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# Baconiana.

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No. 33.

## MRS. GALLUP'S BILITERAL CIPHER.

AT a meeting of the Council of the Bacon Society, held on 5th December, 1900, GEN. SIR PERCY FEILDING, President, in the Chair, the following resolution was agreed to:—

“That in view of the failure to produce satisfactory key-alphabet for the cipher narratives, declared by Mrs. Gallup to have been inserted by Francis Bacon in various books, and the inconclusive nature of her demonstrations, the Society is unable to give any support or countenance to the alleged discovery.”

[The above will not preclude a free discussion of the subject in this journal.—ED.]

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## THE BILITERAL CYPHER STORY.

THE Cipher Book referred to in the October number of BACONIANA appears to contain a repetition of Dr. Owen's previous statements rather than anything new. It consists of two subjects, which as warp and woof, form its material. Its key will be found in the Appendix.

This Appendix describes the contents of the works published during the last seven years by Dr. Owen, and alleged to be written by Francis Bacon, but concealed in his acknowledged writings by a word-cipher, which he, Owen, professed to have discovered.

These word-cipher works already contained the announcement that Queen Elizabeth was twice privately married to Robert Dudley, afterwards Earl of Leicester; that Francis Bacon was her eldest son, and Robert Devereux, Earl of Essex, her second son; that Francis Bacon was full of remorse for having taken part in the judicial murder of his brother, which he did to save his own “priceless” life (p. 22) from the fury of Elizabeth, who is now described as “his

wicked mother, whose soul was but one infernal region' (pp. 177, 185). According to the present book Francis Bacon considered his father Leicester to have been concerned in the murder of his first wife Amy Robsart, to have committed bigamy twice or thrice, and to be suspected as a poisoner (pp. 16—61). Under these circumstances it is said that Francis Bacon considered the lives of Leicester, of Elizabeth, and of Essex, to be suitable subjects for three dramas, which he accordingly wrote and committed to cipher for the instruction of future ages: putting also into the cipher some translations of Homer and other matters. These Plays, or some of them, with other writings, Owen claims to have deciphered, and accordingly published.

These disclosures seem to have hitherto gained little credence or attention.

The object of the present book is to authenticate Owen's previous books, vouching them by a biliteral cipher, said to be discovered in the same writings of Francis Bacon by Mrs. Gallup.

The present book appears to contain little if anything new. A great part of it is composed of repetitions over and over again of the disclosures already made in Owen's books, with comments thereon. The rest mostly consists of rambling disjointed talk about the word-cipher, extolling its importance, exhorting to persevering study, giving occasional lists of key words, and vague references to polished rules, "which dissipate all uncertainty" but without a single intelligible direction or rule defining or explaining the much vaunted word-cipher.

Contrast with this Francis Bacon's treatment of cipher in his authentic writings. The description of his biliteral cipher, in the *De Augmentis* occupies but seven pages, and is a model of clearness, conciseness, and completeness. The hundred pages or more of this book, which descant upon the supposed word-cipher, are wholly uninteresting and unintelligible.

The present book is said to be extracted from Bacon's works by his biliteral cipher; but the statement is, at present, as devoid of independent support as are Owen's books.

And, be it well observed, that the present book cannot be accepted without also accepting Owen's books, which it vouches.

We are, however, advertised by the present book (p. 202) that (supposing of course a sufficient number of believing

readers and purchasers can be found) ten more Plays, besides other works, of equal value with those already published, are ready to be evolved from the word-cipher, and published!

It may be reassuring to some of our readers to be told, that the disclosures of both Dr. Owen's and Mrs. Gallup's books are in direct conflict with Francis Bacon's own statements, in his authentic works; and also with ascertained facts of history. This it is now proposed to shew.

"The Felicities of Elizabeth" is a concise sketch of Elizabeth's life and character, written by Francis Bacon about six years after the Queen's death, expressing therefore his mature judgment when free from personal influence. He sent copies in 1609 to, amongst others, his bosom friend and confidant, Sir Tobie Matthew, and in answer to some criticism from Sir Tobie, who as a Catholic could not approve Elizabeth's Protestant proceedings, Bacon wrote thus:—"It is written to me from Paris, and some others, that it carries a manifest impression of truth with it, and that it even convinces as it grows." "I must confess, my desire to be, that my writings should not court the present time, or some few places, in such sort as should make them rather less general to persons, or less permanent in future ages."

"This work his lordship so much affected," Dr. Rawley writes in his preface to the "Resuscitatio," "that he had ordained by his last will and testament to have had it published many years since, but that singular person entrusted therewith soon after deceased, and therefore it must expect a time to come forth among his lordship's other Latin works."

The following are extracts from "The Felicities of Elizabeth":—

"Queen Elizabeth, both in her natural endowments, and her fortune, was admirable amongst women, and memorable amongst princes.

"Rare in all ages hath been the reign of a woman, more rare the felicity of a woman in her reign, but most rare a permanency and lasting joined with that felicity. As for this lady, she reigned four and forty years complete, and yet she did not survive her felicity. Of this felicity I am purposed to say somewhat; yet without any excursion into praises; for praises are the tribute of men, but felicity is the gift of God.

"As for those whom she raised to honour, she carried such a discreet hand over them, and so interchanged her favours as they still strived in emulation and desire to please her best, and she herself remained in all things an absolute princess.

“Childless she was, and left no issue behind her; which was the case of many of the most fortunate princes, Alexander the Great, Julius Cæsar, Trajan and others, and this is a case that hath been often controverted and argued on both sides, whilst some hold the want of children to be a diminution of our happiness, as if it should be an estate more than human to be happy both in our own persons, and in our descendants, but others do account the want of children as an addition to earthly happiness, inasmuch as that happiness may be said to be complete, over which fortune hath no power, when we are gone; which if we have children cannot be.

“As for her memory, it hath gotten such life in the mouths and hearts of men, as that envy being put out by her death, and her fame lighted, I cannot say whether the felicity of her life, or the felicity of her memory be the greater. For if, perhaps, there fly abroad any factious fames of her, raised either by discontented persons, or such as are averse in religion; which, notwithstanding, dare now scarce shew their faces, and are everywhere cried down; the same are neither true, neither can they be long-lived.

“And besides, such felicities as we have recounted could not befall any princess, but such an one as was extraordinarily supported and cherished by God’s favour; and had much in her own person, and rare virtues, to create and work out unto herself such a fortune. Notwithstanding I have thought good to insert something now concerning her moral part, yet only in those things, which have ministered occasion to some malicious to traduce her.

“This queen, as touching her religion, was pious, moderate, constant, and an enemy to novelty. First for her piety, though the same were most conspicuous in her acts and the form of her government; yet it was portrayed also in the common course of her life, and her daily comportment. Seldom would she be absent from hearing divine service, and other duties of religion, either in her chapel, or in her private closes. In the reading of the Scriptures, and the writings of the Fathers, especially of Saint Augustine, she was very frequent; she composed certain prayers herself upon emergent occasions.

“Now if there be any severer nature that shall tax her for that she suffered herself, and was very willing to be courted, wooed, and to have sonnets made in her commendation; and that she continued this longer than was decent for her years; notwithstanding, if you will take this matter at the best, it is not without singular admiration, being much like unto that



which we find in fabulous narrations, of a certain queen in the Fortunate Islands, and of her Court and fashions, where fair-purpose and love-making was allowed, but lasciviousness banished. But if you will take it at the worst, even so it amounteth to a more high admiration, considering that these courtships did not much eclipse her fame, and not at all her majesty; neither did they make her less apt for government, or chock with the affairs and businesses of the public, for such passages as these do often entertain the time even with the greatest princes. But to make an end of this discourse, certainly this princess was good and moral, and such she would be acknowledged; she detested vice, and desired to purchase fame only by honourable courses.

“Thus much in brief according to my ability, but to say the truth, the only commender of this lady’s virtues is time; which for as many ages as it hath run, hath not yet shewed us one of the female sex equal to her in the administration of a Kingdom.”

Will anyone believe that Bacon at the time he wrote this as a record “permanent in future ages,” was contriving a cipher story denouncing Elizabeth as his “wicked mother,” “whose whole spirit was but one infernal region!”

Is it credible that Dr. Rawley, the translator and publisher of “The Felicities” was familiar with this cipher story, and inserted in 1635 its substance in cipher, in two other of Bacon’s works, the “New Atlantis” and “Natural History,” yet this, the last pages of the present volume invite us to believe!

Another test of the genuineness of the cipher story, is to compare it with historical facts.

The cipher story is based on a supposed private marriage of Robert Dudley with Elizabeth, when she was imprisoned in the Tower (pp. 25, 134, &c.)

The date of her imprisonment was from 18th March to 19th May, 1554.

But four years before, on 4th June, 1550, Robert Dudley was married to Amy Robsart, at the Royal Palace at Sheen; where, on the previous day, his eldest brother had been married to the daughter of the Duke of Somerset. King Edward was present at both weddings, and noted in his journal the sports which followed.

On the first day a fair dinner followed by dancing, and that by foot-races between various noblemen and gentlemen; and on the second day, after the marriage, “there were certain

gentlemen that did strive who should first take away a goose's head, which was hanged alive on two cross posts." The marriage, therefore, was well-known to all the Court and consequently to the Princess Elizabeth.

Robert Dudley was committed to the Tower on the 26th July, 1553, for supporting the claims of Lady Jane Grey to the Crown; he was condemned to death on 23rd January, 1554, but was released on 18th October, 1554. His wife was allowed to visit him in the Tower.

No marriage with Elizabeth in the Tower can have taken place.

The cipher story alleges, however, a confirmatory marriage at some time after Elizabeth's accession on 17th November, 1558, at Lord Puckering's house, in the presence of Sir Nicholas Bacon, Lady Anne Bacon, and Lord Puckering; but this marriage is equally unhistorical; the words and acts of both Elizabeth and Leicester, and authentic history alike disprove it.

On 10th February, 1559, Elizabeth declared to her Parliament that she "had refused Philip, and had no inclination to marry. This shall be sufficient for me that a marble stone shall declare that a queen having reigned such a time died a virgin." To this decision, as Bacon has testified, she adhered, though not without vacillation.

After the death of Amy Robsart on 8th September, 1560, Robert Dudley was ambitious of a marriage with Elizabeth, and Elizabeth contemplated it more or less seriously. Her ministers feared it. Rumour accused Dudley of complicity in his wife's death. A public enquiry was held which declared the death accidental; but for a time Elizabeth's marked favouritism for Dudley seems to have been checked.

On 15th October, 1560, Bishop Quadra, King Philip's agent in England, wrote to the King that Cecil had told him, that seeing that the Queen had decided not to marry Lord Robert, as he had learned direct from her, he thought the Archduke matter (his suit for Elizabeth's hand) might be proposed. (Simancas Papers).

On 27th November, 1560 (eight weeks before the day of Francis Bacon's birth), the Queen "*hunted all day with her lords,*" and in the evening came from Eltham to Greenwich; and gave audience to a messenger, Mr. Jones, specially sent by her ambassador in Paris, Sir Nicholas Throckmorton, to warn her of the malicious reports spread there about herself and Dudley. The reports against Dudley, Jones "set forth

in as vehement terms as the case required. She thereupon told me, that the matter had been tried in the country and found to be contrary to that which had been reported, saying that he was then in the Court, and none of his at the attempt, and that it fell out as should neither touch his honesty nor her honour." (Hardwick State Papers, Vol. I., p. 163).

In December, 1560, Elizabeth wrote to the estates of Scotland that their ambassadors have motioned her in a matter of marriage. Has fully signified her mind therein to them. Is not presently disposed to marry. (Hatfield Papers).

Early in 1561, Dudley (the suspicions against him being somewhat allayed), tried hard to bring about the marriage, and intrigued with the Spanish Ambassador, who was urging the suit of the Archduke Charles; and with the Huguenots, who proposed the Prince of Orange, promising each in turn to support Catholicism or Protestantism if either would promote his marriage.

On 22nd January, 1561, Quadra wrote to the King narrating a conversation with Henry Sidney, Lord Robert's brother-in-law, who promised that if the King "would extend a hand to him (Dudley) now, he would thereafter serve and obey the King like one of his own vassals. He said that, if I was satisfied about the death of Robert's wife, he saw no other reason why I should hesitate to write the purport of this conversation to your Majesty, as after all, although it was a love affair, yet the object of it was marriage, and there was nothing illicit about it. As regards the death of his wife he was certain it was an accident." Quadra adds at the end of the letter. "There is no lack of people who say she (the Queen) has already had children, but of this I have seen no trace, and do not believe it." (Simancas Papers).

The date of this letter is the day of Francis Bacon's birth.

But on this same day, 22nd January, 1561, Elizabeth signed the commission to Archbishop Parker and others for the alteration of the Book of Common Prayer. The commission is dated from her palace at Westminster. On the 3rd and 6th February, 1561, the Queen appears to have signed other official documents (State Papers, Domestic, Vol. XVI., Nos. 7, 11, 15), and on the 15th February she gave audience to Quadra.

In the light of all these facts, the story of Francis Bacon being Elizabeth's son may be rejected as fabulous.

On the 15th February, 1561, Quadra had an interview

with Elizabeth herself, at Leicester's request, to discuss the proposed marriage, and "told her how much your Majesty (King Philip) wished to see her married; after much circumlocution she said she wished to confess to me she was not an angel, and did not deny that she had some affection for Lord Robert for the many good qualities he possessed, but she certainly had not decided to marry him or anyone else" (Simancas Papers).

After this the prospect of the marriage waned.

In July, 1561, the King of Sweden having offered his hand to Elizabeth, Dudley ridiculed the offer, upon which, the Queen, irritated by his manner, said, in the presence chamber, that she would never marry him, nor none so mean as he. Dudley straightway asked permission to go to sea, and obtained it, but did not go. (State Papers, Foreign, 22nd July, 1561).

In 1563, Dudley having threatened to dismiss a Gentleman of the Black Rod, the Queen publicly addressed him: "I have wished you well, but my favor is not so locked up for you that others shall not partake of it. I will have here but one mistress, and no master."

All this distinctly negatives any existing marriage. What followed is even more conclusive.

In 1564 Elizabeth proposed to Mary Queen of Scots, lately widowed, that she should marry Dudley. She undertook, if Mary would accept Dudley, to make him a Duke, and in the meantime she created him Earl of Leicester. She regarded him, as she told Mary's envoy Melville, as her brother and her friend; if he was Mary's husband she would have no suspicion or fear of any usurpation before her death, being assured that he was so loving and trusty, that he would never permit anything to be attempted during her time. Mary, however, preferred Darnley.

On 26th March, 1566, Cecil, Elizabeth's chief Minister, wrote to Sir Thomas Smith, his Ambassador in France, "Of my Lord of Leicester's absence, and of his return to favour, if your man tell you tales of the Court or city, they be fond (foolish) and many untrue. Briefly I affirm that the Queen's Majesty may be by malicious tongues not well reported, but in truth she herself is blameless, and hath no spot of evil intent. Marry, there may lack, especially in so busy a world, circumspection to avoid all occasions" (Wright's "Elizabeth, Vol. I., p. 228)."

To this may be added Leicester's own testimony:—

On 6th August, 1566, La Foret, the new French Ambassador, wrote to his own Court; "The Earl has admitted to me, laughing and sighing at the same time, 'that he knew not what to hope or fear; that he is more uncertain than ever whether the Queen wishes to marry him or not; that she has so many and great princes, suitors, that he knows not what to do or what to think.' Subsequently, he has said: 'I believe not, in truth, that the Queen will ever marry. I have known her from her eighth year, better than any man on earth; from that date she has invariably declared that she would remain unmarried. Should she, however, alter that determination, I am all but convinced she would choose no other but myself; at least she has done me the honour to say as much to me, and I am as much in favour as ever'" (Depêches de La Foret).

In 1571, Elizabeth laid before her Council a proposal of marriage from the Duke of Anjou, and told them that she had declared to the French Emissary, Cardinal Chastillon, "That she was free to marry. That she would not marry one of her subjects; and that she would, with all her heart, enter into a marriage with Monsieur on such conditions as might seem advisable."

In 1571, Dudley, having failed to marry Elizabeth, contracted to marry Lady Sheffield, whom he privately married in May, 1573, and by whom he had a son, born a few days after the marriage. This marriage was disputed.

Leicester ignored this marriage, and, in 1578, married the widow of the first Earl of Essex; whereupon Lady Sheffield married again.

The first Earl of Essex, who had died in 1576, left two sons and two daughters, the eldest son, Robert Devereux, now alleged to be Elizabeth's son, succeeded without objection to the Essex title and estates.

The facts show plainly that no such marriage as alleged existed in fact, and that neither Francis Bacon nor Robert Devereux were sons of Elizabeth.

The cipher story, indeed, suggests (p. 61) that Leicester "rightly divined that she (Elizabeth) would not shew cause why such an union (with Lady Essex) could not be fitly considered or consummated," but had a marriage with Elizabeth really existed—private, yet known to several highly placed at Court, Sir Nicholas and Lady Anne Bacon being both living—is it possible that Leicester would have dared, or the Queen have tamely suffered so gross an insult.

The supposed disclosures of Dr. Owen's and Mrs. Gallup's books appear, therefore, to be contradicted both by the testimony of history, and by Francis Bacon himself, and may be disregarded.

There are many other obstacles to the acceptance of these books.

It is difficult to believe Francis Bacon to have been the author of "The Faerie Queen," and of the many inferior Plays here attributed to him.

It is difficult to believe that the twenty or thirty different printers of these different works were each supplied with biliteral type, often cut by Bacon himself, (pp. 62, 82, 102), and were each instructed how to manipulate the cipher.

It is difficult to conceive that Bacon's writings are honey-combed with thirteen complete Plays in cipher, besides other writings.

It is most difficult of all to believe that the disjointed lucubrations which fill this volume have any affinity with the mind, the character, or the writings of Francis Bacon.

G. C. BOMPAS.

December, 1900.

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### FAC-SIMILE SHEETS FROM BACON'S DE AUGMENTIS.

**A**N unfortunate mishap has occurred with regard to the *fac-simile* sheets from the *De Augmentis*, inserted in Mrs. Gallup's book of the "Biliteral Cipher." This mishap, although in the long run it seems likely to prove useful, yet at the moment demands explanation.

Briefly stated the case is this: Mrs. Gallup worked from a certain copy of the *De Augmentis*, 1623, and having finished with it, returned the book to the library whence it came. Later on it was thought desirable that photozincographic reproductions of "Bacon's" description of "Biliteral" and "Biformed" Alphabets should be inserted in Mrs. Gallup's book, in order to enable readers to work out the simple instructions for themselves. Now occurred the error which seems to have led to unexpected truth.

The publishers or photographers, considering it needless to send for the actual volume from which Mrs. Gallup had deciphered, took their photographs from another copy which

they believed to be identical, and which was in the public library. The *fac-similes* were made, were incorporated with Mrs. Gallup's book, and distributed broadcast. It did not occur to any one concerned to doubt the identity of the sheets which looked alike.

“ *That every like is not the same, O Cæsar,  
The heart of Brutus yearns to think upon!* ”

Soon these plates attracted attention. Many people who deciphered from them were checked by finding variations in the alphabets, and other discrepancies. Some were puzzled, wondered, and began to inquire; but others finding hitches and disparities, and that they could not, as they expected, work out the cipher, forthwith concluded that Mrs. Gallup was self-deluded, and that no cipher of the kind exists.

But the “*fac-similes*” are from the works of “Bacon”—they are photographs—they are not compositions by Mrs. Gallup, but prepared illustrations of his own cipher by the great Inventor himself. Let us then begin by doubting our own infallibility, let us confess that we are still ignorant of many things which concern this wonderful cipher question, and with humble minds and calm judgment let us apply ourselves to discovering wherein lies the difficulty or the error? *In*

As already mentioned, the edition of the *Augmentis* from which Mrs. Gallup worked was published in 1623, the same year which saw the publication of the “Shakespeare” folio, and of the great Latin book of ciphers issued under the pseudonym of Gustavus Selenus.

Dr. Tenison, in “*Baconiana; or, Remains of Sir F. Bacon,*” speaks especially of the 1623 *De Augmentis*, in connection with ciphers. This is what he says:—

“The fairest and most correct edition of this Book in *Latine*, is that in Folio, printed at *London, Anno 1623*. And whosoever would understand the Lord Bacon's Cipher, let him consult that accurate edition, For, in some other editions which I have perused, the form of the Letters of the Alphabet in which much of the *Mysterie* consisteth,\* is not observed: But the *Roman* and *Italic* Shapes of them are confounded.”

A very slight collation of the 1623 edition of the *De Augmentis* pages on cipher, with the *fac-similes* in Mrs. Gallup's

\* Cryptographers will note that Dr. Tenison does not say that *all the Mysterie* consists in the form of the letters. He lets us see clearly that other editions than 1623 will *not distinguish the Alphabets in the same way*, and he hints that though “much,” the form of the letters is *not all*.

book, shows us that the latter have been made from a different edition, bearing the date 1624, and printed at Paris.

These dates, 1623 and 1624, are practically identical, because England did not adopt the reformation of the Calendar (known as the New Style) until 1700, whereas most of the Continental countries rectified their calendars in 1582.

Hence we discover that in the same year when Francis published in London his crowning philosophic work the *De Augmentis*, another edition *apparently identical*, but really *differing considerably in the portion devoted to the cipher*, was issued at Paris. The fact is noteworthy as evidence (1), that special importance is attached to this cipher; (2), that alterations were knowingly, and for a purpose made in it; (3), that abroad, as well as at home, there were sufficient persons acquainted with the subject to make it worth while for the publishers and editors to go to all this expense and trouble. We know not how otherwise to account for the publication, simultaneously in England and France, of *the same Latin work "with a difference."*\*

But further, the nature of the alterations in the plates, suggesting as they do the intention to introduce difficulties or obstacles into the printed cipher, accords with statements in the cipher itself, to the effect that as time went on the inventor became oppressed by fear of discovery, and that he added to the "mysterie" of forms in the letters, other devices—"my marks and signs," which were to be introduced in order to complicate and secure his cipher.

"Two can keep counsel, the third being away," but secrets are more and more likely to leak out as time goes on, and in spite of the most binding vows and obligations, when a continually increasing number of initiates—engravers, printers, publishers, and others, become acquainted with them. Mr. V. K. Moore has kindly allowed us the use of the plates from which the fac-similes from the *De Augmentis* of 1624 were printed for Mrs. Gallup's book. Also, by the kindness and liberality of Sir Edwin Durning Lawrence, we are now able to present our readers with photographic reproductions from the fac-similes of 1623. From these, anyone who pleases, may work out, letter by letter, the very cipher for which our Francis gives instruction, and of which the original key or result, is also engraved. Any intelligent child of twelve years old can distinguish in the original (from which the

\* The *De Augmentis* is the completed edition in nine books: of the *Advancement of Learning* in two books, published 1605.



## Exemplum Alphabeti Biliterarii.

*A*    *B*    *C*    *D*    *E*    *F*  
*Aaaaa*   *aaaab*   *aaaba*   *aaabb*   *abaab*   *acbab*  
*G*    *H*    *I*    *K*    *L*    *M*  
*aabba* . *aabbb* . *abaaa*   *abaab*   *ababa* . *ababb*  
*N*    *O*    *P*    *Q*    *R*    *S*  
*abbaa* . *abbab* . *abbbb* . *abbbb* . *baaaa* . *baaab*  
*T*    *V*    *W*    *X*    *Y*    *Z* .  
*baaba* . *baabb* . *babaa* . *babab* . *babba* . *babbb* .

Neque leue quiddam obiter hoc modo perfectum est. Etenim ex hoc ipso patet Modus, quo ad omnem Locum Distantiam, per Obiecta, quæ vel Visui vel Auditui subijci possint, Senſa Animi proferte, & significare liceat; si modò Obiecta illa, duplicis tantum Differentiæ capacia sunt; veluti per Campanas, per Buccinas, per Flammeos, per Sonitus Tormentorum, & alia quæcunque. Verùm vt Intceptum persequamur, cùm ad Scribendum accingeris, Epistolam Internam in Alphabetum hoc Biliterarium solues. Sit Epistola interior;

*Fuge.*

## Exemplum Solutionis.

*F*    *V*    *G*    *E*.  
*Aabab* . *baabb* . *aabba* . *aabaa* .

Præsto simul sit aliud *Alphabetum Bisforme*, nimirum, quod singulas *Alphabeti Communis* Literas, tam Capitales, quam minores, duplici Formâ, prout cuique commodum sit, exhibeat.

Exemplum *Alphabeti Bisformis*.

a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.

A A a. a. B. B. b. b. C. C. c. c. D. D. d. d.

a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.

E. E. e. e. F. F. f. f. G. G. g. g. H. H. h. h.

a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.

I. I. i. i. K. K. k. k. L. L. l. l. M. M. m. m.

a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.

N. N. n. n. O. O. o. o. P. P. p. p. Q. Q. q. q. R.

b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.

R. R. r. r. S. S. s. s. T. T. t. t. V. V. v. v. u. u.

a. b. a. b. a. b. a. b. a. b. a. b. a. b.

W. W. w. w. X. X. x. x. Y. Y. y. y. Z. Z. z. z.

Tum demùm Epistolæ Interiõri, iam factæ *Biliteratæ*,  
Epistolam Exteriõrem *Biformem*, literatim accommo-  
dabis, & postea describes. Sit Epistola Exteriõr;  
*Manere te volo donec venero.*

Exemplum *Accommodationis.*

F V G F  
a a b a b b . a a b b a a b b a a a b a a .  
*Manere te volo donec venero*

Apposuimus etiã Exemplum aliud largius eiusdem  
Ciphrae, *Scribendi Omnia per Omnia.*

Epistola Interior, ad quam delegi-  
mus *Epistolam Spartanam*, missam  
olim in Scyralæ.

*Perditæ Res. Mindarus cecidit. Milites  
esuriunt. Neque hinc nos extricare, neque  
hic diutius manere possumus.*

Epistola Exterior, sumpta ex *Epistolâ*  
*Primâ Ciceronis*, in quâ *Epistola Spar-*  
*tana* inuoluitur.

Ego omni officio, ac potius pietate erga te;  
 ceteris satisfacio omnibus: Mihi ipse nun-  
 quam satisfacio. Tanta est enim magni-  
 tudo tuorum erga me meritorum, ut quoni-  
 am tu, nisi perfectâ re, de me non conquis-  
 si; ego, quia non idem in tuâ causâ efficio,  
 vitam mihi esse acerbam patem. In cau-  
 sâ hæc sunt: Ammonius Regis Legatus  
 aperte pecuniâ nos oppugnat. Res agitur  
 per eosdem creditores, per quos, cum tu ade-  
 ras, agebatur. Regis causâ, si qui sunt,  
 qui velint, qui pauci sunt, omnes ad Pompe-  
 ium rem deferri volunt. Senatus Reli-  
 gionis calumniam, non religione, sed ma-  
 levolentia, et illius Regiæ largitionis  
 invidia comprobat. &c.

tummodò Literas solvantur , per Transpositionem earum. Nam Transpositio duarum Literarum , per Locos quinque, Differentiis triginta duabus, multò magis viginti quatuor ( qui est Numerus *Alphabeti* apud nos ) sufficiet. Huius *Alphabeti* Exemplum tale est.

Exemplum *Alphabeti Biliterarij.*

<i>A</i>	<i>B</i>	<i>C</i>	<i>D</i>	<i>E</i>	<i>F</i>
<i>Aaaaa</i>	<i>.aaaab.</i>	<i>aaaba.</i>	<i>aaabb.</i>	<i>aabaa.</i>	<i>aabab.</i>
<i>G</i>	<i>H</i>	<i>I</i>	<i>K</i>	<i>L</i>	<i>M</i>
<i>aabba.</i>	<i>aabbb.</i>	<i>abaaa.</i>	<i>abaab.</i>	<i>ababa.</i>	<i>ababb.</i>
<i>N</i>	<i>O</i>	<i>P</i>	<i>Q</i>	<i>R</i>	<i>S</i>
<i>abbaa.</i>	<i>abbab.</i>	<i>abbba.</i>	<i>abbbb.</i>	<i>baaaa.</i>	<i>baaab.</i>
<i>T</i>	<i>V</i>	<i>W</i>	<i>X</i>	<i>Y</i>	<i>Z</i>
<i>baaba.</i>	<i>baabb.</i>	<i>babaa.</i>	<i>babab.</i>	<i>babba.</i>	<i>babbb.</i>

Neque leue quiddam obiter hoc modo perfectum est. Etenim ex hoc ipso patet Modus , quo ad omnem Loci Distantiam, per Obiecta, quæ vel Visui, vel Auditui subijci possint, Sensa Animi proferre, & significare liceat: si modò Obiecta illa, duplicis tantum Differentiæ capacia sunt, veluti per Campanas , per Buccinas, per Flammeos, per Sonitus Tormentorum, & alia quæcunque. Verùm vt Inceptum persequamur, cum ad Scribendum accingoris, Epistolam interiorem in *Alphabetum* hoc *Biliterarium* solves. Sit epistola interiori

## Exemplum Solutionis.

F V G E.  
 Aabab. baabb. aabba. aabaa.

Præstò simul sit aliud *Alphabetum Biforme*, nimirum, quod singulas *Alphabeti Communis* Literas, tam Capitales, quam minores; duplici Formâ, prout cuiq; commodum, sit exhibeat.

Exemplum *Alphabeti Biformis*.

F V G E.  
 aabab. baabb. aabba. aabaa.

*Manere te volo donec venero*

Tum demum *Epistolæ Interiori*, iam factæ *Biliterate*, *Epistolam Exteriorem Biformem*, literatim accommodabis, & postea describes. Sit *Epistola Exterior*;

*Manere te volo donec venero.*

Exemplum *Accommodationis*.

N O P Q R S  
 abbaa. abbab. abbba. abbbb. baaaa. baaab  
 T V W X Y Z  
 baaba. baabb. babaa. babab. babba. babbb.

Apposuimus etiam Exemplum aliud largius eiusdem *Ciphrae*, *Scribendi Omnia per Omnia*.

*Epistola Interior*, ad quam delegimus *Epistolam Spartanam*, missam olim in *Scytale*.

*Perdita Res. Mindarus cecidit. Milites esuriunt. Neque hinc nos extricare, neque hic diutius manere possumus.*

a. b.a.b. a. b. a.b. a. b. a.b. a. b a. b.  
 A A a.a. B. B. b.b. C. C.c.c D. D.d.d.  
 a. b.a.b. a. b. a.b. a. b. z. b a. b.a.b.  
 E. E.e.e. F. F. f.f. G. G.g.g H. H.h.h.  
 a. b.a.l. a. b. a. b. a.b. a. b. a. b.a. b.  
 I. I.i.i. K. K.k.k. L. L.l.l. M. M.m.m.  
 a. b a. b. a. b. a. b. a. b. a. b. a. b. a. b. a.  
 N N n.n. O. O.o.o. P. P.p.p. Q. Q.q.q. R.  
 b. a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 R. r. r. S. S.s.s. T. T.t.t. V. V.v.v. u u.  
 a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 W. W.w.w. X. X.x.x. Y. Y.y.y. Z. Z.z.z.

Epistola Exterior, sumpta ex Epistolâ Primâ Ciceronis,  
 in quâ Epistola Spartana inuoluitur.

Ego omni officio, ac potius pietate erga te; cæteris satisfacio omnibus: Mihi ipse nunquam satisfacio. Tanta est enim magnitudo tuorum erga me meritorum, ut quoniam tu, nisi perfectare, de me non conquiesci; ego, quia non idem in tuam causam efficio, vitam mihi esse acerbam putem. In causa hæc sunt. Ammonius Regis Legatus aperte pecuniam nos oppugnat. Res agitur, per eosdem creditores per quos, cum tu aderas agebatur. Regis causam, si qui sunt, qui velint, qui parati sunt omnes ad Pompeium rem deferri volunt. Senatus Religionis calumniam, non religione, sed malevolentia, et illius Regiæ Largitionis invidia comprobatur &c.



present specimens are much reduced) the two founts of great letters in italic type; consequently, anyone with two good eyes and a small amount of patience, can test and work out the Spartan message involved by "Bacon" in Cicero's first epistle.

Up to this point therefore, there is no mystery, no difficulty whatever. Were this all there would be no secrecy in the matter, and that the principle of biliteral cipher are perfectly well understood by those whom it concerns, is testified by the English translation of the passages in question, printed in the "Works of Bacon," edited by James Spedding, and published in 1875 by Messrs. Longman, and fifteen other great firms. The printers were Messrs. Spottiswoode.

Herein, the Epistle of Cicero, and the Spartan message, being translated into English, *every word, every letter had to be changed*. Nevertheless, the whole is worked out, and correctly rendered into the "Biliteral Alphabet," by means of "Biformed Letters," from modern founts. Mrs. Gallup gives this modern specimen in her book, it is therefore needless to repeat it here; but these facts afford an answer to any who would attempt to persuade us that "modern printers know nothing of these ciphers," and that "if ever such methods were employed, they were long ago lost or discontinued." The biliteral cipher was not lost, but fully understood in 1875, or those pages in Spedding's edition of "Bacon's Works" could not have been correctly worked out and printed.

Are we also to rate so low the intelligence of Baconian readers, as to suppose that for nearly 300 years they have read, but have failed to understand, the clear exposition of the philosopher whose works they were studying? On the other hand—If to decipher the piece of writing or "script" given by Bacon, is so easy, and if the method described *is all in all*, why cannot the method be at once applied with equal ease to the books in which cryptographers profess to descry it?

But who has ever said that *to decipher from printed books is easy*? To decipher from the engraved and unvaried specimen by means of the One Rule concerning the two forms of type, is certainly easy enough. Each letter in Cicero's Epistle may be compared with the "Biformed" Alphabet, and the fount from which it came (A or B) written down. The results may be divided into groups of five letters, and these groups compared with the "Biliteral" Alphabet, and the extracted letters of the English alphabet written down. These will

then be found to agree with the deciphered passage also given, and the whole matter is accomplished.

But does any thoughtful or practical person really believe that *this is all*? Would the great mind which invented this ingenious contrivance *for purposes of secrecy*, have rendered his own invention useless, and frustrated his own efforts, by demonstrating every detail of his secret method to the world at large, and to the future ages, by printing and ample illustration? Or can it be maintained (as some say) that his interest in cryptography was "a youthful fancy," "a hobby," "a passing freak." Although he invented this particular cipher when he was but 17 or 18 years old, yet he was 44 years of age when he first printed and published a description of it, describing it as the most useful and most perfect, in that by its means a man could write *omnia per omnia*—all in all—or everything in everything. Nor were the instructions and description printed in the edition of 1605, intended solely for the use of a select circle, as we know to be the case with certain writings in the present day. The pages on cipher with their illustrations in script (or engraved writing) were reproduced in 1605, and in every subsequent edition as in 1623, 1638, and 1640 of the English series, and where the plates are practically identical—as well as in the Paris edition of 1624, where, as we have seen, the cipher sheets are cleverly and cunningly altered for the purpose (as the present writer believes) of conveying hints to expert decipherers. Even words are changed in a suggestive way.\*

It must be patent to any true observer, that the object of printing the examples in "Script," or engraved writing is to render the cipher less noticeable in printed books. Suppose that in the same year when the account of the cipher was published, other books had appeared with precisely the same forms of letters similarly employed, would not anyone have seen that here on the one hand was an account of how to work a certain method of cipher, and, on the other hand, books filled apparently with cipher of precisely that kind? The contrast between written letters and printed type was far less glaring, and to this moment there are persons who with the folios of *Shakespeare* and of the *Advancement of Learning* before them, cannot or will not see that there are two (or three) distinct founts of italic type mixed throughout the

\* Note the way in which the words "*pauci sunt*" of 1623 are altered to "*pa ratisunt*" in 1624. We should hardly dare to allude to the quibble or bad pun, but that it has been observed elsewhere, and doubtless has a purpose.

bulky volumes. Others there are whose minds enable them to believe that the mixed types are the result of chance—or of printer's carelessness—that “the printing of those days was very rough”—“primitive”—unmindful apparently of the fact that the famous presses of the “Plantins,” the Stephens “Estiennes” or “Stefani,” the Aldous with their silver type and their skilful craftsmen, were in the full swing of business—(may we say, under the directing eyes of our Francis and his Invisible Brotherhood?) Others again (evidently unfamiliar with the art of die-sinking), maintain that such varieties of type as we “assume” to have been used could not have been made, and a far larger group of inquirers, having tried hard and failed to decipher from printed books, are disinclined to believe that anyone else can succeed; they think the whole thing very “improbable,” and almost seem to fear that Mrs. Gallup has invented a cipher for her own purposes, and palmed it off upon Francis Bacon.

Nevertheless, the initial difficulty remains—Why can “anybody” decipher from the engraved script, but not from the printed type? Time only will decide as to the hard and fast rules to be adopted in this study which is “as full of labour as a wise man's art.” By endless patience and perseverance, by countless tracings, comparative experiments or exercises, by the drawing out of many alphabets from many books—in short, by training her own eyes, and by long experience, Mrs. Gallup has become an expert, and with *the early books*, the set of books to which she was directed by hints or instructions in the cipher itself, she had after the first prolonged struggle, but little difficulty. Her work has indeed been one of monumental patience.

But in regard to much of the work done, and still more in the books of later date still to be deciphered, and where the biliteral type is conspicuous, it may be helpful for future labourers in this stiff soil if a few observations are recorded, which by the present writer have been found peculiarly helpful, and a positive abridgement of toil and trouble.

In BACONIANA for October, 1900, the belief was stated that in deciphering from printed books we must “go by line and level,” and “act upon the square” like good masons. Further experiments and investigations have strengthened the conviction then hinted, that a simple geometrical principle governs the biliteral printing.

Adequately to illustrate the way in which this device is worked out would need diagrams and explanations beyond the scope of this paper. But the general plan may be under-

stood by considering that the Roman letters used in printing are *upright*—perpendicular lines upon a horizontal or base. Now the two founts of type are both italic, and the letters have different slopes; in other words their chief lines decline at different angles from the perpendicular. Say that fount A slopes 10 degrees from the perpendicular, fount B will slope 15 degrees. In many cases the base line or level is tilted upwards to the right or left, in order to produce the required slope in the letters to make their differences less conspicuous.

Another device to confound the would-be decipherer, is to introduce superfluous or deformed dots. One dot in a letter, or in close proximity to any letter seems *to reverse the alphabet of that letter*. If the letter be properly of the first fount A, the dot makes it B, and *vice-versa*. Two dots in, or over, or close to a letter *reverse the whole alphabet of all letters until another couple of dots is reached*; then the letters return to their proper alphabets.

In many old books these dots are often very faint, faded, and sometimes as though they had been done with a stile, and by hand; all the same when seen at all they are perfectly distinct, and cannot be confused with specks of dirt, or "accidents in printing." Books from second-hand shops where they have sought to improve the appearance of the pages by "cleaning" them, are often hopelessly spoilt for our purpose, but many unspoilt books are to be found. By the help of such dots the present writer has deciphered, as it appears, satisfactorily, the engraved inscription under the portrait of Francis, Lord Verulam, Viscount St. Alban, in Dr. Rawley's "*Resuscitatio*" of 1648, where lie enshrined two words and a signature

"THEOLOGIAN, POET, R.C." (*Rose Cross*).

Similarly by the help of both devices, the illustrated title page and a small portion of the preface to "Sir Walter Raleigh's History of the World" (1617) has been unravelled:

"I am sure that this worke is a benefite to all the human races, and for to raise the price of precious pearle and gold."

Hence it will be seen that if Mrs. Gallup rows against the stream, or drifts about without rudder or compass, others are in the same boat. If we are all deluded, all making something out of nothing, and trying to make others believe in a thing which does not even exist—well we are in a parlous state; but confess friends or opponents, that there is method in our madness.

CONSTANCE M. POTT.

## EDMUND SPENSER'S POEMS.

IN a book entitled "The Bi-literal Cipher of Sir Francis Bacon," discovered in his works, and deciphered by Mrs. E. W. Gallup (London: Gay and Bird), amongst other remarkable statements, it is asserted that Francis Bacon claims to have written the "Færie Queene," and other poems, hitherto attributed to Edmund Spenser; further, that Francis Bacon was the son of a secret marriage of Elizabeth and Robert Earl of Leicester. Robert Earl of Essex is alleged to be a younger son of the same union.

Believing that the truth or falsity of these assertions might, perhaps, be demonstrated by an examination of what is known about the life and works of Spenser, we have devoted a little leisure to the examination of the works and a number of the biographies of Spenser.

