritus.

Love's Labour Lost.

The next play to examine is *Love's Labour Lost.*

Act I., scene 1, line 13, the king says:—

"Our court shall be a little Academe."

This introduction of the Greek word akademia, the site of Plato's school of philosophy is very indicative of a good classical training. A man ignorant of Greek or polite learning, would hardly know what academe meant, for it was certainly not used here in its restricted modern sense of a young ladies' school.

Act I., scene 2, line 14, Armado says:—

"I spoke it, tender juvenal, as a congruent epitheton, appertaining to thy younger days." Now, would any man ignorant of Greek have used the Greek word "epitheton," instead of its English substitute, epithet?

Act III., scene 1, line 5, Armado says:—

". . . bring him festinately hither."

This is the English adverbial form, derived from *festinatus*—hastened, in place of the later adverb "festinanter." Armado must I not have known considerably more than a mere schoolboy's Latin!

Towards the end of the scene, Biron says (line 201):—

"Though Argus were her eunuch and her guard."

The story of Argus is related by Ovid, *Met.* I., 625.

Act IV., scene 1, line 66, Armado in his letter calls Zenelophon "the pernicious and indubitate beggar," using the word *pernicious* here in its *classical* not English sense, as it is used by Horace, "pernicis uxor Appuli."

Act IV., scene 2, line 36, Dull asks:—

"What was a month old at Cain's birth, that's not five weeks old as yet?" Holofernes replies, "Dictymna," which Nathaniel explains is the same as Phœbe or Luna.

Titan and Phœbe are in Ovid the names of the sun and moon.

"Nullæs adhue mundoc prubebat lumina Titan
Nec nova crescendo reparabat cornua Phœbe."
—*Met.* I., 10.

And Ovid uses Dictymna as a name of Diana—

> "Ecce suo comitata choro Dictymna per altum
> Mænalon ingrediens."—*Met.* II., 441.

And again in his *Fasti*:—

> "Lucus cum nemorisque tui Dictymna recessus
> Celat," —*Fasti* VI., 755.

And Statius also addresses Dictymna, in her character of Ilithyia:—

> "Per te maternos, mitis Dictymna labores."
> —*Thebais* IX., 632.

Now, though the titles Titan and Phœbe are too common to prove any special classical knowledge, "Dictymna" is a title none but a classical scholar would have used. They do not talk about Dictymna, behind the doors of theatres or law courts, where your true Shakespearean supposes his idol to have acquired all his knowledge, polish, and breeding!

In the same scene, Nathaniel says (line 55):—"Perge, good master Holofernes, perge!" This is hardly the expression of an ignorant man, but very suggestive, as here used, of the words of Virgil, "Pergite Pierides."—*Ec.* VI. 13. "Go on, ye Muses"—as Nathaniel was urging Holofernes to go on; and again in *Claudian*, where Jupiter, addressing Rome and Africa, says, "Pergite securæ."
—*De bello Gildonico*, 206.

In the same scene, line 80, Holofernes exclaims "Mehercle," a phrase strongly suggestive of Terence and Plautus.

> "Pulchre mehercle dictum, et sapienter."
> —*Ter. Eunuchus.*

And the *Comedy of Errors* is based, all admit, on the Monœchmi of Plautus Warner's translation of which was not published till after the production of Shakespere's play, so I claim with some probability that the author of the plays knew the works of Plautus certainly, and Terence probably, in the original, else, instead of the less common "Mehercle," above quoted, the author would have rendered the "By Hercules" of a translation by simple "Hercle," whereas he selects the *rarer* word, which no doubt clung in the memory of the scholar.

In the same scene, line 95, Holofernes quotes a line from Baptista Mantuanus, who died in 1516.

> "Fauste precor gelidâ quando pecus omne sub umbrâ
> Ruminat."

Although a popular poet enough, he was hardly likely to have been read by any, save a true scholar.

Act IV., scene 3, line 6, Biron says:—

> "By the Lord, this love is as mad as Ajax; it kills sheep."

This clearly refers to a passage in Horace.

> "Mille ovium insanus morti dedit inclytum Vixen,
> Et Menelaum una mecum se occidere clamans."
> —*Sat.* II., 3, 197.

Act V., scene 1, line 14, Holofernes says:—

> "His general behaviour vain, ridiculous and Ihrasonical."

This last epithet "Thrasonical" implies a knowledge of the "Eunuchus" of Terence, in which the character of Thraso is drawn.

Act V., scene 1, line 29, Nathaniel says:—"Laus Deo, bone intelligo!" Holofernes rejoins:—"Bone? Bone for bene: Priscian a little scratch'd." No one but a good Latin scholar could have made this pedantic joke, since it rests on the knowledge none but a good Latin scholar would possess, that there is *no adverb* "bone" in Latin —the correct word being "bene"! When bad Latin was spoken, there was a saying that "Priscian's head was broken," but in the case of so trivial a mistake as using "bone" for "bene," Holofernes reduces the damage, to Priscian's head being only "scratched"—a scratch being the accepted phrase for a trivial injury.

In this play we have reference to Ovid, *Met.* I. and II.; Baptista Mantuanus, Horace, *Satires* II., Terence, Plautus, and many scraps of Latin and Latinisms.

A Midsummer Night's Dream.

The next play to examine is *A Midsummer Night's Dream*.

Act I., scene 1, line 169, Hermia says:—

> "I swear to thee by Cupid's strongest bow,
> By his best arrow with the golden head."

This is an allusion to Ovid's description of the arrows of Cupid: —

" Deque sagittiferâ promsit duo tela pharetrâ
Diversorum operum, fugat hoc facit illud amorem;
Quod facit auratum est, et cuspide fulget acutâ,
Quod fugat obtusum est, et habit sub arundine plumbum."
—*Met.* I., 468.

Hermia goes on to swear by the simplicity of Venus' doves. Virgil calls doves the " birds of Venus," where they point out to Æneas the bough of gold sacred to Proserpina; and Hermia also swears by that fire which burned the Carthage Queen, whose death is told by Virgil, *Æneid* IV., 651.

Act II., scene 4, the name Titania of the *Fairy Queen* is borrowed from Ovid who applies it to Latona, *Met.* VI., 346.

In the same scene Helena says (line 162):—

" It is not night when I do see your face,
Therefore I think I am not in the night:
Nor doth this wood lack worlds of company,
For you, in my respect are all the world."

This pretty conceit is copied from Tibullus:—

"Tu nocte vel atrâ
Lumer, et in solis tu mihi turba locis."
Eleg., IV., 13, 11.

Again, Helena says (line 172):—

"Apollo flies and Daphne holds the chase."

The story of Daphne is told by Ovid, *Met.* I., 452.