The very few facts known about Spenser, apart from the printed works, may be summarised as follows:—

Aubrey says, he "was a little man, wore short haire, little band, and little cuffs." In July, 1580, Spenser proceeded to Dublin, as secretary to Lord Wilton. He held several public offices, acquired and trafficked in certain estates, was granted Kilcolman Castle and three thousand acres of land, started to return to this country December 9th, and arrived at Whitehall 24th December, 1598. He died 16th January, 1599. There is no evidence of his having visited England between 1580 and December, 1598. His identity even is not clearly established. He may have been the Edmund Spenser who in October, 1569, brought letters to Elizabeth from her Ambassador in France. Another conjecture is that he was the Edmund Spenser (believed to be son of a journeyman-tailor) who, in 1568, was a poor scholar at Merchant Taylors School, and, in 1569, entered Pembroke Hall, Cambridge. The date of the poet's birth is unknown. Assuming him to have been Spenser No. 2, a calculation of his supposed age would fix his birth about 1552. The calculation from Sonnet No. 60 is difficult to comprehend. The date of his marriage is gravely given as 11th June, 1594. The biographer's authority for this is the "Epithalamion," published in 1595. Perusal of the verses should satisfy anyone that this poem is not addressed to a real person. It is a poet's ideal of a marriage to an ideal bride, and this he distinctly tells us in the first verse:

"So Orpheus did for his owne bride,  
So I *unto myself alone* will sing,  
The woods shall to me answer and my *eccho ring*."

The poem mentions a day for such a marriage—

“This day the sunne is in his chiefest hight,  
With Barnaby the bright.”

Saint Barnabas (the longest day) was (old style) 11th June. The poem was published in 1595. Hence, say the biographers, Spenser was married on 11th June, 1594!

Unless this can be called evidence, there is nothing to prove the date, and there is certainly nothing to prove the place of marriage, nor the name of his wife. The names of Spenser's parents, and the *place* of his birth are also unknown. He left no manuscript letters, or poems in manuscript. There may be some MS. of his “View of Ireland,” a short work in prose, but it is doubtful. The place of his birth is stated to be London, upon the authority of some words in the *Prothalamion*—a spousall verse, written in honour of two daughters of the Earl of Worcester, who were married at Essex House, Strand, on 8th November, 1596. The verse was published about the same time. The passage is :

“To mery London my most kindly nurse,  
That to me gave this life's first native source ;  
Though from another place I take my name,  
An house of ancient fame.”

The same poem contains this passage :

“When I (whom sullen care  
Through discontent of my long fruitless stay  
In princes' Court, and expectation vain  
Of idle hopes which still do fly away,  
Like empty shadows did afflict my brain)  
Walked forth to ease my paine.”

A writer in Vol. 58 of the *Dublin Universal Magazine* failed to reconcile this complaint with the facts of Spenser's pecuniary position. Kilcolman Castle and its 3,000 acres, to say nothing of paid appointments, ought to have been good enough.

Francis Bacon, in 1594, was, at the age of 33, still unsuccessful in his application for advancement by Court favour, and had been passed over for the post of Solicitor General. He was born in London, and the poem is open to another interpretation :

“Though from another place [St. Alban's] I take  
my name, [Bacon]  
An house of ancient fame.”

(The house of which Sir Nicholas Bacon was the head.)

On the authority of the 74th Sonnet, "Amoretti," published in 1595, the biographers assert that Elizabeth was the name both of the poet's wife, and of his mother. Neither an Elizabeth Spenser, mother of Edmund Spenser, nor an Elizabeth his wife, has ever been traced. We say this despite what Dr. Grosart's book has to say. But, assuming the sonnet to have been written by Francis Bacon, it fits in with his story of his mother being Queen Elizabeth. It is more than likely that all three Elizabeths in the sonnet, referred to one in the three capacities of mother, queen, and beloved one. Lady Elizabeth Hatton, to whom Bacon paid his addresses, was not a widow until March, 1596.

The poems were produced in the following order :

"Shepard's Calender," December, 1579, anonymously under the signature "Immerito," dedicated to Philip Sidney :

"Goe, little booke, thyself present,  
As child whose parent is un-kent."

"Faerie Queene" (1st part), 1590, dedicated to Queen Elizabeth, and with an introductory letter to Sir Walter Raleigh.

"Complaiments," 1591, a collection of poems variously dedicated to Lady Compton, the Marquesse of Northampton, Lady Strange, Countess of Pembroke, and Lady Carey. The same volume contains a poem called "Virgil's Gnat," curiously dedicated to the Earl of Leicester, who died 1588. We give a part of this dedication :—

"Wronged yet, not daring to express my paine,  
To you, great lord, the causer of my care,  
In cloudie tears I thus complain  
Unto yourselfe, that only privie are."

This seems to lend support to the cipher story. One fails to see that Spenser had any cause of complaint against the Earl of Leicester. Spenser was in Ireland, and well off.

Before leaving the "Complaiments," it occurs to us as remarkable that a poet known to be living at that time in Ireland, which at that period was about as far off in the way of days journeying as Jamaica is from us to-day, should be so well acquainted with a number of ladies of title frequenting the Court of Elizabeth. No correspondence with him has ever been shown to have existed. Francis Bacon, whom the

cipher story declares to be the author, was in almost daily attendance at Court.

In 1595 were published the "Amoretti" (Sonnets), "Astrophel," and the "Epithalamion." I quote a portion of Sonnet No. 33:—

"Great wrong I doe, I can it not deny,  
To that most sacred Empresse my dear dread,  
Not finishing her Queen of Faery  
That mote enlarge her living prayes dead.  
But Lodwick this of grace to me aread.  
Do ye not thinck th' accomplishment of it  
Sufficient work for one man's simple head."

The "Astrophel" were verses on the death of Sir Philip Sidney, who died in 1586, and with it were published verses by Sir Philip, sister of his old friend, Ludovick Bryskett.

"Colin Clout Home Again" was published in 1595, but had been written before 27th December, 1591.

On 20th January, 1596, the second part of "Faerie Queene" was published, and "Fower Hymns," which were dated from Greenwich, 1st September, 1596, and dedicated to the Countesses of Cumberland and Warwick.

In 1609, after Spenser's death, there was a re-issue in folio of the "Faerie Queene," with *two cantos never before printed*.

*we this*  
*but*  
*in 1611* In 1611 the whole of Spenser's works were collected and published in folio.

*to be 1611* Certain facts at first sight appear to support the contention of Spenser's authorship. These are:—

1. Five letters published in two parts in 1580, some of the prints having the name Spenser upon them. The correspondence is nominally between Gabriel Harvey, of Cambridge, and "Immerito," and contains two printed letters of October, 1579, and April, 1580, ascribed to Spenser. The earlier of the Spenser letters is preceded by a Latin poem, which states that the writer expected to be sent abroad to France and Italy, and also contains the word "Edmontus," as the writer of the lines.

2. The plain reference to the scenery round Spenser's home at Kilcolman in the "Colin Clout," written in 1591, but *not published till 1595*.

3. In 1606 was published a "Discourse on Civil Life," being a translation from Italian by Ludovic Bryskett. To this book is a curious introduction, the purport of which was evidently to say that Bryskett met a number of friends



(including Spenser) at a cottage in Dublin, and there Spenser being asked to discuss moral philosophy, replied that he had already dealt with the matter in heroical verse, under the title of "Faerie Queene."

On the theory of the accuracy of the Cipher story, it is desirable to know a little more about Harvey and Bryskett, and what Bacon and they were doing about this time.

Harvey was at Cambridge as a Fellow and Lecturer from 1570 to 1585. Philip Sidney, Edward Dyer, Edward Kirke and Francis Bacon were at Cambridge during Harvey's period, Bacon being there from April 1573 to December, 1575. Bryskett was an Italian who went abroad with Philip Sidney as his companion from 1572 to 1575, travelling in Germany, Italy, and Poland. Francis Bacon was with the Embassy in France in 1576 to late in 1578. During his stay in Paris he invented the Bi-literal Cipher (see Macaulay's Essay), and his miniature was painted by Hilliard, having round it words which translated are, "If I could only paint his mind." Clearly at the age of about eighteen Bacon was a very precocious young man. In 1578 a Literary Society called the "Areopagus" was formed, and met at Leicester House (afterwards Essex House), Strand. Sidney was a poet, and probably the president. We are disposed to think that, amongst others, Bacon, Bryskett, Dyer, and possibly Kirke, were members. Harvey would appear to have been the old tutor of most of these men, and had a scheme of his own for improving English verse. Bryskett was Clerk to the Irish Council, but that no more involved residence in Ireland than the holding of the present Secretaryship of State for India involves residence in the latter place. He was a dependent of Sidney and Leicester, and there is no *proof* that he was ever in Ireland. He certainly held a patent as Clerk to the Council in Munster, but divided the pay with Spenser, who did the work in Ireland. In February, 1591, shortly after the "Faerie Queene" (1st part) was produced, a pension of £50 was granted to Spenser, but there is no evidence of its ever having been paid to him, nor that he was in England in that year.

During the whole of the period 1580—96 over which the poems appeared, we know that Francis Bacon was at Grays Inn struggling as a barrister, and repeatedly importuning the Queen's ministers to be appointed to some place of profit under the crown. Sidney, Dyer and Bryskett were all reputed versifiers. Why not Francis? It is quite likely that Francis published the "Shepherd's Calendar" anonymously,

that subsequently being fearful of discovery he induced Spenser to let him use his name, Spenser being rewarded by the appointment in Ireland procured for him. For what useful purpose were these letters printed later in 1580, unless to *mislead the Court as to the real authorship of the Calendar*. The "Faerie Queene" in 1590 having proved to be a success, was followed early in the succeeding year by the grant of a pension of £50, which probably went into Francis Bacon's pocket or the funds of the "Areopagus." Surely "Colin Clout" was written with a view to immediate publication should any further question be raised as to the imputed authorship of the "Faerie Queene" and other poems published at that time. It was a proper precaution to take in those dangerous times, and likely to have been adopted by a cautious man such as Francis Bacon. That it, with its local allusion to Kilcolman and neighbourhood, was not published until 1595, strengthens the belief as to the true object of the poem, namely to *throw people off the scent once more as to the real authorship* of Spenser. The introduction placed in Bryskett's work in 1606 *was to serve a like purpose*. Francis Bacon, who at that time had made a considerable advance in popularity and reputation for great learning, *was again taking cover*. Otherwise what chance had he as the known author of these poems of being appointed one of the learned counsel in 1604, and in 1607 of being promoted to the office of Solicitor-General, with an income of £1,000 per annum?

It will be very interesting if Baconians—the "quarter educated" people, as Mr. Andrew Lang says—have stumbled across a truth denied to those who pose as our leaders in the study of Elizabethan times and literature. P. W.

#### TO THE EDITORS OF "BACONIANA."

WILL some of your readers be good enough to carefully consider the *address* prefixed to Greene's "Groat'sworth of Wit," published after Greene's death.

It occurs to me to be written by Francis Bacon to cover up his issue of Plays in the name of Shakespeare. A few phrases seem distinctly Baconian: "As he beganne in craft, lived in feare and ended in despaire."

"For one being spoken to all are offended—none being blamed no man is injured."

"Your lives are like so many light tapers that are with care delivered to all of you to maintain, these with wind puffed wrath may be extinguished, with drunkenness put out, with negligence let fall."

(Compare "Out, out, brief candle.")

The reply of Chettle prefixed to "Kind-Hart's Dreame" is possibly by the same hand, in order to keep up the illusion. P. W.

## THE ESSAYS.

“Speak the truth, that no man may believe.” (*Tennyson*).

BACON (in a letter to the Bishop of Winchester) says :—  
 “As for my *Essays*, and some other particulars of that nature, I count them but as the *recreations of my other studies*, and in that manner purpose to continue them, though I am not ignorant that these kind of writings would, with less pains and assiduity, perhaps yield more lustre and reputation to my name than the others I have in hand.” (*Essays*, Preface, p. 4. Edited by Basil Montague, 1824). It is important to note, that the word, Bacon introduces, “*recreations*” (of my other studies), has, in addition to its common connotations, with pastime, play, refreshment,—a purely legitimate interpretation, in the sense of a *second making, or new creation, a re-birth*, and without any violation of language, might conceal wittily a profound truth, in the sense, that these *Essays* were *reduplications, in a prose and collected form, of other studies*. It will be observed, how Bacon confesses these *Essays* cost him “*pains and assiduity*,” which is a statement strikingly at variance, with the common interpretation of the word *recreation*.

In a letter to the Marquis of Fiat, Bacon, relating to his *Essays*, writes of his *Advancement of Learning* (which he presents to the Frenchman) thus : “C'est un recompilement de mes *Essays Morales et Civiles*; mais tellement enlargiés et enrichiés, tant de nombre que de poix, que c'est de fait oeuvre nouveau :” *i.e.*, *It is a recompilement of my Essays Moral and Civil*; but in such manner enlarged and enriched, both in number and weight, that it is in effect a new work. (—Preface, page 10. *Essays*, Basil Montague, 1824). This is a statement of enormous importance. Because it not only points out, how the entire *Instauration* is connected in origin, it proves that there must have been some concealed motive for this connection of work with work. The stately *De Augmentis Scientiarum* of 1623, in reality, grew out of the two Books (or rather, strictly speaking, *the second book*) of the *Advancement of Learning* of 1605. Therefore if the *Essays* were the foundations of the latter work, they constitute also the basis of the former, and more amplified *Nine Books* of the *Advancement*. The *Essays* are commonly accepted as an entirely independent, self-centred collection of writings, after the manner of other essays upon various subjects; it being generally supposed, Bacon sat down, and summed up his

opinions, judgments, and conclusions, upon such subjects as form their several title-heads, *without regard to any other studies*, and that they stand alone, separate, and particular, just as the Essays of Macaulay, stand apart from his History of England. But this statement of Bacon's, disposes of that very simple notion altogether! And the critic, quite independently of the problem of the authorship of the Plays, has to solve the question—What part do the Essays perform in the *Advancement of Learning*? and why are they there at all?

Moreover, as Bacon clearly states that the *Advancement* was written, "*for the better opening of the Instauration*," the conclusion is forced upon us, that the Essays must be closely connected with, if indeed they are not the foundation of the Instauration also.\*

Very curious also, is the language in which Archbishop Tenison, alludes in his "*Baconiana*," to Bacon's Essays. He would have us understand that these Essays are not only *Verba Delectabilia* but also *Verba Fidelia*, the former being compared indirectly, to the Canticles, or song of Solomon (*poem!*)—the latter to his proverbs, and particularly to that passage, which suggests the depth, and esoteric wisdom connected with, Solomon. This is the passage by Tenison:—"*Verba Delectabilia* (as Tremellius rendereth the Hebrew) pleasant words, (that is perhaps his Book of Canticles), and *Verba Fidelia* (as the same Tremellius), *Faithful sayings* meaning it may be his collection of *Proverbs*. In the next verse he calls them words of the wise, and so many goads, and nails, given "*Ab eodem pastore*," from the same, *Shepherd*" [of the flock of Israel] (*Baconiana*, or Remains of the Lord Bacon, Tenison, 1679). Another title given to the Essays was as follows:—"*Sermones fideles, ab ipso Honoratissimo auctore, præterquam in paucis latinitate*

\* Every profound student of Bacon's *Essays* and of his *Advancement*, must have been struck, with the way in which the text of the Essays is to be found, incorporated, and interwoven in the text of the *Advancement of Learning*. Anyone who has carefully consulted the excellent notes furnished by Mr. Aldis Wright, to the Oxford edition of the Two Books of the (Clarendon press), *Advancement of Learning*, must have perceived this frequent repetition of text. In like manner a study of the ample notes supplied by Mr. Abott to his edition of the Essays, discovers connections of texts with the *Advancement*. Archbishop Whately, in his edition of Bacon's *Essays*, introduces a great number of Bacon's collection of *Antitheta Rerum*, because they are intimately bound up with the subject matter of the *Essays*. Now the *Antitheta Rerum*, belong to the *Advancement of Learning*, and particularly to the Sixth Book of the *De Augmentis*, so that the theory that a connection does really exist between these works, does not only depend upon statement, but upon well established facts.

*donati.*" Rawley, (Bacon's Private Secretary) in his address to the reader, observes:—"Accedunt quas Delibationes Civiles et Morales inscripserat; quas etiam in linguas plurimas modernas translatas esse novit sed eas postea et numero et pondere auxit; in tantum, ut veluti opus novum videri possint; quas mutato titulo, SERMONES FIDELES SIVE INTERIORA RERUM, inscribi placuit. (Londini Excusum typus Edwardi Griffin. Prostant ad Insignia' Regia in Cæmeterio D. Pauls apud Richardum Whiterakum, 1638). This was the last and (apparently) posthumous edition of the Essays, printed in Latin, and is to be found in a great folio volume, entitled, "*Works, Civil and Moral, of Francis Bacon.*" Observe the curious second title—*Interiora Rerum, or Interior of Things.* This after title suggests the idea of solidity, or depth. "Who is as the wise man? And who knoweth the interpretation of a thing? That which is *far off*, and exceeding *deep*, who can find it out?" (Eccles. viii. 24). Arber, in his introduction to his *Harmony of the Essays*, makes the remark:—"So, Bacon is in a measure the Solomon of modern times," and there can be little doubt Tenison is giving us hints in the same direction. The title of *Sermons* given to the Essays is another deep hint. For, sermons to be profitable, should be, like Holy Scripture, composed of short sentences, but full of subtle and deep truths. True depth consisteth in the thought behind the expression, and in this sense I would ask the reader to consider the Essays, a series of texts which require application to the Plays, and expansion therein at large. In a letter to the Duke of Buckingham, Bacon writes:—"I do now publish my Essays; which of all other works, have been most current,—that as it seems *they come home most to men's business, and bosoms*" (Page 9. Preface, Essays, Montague). It is almost incredible, except to those who are conversant with the subject, in what an extraordinary, exhaustive way, these Essays enter into the text of the Plays! "*Imitation is a globe of precepts,*" observes Bacon, and in this sense one might imagine the Essays to be an intellectual homologue answering to the Globe, Shakespeare! All the pregnant philosophy of Bacon's profound wisdom, finds direct reflection, or echo in the Plays: "I knew a *wise* man, that had it for a byword, when he saw men hasten to a conclusion, 'Stay a little,' that we may make an end the sooner." (*Despatch. Essays.*)

Wisely and slow; they stumble that run fast.

—*Rom. and Jul.*, Act III. iii.

And in conformity with the advice of this text, I would apologise for the premature character of this article, *which runs before, what it should rather follow after*. The best, and most real proof of the affiliation of the Essays to the Plays, must be the parallels *themselves*, and I would have preferred to have postponed the subject matter of this paper, till such time, as some nearly exhaustive examples of the presence of the Essays in the Plays had been presented the readers of BACONIANA. In deference to the desire of the Editors of the Society, I have written this paper, and I can promise, that if space is permitted me, I can largely continue the illustrations I lay so much stress upon. I now ask any student of my last dozen articles (printed in the journal), to consider the number of points, or parallel texts, of undoubtful application, published (together with those discovered by others) by me, and I ask him to reflect, that this collection constitutes only a small portion of discoveries, as the finite labour of one individual only! I am convinced, as the constantly growing accumulation of these texts goes on, that the parallelism will prove not accidental, nor fortuitous, but planned, and regular. "The strength of the faggot lays in the bundle," observes Bacon, and not in the breaking of every particular stick! It is by the lightest of repeated touches that great artists distinguish their particular art, and print the *câchet* of their individuality upon their creations. In art, as in the domain of nature, it has been the attention to microscopic details,—to minutiae,—or to a collection of particulars, and their classification, that great perfection has been attained, or important discoveries made! "The way of Fortune is like the milky way in the sky, which is a meeting, or knot of small stars, not seen asunder, but giving light together" (*Fortune, Essays*).

In Bacon's dedication to the Prince of Wales, of his Essays, of 1607 to 1612 (which dedication was never printed by Bacon, but belongs to the Sloane MS. 4259, folio 155), he writes:—  
 "Which is the cause, that hath made me chose to write certain brief notes, set down rather significantly than curiously, which I have called Essays. The word is late, but the thing is ancient. For Seneca's "*Epistles to Lucilius*," if one mark them well, are but Essays, that is dispersed meditations, though changed to the form of *Epistles*. This labour of mine I know, cannot be worthy your Royal Highness—for what can be worthy of you? But my hope is, they may be as grains of salt, that will rather give you appetite than offend you with

satiety." (Reprinted in Arber's "Harmony of the Essays"). There are two important points, in this passage, deserving attention. The first is the term, Bacon applies to his Essays, and the second, his comparing them to the Epistles of Seneca to Lucilius. Bacon calls his Essays—"brief notes"—an expression implying other studies, of a short, or compendious character, (*in the noting,*) rather than sequences of sustained thought upon a given subject. The brief, pithy, condensed style of the Essays, has struck every reader as an epitome of the essential subjects they embody. But the connection between the sentences, or sayings, cannot be traced always further, than the union embraced by the subject title of the Essay. The evidence that these Essays are notes, and not sequences of thought, is not only confessed by Bacon himself, but abundantly betrayed by the abrupt writing, which breaks off in the context.

With regard to the influence of the *dramatist Seneca upon Bacon*, it is most manifest in these Essays, particularly in the one upon *Love*, and upon *Great Place*. Bacon quotes in the Essay, *Love*: "It is a poor saying of Epicurus, '*Satis magnum alter alteri theatrum;*' (*i. e.*, We are a sufficiently great theatre one to another)." This is only another way of saying what Jacques expresses in *As You Like It*:—

" All the world's a stage,  
And all the men and women merely players."  
—*As You Like It.*

Really, this passage, attributed by Bacon, to Epicurus, is borrowed from Seneca's *Epistles* (I. 7). In the Essay upon *Great Place*, we find the quotation that I give, has been borrowed from Seneca's play, "*Thyestes*":—" *Illi mors gravis, qui notus nimis omnibus, ignotus moritur sibi.*" Among the Roman writers we find the progressions of science asserted as a law; Seneca in his natural questions says:—" *Veniet tempus, quo ista quæ nunc latent, in lucem dies extrahat, et longioris aevi et diligentia.*"—See Bacon's *Essays upon Prophecies*, as to the discovery of America, where he writes:—" *Seneca, the tragedian, hath these verses:*

" ——— Venient annis  
Sæcula seris, quibus Oceanus  
Vincula rerum laxet. et ingens  
Pateat Tellus, Tiphysque novos  
Detegat Orbes; neo sit terris  
Ultima, Thule."

— a prophecy of the discovery of America."—(*Prophe-*

cies. *Essays*.) Space forbids further exposition upon this particular point, but it is evident, Bacon, from a letter he has left us, chose Seneca, and Cicero, as the two examples of classical antiquity, to which he compared himself both in fortune, and other respects.

"It was a high speech of *Seneca* (after the manner of the Stoics), that the good things which belong to prosperity are to be wished, but the good things that belong to adversity are to be admired."—It is yet a higher speech of his than the other (much too high for a heathen), "It is true greatness to have in one the frailty of a man, and the security of a God":—*'Vere magnum habere fragilitatem hominis, securitatem Dei.'* "This would have done better in *poesy*, where transcendencies are more allowed."—(*Of Adversity. Essays*.)

How are to understand, what is signified by the security of a God? One attribute of a God, which tends to security, is undoubtedly that of the invisibility of spirit! It is the prerogative of thought, that it goes protected by—"the helmet of *Pluto*," which Bacon tells us confers invisibility. This is a sublime disguise, because what cannot be understood is as nothing, and nothing is always secure! Bacon would have us also understand, that it is the Christian faith, that can alone confer this blessing on men—the security of religion—the divinity of the soul! Once more in the *Essay upon Anger*: "Seneca saith well, that anger is like rain, which breaks itself upon that it falls"—(*Anger. Essays*.)

"*Polonius*, the best actor in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical; comical-historical-pastoral scene indivisible, or poem unlimited. *Seneca* cannot be too heavy, nor *Plautus* too light."—(*Hamlet, Act II. ii.*)

Bacon observes:—"Small and mean things conduce more to the discovery of great matters, than great things to the discovery of small matters," (p. 83, *Adv. of Learning*.)

Again: Aristotle noteth well:—"That the nature of everything is best seen in its smallest portions."\*

Or this: "In all sciences they are the soundest, that keep closest to particulars," (p. 776, *Resuscitatio, 1661*.)

These profound hints lie at the very bottom of the *Instaura-*

\* Bacon's fondness for particulars as means of profitable gain, is constantly prominent in his sayings:—"That the mind of man is more cheered, and refreshed by profiting in small things, than by standing at a stay in great" (*Empire. Essays, 1625*).—"For the proverb is true, that light gains make heavy purses. For light gains come thick, whereas great come but now and then."—(*Ceremonies and Respects. Essays*.)



tion, and indeed of Bacon's entire inductive system, and should serve us as a caution against expecting great, or sensational discoveries, or revelations, independently of industry, collation, classification, and generalization. In his *Digest of the Laws of England*, Bacon says: "For common and trivial things are the best, and rather despised upon pride, because they are vulgar, than upon cause, or use." (p. 50 *Resuscitatio*, 1661). It is just with these "*common and trivial things*," that the Plays abound, no poetry coming so near to realise, Bacon's definition of "*commonplaces*," as the language attributed to Shakespeare, which has found its way, as a sort of proverbial and daily philosophy, into calendars, and into the vernacular, realizing Bacon's apology for his Essays in his words, which "*come home most to men's business and bosoms*."

Bacon writes: "It is the workmanship of God alone to *hang the greatest weights upon the smallest wires*," (*Resuscitatio*, 1661, p. 93). This importance attributed to small and insignificant matters, finds an immediate echo in the Plays:—

"He that of greatest works is finisher,  
Oft does them by the weakest minister."

—*All's Well that Ends Well*.—Act II. i.

Bacon's contempt for mere verbiage, and his profound conviction, that words inadequately reflect the depths of nature, is thus expressed: "The subtlety of the operations of nature is *far greater than the subtlety of words*."—(p. 22, *Adv. of Learning*.) Consequently a corresponding subtlety of construction may be expected in the Plays.

Bacon's philosophy is the philosophy of *small things*. He says:—"Solomon's wisdom was as the sands of the seashore, *which is one of the minutest of particles*" (*Adv. of Learning*). The Counsels of God, are compared by David, *to the sands of the shore* (Psalm cxxxix. 8). "Consider all the works of God," whether in nature, or in Grace, and you will perceive *littles* are the order of the day with Him. And we can trace the same all through the regions of the intellectual, the moral, and the spiritual. The most useful discoveries in science, have sprung from very insignificant beginnings, and have been perfected *little by little*. The teaching which is to transform the world is, *line upon line, precept upon precept, here a little there a little*. (*Anon. Great Thoughts*).—

Little drops of water, little grains of sand,  
Make the bounteous ocean, and the beauteous land.

Bacon evidently inclined to the Atomic theory, for he says:—

“For composed bodies are larger, and subject to the effect of time, *but the first seeds of things, or atoms, are diminutive, and remain in perpetual childhood.*” (*Cupid, or an Atom*). This philosophy appears to be not far removed from that afterwards adopted by Democritus. Bacon writes: “The agitations and motions of matter first produced the imperfect and incoherent rudiments and elements of things, *and essays as it were of worlds.* At length in the progress of time, a fabric grew, which had power to guard, and preserve its own form.” (*Heaven, or Origins. Wisdom of Ancients*). So in the Plays we read of

Seeds  
And weak beginnings, lie intrasured,  
Such things become the hatch and brood of time,  
1 *K. Hen. IV.*

“Disorder,” says Xenophon, “seems to me something like as if an husbandman should throw into his granary barley, and wheat, and peas together, and then when he wants barley bread, and wheaten bread, or pea soup, should have to abstract the stuff *grain by grain, instead of having them separately laid up for his use.*”—(*Economics*). Bacon has not been guilty of this disorder, for he has classified his Essays according to subject. *But for the use* (the application of the texts to the Plays) *we have to pick out grain by grain, here a little, there a little,* according to what constitutes each parallel, or point for each respective Play. The theory here advanced is, *that Bacon's Essays were originally Notes taken from the Plays* (his other studies), and jotted down, side by side, under respective title heads.

The following passage constitutes a hint of profound importance, touching what seems Bacon's system of classifying, or arranging his *Rational Sciences* (with regard to store, and use):—“A secretary of a prince, or of an estate so digests his papers without doubt, *as he may sort together things of like nature,* as treaties apart; instructions apart; foreign letters; domestic letters all apart *by themselves.* On the contrary in some particular cabinet, he sorts together those that he were like to use together, though of several names; so in this general cabinet of knowledge we were to set down partitions according to nature of things themselves.” (p. 330, Book VI. *Advancement of Learning*, 1640.)

I take this as a hint, which may be applied to the entire arrangement of the *Instauration*, and is pertinent to my theory of the *Essays*, and the place they occupy in the

*Advancement of Learning*, as well as their use in the Plays. For example, the Essays would constitute, (following Bacon's system) a collection, or store of "things of like nature," whilst the *Advancement of Learning* would resemble Bacon's "particular cabinet," where their use (the Essays) in the Plays, would be more fully, or pointedly applied. The same thing might be said of the collection called the *Wisdom of the Ancients* where things differently to be applied, (as to places, and use in interpretation of passages in the Plays,) are heaped, and stored up, under titles covering their like nature, as if poured out of a basket. Let me illustrate my theory by an example. Imagine the Plays as pieces of tapestry, or Arras, upon which their respective scenes, are painted, or I should say, *interwoven of many colored threads of worsted*, of which few tints are alike? If we were to pick such tapestries to pieces, and place each thread in heaps according to color (or like nature), we should have an analogy in this collection to the Essays as they stand in relationship to the Plays. It would seem impossible almost, that these collected heaps of threads ever made up those painted figures, and if a duplicate tapestry (to the one picked to pieces) existed, it would be a very slow and laborious work to match, or identify each particular color in the tapestry, with the heaps of color, we have stored up. It would be necessary to go from heap to heap, so in like manner, it is necessary to go from Essay to Essay, in the application of the text to passages in the Plays. One line may be found paralleled in one Play. *The next two or three lines is in another Play.* That is to say, the collection has no sequence of application, or of use, but only is heaped up for general store.

An example of what I mean, may be given with advantage, though but briefly owing to limited space. In the *Essay upon Suspicion* we read:—"There is nothing makes a man suspect much more than to know little. And therefore men should remedy suspicion, by procuring to know more." (*Suspicion. Essays 1625.*)—

*Othello.*—I swear 'tis better to be much abused,  
Than but to know a little.—Act III. iii.

In this same Essay, Bacon observes of Suspicions, that, "*they dispose Kings to tyranny, husbands to jealousy*" (1C.) The suspicions of Leontes, King of Sicily, in the Play of the *Winter's Tale*, are like Othello's, and (as presently we shall see) like Ford's suspicion of his wife, utterly groundless. The character of King Leontes is described, in consequence of this

suspicion, with the words—“*a jealous tyrant.*” (*Winter's Tale*, III. ii.)

Once, again, in the same Essay, Bacon says :—“The Italian says, *Sospetto licentia fede*; as if suspicion did give a passport to faith; but it ought rather to kindle it to discharge itself.” (*Suspicion. Essays*). Bacon would have us understand that suspicion once proved at fault, is a passport to faith. That is to say, a jealous, suspicious husband, like Ford, mistrustful of his wife, will not suspect again, if once convinced of his error :—

*Mrs. Ford.*—I think my husband, hath some special suspicion  
of Falstaff.—*Merry Wives*, III. iii.

When Ford (discovering his wife's faith) has proved his own suspicions groundless, he exclaims, in just the spirit of Bacon's Italian quotation :—

*Ford.*—Pardon me wife, Henceforth do what thou wilt;  
I rather will suspect the sun with cold,  
Than thee with wantonness: now doth thy honour stand,  
In him that was of late an heretic,  
As firm as faith.—*Merry Wives*, Act IV. iiiii.

Here then are three separate and distinct texts *in the same Essay*, which find their application, or special points, *in three separate distinct Plays*. This difference of use, to store, has really been the true source of the difficulties the Baconian student meets in his researches. For naturally, sequence of subject matter is what we seek for, whereas there is no sequence, save elsewhere, in some other isolated particulars. Consequently there can be no interpretation, or opening of the Instauration, without a great collection of particulars. Bacon's object in this arrangement was threefold. First of all, it is nature's art to conceal all her great truths, under groups of widely separated particulars, and Francis Bacon was the great high priest of nature. Secondly, no better system could have been devised for establishing his claim to authorship of the Plays, than to provide his own criticism, and be his own interpreter, through his own pen. Lastly the difficulty of discovery adds greatly to the didactic character of the scheme.

Bacon writes of *Studies* :—“If his wit be not apt to *distinguish, or find differences*, let him study the Schoolmen; for they are *Cymini Sectores*” (*Studies*, 1625). This passage finds its reflection in the *Advancement of Learning* of 1605; thus :—“Antoninus Pius . . . was called *Cymini Sector*, a carver, or

divider of Cummin seed,\* which is one of the least seeds. Such patience he had and settled spirit, *to enter into the least and most exact differences of causes.*—(Page 35, Book I. *Advancement of Learning*, 1605).

This profound hint for patience, perseverance, and application should be paralleled with this other passage *about seeds*: “And because my purpose was rather *to excite others’ wits*, than to magnify my own, I was desirous to prevent the uncertainty of my own life, and times, *by uttering rather seeds than plants. Nay, and rather (as the proverb is), by sowing with the basket*, rather than with the hand.”—(Letter to Doctor Playfer. Page 33; *Resuscitatio*, 1661).

Bacon’s object, (he has just told us), *was to excite others’ wits*, and in order to achieve this end, he would not utter the flowers of his poetical anthology *in pots*, but rather left that (for us to do) to posterity, which should cause that *concealed seed* to come forth from the ground, and blossom into a Nursery Garden. The excitation of others’ wits, *or to excite wonder*, (with inquiry, and investigation) is connoted again with *seeds* in these words:—“For all knowledge and wonder (*which is the seed of knowledge*) is an impression of pleasure itself.”—(Page 8, *Advancement of Learning*).

The German proverb saith, *Das wunder ist des Glaubens liebstes kind*, but inquiry proceeding from wonder, (*Vexatio dat intellectum*), leads to induction, and the latter to discovery. There cannot be the slightest doubt, from these, and other passages, Bacon was sacrificing himself, *by sowing unto posterity*, not upon his own temporal, (but eternal) account, and for the future good of mankind. “No man’s private fortune can be an object in any way worthy of his existence,” writes Bacon.

\* Perseverance is the inventor’s secret, the scholars “Open Sesame.” Observe how the Essays, in this example, are found repeating themselves in the Two Books of the *Advancement of Learning*! This is only a selection *out of many instances*, and this reduplication of theme, and text, is still more evident in the *De Augmentis Scientiarum*, of 1623, which indeed is, but a later re-writing and augmentation of the earlier Two Books of the *Advancement of Learning*, into Nine Books. It is important to observe, that Bacon employs the same expression here—“Notes”—that he uses with reference to the Essays:—“that hath made me chose to write certain *brief notes*, set down rather significantly than curiously, which I have called *Essays*.” (Dedication to Prince of Wales, 1607—1612). At the same time it should not escape remark that one of Bacon’s deficiencies of his *New World of Sciences*, is entitled *Notes of Things* (6th Book, *Advancement of Learning*. Aulius Gellius writes of Ciphers, or secret characters, which he calls “*Arcanæ vel occultæ notæ*.” Sometimes they answer to symbols:—“*Sunt verba rerum notæ; itaque hoc idem Aristoteles symbolon appellat, quod latine est notæ.*”—(Cic. Top. S.).

And in the same letter cited to Dr. Playfer, touching the plan of the instauration as laid down, in the *Advancement of Learning*:—"I have this opinion that if I had sought my own commendation, it had been much fitter for me to have done as gardeners used to do by taking their seed\* and slips and rearing them first into plants, and so uttering them in pots. But for as much as my end was merit of the state of Learning (to my power) and not glory, and because my purpose was rather to excite other men's wits than to magnify my own."—Page 35, Letters. *Resuscitatio*, 1661).

The word *anthology* has been used from ancient times, to indicate a collection of beauties, or in its strictly literal sense, *flowers of literature*, in exactly the same way Bacon indicates, or suggests. This word has always been applied to poetry especially, as a product of the *Garden of the Muses!* In his Essay upon *Gardens*, Bacon opens, with the words:—"God Almighty first planted a garden." This of course is a reference to *Paradise*. This Greek word *παρδεισος* means, if we follow the lexicon, a sort of park, or private *nursery garden* in which a great lord might rear valuable and curious plants. Hence our word *paradise*. The following passage refers to just such a paradise, or nursery garden, "Writers might arise, that might compile a perfect history by the help of such NOTES. For such collections might be as a *Nursery Garden*, whereby to plant a fair and stately garden, when time should serve."—(Page 97, *Advancement of Learning*).

Here, I may remark—the *paper, or watermark of the original folios*, or first editions, (and subsequent), of Bacon's prose works, is a *bunch of grapes*. (Vide Mrs. Potts', "Francis Bacon, and his Secret Society"). Nothing could be more apposite than this emblem, for the great Isaac Casaubon, in his most excellent book, *DE SATYRICA PŒSI*, teaches us:—"That at first both *Tragedy* and *Comedy* were called *τραγωδια*, or *τραγωδια* as appears from Athenæus, when he says:—"Both *Tragedy*, and *Comedy* were found out in the time of *Vintage*."

According to Cumberland the word *Comedy*, means the song of the cask (*τρυνγη*), *i.e.*, a *Vintage Song!* The dramatic contests took place at the *Dionysia*, or *Festivals of Bacchus*, of which there were three in the year. The *Lenaia* was so called from *ληνος*—a winepress!

\* "The kingdom of heaven is compared not to any great kernel or nut, but to a grain of Mustard Seed, which is one of the least of grains, but hath in it a property, and a spirit, hastily to get up and spread."—(*Empire. Essays*, 1625).

Plutarch tells us :—“Anciently the feast of Bacchus was transacted countrylike and merrily, first there was carried (*αμφορεὺς οἴνου*), a vessel of wine, and a branch of a vine, then followed one that led a goat (*τραγὸν*)—after him another carried a basket of figs; and last of all came the phallus” (Plutarch).

The following extract strongly enforces the same purpose of *exciting other men's wits*, as very strongly persistent in Francis Bacon's mind. In certain articles, or considerations touching the union of the kingdoms of England and Scotland, he writes to King James I. :—“Plato's opinion, *that all knowledge is but remembrance*; and that the mind of man knoweth all things and demandeth only to have her own notions excited and awaked. Which your Majesties rare, and indeed singular gift, and faculty of your swift apprehension, and infinite expansion of another man's knowledge by your own, as I have observed, so I did extremely admire in Goodwin's cause. Being a matter full of Secrets and Mysteries of our laws, merely new unto you, and quite out of the path of your education, reading, and conference. Wherein nevertheless, upon a spark given, your Majesty took in, so dexterously and profoundly, as if you had been indeed *Anima Legis*; not only in execution, but in understanding. The remembrance whereof, as it will never be out of my mind, so it will always be a warning to me, to seek rather to excite your judgment briefly, than to inform it tediously.”—(Page 207; *Resuscitatio*, 1661).

This extraordinary feature of exciting rather than informing, *even the King's mind*, cannot too much be considered, as reflecting the chief character of Francis Bacon's intellect which was to instruct, to draw out, to exercise the minds of others, by means of a kind of reserve, or reticence, which should invite inquiry, and excite judgment. If Bacon, in his dealings with royalty, thought it behoved him to employ this didactic system of enigma, and of awakening the thoughts of others, how much more so would it probably be his mode of procedure, in his deliveries to posterity! Any serious student of his works, and most particularly of his *Advancement of Learning*, may perceive this style of reserve, of mystery, of condensation, abundantly scattered over the pages. One of the three chief, or basic faculties, upon which the entire *Advancement of Learning* is founded is just this faculty of *Memory, or Remembrance*, which Bacon identifies with knowledge in the above passage quoted. The Instauration is built upon Memory,—Imagination,—and Reason. The first

(remembrance) is to be awakened by means of the last (judgment), and between the two Bacon places imagination, (which he identifies with poetry) as a common nuncius to both.

In a speech before Parliament, touching war with Spain, Bacon says :—"But all that I shall say in this whole argument, will be but like, *bottoms of thread, close wound up*, which with a good needle (perhaps) may be flourished into larger works."—(Page 2, *Resuscitatio*, 1661).

"Learning," says Bacon, "*teacheth how to unwind the thoughts*" (p. 12, *Advancement of Learning*, 1640), and upon the subject of his collection of *Antitheta Rerum*, he uses exactly the same language cited. The learning that we give ourselves, without any external aid, save that of books, is infinitely superior to any superficial informing we get from others secondhand. "If you would fertilize the mind, the plough must be driven over and through it. The gliding of wheels is easier and rapider, but only makes it harder, and more barren." *Nil sine magno Musa labore dedit mortalibus*.

Bacon gives us, in his *Advancement*, the story of the countryman at the point of death, who having called his children to his bedside, told them of a great treasure, that he had hidden in his *vineyard*.\* The sons eagerly listened, but before the site of this buried treasure could be disclosed, the father passed away. Then the sons turned up, and ploughed the whole *vineyard* in the hope of discovering the treasure, without suspecting the father's real object. The result was a great harvest the following year, as the result of the ploughed land, and thus, though in a different fashion to what they expected, they realised the treasure. Bacon introduces this fable, with probably direct application to his own art. And it is my conviction, from the language he frequently uses, that the metaphor of the *vineyard*, has entered very deeply into his art. In his *Wisdom of the Ancients*, he observes :—"To us, however, the Wisdom of the Ancients, appears to be as *ill-pressed grapes, from which, although somewhat be expressed, yet all the more precious parts remain within and are neglected*."—(*Sirens. Wisdom of the Ancients*).

The winepress is here used as a metaphor, for the extraction of meaning, from the interpretation of classic myth, and fable. It would be well, if we could further accept this hint, as to the collection of innumerable particulars (grapes) in the Baconian *vineyard*, and the extraction of wisdom thereof,

\* The kingdom of heaven is like unto treasure hid in a field (Matt. xiii. 44).



as the divine wine of souls. Mrs. Browning tells us something of the poet's divine wine:—

How the Cothurnus trod majestic  
Down the deep iambic lines,  
And the rolling anapæstic  
Curled like vapour over shrines.

Our Theocritus, our Bion,  
And our Pindar's shining goals!  
These were cupbearers undying  
Of the wine that's meant for souls.

—*Wine of Cyprus.*

In his Essay upon *Truth*, Bacon writes, "One of the fathers, in great severity called *poesy*, VINUM DÆMONUM, because it filleth the imagination" (*Truth*). Thus it may be perceived, the poet's wine, was well comprehended by Bacon, who indeed was no *aquæ potor*, or water drinker, in this sense, at least! Non eadem a summo expectes, ininimoque poëtâ. "Why do you drug your wine?" a merchant was asked by one of his customers. "Because nobody would drink it without," was the reply. Is it not just so with Truth? Bacon (*Hare's Guesses at Truth*, p. 395) at least has declared that it is." Bacon says, "But it is not only the difficulty and labour which men take in finding out of truth; nor again, that when it is found, it imposeth upon men's thoughts, that doth bring lies in favour; but a natural, though corrupt love of the lie itself. One of the later schools of the Grecians examineth the matter, and is at a standstill to think what should lie in it, that men should love lies, where neither they make for pleasure, as with poets; nor for advantage, as with the merchant; but for the lie's sake. But I cannot tell: this same truth is a naked and open daylight, that doth not show the masques and mummeries and triumphs of the world half so stately and daintily as candlelights" (*Truth. Essays*). This allusion is really an apology for Bacon's own Theatre—his own masques and mummeries, as portrayed in the Folio Plays of 1623. Directly we turn to the Essay entitled "*Of Masques and Triumphs*," not only are we in face of the stage, but indications of the same language appear, particularly of the candlelight. "The colours that show best by candlelight are white, carnation, and a kind of seawater-green" (*Masques and Triumphs*). The entire first part of the Essay upon *Truth*, is an ironical apology, for the shadowings of poetry, and of masques, and Plays—because man is unable to accept, any sort of unveiled, or naked truth. Poetry "is but the shadow of a lie," observes Bacon in the same Essay:—And he writes in his Preface, or Introduction

to the *Wisdom of the Ancients*:—"Never may it happen that the weakness and licentiousness of some writers, should detract from the *credit of parables in general*: for this would savour of profanity and audacity, seeing that religion so much delights in these *obscure and shadowy representations*, that he who would regret them, almost dissolves the common union between things Divine and human."—(*Preface. Wisdom of the Ancients*).

Now Bacon divides *dramatic or representative poetry*, into two divisions—one of which is allusive, or *paraboli- cal poetry*:—"But poetry allusive, or parabolical, excels the rest, and seems to be a sacred and venerable thing, especially seeing religion hath allowed it in a work of that nature, and by it traffics Divine commodities with men."—(Page 107, *Dramatic Poesy. Advancement of Learning*, 1640).

Demosthenes is reported to have said:—"I have been studious to bring *the power of action into play*, that great instrument in exciting the affections, which Pericles disdained."—(*Guesses at Truth*, p. 398).

Bacon writes:—"Question was asked of Demosthenes what was the chief part of an orator. He answered *Action*: What next? *Action*: What next again? *Action*: He said it that knew it best, and had by nature no advantage in that he commended. A strange thing that that part of an *orator* which is but superficial, and rather *the virtue of a player*, should be placed so high above those other noble parts of invention, elocution, and the rest, nay almost alone, as if it were all in all."—(*Boldness. Essays*).

Bacon as a lawyer had every opportunity of considering the relationship existing between the orators' art, and the players, —between rhetoric and action. The stage Play is in reality but *oratory in action*. Pericles disdained the stage, or art of action, as *savouring of the lie, or of hypocrisy*. For indeed the Greek word, *ὑποκριτής*—signifies an *actor*, hence our English word *hypocrite*. Solon, for exactly the same reason hated stage Plays, and condemned the Drama, in the following words, which he delivered to Thespis, who had commenced to act in the tragedies which he had composed.

Solon being then in great power at Athens exclaimed:—"Are you not ashamed *to lie* before the whole world?"

"There is no harm," replied Thespis—"it is only to create laughter."

Solon replied "Yes" (striking the ground with his stick), "but we shall not be surprised if we find them introduced

into our daily life, and into our public acts, and in most serious affairs."

Solon attributed the death of Pisistratus to these Plays. Bacon might (it almost seems) have been musing over Solon's words, when he penned his Essay upon *Truth*, for the Essay has a certain apologetic air (in places)—as when he says, "It is not the lie that passeth through the mind, but the lie that sinketh in and settleth in it that doth the hurt." It has been said, "That lies are the ghosts of truth, *the masques of faces*." And probably it is in this sense that masques belong to candlelight, and to what Bacon calls, the mixture of a lie." The masques attributed to Shakespeare, are at the same time masks that conceal the face of Francis Bacon. "A story that is not true may be truer than a story that is true. Thus a parable, or a fable, may not be true in itself, but as a vehicle for a moral, it may be true."—(*Great Thoughts*).

The fables of Æsop, of Palæphatus, of La Fontaine, are not true in the ordinary and *outward* sense, but in the philosophical, or spiritual truths, they convey are true universally. "And even in this day, if one wish to throw a new light into the minds of men *on any subject*, and that without harshness, or difficulty, *he must follow nearly the same road*, and betake himself to the assistance of similitude. Therefore to put a conclusion to what we have already said:—The wisdom of the first ages was either great, or peculiarly fortunate."—(*Preface to the Wisdom of the Ancients*).

W. F. C. WIGSTON.

## DID FRANCIS BACON HIDE HIS LIGHT UNDER A BUSHEL?

"An Actor's art, can dye—and live, to acte another part."—  
I. M.

A QUESTION which appeared in the last issue of *BACONIANA*, touching Thomas Bushel opens out an interesting subject. I, unfortunately, am not able to give the required information. I have not as yet come across the copy of Bacon's parliamentary speech on a projected Society of Arts and Sciences; but some notes on the history of the Lord Chancellor's Seal-bearer may be not out of place here.

At the age of fifteen, Bushel entered the service of Francis

Bacon, and although a student under his great master, of things human and divine, was not above appearing at Court so "gorgeously attired" as to attract the attention of the King.

What is of more interest to us is the fact that after the deposition of the Lord Chancellor, indeed, after his supposed death, in 1668, a book was published by Bushel "a learned man," as Nicolai calls him, called the "Superlative Prodigal" the copy of which in the British Museum is designated in MS. on the fly leaf, as "a very rare book." It is as well to remember that the term "rare" is used in more ways than one. This book contains a letter written by Bushel to Mr. John Eliot, Esq.

"The ample testing of your true affection towards my Lord Verulam, Viscount St. Albans, hath obliged me your servant. Yet, lest the calamitous tongues of men might extenuate the good opinion you had of his worth and merit, I must ingeniously confess myself and others of his servants were the occasion of exhaling his virtues into a dark eclipse, which God knows could have long endur'd both for the honour of his King, and good of the commonalitie, had not we whom his bounty nursed, laid on his guiltless shoulders our base and execrable deeds to be scan'd and censur'de by the whole Senate of a State where no sooner sentence was given, but most of us forsook him, which makes us beare the badge of Jews to this day. Yet I am confident, there were some Godly Daniels amongst us, howsoever, I will not mention any for fear of attributing more than their due, and offending others, but leave the sequel to their own consciences who can best judge of innocence, As for myself with shame I must acquit the title, and pleade guilty which greives my very soule, that so matchless a Peere should be lost by such insinuating caterpillers, who in his own nature scorn'd the least thought of any base, unworthy, or ignoble act, though subject to infirmities as ordain'd to the wisest, for so much I must assure you was his hatred to bribery and corruption, or symonie, that hearing I had received the profits of first-fruits for a Benefice which his pious charitie freely gave, presently, sent for me and being asked of his Lordship, I sodainly confessed, whereupon he fell into so great a passion, that he replied, I was cursed in my conception and nursed with a Tiger, for deceiving the Church, threatening I should no longer be his servant, for that one scab'de sheepe might infect the whole flock. Yet notwithstanding, upon my submission the

nobleness of his disposition, forgave me the fact, received me into favour, but never could obtain a spritual living afterwards, which makes me certainly believe they that minister'd those hellish pils of bribery gilded them over, not only at first with a show of gratuity, or in the love of courtesie, but waited the opportunity of his necessitie, otherwise it had been impossible to have wrought an impression. So that by each stratagem the wisest men may prove weakest among all officers, for those whose consciences are innocent of mitigating justice, either by bribery, gratuity, friendship, favour or courtesie, let him cast at the first stone and be canonised for a Saint upon earth. But the report goeth that it is the policy of other States, when once the subject groans under oppression, to select some man worthy for allaying clamours of the vulgar, and congratulate the giddy multitude, which if his misfortune were such, he is not the first, nor am I confident, will be the last. So that in time it may reflect some comfort to you and others that honoured him in their hearts, but not on their lips."

This letter appears in the "First Part of Youth's Errors."\* Now, let us turn to what another, the Rev. Abraham de la Prynne, says of Bushel in his Diary, the MS. of which is in the possession of Francis Westley Bagshawe, Esq., of The Oaks, Sheffield. "The Memoirs of Thomas Bushel," published by the Manx Antiquarian Society, contain many interesting facts culled from this Diary.

They tell how Bushel when his great master was convicted of bribery "which he was never really guilty of, but his men and amongst the rest this Mr. Bushel," (only for the carrying out of his ingenious studies) got away in disguise, and went into the Isle of Wight and turned a poor fisherman there.

The Diary repeats the same story Bushel himself tells us, that he was in some sort of office for several years under Chancellor Bacon, and adds, what it is interesting to know, that, he like his master, "was in love with experimental studies."

In the Isle of Wight, near the Needles, he makes friends with a lame beggar, an old man, who promises to come and see him in his fisherman's hut. He does so, and Bushel is suspected of being a spy and is put under arrest. On disclosing his real name he is put at liberty, but not before he has played a part in Court, and carried away some sympathetic ladies by his woeful tales, which in the end he has

\* Wood makes no reference to this work.

to confess were fabrications. It was at this time Bushel wrote to "Our Francis" commencing "My only Lord." and saying "I am resolved to become Your Lordship's beadsman in some solitary cell, and endeavour to make myself worthy of your Honour's company in the other world."

In 1626, the Diary says, "his great Lord and Master departed this life, not so suddenly (and herein lies a remarkable suggestion) but that he gave Mr. Bushel a great many rules and directions how to proceed in the search of mineral beds, to impose the task upon himself of going and living privately by some mines, where he might study and see things done, etc. Which advice Mr. Bushel accordingly took, for as soon as the funeral pomp\* was ended, he accordingly disposed of things relating to his estate in the best order he could, and then taking leave of his friends, he went with a man to the Isle of Lundy, in the Irish Sea, in the Mouth of the Severn, famous for its being not only moated about by the sea, but walled likewise so with inaccessible rocks that there is no ascending up to the same but by one place, and that with great difficulty too. Here King Edward II. fled to shelter himself from his wicked wife and rebellious subjects."

It seems that Bushel felt the necessity of "solitary contemplation and study before he dared to attempt the public showing of any of the vast mineral knowledge that was lodged in him, both by his great master's discoveries, and his own labour and study."

At the latter end of August, 1628, he "left this solitary place, and came into Oxfordshire to see his friends and relations and the little estate he had left. He betook himself to one of his own houses in Oxfordshire, where, hard by his own grounds, was a great natural cave out of a rock, and out of the same flowed a curious spring."

This he turned into a kind of paradise, like Guy Earl of Warwick did in his Cliffe, near Warwick. In a year's time it was a wonderful pretty place."

In 1636, Charles I. went to see Mr. Bushel, and "he caused artificial thunder and lightnings, rain and hail showers; and he kept drums beating, and birds singing, and waters murmuring, and all sorts of tunes, surprising to King and Company." After abundance of thanks and compliments the Royal suite departed. "The year after the King and Queen

\* No member of the Bacon Society has as yet been able to trace any funeral of Bacon at all, far less any "pomp."

made a journey to behold all his rarities again ; he got private knowledge of the visit, and prepared more fine curiosities. Curious songs, echoes, music—all sounding out of the rocks, stones and trees."

*Wood's Athenae Oxonienses* supplements this account, and tells us that he lived at Enstone, in Oxfordshire. There, "built a House over them (caves and rocks), containing one fair Room for banquetting, and several other small closets for divers uses."

The national Biography says Bushel was "more than a mere adventurer." And that he provided passable verses for a Masque of the Rock in 1636, played before Queen Henrietta Maria. He seems to have been a devoted Royalist during the Civil War. He erected a mint in the Castle of Aberystwith, in 1637, which provided payment for the Army at Shrewsbury and Oxford, when the Tower of London Mint forsook the Crown.

In 1643 King Charles wrote to Bushel enumerating "the many true services done us. A Life Guard of Derbyshire miners," and the mint, and "1,000 ton of lead shot, for our Army, without money." Besides this "Clothing our Life Guards, and three Regiments more, with Suits, Stockings, Shoes, and Mounteres (inventing badges of silver for rewarding the Forlorn Hope), contracting with merchants beyond the seas for providing good qualities of powder, pistol, carabines, muskets, and bullen."

So Bushel was a staunch and valuable ally. All this could not have been done without co-operation. What was *the kind of co-operation* on which Bushel depended for his successes? The Secret Society, of which his great lord and patron was the head? And *was that head still planning its marvellous schemes, and helping to carry them out under Thomas Bushel's name, when the world thought him lying in St. Michael's, Gorhambury?*

Bushel seems to have done a great deal in mining, though it is to be understood that under the term "mining" much may be included which to the ordinary mind seems a very different thing. Wherever there is a secret society at work there is a "jargon," or enigmatical language employed, and among our old poets and writers there is a greater use of "jargon" than is at all generally understood at the present day. There is no doubt of this, Bushel's mining undertakings obtained the sanction of Charles. He as well as, James, was a member of the new Freemasons' Society.

In 1647, Bushel surrendered Lundy Island, which he held in charge for Charles, to the Commonwealth, and went into hiding. In 1652 he gave securities for his good behaviour, and he received privileges for his mines and mint from Cromwell.

The last years of Bushel's life are as yet unknown to us. He died in 1674, and was buried in the cloisters of Westminster Abbey. He married Anne, widow of Sir W. Waad, the Lieutenant of the Tower.

Any information which throws light on him and on his friendship with Francis St. Alban's, will be gladly hailed. It is with the hope of stimulating enquiry that this little paper is written. The Isle of Man seems much connected with Bushel and his studies, and when we realise how, in Druidical times, it was the refuge for those wise men, Magi, belonging to the days before Christianity began to illuminate our shores with its Divine light, we should not be surprised if his "Great Master," the "Wise Man" of later times, found it a refuge in some of his later days. It is full of tradition that he would have appreciated and loved. It is the "Holy Island," "The Isle of Peace;" in Welsh, "Mon-aw," or Avon. Was it here that the real Swan of Avon sang his last song? It was here in early times that the "Son of the Mist," the fabled Enchanter, BegMac y Leah, hid the little island in a magic fog, and charmed it into fascinating light. Did its furze and fern-clad heaths, and peaty-bogs shelter later the great Prospero, whose studies, deep and rare, are not without their effect now, in this, our twentieth century?

It has been mooted that Francis died in a monastery. Is this the *Mona-stery*, and is he its *Monk*? *Man*, means "religious knowledge," and is akin, therefore, to our word "monk," or the Eastern "moonshee." He was fond of quips; this one, on the Isle of Man, seems a likely one to have been made by him. In a word, was the Recluse of the Calf, Francis Bacon? Did he travel with Bushel there after his make-believe funeral was over? \* I merely throw this out as a plausible suggestion, knowing that his death, in 1626, still, in the minds of most Baconians, remains an open question.

ALICIA AMY LEITH.

\* See *Ante*—"A man" did travel to the Isle of Lundy with Bushel. Who was the man?





# Victoria the Beloved.

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“ Mirrour of grace and Majestie divine,  
Great Ladie of the greatest Isle, whose light  
Like Phœbus lampe throughout the world doth shine,  
Shed thy faire beams into my feeble eyne,  
And raise my thoughts.”—*Edmund Spenser.*

VICTORIA our Beloved is not, for God took her, and a nation weeps. With true prophetic fire Spenser frames a poet's song of “goodly ornament” and “for short time an endless monument” for her the greatest Ladie of that his day. And not alone for her, for with his artist's brush he paints the best and highest ideal of an Empress Queen, one which we in these happy later days have seen fully and blissfully fulfilled. And so we whose eyes have seen, and our lips touched, a Royal hand held out in kingly wisdom and courtesie to all that is noblest and best in literature and art, shall we not, as we enshrine in our memories and hearts Victoria, who was so much more a Mirrour of grace and majesty divine than Elizabeth, as her great soul was greater than the soul of Elizabeth, take glad comfort?

Our true “light-bearer” shines on among the hosts of heaven. Shall we not borrow Spenser's fine thought, and ask that our tear-dimmed eyes may be illuminated with beams from her torch our embers kindled by sparks from her lamp and so grow larger-hearted, larger-souled, that we may make a surer way through this the Shadow-land because She was?

And now, with bent head but with upturned eyes, we look towards the Light, saying in glad echo to Spenser's song—

“ Great Ladie of the greatest Isle,  
Shed thy fair beams into my feeble eyne,  
And raise my thoughts.”

A. A. L.

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## NOTE.

It is especially interesting to us students of Baconian lore to know that one of the latest acts of our beloved Queen was to instruct the Librarian of Windsor Castle, Mr. Holmes, to accept the Biliteral Cipher of Francis Bacon, by Mrs. Elizabeth Wells Gallup, for the Royal Library. The letter graciously accepting the presentation of the volume speaks of the “interesting work.”

# Baconiana.

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## THE RETORT COURTEOUS.

JUST after correcting the proofs of a paper I am about to publish with other articles in support of the Cipher Story, my attention was drawn to an article by Mr. G. C. Bompas, in *Baconiana* for January, 1901.

As that gentleman takes an entirely different view of the "Cipher Story," it seems to me desirable in this place to give my comments upon his article.

I gather the following to be the main points put forward by Mr. Bompas against the truth of the "Cipher Story":—

1. That the book is published to bolster up the works of a certain American author, Dr. Owen.
2. That the disclosures in Mrs. Gallup's book are in direct conflict with Francis Bacon's own statements in his authentic work, "The Felicities of Elizabeth."
3. That in the light of the ascertained facts of history, the story may be rejected as fabulous.

I therefore deal with the points in the above order.

1. While it would appear to be in accordance with modern literary manners to suggest that any person favouring the Baconian view of the authorship of the Shakespearian Plays is a "crank," or "quarter educated," I was unprepared to find a writer in *Baconiana* ready to impute sinister motives to a new worker in the field of research. As to the likelihood of a cipher, so careful a thinker as Mr. W. F. C. Wigston has borne testimony, but it seems to be the fate of those who work in that particular direction to meet with nothing but contumely and reproach. The late Mr. Donnelly, with his mathematical cipher has just gone to his grave "unwept, unhonoured, and unsung." Dr. Owen, with his "Word Cipher," has broken down through ill-health, and now Mr. Bompas proceeds to give him a kick. Why ought Mrs. Gallup to expect better treatment? I understand that her eyesight is affected, and that she has been ordered complete rest, while her work is referred to in a London magazine as "Ameri-

can tarradiddles." The lady is a complete stranger to me, save for a bow exchanged on the occasion of the only meeting I have attended of the Bacon Society. She seemed and has been since described to me to be a modest and fair-minded American lady, and as a mere act of common politeness, she deserves to be treated as honourable until the contrary be conclusively proved. If Mr. Bompas desires to completely discredit her, his first course should be to employ competent decipherers to check over portions of the works she vouches, and if their report be adverse, publish it. The truth or untruth of the story which she has deciphered is another matter. As to the suggestion of profit, I am prepared to assert that there is no reason for the expectation that the labours of Mr. Donnelly, Dr. Owen, and Mrs. Gallup could ever be adequately compensated by the profits of their books, any more than could the producers of the first Shakespeare folio have expected to make money by *it*. It is not merely a question whether there has been profit in any of these cases, but whether such profit was adequate for the sacrificing labour involved. I think Mr. Bompas has failed to prove this point, and should in any event have reserved it to a future occasion.

2. I feel indebted to Mr. Bompas for reminding us of the eulogy written by Francis Bacon six years after Queen Elizabeth's death, and published after his own death, *in accordance with special directions* left by him. Until the CIPHER STORY, Francis Bacon's strong anxiety for the publication after his death of the "Felicities" was inexplicable to me. It consists of a string of platitudes and adulatory statements inconsistent with what we know, and what Francis himself must have known, about the Queen. Why did Francis print copies, and send them amongst his bosom friends, and report to Sir Tobie Matthew "that it carries a manifest impress of truth with it, and that it even convinces as it grows?" As the "Felicities" may not be handy for all my readers, I must refer them to Mr. Bompas's article; but these are some of the items it contains:—"For if, perhaps, there fly abroad any factious fames of her, raised either by discontented persons or such as are averse in religion, which, notwithstanding, dare now scarce show their faces, and are everywhere cried down, the same are neither true, neither can they be long lived." Again, "Notwithstanding, I have thought good to insert something now concerning her moral part, yet only in those things which have ministered occasion to some malicious to traduce her." Again, "But to make an end of this discourse, certainly

this Princess was good and moral, and such she would be acknowledged." And again, "This much in brief, according to my ability, but to say the truth, the only commender of this lady's virtues is time." Mr. Bompas is quite right, Francis Bacon, if speaking in cipher, contradicts Francis Bacon in the "Felicities." Is there any explanation of the contradiction? I think there is. At the time the Queen died it is manifest from the "Felicities" that the remarks flying abroad about Elizabeth were (to quote Bret Harte) "frequent and painful and free." The population was largely composed of Papists "averse in religion," and they were not disposed to deal gently with her memory. Charles the First was in 1626 on the united throne of England and Scotland, but the Earl of Essex had left children, and it was most undesirable that questions should be raised as to the right of the Stuarts to the throne. Owing to the lapse of time there was no likelihood of any trustworthy evidence being procurable as to the marriage of Dudley and the Queen, and it was best for the State that these rumours should be quieted down. Moreover, whose statement would be more likely to be accepted as final than that of the last surviving, though illegitimate, son of the rumoured union? I think, therefore, that the contradiction, which Mr. Bompas very properly emphasises, is between a statement intended for publication immediately after Bacon's death for sound reasons of State, and another statement expected to be revived at a much later date, when no harm to the succession to the throne could be done by it.

3. The facts of history, says Mr. Bompas, conflict with Mrs. Gallup's disclosures. As to the particulars of his birth, Francis Bacon, like any other of us, had to rely upon what he was told. I should imagine, from what I understand of the characteristics of this great man, that he naturally clung to the theory of his legitimacy. But whether the union of Dudley and Elizabeth was blessed by a priest or not we are never likely to know. It is possible, as Mr. Bompas says, that she may have known of Dudley's marriage with Amy Robsart, and she may have been an eye-witness of the illustration of the manners of that time, which Mr. Bompas quotes, namely, "When gentlemen did strive who should first take away a goose's head, which was hung alive on two cross posts," but just, as he reminds us later in his article, that the Queen confessed to Bishop Quadra *that she was no angel*, it is quite possible that the union in the Tower was

a vulgar intimacy which had its results on the future conduct of the parties. Let us bear in mind somewhat of the habits and manners of the time. Read what M. Taine says of the habits at Playhouses; read of the intrigues at the Court; the Sir Thomas Seymour papers; the Hatton correspondence; think of the bull-baiting; bear-baiting, and dog-fighting that Lords and Ladies delighted in; witness how readily undesired persons were beheaded, or otherwise got out of the way, and it is not necessary for the justification of the "Cipher Story" to produce a marriage certificate.

Mr. Bompas next shows by extracts from State papers that on 15th October, 1560, Quadra reported that the Queen had decided not to marry Lord Robert; that in December she notified Scotland that she was not presently disposed to marry; that on the 22nd January, 1561, and 3rd and 6th February of the same year the Queen signed official documents, and on the 15th of the latter month gave audience to Quadra. Now, says Mr. Bompas, the 22nd January, 1561, was the date of Francis Bacon's birth, and "in the light of all these facts the story of Francis Bacon being Elizabeth's son may be rejected as fabulous." If Mr. Bompas is right as to his date I admit he has made a very strong point. *But is he accurate?* Montagu's "Life" gives 11th January, 1560, as the date of birth; and 22nd January, 1620, as the date of the special celebration of his 60th birthday; Spedding's "Life" gives the date 22nd January, 1560-1. No doubt the 22nd is arrived at by altering eleven days to make it "new style."

Both Montagu and Spedding state Bacon to have died on 9th April, 1626, at the age of 66. The inscription on the tombstone gives "ætatis 66." I notice the "Dic. National Biography" gives 22nd January, 1561, for the birth, but I should like to know on what better authority. Seeing that in Elizabeth's time the historical year had long dated from 1st January, the ecclesiastical year, dating from 25th March, had nothing to do with the matter. Until Mr. Bompas comes forward with a baptismal certificate, I take 1560 as the year, and 11th January (old style), as the day and month.

Mr. Froude, from whom doubtless Mr. Bompas, like myself, quotes the Quadra letters, gives his history dates as A.D., and, I presume, has simply translated the letters without alteration of dates to new style. I also apprehend Quadra used in his letters the dates current in England at that time. That being so, I have no doubt whatever that Mr. Bompas is *clearly wrong as to eleven days*. There is accordingly *nothing*

*extraordinary in a Queen signing a State document eleven days, and interviewing an Ambassador five weeks, after her confinement.* That is, even if we accept (which at present I do not), 1561 as the year Francis was born.

The quotations given by Mr. Bompas subsequent to 22nd January, 1561, do not in any way defeat the suggestion of a form of marriage prior to the birth, on 10th November, 1567, of the son Robert. In fact, the letter of 6th August, 1566, is strong evidence that the Queen on that date *had definitely promised* that if she altered her determination as to marriage she would chose *no other than Dudley*. Everything points to the assumption that Dudley, whom the Queen, according to Miss Strickland, used to call her "Turk," was a little too much for Elizabeth, and I can well understand why Elizabeth, in 1564, was so anxious for a marriage between Dudley and Mary Queen of Scots. He was in the way of her ambition, and, if the facts of that time were as the "Cipher Story" suggests, it was in his power to disclose secrets which might not only defeat her matrimonial schemes but possibly endanger her throne. I cannot accept the short statements made by Mr. Bompas as to Dudley's relations with Lady Sheffield, and subsequently with Lady Essex. The facts should be studied in the books of Mr. Craik, Mr. Devereux, and Miss Strickland. Nor do I see any difficulty in Robert succeeding to the Earldom of Essex, which the Queen had herself created only seven years before; nor to the Essex estates, which were already mortgaged to the Queen. What chance had Walter Devereux at the age of six, seeing that his mother was wedded to Leicester? Various difficulties, with which Mr. Bompas sums up his article, do not seem to me to be more than matters which a little further elucidation will make clear. Mr. Bompas does not adduce in support of his argument the attitude of Bacon to those persons whom he always outwardly dealt with as his relations, such as Lady Ann Bacon, the Cecils, and the other relatives of Sir Nicholas Bacon's family. I think it was quite imperative on all parties in the secret that these conventions should be observed, so I attach more importance to the curious fact that, from early dates in their careers, both Francis and Robert were taken charge of by the Queen and her ministers. Sir Nicholas Bacon did not die until 1579, and the following year we find Francis (see letter of 15th October, 1580) thanking the Queen, through Lord Burleigh, for having appointed him to the Court, and made some provision for his maintenance. Doubtless up to 1579

this was provided through Sir Nicholas. Again, I see no special reason (except as explained by the CIPHER) why Bacon and Essex should have always been such close friends, and always concerned in fighting one another's battles with the Queen.

Of course I am not so stupid as to believe that I have said the last word upon this very large and complicated business ; but it is manifestly a case that should be carefully investigated by our cleverest men, and not boycotted as it appears to be at present.

PARKER WOODWARD.

#### NOTE.

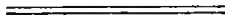
I.—Since writing this article I have been furnished by the kindness of a London friend with a copy of an entry in the baptismal records of the Church of St. Martin-in-the-Fields, London. It is as follows :—

1560, Jan. 25.

Baptizatus fuit Franciscus Bacon filius Dni Nich<sup>o</sup> Bacon Magni, Anglie sigilli custodis.

I am informed that it is one of the earliest records of the Church baptisms. Allowing fourteen days as a reasonable time for a baptismal ceremony to follow the birth, I hold the date of 11th January, 1560, given by Montagu, to be correct.

[This article forms part of a book now published by Messrs. Banks and Son for Mr. Parker Woodward, entitled, "The Strange Case of Francis Tidir." Price 3s. 6d.—ED.]





## PARABOLICAL POETRY.

And through the topmost oriels coloured flame  
Two God-like faces gazed below,  
Plato the wise, and broad-browed Vorulam.

—Tennyson's "Palace of Art."

IN continuation of my last article in BACONIANA, I propose to pursue the subject of my investigations with regard to the word, "*shadow*," and to the way Bacon introduces it, when he calls parables, "*shadowy representations*" (page 42, BACONIANA.)

The word "*shadow*" is to be found very closely connoted with the words "*colour*," *veils*, and with the idea of something *false*;—finally it is sometimes introduced as synonym for a *painting*, or *portrait*,—and indeed the 1640 collection of the Sonnets, contains a picture of, Shakespeare, with the words underneath:—"This shadow was for, Shakespeare, cut," etc. This conceit probably is connected with what we call *silhouettes*, or *shadow portraits*, the effect being obtained by the obstruction which the profile offers to light.

It is as well therefore to note, that *shadow* is used exactly in this sense in the Plays. Bassanio in describing Portia's portrait exclaims:—

Yet look, how far  
The substance of my praise, doth wrong this shadow,  
In underprizing it, so far this shadow \*  
Doth limy behind the substance—*Mer. Ven.*, Act III., sc. ii.

Observe the *antithesis* placed between the *shadow* (or portrait) and the *substance*! Presently, passages will be presented, where this opposition is not only reiterated, but is put before us, with the deepest possible, philosophical purpose, pointing to some vital antagonism, such as exists between the false and the true, the outward and the internal, or (to introduce illustration) say—the body and the soul!

Bacon, in one of his speeches, says: "For we shall repre-

\* Lucrece contemplating the painting of the Siege of Troy, exclaims:—

On this sad shadow Lucrece spends her eyes.—*Lucrece* (line 1457).

It is as well to observe the strong connotations made, in the Plays between Poetry and Painting. In *Timon of Athens*, Poet and Painter are always introduced together. Poetry and Painting are twinned arts, as indeed Horace infers in the lines:—"Ut pictura poesis," and:—

*Pictoribus atque poëtis  
Quidlibet audendi semper fuit æqua potestas.*

Rossetti declared, "I hold, the noblest picture is a painted poem."

sent to the King the nature of this body, as it is without the veils, or shadows that have been cast upon it." (Page 52, *Resuscitatio*, 1661).

In another speech, upon A War with Spain, Bacon observes: "Then there is no colour, or shadow, why the Palatinate should be retained." (*Resuscitatio*).

The following passage may be studied with advantage, as illustrating the antithesis introduced between the word, *shadow*, (meaning in this case, the portrait), and the *substance* (or frame), meaning the hidden power, the invisible reality belonging to Talbot. The episode is laid in the Countess of Auvergne's chateau. The lady having inveigled Talbot to her house, and finding him apparently alone, hopes to make him her prisoner. The passage is remarkable, because of the connotations, and pointed way the words "*shadow*," "*substance*," "*frame*," are introduced, particularly when these latter are paralleled with like passages, both in Bacon's prose, and in the Plays:—

*Countess*.—Long time thy *shadow* hath been thrall to me,  
For in my gallery thy *picture* hangs.  
But now thy *substance* shall endure the like :  
And I will chain these legs and arms of thine.

*Talbot*.—I laugh to see your ladyship so fond  
To think that you have aught but Talbot's *shadow*,  
Whereon to practice your severity.

*Countess*.—Why, art not thou the man ?

*Talbot*.—I am indeed.

*Countess*.—Then have I *substance* too.

*Talbot*.—No, no, I am but *shadow* of myself.

You are deceived, my *substance* is not here,  
For what you see is but the smallest part  
And least proportion of humanity ;  
I tell you Madam were the whole *frame*\* here

\* The student will observe how the word *frame* is introduced in this passage to indicate the *substance*, or invisible hidden powers of Talbot. It is used here as indicating everything outside, and embracing the portrait, (as universality), in the same way a frame surrounds a picture! Now it is not a little remarkable to find Bacon obscurely applying this same image of *frame* to the fourth part of his *Instauration*, and also in other passages, using the word *frame*, in exactly this same general way. In his *Essays*, he writes:—

"But in the *great frame* of kingdoms, and commonwealths, it is in the power of princes, or estates, to add amplitude, or greatness to their kingdoms." (*Of the Greatness of Kingdoms*).

In his *Essay upon Atheism*:—"I had rather believe all the fables in the Legend, and the Talmud, and the Alcoran, than that this *universal frame* is without a mind." (*Atheism*).

Bacon's private secretary writes of the *Instauration*:—"I have seen at the least twelve copies—altered or amended in the *frame* thereof." (*Life of Bacon*).

The word is here introduced in the sense of a plan, or model. In Bacon's

It is of such a spacious lofty pitch  
Your roof were not sufficient to contain it.

[*He winds a horn. Drums heard, then a peal of ordnance. The gates being forced, enter soldiers.*]

Talbot.—How say you, Madam? Are you now persuaded  
That Talbot is but *shadow* of himself?  
These are his *substance*, sinews, arms and strength  
With which he yoketh your rebellious necks.

—*1st K. Hen. VI.*, Act II. iii.

The philosophy of this passage is, that the outward personality, appearance, or picture of a man, is only a shadow,—not his *real being*, or *essence*.

The following extract, from two scenes in the *Two Gentlemen of Verona*, illustrates this point still better:—

Proteus.—Madam, if your heart be so obdurate  
Vouchsafe me yet your *picture* for my love,  
The *picture* that is hanging in your chamber  
To that I'll speak, to that I'll sigh and weep:  
For, since the *substance* of your perfect self  
Is else devoted, I am but a *shadow*;  
And to your *shadow* will I make true love.

Julia.—If 'twere a *substance*, you would sure deceive it,  
And make it but a *shadow* as I am.

Silvia.—I am very loath to be your *idol*, sir;  
But, since your falsehood shall become you well  
To worship *shadows* and adore *false shapes*,  
Send to me in the morning and I'll send it.  
—*Two Gent. Ver.*, Act IV. ii.

Silvia.—Ursula, bring my *picture* there.  
Go give your master this. Tell him from me  
[*Picture brought.*]  
One Julia, that his changing thoughts forget,  
Would better fit his chamber than this *shadow*.†  
—*Ib.*, Act IV. iii.

rendering of the 90th Psalm, he introduces the expression "*frame of earthly stage.*"

In writing upon the fourth part of the Instauration he says:—"For it came into our mind, that in mathematics, the *frame* standing, the demonstration is facile and perspicuous." (Page 36, *Preface to Instauration*).

†The word "*shadow*" is also unquestionably connoted with the idea of a pretender (mere mockery), in this passage addressed to the widow of Edward IV.

Q. Margarett.—I called thee then, *poor shadow, painted Queen*,  
The presentation of but what I was  
The flattering index of a direful pageant,  
One heaved a-high to be hurled down below  
A mother only mock'd at with two fair babes  
A dream of what thou wast; a garish flag  
To be the aim of every dangerous shot  
A sign of dignity, a breath, a bubble,  
A *Queen in jest only to fill the scene*.

—*K. Rich. III.*, Act IV. iv. 82.

Bacon writes:—"A Papist, being opposed by a Protestant, that they had no Scripture for *images*, answered. Yes, for you read that the people laid their sick in the streets, that the *shadow* of Saint Peter might come upon them, and that a *shadow was an image, and the obscurest of all images*"\* (Apophthegms, No. 93, page 306, *Resuscitatio*, 1661). This passage is most important, as proving Bacon's profound apprehension of the dangers of materialization. For most idols, images, and emblems, in the first place (like the animal gods of Egypt), were mere symbols, or *shadows*, to express deep concepts concerning religious mysteries. With time, the ideas behind these images, became forgotten, or lost, and thus perhaps an ideal religion became debased to the mere worship of the form, or animal shape, and were thus materialized. For it is "the letter that killeth—it is the spirit that giveth life;" and a parable, as its name implies, is an envelope, or shadow, outlining and obscuring some profound truth. A shadow is an *obscuration of light*, yet it is not complete darkness, for it has outline (without details), and owes its shape to light.

Bacon employs the expressions "*shadow*," and "*colour*," in very much the same way as he introduces the words "*cover*," or concealment. For example he writes: "By whom he did also (the better to *colour* his employment), write to Lopez" (Dr. Lopez: his treason, page 156, *Resuscitatio*, 1661).

Three pages further on Bacon observes: "And therefore doubting, how far things were discovered, to *shadow the matter*, like a cunning companion, gave advertisements, etc., etc." (*Ib.* page 159).

In a letter upon Sir George Villiers, Bacon writes to the King: "It resteth that I express unto your Majesty, my great joy in your honouring and advancing this gentleman, whom to describe, *not with colours but with true lines*, I may say, etc." (Letters to the King, page 81, *Resuscitatio*, 1661).

\* If the student will compare the passage cited, particularly the lines

*Silvia*.—I am very loath to be your *idol*, sir  
But since your falsehood shall become you well  
To worship shadows and adore false shapes.—*Two Gent.*

he will at once perceive, that the passage by Bacon, in which he makes the parallel, between the *image*, or *idol*, and the *shadow*, are really identical. In both these passages, there is a philosophical assault upon *idol worship*, which indeed is nothing less, than the adoration of something *external*,—a *false shape*—a *shadow*, or a *picture*! All materialism is idol worship. For matter is not a first principle—it is the *second principle*, being the vehicle, and shadow of the creative wisdom underlying it.

Again, in a speech before Parliament: "That it is not a particular party that can bind the house, nor that it is not, shows, or colours, can please the house." (Page 52, *Resuscitatio*, 1661).

In the sonnets the word "shows" is to be found in direct connotation with the *theatre, or stage*, the world being so compared:—

When I consider everything that grows  
Holds in perfection but a little moment  
That this huge stage presenteth nought but shows  
Whereon the stars in secret influence comment.

—Sonnnet 15.

Bacon too, took this view, for over and over again, he refers to the world, as a *stage*, especially in his Essay upon *Love*, where he cites the Latin of Epicurus (really from Seneca) "*Satis magnum alter alteri Theatrum Sumus*," which I quoted in my last article. And in his rendering of the ninetieth Psalm, he speaks of the world as a stage: "*Before the hills did intercept the eye or that the frame was up of earthly stage.*" (Translation of Psalm xc., *Resus.*).

This view is thus summed up by Saint Chrysostom: "The present state is merely a *theatrical show, the business of man a play*, wealth and poverty, the ruler and the ruled, and such like things, *are theatrical representations.*"

But nobody who knows Bacon's writings will question he held this view. For he writes: "Whosoever is a partaker of *God's Theatre, shall be a partaker of God's rest.*" (*Sacred Meditations*).

But to return to the subject of *shadow*, it is certain that in one sense Tennyson struck a true note, when he observed, that the earth, or world was "*The shadow of God.*" (See "*Life*," by his son).

In exactly the same spirit, as *the incarnation of soul, or true substance in the flesh*, he wrote of a newly-born infant:—

O dear Spirit half lost  
In thine own shadow, and this fleshly sign  
That thou art thou -- *De Profundis*.