Act III., scene 1. The story of Pyramus and Thisbe is told by Ovid, *Met.* IV., 55, though little besides the names is reproduced by the clownish actors.

In the same scene Titania says (line 172):—

" And for bright tapers crop their waxen thighs,
And light them at the fiery glow-worm's eyes."

Johnson expresses surprise that Shakespere did not know that the glow-worm carries her light on her tail; but I suspect the allusion of lighting a torch from bright eyes is another reference to Tibullus, where, speaking of Sulpicia, he says:—

"Illius ex oculis cum vult exurere Divos
Accendit gemin as lampadas acer amor."
Eleg., IV., 2, 5.

Act V., scene 1, line 48, Theseus reads: "The riot of the tipsy Bacchanals, tearing the Thracian singer in their rage."

The Thracian singer is Orpheus, whose lamentable death is told by Virgil in *Georg.* IV., 516.

Act V., scene 2. In Puck's song (line 14) Hecate is called the "triple." This is her classical style, as she is described in Virgil's *Æn.*, IV., 511:—

"Tergeminamque Hecaten, tria virginis ore Dianæ."

Horace also calls her "Triform goddes." The matter is trifling, perhaps, but tends to show how imbued with classical lore was the mind of the writer of the plays.

In this play we have Ovid referred to several times, Virgil, both the Georgics, and Æneid and Tibullus twice.

Twelfth Night.

The next play to consider is *Twelfth Night*, and the indications it affords of scholarly attainments are of the highest importance.

Act I., scene 2, line 15, the Captain says:—

"Where, like Arion, on the dolphin's back."

The story of Arion is told by Herodotus, Book I., 23.

An equally probable source, however, is Ovid's narration of it:—

"Inde fide majus tergo delphina recurvo
Se memorant oneri subposnisse novo;
Ille sedens, citheramque tenet, pretiumque vehendi
Cantat, et æquoreas carmine mulcet aquas."
Fasti., II., 83.

Act II., scene 3, line 2, Sir Toby says:—

"And *diluculo surgere*, thou knowest."

Where is it likely an uneducated man picked up so uncommon a word as diluculo? There is a very pregnant and significant entry in Bacon's *Promus*, No. 1,198, which supplies the missing word in the text: "Diluculo surgere *salubrium*"—Rising early is *wholesome*! But few will argue that Shakespere could possibly have had any

knowledge of the *Promus*, which was only printed a few years since.

Act IV., scene 2, line 62, the clown says: "Thou shall hold the opinion of Pythagoras, ere I will allow of thy wits, and fear to kill a woodcock lest thou dispossess the soul of thy grandam."

This reference to Pythagoras suggests an acquaintance with the splendid presentment of the doctrine of Metampsychosis given by Ovid, especially the lines:—

> "Omnia mutantur, inhil interit. Errat et illinc
> Huc venit, hinc illuc et quoslibet occupat artus
> Spiritus, eque feris humano in corpore transit."
>
> *Met.* XV., 165.

Act V., scene 1, line 117, the Duke says:—

> "Why should I not, had I the heart to do it,
> Like to the Egyptian thief, at point of death,
> Kill what I love?"

The source whence this allusion is derived is usually thought to be the *Æthiopica* of Heliodorus, but I am not of that opinion. The "thief," so-called, in the *Æthiopica* is Theagenes, the principal character of the piece which treats of the loves of Theagenes and Charicles. This Theagenes is no *thief*, but leader of a band of robbers, and a man of courage and repute, who it is certain would not be alluded to by the opprobrious term of "thief." The story of the "*Egyptian thief*," properly so-called, is given by Herodotus, Book II., 121, where he describes the manner the treasury of Rhampsinitus was entered by two brothers, one of whom, by consent, killed the other, who was so unfortunate as to have got caught in a trap, in order that by removing his head he, the surviving brother, might escape identification. The story is a very curious one, but Herodotus does *not give the name* of either brother, who can only be therefore spoken of as the "*Egyptian thief*," and as other passages occur from Herodotus, both in the book translated in Shakespere's time and those not so translated, there is no need for the forced attribution of the reference to the *Æthiopica* of Heliodows.

In this play we have, therefore, reference to Ovid, both the *Metamorphoses* and *Fasti*, Herodotus, and, most remarkable of all, an undoubted reference to Bacon's *Promus*, which it is absolutely certain Shakespere could never have seen.

Julius Cæsar.

The next play to consider is *Julius Cæsar*.

This play is universally allowed to be based on North's translation of the French version of *Plutarch's Lives*, by Amyot. It merely remains, therefore, to indicate such passages as evince a far wider field of classical attainments than can be explained by the use of the above translation.

Act I., scene 2, line 8, Cæsar says to Antony:—

> "Forget not in your speed, Antonius,
> To touch Calpurnia; for our elders say
> The barren, touched in this holy chase,
> Shake off their sterile curse."

This is a direct reference to the description of a very important feature in the *Lupercalia*, by Ovid:—

> "Nupta quid expectas? Non tu pollentibus herbis,
> Nec prece nec magico carmine mater eris.
> Excipe fœcundæ patienter verbera dextræ,
> Jam socer optati nomen habebit avi."
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> *Fasti*, II., 425.

Act I., scene 2, line 51, Cassius asks:—

> "Tell me, good Brutus, can you see your face?
> *Brutus.* No, Cassius: for 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."

This *glass*, or mirror, metaphor (as it has been termed) is set forth at greater length in *Troilus and Cressida*.

Act III., scene 3, line 2, Achilles says:—

> "This is not strange, Ulysses.
> The beauty that is borne here in the face
> The bearer knows not, but commends itself
> To other's eyes: nor doth the eye itself,
> That most pure spirit of sense, behold itself,
> Not going from itself; but eye to eye opposed
> Salutes each other with each other's form."

"Life of Alexander," who declared that "the Iliad of Homer most deserved such a case" (North's translation of Plutarch).

Act II., scene 3, line 4, the Countess of Auvergne says:—

> "If all things fall out right,
> I shall as famous be by this exploit
> As Scythian Thomyris by Cyrus' death."

This refers to the account given by Herodotus of the death of Cyrus and the revenge of Thomyris, which seems to have made a deep impression on the author of this play, as traces of it occur in the next scene, if my conjecture is right. The passage runs thus, which records the battle in which Cyrus was killed: "But at length the Massagetæ got the better, and the greater part of the Persian army was cut to pieces, and Cyrus himself killed, after he had reigned twenty-nine years. But Thomyris, having filled a skin with human blood, sought for the body of Cyrus among the slain of the Persians, and having found it, thrust the head into the skin, and insulting the dead, said, 'Thou hast indeed ruined me, though alive and victorious in battle, since thou hast taken my son by stratagem; but I will now glut thee with blood, as I threatened'" (Book I., 214).