"For the invisible things of God from the creation of the world, are clearly seen, being understood by the things that are made." Swedenborg exclaimed: "One would swear that *the physical world was purely symbolical of the spiritual world!*" Bacon cites Job's wonderful wisdom, when the latter declares, "*Knowledge to be the double of that which is.*" Of these two joined inseparably, one must be truth,—the

other must be the vehicle, or shadow,—matter. So in like manner creative poetry can employ the parable, or apologue, to embody, or materialize profound mysteries of religion.

Truth in closest words shall fail  
When truth embodied in a tale  
Shall enter in at lowly door.—*Tennyson*.

“La limpida morale s’insinua sotto le forme dell’ Apologo, e sotto i piu vaghi colori la verità non offende perchè si presênta sotto il velo dell’ allegoria.” The parable, whether in prose, or in poetry, is in reality, a *materialization*, or *incarnation* of some truth moral, or otherwise. *It is the shadow of truth!* Thus Dante apologizes for his veiled, cryptic, or acroamatic style, when he says :—

Così parlar conviensi al vostro ingegno,  
Perocchè solo da sensato apprende  
Cio che fa poscia d’intelletto degno.—*Paradiso* iv., 43.

And Bacon declares the same thing when he writes : “The first creature of God, in the works of the days, was the *light of the sense*;—the last, was the *light of Reason*. And His Sabbath work, ever since, is the *illumination of His Spirit*.” (*Essays, Truth*, 1625).

First the vehicle, (creation)—afterwards the Revelation ! “What are poets and philosophers, but *torchbearers*, leading us through the mazes and recesses of God’s two majestic temples—the *sensible and the spiritual world*? Æschylus, Aristotle, Shakespeare—are priests who teach and expound mysteries of man and the universe. They teach us to understand and feel what we see, to *decipher and syllable the hieroglyphics of the senses*. From these *Celestial and Terrestrial Globes*, we learn the configuration of the earth and the heavens.” (*Guesses at Truth*. Hare. Page 33).

Bacon has given us a *Celestial Globe* in order that we may understand the *Terrestrial Globe*. It is true the former he calls the *Intellectual World*—it is likewise true the latter is known by the name of Shakespeare. But both emanated from the same source, and the one is but a key to the other. He says : “It is the right rule or a perfect inquiry, *that nothing be found in the Globe of Matter, that hath not a parallel in the Crystalline Globe, or the Intellect*.” (*Liber VIII.*, page 401, *Advancement of Learning*, 1640).

It is just these parallels that are being perpetually found, (and will continue to be found) which the critics scorn. Bacon’s *Analogia Demonstrationum* (34th Deficient of his *New World of Sciences*) is a system of Induction, or by that,

"which Aristotle calls demonstration in orb or in circle." Sir William Hamilton admitted Analogy to a primary place in logic, and regarded it, as the very basis of induction. (Introd. Drummond's "*Natural Law*").

And now a brief word upon the general theory I hold of this entire art. I would invite the profound student to apply the passage cited by me (upon page 39) from the *Resuscitatio* of 1661 (in the last number of BACONIANA), to the entire Instauration: "Plato's opinion, that all knowledge is but remembrance; and that the mind of man knoweth all things, and demandeth only to have her own notions *excited and awaked*. Which your Majesty's rare, and indeed singular gift and faculty of swift apprehension, and *infinite expansion of another man's knowledge by your own*, as I have observed, so I did, extremely admire in Goodwin's cause. Being a matter *full of Secrets and Mysteries* of our laws, merely new unto you, and quite out of the path of your education, reading and conference. Wherein nevertheless, upon a spark given, your Majesty took in, so dexterously and profoundly, as if you had been indeed *Anima Legis*, not only in execution, but in *understanding*." (Page 207, *Resuscitatio*, 1661: Articles, or Considerations Touching the Union of the Kingdoms).

Bacon is here telling us that by means of suggestion, or sparks of information, *one man's spirit or soul, may be poured into another*. Directly the *De Augmentis* is studied, Bacon is to be found informing us *that three faculties of the soul, are Memory, Reason, and Imagination*. At the same time he finds his entire *Advancement of Learning (De Augmentis)* upon these three faculties, in a grand tripartite division, which lies as it were at the very bed-rock, underlying the entire structure of the Instauration. Thus he writes:—"So it is clearly manifest, that from these three foundations of *Memory*, of *Imagination*, and of *Reason*, there are these three emanations, of *History*, of *Poesy*, and of *Philosophy*, and there can be no other nor no more, for History and Experience we take for one and the same, as we do Philosophy and Science." (Liber. II., chap. i., page 78, *Advancement of Learning*, 1640).

Directly the Fourth Book (chap. iii.) of the same *Advancement of Learning (De Augmentis)* is opened *the soul is thus described*:—

"The faculties of the soul are well-known, to be (Understanding) *Reason, Imagination, Memory*,"\* etc. (Page 209, *Advancement of Learning*).

\* It is not perhaps generally known that the three faculties of the soul of

"So in states, the glory of arms, and learning (whereof the one corresponds to the body, the other to the soul of man) have a concurrence, or a near sequence of time." (Page 12, *Advancement of Learning*, 1640).

"Neither is it any quantity of knowledge, how great soever, that can make the mind of man to swell, for nothing can fill, *much less extend, the soul of man but God*, and the contemplation of God." (Page 5, *Ib.*).

So that Bacon very closely identifies learning with soul. If therefore the "*Anima Legis*," of the passage cited, (from Bacon's letter to King James), be altered to *Anima Artis*,—the soul, or (as I prefer to express it), *the substance of art*, the reader will be in a position to understand my theory. It is (briefly stated) the belief, that a planned incarnation of spirit, or learning, has been undertaken through the Instauration by Bacon, who has carried out methodically a miracle in art, waiting yet to be revealed. Milton writes:—"A good book is the precious life blood of a master spirit *embalmed and treasured up on purpose to a life beyond.*"

This of course is a metaphor. I would lay greater stress upon "*on purpose.*" "Books let us into the souls of men," remarks Hazlitt. But Bacon's *Advancement of Learning*, his Essays, his other prose works, were written to let us into the soul of what is called Shakespeare,—or known by his name—the plays. That "Shadow of good things to come," is but a hireling. The real Shepherd will presently, like Talbot, blow his horn, and summon his invisible powers to take possession of what was always his, though denied by a doubting world! Shakespeare is the *portrait*, but the portrait

man, upon which Bacon's *Advancement of Learning* is built, or founded, are in reality the parents, or origins of the *Nine Muses*. "*In principio crearon tre sole Muse per indicare la Riflessione, la Memoria, ed il Canto.*" These three—*Reflection, Memory, and Song*, are only other words for Bacon's *Reason, Memory, Imagination*, already quoted. "In proportion as the *art of versification* made progress, characteristics and effects were personified, and so the number of the *Muses* increased. The *Graces* were associated with the *Muses*, as those whose duty it was, to *embellish Poetry and Love*. Likewise as he who is the special object of it. These ideas arose in Thrace, where Orpheus and Linus flourished."

Observe how *Poetry and Song* are at the very base of this tripartite division, which Bacon bases his mighty fabric upon. Remember, that the Muses embrace the Muse of Tragedy and the Muse of Comedy, Melpomene and Thalia, also Erato and Polyhymnia, (Elegy and Sacred Song), and let us ask ourselves, what object could Bacon have in such a foundation unless he intended duly to make sacrifice and sing pæans of praise before the shrine of Apollo Musagetes? These nine Muses were originally only *three*—i.e., *Mneme*, or Memory; *Melete*, or Meditation; and *Aoide*, or Song; they resided upon Mount Helicon in Bœotia, and their favourite haunt was Parnassus.



is only a *shadow* ! It is the *frame*\* that embraces everything, invisible and outside apparently, but in reality the substance !

So then I am not lame, poor, and despised,  
Whilst that this *shadow* doth such *substance* give.

—*Sonnet 37.*

What is your *substance* ? Whereof are you made ?  
That millions of strange *shadows* on you tend ?  
Since everyone hath everyone one shade.

—*Sonnet 53.*

Whilst upon this subject of *Shadow* it will not be amiss to cite an extract from Rawley's "Life of Bacon," which is curious, and valuable, as emanating from Bacon's private secretary:—"The last five years of his life, being without civil affairs, and from an active life, he employed in contemplation, and studies. A thing whereof his lordship would often speak during his active life, *as if he affected to die in the shadow, and not in the light*, which may also be found in several passages of his works." One of these passages is to be found in the following:—"Nay, retire men cannot, when they would ; neither will they, when it were season. But are impatient of privateness, even in age, and sickness, *which require the shadow.*" (*Essays. Great Place.*)

It is evident from Rawley's words, that Bacon had planned, long before the time of execution, retirement from an active life of the world. But it is as well to note, how these words are open to ambiguous interpretation, and may hint of other things which are at present wrapped in mystery. For example, there is no account of Bacon's funeral extant, and some of the elegies, published in his posthumous works, go so far as to hint he lived a great many years after his reputed death in 1626. Notice Rawley's expression, "*affected to die in the shadow,*" which may mean "*pretended.*" At the same time, as we know Rawley was perfectly instructed in Bacon's

\* Compare:—

My body is the *frame* wherein 'tis held,  
And perspective it is best *painter's* art ;  
For through the *painter* must you see his skill,  
To find where your true image *pictur'd* lies.

—*Sonnet 24.*

That I might see what the old world could say  
To this composed wonder of your *frame*.

—*Sonnet 59.*

Many of Bacon's letters published in the *Resuscitatio* are headed as "*letters framed,*" probably meaning *cryptic*.

secrets, it is possible this *dying in the shadow*, has some concealed reference to Bacon's silence as to the authorship of the Plays—might mean dying in Shakespeare's shadow?

Bacon writes:—"The *images* of mind . . . generate still, and cast their *seeds* in the minds of men, raising and procreating infinite actions and opinions in succeeding ages." (Page 64, *Advancement of Learning*, 1640).

"Man gains a wider dominion by his intellect than by his right arm; *the mustard seed* of thought is a pregnant treasury of vast results; like the grain in Egyptian tombs its vitality never perishes, and its fruit will spring up after it has laid hid for long ages." (*E. H. Chapin*).

"Would a husbandman," says Socrates, "who is a man of sense, take the seed which he values, and which he wishes to be fruitful, and in sober earnest place it during the heat of summer *in some garden of Adonis*, that he may rejoice when he sees them in eight days appearing in beauty; would he not do that, if at all, to please spectators at a festival? But the seeds *about which he is in earnest*, he sows in fitting soil, and practices husbandry, and is satisfied, if in eight months they come to perfection." (*Phædrus*, Jowett).

In Bacon's explanation of the fable of Perseus, he says that Pluto provided the former with a helmet:—"Now the *helmet of Pluto*, which hath power to make men invisible, is plain in the moral, for the *secreting of Counsels* next to celerity, is of great moment in war." (Liber II., p. 124, *Advancement of Learning*, 1640.) I think the student must be struck with the coincidence that this remark about *invisibility*, should occur in this fable of *Perseus*, which Bacon selects out of his "Wisdom of the Ancients," to illustrate parabolical poetry, and its interpretation. Because Perseus, on all hands, and most certainly by Bacon, is considered the emblem, or *personification of inspired poetry*! Bacon writes, "After the war was finished, and the victory won, there followed two effects,—*The procreation and raising of Pegasus*; which evidently denotes Fame, that flying through the air, the world proclaims Victory." (*Ib.*) Perseus cuts off the *Medusa* head,— "Her he found sleeping, yet durst not venture himself in front to her aspect, if she should chance to awake, but turning his head aside, beholding her by reflection in *Pallas' Mirror*, and so directing his blow, cut off her head, from whose blood gushing out, instantly there emerged *Pegasus, the flying horse*."—(Page 121, Liber II., *Advancement of Learning*, 1640.)

Every schoolboy knows what *Pegasus* means. To get upon *Pegasus* is to mount one's muse, to give rein to the poetic imagination. In this fable it is plain that Pallas' looking-glass is allegorical for *mental reflection, counsel, or thought*. Medusa is materialism which must not be looked at directly (but indirectly), and which when it is discovered (by reflection) to be illusion, dies, and out of its death the triumphant soul, providing from its mastery wings, mounts up rejoicing like Pluto's chariot! Note that Bacon, introduces three only of his fables (selected out of his collection, entitled, the "Wisdom of the Ancients") to illustrate by examples, parabolical poetry, or representative dramatic art. Moreover, observe, that these three fables follow, in the *De Augmentis*, directly upon the discussion of the Drama, or Stage plays! These three fables are of Pan, or Nature; Bacchus, or Passion; Perseus, or the inspired poetic soul,—

Then can no horse with my desire keep pace,  
Therefore desire of perfectest love being made,  
Shall neigh (no dull horse) in his fiery race.—*Sonnet 51.*

Bacon writes, "Surely knowledges have, if a man mark it well, two other dimensions besides *profundity*—namely, latitude and longitude. For profundity is referred to the truth and reality of them, and this makes them solid." (Liber VI., p. 277, *Advancement of Learning*, 1640.)

This demonstrates Bacon's inconceivable depth of mind, for not only are certain knowledges possessed of a third dimension, but all creative, or spiritual ideal literature, whether allusive, or parabolical, must be in possession of this third dimension, which though latent, and not apparent to the vision of sense, is revealed to the mind's eye as soul.

The *Amphitryon* of Plautus, writes Mr. Hare, differs from all the other Roman Comedies in having a mythological subject, which occasions essential differences in its treatment. *Amphitryon*, that is the person who provides the feast (whether master of the house or not), is the real host. The tale is that Jupiter assumed the likeness of *Amphitryon*, and gave a banquet; but *Amphitryon* himself came home, and claimed the honour of being master of the house. As far as the servants and guests were concerned, the dispute was soon decided—he who gave the feast was to them the host. (*Guesses at Truth*).

With my love's picture then my eye doth feast,  
And to the painted banquet bids my heart.—*Sonnet 47.*

Therefore are feasts so seldom and so rare.—*Ib.* 52.

Apuleius tells us that "Many mortal men come to see fair Psyche the glory of her age. They did admire her, commend, desire her for her divine beauty, and gaze upon her, *but as on a picture.*" (*Cupid and Psyche*).

This is very applicable to the art, called Shakespeare's. For at present this art resembles Ovid's House of Sleep, or Psyche's Palace,

So may the outward shows be least themselves  
The world is still deceived by ornament.

(Act III. sc. 2—*Mer. Ven.*).

The "*truth and reality*" of this art, lies within, in its depth, or third dimension, and not upon the surface,—

"For how many Englishmen understand Shakespeare? *To judge from what has been* written about him, the Englishmen who understand Shakespeare, are little more numerous than those who understand the language spoken in paradise." (*Guesses at Truth*, p. 190).

One of the most common of modern objections, to the theory that Bacon wrote the plays (known by the name of Shakespeare), is *that he did not acknowledge them*. The idea of an author voluntarily renouncing his own creations, and allowing another to enjoy the fruits of [his] labours, and the glory of another's intellect seems incredible, and altogether repugnant to the practical spirit of this age, which can neither understand the reason of the sacrifice, or the object attained by the oblation. Nevertheless the thing,—if we may abruptly so term it,—is ancient, and has many more examples than the world wots of. I therefore think, the best answer that can be given to such objections, is to point out how, Bacon in nowise was the first to remain silent with regard to his own claims to authorship.—For Lucius Annæus Seneca, with whom Bacon compares himself in point of Fortune,\*—

\* It is striking to find Bacon speaking of his own *silence* thus:—"I had forgotten in this *compend* of Arts, to insert the *Art of Silence*; which notwithstanding (because it is deficient) *I will teach by my own example*. Cicero makes mention not only of an Art, but of a kind of eloquence found in silence. For after he had commemorated, in an epistle to Atticus, many conferences which had interchangeably past between him and another, he writeth thus:—"In this place I have borrowed somewhat from your eloquence, *for I have held my peace.*" And *Pindar* to whom it is peculiar suddenly to strike, as it were with a divine sceptre. the minds of men, by rare short sentences, darts forth some such saying as this, *Int-rdum magis affluunt non dicta quam dicta*, therefore I have resolved in this part to be

was also silent concerning the authorship of the ten tragedies ascribed to his name! I will cite the following passage, to illustrate that the authorship of these tragedies has been disputed by the Ancients:—

“On this matter however there is much dispute, some declaring these ten tragedies to be the composition of five, or six, *Senecas*. One of the arguments against the authorship is drawn from Seneca's own silence, or respecting any poetry of his whatever, is but negative, and is nullified by Tacitus who distinctly asserts him to have written verses ever since Nero had taken to read them.” [*Seneca (Annals xiv. 52.) Penny Cyclopædia*].

It will be seen from this passage that Seneca put forth no claim to these tragedies, *but remained silent*, and the same question might be asked, as is so frequently applied to Bacon's case:—“Why did he not acknowledge them?”

Another example of concealed authorship amongst Roman writers of Tragedy, is that of *Caius Asinius Pollio*, “who was a poet, an orator, and an historian, and his poetry, *and more especially his tragedies*, if we can trust the suspicious testimony of Virgil (*Eclogue iii, 86; viii. 10*), and Horace (*Carm. ii. l. 9—12; Satire i. 10, 42*), were far above the common standard” (*Cyclopædia*).

Here then is another suspicious case, which holds our attention, and compels our belief, since the evidence is endorsed by two such inward and intimate friends of Pollio, as Virgil and Horace.

In the case of Seneca, it is very likely, that the cause of his death, at the hands of Nero, was not a little due to the envy, which his dramatic, and poetic, talents aroused, in the inordinately vain Emperor, who had been his pupil. Nero, in addition to his fiddling propensities, thought fit to pose as a poet.

Bacon writes:—“They, that desire to excel in too many matters, out of levity, and vain glory, are ever *envious*. For they cannot want work, it being impossible, but many in some one of those things should surpass them, which was the character of Adrian, the Emperor, that mortally envied Poets and Painters, and artificers in works, wherein he had a vein to excel.” (*Essay. Envy*).

*silent, or which is next to silence, to be very brief.*”—(Chap. I., Liber. VIII. *Advancement of Learning*, p. 366, 1640).

Observe that a book, which is generally considered a work upon science and philosophy, is called by Bacon a “*Compend of Arts*,” *i.e.*, something condensed and compact..

Probably, the dramatic talent, as prominently presenting itself for public applause, and private approbation, is more calculated to arouse envy in rivals, than almost any other art! Therefore the reflective mind must at once concede, that anonymous authorship may sometimes have been adopted in dangerous times, as means to safety, and as a screen against enemies?

Bacon's style resembles that of Heraclitus, who was called the *obscure* (σκοτεινός), for he *hinted*, rather than explained things. In the synoptic (platform) table, prefixed to the *De Augmentis*, (first English edition, translated by Gilbert Wats), we are told, that the first book of the *Advancement* is preparative,—the other (eight books) *acroamatic*, which means cryptic, or veiled.

The putting forth of Plays *in another's name* (that is, concealing the real authorship), is very ancient. Aristoxenus the musician says (they are the words of Diogenes Laertius); "That Heraclides made tragedies and put the names of Thespis to them."

"This Heraclides was a scholar of Aristotle, and so was Aristoxenus, too, so that one may build on this piece of history as undeniable" (*Bentley's Phalaris*).

The Greek word *Τραγωδιὰ*, was used metaphorically by Philo and Lucian, to signify both *riches and splendour, magnificence and pomp*.

Gorgeous tragedy  
In sceptered pall comes sweeping by.

"When tragedy was propagated from Athens into the courts of princes, the splendour of the tragic chorus was extremely magnificent, and gave rise to the metaphor of *Τραγωδιὰ* for sumptuousness. Then the show of Plays was so very gaudy, that few minded the words of them." Bacon is quite aware of all this: "But yet since princes will have such things, it is better they should be graced with elegance than daubed with cost." (*Masques and Triumphs. Essays*).

The ancient poets, Thespis and Cratinus, were called Ὀρχηστικώτερα (Dancers) because they were common dancing maskers. Aristotle says:—"That tragedy in its infancy was more taken up with dances than afterwards." "Dancing to song is a thing of great state and pleasure;" writes Bacon (in his *Essay upon Masques and Triumphs*), showing he was well acquainted with the origins of the stage. Comedy and tragedy, was at first, "nothing but a song," "performed by a

chorus, dancing to a pipe," says Aristotle. Both tragedy and comedy were at first extempore. Maximus Tyrius tells us: "That the ancient Plays at Athens were nothing, but choruses of boys and men, the husbandmen in their several parishes, singing extemporal song." "Acting in song, especially in dialogues, hath an extreme good grace; I say acting, not dancing (for that is a mean and vulgar thing); and the voices of the dialogue would be strong and manly (a bass, and a tenor; no treble) and the ditty high and tragical, not nice, or dainty. Several choirs placed one against another, and taking the voice by catches anthemwise, give great pleasure." (*Essays. Masques and Triumphs*).

W. F. C. WIGSTON.

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### EDMUND "SPENSER'S" POEMS.

THE article under this title in the last number of *BACONIANA* moots the question, whether Edmund Spenser wrote the "Faerie Queen," and other poems which bear his name, or if perchance Francis Bacon was the real author. The onus of proof lies on those who question a traditional authorship. It is proposed to consider, whether that onus has been in any degree satisfied, and to state the evidence in favour of Edmund Spenser's claim.

It may first be observed that Edmund Spenser's birth and education were in no way inconsistent with his reputed authorship. Although his father was probably "a free journeyman in the art or mystery of clothmaking," the poet claimed to be of good family, "an house of ancient name." The article under review airily suggests Bacon or St. Albans as the family name! but, in fact, the name was Spenser; for the poet's claim of kinship was with the noble daughters of Sir John Spenser, whom in "Colin Clout" he styled as

"The sisters three,  
The honour of the noble family,  
Of which I meanest boast myself to be."

The relationship appears to have been acknowledged, since each of the three sisters, Elizabeth Lady Carey, Alice Lady Strange, and Ann, successively Lady Monteagle, Lady Compton, and Countess of Dorset accepted the dedication of a poem in her honour, and the Countess of Dorset erected

the monument in Westminster Abbey to the poet's memory after his death. These facts at least establish that Edmund Spenser was no mere sham, but was a real poet.

Edmund Spenser entered Merchant Taylor's School in 1561, and in 1569 proceeded to Pembroke Hall, Cambridge, "my mother Cambridge," he calls her. He left Cambridge about 1577, after taking the B.A. and M.A. degrees.

In 1580, a correspondence, important to the present enquiry, was published. It consists of five letters, dated in 1579 and 1580, three written by Gabriel Harvey, who was lecturer at Cambridge from 1570 to 1585; the other two, attributed to Spenser, were signed "Immerito." The "Shepherd's Calendar" was published under the same name "Immerito," in December, 1579, and was dedicated to Spenser's friend and patron, Sir Philip Sidney. The principal character in the "Shepherd's Calendar" is "Colin Clout;" which in the preface is said to be "the name under which this poet shadoweth himself." "Immerito" and "Colin Clout" are, therefore, the same person. But "'Colin Clout' is Spenser's avowed designation in "Colin Clout's Come Home Again," written in 1591, and published in 1595. "Immerito" does therefore represent Spenser. It is, moreover, admitted that some of the prints of this correspondence bear Spenser's name, and a Latin poem, which accompanies "Immerito's" first letter gives the writer's name as Edmondus. It is therefore sufficiently plain that "Immerito's" letters were written by Edmund Spenser. But, if so, it is equally clear that Edmund Spenser wrote the "Faerie Queen."

"Immerito's" first letter is dated from Leicester House the 5th October, 1579. The letters consist chiefly of the interchange and criticism of verses English or Latin, in rhyme or in iambics or hexameters, with a discussion of the rules for classic metres laid down by the Areopagus Literary Club, which met at Leicester House. "Immerito" beseeches Harvey, "Let me be answered ere I goe, which will be (I hope, I feare, I thinke), the next weeke, if I can be dispatched of my Lord." The Latin poem names France and Italy as his destination.

"Immerito" was therefore in the service of the Earl of Leicester, Sir Philip Sidney's uncle, and employed on foreign missions; until in July, 1580, Spenser was appointed secretary to Lord Grey de Wilton, Leicester's brother-in-law, then going to Ireland as Lord Deputy, and went with him to Ireland.

The importance of these letters consists in the references they contain to the "Fairie Queen."



On 5th October, 1579, "Immerito," that is Spenser, wrote to Harvey, "Now my Dreams and Dying Pelicane being fully finished (as I partelye signified in my last letters), and presentlye to be printed, I wil in hande with my Faery Queene, whyche I praye you hartly send me with al expedition, and your frendly letters and long expected judgment withal, whych let it not be shorte, but in all pointes such as you ordinarilye use and I extraordinarilye desire."

Eighteen days later Harvey replied, "In good faith I had once again well nigh forgotten your 'Faerie Queene,' howbeit by good chance I have now sent hir home at the last, neither in better nor worse case than I found hir. And must you of necessity have my judgment of hir, indeede. To be plaine, I am voyde of al judgment if your nine Comeedies, whereunto in imitation of Herodotus you give the names of the nine Muses (and in one man's fansie, not unworthily), come not neerer Ariostoe's Comeedies, eyther for the finenesse of plausible elocution, or the rareness of poetical invention, then that Elvish Queene doth to his Orlando Furioso, which, notwithstanding, you wil needes seeme to emulate and hope to overgo, as you flatly professed yourself in one of your last letters." "If so be the Fairie Queene be fairer in your eie than the Nine Muses, and Hobgoblin runne away with the Garland from Apollo, marke what I saye, and yet I will not say that I thought, but there is an end for this once and fare you well till God or some good Angell putte you in a better minde."

The freedom and originality of the "Fairie Queen" seem to have little pleased the pedantic taste of Gabriel Harvey, who preferred English iambics and hexameters; with regard to which Spenser wrote to him thus on 14th April, 1580:—

"The only or chiefest hardnesse whyche seemeth cometh in the accente, whyche sometime gapeth, and as it were yawneith ill-favouredly, comming short of that it should, and sometime exceeding the measure of the number, as in *carpenter*, the middle sillable being used shorte in speache, when it should be read long in verse, seameth like a lame gosling that draweth one legge after her; and *Heaven* being used shorte as one sillable when it is verse, stretched out with a Diastole is like a lame dogge that holdes up one legge."

So Spenser continued the "Faerie Queen" in heroic stanzas, but his nine comedies are forgotten.

These letters are sufficient to establish that Spenser wrote the "Faerie Queen," but they do not stand alone, the further

development of the poem by Spenser may be traced at each stage with equal certainty.

Spenser's life in Ireland proved wholly uncongenial. The gift to him six years later of Kilcolman House and lands did not reconcile him to his banishment, which in his poems he bitterly deplored.

He twice re-visited England in 1589-90, and in 1596, before his final return in 1598, and strove in vain to obtain other employment. His dreary life in Ireland and vain suit for relief were perhaps the grounds of the complaint he cherished against the Earl of Leicester. In Ireland he devoted his leisure to the completion of the "Faerie Queen." Among his friends in Ireland was Ludovick Bryskett, clerk to the Irish Council, who had a cottage near Dublin, where a circle of literary friends were wont to meet. Bryskett, in the introduction to a book published by him in 1601, describes a three days' visit paid him there by Spenser in 1583.

Spenser, being then asked to discuss moral philosophy, replied that he had already dealt with the matter in heroic verse, under the title of the "Faerie Queen." In it Spenser said he "wished to represent all the moral virtues, assigning to every virtue a knight to be a patron or defender of the same, in whose actions and feates of armes and chivalry the operations of that virtue whereof he is the protector are to be expressed, and the vices and unruly appetites that oppose themselves against the same to be beaten down and overcome."

This again is certain evidence of the authorship of the poem.

In 1589, Sir Walter Raleigh visited Spenser at Kilcolman and persuaded him to return with him to London to publish the "Faerie Queen" and seek the favour and patronage of Elizabeth. After his return to Ireland, in 1590, Spenser wrote "Colin Clout's Come Home Again," dated "from my house of Kilcolman, 27th December, 1591," and which he published in 1595, with a dedication to Sir Walter Raleigh. In this pastoral poem Colin Clout describes to his fellow-shepherds the incidents of his travels. Sir Walter Raleigh is styled the "Shepherd of the Ocean," who, when visiting Colin Clout,

" 'Gan to cast great liking to my lore  
 And great disliking to my luckless lot,  
 That banish'd had myself, like wight forlore,  
 Into that waste where I was quite forgot.

The which to leave henceforth he counselled me,  
 Unmeet for man wherein was aught regardful,  
 And wend with him his Cynthia to see  
 Whose grace was great and bounty most rewardful."

After describing their voyage, Colin Clout proceeds :—

"Forth on our voyage we by land did passe  
 (Quoth he) as that same shepheard still me guided.  
 Until that we to Cynthia's presence came,  
 Whose glorie greater than my simple thought,  
 I found much greater than the former fame,  
 The Shepherd of the Ocean (quoth he)  
 Unto that Goddesse grace me first enhanced,  
 And to my oaten pipe enclined her eare,  
 That she thenceforth therein 'gan take delight,  
 And it desired at timely times to heare."

On 1st December, 1589, Spenser's London publisher (Ponsonby) obtained license for the publication of "The Faerie Queen dysposed in xij. Bookes," and the first three books were published in January, 1590.

Cynthia, the Queen, accepted the dedication of the poem, "To the Most Magnificent Empresse Elizabeth." There were prefixed to the poem a prefatory letter to Raleigh, verses by six of Spenser's friends, including Raleigh, and seventeen sonnets addressed by Spenser to Sir Christopher Hatton, the Earl of Essex, Lord Grey de Wilton, Lord Burleigh, Sir Walter Raleigh, and other great officers of State and Court ladies.

In February, 1590, Elizabeth rewarded the poet by a pension of £50 a year. No clearer proof that Spenser wrote the "Faerie Queen" can be imagined. Is it necessary to point out the absurdity of supposing that the dedication of the "Faerie Queen" to Elizabeth was in a false name, and that the pension was obtained by fraud, and this without a grain of evidence to support the hypothesis? Nay, the six verse writers, and the seventeen statesmen and great ladies to whom the sonnets were addressed, are so many good witnesses that Edmund Spenser was the undoubted author of the "Faerie Queen."

Notwithstanding the honourable reception in England of himself and his great poem, Spenser failed to obtain a happier post, and returned to Ireland in 1590, exclaiming:—

"What hell it is in suing long to bide!"

A volume of minor poems was published in December, 1590; another volume, containing sonnets, "Amoretti and the Epithalamium," in 1594.

In Sonnet No. 33, Spenser laments the non-completion of the "Faerie Queen."

"Great wrong I doe, I can it not deny,  
To that most sacred Empress my dear dread  
Not finishing her Queen of Faery,  
That mote enlarge her living praises dead."

In 1595 were published "Colin Clout's Come Home Again," and elegies on Sir Philip Sidney.

At the close of the same year, 1595, Spenser having completed the fourth, fifth, and sixth books of the "Faerie Queen," brought them himself to London, where they were published by Ponsonby in January 1596. Spenser appears to have remained in England until 1597. In September 1596, he dated from Greenwich, four hymns in honour of Love and Beauty, dedicated to the Countesses of Cumberland and Warwick. In November 1596, the Earl of Worcester's two daughters were married in London, in whose honour Spenser wrote the "Prothalamium."

Early in 1597:

"In discontent of my long fruitless stay,  
In princes' Court, and expectation vain  
Of idle hopes, which still do fly away,"

Spenser returned for the last time to Ireland.

In October, 1598, Tyrone's rebellion broke out in Ireland; Spenser's house, Kilcolman, was burned by the rebels, and he was forced to fly with his wife and children to Cork, whence he was sent to England with dispatches in December.

On the 16th January, 1598-9, Edmund Spenser died in his lodgings at Westminster, and, according to Ben Jonson's account, reported by Drummond, of Hawthornden, in distressful circumstances, but the accuracy of this report is doubted.

He was buried in Poets' Corner, Westminster Abbey, at the cost of the Earl of Essex, and the Countess of Dorset afterwards erected his monument there, on which he is described as "Prince of Poets in his tyme, whose divine spirit needs noe other wisse than the workes he has left behind him."

In 1609, the six books of the "Faerie Queen," with two

additional books, which Spenser had completed, but had not published, were issued in folio. In 1611, Edmund Spenser's whole works were published in folio.

The history of the "Faerie Queen" has now been traced out from its commencement through its successive stages: from the submitting of the first draft by Spenser to Gabriel Harvey's criticism, and the explanation by Spenser of the design of the poem at Bryskett's cottage, to the publication by Spenser of the first part under Elizabeth's patronage and acclaimed by a troop of friends; and the successive publication by Spenser, or in his name, of the second and third parts, and to the poet's honoured burial in Poet's Corner, and to the eulogy on his tomb.

No *fact* has been adduced controverting or casting suspicion upon Spenser's authorship. Without doubt, therefore, Edmund Spenser was the true author of the "Faerie Queen," and, consequently, of the other poems which bear his name.

G. C. BOMPAS.

February, 1901.

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## THE BILITERAL CIPHER OF FRANCIS BACON.

TO thousands who tread unthinkingly the earth's fair surface, the mineral constitution of the globe, or the history of its formation, is as a sealed book. The geologist, however, pointing out the parallel lines in a rock will tell us they indicate the glacial period. From a piece of coal he will describe the forests and plant life which formed the coal measures of the carboniferous era. He finds where volcanic action reveals strata from unknown depths, and reads their history like a printed page.

In architecture, the ages stamped, each its own, peculiarities upon column and temple, and the student of that science will declare the date of the ruins which accident or excavation have brought to view.

We see a tapering obelisk inscribed with hieroglyphics, and say, this is Egyptian. The eye educated to discriminate will study the writings upon the stone that has been preserved from remote ages, and will say, this is the hieroglyphic proper; this ideographic; this the phonetic, or of this or that peculiar character, this is the Egyptian Hieratic; this the Phœnician;

these the Cuneiform characters of the ancient Persian or Assyrian inscriptions, and few will challenge the correctness of the decipherings.

The *savant* will tell us that the environment, the nationality and personality are unmistakably impressed upon the literature of every country, mark the times and character of its people and the stage of its progress. Year by year, decade by decade, age by age, time passed and wrought its changes until that period was reached in which the English people of the present day are interested because of the discussion which it has aroused—the latter part of the XVI and beginning of the XVII Centuries. Knighthood had passed its flower, but the English Court still loved the tales of knightly deeds and found delight in the fancies of the "Shepherd's Calendar" and "Faerie Queene." Legitimate drama began to develop, replacing masques and mysteries. History was written and its lessons emphasised by dramatic representations. Essays brought the truth "home to men's bosom's and business," and experimental science made clear that "there are more things in heaven and earth than are dreamt of in our philosophy."

This was the age when Francis Bacon lived and wrote, and fantasy, and essay, and drama began to appear, at first anonymously, and then under names of men as authors, whose lives, habits and capabilities presented the most incongruous contrasts to the works produced. They were days of peril and secret intrigue, when the words from the lips of the Courtier were often farthest removed from the thought of the brain, and when all secret communications were committed to cipher.

Of all the weighty secrets of that time, none save the Queen of England herself bore any more momentous than that prolific author. So momentous were they that few traces of their import found place upon the public records in connected or intelligent form, and were supposed to have died with those most intimately connected with them.

Bacon placed in his "De Augmentis Scientiarum" the key to a simple but most useful Cipher of his own invention, and we now find that through its instrumentality the secrets so jealously guarded in his lifetime were committed to his works, and waited only the hand and vision of a decipherer to be revealed to the ages which should follow.

Because the writer of this article has for seven years worked upon the Ciphers of Bacon, not as a *dilettante*, but as one who

realized the importance and vastness of the undertaking, urged on by the fascination of a great discovery and a growing interest in the developments of it, the statements made concerning the Biliteral Cipher of Francis Bacon are not "uninspired guesses," nor mere conjecture, but such as come from knowledge gained by the hardest work and closest application, until the eye has been trained to that degree of discrimination by which, like that of the geologist, it is able to make hidden things plain.

In pursuit of the same objects as other students of things Baconian, my own investigations have been in quite a different field, and they have met with most successful, as well as most surprising results, not less surprising to myself than they will be to my readers. I have been glad to submit the results of my years of study for the edification of those interested in the same subject, for they supply missing links in the literature of that era and explain much, if not all, that has been mysterious and difficult of explanation.

The last two numbers of *BACONIANA* have presented varied comments upon the published results of my investigations. Naturally opinions differ, according to the point of view. Although the things discovered and brought to light are those which have been so diligently sought for, and believed to exist by the deepest students, yet the wider field unexpectedly disclosed and the marvellousness of it all, prompt to incredulity.

The objections urged against a belief in the cipher disclosures appear in a variety of forms. The astounding revelations are beyond the dreams of the most ardent believers that Bacon's sphere of action and achievements were far greater than had been acknowledged, and some have gone so far as to think the recent publication of the Biliteral Cipher must have been a romantic creation of my own, the words made to fit the differing forms of the Italic letters in the old books, and written out in imitation of the forms of thought and manner of speech of the old English language, enriched by the vocabulary of the great Francis. To suggest such a thing, with all that it implies, would bring its own refutation.

It is true that the Cipher Story does not in all respects accord, or stop with what has been supposed to be the "facts of history." Authorities do not agree as to what the "facts" were, nor is it believed that all have found place on the records, and historians have found gaps, with deductions and conjectures, some of which have been most extravagant and impossible. Especially does this appear to be true in the

light of the cipher disclosures, and whatever of variation there may be will furnish a profitable field for the investigators, and there is little reason to doubt their ultimate harmony. Ciphers would not be used to hide known facts, and could be useful only in recording those that had been suppressed.

Some have given expression to the thought that the Cipher Story shows a most unpleasant phase of character in Bacon, and a lack of that princely spirit which should have actuated the son of Elizabeth, entitled to the throne, in not trying to possess himself of royal power at any cost. Essex, of a more martial spirit, essayed to seize it, when Francis refused to make open claim to being Prince, in the face of the denials of the Queen,—and Essex was beheaded for the attempt. The murder of two princes of the blood royal by Richard Third; the imprisonment and execution of another, by Henry Seventh; the juggling with all rights by Henry Eighth, were not remote,—quite near enough to chill the blood of the peace-loving student and deter him from making himself sufficiently obnoxious to invite a similar fate. Later, his own account, in the Cipher, of the reasons for not striving to establish himself upon the throne appear quite adequate,—the succession established by law, and quite satisfactory to the people,—“our witnesses dead, our certificates destroyed,” etc. (pages 33, 38, 47, 201, and other references). He submitted to the inevitable as did Prince Napoleon, and as others have done in our own time,—for “what will not a man yield up for his life.”

Whether or not Bacon has “told the truth” in the Cipher, is not in the province of the decipherer to discuss. She can only disclose what she finds unfolded. As to “slandering the Queen” in the statements which the Cipher records,—if so, Bacon would not be alone, for the old MSS, and as reliable and recent an authority as the National Dictionary of Biography admit the motherhood of Elizabeth, though they do not give the names of the offspring. This is supplied by the Cipher, written by the one person most likely to know. If the Cipher exists, and we *know* that it does, there must be some more reasonable theory for its being written into so many published books for more than fifty years, than for the purpose of slander or falsification. The peril of its discovery in the early day of its infolding would be enhanced by its being a slander, and the head would have “stood tickle on the shoulders” of anyone guilty of so causeless a crime.

Francis would have been more “lunatic” for risking such



matter in cipher, if not true, than "coward" for not daring openly to proclaim the truth which was being so carefully suppressed.

Many inquiries have reached me, asking, "How is the Cipher worked?" and expressing disappointment that the inquirer had been unable to grasp the system or its application. It would be difficult to teach Greek or Sanscrit in a few written lines, or to learn it by a few hours study. It is equally so with the Cipher. Deciphering the Biliteral Cipher, as it appears in Bacon's works, will be impossible to those who are not possessed of an eyesight of the keenest, and perfect accuracy of vision in distinguishing minute differences in form, lines, angles and curves in the printed letters. Other things absolutely essential are unlimited time and patience, persistency and aptitude, love for overcoming puzzling difficulties and, I sometimes think, *inspiration*. As not every one can be a poet, an artist, an astronomer, or adept in other branches requiring special aptitude, so, and for the same reasons, not everyone will be able to master the intricacies of the Cipher, for in many ways it is most intricate and puzzling,—not in the system itself, but in its use in the books. "It must not be made too plain lest it be discovered too quickly, nor hid too deep, lest it never see the light of day," is the substance of the inventor's thought many times repeated in the work.

The system has been recognised, and used, since the day that "De Augmentis" was published, and has had its place in every translation and publication since, but the ages have waited to learn that it was embedded in the original books themselves from the date of his earliest writings (1579 as now known) and infolded his secret personal history. To disbelieve the Cipher because not "every one" can decipher it, would be as great a mistake as it would be to say that the translations of the character writing and hieroglyphics of older times, which have been deciphered, were without foundation or significance, because we could not ourselves master them in a few hours of inefficient trial. I would repeat, Ciphers are used to hide things, not to make them plain.

The different editions of the same work form each a separate study and tell a different Cipher Story. The two editions of "De Augmentis" form an illustration. The first, or "London" edition, was issued, according to Spedding, in October, 1623. The next, or "Paris" edition, was issued in 1624.

They differ in the Italic printing, and some errors in the second do not occur in the first. The 1624 edition has been deciphered; and the hidden story appears in the "Bilateral Cipher" (page 310). The 1623 edition has not, as yet, been deciphered. It seems to be a rare edition. I found a copy in the British Museum, one in the Bodleian library at Oxford, two in Cambridge, and one in the choice collection of old books in the library of Sir Edwin Durning-Lawrence.

In the course of my work, Marlowe's "Edward Second" had been deciphered before "De Augmentis" was taken up. At the end of "Edward Second" occurs this "veiled" statement referring to "De Augmentis" (page 152, Bilateral Cipher): ". . . The story it contains (our twelfth king's nativity since our sovereign, whose tragedy we relate in this way) shall now know the day . . ." Had Francis succeeded to the throne, he would have been the twelfth king (omitting the queens) after Edward Second, hence the inference that "De Augmentis" would contain much of his personal history. My disappointment was great when instead of this the hidden matter was found to be the "Argument of the Odyssey," something not anticipated or wanted, and would never have been the result of my own choice or imagination. At the close of the deciphered work in Burton's "Anatomy," in which the "Argument of the Iliad" was most unexpectedly found—another great disappointment—is this "veiled" statement (page 309): ". . . While a Latin work—'De Augmentis'—will give aid upon the other (meaning the 'Odyssey'). As in this work (meaning the 'Iliad') favourite parts are enlarged (in blank verse), yet as it lendeth ayde . . .," *i.e.*, sets a pattern for the writing out of the 'Odyssey' in the Word Cipher. This explained the 1624 edition, and the inference is that the 1623 edition will disclose the personal history referred to on page 152.

In the 1624 edition there are some errors in the illustration of the Cipher methods and in the "Cicero Epistle" which do not occur in the 1623 edition. The Latin words midway on page 282, "qui pauci sunt" in the 1623 edition, are "qui parati sunt" in the 1624, page 309—an error referred to on page 10 of the Introduction of the Bilateral Cipher as wrong termination, there being too many letters for the group, and one letter must be omitted. Other variations show errors in making up the forms on pages 307 and 308 in the 1624 edition; whether purposely for confusion or otherwise, it is impossible to tell. The line on page 307,

“*Exemplum Alphabeti Biformis,*”

should be placed above the Bi-formed Alphabet on page 308, while

“*Exemplum Accommodationis*”

should be placed above the example of the adaptation just preceding. The repetition of twelve letters of the Bi-formed Alphabet could hardly be called a printer's error, as they are of another form, unlike those on the preceding page, and may be taken as an example of the statement that “any two forms will do.” In these illustrations the letters seem to be drawn with a pen and are a mixture of script and peculiar forms, and unlike any in the regular fonts of type used in the printed matter. No part of the Cipher Story is embodied in the script or pen-letters on these pages. Whether or not the changing of the lines was done purposely, the grouping of the italic letters from the regular fonts is consecutive as *the printed lines stand*, the wrong make-up causing no break in the connected narration.

There are many “veiled” statements throughout the Biliteral Cipher such as are noted in “Edward Second” and in “Burton.” To the decipherer they have a meaning, indicating what to look for and where to find that which is necessary for correct and completed work, as well as to guard against errors and incorrect translation.

My researches among the old books in the British Museum during the past season have borne rich fruit, for there were found the earlier Cipher writings. “Shepherd's Calendar,” which appeared anonymously in 1579, contains the first, and discloses the signification of the mysterious initials “E. K.” and the identity of this person with the author of the work. The Cipher narrative begins thus:—

“E. K. will be found to be nothing less than the letters signifying the future sovereign, or *England's King*. . . . In the event of death of Her Ma., who bore in honorable wedlock Robert, now known as sonne to Walter Devereaux, as well as him who now speaketh to the unknown aidant decipherer, . . . we, the eldest borne should by Divine right of a law of God, and made binding on man, inherit scepter and throne. . . . We devised two Cyphers, now used for the first time, for this said history, as safe, clear, and undecipherable, whilst containing the keys in each which open the most important. . . . Till a decypherer find a prepared or readily discovered alphabet, it seemeth to us almost

impossible, save by Divine gift and heavenly instinct, that he should be able to read what is thus revealed."

Following "Shepherd's Calendar," the works between 1579 and 1590, so far deciphered (but as yet unpublished) are:—

"Arraignement of Paris," 1584.

"Mirroure of Modestie," 1584.

"Planetomachie," 1585.

"Treatise of Melancholy," 1586. Two editions of this were issued the same year, with differing italics. The first ends with an incomplete Cipher Word, which is completed in the second for the continued narration, thus making evident which was first published, unless they were published at the same time.

"Euphues," 1587; "Morando," 1587. These two also join together, with an incomplete word at the end of the first finding its completion in the commencement of the Cipher in the second.

"Perimedes the Blacke-smith," 1588; "Pandosto," 1588. These two also join together.

"Spanish Masquerado," 1589. Two editions of this work bear date the same year, but have different italicising. In one edition the Cipher Story is complete, closing with the signature, "Fr. Prince." In the other the story is not complete, the book ending with an incomplete Cipher Word, the remainder of which will be found in some work of near that date which has not yet been indicated and deciphered.

These, while not all the works in which the Cipher will be found between the years 1579 and 1590, unmistakably connect the earlier writings with those of later date than 1590, which have been deciphered—as published in the Biliteral Cipher—so that we now know that the Cipher writings were being continuously infolded in Bacon's works, from the first to the last of his literary productions.

ELIZABETH WELLS GALLUP.

## FRANCIS SAINT ALBAN, POET AND DRAMATIST.

IF a man can be partaker of God's Theatre, he shall likewise be partaker of God's rest. (*Essay of Great Place*).

Men must know that in this Theatre of men's lives it is reserved for God and angels to be lookers on. (*Advancement of Learning*).

THE ordinary individual knows little or nothing of Bacon. One hears on all sides, "Where can I read something about him, something short and not too deep? I feel so vague on the subject."

If more is known it is generally false information gathered from unreliable sources, so that one of the greatest of mankind comes to be looked upon as a personage hardly worthy of attention.

Happily of late there are signs of a better spirit dawning, and the wish of the general public to become better acquainted with our poet and sage must not be permitted to remain unsatisfied. Sir Francis Bacon, Baron of Verulam, Viscount Saint Alban, or Fra. Saint Alban, as he signs himself in his letters, Francis St. Alban, Poet and Dramatist, as I shall here speak of him, was one of the most attractive and picturesque figures which crowded the stage of God's theatre in what all must allow was one of the most fascinating periods of "England's story." And now, though our poet warns us in a letter to Essex against judging "of a Play by the first act," let us look on a picture which rises through the mists of long ago and see what it has to teach us. For background we have the venerable walls of York Place or Palace, grey and hoary, embossomed in sunny gardens and adorned with Holbein's fine gate, and the fresher masonry of the learned Cardinal, whom William Shakespeare has made so real to us. "You must no more call it York Place, that is past; for since the Cardinal fell, that title's lost; 'tis now the King's, and called Whitehall." (*Henry VIII. iv. 1*).

Since Wolsey's fall a royal, not an ecclesiastical, Palace, Whitehall, in Elizabeth's reign, is the scene of regal splendour. Green lawns and gardens extend to Fulham; water-gates and stairs face the sparkling river on whose tranquil bosom float gay barges ready to make holiday to royal Sheen and Windsor; steeds, coaches, and marvellous trappings wait the Queen's pleasure in the palace courtyard, where in the 20th century motor cars, trams, and omnibuses will ply. "Silly-

bubs" at Canonbury Manor, and perfumed lanes and fields in Highgate and Hampstead invite a near and pleasant royal progress, while further afield lies Gorhambury, the country home of the Lord Keeper whom Elizabeth honours with her confidence and patronage; and Mortlake, too, where mystic Dr. John Dee, with his magic crystal is always ready to prescribe for a royal toothache, or choose the fortunate day for some important public function. King Hal's cock-pit and tennis-court stretch where in later times a Treasury and other State Offices will stand, when the well-shorn Tudor bowling-green, level and smooth, too, will vanish and make room for more utilitarian bricks and mortar. "Play with your fancies," and enter an upper Privy Chamber, in York Place, where the Queen sits with her lute, a beautiful child at her knee. Her jewelled hand toys with the silky curls that fall back from the wide brow as she neglects her instrument and asks the question that echoes as far as this through the din of centuries, "How old are you, my child?" Darting a swift glance from his bright hazel eye, quick as thought the boy answers: "Just two years younger than your Majesty's happy reign."

Thus early was Francis admitted to familiar intercourse with Elizabeth, who all her life long showed him tender and true affection, varied, as was perhaps natural, by Boleyn whims, cranks, and tempers. As, at twenty-five, in all the strength of her imperious will and extraordinary intellect, she loved to elicit the quaint wit and precocious poetical imaginations of her little Lord Keeper of ten, so in her maturity and age she enjoyed to the full the "quips" and "conceits" of her versatile Counsel, learned in the law, her steadfast, vigilant "watch-candle," as she with her love of nick-names, called her trusty servant "Beacon."

What personal sacrifices he made to protect her honour and uphold her throne only future history may tell. We know he served her truly to the end. The noble, high-spirited boy, who called Sir Nicholas Bacon father, was baptised, as we learn, in Saint Martin's Church. But where was he born? and when? January 22, 1561, as we believe, in York House. "What?" says the uninitiated. "In the Virgin Queen's Palace? Or at best in the Palace of the Queen, whom contemporaneous tradition whispers, was legally contracted in wedlock, to Robert Dudley, Earl of Leicester? \* Why! then, can the child . . . ?" Stay! not so fast. Two houses,

\* National Biography *Robert Dudley*.

both belonging to the Crown bore the name of York, and stood side by side, both the residence, at one time, of the Archbishops of York, from whom they took their name. Reached by a lane and a field, the smaller York House, with its turrets and towers and picturesque buildings stood, too, on the river-side, and also boasted of shady gardens and green lawns. Sir Nicholas Bacon, as Keeper of the Great Seal, lived there. Here, too, Francis was nurtured under the tender, wise care of the Lady Anne Bacon, a very highly-cultured, practical, loving, if somewhat Puritanical woman, who did her best to wean her boys, Francis and Anthony, from the too insidious attractions of stage-plays and theatres. But this even her strong protective love was unable to accomplish. Perhaps posterity is not inclined on the whole to quarrel with the fate that doomed poor Lady Anne to complete failure where the brothers and the drama were concerned.

But now let us look on him once again before we leave Francis, the boy, for good and all. What do we see but a dreamy, poetical child, playing with pigeons on the lawn, listening to the echoes in Saint James? The eyewitness of political and other State prisoners on their way from Westminster to the Tower. For the gardens, where he played, overlooked the river; and when nobles fell like other men under the Queen's displeasure, they, too, went to the block. The Queen's smile and frown were the sunshine and cloud of his early days. Sir Nicholas Bacon himself was a prisoner in the Tower when Francis was but four, because Leicester feared and accused him, but he proved his innocence and regained his liberty. At eleven, when the stiff Elizabethan ruff began to chafe the lad's slim neck and darker curls clustered about his well-developed head, a sinister barge took its way past the stairs of York House. From his cradle he trod historic ground, played with the Mace and Seals under the same fretted roof where King Hal led fair Anne Boleyn to the dance, disguised and masked, where Wolsey rose and fell, triumphed and suffered, and taking his part in history, he watched the passing boat that carried pale Norfolk to his doom, the grisly headsman in front with his axe's sharp edge turned towards that guilty Peer. High treason had but one end in those days, unless a very particular lucky star like that under which Robert Dudley was born, diverted the course of events. A mind like Francis's pondered over and remembered scenes like this.

When Francis was twelve, and Anthony, his "comforte consort," was fourteen, Lady Anne committed them to the care of Whitgift, the Master of Trinity College, Cambridge, with the injunction to birch them if necessary. Though the rod does not seem to have been required to spur on their studies, the delicate brothers were dosed plentifully with physic, and dainty meats were fetched for them from the Dolphin Inn. The bill for the meats are a conspicuous item in the college accounts. Plays presented in college while the Bacons were there, included, it is said, two in the possession of Mr. Douce, who has left his collection of MSS. relating to Shakespeare to the British Museum. The sight of these papers is still denied to the reader, though the day is long past and over on which the trustees opened and inspected them. So mote it be. A strange mystery surrounds most bequests of this particular kind. After an academical three years, Francis left Cambridge, bitterly complaining of its barren and unfruitful system.

At sixteen our poet was already a profound thinker and scholar. Leicester and the Queen apparently found it now convenient to send him under the wing of Sir Amyas Paulet and his reliable wife to France, where now the gay Court, and now the secluded college cloisters of Poitiers, were the scene of his studies. What the embassies were that this very young diplomatist was engaged in while visiting Henry III.'s Court, we do not hear. About this time Anthony visits Italy; whether Francis goes or not is not told us, we only hear of him travelling with the Court to Blois, Poitiers, and Tours. But Anthony's friend, *Montaigne*, visits Italy and Germany. Venice proving less acceptable to him than he hoped by reason of its evil smells. *Montaigne* and Francis are birds of a feather, possibly one bird of the very same identical feather as many Baconians think.

And now to trace the influence of our poet's surroundings on his mind and imagination. Kingly splendours, regal magnificence, steeped his senses from childhood to age. He breathed from infancy the perfumed air of Courts. But neither the blaze of the throne-room or audience chamber, nor yet the close companionship of prince and statesman, prelate, divine, ambassador, courtier of high degree, nor the parts he himself took in Royal balls and banquets, masques and revels at the gayest Courts in the gayest Capitals, would have sealed him an Orpheus or an Apollo had he not been endowed by Nature with her divinest gift. But being be-



loved of the Muses, these things acted strongly on his sensitive spirit; as the spark falling on the tinder ignites, so sprang up the sacred flame within him, and the "hopeful, bashful, amiable boy of sixteen" became the immortal poet who by the magic of his genius made the men, the women, the things he heard and saw, live again for us. We have a picture of him at that time by Hilliard, who wrote upon the margin of his picture, "If but a canvas I could find whereon to limn as well his mind."

Good Sir Nicholas Bacon's death, which took place at this time and of which Francis had a sad premonitory dream, brought him back to England, where he now found himself a penniless Ancient, or Student, obliged to work away at dry law, if he was to make a career for himself and attain, as Sir Nicholas hoped, to his own high position of Lord Chancellor.

The Bacon sons were all provided for; Francis alone was left to the clemency of his Sovereign, inheriting later, it is true, the estate of Gorhambury through the death of his dearly-loved Anthony. Zelwood in Somersetshire, Twickenham Park, and the living of Charlton Kings in the Cotteswold valley, near the spot where his learned namesake, Fryer Bacon, studied and lived were gifts from the Queen, and these brought him some compensation; but as far as paternal consideration went, the late Lord Chancellor seems to have shown Francis little or none by his will.

Jusserand in his "Shakespeare in France" tells us he was not known there till long after his own time, while Sir Francis Bacon was held as England's poet. It is to the briefless barrister of Gray's Inn, with plenty of time on his hands, that is assigned the first sketch of the *Taming of the Shrew* and the *Two Gentlemen of Verona*, the accurate and careful details of which render it almost impossible that their author should not have visited Italy. Money troubles next mar the tenour of his way, and a blood-sucking usurer gives him the model for Shylock. "Usurers," he says feelingly later in his Essay, "should have orange-tawny bonnets, because they do Judaize." It must have been on the Continent he saw such, for Jews in England at that time were not tolerated. In answer to the question, "What other confirmation we have that Francis was a poet?" we answer, A curious book printed in 1645, with a title-page as follows :

## THE GREAT ASSISES

Holden in Parnassus

by

APOLLO

And His Assesours.

Apollo the Lord Verulam, Chancellor of Parnassus.

Shakespeare is placed last but one among the jurors, who are suspected of all being masks for our poet's wit.

Again, we have Aubrey's authority: "His lordship was a good poet, but conceal'd, as appears by his letters." If we want proof of this, we have only to turn to his letter written to Mr. Davis, King James' Attorney-General. "I commend myself to your love and the well-using of my name, as well in repressing and answering for me, if there be any biting or nibbling at it in that place, as by imprinting a good conceit and opinion of me," etc., etc. The letter continues in the same strain, finishing with: "So, desiring you to be good to *concealed poets*, I continue . . ." The two pregnant words being in italics.

His prose works read like a poem. Take the very words that head this paper: did not the heart of a dramatist imagine them? Did not the bull of a poet pen them? Allusions to the stage, similes gathered from the play-house, abound in his acknowledged works. Whatever Francis was, or was not, his thoughts ran in the grooves of both a poet and a dramatist. The question naturally follows, Why should he take every means in his power to veil the fact that he wrote Plays of which he might be justly proud, and permit them to be published to the world as the work of another?

The grave Queen's Counsel (the first who bore the title), the reverent Bencher of Gray's Inn, the barrister eventually to be raised to the Woolsack, the protégé of the Queen, the defender of her interests political and private, the advancer of learning, had another part to play in the world than that of dramatic author, coaching "lewd fellows" in such parts as Bottom, a weaver, and False-staff, a drunken reveller, for the amusement of the groundlings of a tavern stage. It was not consistent with his high social position, or with the great career offered him by the legal world.

To associate with actors was to lose caste with the upper ten, to be a writer of stage-plays was to take rank with

roysterers and vagabonds. If our poet was to restore something of its old classical dignity to the Drama he must work in secret, and reform the Thespian art by stealth. It was, after all, but a step then from Royal favour to Tower Hill, and politics mingled freely but dangerously amongst other matter in speeches spouted at the Globe and the Fortune. It is because this was the case that I am inclined to wonder whether all the Plays generally assigned to William Shakespeare at the time of their production were then really honestly held to be written by him? If so, one wonders how it was he escaped with a whole skin? There was yet another potent reason why our poet masked his identity. Cheap popularity, the fame of the man rather than of the work, was what he feared. "I do not desire," says our dramatist, "to stage myself nor my pretensions." "Power to do good is the true and lawful end of aspiring." True fame, according to his fancy, is won by virtue alone, and he will not stoop to gain popular applause by owning work which has a far deeper and wider significance than could be properly understood by the average audience of his day. His *Essay of Great Place* throws a light on his views of fame:—"Augustus Cæsar, when he died, desired his friends to give him a plaudite, as if he were conscious to himself that he had played his part well upon the stage," while on the other hand Francis Bacon in his will asked that he might be buried obscurely Architects of old frequently concealed their names when building their Gothic cathedrals. The mystic brotherhood of the Rosicrucians, of whom Francis St. Alban was one, held it as one of their principles and rules to produce work under other names than their own. The creator of a new art himself, he describes the penalty such a one necessarily brings upon himself. He will, he writes, be called an Apollo, will be placed amongst the gods, and worshipped. It is through "crannies" such as these that, if we are keen-eyed enough, we shall "see great objects." "Remember, lookers-on," he says, "see more than gamesters," and "the vale best discovereth the hill." And yet once more: "Mean and small things discover great, better than great can discover the small."

And now look with me upon another picture. This time it is the year 1600, and the scene is laid at pretty Twickenham by More Ferry.

Mists shroud the distant reaches of the river, but in the foreground among the lily roots and late swans, a wherry makes its swift way across from Richmond Palace, which lies

on the east bank. The ferry boat is gay, and the smart waterman, private servants with the silver badge of the Boar's Head on their coats, bend proudly to their oars. They are bearing a Royal freight back with them to Twickenham Lodge, for the Queen dines to-day with her Counsel learned in the law.

We have only to turn to his *Essay Of Gardens* to learn what those sunny gardens and lawns "finely shorn" were like in summer. Flowers with Francis were a passion: and must bloom and bud in every season of the year, within doors and without. His dinner table is not complete unless strewn with flowers. The flowers of the plays, Shakespeare's favourites, are Bacon's. In his garden must be "a bank well set with wylde-time," for "being trodden upon or crushed, it perfumes the air delightfully." Oberon, in *Midsummer Night's Dream*, speaks of "a bank where the wild thyme blows, where oxlips and the nodding violets grows," and tells us it is "quite over-canopied with luscious woodbine, and with sweet musk roses." Are these among the flowers grown in Twickenham garden? Why, surely, for Francis loves cowslips and honeysuckle.\* "But," he says, "that which above all others yields the sweetest smell in the air is the violet. Specially the white-double-violet which comes twice a year." "Next to that is, the muske rose." And "because the *breath* of flowers is far sweeter in the air, where it comes and goes like the warbling of music," there must be other flowers besides "Roses, damask and red," for you may "walk by a whole row of them and finde nothing of their sweetness;" (for they are fast flowers of their smells,) "yea, though it be in a Morning Dew." There must without doubt be Wall-flowers, which," he says, "are very delightful, to be "set under a parler, or lower chamber window." Is it there that he sits and pens the Sonnets with the scent of the blush pincks and gilly-flowers, specially the "Clove gilly-flowers," in the air? But, stay a moment first, what does Shakespeare say of roses? He notices "fresh morning drops upon the rose" and "morning roses washed in dew." And "sweet damask roses." Yes, of course he does, these are his words. And again he says, "Make your garden rich in gilly-flowers!" They are twin souls, Bacon and he.

But a lover as Francis is of flowers, he is not thinking of flowers to-day. Not alone because it is the

\* *Essay Of Gardens.*

middle of Michaelmas term, and summer has fled and garden flowers too, but because Robert Devereux, the Earl of Essex, lies in the Tower under charge of rebellion and treason. He has drifted away from the friend who would have saved him from this end, both by "poetical conceits," as Essex writes in a letter, and by straightforward English. Now "the tragedy has changed. It is a new act to begin," as our dramatist describes a similar case of impending trouble. "Though he professes not to be a poet," he is about to present to her Majesty a sonnet he has written. He has shown it to a friend of position, who has commended it. It is "a toy" which he hopes will soften offended Majesty, that might turn a deaf ear to more serious pleading. Francis Bacon is now the "silver-tongued" orator of Westminster, who sways the Commons as he sways the Courts, by the power of his mind and tongue. Westminster rings with his impassioned speeches, rich in imagery, and brimful of a rare eloquence. When Francis speaks, his hearers wish that they may never come to the end of what he has to say. What are the words with which he will choose to combat the will of the incensed and vindictive woman, whom Green the historian tells us always played the mother to Essex? A line or two from a speech of his addressed to the Commons on the practical subject of subsidies to the crown, perhaps may throw some light on the kind of metaphor he may have used while suing for pardon for his friend:

"I dare not scan upon her Majesty's actions, which it becometh me rather to admire in silence than to glose and discourse upon them, though with never so good a meaning. Sure I am that the treasure that cometh from you to her Majesty, is but as a vapour which riseth from the earth and gathereth into a cloud, and stayeth not there long, but upon the same earth it falleth again; and what if some drops of this do fall upon France and Flanders? It is like a sweet odour of honour and reputation to our nation throughout the world."

"Mercy," we are told in the *Merchant of Venice* "drop-peth as the gentle rain from heaven," which reminds us of Francis' Natural History, where he speaks of the "gentle dew," of the rainbow that makes the "ground sweet where it falleth," and this mercy is what he hopes to win for Essex to-day. What his views are of this quality let us find in his Essay on *Judicature*: "In causes of life and death; judges

ought, as far as the law permitteth in justice, to remember mercy ;” and further on he says, “They should imitate God, in whose seat they sit.” And again in the *Resuscitatio*: “And for mercy and grace (without which there is no standing before justice), we see the king has now reigned twelve years in his white robes, without almost any aspersion of the crimson die of blood.” His views are sound on mercy, and are tuned to the same key as is Portia’s speech. But like her’s, the plea put forth in Twickenham Lodge failed to touch the heart of its hearer: the Queen remained obdurate to the voice of the poet, charmed he never so wisely. He tells us how truly and how often he pleaded with her. “Commending her Majesty’s mercy. Terming her as an excellent balm that did continually distil from her sovereign hands, and made an excellent odour in the senses of her people. “For a space of three months, it seems that she looked coldly on her Counsellor, because of his zeal in Essex’s behalf, but when the New-year’s tide was over she granted him an interview, and showed herself once more the gracious friend rather than the Queen.” “She was,” he says, “exceeding moved, and accumulated a number of kind and gracious words upon me, and willed me to rest upon this ‘*gratia mea sufficit*,’ and a number of other sensible and tender words, and demonstrations, such as more could not be.” And so, as history tells us, Essex went to the block, notwithstanding the repeated efforts of Francis to “bring the Queen about.”

Before we turn from this subject, I may mention that tradition credits Bolingbroke in the Play of *Richard II.* with being meant for Essex. And it seems as though we get a hint of this from our Francis, who seems to have had more than one talk with the Queen about the matter. There was a doubt in her mind as to the true authorship of a book, containing in it the deposition of Richard II. Heywood was thrown into the Tower for it, but Elizabeth shrewdly suspected he was not the author, and sent for Francis to tell her whether there were any treason in it. He tells us the story in his *Apothegms*, and in his “Apology touching Essex.” In the latter, he makes a curious confession, whether it applies to the Play of *Richard* or the pamphlet is not clear: “I remember an answer of mine in a matter which had affinity with my Lord of Essex cause, which, though it grew from me, went about after in other men’s names.” An honest confession for a concealed poet to make! William Lambarde seems to have given his name to it, and the Queen is said to have said to him, “Know

you not that I am Richard?" When she interviewed Francis with a request to know if there was treason in it, he allayed her anger with a "merry conceit," and said, "There is very much felony," explaining it was made up "of sentences and conceits from Cornelius Tacitus." He gave her a suggestive plan for finding out the real author, "Madam, rack him not, he is a doctor, never rack his person, but rack his style; let him have pen, ink and paper, help of books, and let him be enjoined to continue the story where it breaketh off, and I will undertake by collecting the styles, to judge whether he were the author or not." Which is amusing in the extreme, coming from one who has as many styles as a chameleon has colours. It is Bacon's theory, that every subject should maintain and command its own style, and he faithfully acts up to that idea.

His "History of Henry VII." reads like a novel; better, for what novel is as full of imagery, and, therefore, of poetry? One of the metaphors there is again suggestive. In alluding to the furtherer of the pretender Simnel he says: "None could hold the book so well to prompt or instruct this stage-play as he did." A curious sentence for a philosopher and man of law. And again: "He thought good after the manner of stage-plays and masks to show it afar off, and therefore sailed to Ireland." Very curious indeed, till we know that his private secretary was Ben Jonson, and he himself was chosen, when Secretary of State and Attorney-General, to stage and produce a Masque at the Temple.

If we need any further evidence of Francis's love for the stage and his connection with it, we have only to turn to Chamberlain, and see what he says about a Masque at Gray's Inn and the Inner Temple, produced in 1602-3, "whereof Sir Francis Bacon was the chief contriver."

If we look at his Essay on *Building* we shall find "a goodly room" described "above stairs, of some fortie feet high, for Feasts and Triumphs. And under it a room for a dressing or preparing place, at Times of Triumph," which is explained in the posthumous Latin copy of 1638 as being "Feasts, Plays, and such Magnificences, and to receive conveniently the actors while dressing and preparing;" showing most distinctly on what our dramatist's thoughts were running all the time the world gives him credit for complete absorption in weightier matters of the law and philosophy.

It is a well-known fact that Anthony, "his dearest brother," lived at one time next door to the Red Bull Inn, only giving

up his house because Lady Anne grieved at this sign of his fondness for stage-plays.

This Red Bull Inn, or Tavern Theatre, was not ten minutes removed from Saint John's Gate, Clerkenwell. I visited its site last summer as a reverent pilgrim. In that Gate the Master Tyler master of the Revels, lived and rehearsed the Court players. He licensed thirty of the Shakespeare Plays; and this Head-quarters of the Drama in England, under the patronage of Royalty, communicated by an underground passage with the ivied tower at Canonbury in which our Francis was living when he received the Great Seal. It has the reputation of being, at different times, the residence of poets of note, but if you go and see it and consult books, you will probably get but one name of a poet given you—that of Oliver Goldsmith.

The fact that Bacon leased the tower for seventy years is shrouded in mystery. He has well been spoken of as the "Lord of those who *know*." And these, for reasons best known to themselves, maintain an *altum silentium* on the subject. It is only by working away in faith and patience that we approach always nearer and nearer to the Truth. The clue is fine, but strong, and we shall come triumphantly out of the labyrinth into the full light at last, while those who are silent from principle look on and wait.

Happily we are free to make researches, and we are making them, and with good results. Every step taken in different directions independently by various persons all lead to the same result. We are becoming more and more certain every hour that Francis Saint Alban was the "one great spirit of his Age." "Not of *one* Age, but for all time."

Spedding gives his testimony to his genius in these words: "He could at once imagine like a poet, and execute like a clerk of the works." Nichol, the Edinburgh Professor who has written his life, remarks how extraordinary alike are Bacon and Shakespeare in the magnificence of their language and thought. While W. H. Smith quaintly likens the resemblance between them to the scientific toy which we lately have learnt to call the Mutescope. He says: "Bacon and Shakespeare we know to be distinct individuals, occupying positions as opposite as the man and horse, or the bird and the cage, yet when we come to agitate the question, the poet appears so combined with the philosopher and the philosopher with the poet, we cannot but believe them to be identical."

For an instance of this let us take Macbeth. The interview



is between him and the doctor—they are speaking of Lady Macbeth. Following the idea conveyed so amusingly by the writer just quoted, I will sandwich in the two—Bacon and Shakespeare,—so that it will indeed be difficult to say which is which, except that most people know their “Shakespeare” by heart, would we could say the same of their Saint Alban.

[Act V., Scene 3.]

*Mac.*—“How does your patient, doctor?”

*Doc.*—“Not so sick, my lord, as she is troubled with thick-coming fancies, that keep her from her rest.”

*Mac.*—“Cure her of that. Canst thou not minister to a mind diseas'd; pluck from the memory a rooted sorrow; raze out the written troubles of the brain; and, with some sweet oblivious antidote, cleanse the stuff'd bosom of that perilous stuff, which weighs upon the heart?”

*Doc.*—“Therein the patient must minister to himself.”

*Mac.*—“Throw physic to the dogs, I'll none of it. Good lord! How wisely can you discern of physic ministered to the body, and consider not that there is the like occasion of physic ministered to the mind. The body is but the tabernacle of the mind.

The mind is as the mirror, or glass: should take illumination from the foreknowledge of God and spirits. More needs she the Divine than the physician. It were too long to go over the particular remedies which learning doth minister to all the diseases of the mind. There is no power on earth which setteth up a throne in the spirits and souls of men, and in their imaginations, opinions, and beliefs, but knowledge. By learning man ascendeth to the heavens, knowledge the wing wherewith we fly to heaven.”\*

A conversation between the Queen and Francis on the ever recurrent subject of Essex furnishes us with this interesting parallel, which distinctly proves that the thoughts, and the expression of those thoughts, are the same in the poet and the philosopher.

We hold that Saint Alban was one of a very erudite and

\* A word or two in this passage has been omitted from Bacon where it made the line scan.

very secret society of learned men. Their name Rosicrucian, being derived from the words *dew* and *cross*—the honey-dew of knowledge rising and falling again on the souls of men in odorous showers from the well of Truth. They are physicians in the highest sense of the term, because they aim at restoring the bodily powers of man through the action of the soul, fed by Divine wisdom and knowledge.

We are not surprised to find Francis laying down this proposition that "The poets did well to conjoin music and medicine in Apollo, because the office of medicine is to tune this curious harp of man's body and to reduce it to harmony." And again :

"Our varying art to pains relief assures—  
A thousand ills shall claim a thousand cures."  
—*Advancement of Learning.*

While Jacques, in *As You Like It*, says much the same :—

"I will through and through cleanse the foul body of the  
infected world,  
If they will patiently receive my medicine."

In 1606 Francis married, at the age of 46, a Worcestershire lady, pretty, unstable Alice Barnham, whom he courted for three years. They were married in the merry month of May among the snowy blooms of S. Marylebone, in a little chapel at the foot of Hampstead Hill. \* The bridegroom was clad in purple from head to foot. Though the sun seems to have shone on the gay ceremony, it was not a happy marriage for him. We may gather this, I think, from the following, partly :—"The stage is more beholden to love, than the life of man. For as to the stage love is ever the matter of Comedies and now and then of Tragedies ; but in life it doth much mischief."

ALICIA A. LEITH.

\* "The Story of Lord Bacon's Life" (Hepworth Dixon), p. 218.

## A NEW VIEW OF THE "SONNETS."

IN his work entitled, "A New Study of the Sonnets of Shakespeare," Mr. Parke Godwin tells his readers "it was reserved for the long-eared quidnuncs of the present century, who invented the Baconian nonsense, to raise even the thinnest mist of a doubt on the subject" [of the authorship.] Sidney Lee maintains that the "Sonnets" were addressed to the Earl of Southampton; William Archer will have none of Southampton, but maintains they were addressed to the Earl of Pembroke; Mr. Parke Godwin says they were addressed to Mr. "William Himself," and that "they are as translucent as Mother Goose." Although *Venus and Adonis* has always been understood to be "the first heir of my invention," Mr. Parke Godwin tells us the Sonnets "must have been written before the *Venus and Adonis* and *Lucrece*," and he insists that not a few of them were addressed to Anne Hathaway. Says Mr. Parke Godwin:—"I read the other day an account of a young Italian woman, of the middle ranks, who at that time made herself so complete a mistress of the Greek that she was able to lecture on Greek literature in the Greek language at various Universities. Anne Hathaway was not, *perhaps, of this select sort* (!) She was a simple rustic maiden, but as such not necessarily ignorant or unread; nor wholly indifferent to the accomplishments of her boyish lover. We should offend no actual history or authentic tradition if we should suppose her to have been the 'beloved' of the earlier Sonnets. If she was not the model of Perdita, 'the prettiest low-born lass that ever ran on the greensward,' she might easily have been the original 'sweet Anne Page,' simple, modest, amiable, and of charm enough, aside from her father's fortune, to attract three or four suitors at once, and of spirit enough to run away with one of them without getting her parents' consent. Then, again, as she was older than her boy husband, she might, instead of repelling him, ultimately have exercised over his eager and impetuous impulses a salutary control, as quiet and gentle as that of a summer's day. Does he not intimate as much when he writes:—(Here follows Sonnet 18).

"As the lad repeated these lines to the girl, either at Shottery, her home, or in his father's house, she, if she was the woman I take her to have been, threw her arms about him, and gave him some hearty kisses, exclaiming, 'Oh, William, boy! if ever there was a poet you are one; but, alas, you make too much of my good looks, for remember

that I am older than you are, and beauty is a thing that soon decays.' 'Does it?' he reflected, as he went away thoughtfully, and the next time they were alone he gave her his version of that question. (Here follows Sonnet 104).

"The poet then averred that he himself would share in this happy exemption of love. (Here follows Sonnet 22).

"Of course, when that was read the osculatory processes were resumed, but the time for such dalliances was soon to end. Shakespeare was living with his father, a yeoman and a merchant as well, in whose business he assisted, giving an hour also, as he could, to the study of law." Shakespeare then sets out for London, and that the journey "was wearisome and slow, the poet has told us in a Sonnet which he *no doubt* sent from his first stopping-place, either by post, or by some returning merchant." He writes:—(Here follows Sonnet 50).

What a delightful picture. Anne Hathaway, "the model of Perdita," "the original sweet Anne Page," &c., &c., to whom Shakespeare, in the profusion of his love and generosity, afterwards left his "second-best bedstead."

Mr. Parke Godwin, curiously enough, does not admire Mr. Sidney Lee's "Life of Shakespeare," of which he writes:—"Its general effect is to degrade Shakespeare very much in the estimation of the reader, as he is made to appear not only an unscrupulous plagiarist, but a sordid hanger-on of the great, and a gross-minded sensualist. Mr. Lee also pronounces some of the Sonnets as positively 'inane,' an opinion that may be taken as a measure of his critical capacity." Poor Mr. Lee! Fancy his "critical capacity" being called in question by a Shaksperian!

In imaginative history, Mr. Godwin is quite a match for Mr. Sidney Lee. He says that Shakespeare's early blank verse "excited more than usual attention, on the part of Shakespeare's fellow play-wrights, and we can easily imagine one of them, say Peele, straying into a tap-house, for a morning dram, and encountering Mr. Greene, who had been there all night, with the salutation, 'Well, Bob, were you at the theatre yesterday?' 'No, but what's up?' 'A new piece written by that stripling busy-body from Stratford.' 'Well, how did it go?' 'Bad enough; it abounds in Sonnets, or new rhymes of some sort; and yet the people laughed, and now and then there was a burst of this new-fangled blank verse, which is likely to make Marlowe tremble for his laurels.' 'That lad,' muttered Greene, 'must be looked to,' and he was looked to, with a vengeance."

And this is how Shakespearean biography is written!

G. S.

# Baconiana.

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## THE BILITERAL CIPHER STORY EXAMINED.

IF the reading of the Baconian Cipher which Mrs. Gallup has discovered in the works of Spenser, Peele, Greene, Marlowe, Burton, Shakespeare, Ben Jonson, &c., be considered in the light of a historical novel, it will be found to be interesting, fairly well written, albeit extremely prolix and full of vain repetitions, and not much more impossible than some other historical novels that could be mentioned. We should have to believe that Elizabeth was married in early days to Leicester, and had issue Francis Bacon and Robert Devereux, Earl of Essex. It would therefore follow that Bacon was lawful heir to the throne; that the Earl of Essex conspired against his own mother and elder brother; that Queen Elizabeth condemned her own son to the block, and employed his elder brother, of all people in the world, to draw up the indictment against him; that the Earl never proclaimed his kinship to the Queen; and that Bacon never contested his rights against the usurper, James I. Other considerations will strike the reader.\* Here is a pretty kettle of fish! Here is a new reading of English History, which has escaped the minute researches of all our careful historians, and which is unsupported by any extant documents!

But let this pass. The above facts are perhaps not more wonderful than that Bacon should have written the works usually ascribed to at least seven other writers, should have mastered the various styles recalled to our memory by the above *nominis umbræ* (as they would have to be considered), and should have been able to subordinate the stately march of the majestic style he generally adopts in the works

\* It would also follow that the first Earl and Countess of Essex consented to have a child affiliated to them with due succession to the estates; that the widowed Countess agreed to marry a man (Robert Dudley, Earl of Leicester) already married to the Queen; and that Sir Nicholas and Lady Anne Bacon consented to accept Francis Tudor as their own son, with due succession to the estates.

published under his own name. Not more wonderful than that Bacon should have permitted himself to be a "ghost" to seven inferior men. And to what end?

But let this also pass. We have the further stupendous difficulty of a gigantic conspiracy between eight or nine authors, the printers, the type-founders, the type-setters, of one, two, three, or more, editions, not to mention Queen Elizabeth, the reputed fathers and mothers of Lord Bacon and the Earl of Essex, Sir Amyas Paulet, W. Rowley, Bacon's secretary, and others. And we are to suppose that this conspiracy was not discovered, nor even guessed at, for nearly three hundred years after Bacon's death. We may, indeed, exclaim:—"Oh, wonderful, wonderful, and most wonderful, wonderful, and yet again wonderful! and after that, out of all hooping;" or, in Aristophanic phrase:—

"Oh vile, and altogether vile, and most vile."

But an ounce of fact is worth many pounds of theory. If the cipher exist in the works of the above authors, and can be by transliteration proved to exist, and it spells out Mrs. Gallup's tale, we are bound to accept the result, however wonderful, and however vile.

Now Bacon in the *De Augmentis* gives a perfectly clear explanation of the biliteral cipher, and adds that it might prove very useful. He illustrates it with a couple of examples, and employs for that purpose two founts of type, so that a child could follow the rules and interpret the cipher. It only requires patience and care. But when we apply these rules to the pages of the early editions of Spenser and his company, samples of which Mrs. Gallup inserts in her book, and from which she produces the written story, it seems impossible to determine (i.) whether there is not a great confusion of many types (more than two), and (ii.) whether any particular letter can be surely determined to belong to a different type from a fellow letter. Mrs. Gallup gives no hints how we are to discriminate, and, after a prolonged effort, with microscope to aid, I failed completely to separate the letters into two forms of type. I was more often wrong than right; that is, my efforts completely failed to produce Mrs. Gallup's result. I do not doubt that the early types in printing were so carelessly founded that two A's, let us say, or two b's, of one single fount, might differ microscopically. In any case the onus of proof lies on Mrs. Gallup. She has to show that she, or any other sensible person, can reproduce her text when and where an

external examiner pleases. So far is this from being the case, that the President and Council of the Baconian Society enter a formal caveat that nothing in Mrs. Gallup's interpretation can be said to have been satisfactorily proved, and a signed paper in a late number of their own *BACONIANA* gives strong reasons to mistrust the story on its own merits.