Before the battle, the herald of Thomyris had addressed Cyrus as, "Cyrus insatiate with blood," which idea recurs in the plays; as for example, in Act II., scene 4, line 107, where Plantagenet says:—

> "And by my soul this pale and angry rose,
> As cognisance of my *blood-drinking* hate,
> Will I for ever and my faction wear."

The pallor of the rose here typifies the extremity of anger, as also in *Much Ado*, where Don Pedro remarks of Benedict, "As I am an honest man, he looks pale," meaning that he was angry; but I cannot help thinking that the epithet, "*blood-drinking*," is derived from the impressive story of Thomyris. Plantagenet also closes the scene with the words, "This quarrel will *drink blood* another day."

Again, in Act. IV., scene 7, line 16, Talbot compares his son to Icarus, whose story is told by Ovid, *Met.* VIII. 183, using another of the sanguinary epithets suggested by story of Thomyris (line 14):—

> "And in that *sea of blood*, my boy did drench
> His overmounting spirit, and there died,
> My Icarus, my blossom, in his pride."

Act. V., scene 1, line 11, King Henry says:—

> "For I always thought
> It was both impious and unnatural
> That such immanity and bloody strife
> Should reign among professors of one faith."

And in scene 3, line 1, Joan says:—

> "The Regent conquers, and the Frenchmen fly—
> Now help, ye charming spells, and periapts."

Now these words "immanity" and "periapts," if they stood alone, instead of being examples only of a numerous class of words in the plays, would prove that the author was perfectly familiar with both Latin and Greek. "Immanitas" is a Latin word used by Cicero, but certainly one which no Englishman, not a good Latin scholar, would dream of using; and the word "periapt" is equally significant of a good knowledge of Greek, being directly derived from the Greek verb "periapto," to tie round; hence, meaning an "amulet," which is bound round some part of the body. Now, words of this class, or English words used in a classical sense, are numerous in the plays, and prove even more directly than classical references, that the author was a profound classical scholar, as he could never have acquired them by the use of translations, but only through his own perfect familiarity with the classical languages. In support of this I will quote a passage from the work of Paul Stapfer, on "Shakespeare and Classical Antiquity": "Hallam, who advances no opinion lightly, notices the occurrence of numerous Latinisms in Shakespeare's works, 'phrases unintelligible and improper, except in the sense of their primitive roots'; such as 'things base and vile, holding no *quantity*,' for value; rivers that have 'overborn their *continents*,' the *continente ripa* of Horace; '*compact* of imagination,' 'something of great *constancy*,' for consistency." Sweet Pyramis *translated* "the law of Athens, which by no means we may extenuate,* expressions which it is not very likely that one, who did not understand their proper meaning, would have introduced into poetry." Without quoting

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> "Post hunc consequitur solerti corde Prometheus
> *Extenuata* gerens veteris vestigia poenæ."—*Nup. Pel. et Thet.* 294.

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> "Post hunc consequitur solorti corde Promothous
> *Extenuata* gerens veteris vestigia pœnæ."—*Nup. Pel. et Thet.* 294.

other authorities I will merely give the opinion of a recent writer, Paul Stapfer, who thus sums up the question of Shakespere's learning which Mr. Dale has affirmed to be a thing of naught: "If we take the word 'learning' in its large and literal sense, and no longer reduce the question to a miserable pedantic wrangling over the more or less Greek and Latin, then of all men that ever lived, *Shakespeare is one of the most learned.*" Now, in this opinion I concur, as regards the author of the plays, but applied to the Stratford poacher and London stage manager the idea is ridiculous. This same Paul Stapfer, on the opposite page to the above extract, thus expresses himself, however, of Shakespere's Greek: "With regard to Greek, we may boldly affirm that he *did not know it.*" No doubt this opinion was based on the absolute certainty that Shakespeare *could not* have acquired that language; but how, then, about the Greecisms in the plays, and his knowledge of Sophocles and Herodotus? The Baconian theory does away with all this difficulty, and were there no other evidence in its favour (in place of the overwhelming array of facts in its support), the linguistic argument should alone convince any impartial mind that under the name of Shakespeare we are dealing with two utterly distinct persons.

In Act V., scene 3, line 34, York says:—

> "See how the ugly witch doth bend her brows
> As if, with Circe, she could change my shape."

This reference to Circe may allude to Ovid, *Met.* XIV., 51, where the revenge of Circe on Scylla is described, but an equally likely source, I think, is the passage in Homer's *Odyssey*, where Circe is described as transforming men into wolves, mountain lions, and hogs.

—*Od.* X., 212.

Again Suffolk says (line 189):—

> "There Minotaurs and ugly treasons lurk."

The story of the Minotaur is told by Ovid, *Met.* VIII., 155, and also by Catullus (*Nup. Pel. Thet.* 52); but the expression is eminently classical and one which none but a classical scholar would have dreamed of using. In this play, then, we have the following allusions to classical authors: Catullus, Ovid, *Met.* Books VIII., XIV., XV.; Herodotus, Homer, Iliad and Odyssey, Horace, Livy, Plutarch and Theocritus.

Love's Labour Lost.

The next play to examine is *Love's Labour Lost.*

Act I., scene 1, line 13, the king says:—

"Our court shall be a little Academe."

This introduction of the Greek word akademia, the site of Plato's school of philosophy is very indicative of a good classical training. A man ignorant of Greek or polite learning, would hardly know what academe meant, for it was certainly not used here in its restricted modern sense of a young ladies' school.

Act I., scene 2, line 14, Armado says:—

"I spoke it, tender juvenal, as a congruent epitheton, appertaining to thy younger days." Now, would any man ignorant of Greek have used the Greek word "epitheton," instead of its English substitute, epithet?

Act III., scene 1, line 5, Armado says:—

". . . bring him festinately hither."

This is the English adverbial form, derived from *festinatus*—hastened, in place of the later adverb "festinanter." Armado must I not have known considerably more than a mere schoolboy's Latin!

Towards the end of the scene, Biron says (line 201):—

"Though Argus were her eunuch and her guard."

The story of Argus is related by Ovid, *Met.* I., 625.

Act IV., scene 1, line 66, Armado in his letter calls Zenelophon "the pernicious and indubitate beggar," using the word *pernicious* here in its *classical* not English sense, as it is used by Horace, "pernicis uxor Appuli."

Act IV., scene 2, line 36, Dull asks:—

"What was a month old at Cain's birth, that's not five weeks old as yet?" Holofernes replies, "Dictymna," which Nathaniel explains is the same as Phœbe or Luna.

Titan and Phœbe are in Ovid the names of the sun and moon.

"Nullæs adhue mundoc prubebat lumina Titan
Nec nova crescendo reparabat cornua Phœbe."
—*Met.* I., 10.