But perhaps it will be possible to spare Mrs. Gallup the task of proving that Bacon was the author of the concealed story, by internal evidence—apart from the inherent improbability that he could ever have written it.

In the story (p. 365), we read of the execution of Davison, on whom the obloquy was cast of having handed on the warrant for beheading Mary of Scotland, signed by Queen Elizabeth, but, as she averred, not to be made use of without notification of her further pleasure. But Davison, though he was condemned for this offence, was not condemned to lose his head, but to be fined, and imprisoned in the Tower. He was afterwards released from imprisonment, and, as a matter of fact, died in the year 1608, with his head soundly fixed on his shoulders. Now it is certain that Bacon must have been aware of this. So much for a fatal lapse in history.\*

Let us turn to language; but, before doing so, I wish once for all emphatically to disclaim any desire or intention to attack Mrs. Gallup's *bona fides*. It would seem to be, if I am right in my conclusions, the case of a bias which has almost driven her, in all honesty, to recognise peculiarities in type which, however they arise, can be made to tell almost any tale. This would account for the story being written in good sixteenth century style, albeit not Bacon's style, and cursed with "most damnable iteration." But if a modern writer, either consciously or under the stress of a preconceived impression, is employing the current language of an earlier day, he is likely, however carefully he skims over the treacherous surface, like a skater on ice that scarcely bears him, to find his fate, and plunge disastrously into the stream beneath. And now let us examine the language of the cipher story.

1. It was the English custom to use *his* in connection with inanimate objects where we now use *its*. This custom died out about 1670. *Its* (or, earlier, *it's*) began to creep into literature about the end of the sixteenth century,

\* "The life of the secretarie was forfeit to the deede, . . . but who shall say that the blow fell on the guilty head; for truth to say, Davison was onely a poor feeble instrument in their handds, . . . therefore blame doth fall on those men . . . who led him to his death."

though doubtless it was used colloquially at an earlier date. The word *its* (*it's*) does not occur at all in any works of Shakespeare published during his life-time, nor in the first folio. "It," however, occurs fifteen times in the sense of *his*.<sup>\*</sup> Thus: "It had it head bit off by it young."—*King Lear* I. iv. 236 (A. D. 1605). In the folio of 1625 *it's* occurs nine times, and *its* once.† In all other cases we find *his* where we should now use *its*. In other writers of the time, from 1598, when it has first been detected, *its* (or *it's*) can be found very sparingly—e.g., Florio *twice*, Montaigne *three times* Sylvester (*Du Bartas*), Shelton, Lyly. In the Bible of 1611 *it* (*i.e.* *its*) occurs once: "That which groweth of it own accord" (Lev. xxv. 5). This is altered into *its* in the Authorised Version. Otherwise *his* is always used, or of *it*, *thereof*, &c. Thus, in Tyndale's Bible (1526), "Thou hearest his sound" altered in the Great Bible (1539) into "Thou hearest the sound thereof." Milton never uses *its*. Some fifty years ago Henry Morley discovered an unpublished poem which he asserted to be Milton's, written in the year 1647, in his own hand-writing, and signed by him. But by the consensus of critics this poem has been adjudged unauthentic, chiefly because in the eighth line occurs the word *its*:—

"He sported ere the day  
Budded forth its tender ray."

Now turn we to Bacon in his published works—not the modernised editions, with present-day spelling, where we do find *its*. I have looked through more than a hundred pages, and cannot discover a single use of *its*. I ought to add that I can find only a very sparing use of *his* ‡ where we should now employ *its* (as in many modern editions where *his* is uniformly altered to *its*).<sup>\*</sup> Bacon seemed to prefer *thereof*, and more frequently *the* where we might have expected the possessive pronoun.

And now for the "Bacon" of Mrs. Gallup. I can only find *his* used once when referring to an inanimate object, and in that case the object may have been personified:—"From the

<sup>\*</sup> *It* in this sense lasted from 1420 to 1622. Still in use in modern dialects.

† One of these instances occurs in *King Henry VI.*, Part II., iii. 2, 393, which we can only in part ascribe to Shakespeare.

‡ Examples.—"Sylva Sylvarum," 1651. Editor: W. Rawley. "He found the body to keep his dominion," p. 163; "You shall see [the angel of gold] out of his place," p. 163; "Aire, not satisfied with his own former consistence," p. 169. (In this last instance note the word *satisfied*. Mrs. Gallup makes Bacon use the word *satiating*, p. 42: "The report fully satiating everyone.") So in Essay 58, last paragraph, eight times.



rising of the sun to his rising upon the following morning" (p. 353). Whereas from a very cursory examination I find *its* as follows:—Pages 27 (three times), 38, 41 (three times), 42, 56, 159 (twice), 210, 254. Now compare this with the appearance of *its*, in "Shakespeare" in editions published after his death—before, no instances—ten times, in the Authorised Version of the Bible once, in "Milton" not at all; in "Bacon," in his published works, not at all; in all other writers *massed together, up to (say) 1670*, very sparingly. What is the inference? That the "Bacon" of Mrs. Gallup is a very modern "Bacon"—doubtless a "Bacon" of the nineteenth century.

2. From date 1000, or earlier, to 1767, we find many instances of *his* used instead of *s* in the possessive case, and, similarly, for *he* sake of uniformity, of *her* and *their*. Thus of *her*:—"Curio haunted Lucilla her company" (Lyly, "Euphues," 1647). And in the Authorised Version of the Bible, in the "Argument" to Genesis xvii., will be found the words: "Sarai her name." For *his* we may quote the well-known instance: "Jesus Christ His sake," (this doubtless to avoid Chri-st's s-ake). But at no time was *his* used instead of *s* continuously, and it is almost always found (i.) after proper names, (ii.) for the sake of euphony, after proper names ending with *s*—*e.g.*: "Job's patience, Moses his meekness, Abraham's faith" (R. Franck, 1568); "Julia, the Emperor Augustus, his daughter" (Gloss. Spenser's "Shepherds' Calendar," 1579). Similarly *her* and *their* are generally used after proper names. But in Bacon, after a diligent collation of a very great many pages, I find the constant use of the *s* without an apostrophe for the possessive case both for singular and plural, and no single use of *his*, *her*, or *their* in this sense. When the noun ends with an *s* sound, Bacon joins the two words without a connecting *s*. Thus: "Venus minion," "St. Ambrose learning," and the curious form, "Achille's fortune," which may be a printer's error, as I can find no other use of the apostrophe. All these come from the 1640 edition of the *Advancement of Learning*, Bks. I., II. In Bacon's "Resuscitatio," 1657, I find "Christes wife," and the phrase: "after Sir W. Jones speech;" but this may be the interpolation of the editor.

And now for the "Bacon" of Mrs. Gallup. Turning casually over the leaves of her story I find "Solomon, his temple," p. 24; "England, her inheritance," p. 27; "man, his right," p. 23 and p. 42; "my dear lord, his misdeeds,"

p. 43; "the roial soveraigne, his eies," page 59; "Cornelia, her example;" "the sturdy yeomen, their support;" "a mother, her hopes;" "woman, her spirit;" and, curiously enough, where we might have expected an Elizabethan to have employed *his*, "Achilles' mind," p. 302. We see then, as the result of this enquiry, that Mrs. Gallup's Bacon uses *his*, *her*, and *their* where Bacon in his published works never used them, and with a frequency and connection quite contrary to the custom of Elizabethan writers; but that where an Elizabethan writer might have been expected to use *his* ("Achilles' mind"), there Mrs. Gallup's "Bacon" uses an apostrophe. What is the inference? That Mrs. Gallup's "Bacon" is unfamiliar with the customary language of the sixteenth and seventeenth century, and is certainly not our Bacon as we know him in his works.

3. Mrs. Gallup's "Bacon" is repeatedly quoting from his own published works and from the plays of Shakespeare. These are some examples at random:—

"Hold up a glass," p. 35.

"At times a divinity seemeth truly to carve rudely hew'd ends into beauty," p. 213. Elsewhere: "A Ruler doth wisely shape our ends, rough hew them how we will."

"Jealousy in soule of honour."

"Although he be gone to that undiscover'd cou'try from whose borne no traveller returnes." Elsewhere: "She is now gone to that," &c., &c.

"Not onlie jesting Pilate, but the world ask, 'What is Truth.'" Elsewhere: "Asking with Pilate," &c., p. 132.

"To paint the lily, to give the rose perfume."

What is the inference to be drawn from this hauling in, neck and crop, of well-known passages? To my mind it is that Mrs. Gallup is led to find in her story phrases familiar to her and allied to her subject-matter.

4. There are, as it appears to me, perhaps owing to my ignorance, words used in the cipher story in quite a wrong sense, or with a wrong spelling. I will give instances:—

"Gems rare and *costive*." Murray gives no example of *costive* meaning *costly*.

"I am innocuous of any ill to Elizabeth." Neither Murray nor Webster give any example of "innocuous of," *i.e.*, "innocent of," though *innocuous* may mean *innocent*. Shakespeare does not use the word.

"Surcease" is a good enough word, but "surcease of sorrow" is used by Poe, an American author; and the use of

the phrase by Mrs. Gallup's Bacon makes one wonder whether he had ever read "The Raven."

"Cognomen," p. 29. No instance given in Murray earlier than 1809.

"Desiderata," p. 161. No instance given of *desideratum* by Murray earlier than 1652.

"Hand and glove," p. 359. Earliest instance in Murray, 1680.

Completio', instructio', portio', editio', &c. I should have expected these words to have been spelt compleçon, &c., as in early editions of "Bacon," and according to the spelling of the time.

"Cognizante," adj. Earliest example in Murray, 1820. Murray says:—"Apparently of modern introduction; not in dictionaries of the 18th century; not in Todd's 'Johnson' of 1818, nor in 'Webster,' 1828."

5. The style of the cipher story is not Bacon's. The greater part of the prose, compared with Bacon's magnificent periods, is a maundering drivel, with a few Shakespearian words thrown in, like *collied*, *surcease*, *want-wit*, *convict*, in the sense of *conquer*, *raught*, &c.; and with constantly recurrent forms of speech like 'twas, 'tis, which I cannot find in Bacon (though Shakespeare has the well-known passage: "'Tis true, 'tis pity, and pity 'tis, 'tis true"), but which, in any case, only became common in the eighteenth century.

It is useless to go further into details, though I could easily multiply examples, and will do so if challenged. I have not touched upon points already indicated in Mr. G. C. Bompas' excellent paper in the BACONIANA of January, 1901. I will only make one further remark.

In the cipher story Bacon repeats continually, that if it were known that he claimed to be the heir to the crown his life would not be worth a day's purchase. That is likely enough. If the story is true, it is clear that it was a necessity that it should be concealed. A brave man would have proclaimed the truth and faced the consequences. But Bacon was not brave. What would a man in such a predicament do?

He might lock the secret up in his own breast, and trust it would never be divulged by his supposed father and mother, by his secretary, Rawley, or by his supposed brother, and that brother's supposed father and mother—to leave out others who must have been privy to the secret.

He might write out a full and exact statement of the facts, with names of actors, witnesses, and with dates and circum-

stantial documentary evidence, signed by all whom he could get to testify to the truth of the story. He might bequeath the parcel of sealed documents to trustworthy executors, with injunctions that the parcel was not to be opened till fifty years (say) after his death.

None but a lunatic would take action which he might describe thus:—“I have invented a cipher so certain that a child, properly instructed, could interpret it. I now give you the key to it. I have employed this cipher in my published works. If the concealed story should be discovered in my lifetime, I shall answer for it with my head. If it should never be discovered, my painful labour will have been in vain.” Yet to such an act of lunacy we are asked to suppose that the greatest and wisest of mankind committed himself!

H. CANDLER.

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## A REPLY.

(By kind permission of the previous writer.)

WE can but feel grateful to any opponent who will be at the pains to formulate his objections, and to expound his own views, yet it is right that the other side should be heard, especially when the questions raised involve the credit of an absent person. Since criticisms in the present Magazine amount in my opinion to attacks upon Mrs. Wells Gallup's probity, and tend to discredit her remarkable book, I assume the responsibility of replying to them.

1. The summary of historical revelations made by the deciphered matter must be passed over with a few brief comments. The current "history" of those times\* seems to be so independable as to suggest the possibility that when the youthful Francis began to write, he was only partially informed as to his own antecedents and family affairs. It seems, however, to be true that Walter Devereux (who is thought to have been poisoned) was by some means *constrained* to leave his title and estates to Robert, to the exclusion of his other children, whom (in writing) he specially commended to the Queen's tender mercies.

2. The statement that Francis was adopted by the Bacons "with due succession to the estates," may be questioned. Biographers differ on this head. Some say that he received a fifth portion of the residue—others, that he was the one "least provided for;" modern research renders it doubtful that he received *anything* under the will of Sir Nicholas.

3. Most Baconians believe that for grave and important reasons Francis concealed his identity as poet and "Magus;" that he was "the great unknown," who, hiding behind the vizors of other men, shrouding his identity in the "disguised portraits," "feigned histories," and assumed names of which we know, passed through as "ghost to inferior men," intending so to remain, until in due time he should draw the curtain, pace forth, and be known as he truly was. This doctrine, amazing though it be, is more consonant with common-sense than the notion that the "Heaven-born poet" should have allowed "inferior men" to patch the magnificent fabric of his works with their own poor stuff. Difference of *quality* in the work we may reasonably ascribe to difference of age in the author.

\* It is much to be hoped that this important branch of our subject will be seriously taken in hand, and probed to the bottom.

4. Did the "concealed man" organise a world-wide "Invisible Brotherhood" to help in working out his beneficent purposes? Be sure then, that this Brotherhood would be made perpetual, and its methods and doctrines transmitted to the future ages. We have strong evidence that such is the case, although, of the vast body who work according to the rules laid down by Francis, few know enough to recognise their "Great Master," fewer still (probably *four* only) hold the keys of all his secrets.

5. Remarks on the *vain repetitions* in the cipher narrative, and on the "lunacy" of the supposed attempt to transmit a secret story by means of the Biliteral Cipher, call to mind the *Promus* note: "Many men many opinions." To the present writer it appears a most happy device of a man, cabined, cribbed, prohibited from vindicating his own conduct, or declaring his own history, that he should insert these things secretly into the books which he had written, by means of the ingenious cipher which he had invented, repeating fragments of the tale so as to scatter them broadcast, and to ensure that hereafter they should be known "everywhere."

6. The old contention about "style," and the assumption that every author has but one style, and that by this style his identity may be proved, reappears in this criticism on the "Biliteral Cipher." Since a former paper on this subject is to be reprinted in *BACONIANA*, it is only desirable to note the tendency of Shakespeareans to assume that "Bacon" wrote nothing earlier than his *Moral Essays* (published 1598, when he was 37 years of age). Baconians need hardly be reminded of the mass of evidence which has been accumulated, and which tells quite another tale. But to come to the specific charge laid against Mrs. Gallup of "imitating," rather than deciphering, Bacon's English.

The argument is based upon the use in the cipher narrative of the word "its," in phrases where, in older times, *his* or *her* would have been employed for inanimate objects or abstract ideas. The critic fortifies his contention by observations made upon the works of Bacon and Shakespeare. In more than 100 pages of Bacon not one instance of "its" has been found. In the whole of Shakespeare "its" occurs only 10 times. In "the Bacon of Mrs. Gallup," Mr. Candler finds "its" as follows: pp. 27, *thrice*; 33, 42, 159, *twice*; 210 and 254, *four* times—in all 9 times.\* Hence the

\* The present writer's observations differ somewhat from the above. There seems to be no *its* on p. 33, or on any page from 27 to 42. On the other hand,

inference that "Mrs. Gallup's Bacon is very modern—doubtless a Bacon of the 19th century." In plain English, Mrs. Gallup has concocted the narrative in a fairly good imitation of the Elizabethan style.

To this the answer is simple. Doubtless the critic examined, as he says, more than 100 pages of Bacon, but he examined the wrong 100 pages.

Let him try "The Wisdom of the Ancients," 70 pages 8vo. Here will he find, in the Essay of *Pan* (p. 7): "Various in *its* powers . . . *its* first creation . . . change *its* surface . . . on *its* upper part . . . *its* superior and inferior parts . . . *its* own nature . . . *its* bounds . . . *its* first chaos . . . *its* parts."

So here, in less than 7 pages, "its" recurs 9 times; nearly as often as in the 360 pages of the Biliteral narrative, or in the Folio of Shakespeare. But this is not all. "The Wisdom of the Ancients" includes a Preface, and 31 Essays. Of these only 10 contain even one specimen of the word. These are:—

Essay of <i>Pan</i> — <i>its</i> 9 times.	Essay of <i>Dionysus</i> — <i>its</i> 5 times
„ <i>Cœlum</i> „ 3 „	„ <i>Icarus</i> „ 2 „
„ <i>Proteus</i> „ 4 „	„ <i>Proserpino</i> „ 2 „
„ <i>Cupid</i> „ 5 „	„ <i>Dædalus</i> „ 1
„ <i>Orpheus</i> „ 4 „	„ <i>Erichthonius</i> „ 1

In short, "its" is used 39 times in 10 Essays filling 26 pages 8vo. Yet it is not necessary to the "style" of our Francis (even though the matter be of kindred nature) that "its" shall be found in his pages; for in the Preface, and the remaining 21 Essays filling 43 pages, *not one instance* has been found.

Should the poor cavil be raised that the English version of this very Baconian work is called a *translation* (the translator's name being withheld) we need but recall the author's saying, that although he read Latin with ease, he could not "*exercise his judgment*" upon writings which were not in his mother-tongue. Would he then sit down to pour out his thoughts in a language which did not flow freely with his thoughts? We know that he usually intrusted Dr. Playfer, or some other, with the work of translation; and so the Translation was often published first, and the original English last, under his adopted name, or with some pseudonym.

on p. 208 is "*its* place," on p. 212 "*its* part," and on p. 254 (the solitary example from the *Iliad* and the *Odyssey*) the word is *twice* repeated—"its ruin . . . *its* glorio:" altogether 10 *its* in the book of deciphered matter, 360 pages.

Or again, if this view be taxed as theoretical, or as special pleading, the fact remains that "The Wisdom of the Ancients" was published in English "during Bacon's life." Hence the responsibility of 39 "its" in 23 pages is merely shifted on to the shoulders of the translator, who, by the way, must have had at least two styles—Elizabethan and 19th Century,—since he wrote with or without "its."

The question now presents itself—"Is 'its' so much more frequent in good modern writing than it was about the end of 16th century?" A question to be decided only by *exhaustive* examination. The present inquiry goes no further than to a few books immediately at hand—some old, others modern, and in their natures very unlike. Besides Spenser, Bacon, and Shakespeare, the following have been examined:—

Lyly	Quarles	Collins	Strickland
Sidney	Daniel	Gray	Goldsmith
Raleigh	G. Herbert	Fielding	Dr. Johnson
Du Bartas	Wotton	Swift	Austen
Marlowe	Dyer	Addison	Edgeworth
B. Jonson	Sir K. Digby	Thompson	Dr. Arnold
Peele	Sir R. Howard	Wells	M. Arnold
Greene	Donne	Hood	Strickland
Ford	Hooker	Keats	Sydney Smith
Webster	Jeremy Taylor	Lamb	Faraday
Maratone	Fuller	Burns	Freeman
Middleton	Baxter	Prior	Hepworth Dixon
Chapman	Wilkin	Gray	J. Spedding
Shirley	Hall	Blake	George Eliot
Fountain	T. Browne	Arbutnot	Craik
Fletcher	Shelton	Cowper	Browning
Taylor ( <i>Water Poet</i> )	"Mercury" ( <i>Anon.</i> )	Barbauld	Dr. Creighton
R. Burton	Pope	Coleridge	Dr. Westcott
Montaigne, Florio's	Cibber	Wordsworth	Sir E. Malet
Habbington	Cowley	Southey	Rider Haggard
Marvell	Hobbs	Campbell	Gissing
Crashaw	Baker	Scott	Barr
Wither	Boyle	Shelley	Sir W. Besant
Fulke Greville	Locke	Byron	Canon Gore
Sandys	Sherlock	Macaulay	

What may we conclude from the notes made during this heterogeneous and varied, if inadequate reading?

1. The use of "its," as genitive singular neuter, does not occur in printed books before the end of the 16th century. By 1605 it was common, and "doubtless," as Mr. Candler remarks, "was used colloquially at an earlier date"—say soon after 1593, when Francis "Bacon" dated his earliest



notes of small turns of speech for the improvement of his own diction.

2 "Its" seems at first to have been a kind of abbreviation for "it self," which appears (often in the same volume) in several forms, suggesting gradual evolution—"it selfe," "its selfe," "itselfe," "itself."

3. Like other abbreviated forms, this word was considered rather colloquial than dignified; it was, consequently, "sparingly" used in grave and polished works, whether in prose or verse. At first it is chiefly to be found in Letters, Prefaces, and light pieces. Is not this the same as in modern writing? Excepting (in both cases) where the exigencies of verse require the use of curtailed forms, such as *'tis*, *let's*, *what's*, &c., we abbreviate only in speaking. *Ain't*, *can't*, *don't*, *shan't*, *won't*, *he's*. *What?* (for *What is that you say?*) *How do?* &c., are slipshod, not elegant English, consequently they are usually excluded from poetry and highly-finished pieces. Is it not reasonable to suppose this to have been the case with "its," seemingly introduced to polite society under the patronage of "it selfe," and feeling its way to popular favour by many changes of spelling?

With regard to the proportional number of uses in Elizabethan and 19th century literature, "The Arcadia," published after Sir P. Sidney's death in 1586, has been attributed to the date 1580, when Francis was 19 years of age. Much was added to this curious allegory in the course of eleven editions printed up to 1662. Collation of these eleven editions might be useful to prove the order in which many words and forms were gradually introduced, and assimilated with our language. In the earliest edition "its" does not appear; but by 1662 the word has crept in, and made itself quite at home. "*Its* contexture," "*its* author," &c.

In Ben Jonson a tolerably careful perusal has failed to produce one "its," which, considering the *colloquial* style of most of those Plays, inclines one to set them down as early productions.

The same must be said of Hudibras, Cowley, and all sacred poetry, hymns, emblems, &c. So, too, of nearly all the sermons, tracts, and treatises on religious matters. Crashaw has a line "*which has sometimes been ascribed to Dryden and others.*"

"The modest water saw *its* God and blushed."

In Spenser's Poems, written in imitation of the old style,

and on the model of Chaucer, we do not, of course, meet with "itself" or "its." But in "The Ruins of Rome," 1591, and in the Spenser Sonnets, we see "itself" five times,\* assuring us that the word is now at home in our language, and that "its" is not far off. Spenser died in 1599.

We come to Florio's translation of Montaigne's "Essays," composed, I believe, during the visit of Francis to the South of France, and to Bourdeaux, the home of Anthony Bacon and his friend Michael de Montaigne. This was in 1579—1581.† Five editions were published in France before the issue of the so-called English translation in 1605; Francis being then 44, and beginning to publish in his own name. By this date (which I conceive to be at least 25 years later than the actual writing of the Essays) our little word "its" was fully incorporated in the racy, familiar language of our Francis. I find it five times in the first 105 pages. "Its end," "the of bodies *its* (philosophy)," "*its* contexture," "how it is placed in *its* author," "*its* own model."‡

As for "itself," we find it throughout, and with every variety of spelling—"it selfe," "itselfe," "itself." "I add," says the author, "but I never alter." So these variations, like those in "Arcadia," may be additions; results of numerous revisions to which Rawley says that his master was prone. However, the point is that in 1605 the word "its" was so common as to be supposed possible in a translation made by an Italian from French into English.

It will be seen that opinions differ as to the frequency of "its" in Montaigne. Mrs. Gallup's critic states that he has found it there *three times*. But in the Florio edition there are five "its" in the first 105 pages, and dipping into two places in Cotton's edition, I have found at Book I. xix. p. 75, *three*, and Book III. xiii. p. 388, *six* examples. In the same chapter are other instances, pp. 377, 378, 381, 390, 392, *twice*, 396, 403, 416, 417, 423 *twice*, 436 *thrice*, 446. In all 22 "its" in 84 pages.

In Dr. Browne's "Pseudodoxia, or Common Errors," 19 instances have been noted in 100 pages. In the "Religio Medici," Part I., are 25 "its" in 83 pages, an average of about 20 per cent. But Part II. has only three examples in

\* Stanzas 18, 21, *twice*; 29. Sonnet 27: Herself and himself still appear as personifications.

† See of Montaigne's "Essays," *BACONIANA*, April, July, and October, 1896. Essay writing begins with Montaigne and then passes to Bacon.

‡ Morley's Edition.

27 pages, and in "Urn Burial," the "Letter," and "Christian Morals" not one example has been found.

Such results repeatedly obtained, tend to show that the writer, or writers, after about 1595, used or discarded "its" as they pleased, and as good taste suggested. What can we think of the critics of whom we are told that an unpublished poem in Milton's handwriting, and signed by himself, having been discovered, they adjudged this poem to be unauthentic, *because*, in the eighth line occurs the word "its?"

Andrew Marvell, of all the early poets is he, perhaps, who made freest use of the word. In the sweet verses where "The girl describes her fawn" (1 page), we find "*its* foot . . . *its* lips . . . *its* chief delight . . . *its* pure virgin limbs." In "Thoughts in a Garden" the mind is neuter—"its happiness . . . *its* resemblance." The soul likewise (no longer *the soul feminine*) "like a bird . . . claps *its* wings . . . waves *its* plumes." The industrious bee "computes *its* time," and in the "Song of the Emigrants" the Gospel, the voice, and heaven's vault are similarly neuter.

No modern writers in the list above, excepting Campbell, Shelley, and Browning emulate Montaigne, Browne (in some parts), Jeremy Taylor, Baxter, and Marvell in their use of "its." The ordinary average of instances noted is from 3 to 6 per 100 pages.

Fielding, in Book I. v. of "Tom Jones" (pp. 220), has the word 5 times (less than 2½ per cent). Scott, in Vol. xii., *Dramas* (pp. 372) has 7 instances (2 per cent.). A detailed examination of the "Lady of the Lake," "Marmion," and a more cursory perusal of several other plays and poems does not alter the general estimate. In Browning, "its" appears 30 times in 100 pages—a high average, such as would be expected of a writer who seems to affect the colloquial and unconventional.

Much more of this sort might be produced. I am afraid that some readers may think this too much. It would not appear at all, did it not concern the honour and reputation of a writer, unable through absence, to rebut charges laid against her in this country.

2. With regard to the second indictment, Mrs. Gallup is said to have used "his," "her, or "their," where *Bacon*, in his published works, never used them, with *apostrophes*, where an Elizabethan writer might have been expected to use "his." To the common-place and non-critical mind it appears the most natural and reasonable thing that in cipher,

which has to be tediously worked out letter by letter, apostrophes, and every possible abbreviation should be used so long as they do not obscure the sense. The critic, however, argues from the standpoint that *Bacon* wrote only that which was published under that name. Some of us find good grounds for believing that Francis St. Alban, called *Bacon*, was the sole great author of an age. We hold that those many things which he found lacking in our mother-tongue, *he supplied*; experimenting on the forms of speech, the words, and even the spelling, which he compared, tested, and fixed. Since, early in life, he began to note deficiencies, and (as he wrote) to furnish all that he found needful, and since, in certain revised editions, he *added* but did not *alter*, the style is often mixed, being much affected, as we all know, by the use of certain words, and by forms of speech insignificant, but characteristic.

Taking up the free and boyish (?) first translation of "Tacitus," we see, Book I. iv. Annals, two forms of the *gen. neuter sing.*:—"Augustus time . . . of the Empire," &c., each form four times (see page 5). On page 129 we have *three* forms, "Neroes Empire . . . Tiberius cruelty . . . Didymus his Freedman . . . the letters of Actius." Such examples are not rare in early works which have undergone subsequent revision. In late or grave works of the second period "thereof" gradually supplanted "its."

3. It would indeed be rash in the present state of knowledge to affirm positively that such and such words were *not* used in the sixteenth century. Research is daily upsetting many preconceived and carefully taught notions. It is well, at least, that we are learning how much we have to learn. But I cannot pass that "good enough word" *surcease*, without a comment. It is insinuated that because Edgar Poe used this word in conjunction with *sorrow*, therefore, Mrs. Gallup has derived it from Poe. Is it not fairly probable that Poe may have read "Montaigne" (i. xxix. p. 90, col. 2, Florio), and Marlowe's "Massacre of Paris" (i. xviii. p. 6, Bullen?)\* If the words *surcease* and *sorrow* are found coupled, it will probably be in books *written* (though may be not published) as early as 1583.

Meanwhile, let us not be as the grammarians of whom the author of the "Religio Medici" says, that they "hack and slash for the genitive case in Jupiter." Rather should these

\* I think that the word is in the "Arcadia" 1662, but cannot find the reference; it is both in *Bacon* and *Shakespeare*.

and such-like microscopic particulars be regarded as so many fine but strong threads of knowledge *to be spun upon* and woven into the marvellous fabric designed by the master weaver, Francis St. Alban.

CONSTANCE M. POTT.

## THE POEMS ASCRIBED TO SPENSER.

[N response to my *ballon d'essai* on this subject in the January BACONIANA, I had hoped that some fellow-Baconian would take a spade and join me in digging, to see whether there was likely foundation for the biliteral cipher assertion that Francis Bacon by consent used the name of a certain Edmund Spenser as the ostensible author of these poems. Instead, I am reminded that the onus of proof lies on those who question a traditional authorship. This is a correct and orthodox literary attitude, if not perhaps a truly Baconian spirit; and though I am predisposed to join my friends in the armchairs, and say, "Prove it, my dear sir, prove it," an obligation rests upon me to put forward for consideration further points which I think support the cipher allegation.

### I.—THE TRADITION.

At, we may say, the beginnings of English literature, were born into the world in the years 1553, 1560, and 1564, so we are told, three men whose attributed writings have made an indelible mark upon the literature of our country—Spenser, Bacon, and Shakespeare. Each is renowned for the marvellous learning, philosophical judgment, poetic insight and religious feeling shown in the works attributed to him. Said Christopher North, in the course of his seven charming essays on Spenser in "Blackwood's Magazine" of 1834, "Thus sings the Philosophical, Pious Poet; his hymns and odes on Nature and Nature's God and the tongues of men are as of angels." Each displays a gentleness of spirit, a keen love of nature, a sadness of heart alternating with a fine sense of humour. Each was a lawyer, a courtier, and a voluminous writer. To again quote North, "Spenser's genius was like Shakespeare's, at least in its profusion." At a time of limited vocabularies, the works attributed to each showed a vast store of words at command. Like phrases, like words, like metaphors, like illustrations were used. Through all the

works, we notice a dominating desire to teach and instruct, yet the works of Bacon contain no allusion to the existence of the works or poems of Spenser or Shakespeare. The works of the others equally ignore Bacon and one another. Tradition says they were not the works of one author, but of three authors. Thirty years ago what may be indicated as the German school of Biblical criticism was scorned and rejected. To-day it has general acceptance, and is incorporated in modern text-books. The Shakespearean myth, attenuated and shown in all its hollowness by the exertions of the Shakespeare Society, whose researches have only proved the impossibility of the author of the plays being such a man as the Stratford records show, is now practically dissolved by the wealth of Baconian criticism of the past twenty years. Until about the present year the Spenser authorship has never been seriously questioned, nothing having arisen to suggest that the name was a mask. Tradition has therefore held the field, unassailed and undisputed. The cipher story does not assert that Spenser, any more than Shakespeare, never existed; but that, as the latter's idealised name was used, by consent, as the ostensible author of plays written by Francis, so was Spenser's name the mask or weed for certain of the same writer's poems. According to the "Dictionary of National Biography," the biographical evidences are practically confined to certain Irish State Papers, some MS. letters from Gabriel Harvey brought to light by the Camden Society, certain printed letters between Harvey and Immerito, a few other details collected by the late Dr. Grosart, together with the statements and inferences from the works themselves. We are further assured that virtually everything known about Spenser has been brought together in the nine volumes of his life and works edited by Dr. Grosart. I have carefully read and noted my set of these volumes and the three volumes of Harvey's life and letters, and having made other references, now offer some considerations to those interested.

## II.—THE GABRIEL-HARVEY TESTIMONY.

Harvey matriculated at Christ's College, Cambridge, in 1566; Spenser, as a poor or serving scholar at Pembroke Hall, in 1569. The dates of birth of both men are unknown. Harvey was admitted B.A. in 1570, M.A. in 1573. Spenser was B.A. in 1573, and commenced M.A. in 1576. I infer that Harvey was three years older than Spenser, possibly a year or two more. In 1579, when the Immerito correspondence

commenced, Harvey would be about 30, Spenser about 27. Francis was at Trinity Hall, Cambridge, from April, 1573, to December, 1575. He took no degree, but was remarkable for the extent of his learning. Harvey and Spenser were at Pembroke Hall from 1570, when Harvey was elected a fellow there, to 1576, though as to what association would take place in those days between a fellow of the college and a serving scholar I have no means of forming an opinion. From the E. K. letter to Harvey prefixed to the "Shepherd's Calendar" the bond between Immerito (whoever he was) and Harvey would seem to have been that they were fellow poets. Of Spenser's doings from 1576 to 1581, there is no external evidence. He is reported to have accompanied Lord Grey to Ireland as secretary, in which case he would land in Dublin, August 12th, 1580. The first record is of his appearing at the Court of Exchequer, Dublin, on May 6th, 1581. Let me now return to the correspondence. It consists of letters from Immerito to Harvey of 16th October, 1579, and 9th April, 1580, and from Harvey to Immerito 23rd October, 1579, two undated, but written between April 6th and June 19th 1580, and two (not printed) written subsequent to the publication on August 1st, 1580, of certain of Harvey's poems. The printed letters were not entered Stationers' Hall, but the three 1580 letters were published on 19th June, 1580, and the two of 1579, later in the same year. The only possible reference to Spenser's name is the word "Edmontus" which appears in some Latin verse written by Immerito in the letters *last published*. I surmise the consent of Spenser to the use of his name had not been obtained until 1580. Now, to look carefully at the letters in order of date. Immerito on 16th October, 1579, writes evidently in reply to letters urging him to go on publishing. There is no evidence of any publication in Spenser's name earlier than the "Shepherd's Calendar" (December, 1579). What then does Immerito mean by the following sentence, "First I was minded for awhile to have intermitted the uttering of my writings; lest by over-much cloying their noble ears I should gather a contempt of myself, or else seem rather for gain or commodity to do it for some sweetness that I have already tasted." To intermit implies a previous uttering, or publication. My conjecture is that Euphues' "Anatomy of Wit," published in 1579, was here referred to. This booklet appears, by Mrs. Gallup's recent decipherings to have been written by Francis, and published under the name of Lyly.

It is curious (on the traditional view) that a poor scholar should be found able to be at the cost of publication, or that having done it should be afraid of the suggestion that it was done for gain. In the same letter Immerito states, "Your desire to hear of my late being with Her Majesty must die in itself," and later on he twice refers to the Court, which shows that he was already on excellent terms there. This indicates that the "Colin Clout" references to a first visit about 1590 are poetical merely. The letter, moreover, is dated from Leicester House. If the cipher story be true, Francis was writing from his father's house. To this Harvey replies the following week, in a letter as of one writer of poetry to another. He uses to Immerito the words, "For *all your vowed and long experimented secresie.*" What does this mean? He refers to the compact between Sydney, Dyer, and Immerito, to proclaim opposition to the current practice of rhyming, and then starts upon a long discussion as to the proper composition of poetry. Later comes a curious phrase as to Immerito's expected travel, "My Lord's honour, the expectation of his friends, his own credit and preferment tell me he must have a special care and good regard of employing his travel to the best." The next printed letter is 9th April, 1580, Immerito to Harvey. It is mostly concerned with technical points in the art of poetry. It indicates the existence of the first part of the "Fairie Queen" and other writings, shows a free use of Holingshed's works, and that Immerito had written a Glosse to a work called "Dreams." This conveys to my mind, the likelihood that the writer and E. K. (the initials appended to the Glosse of the "Shepherd's Calendar"), were one and the same person. The next letter, Harvey to Immerito, mainly concerns itself with the earthquake, on 6th April, 1580. The deferential attitude of Harvey towards Immerito should here be noted:—"I imagine your *magnificenza* will hold us in suspense." Then this sentence:—"Which my Anticosmopolita though it greeve him can best testify remaining still as we say in *statu quo* and neither an inch more forward nor backward than he was fully a twelve-month since in the Court at his last attendance upon my Lorde there," which I take to mean since the time the unfinished manuscript was in the possession of Immerito for perusal. Passing to Harvey's next letter of a date between April 6th and June 19th, 1580, I suggest for consideration that the "bold satirical libel lately devised at the instance of a certain worshipful Hertfordshire gentleman



of mine old acquaintance" may be a friendly skit on Francis himself who was, as a boy, frequently resident in St. Albans, Herts. The Latin words which follow, "In Gratiam quorundum Illustrium *Anglo-francitalorum*, &c.," seem to be an allusion to Immerito's stay in France. We have no knowledge as to Spenser's whereabouts, but do know that Francis was in France in 1577. This is a part of the "libel":—

"Everyone A per se A his termes and *braveries in print*,  
Delicate in speech queynte in araye ; conceited in all points  
In Courtly guyles a passing singular odde man  
For Gallantes a brave Mirrour a Primrose of Honour  
A Diamond for nonce, a fellow peerless in England  
Not the like Discourser for Tongue and head to be found  
out :

Not the like resolute man for great and serious affrayres  
Not the like Lynx to spie out secrets and privities of States,  
Eyed like to Argus, Earde like to Midas, nosd like to Naso.

None do I name but some do I know that a peece of a  
twelvemonth

Hath so perfited outly and inly both body and soul  
That none for sense and senses half matchable with them."

There is nothing of a libellous nature in the above verse. Harvey further on writes of his having already addressed a "certain pleasurable and moral politic natural mixed device to his most Honorable Lordshippe." Of the two letters to Immerito subsequent to 1st August 1580, the first complains of his having, without permission, printed and published certain of Harvey's verses. But he complains very gently although obviously displeased. Why (upon the traditional assumption) should Harvey be still so deferential to the "poor scholar of Pembroke Hall." I quote certain of his references to Immerito:—

"Magnifico Signor Benevolo."

"Your Good Mastershipp."

"Your delicate Mastershipp."

"Alas! they were huddled and, as you know, bungled up in more haste than good speed, partially at the urgent and importunate request of a honest, good-natured and *worshipful young gentleman* who I knew, being privy to all

circumstances and very affectionate towards me or anything of my doing would for the time accept of them."

"I beseech your Benivolenza what more notorious and villanous kind of injury could have been devised against me by the mortallest enemy I have in this whole world?"

"If it chance to come once out . . . now *good Lorde* how will my right worshippingful and thrice-venerable masters of Cambridge scorne at the matter?"

"Take my leave of your Excellencie's feet and betake your gracious Mastership, &c."

"I commend myself and mine own goodly devices, . . . the stars and your most provident wisdom, so disposing, to whose invincible and fatal resolutions I humble and submit myself."

The above style of expression is repeated in the next letter:—

"What tho' Il Magnifico Segnior Immerito Benivolo hath noted this amongst his politic discourses and matters of State and Government."

"Hath your monsieurship."

"Your good masterships worship."

"I beseech your gallantship."

"You cry out of a false and treacherous world; . . . did not Abel live in a false and treacherous world?"

"For myself I recount it one sovereign point of my felicity in general and some particular, contentment of mind, that I have such an odd friend in a corner, *so honest a youth in the city, so true a gallant in the Court, so toward a lawyer, and so witty a gentleman*, that both for his rare pregnancy in conceit and will gladly for his singular forwardness in courtesy, &c."

"Foolish is all younkerly learning, without a certain manly discipline. As if indeed for *the poor boys* only, and not much more for well-born and noble youth were suited the strictness of that old system of learning and teaching."

"*Good Lord, you a gentleman, a courtier and youth*, and go about to revive so old, and stale, and bookish opinion (that the first age was the golden age) dead and buried many hundred years."

"You suppose us students happy, and think the air preferred that breatheth on these same great learned philo-

\* Francis was in 1580, or earlier, a law student at Gray's Inn, having been enrolled as an ancient in 1576.

sophers and profound clerks. . . . Would to God you were one of these men but a sennight."

I end a careful examination of the Harvey correspondence in the light of the cipher story with the conclusions that Harvey was addressing a high-born youth, a courtier, a law student, to whom he was most deferential, that this youth can hardly have been a student himself in the sense of a long stay at the University; and that this young man, with all his wit and ability, was already tired and weary of things. Did not Francis at an early age "'gin to be a weary o' th' sun?" I am disposed to think that Harvey addressed Immerito as a nobleman, and that the term "good Lord" twice used is not an expletive, nor the words Lordship and "my Lorde" merely bantering expressions.

In 1579 Spenser, at the age of 26 or 27, would not be a youth in the eyes of Harvey, aged about 30; but Francis was only in his 20th year. Nor can I understand how Spenser, the poor scholar—notice above how distantly Harvey writes of "the poor boys"—could have made such progress after 1576 as to be a gallant attending at Court in 1579. Recollect he was the son of a journeyman tailor at a period when Court favour was practically confined to the well-born. Moreover, if the tailor's son, helped to the University, and then a courtier, was Immerito, and had therefore made quick progress, why was he so discontented and sighing after a golden age? Why, after being seven years a student, and passing his degrees, should he surprise Harvey with a wish to be one? Such a remark from Francis after only a short three years of Cambridge, without taking degrees, followed by the excitement of two or three years in the French and English Courts, would be much more natural. In one of the later letters from Harvey is the jocular suggestion that Immerito might shortly be sending one of Lord Leicester's, or Earl Warwick's, or Lord Riche's players to get him to write a comedy or interlude for "the theatre, or some over-painted stage whereat thou and thy lively copemates in London may laugh," &c. If this was something more than a jest, how came the poor serving scholar to obtain such a very free hand as to warrant the suggestion of his ability to order other people's servants about? Upon the cipher hypothesis there is nothing extraordinary in Francis being at Leicester House and ordering the doings of the players belonging either to his father or uncle Ambrose, or even those belonging to Lord Rich, who married the foster-sister of Robert Earl of Essex.

## III.—THE IRISH STATE PAPER EVIDENCES.

From these we gather the following facts:—

1. That on 12th August, 1580, Lord Grey of Wilton arrived in Dublin, for which place he would start in July.

2. In 1581 Edmund Spenser is engaged making copies of documents, and on 6th May he is reported as appearing at Court of Exchequer, Dublin.

3. In July, 1581, a lease of the forfeited Abbey of Eniscorthy is granted to him.

4. The same year he is appointed Clerk of Degrees to the Irish Court of Chancery.

5. In 1582 is granted to him a six years' lease of a house at Dublin, forfeited from Viscount Baltinglas.

6. In 1582 (August) is granted to him a lease of New Abbey, County Kildare.

7. In 1586 (June) he is recorded as grantee of Kilcolman Castle and 3,028 acres.

8. In 1588 (June 22nd) he resigns the office of Clerk of Degrees.

9. The same month he purchases the office of Clerk to the Council of Munster. Dr. Grosart states there is a likelihood that Spenser resided in Dublin from 1580 to 1588, when the lease of his Dublin house would expire.

10. In 1588, moreover, the grant of Kilcolman is sealed.

11. In 1589 (October 12th) litigation against Spenser is instituted by his neighbour, Lord Roche.

12. 1592 (August 29th) is the date of an Irish document marked "Exd. Ed. Spenser."

13. In 1593 he is defendant in an action instituted by Lord Roche, and assigns the Clerkship of Council to N. Curteys.

14. In 1598 (September 30th) he is appointed Sheriff of Cork.

15. 1598 (December 9th) he leaves for England where in 1598 (January 16th) he dies.

## IV.—PRINTING AND PUBLICATION INFERENCES.

The "Shepherd's Calendar" was entered Stationers' Hall December 3rd, 1579: the first edition bears date that year; but in 1581 a new edition appeared from a different publisher in smaller type, closer set, and having corrections in the text. On the traditional theory of authorship this is peculiar. Dr. Grosart says "that Spenser himself oversaw these successive

editions seems certain, from corrections of 1579 and 1581 forward, and from the character of the various readings."

John Dove translated the "Shepherd's Calendar" into Latin verse five years after its publication, and stated that he did not know who was the author. In 1586 another edition of the "Calendar" was published containing further corrections.

On 1st December, 1589, the first part of the *Faerie Queene* was entered Stationers' Hall. The explanatory letter affixed is addressed to Raleigh, and dated 23rd January, 1589. During 1590 the poem was published. There is *no evidence* of any journey by Spenser from Ireland, either in that or the following year, nor of any intercourse between Raleigh and Spenser. Biographers only assume this to be so, from the statements in "Colin Clout." The assumption of poetical fiction is equally open. "Complaintes," a collection of minor poems, is entered Stationers' Hall to W. Ponsonby on 29th December, 1590, and published next year. According to the prefixed epistle of "The Printer to the Gentle Reader," these poems had "been dispersed abroad, and some of them embezzled and purloined" from the poet since his "departure over the sea." Dr. Grosart suggests that the Complaint entitled "Mother Hubbard's Tale" was in part rewritten in 1591, the year of publication. "Colin Clout," though not published until 1595, was dedicated at Kilcolman Castle on 27th December, 1591, "Daphnaida" five days afterwards (1st January, 1591, old style), in London.

The "Amoretti," published in 1595 by Ponsonby, is dedicated to Sir Robert Needham, and it is gravely suggested in the dedication that the MS. crossed the sea at the same time as Sir Robert, though unknown to him.

In the Spring of 1596, says Dr. Grosart, two daughters of the Earl of Worcester were married to Mr. H. Gilford and Mr. W. Peter respectively.

On 1st September, 1596, "Four Hymns" are dedicated from Greenwich, where the Queen had a castle.

On 20th January following (20th January, 1596), the second part of the "Faerie Queene" is entered Stationers' Hall by Ponsonby, and published that year.

The writer in the April BACONIANA says Spenser was in England in 1596. There is not a scrap of evidence of this. The matter is again entirely one of doubtful inference. If the poet were someone already in England masking as Spenser, the assumption is unnecessary. The biographer

only assumes that Spenser came from Ireland, because all these things could not well happen unless the poet were on the spot!

1597 sees another edition of the "Shepherd's Calendar."

On 12th April, 1598, "The Veue of Ireland" is entered Stationers' Hall, though not then printed.

On 30th September, 1598, Spenser is appointed Sheriff of Cork. He returned to England 24th December, 1598, and died 16th January, 1598 (old style).

His energies do not appear to have ended with his death, as in 1599 he wrote a Sonnet congratulating Lewis Lewkenor on his style in translating "The Commonwealth of Venice." In 1609, while Spenser's astral body was engaged in correcting the "Faerie Queen" for a folio edition, some Mahatma wafted down upon the publishers "Two Cantos of Mutability," which they incorporated with the observation, "which both for Forme and Matter appear to be parcel of some following Booke of the Faery Queen." Unless sweetly fooling the gentle reader, the publishers had in this instance to be guided by internal evidence!

In 1611 a corrected folio of Spenser's works was published. In order to give Spenser's astral body some rest, let us assume that the corrections were the work of our friend "Shakespeare," who was a large borrower of "Spenser's" ideas and expressions.

The inferences I draw from the above summary of facts are:—

1. That it was practically impossible for a poet in Ireland to supervise the reprinting and correcting in 1581 and 1586 of the "Shepherd's Calendar;" the distance between poet and printer being too great.

2. The "Faerie Queene," with all its difficult words, could not have been passed through the press in 1590, unless the author were in England to attend to it. There is no external evidence of Spenser's presence, only an inference from the necessity of the case.

3. The same remark applies to "Complaintes." If Spenser was over sea, how could the poems be passed through the press? If in England, why this fuss of the "Printer to the Gentle Reader?" I select a third alternative, viz., of the real author trying to explain the difficulty raised by the absence of the nominal one.

4. I assert that the "Amoretti" Sonnets, which are in the preface definitely stated to have been published while

Spenser remained in Ireland, could not have been passed through the press without his active supervision on the spot. Just imagine the difficulties, delays and expense of correcting and transmitting proofs and revised proofs, author's corrections and directions by means of special messengers between Kilcolman and London—a month travelling one way.

5. The revision work done after the death of Edmund Spenser carries its own inference.

#### V.—THE EVIDENCE OF THE DEDICATIONS.

That of "Shepherd's Calendar," to Sir Philip Sydney, is short and dignified, as of friend to friend.

Those of the "Fairye Queen," in 1589, consisting of Sonnets to fourteen of the chief noblemen of the Court, including the Lord Treasurer, Lord Keeper, Lord Chamberlain, High Admiral, Master of Horse, and the Secretary of State as well as to the ladies of the Court, show, says Dr. Grosart, "in almost every separate Sonnet, touches declarative of some personal intercourse, or as the phrase ran, 'familiar intimacy.'" "

How did the Irish official resident in Dublin, 1580—88, acquire this intimacy?

Mr. Bompas draws attention to the dedications of "Muioptomos" to Lady Elizabeth Carey, wife of a relative of the Queen; "Mother Hubbard's Tale" to Lady Compton, and "Tears of Muses" to Lady Strange. These ladies, daughters of Sir John Spencer, were close around the Court and likely to be on terms of social intimacy with Francis. (They were not related to the Sir John Spencer of Canonbury Tower.)

"The sisters three,  
The honor of the noble family,  
Of which I meanest *boast* myself to be."

Dr. Grosart has demonstrated that there was absolutely no affinity between Spenser and the family of Sir John Spencer, of Althorpe. What then is the meaning of the poet's term "boast?" For answer turn to Book V. Canto iii. of the "Fairie Queen"—

"Sir Artegal into the Tilt-yard came  
With Braggadocio whom he lately met.

. . . . .  
And straight that *boaster* prayed with whom he rid  
To change his shield with him to be the better hid."

A poet, masking his identity, would be most likely to boast a Spencer kinship which did not exist. It would be part of his general scheme of concealment, the "vowed and long experimented secrecy," to which Harvey's letter of 1579 is witness.

Christopher North remarks on the curious absence of any reference by the poet to his relations. If the cipher story be true the comment is wrong. We have the dedication of the "Fairie Queen" to Queen Elizabeth (mother), the beautiful sonnet to her, number 74 of the "Amoretti," the curious dedication of "Virgils Gnat" to the Earl of Leicester (father), the affectionate references in the "Ruines of Time" and other poems and sonnets to Leicester, to Ambrose Dudley, Earl Warwick, and his wife (uncle and aunt), to Sydney and his sister (cousins), to Lady Rich and to the Earl of Essex (brother) and his Countess.

There are other dedications very difficult to understand as proceeding from a resident in Ireland. How, for instance, is he concerned with Lady Helena, Marquise of Northampton, to whom "Daphnaida," that beautiful poem is dedicated in 1591 and how came his intimate knowledge of her relatives? Again, take the dedication on 1st September, 1596, to Margaret, Countess of Cumberland, and Mary, Countess of Warwick, daughters of Francis Russell, 2nd Earl Bedford, "to accept this my humble service in lieu of the great graces and honorable favours which *ve daily shew* unto me." A sister of Lady Ann Bacon was the wife of one of the Russells, and letters from her to Anthony Bacon, to be found in Dixon's "Personal History," show relations of social intimacy with the Countess of Warwick and her family. The dedication is that of a personal friend, not a mere acquaintance over from Ireland on a visit.

Before passing from this branch of the subject, Mr. Bompas is (according to Dr. Grosart) wrong in stating that Lady Compton, daughter of Sir John Spencer, erected when Countess of Dorset, a monument to Spenser. The lady who did is stated to have been Ann Clifford, daughter of the above Countess of Cumberland. She married Earl Dorset in 1608, and the Earl of Montgomery in 1630.

Moreover, she made a curious calculation of his age, putting his birth as in 1510, and his death in 1596. Had she confounded the Irish official with Edmund Spenser, the Queen's messenger?

(To be continued.)



## MORE SHAKESPEAREAN ROMANCE.

MRS. C. C. STOPES has written a book in which she has proved to her own satisfaction that "By the Spear-side his [Shakespeare's] family was at least respectable, and by the Spindle-side his pedigree can be traced back to Guy of Warwick and the good King Alfred." In spite of this, Mrs. Stopes declares that "the time for romancing has gone by," and that "we must beware of drawing definite conclusions, of making over-hasty generalizations." As the *Athenæum* remarks, however, "Even Mrs. Stopes' breast-plate of erudition is not impervious to the errors of romantic biography." The following are a few of Mrs. Stopes' "generalizations" in this work, which has no trace of "romance" in its composition:—

"But among all these Shakespeares we cannot certainly fix upon any one that is directly connected with our Shakespeare. It seems *almost* certain that John Shakespeare was son of Richard Shakespeare, of Smithfield."

"We may, therefore, seeing he was somehow connected with Shakespeare, imagine Hugh Saunders' mother to have been a Shakespeare."

"Probably he did not conclude the negotiations [for coat of arms] then, thinking the fees too heavy, or he might have delayed until he found his opportunity lost, or he might have asked them for his year of office alone."

"No doubt John Shakespeare was deeply impressed with the dignity of his wife's relatives."

"It has struck me as possible that John Shakespeare may have intended ancestors though the female line."

"But one, Roger Shakespeare, was yeoman of the chamber to the king. . . . His ancestors might have been also the missing ancestors of John Shakespeare. He himself may be the Roger who was buried in Hanley in 1558, supposed by some to have been the monk of Bordesley. He may also have been the father of Thomas Shakespeare, the Royal messenger." [Why may he not be descended from Thomas Shakespeare, felon, who left his goods and fled the country?]

"It has struck me that the attempt to win arms for his father was in order to continue them to his mother."

"It is probable he was the Thomas Arden."

"It is possible he was the Thomas Arden."

"Probably he had handed over his property to his son."

"Robert was probably under age."

"She was very probably a Trussell."

"It is probable that May was born about 1535. It is *likely* that she was of age when made executor in 1556, but not at all necessary."

"Probably because the Arbies estate was even then devoted to her."

"It is quite possible that the first sale . . . and it is possible that Alice died."

"Probably there was some other hitch."

"John Shakespeare must have come to Stratford-on-Avon, probably from Smithfield, sometime before 1552."

"Probably some friendly clerk, &c."

"It is quite possible it might refer to John Shakespeare the shoemaker."

"It is quite possible that the Henley street houses."

"He [W. S.] *must have been* educated at the Stratford Grammar School."

"He [W. S.] doubtless warmly shared in the difficulties of his father's life."

"He [W. S.] had probably written some."

"Tradition has reported that he [Southampton] gave Shakespeare a large sum of money, generally said to be £1,000."

"A break had come into her [Anne Hathaway's] life; doubtless she went off to visit some friends, and the young lover felt he could not live without his betrothed, and determined to clinch the matter." ["Possibly," as the *Athenæum* remarks on this statement.]

"The St. Clement's John might have been a son of the St. Martin's John. . . . So here I thought I might justly theorize, and state my opinion that he really was the John, son of Thomas of Smithfield. . . . Supposing this John was Shakespeare's first cousin—as I believe he was—what more likely, &c."

[The *Athenæum* says of this:—"The guess is really barefaced. . . . It is the purest assumption that Thomas Shakespeare, who was presented as a regrator or forestaller of barley at Smithfield in 1575, and had a son John, was an uncle of the poet. Yet this is nothing compared to the assumption that, with Shakespeare families recorded in half the counties in England, and in London itself in the fifteenth century, an individual Shakespeare, whose birth cannot be traced in any London register known to Mrs. Stopes, may be reasonably identified with the son of a dishonest corndealer

at Smithfield, on the ground that the latter cannot be traced in Warwickshire."]

"He was possibly the same as the archer of that name."

"Eventually he went to London, probably with introductions."

"Henry Shakespeare probably quarrelled with Mr. Cornwall."

"It is probable the betrothal would, therefore, be a quiet one."

Like Sidney Lee's "Life of Shakespeare," Mrs. Stopes' book is a mass of mingled "possibles" and "probables." Despite Mrs. Stopes' assertion to the contrary, the "time for romancing" has not yet gone by. She is one of the brightest specimens of those whom, on page 17, she describes as "the Romantists, who accept what is pleasant, and occasionally believe manufactured tradition to suit their inclinations."

Mrs. Stopes is particularly indignant with Halliwell-Phillipps *re* "The Shakespeare Coat of Arms," because "he does not scruple to affirm that three heralds, the worthy ex-bailiff of Stratford, and the noblest poet the world has ever produced, were practically liars in this matter, because they made statements that do not harmonize with the limits of his knowledge and the colour of his opinions." Poor Halliwell-Phillipps!

But the finest piece of romance in the volume is Mrs. Stopes' commentary on the bequest by the poet to his wife of "second-best bed, with its furniture." Says Mrs. Stopes: "Much discussion has taken place over Shakespeare's legacy to his wife. It may very simply and very naturally have arisen from some conversation in which a reference had been made to giving her 'the best bed.' But that was the visitor's couch. 'The second-best' would have been her own, that which she had used through the years, and he wished her to feel that that was not included in the 'residue.' That was to be her very own. As to any provision for her, it must have taken the form of a settlement, a jointure, or a dower. There is no trace of the first or second. But the English law then assured a widow in a third of her husband's property for life and the use of the capital message, if another was not provided her. The absence of all special provision for Mrs. Shakespeare seems to have arisen from her husband's knowledge of this and his trust in the honour of Mr. John Hall, and the love of his daughters for their mother. It also supports my opinion of her extreme delicacy of constitution. *She was*

not to be overweighted by mournful responsibilities." All very nice and pretty; but it happens, as Mrs. Stopes ought to know, that the elder daughter, Susanna Hall, was left New Place and practically the whole "capital message," and that Shakespeare had taken steps to prevent his wife from benefiting by the widow's dower. In fact her dower had been "barred," and, as Mr. Sidney Lee says, "Such procedure is pretty conclusive proof that he had the intention of excluding her from the enjoyment of his possessions after his death." Mrs. Stopes will have none of this—but we leave Mr. Lee and Mrs. Stopes to fight the matter out between them.

G. S.

## A PERFORMANCE AT THE GLOBE THEATRE.

UNDER this title the German critic of Shakespeare, Karl Elze, in "Weimar" (1878) published his imaginary visit to the Globe Theatre early in King James I. reign.

The following extracts, which are a perfectly free translation from Elze's work, may be of interest to Baconian students.

Picturing the Thames with its many buildings in view, and busy traffic, the swans are noticed; now the ornament, alas, only of its higher reaches. A crowd of watermen are shouting, "Eastward Ho!" and "Westward Ho!" some landing theatre-goers at the "Steps," fearful lest they may be late for the Play at the Globe, which begins at three precisely. This is the "summer theatre" whose stage and seats open to the sky render it quite unsuitable as quarters for the King's Players in winter. Then they migrate to "Blackfriars" on the Surrey side—a "private Theatre" roofed in, and of higher pretensions and prices than the Globe, and where Shakespeare is acted by lamp and torchlight.

The Globe, a stately building, though of wood, with flags flying from its top, was built by James Burbage, father of the popular actor, whose Hamlet is drawing crowds to-day.

Richard Burbage's fine character is as highly respected as his talents on the stage are admired, and he is always cast for the leading parts in every new piece of Shakespeare's.

*Richard III.*, *Hamlet*, *Othello*, *Macbeth*, *King Lear*, were first taken by him, so Elze states. This is curious when we also learn that there was much rivalry between William Shaxpur and Burbage.

If the Stratford player bore the noble front and handsome elegant figure which his sculptors and admirers would have us believe, why did he put Richard Burbage into his best parts? The thing is inconceivable. Why should he have allowed Burbage to charm all the ladies, as we hear he did in the part of *Richard III.*, when he at the age of thirty-one must, according to his sculptors, have been eminently fitted to subdue all hearts? Can we for a moment contemplate Sir Henry Irving, manager and actor, not as in the other case Author (!) too, permitting another to undertake the first and leading parts in Plays produced by him?

Was it that being a "false staff," ill-adapted for wielding authority, that Will Shaxpur, better fitted by nature and habits to play such heroes as "the fat man," was cast for his parts at the discretion of the true Author-Manager, who alone "had the staff in his own hands?"\*

To return to Karl Elze. Above the chief entrance of the Globe is an Atlas bending under his burden, with the Latin inscription, "All the world are Players." Elze does not specify whether this is the actual line from *As You Like It*, or not. When we know how the whole round world has been, and is the theatre of Bacon's profound genius, round which, owing to him a belt has indeed been put, binding man to man, and mind to mind, when we know how it was his aim to regenerate the "great world," the "wide world," and "emulating the glorious sun," turn "the meagre cloddy earth into glittering gold," it is rather to the Atlas bending under this burden, supporting his precious weight with faithful heart, that we turn, and in it see the true picture of Francis Bacon, our "William Shakespeare," than to the feigned busts and figures, which are foisted on us by those "who know better." That mystic figure and device over the entrance to the old Globe, was no doubt, a "curiously wrought emblem," placed there by some wise man. Was it James Burbage, builder and architect, or Francis himself, the prince of architects, who put it there?

So much for the exterior of the Play House; now for the interior. In a corner of the Proscenium we read the title of the Play: "*Hamlet*, by William Shakespeare. Scene, Helsingör."

The Play attracts poets and nobles, who sit upon the stage smoking, and drinking what the attendants bring them. The King is not in the house it is needless to say, for he "hates

\* N.B.—This use of the term Staff is Halliwell's. See Webster's Dict.

tobacco like sin." James, like Elizabeth, and Francis Bacon, was blessed or cursed with a nose.\* The two last named, curiously enough, both are said to have abominated the smell of "neat leather;" as to tobacco, that is a point worth investigating. It has been said Shakespeare disliked tobacco, because he never mentions it in his Plays. Did Lord Saint Albans affect the subtle weed or not? But we are again digressing.

Among the select company of critics seated on the stage is seen Ben Jonson, whose works never command an audience as large as that now assembled in front. There, too, are Henry Wriothesley, Earl of Southampton, and Prince John Ernst of Weimar (who travels under the name of Herr von Hornstein), with his gentleman-in-waiting, Herr Kaspar von Teutleben.

When the black Tragedy is over—it lasts three hours and a-half,—the audience is not weary, they do not mean to leave till they have seen Will Kempe in his original jig, which this Past-master in the art of dancing has re-arranged from an old favourite, "The Kitchen Wench. This comes as a strange contrast to the black hung and carpeted scenes that have just passed before the eyes of the house. The ghost, with his majestic mien and solemn address, has thrilled everyone (it is noticeable that the name of this distinguished actor is not given by Elze).

The pathetic rendering of Ophelia by the popular player of ladies' parts, Dick Robinson, is over for to-night. Kempe has gagged to his heart's content as the Grave-digger; and now this darling of the groundlings—aye, and of the late august Queen, is free to sing and dance and recite in the queer medley, which he has apparently invented himself, and calls a "Jig." It lasts an hour, and is there anyone present who does not applaud his efforts to the echo?—not if what Elze says be true.

Elze in the person of the German, who is supposed to be present on this occasion at the Bankside Theatre, and who chooses a time when Shaxpur has retired to Stratford, and plays no more, for his visit (a funny thing when one comes to think of it) is specially interested in William Kempe, who, it seems, had been for years in Germany. He says he lived so much in his parts that he was noted for continuing to act in the "garde-robe" † when he came off: this "garde-robe,"

\* See Tennyson's "Queen Mary" (Act III. sc. v.). † It would be interesting to know when the name "green-room" was first introduced, and why? It must have superseded the old "garde-robe" at one time or another.

by the way, being behind the stage, and the private entrance and thoroughfare apparently for the critics on the stage.

Kempe is said to have given representations, dramatic of course, at all the principal German Courts, in Darmstadt, Cassel, Brunswick, Dresden, and other places, and to have made a "good business of it."

It would be as well to find out who were included in his company, and whether it was only dramatic business which took him on "tour." Secret messages may have been transmitted from one country to another by its players in the same way that the Jongleurs and the Troubadors of old sang their songs with intent, thus making their views known to those who had "ears to hear."

Kempe seems to have had a curious hobby. He made a practice of dancing "Morris" along the roads and across the country. One of his exploits was dancing to Norwich *via* Romford and "Burnt Wood." Two hundred people assembled at Chelmsford to see him, and he seems to have been glad to rest two days there before starting off again. At Norwich a thousand strong gathered in the Market-place, and he was the guest of the town, and well rewarded for his pains by the Mayor. This passion for dancing "Morris" seems to have taken Kempe as far as Italy, while in Augsburg during the time the Emperor Rudolf held his Court there he was evidently the fashion. Rudolf (that favourer of occultism), it is said, asked him whether he had really danced to Norfolk, and Kempe answered "Yes." But it seems that the Emperor did not even then believe it, but held it for one of the dancers "Flausen," whatever that may be?

There is a little book which Elze mentions called "Kempe's Nine Days' Wonder," which, perhaps, may throw light on the story of this prodigious dance feat. Pope and Bryan seem to have been both distinguished dancers in that day, though not equal to Kempe.

The "free towns" of Germany seem to have appreciated him, his art being a novelty there. While we are on the subject it will be as well to bear in mind that Heinrich Ulrich, Duke of Brunswick, was Francis Bacon's friend, a patron of the drama, and a wise philosopher. He it is, among others, to whom Kempe wended his way "with his heart of cork and his heels of feather." Why should not this company on "tour" in Germany be traced? Germany is at present an unexplored tract, rife with Baconian and theatrical associations.

ALICIA A. LEITH.

## FRAME AND PICTURE.

One faith against a whole world's disbelief ;  
 One soul against the flesh of all mankind !

—Lowell.

[T is of the utmost importance that I should trace the term *Frame*, and the way Bacon introduces it. In his Essay upon *Envy*, he observes: "There be none of the affections which have been noted to fascinate or bewitch, but love and envy. They both have vehement wishes, they *frame* themselves readily into *imaginations* and suggestions." (*Envy*).

Here then is a connotation between the words "*frame*," and "*imaginations*," suggesting images, or *pictures of thought*, imagination invariably standing with Bacon for the poetic faculty. Another way in which the word *frame* is introduced, is as the equivalent for *invention*:—"Aristotle that did proceed in such a spirit of difference, and contradiction towards all antiquity, undertaking, not only to *frame* new words of science at pleasure, but to confound and extinguish all ancient wisdom." (Two Books *Adv. of Learning*, Book II. 139).

The following passage will be found very important for our investigations, as it throws a strong light upon the sometimes obscure way the word "*frame*" is introduced by Bacon. Bacon in treating of the second part of *Metaphysic*, (the inquiry of final causes), introduces the term in the sense of the human skeleton, and as an *architectural frame*:—"For to say that the hairs of the eyelids are for a quickset and fence about the sight; or that the firmness of the skins and hides of living creatures is to defend them from the extremities of heat or cold; or that the bones are for the columns or beams, whereupon the frames of the bodies of living creatures are built etc." A few lines further on occurs this passage:—

"And therefore the natural philosophy of Democritus and some others (who did not suppose a *mind or reason in the frame of things*, but attributed the *form* thereof able to maintain itself, to infinite Essays or proofs of nature, which they term fortune), seemeth to me, as far as I can judge by the recital and fragments which remain unto us, in particularities of physical causes, more real and better inquired than that of Aristotle and Plato." (Page 143, Book II., Two Books *Adv. of Learning*).

From these two passages it is clear the word *frame* is em-



ployed *architecturally*, as the plan, or creative reason (Logos) behind the universe—as in the passage already cited: “I had rather believe all the fables in the legend, and the Talmud, and the Alcoran, than that this universal frame is without a mind.” (*Atheism.—Essays*).

Observe that the *Creative mind*, according to Bacon, is *in the frame*. Bacon applies the analogy of Architecture to knowledges in this passage:—“And for strength, it is true that knowledges reduced into exact methods have a show of strength, in that each part seemeth to support and sustain the other; but this is more satisfactory than *substantial*: like unto buildings which stand by *Architecture* and compaction, which are more subject to ruin than those which are built more strong in their several parts, though less compacted.” (*Two Books Advt. of Learning*, 207).

The following passage is extremely important, because Bacon introduces as belonging to the *Wisdom of Tradition*, what he terms:—“*The Architecture of the whole frame of a work* :”—

“There be also other diversities of methods, vulgar and received: as that of resolution, or analysis, of constitution, or systasis, of *concealment*, or *cryptic*, etc., which I do allow well of, though I have stood upon those which are least handled and observed. All which I have remembered to this purpose, because I would erect and constitute one general inquiry, which seems to me deficient, *touching the wisdom of tradition*.\* But unto this part of Knowledge concerning methods, doth farther *belong not only the architecture of the whole frame of a work*, † but also the several beams and columns thereof; not as to their stuff, but as to their quantity and figure.” (*2nd Book Advt. of Learning* 1605, p. 167).

In his *Essay, of Building*, Bacon writes:—“Leave the goodly fabrics of houses, for beauty only, *to the enchanted palaces of the poets*, who build them with small cost.” (*Essays*, 1625).

It is very striking to find Bacon also introducing, in his third part of learning (*which he calls poetry*), the image of

\* There remaineth the fourth kind of rational knowledge, which is *transitive*, concerning the *expressing or transferring our knowledge to others*; which I will term by the general name of *TRADITION OR DELIVERY*.”—*2nd Book, Two Books Advt. of Learning*, p. 163).

† Bacon writes:—“Was not the Persian Magic a reduction or correspondence of the *principles and architectures of nature* to the rules and policy of governments?”—*2nd Book, Advt. of Learning*, p. 137).

"a Palace of the Mind," which he associates with judgment and knowledge. Bacon has just been describing Poesy (narrative, representative, and allusive), and then by an abrupt transition passes out of the theatre, with these words:—"We are beholding to poets more than to the philosophers works; and for wit and eloquence, not much less than to orators' harangues. But it is not good to stay too long in the THEATRE. Let us now pass on to the judicial place or palace of the Mind, which we are to approach and view with more reverence and attention." (2nd Book, Two Books *Advt. of Learning*, p. 135).

This close connotation of the theatre with the palace of the mind,—the former as art, the latter as judgment, or knowledge, is well worthy deep thought. And when we arrive at Bacon's *Methods of Tradition*, i. e., different ways, or systems of delivering, or handing on cryptic knowledge to posterity,—he writes:—"But knowledge that is delivered as a thread to be spun on ought to be delivered and intimated, if it were possible, in the same method wherein it was invented; and so is it possible of knowledge induced.—A man may revisit and descend unto the foundations of his knowledge and consent; and so transplant it into another, as it grew in his own mind." (2nd Book *Advt of Learning*, 1605, p. 165).

The "foundations" in this case, would probably correspond very closely with what has been understood by the *frame*, i. e., the ground plan, model, or plot of the Instauration.\*

In Ben Jonson's *Underwoods*, a poem is to be found, the third part of which is entitled "*The Picture of the Body*"—with a subsection entitled "*The Picture of the Mind*." The poem is ostensibly addressed to Lady Venetia Digby, by Ben Jonson; but it throws a powerful light upon the subject of painting, as applied metaphorically to the poet's art, and also proves that the word "*Frame*" is closely connoted with the *Mind*, in exactly the way, I have been seeking to establish. The poem is too long to publish in its entire length. I therefore select the seventh, and eighth verses of the first part, (third section of the poem) and the first, second, and sixth verses of the second half of the section for illustration:—

## I.

## THE PICTURE OF THE BODY.

Last draw the circles of this globe,  
And let there be a starry robe

\* ED. NOTE.—In Somerset the people speak now of a thin animal or person as "wasted to a frame."

Of Constellations 'bout her hurred;  
And thou hast painted beauty's world.

But painter, see thou do not sell  
A copy of this piece; nor tell  
Whoso 'tis: but if it favour find,  
*Next sitting we will draw her mind.*

—Verses VII. and VIII.

I.

THE PICTURE OF THE MIND.

Painter you're come, but may be gone;  
Now I have better thought thereon,  
This work I can perform alone  
And give you reasons more than one.

Not that your art I do refuse  
*But here I may no colours use,\**  
Beside, your hand will never hit  
To draw a thing that cannot sit.

I call you, Muse, now make it true  
Henceforth may every line be you;  
*That all may say, that see the frame*  
*This is no picture but the same.*

—Ben Jonson's *Underwoods* (Vers. I., II. & VI.)

These lines must immediately recall Hilliard the painter's lines, placed upon the *frame* of the miniature of Francis Bacon, (taken when he was eighteen):—"Oh that I could paint his mind;" or words to that effect in Latin. (This portrait is given in Donnelly's *Great Cryptogram*, with the Latin inscription of the painter upon the frame.) It is worthy note to remember, that Ben Jonson was sometime secretary to Lord Bacon, and translated some of his works into Latin.

In discussing *Anatomy*, Bacon observes:—"And as to the

\* It is most important to observe, that some marvel,—something extraordinary, is foreshadowed in the Sonnets, *in direct connotation with the word frame*. The poet wonders if a survey backwards of five hundred years, could discover a parallel, for what he has performed?

That I might see what the old world could say  
*To this composed wonder of your frame.*

—Sonnet 59.

It is also to be noted that the language of *architecture* also is found in these Sonnets:—

No it was *builded* far from accident.—*Ib.* 124.

Compare:—

Truth needs no colour with his colour fix'd  
Beauty no pencil, beauty's truth to lay.

—Sonnets 101.

diversity of parts, there is no doubt but the *facture or framing* of the inward parts is as full of difference as the outward, and in that is the cause continent of many diseases, which not being observed, they quarrel many times with the humours, which are not in fault—the fault being *in the very frame and mechanic* of the part." (2nd Book *Medicine*, Two Books *Advt. of Learning*).

In his *Resuscitatio*, Bacon introduces the expression,—“*Architect in the frame thereof*,” (p. 127, 1661) which is extremely valuable as a hint, particularly when it is remembered, that Bacon entitles himself ARCHITECTUS SCIENTIARUM (*Architect of the Sciences*) upon the second title-page of the first English edition of the *De Augmentis* (published 1640, and translated by Gilbert Wats; this title-page will be found upon pages 60-61, after the several introductions and prefaces).

It may be thought difficult to connote Wisdom with architecture; but the Bible does so, when it declares Wisdom to have builded her house and hewn out her seven pillars, (Proverbs ix. 1), and Bacon in his *Essay of Building* says:—“To pass from the seat to the house itself, we will do as Cicero doth in the Orator’s art, who writes books ‘*de Oratore*,’ and a book he entitles ‘*Orator*,’ whereof the former delivers the precepts of the art, and the latter the perfection. We will therefore describe a *princely palace*, making a brief model thereof.” (*Building. Essays*, 1625).

Observe how Bacon evidently is thinking of his “*enchanted palace of the poets*.” Directly we examine Cicero’s *Oratorical Invention*—we find it consists of two Books,—the first dealing with *Invention*;—the second Book commences with *Painting* (I. and II.), as illustration for the orator’s art of eloquence. Cicero gives the example of the Greek painter *Zeuxis* (who wishing to paint a *Helen*, chose for his models five of the most beautiful maidens of *Crotona*), as illustration of how rhetoric should be ransacked by study of all its best features and precepts. *Zeuxis*\* could not find his *ideal* in any one female

\* *Zeuxis* was said by Aristotle to have failed in producing mind in his paintings. Quintilian says that *Zeuxis* followed Homer, who loved powerful forms even in women. *Zeuxis* combined a *dramatic* effect of composition. The favourite subject of *Apollon* was *Venus*. When therefore Bacon cites *Apollon* (in the *Essay of Beauty*) he is probably giving us a hint for, or thinking of his poem of *Venus* and *Adonis*. Compare:—

Describe *Adonis*, and the counterfeit  
Is poorly imitated after you;  
On *Helen’s* cheek all art of beauty set,

form, but he found it by selecting what was most excellent for his purpose out of several models. It is to this story Bacon probably is alluding when he says of the art methods of Apelles and Dürer,—Whereof the one would make a personage by geometrical proportions;—*the other by taking the best parts out of divers faces to make one excellent.*" (*Essays. Beauty*). This is the more probable, inasmuch as Rawley, in his life of Bacon, compares him directly with Zeuxis,—as I have already pointed out in my article entitled, "*Bacon, the Painter-Poet*" (BACONIANA).

The Crotonians consenting to this demand, brought Zeuxis a number of maidens, out of which he selects five:—"Tum Crotoniatæ publico de consilio virgines unum in locum conduxerunt, et pictori, quas vellet, eligendi potestatem dederunt. Ille autem quinque delegit; quarum nomina multi pœtæ memoriæ prodiderunt, quod ejus essent judicio probatæ, qui pulchrituo inis habere verissimum judicium debuisset. Neque enim putavit, *omnia, quæ quæreret ad venustatem, uno se in corpore reperire posse, ideo quod nihil, simplici in genere, omnibus ex partibus perfectum natura expolivit*"\* (*Ib.*).

From this illustration of the painter in search of a perfect ideal, who perceives his object in different examples, and in parts of many models,† Cicero proceeds to draw his parallel. The orator must select from all writers whatever is useful for his purpose, and not confine himself to one example of writer,

*And you in Grecian 'lires are painted new.*

—Sonnets 53.

\* Something very closely akin to this selection from many models, seems hinted at in the following description of Rosalind:—

Nature presently distill'd  
Helen's cheek, but not her heart;  
Cleopatra's majesty;  
Sad Lucretia's modesty.  
*Thus Rosalind of many parts  
By heavenly synod was devised  
Of many faces, eyes, and hearts,  
To have the touches dearly prized.*

(*As You Like It* III. ii.)

† In his "Images," Lucian wishing to describe a perfect woman, he will first represent her by the finest statues in the world, *selecting the beauties of each*. It is in a "Dialogue of Lycinus and Polystratus:" "Is there anything wanting?" asks Polystratus, after mention of these perfect statues. Lycinus replies: "That the coloring is wanting." He, therefore, brings to his description the most beautiful works of the best painters. Enough is not done yet, there is the mind to be added. *He then calls in the poets*. Here then we have statuary, painter, and poet, each by their separate art summoned to portray this perfect woman.

but select from all. "Ac si par in nobis hujus artis, atque in illo picturæ scientia fuisset, fortasse magis hoc in suo genere opus nostrum, quam in sua pictura ille nobilis eniteret. Ex majore enim copia nobis, quam illi, fuit exemplorum eligendi potestas. Ille una ex urbe, et ex eo numero virginum, quæ tum erant, eligere potuit: nobis omnium, quicumque fuerunt, ab ultimo principio hujus præceptionis usque ad hoc tempus, expositis copiis, quodcumque placeret, eligendi potesta fuit" (*Ib.* II. ii.).

It is not exactly to this book, but to the "*Dialogues of the Orator*," and to the "*Orator*" (two other works upon Rhetoric by Cicero), that Bacon refers. But they all treat of the same subject—eloquence of speech (or writing), the building up, or construction of words, and sentences; of number and verse; and equally apply to the poetic art, and to the action of the Theatre, as to the Forum. In the third book of the Orator's "*Dialogues*," Crassus is introduced describing the form and harmony of the phrase. The developments of his thoughts leads him to describe in eloquent terms the harmony of the universe and the beauty of the Capitol. "*Columna et templa et porticus sustinent, tamen habent non plus utilitatis quam dignitatis.*"

It is quite impossible to mistake, or miss, Bacon's hint, or meaning, when he refers us to these works of Cicero, in connection with *building or architecture*. For it is plain, Bacon can allude to no real building, or builders' art whatever, save in a metaphorical sense, as *precepts for the erection of "a poet's enchanted palace,"* which is built of words and phrases, of number, verse, and sound, of metaphors, and illustration, all of which these books of Cicero (which Bacon alludes to), embrace and contain! Indeed this hint of architecture can scarcely be better conceived if pointed for the poet's art,—for the sections of Cicero's work—(the forty-sixth, Book III. *Dialogues of the Orator*), next to the Latin passages quoted, deals with the shortness, and length of the syllables of words, that is, with the measure of feet, or number,—with Iambics, Trochees, Dactyls, Cænapæsts, and Spondees, and gives a quotation from the *Andromache of Ennius* to illustrate a point in question. It is true Cicero draws a slight distinction between the poets and the orators' arts, but of so trifling a nature, that what applies to the one nearly applies to the other, save he forbids declamation in verse.

If the student will turn to the fifty-seventh section of the same Third Book, he will find the subject of *action* introduced.

Here at once, the theatre is placed before us, for the orators' action resembles the players' art, as Bacon tells us, in his Essay upon *Boldness*. Indeed it seems probable Bacon borrowed his story about Demosthenes and action from Cicero, who gives it in this fifty-seventh section, of the Third Book, of "Dialogues."

Mr. Hare sums up the relationship of painting to poetry in these words:—"Painting by the *outward* is to express the *inward*; Poetry by the *inward* is to express the *outward*.\* *But the main and immediate business of painting is with the outward, that of poetry with the inward.* That which painting represents, poetry describes; that which poetry represents, painting can only symbolize. Fuseli was always forgetting the painter, in striving to be a poet. Perhaps the same was too much the case with Hogarth. Assuredly it is so with Martin, and frequently with Turner." (*Guesses at Truth*, page 48).