And Ovid uses Dictymna as a name of Diana—

> "Ecce suo comitata choro Dictymna per altum
> Mœnalon ingrediens."—*Met.* II., 441.

And again in his *Fasti*:—

> "Lucus eum nemorisque tui Dictymna recessus
> Celat," —*Fasti* VI., 755.

And Status also addresses Dictymna, in her character of Ilithyia:—

> "Per te maternos, mitis Dictymna labores."
> —*Thebais* IX., 632.

Now, though the titles Titan and Phœbe are too common to prove any special classical knowledge, "Dictymna" is a title none but a classical scholar would have used. They do not talk about Dictymna, behind the doors of theatres or law courts, where your true Shakespearean supposes his idol to have acquired all his knowledge, polish, and breeding!

In the same scene, Nathaniel says (line 55):—"Perge, good master Holofernes, perge!" This is hardly the expression of an ignorant man, but very suggestive, as here used, of the words of Virgil, "Pergite Pierides."—*Ec.* VI. 13. "Go on, ye Muses"—as Nathaniel was urging Holofernes to go on; and again in *Claudian*, where Jupiter, addressing Rome and Africa, says, "Pergite securæ."
—*De bello Gildonico*, 206.

In the same scene, line 80, Holofernes exclaims "Mehercle," a phrase strongly suggestive of Terence and Plautus.

> "Pulchre mehercle dictum, et sapienter."
> —*Ter. Eunuchus.*

And the *Comedy of Errors* is based, all admit, on the Monœchmi of Plautus Warner's translation of which was not published till after the production of Shakespere's play, so I claim with some probability that the author of the plays knew the works of Plautus certainly, and Terence probably, in the original, else, instead of the less common "Mehercle," above quoted, the author would have rendered the "By Hercules" of a translation by simple "Hercle," whereas he selects the *rarer* word, which no doubt clung in the memory of the scholar.

In the same scene, line 95, Holofernes quotes a line from Baptista Mantuanus, who died in 1516.

> "Fauste precor gelidâ quando pecus omne sub umbrâ
> Ruminat."

Although a popular poet enough, he was hardly likely to have been read by any, save a true scholar.

Act IV., scene 3, line 6, Biron says:—

> "By the Lord, this love is as mad as Ajax; it kills sheep."

This clearly refers to a passage in Horace.

> "Mille ovium insanus morti dedit inclytum Vixen,
> Et Menelaum una mecum se occidere clamans."
> —*Sat.* II., 3, 197.

Act V., scene 1, line 14, Holofernes says:—

> "His general behaviour vain, ridiculous and Ihrasonical."

This last epithet "Thrasonical" implies a knowledge of the "Eunuchus" of Terence, in which the character of Thraso is drawn.

Act V., scene 1, line 29, Nathaniel says:—"Laus Deo, bone intelligo!" Holofernes rejoins:—"Bone? Bone for bene: Priscian a little scratch'd." No one but a good Latin scholar could have made this pedantic joke, since it rests on the knowledge none but a good Latin scholar would possess, that there is *no adverb* "bone" in Latin —the correct word being "bene"! When bad Latin was spoken, there was a saying that "Priscian's head was broken," but in the case of so trivial a mistake as using "bone" for "bene," Holofernes reduces the damage, to Priscian's head being only "scratched"—a scratch being the accepted phrase for a trivial injury.

In this play we have reference to Ovid, *Met.* I. and II.; Baptista Mantuanus, Horace, *Satires* II., Terence, Plautus, and many scraps of Latin and Latinisms.

A Midsummer Night's Dream.

The next play to examine is *A Midsummer Night's Dream.*

Act I., scene 1, line 169, Hermia says:—

> "I swear to thee by Cupid's strongest bow,
> By his best arrow with the golden head."

This is an allusion to Ovid's description of the arrows of Cupid: —

> " Deque sagittiferâ promsit duo tela pharetrâ
> Diversorum operum, fugat hoc facit illud amorem;
> Quod facit auratum est, et cuspide fulget acutâ,
> Quod fugat obtusum est, et habit sub arundine plumbum."
> —*Met.* I., 468.

Hermia goes on to swear by the simplicity of Venus' doves. Virgil calls doves the " birds of Venus," where they point out to Æneas the bough of gold sacred to Proserpina; and Hermia also swears by that fire which burned the Carthage Queen, whose death is told by Virgil, *Æneid* IV., 651.

Act II., scene 4, the name Titania of the *Fairy Queen* is borrowed from Ovid who applies it to Latona, *Met.* VI., 346.

In the same scene Helena says (line 162):—

> " It is not night when I do see your face,
> Therefore I think I am not in the night:
> Nor doth this wood lack worlds of company,
> For you, in my respect are all the world."

This pretty conceit is copied from Tibullus:—

> "Tu nocte vel atrâ
> Lumer, et in solis tu mihi turba locis."
> *Eleg.*, IV., 13, 11.

Again, Helena says (line 172):—

> "Apollo flies and Daphne holds the chase."

The story of Daphne is told by Ovid, *Met.* I., 452.

Act III., scene 1. The story of Pyramus and Thisbe is told by Ovid, *Met.* IV., 55, though little besides the names is reproduced by the clownish actors.

In the same scene Titania says (line 172):—

> " And for bright tapers crop their waxen thighs,
> And light them at the fiery glow-worm's eyes."

Johnson expresses surprise that Shakespere did not know that the glow-worm carries her light on her tail; but I suspect the allusion of lighting a torch from bright eyes is another reference to Tibullus, where, speaking of Sulpicia, he says:—

"Illius ex oculis cum vult exurere Divos
Accendit gemin as lampadas acer amor."
Eleg., IV., 2, 5.

Act V., scene 1, line 48, Theseus reads: "The riot of the tipsy Bacchanals, tearing the Thracian singer in their rage."

The Thracian singer is Orpheus, whose lamentable death is told by Virgil in *Georg.* IV., 516.

Act V., scene 2. In Puck's song (line 14) Hecate is called the "triple." This is her classical style, as she is described in Virgil's *Æn.*, IV., 511:—

"Tergeminamque Hecaten, tria virginis ore Dianæ."

Horace also calls her "Triform goddes." The matter is trifling, perhaps, but tends to show how imbued with classical lore was the mind of the writer of the plays.

In this play we have Ovid referred to several times, Virgil, both the Georgies, and Æneid and Tibullus twice.

Twelfth Night.

The next play to consider is *Twelfth Night*, and the indications it affords of scholarly attainments are of the highest importance.

Act I., scene 2, line 15, the Captain says:—

"Where, like Arion, on the dolphin's back."

The story of Arion is told by Herodotus, Book I., 23.

An equally probable source, however, is Ovid's narration of it:—

"Inde fide majus tergo delphina recurvo
Se memorant oneri subposnisse novo;
Ille sedens, citheramque tenet, pretiumque vehendi
Cantat, et æquoreas carmine mulcet aquas."
Fasti., II., 83.

Act II., scene 3, line 2, Sir Toby says:—

"And *diluculo surgere*, thou knowest."

Where is it likely an uneducated man picked up so uncommon a word as diluculo? There is a very pregnant and significant entry in Bacon's *Promus*, No. 1,198, which supplies the missing word in the text: "Diluculo surgere *salubrium*"—Rising early is *wholesome*! But few will argue that Shakespere could possibly have had any

knowledge of the *Promus*, which was only printed a few years since.

Act IV., scene 2, line 62, the clown says: "Thou shall hold the opinion of Pythagoras, ere I will allow of thy wits, and fear to kill a woodcock lest thou dispossess the soul of thy grandam."

This reference to Pythagoras suggests an acquaintance with the splendid presentment of the doctrine of Metampsychosis given by Ovid, especially the lines:—

> "Omnia mutantur, inhil interit. Errat et illinc
> Huc venit, hinc illuc et quoslibet ocupat artus
> Spiritus, eque feris humano in corpore transit."
>
> *Met.* XV., 165.

Act V., scene 1, line 117, the Duke says:—

> "Why should I not, had I the heart to do it,
> Like to the Egyptian thief, at point of death,
> Kill what I love?"

The source whence this allusion is derived is usually thought to be the *Æthiopica* of Heliodorus, but I am not of that opinion. The "thief," so-called, in the *Æthiopica* is Theagenes, the principal character of the piece which treats of the loves of Theagenes and Chariclea. This Theagenes is no *thief*, but leader of a band of robbers, and a man of courage and repute, who it is certain would not be alluded to by the opprobrious term of "thief." The story of the "*Egyptian thief*," properly so-called, is given by Herodotus, Book II., 121, where he describes the manner the treasury of Rhampsinitus was entered by two brothers, one of whom, by consent, killed the other, who was so unfortunate as to have got caught in a trap, in order that by removing his head he, the surviving brother, might escape identification. The story is a very curious one, but Herodotus does *not give the name* of either brother, who can only be therefore spoken of as the "*Egyptian thief*," and as other passages occur from Herodotus, both in the book translated in Shakespere's time and those not so translated, there is no need for the forced attribution of the reference to the *Æthiopica* of Heliodows.

In this play we have, therefore, reference to Ovid, both the *Metamorphoses* and *Fasti*, Herodotus, and, most remarkable of all, an undoubted reference to Bacon's *Promus*, which it is absolutely certain Shakespere could never have seen.

JULIUS CÆSAR.

The next play to consider is *Julius Cæsar*.

This play is universally allowed to be based on North's translation of the French version of *Plutarch's Lives*, by Amyot. It merely remains, therefore, to indicate such passages as evince a far wider field of classical attainments than can be explained by the use of the above translation.

Act I., scene 2, line 8, Cæsar says to Antony:—

> "Forget not in your speed, Antonius,
> To touch Calpurnia; for our elders say
> The barren, touched in this holy chase,
> Shake off their sterile curse."

This is a direct reference to the description of a very important feature in the *Lupercalia*, by Ovid:—

> "Nupta quid expectas? Non tu pollentibus herbis,
> Nec prece nec magico carmine mater eris.
> Excipe fæcundæ patienter verbera dextræ,
> Jam socer optati nomen habebit avi."
>
> *Fasti*, II., 425.

Act I., scene 2, line 51, Cassius asks:—

> "Tell me, good Brutus, can you see your face?
> *Brutus.* No, Cassius: for 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."

This *glass*, or mirror, metaphor (as it has been termed) is set forth at greater length in *Troilus and Cressida*.

Act III., scene 3, line 2, Achilles says:—

> "This is not strange, Ulysses.
> The beauty that is borne here in the face
> The bearer knows not, but commends itself
> To other's eyes: nor doth the eye itself,
> That most pure spirit of sense, behold itself,
> Not going from itself; but eye to eye opposed
> Salutes each other with each other's form."

This metaphor must have been a favourite one with the writer, as it recurs in several other plays, as, for example, 2nd *Henry IV.*, II., iii. 21. *Hamlet*, Act III., scene 1, line 161 (where Ophelia calls Hamlet "the *glass* of fashion"); and scene 4, line 19 (where Hamlet says, "You go not till I set you up a *glass* where you may see the inmost part of you.") *Cymbeline*, Act I., scene 1, line 48 ("To the more mature, a *glass* that feated them"). *As You Like It*, Act III., scene 5, line 54 (Rosalind says: "'Tis not her *glass*, but you, that flatters her. *And out of you she sees herself more proper than any of her lineaments can show her*"). *Winter's Tale*, Act I., scene 2, line 381 (Polixenes says: "Your changed complexions are to me a mirror, which shows me mine changed too"). *Henry V.*, Act II., chorus line 6 ("The mirror of all Christian kings"). 3 *Henry VI.*, Act III., scene 3, line 84 ("Whose wisdom was a mirror to the wisest"). *Richard III.*, Act II., scene 2, line 51 ("Two mirrors of her princely semblance"). The same iteration of this mirror metaphor is found in the works of Bacon, as for example, "And this comparison of the mind of a wise man to the glass is the more proper, because in a glass he can see his own image, together with the images of others, which the eye itself, without a glass, cannot do." For numerous other quotations to the same end the *Journal of the Bacon Society* may be consulted, Vol. II., p. 147; but one thing is certain, that the author of the plays (as well as Bacon) was fond of the above metaphor, and introduced it in many forms and applications. The source of the metaphor is, however, what concerns us most, and there can be little doubt that the idea originated in a passage in the first Alcibiades of Plato, a work untranslated in Shakespere's day. The passage runs thus: "We may take the analogy of the eye. The eye sees not itself but from some other things; for instance, a mirror. But the eye can see itself also by reflection in another eye, not by looking at any other part of a man, but at the eye only." Here then, in Plato, is the germ of that prolific crop of metaphors, touching the eye and the glass, or mirror, which runs through and enriches the works of Bacon and the author of the Shakespearean Plays!

In connection with the acquaintance of the author of the plays with Plato's works, it may be noted that in the preface to their

translation of Plutarch's lives, the brothers J. and W. Langhorne, whose scholarship and authority few will be so hardy as to question, make the following statement: "It is said by those who are not willing to allow Shakespere much learning, that he availed himself of the last-mentioned translation, but they seem to forget that, in order to support their arguments of this kind, it is necessary for them to prove that Plato, too, was translated into English at the same time, for the celebrated soliloquy, 'To be, or not to be,' is taken almost verbatim from that philosopher, yet we have never found that Plato was translated in those times."

Now, such an opinion from such an authority carries in my mind *immense weight*, tantamount indeed to conviction. Unfortunately, the brothers Langhorne do not quote the precise passage whence the above soliloquy is taken "almost verbatim," and, although there is somewhat parallel philosophy in the "Parmenides" of Plato, yet I cannot directly connect it with Hamlet's utterances. However, in BACONIANA (p. 221) attention is drawn by Mrs. Alaric Watts to an article in the *Fortnightly Review* on the "Eleatic Fragments" and the writings of Parmenides, including such questions as "the relation of the phenomenal universe to real existence." The writer in the *Review* goes on to say: "The fragments of Parmenides which contain this philosophy of Being and Not-Being, appear to have formed portions of a poem in hexameters." And then gives, among others, the following quotation: "One only way of reasoning is left, that being is; wherein are many signs that it is increate and indestructible, whole in itself, unique in kind, immovable, and everlasting. Neither birth nor beginning belongs to Being. Wherefore, either TO BE or NOT TO BE is the unconditional alternative." The extract runs on, still ringing the changes or "Being" on Not-Being.

The paper in BACONIANA concludes thus: "Can there be a doubt that the substance of this remarkable philosophic fragment, from a source which Bacon specified as being too little known to readers of his time — 'De Augmentis III.,' 'Historia Ventorum,' 'De Principûs,' wherein 'Parmenides' is quoted approvingly — and which certainly is not much more widely known even in these days, was condensed into a perfect form in the world-famous soliloquy of Hamlet—'To be, or not to be, that is the question'?"

Of course, we find none of the interminable hair-splitting and prolixity of the "Parmenides" of Plato in Hamlet's masterly summing up, but the *kernel of the question* is there, and in Hamlet's common sense, as opposed to academic theories, one can almost catch the shadow of the corrective materialism of Lucretius, whom Bacon is known to have read.*

"Denique materies si rerum nulla fuisset,
Nec locus, ac spatium res in quo quæque geruntur;
Nunquam Tyndaridis formæ conflatus amore
Ignis, Alexandri Phrygio sut pectore gliscens
Clara adcendisset særi certamina belli."—*De Rerum Naturâ* I. 472.

We have, then, in this play distinct allusions to Ovid's "Fasti," to the "First Alcibiades" of Plato, and to the "Parmenides" of Plato, or rather to the rare fragment of a poem by Parmenides himself, neither of which were translated when the play was written.

Troilus and Cressida.

The materials for this play, as Steevens tells us, are mostly derived from Lydgate's "Troye Boke," and not from Homer. The author of the play can therefore not be held responsible (considering the authority he was following) for the wide divergence of some of his characters from the Homeric text, and the painful degradation from the Homeric ideal, that Hector undergoes in this piece. The degradation is, of course, the work of the mediæval rhapsodists. Perhaps the author felt he could not gild refined gold, and therefore preferred drawing his materials from the rhapsodists rather than the matchless original of Homer.

Act I., scene 3, line 34, Nestor says:—

"The sea being smooth
How many shallow bauble boats dare sail
Upon her patient breast, making their way
With those of nobler bulk."

This reproduces a simile of Statius:—

"Sic ubi magna novum Phario de littore puppis
Solvit iter, jamque innumeros utrinque rudentes

* Bacon, in the "Advancement of Learning," quotes the line beginning with, "Suavo mari magno."—Spedding III. 317.

Lataque veliferi porrexit brachia mali,
Invasitque bias, in eodem angusta phaselus
Æquore et immensi partem sibi vindicat Austri."
Silvo V., I. 242.

In the same scene Ulysses says:—

"No; make a lottery, and by device let blockish Ajax draw
The 'sort' to fight with Hector."

Here '*sort*' is simply the Latin word *sors*, and is a word none but a classical scholar would have used.

Act II., scene 2, line 108, Cassandra cries:—

"Cry, Trojans, cry! Practise your eyes with tears!
Troy must not be, nor goodly Ilion stand;
Our firebrand brother, Paris, burns us all."

This is a direct reference to those lines Ovid puts in Helen's mouth:—

"Fax quoque me terret, quam se peperisse cruentam
Ante diem partus est sua visa parens:
Et vatum monitus timeo, quos igne Pelasgo
Ilion arsurum præmonuisse ferunt."—*Epistles* XVI. 237.

In the same scene Paris says (line 131):—

"Your full consent
Gave wings to my propension."

And adds later on—

"What propugnation is in one man's valour
To stand the push and enmity of those
This quarrel would excite?"

Here are two Latin words, pure and simple, no one but a classical scholar would have dreamt of using—*propension* for inclination or intention and *propugnation* for defence.

In the same scene Hector says (line 163):—

"Paris and Troilus, you have both said well,
And on the cause and question now in hand
Have glozed, but superficially; not much
Unlike young men, whom Aristotle thought
Unfit to hear moral philosophy."

Now, Bacon, in the "Advancement of Learning," quotes the same

passage from Aristotle to which Hector refers, but the "Advancement" was not published when the play was written, so Shakespere could not have borrowed from Bacon. That he could have borrowed it direct from Aristotle is absurd. The question then arises, Could he have borrowed it from the only other source open to one ignorant of Greek, the "Colloquies of Erasmus," a work well known to Bacon, but one hardly likely to have been used by or even known to Shakespere. The passage in question is from the "Nikomachean Ethics of Aristotle" (chap. i., sec. 3), and is thus translated by the Rev. E. Moore (edition of 1878): "Wherefore of political science the young man is no fit student, being ignorant of the affairs of life, the arguments springing therefrom or related thereto. Still, moreover, is he obedient to the passions, which he will foolishly listen to, and unprofitably, since the end (they suggest) is not knowledge but action." Hector, it will be seen, uses the term Moral Philosophy, which points to the derivation of the passage from the Latin of Erasmus, who uses the words, "Ethicæ Philosophiæ," in place of the Greek word "politike" of Aristotle; but, as a matter of fact, Aristotle's political philosophy embraced moral as well, the two not being differentiated one from the other till a later date, a fact of which so profound a scholar as Erasmus was no doubt well aware. I then for one do not admit that it is practically possible to suppose that such a man as Shakespere was, could be so saturated with the writings of Erasmus as to put a quotation from Aristotle embalmed in his pages into the mouth of one of the characters in this play. That Bacon should have done so is not strange, especially as the passage is one *used in his "Advancement of Learning,"* and phrased exactly as it stands in Erasmus.

Hector then goes on strongly to affirm the sanctity of the marriage tie, and says (line 173):—

> "Nature craves
> All dues be render'd to their owners. Now
> What nearer debt in all humanity
> Than wife is to the husband?
> . . . . . .
> If Helen then be wife to Sparta's king,
> As it is known she is, these moral laws
> Of nature and of nations, speak aloud
> To have her back, returned."

Now this speech seems to me a reflection of the speech of Alcinous to Arete, touching the restitution of Medea to her father. Apollonius Rhodius makes Alcinous say:—

"To glad my guests, and guard the virgin's charms;
Arete, I would meet the Colchian arms:
But Jove, all-seeing Jove my spirit awes,
And much I fear to violate his laws.

. . . . . .

I will not veil my purpose from thy love,
And men, I trust, the sentence will approve.
If virgin yet remains the Colchian fair,
To yield her to her father I prepare;
But if already she is Jason's bride,
The wife I tear not from her husband's side;
Nor yield to foes, to cruelty and scorn,
The tender progeny as yet unborn."

—*Argonautica* IV. 1096.

Act. II., scene 3, line 241, Ulysses says to Ajax:—

"And for thy vigour,
Bull-bearing Milo his addition yield
To sinewy Ajax."

The origin of this epithet of Milo is an epigram of Doricus, preserved by Athenæus, who was untranslated then; but is also quoted in the Colloquies of Erasmus, who discusses at some length the proverb, "Taurum tollit qui vitulum sustulerit." The original epigram was as follows, speaking of Milo:—

"And he did still a greater feat than this
Before the altar of Olympian Jove.
For then he bore aloft an untamed bull
In the procession, then he cut it up,
And by himself ate every bit of it."—*Athen.* X. 4.

Act III., scene 3, line 181, Ulysses says to Achilles:—

"Then marvel not, thou great and complete man,
That all the Greeks begin to worship Ajax,
Since things in motion sooner catch the eye
Than what not stirs."

This seems an echo of the well-known lines of Horace:—

> "Segnius irritant animos demisse per aurem,
> Quam quæ sunt oculis subjecta fidelibus."
> —*De arte Poetica*, 180.

Act V., scene 2, line 146, Troilus says:—

> "And yet the spacious breadth of this division
> Admits no orifice for a point, as subtle
> As Arachne's broken woof, to enter."

The story of Arachne is told by Ovid, *Met.* VI. 53. Some critics have suggested Ariadne instead of Arachne, in which case the reference applies to the story of Theseus, as told by Catullus; the thread, or "broken woof," whereby Theseus was enabled to escape from the den of the Minotaur being given him by Ariadne:—

> "Ne Labyrintheis e flexibus egredientem
> Tecti frustaretur inobservabilis error."
> —*Nup. Pel. et Thet.*, 114.

Again, Troilus says (line 149):—

> "O instance! strong as Pluto's gates."

A very classical allusion, as no less a person than Achilles says:—

> "For who dares one thing think, another tell,
> My soul detests him like the gates of hell."
> (literally the gates of Acides.)

Act V., scene 10, line 17, Troilus says:—

> "Hector's dead:
> There is a word will Priam turn to stone,
> Make wells and Niobes of the maids and wives."

This alludes to the story of the conversion of Niobe into a fountain, as told by Ovid, *Met. VI.* 310.

In this play, then, we have references to Aristotle, Erasmus, Apollonius Rhodius, Ovid, Horace, Statius, and perhaps Catullus and Athenæus.

I will close this paper with a few scattered passages from other plays bearing on the same point. In the *Tempest*, Act. III., scene 1, line 83, Miranda says to Ferdinand:—

> "I am your wife if you will marry me:
> If not, I'll die your maid: to be your fellow

You may deny me; but I'll be your servant,
Whether you will or no."

This recalls the sentiment put by Catullus into the mouth of Ariadne:—

"Si tibi non cordi fuerant connubia nostra
Sæva quod horrebas prisci præcepta parentis,
Attamen in vestras potuisti ducere sedes;
Quæ tibi jucundo famularer serva labore,
Candida permulcens liquidis vestigia lymphis,
Purpureâ ve tuum consternens veste cubile."
—*Nup. Pel. et Thet.*, 158.

In *Hamlet*, Act. V., scene 1, line 247, Laertes says of Ophelia:—

"Lay her in the earth:
And from her fair and unpolluted flesh
May violets spring."

Paul Stapfer, referring to this passage and one in Persius, considers the resemblance as perhaps only a coincidence. Perhaps; but their similarity is suggestive.

"Non nunc e tumulo, fortunatâque favillâ
Nascentur violæ."—*Persius Sat.* I. 39.

In the *Taming of the Shrew* occurs a direct quotation from Ovid's "Epistles," which escaped Mr. Dale's memory:—

"Hac ibat Simois, hac est Sigeia tellus,
Hic steterat Priami regia celsa senis."—*Epist.* I., 33.

THE MERCHANT OF VENICE.

Act. I., scene 2, line 59, Portia says of her French suitor:—

"He is every man in no man; if a throstle sing, he falls straight a capering; he will fence with his own shadow. If I should marry him, I should marry twenty husbands."

Who can fail to see in this portrait of Monsieur Le Bon a reflection of the subtle Greek as drawn by Juvenal:—

"Ede quid illum
Esse putes: quem vis hominem secum adtulit ad nos.
Grammaticus, rhetor, geometres, pictor, aliptes,
Augur, Schœnobates, medicus, magus."—*Sat.* III. 74.

As regards the classical authors, Shakespeare might have read at school. I will quote one passage from Paul Stapfer's work on "Shakespere and Classical Antiquity": "Here Latin was certainly taught, and perhaps, but this not equally certain, Greek, French, and Italian. Terence, Virgil, Cicero, Sallust, and Cæsar, were the principal authors read by the boys, while they learned the rules of grammar from Lilly, Donatus, or Valla" (page 101). But as I have endeavoured to show in the present paper, the author of the plays had a wide and scholarly acquaintance with the following authors, in the few plays reviewed: Aristotle, Ennius, Cicero, Catullus, Homer (*Iliad* and *Odyssey*), Horace (*Odes, Epodes, Art-Poet and Satires*), Baptista Mantuanus, Ovid (*Metam., Fasti*, and *Epistles*), Herodotus, Livy, Plutarch, Plato, Plautus, Sophocles, Terence, Seneca, Virgil (*Georg.* and *Æneid*), and perhaps Athenæus, Apollonius Rhodius, Juvenal, and Statius, not to mention Erasmus, and most astounding of all, Bacon's *Promus*. Is it, then, likely Shakespere was the author of the plays? Solvuntar tabulæ risu! The very idea is enough to set the tables in a roar.

Budleigh Salterton, October, 1894.

BEN JONSON AND CIPHER IN THE PLAYS.

(Extract from Letter to the Hon. Senator Donnelly.)

. . . Recently, whilst perusing a volume of Ben Jonson's poems, I came upon a passage in his Dedication of the Epigrams which has strengthened my belief in your discovery . . . . The Epigrams were dedicated to "the great example of honour and virtue, the most noble William, Earl of Pembroke, Lord Chamberlain," &c.:

"My Lord,—While you cannot change your merit, I dare not change your title; it was that made it, and not I. Under which name I here offer to your Lordship the ripest of my studies—my Epigrams, which, *though they carry danger in the sound, do not therefore seek your shelter; for when I made them I had nothing in my conscience* to expressing of which I did need a cipher."

It is claimed by many writers that this distinguished nobleman is the "W. H." of the Shakespeare Sonnets. If so, then it would seem that he had previously allowed the use of his name as a "shelter" for some *other works in which cipher was necessary*. . . .

HERBERT E. DAY.

WAS FRANCIS BACON THE CENTRE OF A SOCIETY?

IN support of the theory recently advanced, that Francis Bacon was the centre of a Society whose object was to aid him with hands, brains, and money, to perform the apparently impossible task of a *great Restauration*, or *a universal Reformation of the whole wide world*, and to transmit, expand, and for ever cherish the "seeds and weak beginnings" which time should bring to ripeness," we beg to submit to thoughtful readers the following paragraph, which concludes Bacon's address "To the King," at the commencement of the Second Book of the *De Augmentis*:—

"Touching impossibility, I take it that all those things are held to be possible and performable, which may be done by some persons, but not by every one; and which may be done by many together, though not by one alone; and which may be done in the succession of ages, though not in one man's life; and lastly, which may be done by public designation and expense, though not by private means and endeavour. Notwithstanding, if any man will take to himself rather the saying of Solomon, '*The slothful man says, there is a lion in the path*,' than that of Virgil, '*they find it possible, because they think it possible*,' I shall be content that my labours be esteemed but as the better sort of wisdom. For as it asks some knowledge of a thing to demand a question not impertinent, so it requires some sense to make a wish not absurd."

CORRESPONDENCE.

SHAKSPERIANS AND SHAKESPEARE.

SIR,—None show the discrepancies of Shaksper and Shakespeare better than Shaksperians who have no suspicion that they were distinct, and are amazed at the miracle of the uneducated Shaksper writing the all-informed works of

Shakespeare. The following specimen is from Carlyle's essay on German Literature (1827).

"Are the lineness and truth of sense manifested by the artist found, in most instances, to be proportioned to his wealth and elevation of acquaintance? Where lay Shakespeare's rent-roll; and what generous peer took him by the hand and unfolded to him the "open secret" of the Universe? teaching him that this was beautiful, and that not so? Was he not a peasant by birth, and by fortune something lower; and was it not thought much; even in the height of his reputation, that Southampton allowed him equal patronage with the zanies, jugglers and bear-wards of the time? Yet compare his taste, even as it respects the negative side of things, for in regard to the positive, and far higher side, it admits no comparison with any other mortals—compare it, for instance, with the taste of Beaumont and Fletcher, his contemporaries, men of rank and education, and of fine genius like himself. Tried even by the nice fastidious, and in part false and artificial delicacy of modern times, how stands it with the two parties; with the gay triumphant men of fashion, and the poor vagrant link-boy? Does the latter sin against, we shall not say taste, but etiquette, as the former do? For one line, for one word, which some Chesterfield might wish blotted from the first, are there not in the other whole pages and scenes which, with palpitating heart, he would hurry into deepest night? This, too, observe, respects not their genius, but their culture; not their appropriation of beauties, but their rejection of deformities, by supposition, the grand and peculiar result of high breeding! Surely, in such instances, even that humble supposition is ill borne out." H. B.

NOTICES OF BOOKS—PROGRESS—DESIDERATA.

No more long articles, consisting chiefly of Parallel Passages, can be received for printing before November, 1895, at the earliest.

We regret to have to postpone the publication of an article intended for this number upon Dr. O. Owen's Cipher Story. There is no space for a lengthy paper on the subject, yet the description of the system could not duly be explained in a few short paragraphs. We hope, in April, to publish an article written by an eye-witness, of the method of working, and its results. Meanwhile the following notes may be interesting to our readers.

1. The second large octavo vol. of Dr. Owen's Cipher Story is published (Gay & Bird, London, and Howard Publishing Company, Detroit). It con-

tains Books III. & IV., and is of increased interest, especially in Book IV., which includes a complete tragedy in five acts, entitled "The Historical Tragedy of Mary Queen of Scots."

2. Book V. will contain another play in five acts, with a Prologue which (as deciphered) announces that "A Comedy will follow."

3. We are also informed, that in the third volume, now in course of preparation, Dr. Owen will explicitly describe his Cipher system. We shall all be well pleased when this is done, because, to those who have never inspected the mechanical method by which the results are attained, the whole thing remains a subject of mere wonder and speculation. Yet it is but just to say that others who have closely examined and worked upon Dr. Owen's clues, express themselves amazed at the manner in which even an inexpert hand can produce such definite results.

4. "The Tragedy of Mary Queen of Scots" is, we are further informed, to be prepared for the stage.

In Boston, U.S.A., a meeting was held on December 6th, at the "Thursday Evening Club," founded by Longfellow, Holmes, Whittier, Lowell, Agassiz, Fields, Parkman, Motley and others. The President of Harvard College, the Librarian and many very eminent professors, authors, and lecturers were present. The debate on Baconian subjects was considered most interesting and satisfactory.

On the Continent great progress is being made. Lectures have been delivered at Berlin, Vienna, Leipzig, Dresden, and other towns by Dr. Lotzmeyer, Dr. W. Waldmuller and other professors, and debates have been held in literary circles, and at some of the debating unions. At Riga, the director of the theatre, Mr. Max Marsteiger, held an audience of 2,000, including the members of the Polytechnic Union, during a stirring address of nearly two hours, on the subject of *Francis Bacon as the true Shakespeare.*

The enterprising publishers of Dr. Owen's books are preparing, we hear, to issue a fortnightly magazine to be entitled "The Sixteenth Century." It will probably overrun a wider field of inquiry than that hitherto explored by BACONIANA; but its aims will be on the whole similar, and we wish all success to our American cousin.

Mr. Edwin Bormann's very useful book, to which much of the recent interest abroad is probably directly due, continues to thrive and to assert its position. We regret to learn that the English translation is not likely to be published until Midsummer, 1895.

It is thought desirable that in future the publication of BACONIANA shall be made to coincide with the quarters of the year. We shall therefore endeavour to issue the four numbers of Vol. III. in the months of April, June, August, and November, 1895, so that Vol. IV. may commence in January, 1896.

Subscribers who desire it can have Covers for BACONIANA in green cloth, with the gold stamp of the Society, at a charge of 1s. 6d. and postage. Apply to Messrs. Banks & Son, 5, Racquet-court, Fleet-street, E.C.

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.