It is exactly in this double relationship of external symbolism, and internal truth (or substance), that this entire art has been conceived. An *outward* (corresponding to the sensible, and material) is placed in direct opposition to an *internal* (corresponding to the spiritual, rational or true), thus:—

Mine eye and heart are at a mortal war  
 How to divide the conquest of thy sight;  
 Mine eye, my heart thy pictures sight would bar  
 Mine heart, mine eye the freedom of that right.

(Sonnets XLVI).

Painting is something false; without rationalism, without the use of judgment we are mere pictures.

Poor Ophelia  
 Divided from herself, and her fair judgment  
 Without the which we are pictures, or mere beasts.

(*Hamlet* Act IV. v).

"All matters are as dead images," writes Bacon in his Essay upon *Counsel*, a strong hint for the idol; for materialism; for the worship of that which lacks the breath of life in its

\* And verily many thinkers of this age  
 Aye, many Christian teachers, half in heaven,  
 Are wrong in just my sense, who understood  
 Our natural world too insularly, as if  
 No spiritual counterpart completed it,  
 Consummating its meaning, rounding all  
 To justice and perfection, *line by line,*  
*Form by form. nothing single or alone,*  
*The great below clenched by the great above.*

*Aurora Leigh*—M. Brown.

nostrils, *i.e.*, the vivifying spirit! And observe how *painting* is classed with the *image*, or statue. Words, with Bacon, are but "images of matter," "to fall in love with them is all one as to fall in love with a picture," and Pygmalion's frenzy is a good emblem, or portraiture of this vanity." It is *judgment*, *i.e.*, the use of reason, that alone can rectify this materialism—this idol worship! (See Sonnets XVI., XX., XXI., XXIV., XLVI., LXII., LXVII., CI., for painting).

Hare, in his *Guesses at Truth*, remarks: "Much of the *beauty* in every great work of art *must be latent*. Like the Argive seer—*οὐ δοκεῖν ἀριστον, ἀλλ' εἶναι θέλειν*. Such a work will be profound; and few can sound depth. It will be sublime, and few can scan heighth. *It will have a soul in it; and few can pierce through the body.*" (Page 435, *Guesses at Truth*); (Compare Sonnet XXIV.)

In his *Essay of Beauty*, Bacon introduces the name of *Albrecht Dürer*, a painter whose work is probably *more full of meaning and symbols* than that of any other illustrator and engraver." (*Lit. Remains*, by Sir Martin Conway). Dürer was born at Nuremberg in 1471. He was the painter of the legend of St. Christopher, and on account of this picture earned the title of the "Evangelist of Art."

"Lanzi, the delightful historian of the *Storia Pittorica*, is prodigal of his *comparisons of the painters with the poets*:—*Chi sente che sia Tibullo nel poetare sente chi sia Andrea (del, Sarto) nel dipingere*" (He who perceives what Tibullus is in poetry may perceive what Andrea is in painting). Barry considered painting as "*poetry realised*." And Michael Angelo, from his profundity, was called the *Dante of his art*. Bellori tells us of a curious volume in manuscript, composed by Rubens, which contained descriptions borrowed from the poets, and used for purposes of painting. Indeed, it is very striking to find poets describing their art in terms of *painting*, as when Browning exclaims: "You would have me *paint* it all plain out, which can't be; but by various artifices I try to make shift, with touches and bits of outlines." (In the *Life and Work of Ruskin*). This brevity of art is typical of all profound poetry, "So in verse, the greatest poets are those who give us their *pictures*, or moral reflections with the fewest strokes of their pen." ("Poetry and painting," p. 261, *Great Thoughts*). Lord Lytton writes: "Art in itself, if not necessarily typical, is essentially a suggester, of *something subtler than that which it embodies to the sense*. That Pliny tells us of a great painter of old is true of most great



painters; *their works express something beyond the works,—more felt than understood.*" (Note at the end of *Zanoni*). For "noble art is nothing less than the expression of a great soul," writes Ruskin, and the soul *can never adequately or entirely express itself by means of sensible objects.*\* Bacon in the same spirit writes:—"That is the best part of beauty which a picture cannot express; no nor the first sight of the life." (*Essays. Of Beauty*). Bacon is here telling us that "the best part of beauty" is the *spirit or soul which illuminates, or animates it,*—and which is always more or less masked, or concealed by the visible and outward sign. Bacon constantly introduces a strong *caveat* against placing too great credence in our senses. Here is a strong hint for the *Shakespeare materialists* to ponder over:—"For, if we believe only that which is agreeable to our sense, *we give consent to the matter, and not to the author.*" (Page 203, *Two Books Advancement of Learning*, Book II.) "With arts voluptuary, I couple practices jocular, *for the deceiving of the senses is one of the pleasures of the senses.*" (*Ib.* 154). "And hence it is true, that it hath proceeded that divers great learned men have been heretical whilst they have sought to fly up to the secrets of the Deity *by the waxen wings of the senses*" (p. 91) "For in knowledge man's mind suffereth *from sense.*" (*Ib.* 203). "Divine learning receiveth the same distribution; for the spirit of the man is the same, *though the revelation of oracle and sense be diverse.*" (*Ib.* p. 126). How can the critic suffer from *sense* in a literary point of view? The reply is, when he refuses to grasp, or acknowledge *symbolism*, which is (as Bacon calls Poesy) a divine parable. *Hermione* is a parable—*Portia* is a parable.

Bacon, in writing upon his plan of partitioning the different subjects treated of in the *Two Books of the Advancement of Learning* (1605) gives us the following profound hint, or caution, *as to the way in which he has arranged or placed, and discussed his sciences*:—"But for the placing of this science, it is not much material; only we have endeavoured *in these our partitions to observe a kind of perspective, that one part may cast light upon another.*" ("Mathematic," Book II., p. 143; *Two Books Adv. of Learn.*, 1605).

Now, this word "*perspective*" grows vastly interesting, because here it is employed by Bacon in evidently just the

\* Robert Browning once said:—"I know that I don't make out my conceptions by my language, all poetry being a putting *the infinite within the finite*. Do you believe people understand *Hamlet*?" (In the *Life and Work of Ruskin*).

same mysterious way it is introduced in the Sonnets, as "*painter's art!*" That is to say, as something by which depth, distance, indistinctness are suggested, but which may be rectified by collating different passages. In Bacon's time, telescopes and microscopes were known by the name of "*perspectives*," being instruments for bringing the obscure into light, and for magnifying the vision.

In Bacon's Essay of *Seeming Wise*, he writes:—"It is a ridiculous thing, and fit for a satire to persons of judgment, to see what shifts these formalists have, and what *perspectives\** to make *superficies* to seem body that hath depth and bulk. Some are so close and reserved as they will not show their wares but by a dark light and seem always to keep back somewhat, and when they know within themselves they speak of that they do not well know, would nevertheless seem to others to know of that which they may not well speak." (*Essays* 1625).

Mine eye hath played the painter, and hath stell'd  
Thy beauty's form in table of my heart;  
My body is the frame wherein 'tis held,  
And perspective it is best painter's art.  
For through the painter must you see his skill,  
To find where your true image pictur'd lies,  
Which in my bosom's shop is hanging still  
That hath his windows glazed with thine eyes.  
Now see what good turns eyes for eyes have done  
Mine eyes have drawn thy shape, and thine for me  
Are windows to my breast, where through the sun  
Delights to peep to gaze therein on thee;  
Yet eyes this cunning want to grace their art  
They draw, but what they see, know not the heart.

(Sonnets 24).

All these images, "*of painting*," "*perspective*," and "*windows to the breast*," as well as the "*bosom's shop*," are one and all purely and particularly Baconian, being expressions for *external and internal art*, in their relationship of appearance to reality, of outside to inside.

I will take the last first. "Let it be observed, that there be two principal duties and services, *besides ornament and illustration*, which philosophy and human learning do perform to faith and religion. The one, because they are an effectual inducement to the exaltation of the glory of God. For as the Psalms and other Scriptures do often invite us to consider and magnify the great and

\* Bacon is always insisting upon *solidity of learning in place of superficial ornamental acquirements*:—"For first it trieth the writer, whether he be superficial or solid." (p. 166, 2nd Bk. *Adv.*).

wonderful works of God ; so if we should rest only in the contemplation of the exterior of them, as they first offer themselves to our senses, we should do a like injury unto the Majesty of God, as if we should judge, or construe of the store of some excellent jeweller,\* by that only which is set out towards the street in his shop." (Book I., *Adv. of L.*, p. 110).

So may the outward shows be least themselves  
The world is still deceived by ornament.

(*Mer. of Venice*, Act III. ii.)

The fool multitude that choose by show  
Not learning more than the fond eye doth teach  
Which prides not to the interior.

(*Ib.* Act II. ix.)

Bacon writes :—" For it seemeth much in a King, if by the compendious extractions of other men's wits and labours, he can take hold of any superficial ornaments and shows of learning." (Book I., *Adv.*, p. 88).

In condemning popular errors Bacon says :—" For as things now are, if an untruth in nature be once on foot, what by reason of neglect of examination, and countenance of antiquity, and what by reason of the use of the opinion in similitudes and ornaments of speech, it is never called down." (Book II., Two Bks., *Adv.*, p. 127).

In writing of the Architecture of Fortune, Bacon observes :—" First therefore the precept which I conceive to be most summary towards the prevailing in fortune, is to obtain that window which Momus did require : who seeing in the frame of man's heart such angles and recesses, found fault that there was not a window to look into them.—That this knowledge is possible, Solomon is our surety ; who saith, '*Consilium in corde viri tanquam aqua profunda ; sed vir prudens exhauriet illud.*' (Counsel in the heart of man is like deep water, but a man of understanding will draw it out)." (Book II., Two Bks., *Adv. of L.*, p. 193)

It ought to be deeply observed, that Bacon introduces the

\* See Sonnets :—Like stones of worth they thinly placed are,  
Or captain jewels in the carcanet. (L. II.)

† The word "*shows*" is a thoroughly Baconian term for the *theatre*, or for *plays*. Bacon writes :—" And therefore Velleius the Epicuroan needed not to have asked why God should have adorned the heavens with stars, as if He had been an Ædilis, one that should have set forth some magnificent shows or plays." (*Adv. of L.*, Book II. 1605, p. 162).

" As if the multitude, or the wisest for the multitude's sake were not ready to give passage rather to that which is popular and superficial, than to that which is substantial and profound." (Book I., *Adv.* 104).

word "*paint*" as equivalent for disguise or concealment:— "And again, in all persuasions that are wrought by eloquence, and other impressions of like nature, *which do paint and disguise the true appearance of things*, the chief recommendation unto reason is from the imagination.—For as for poesy—it is rather a pleasure or play of imagination," etc. (Book II., *Adv.*, p. 155).

In praising the characters of the Emperors Augustus and Antoninus, Bacon writes:—"So as in this sequence of six princes we do see the blessed effects of learning in sovereignty, *painted forth* in the greatest table of the world. But for a tablet, or *picture of smaller volume*, (not presuming to speak of your Majesty that liveth) in my judgment the most excellent is that of Queen Elizabeth, your immediate predecessor in this part of Britain; a princess that, if Plutarch were now alive *to write lives by parallels*, would trouble him I think to find for her a parallel amongst women." (Book I., Two Bks., *Adv.*, p. 114).

How fond Bacon is of this imagery of the painter's art, and of applying it to the productions of the pen! Of Cæsar's work *De Analogia*, Bacon says "And took, as it were, *the picture of words* from the life of reason,"\* (*Ib.* 116).

Here is Bacon's description of Poetry, *in which he connotes it directly with painting*, just as Horace does in his "Poetic Art," claiming that *painters and poets have equal privilege in fiction!*

"Poesy is a part of learning, in measure of words for the most part restrained, but in all other points extremely licensed, and doth truly refer to the imagination; which, being not tied to the laws of matter, may at pleasure join that which nature hath severed, and sever that which nature hath joined; and so make unlawful matches and divorces of things, *Pictoribus atque poetis*, etc." ("Poesy," Book II., *Adv. of L.*; 1605, p. 133).

\*"Here, therefore, is the first distemper of learning, *when men study words and not matter*. It seems to me that Pygmalion's frenzy is a good emblem or *portraiture* of this vanity; for words are but the images of matter; and except they have *life of reason or invention*, to fall in love with them is all one as to fall in love with a picture." ("First Distemper of Learning," Book I., *Adv. of L.*) This is a pretty apposite hint, and observe that Bacon has just been classing *Poetry* into exactly these same two divisions of words (style) and matter. "The second (Distemper of Learning) which followeth is in nature, worse than the former. For as *substance of matter is better than beauty of words*, so contrariwise, vain matter is worse than vain words." (*Ib.*) Observe how the word *substance*, is introduced by Bacon, exactly in the same way it is introduced in the plays, to signify the soul, spirit, or inner kernel of matter.

Bacon then proceeds to divide poetry *into words or matter*—the latter he calls “feigned history,” and apporitions “as a principal part of learning,” evidently being influenced in this statement by Aristotle, who declared, “Poetry to be a more philosophical thing than history, being bound by no particulars.” “The use of this feigned history hath been to give some *shadow of satisfaction* to the mind of man in those points wherein the nature of things doth deny it, *the world being in proportion inferior to the soul*; by reason whereof there is agreeable to the spirit of man, a more exact goodness, and a more absolute variety, than can be found in the nature of things.” (*Ib.*)

(Notice the expression “*shadow of satisfaction.*” Compare “*Shadowy representations,*” said by Bacon of parabolic poetry).

Bacon means, that poetry permits of the *painting of ideals*—of perfections of virtue, and character, which cannot be realised or found in the world: “And therefore it (poetry) was ever thought to have some participation of divineness, because it doth raise and erect the mind, by submitting *the shows of things* to the desires of the mind; whereas reason doth buckle and bow the mind unto the nature of things.” (*Ib.*) Undoubtedly by the expression “*show of things,*” Bacon is alluding to allusive, or representative plays. Bacon writes:—

“Plato saith eloquently:—“That vertue, if she could be seen, would move great love and affection. *But rhetoric paints out vertue and goodness to the life, and makes them in a sort conspicuous.*” (p. 280, *Advancement of Learning*, 1640).

Cicero says:—“There is a beauty ‘*quam videmus oculis animi,*’ which we see with the eyes of our mind, which beauty if we could discern with these corporal eyes, *admirabiles sui amores excitaret; i.e.,* would cause admirable affections, and ravish our souls.” Hamlet’s father must have possessed some such rare spiritual beauty, causing Hamlet to exclaim: “I see him *in my mind’s eye,* Horatio.”

When we consider the vertue of Hermione; of Desdemona; or of Hero; not only has vertue been made “*conspicuous,*” but all the world confesses to the “*love and affection*” which these beautiful portraits of vertue and constancy excite in our breasts! The same might be said of Queen Katharine, in *King Henry VIII.*, and of many other characters too numerous to mention. Plutarch makes

the statement:—"That Simonides said *that poetry is a speaking picture, and that painting is mute poetry.*"

Bacon writes:—"So painting *revives the memory of a thing* by the image of a picture. Is not this traduced into an art, which they call the art of memory?" (p. 231 *Advancement of Learning*, 1640).

Once more Bacon introduces this simile of *painting in direct connotation with poetry*:—"But the poets and writers of histories are the best doctors of this knowledge; where we may find *painted forth with great life, how affections are kindled and incited, and how pacified and refrained.*" ("Ethics," Book II., p. 183, *Advancement of Learning*, 1605).

What Bacon means by poets and painters may be illustrated by the case of Suidas (Φιλίστιων) who called his plays (Mimes) "*Biologic*" (i.e., pictures of life). Horace makes the observation:—"Ut pictura, *poesis erit, quæ si proprius stes, te capiat magis.*"

How deeply Bacon had studied Aristotle's works, may be gathered from this passage upon the affections:—"And here again I find strange, as before, that Aristotle should have written *divers volumes of Ethics*, and never handled the affections, which is the principal subject thereof, and yet in his *Rhetorics*, where they are considered but collaterally, and in a second degree, as they may be moved by speech, he findeth place for them, and handleth them well for the quantity; but where their true place is, he pretermitteth them" (*Ib.*)

Hare, in his *Guesses at Truth*, remarks:—"Were nothing else to be learnt from the *rhetoric and ethics of Aristotle*, they should be studied by every well-educated Englishman, as the best commentaries upon Shakespeare." (*Guesses at Truth*, p. 189). This is very important, for Bacon confesses to great admiration for Aristotle's labours in rhetoric:—"And as for the labouring and culture of this art, the *emulation of Aristotle with the rhetoricians of his time*, and the earnest and vehement diligence of Cicero, labouring with all might to raise and enoble that art, joined with long experience hath made them in their books written of this art to exceed themselves." ("Of Illustration of Speech—Rhetoric, or Art of Eloquence," p. 279, *Advancement of Learning*, 1640).

Bacon, in writing of the *Colours of Good and Evil*, to the Lord Mountjoye, says:—"I send you the last part of the best book of Aristotle of Stagira, who (as your lordship knoweth) goeth for the best author. But (saving the curt respect

which is due to a received estimation) the man being a Grecian and of a hasty wit, having hardly a discerning patience, much less a teaching patience, both so delivered the matter, as I am glad to do the part of a good house hen, which without any strangeness will sit upon pheasants eggs. And yet perchance some that shall compare my lines with Aristotle's lines, will muse by what art, or rather by what revelation, I could draw their conceits out of that place. *But I, that should know best, do freely acknowledge that I have my light from him, for where he gave me not matter to perfect, at the least he gave me occasion to invent.*" (The Original Transcript in Harleian MS., 6797, Art. 6).\*

Cicero recommends composition by means of writing, and still more the reading and study of the poets and historians.

In the first dialogue of the Orator, (addressed to his brother Quintus), Cicero claims for the Orator a union of all knowledges. Eloquence demands the great possible efforts of the human mind. It must be acquainted with philosophy, it must know the human heart. Like Bacon, it must take "*all knowledge for its province.*" Indeed when we read these works of Cicero, upon oratorical invention, upon style, action, composition, etc., adorned as they lavishly are, *with excerpts from the best examples of the Greek and Latin poets*, we seem to imagine we perceive one of the sources of inspiration which powerfully acted upon the genius of Francis Bacon, who was following the same career, pursuing the identical footsteps of the profession of the law, and who was endowed with the same literary tastes as Cicero! Cicero inculcates the doctrine of the study of the poets:—"Sed omnis loquendi elegantia, quanquam expolitur scientia litterarium, *tamen augetur legendis oratoribus et poetis*" (Book III., x., *Dialogues of the Orator*).

Bacon chose *Seneca* and *Cicero*, for the two examples to which he compared himself in point of fortune. Seneca, the writer of ten of the greatest Roman plays that have come down to us,—Cicero, the Orator, the barrister are well-known to us, but Cicero, the poet, in all but the outward name is less well-known! Nevertheless Cicero was not only in all his tastes passionately attached to the poets of Greece, and Rome,

\* Archbishop Whately has pointed out, how Bacon's collection of *Antitheta*, is but an epitome of his Essays ("Miscellanies." Whately). This is important, because the *Colours of Good and Evil* are but preparatory examples of arguments, or reprehensions of the sophisms, or fallacies of rhetoric, subjected to logic,—with their *pros* and *contras*.

whose writings he was always studying, but he was a writer of verse himself. Cicero at Rome had the assistance of Greek instructors, *more particularly the poet Archias*, who was living under the roof of L. Lucullus; while Cicero was thus preparing himself for the forum, he relieved the severity of his legal and philosophical studies *by an intermixture of poetry*. Even, as a boy, he composed a poem called "*Pontius Glaucus*" (which was extant in Plutarch's lively anecdotes,) he now translated the *Phenomena* of Aratus into Latin verse, besides writing two original poems, one called *Marius*, in honour of his fellow-townsmen, and another entitled *Timon*. He was also in the habit of declaiming in Greek and Latin. (See *Julius Cæsar*, Act I.) The debt Cicero owed to the writings of Archias, and indeed how much he valued poetry, is expressed in *Pro Archia, Poeta Oratio*. Bacon alludes to this in his *Advancement*.

W. F. C. WIGSTON.

TO THE EDITOR OF "BACONIANA."

SIR—The proposition that Shakespeare did not write the Plays going by that name, in one form or another, has been before the American public for forty-five years. Including books published in England and Germany, there are hundreds of books (not counting pamphlets—magazine articles) that have appeared during those forty-five years. Each one of these is stronger than the other, perhaps, and altogether the case against Shakespeare is probably accepted by everyone whose attention has been drawn to the matter at all by any one or more of these books.

Nevertheless, in the course of these forty-five years, every one of these hundreds of books has been reviewed, to greater or less length, in an American periodical: and, without a single exception, the reviewer has stated that the evidence was insufficient, the proposition preposterous, and the particular book under examination a mere *tour de force*, an error of judgment, etc., etc. In no one single instance, however, has the particular book reviewer stated in what points, in his opinion, evidence of Shakespeare's non-authorship was lacking; or what, in his opinion, would make that particular book, or the anti-Shakespearean case, satisfactory to himself! And yet our American book-reviewers and literary editors are, as a rule, a fairly able set of gentlemen; as able, perhaps, as anywhere, and as fairly disinterested, and with as little a squint towards the advertising column as any corresponding class anywhere is allowed to be by its superior editors.

The conclusion I have myself arrived at, therefore, is that books on anti-Shakespearean theories are ordered to be unfavourably reviewed in the United States. If not, such absolute unanimity of book reviewers to one effect—with such absolute unanimity of book readers to the opposite effect, would, it seems to me, be quite too much of a miracle.



I may add, that, in speaking of the "absolute unanimousness of book-readers," to a greater or less degree, on the anti-Shakespearean question, I believe myself to be accurate. I have never yet met a person who has read even one book on the subject, who has not readily admitted the existence of the doubt: or one who has carefully studied the matter who has not been convinced of the presumptive validity of the doubt! I am every day surprised by the usually careless, often reluctant, but rarely triumphant admission in casual conversation of people, when the subject is broached, that "Shakespeare has gone," and I believe that I am within the mark when I say that an off-hand allusion to Shakespeare almost anywhere will bring some jest or repartee indicating that the anti-Shakespearean question has been settled in each one's mind, as against at least some one of the Shakespearean pretensions once demanded as "orthodox."

Of course I am writing only of my own country (with which I am, I think, fairly conversant from Portland, Maine, to Portland, Oregon, and from the Great Lakes to the Gulf of Mexico. I should be very glad to be corrected, however, if my statements are too sweeping, by any one of my own countrymen whose eye should fall on this. If he be not a book reviewer, or a literary editor, I shall take his statement as modifying my own in good faith.

Though I beg that this will not be understood as a reflection on that well-meaning and hard-working, and poorly-paid class of pen-lubbers, the American book-reviewer, or literary editor—all I mean is that the terms of their employment and obedience to orders does not admit of entire disinterestedness of opinion on anti-Shakespearean matters.

I am, sir, faithfully yours,

PAUL WEBSTER.

114, Grove-street, Jersey City, New Jersey.

March 29, 1901.

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## "TO BE ENQUIRED."

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### SHAKESPEARE'S COAT-OF-ARMS AND BACON'S EMBLEMS IDENTICAL.

PROMETHEUS, "the learned man," as Michael Rossetti points out, moulds men like Stone, forms and instructs them. The prudent man under the guidance of Wisdom (Minerva) steals fire from the sun, the symbol of Truth, and communicates it to the unlearned man, who, then endowed with life, becomes a rational and intelligent being. Shakespeare's Hawk and Spear represents this as clearly as Bacon's Owl and Torch or Candle. (See Gilbert Watt's edition of the "Advancement of Learning.")

The Hawk, Falcon, Eagle and Owl, Raptorial birds, are alike symbols of Divine Wisdom.

The Spear, in the same way, is the "brand," both blade and torch.

Seen in this light, are the Coat-of-Arms of William Shakespeare, the Dramatist, and the Emblems of Lord Saint Alban, the Philosopher, one and the same?

## LINKS IN THE CHAIN.—A "BACON" WINDOW.

A WINDOW has lately been unveiled in All Saints' Church, Westbrook, Margate. It is dedicated to the soldiers who have fallen in South Africa. "Saint Alban" is written on a scroll above a *regal* figure in a red mantle, lined with ermine. This Saint wears a cavalier hat, flowing hair, and a pointed beard and curled moustache. Seven Tudor roses are prominent in the window full of Masonic symbols. *What Saint Alban is this?* Not the Saint and Martyr beheaded at Verulam in 285! Who then? The window is designed and executed by Messrs. *Bacon* of 11, Newman-street, Oxford-street.

A. A. L.

## THOMAS RICE HENN, K.C., D.L., EX-RECORDER OF GALWAY.

THE death of Mr. Rice Henn came as a great shock to his numerous friends. Though he was in his eighty-eighth year, he had been so well and vigorous up to a few days before the end, that all who knew him reckoned on his being with them a good while yet. To see and speak with him, one would think he was still well on the sunny side of seventy. He was a man of great charm of manner, scholarly and refined appearance, and most interesting in conversation. He had had a distinguished career from boyhood. He was a King's Gold Medallist at Winchester, and Classical Scholar of Trinity College, Dublin. His career at the bar bore out the promise of his student days. After being for some years County Court Judge of Carlow, he was for thirty years Recorder of Galway and County Court Judge, in which position he won golden opinions for his unflinching courtesy, intelligence, and impartiality. He had remarkable artistic, antiquarian, and literary tastes and attainments. He was a great lover of Shakespeare, and a firm adherent of the Baconian theory. He delighted in having at his table Baconian friends, and certainly nothing could be more enjoyable than one of these literary symposia. One of the pleasantest evenings I ever spent was at one last December, when another legal luminary and distinguished scholar, Judge Webb, together with Sir Francis Cruise, M.D., D.L., both erudite Baconians of long standing, took leading parts in "the feast of reason and the flow of soul."

Sir Francis Cruise has been for many years what may be called the apostle of Baconianism in Ireland. He it was who made a convert of Judge Henn. He found him one day when sick reading Shakespeare. When the Doctor appeared, the learned Judge closed the book, saying that he found the immortal dramatist a great solace in the tediousness of illness. "But," said Sir Francis, "are you sure that the dramatist was really named Shakespeare? For my part, I am quite sure that the Stratford player never wrote a line of the plays or poems." Sir Francis describes with great humour how the Judge looked at him, as if he thought he was a lunatic, while at the same time evidently thinking of the probable consequences of being attended in his sickness by a man capable of such fantastic notions. However, after some conversation and a course of reading prescribed by his physician, the invalid became what he remained to the end, an enthusiastic supporter and propagator of the only rational solution of the Shakespearean mystery.

Judge Henn believed Mr. E. Reed's book, "*Bacon v. Shakspere*," the best instrument available for making converts. He also had a high opinion of Mr. Strang's pamphlet, and of Dr. Bucke's article in *Pearson's* some years back. Quite lately he was very earnest about getting the first volume of Donnolly's "*Great Cryptogram*" published as a separate work. Had he lived he would have done all he could to effect this. Some two years ago he met an Anglican dignitary at a country house in Galway, who showed signs of pain and repugnance when spoken to about Bacon as the undoubted author of "*Shakespeare*," whereupon the subject was dropped. But the next day, when the Canon was leaving, he consented to take with him Reed's "*Bacon v. Shakspere*." Soon after, in a letter which the Judge read for me, he cordially thanked him for the great service rendered, and added: "I am quite sure now that the player Shakspere never wrote a line of the works commonly ascribed to him."

The Henn family is a distinguished one. Of English origin they have been settled in Co. Clare for over two hundred years, where their seat, Paradise Hill, is one of the most beautiful places in Ireland. They seem to have been always connected with the Bar. One was a judge in the middle of the eighteenth century. The nineteenth saw several of them holding high positions. The father and grandfather of the late judge were both Masters in Chancery. His sons too have distinguished themselves in their various careers. One of them, Thomas Rice Henn, fell in action during the Afghan war so heroically, that a notice of his life and achievements is given in the "*National Dictionary of Biography*." The judge told me an amusing story of this son, of whom he spoke with tears in his eyes. At a levee at Dublin Castle the Duke of Connaught, Commander-in-Chief of the forces in Ireland, hearing his name came to him and said:—"I am sure you are the father of my old friend, Rice Henn, with whom I was at Woolwich." "Yes, sir, I am," replied the judge. "Did he ever tell you anything about me?" asked his Royal Highness. "He told me, sir, that you used to poke fun at him about his name," was the reply. "Well," said the Duke, "when I went to Woolwich, I was put between the two best students in the place; they were both Irishmen, and one was named Henn and the other Peacocke, and I used to have some fun with them about their names."

The old judge was never tired of discussing the Bacon-Shakespeare problem from every point of view, and trying to get people to examine it thoroughly. He used to say that he was not sorry for being obliged to resign the Recordship of Galway, as he thereby got leisure to devote himself to this most interesting and important question. He would grow eloquent on the idolatrous superstition of traditional belief connected with the Stratford peasant. He was engaged writing a pamphlet on the subject addressed to the Irish bar. He told me a few weeks ago that down in the country he would work away at this and have it ready before returning to town. I had a letter from him a week before his death on the subject, which I replied to, and was expecting every day to hear from him, when on Monday, June 10th, the papers announced that he had died the previous Friday, after a few days illness. I was extremely sorry and shocked at the unexpected news, and felt quite sad and lonely at the thought of never again having a talk with him or a letter from him on a subject, in which we were both so deeply interested, and about which I had learnt so much from him. He used to ask illuminating questions

about difficulties, and had suggestive answers and solutions of the many puzzles of this the greatest of all literary and philosophical problems, so that it was a great treat to spend some time with him, so full of matter was he and so attractive in manner and character. We shall not see his like again. Everywhere there have been expressions of deep sorrow for his loss, and the greatest sympathy is felt with Mrs. Rice Henn and family.

WILLIAM A. SUTTON, S.I.

### NOTICES.

It will be useful to the Society if Members or Associates would deliver, as popular lectures, some papers already written, and illustrated with 50 or 60 Lantern Slides. Both the papers and the illustrations will be lent on application, with proper introductions, to P., care of the Hon. Sec., Bacon Society (*pro tem.*), 3, Greencroft Gardens, Hampstead, N.W.

Another volume of deciphered work by Mrs. Wells Gallup, entitled, "The White Rose of Britaine," may be looked for this autumn.

We would also draw attention to a small book entitled "The Strange Case of Francis Tidir," by Mr. Parker Woodward. (Published by R. Banks and Son, Racquet Court, Fleet Street). It includes brief, but suggestive, inquiries into the truth of certain statements lately put forward regarding the marriage of Queen Elizabeth and the birth of Francis St. Alban; also an article on the name "Tidir," and other matters with which Baconian Students should acquaint themselves. It is truly Love's Labour Lost when, for lack of reading books already written, and facts recorded, inquirers painfully retread thorny paths, and go through researches which have been already undertaken. Francis would have termed this *Actum Agere*. Such notes as Mr. Woodward's should incite others to follow his example and so to forward the advance of learning.

In the press, to be published in the autumn, price 7/6 net. "Shakespeare Studies in Baconian Light." By R. M. THEOBALD, M.A. (Formerly Secretary to the Bacon Society, and Editor of the *Bacon Journal*). Author of "Shakespeare Dethroned." These Shakespeare Studies will show in great detail how clearly and completely the most characteristic features of Bacon's philosophic, moral and scientific thought, are reflected in the Shakespearean poetry, not merely by isolated or accidental parallelisms, but by such a comprehensive and pervading identity as admits of only one explanation. Subscribers' names may be sent to the author, R. M. THEOBALD, 32, Lee Terrace, Blackheath, S.E.

ERRATUM—In the April No., page 90, line 22, the word "buill" should read "quill."

# Baconiana.

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## EMBLEMS FROM NATURE USED BY "BACON" AND "SHAKESPEARE."

THE question was once asked at a conclave of literary friends, "How did 'Shakespeare' study natural history?" The answer came pat, "There is no need to suppose that he *studied* it at all; of course he acquired his knowledge of creatures merely by observation." The statement was cheerfully accepted by the majority of hearers, because "of course" settles so much.

Were the same question put to any mixed company with regard to "Bacon," the reply would probably be the same. *There is no reason to suppose that he studied it at all*; or, grant that his knowledge of natural science included (as we know that it did include) some disjointed and incidental acquaintance with the habits of animals, it would yet be considered improbable that he went deeply into the subject, or that he had any special aim in the desultory notes which he jotted in connection with it. The present paper is written merely to suggest another view of the matter, which is far too extensive to be duly treated in a few pages.

All that can here be attempted is to show "Bacon's" notes in the *Sylva Sylvarum* and elsewhere to be no haphazard jottings, but made with a definite and persistent purpose. Perhaps it would be more accurate to say that they have a *double* purpose, and are "ambiguous as oracles,"\* being in fact part of the method whereby he would "mingle heaven and earth," teach parables from nature, as bringing within the comprehension of the simple and unlearned things beyond the reaches of their souls.

Certain of these natural objects our philosopher intended to use as symbols in the hieroglyphic pictures which were to adorn his books, and to be recognisable by his *Invisible Brotherhood*. These emblems or symbolic devices were ever to recall to their minds the fundamental principles which he

\* Promus 444.

repeatedly charged them to "remember," and the axioms which as he declared were "drawn from the centre of the sciences."

It is true that nowhere in "Bacon's" *acknowledged* works is there anything approaching to a treatise on natural history. "It was not my aim," he says, "to heap up names, to make lists of genera and species," for "this field has been already sufficiently laboured."\* In his own natural history he did not "labour;" on the contrary, dry particulars are omitted or only set down when they contribute something to his Method and to his New Philosophy Made Easy. From the first he calls in his intuitive genius—that "nimbleness of mind and aptness to see analogies" with which in early life he perceived himself to be more than commonly endowed. This quick sense of the likeness and unlikeness of things is the very gift of the poet, the spring and source of all metaphors, similes, and figurative language.

"Man," says the philosopher, "being the servant and interpreter of nature, can do and understand so much, and so much only, as he has observed in fact or thought in the course of nature; beyond this he neither knows anything nor can do anything. But," adds the poet, "neither the naked hand nor the understanding left to itself can effect much. It is by instruments and helps that the work is done—instruments and helps which are as easy for the mind as for the hand. And as the instruments of the hand either give motion, or guide it, so the instruments of the mind supply it with suggestions and cautions."

We see that our poet-philosopher makes no account of heaven-born geniuses, mighty writers who can discourse profoundly or in sublime language on every subject without needing instruction or "helps" like ordinary mortals. In his First Book of the *Novum Organum* he discourses about these helps; but the Second Book advances to a discussion of the causes of effects and defects in nature, in order to reach a just understanding of the forms," or innate qualities of things. He illustrates his meaning by "instances" drawn from his own experiments on heat and flame, dividing these instances into three classes—the constant and universal, the "solitary" or exceptional, and the "hidden" and hard to find. The con-

\* We may profitably seek for and identify the "collections" of genera and species, such as "Bacon" elsewhere pronounced deficient, but of whose existence he was evidently aware, and with good reason, since he also says that he had never found a deficiency which he had not endeavoured to supply.

stant instances are said to "rule or govern," and amongst these he places "*instances of analogy, which I also call parallels or physical resemblances.*" "These analogies, the first and lowest steps towards the union of nature, . . . are very useful in revealing the fabric of the parts of the universe and anatomising its members; from this they often lead us to sublime and noble axioms." He goes on to expound what is truly the old Paracelsian doctrine of the sympathies between animate and inanimate bodies, and the "vital spirits" in nature. "Men's labour," he says, "should be turned to the investigation and observation of *the resemblances and analogies of things, as well in whole as in parts*, for these it is that detect the unity of nature."

It is clear that Francis Bacon esteemed the art of detecting analogies, not as a result of chance observation, but as a matter for serious study and "labour." Later in life he wrote "The Wisdom of the Ancients," a little book in which he interpreted and illustrated, after a fashion entirely his own, many of the mythological fables of the Greeks. In the Preface (*which should be more widely read and considered*) he repeats and enforces previous remarks upon the importance of analogies, comparisons, allusions, parables and allegories, for "*parables serve as well to instruct and illustrate, as to wrap up and envelop*, and every man of any learning must readily allow that the method of instructing by parables and figures is grave, sober, and exceedingly useful, sometimes necessary, in teaching rude and unlettered men. It opens an easy and familiar passage to the human understanding in those who cannot apprehend matters of subtlety and speculation. As hieroglyphics were in use before writing, so were parables before arguments."

Fluellen observes that there are "comparisons between Macedon and Monmouth," that there is a river in each, and salmons in both, and many analogies between Alexander and Harry, "for there is *figures in all things.*" So Francis declares that "in the first ages . . . *all things abounded with fables, parables, similes, comparisons and allusions*, which were not intended to conceal, but to inform and teach."

Who will doubt, after reading that Preface, that the writer (who always practised as he preached) made large use of figurative teaching? The books of his day and of the kind which he found "deficient" are sufficient proof of the value which he set upon emblems and allegories. For the present we can only notice the hieroglyphics or "speaking pictures"

which meet us in Baconian books, chiefly in the head-lines and tail-pieces at almost every turn. Here, although the creatures represented are few, we may yet gather useful particulars and hints as to the nature and aim of the notes in the Natural History; for the unanimity of the Baconian designers is remarkable, and no doctrine of chances will explain it.

Wherever our books concern Francis Bacon, either directly or indirectly, whether they were printed in England or abroad, whether published 300 years ago or in this year 1901, certain creatures, and none other, will be found in the designs and book-ornaments. Common-sense satisfies us that there was, *and is*, co-operation amongst the artists and craftsmen—some method faithfully, and of fixed purpose, transmitted from one to another unto the present day.

The creatures and objects in these designs are easily explainable by comparing them with the scanty notes in the *Sylva Sylvarum*, and with their innumerable *figurative* applications throughout the vast literature now claimed for Francis St. Alban; yet his notes were not printed until fifty years after the time when the designs in question had begun their mission of *concealing* and at the same time *revealing*.

Turning to the hieroglyphic pictures, it seems best to classify their component parts, so let us begin with the quadrupeds, observing by the way that, from the works of travellers, from bills of fare and accounts of banquets in the reigns of Elizabeth and James I., the names of 850 creatures have been collected—beasts, birds, fishes, reptiles, insects. Of these "Bacon" notes 165, or not one-sixth of those known to the educated world of his time.

The following are the four-legged creatures honoured by his notice:—

Apo (baboon, mar- mozet, monkey)	Dog (hound, mas- tiff, spaniel, &c., &c.)	Hog (pig, sow, swine)	Panther
Ass	Dormouse	Horse (jennet, palfrey, haak- ney, &c., &c.)	Pole-cat
Badger	Elephant	Hyena	Rat
Bear	Ferret	Leopard	Sheep (ram, &c.)
Boar	Fox	Lion	Squirrel
Bull (cow, calf, kine, buffalo)	Goat (kid)	Mole	Tiger
Camel	Hare	Mouse	Wolf
Cat	Hedge-hog (por- cupine)	Mule	
Coney (rabbit)		Musk cat (civet)	
Deer (stag, roe, hart, &c.)		Otter	



Every one of these animals is mentioned in *Shakespeare* excepting the badger; and, on the other side, *Shakespeare* speaks of no other quadrupeds than these, except it be the weasel, perhaps classed as a ferret, and the rhinoceros, which some writers consider to be the unicorn, at that time a semi-mythical creature spoken of with awe. (See *Jul. Cæs.* ii. 1; *Tim. Ath.* iv. 3; *Temp.* iii. 3.)

But the point of interest does not lie so much in the fact that the lists of animals from the scientific works and from the poetry coincide, but from the insight which in study of this kind we gain into the writer's thoughts and aims. These differ from the aims and thoughts of ordinary men, for it must be plain even to a purblind eye that nearly everything common to ordinary treatises on natural history is absent from the notes and from the plays. As a rule, creatures of every order—beasts, birds, fish, reptiles, insects—are regarded chiefly with a view to their "affinities" or resemblance in the first place to each other, but next (and especially in the plays) because of further analogies to be perceived between them and men—their human prototypes. Whilst observing such resemblances, the author also notes the "contraries" or differences:—"As in the frame of nature there are great diversities and strong resemblances, so it is likewise with beasts. Dogs have some affinity with wolves and foxes, horses with asses, kine with buffles, hares with coney, &c., and so with birds."

And are not these "affinities" precisely those observed and utilised by "Shakespeare" when he puts into the mouth of Edgar a description of himself?

"False of heart, light of ear, bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey" (*Lear* iii. 4).

In the witches' cauldron, "tongue of dog, and tooth of wolf" are thrown together, and with the latter, "scale of dragon," which reminds us of how Timon similarly associates, "Tigers, dragons, wolves, and bears" (*Tim. Ath.* iv. 3).

"The wolf," says Bacon, "is a beast of great edacity and digestion. . . . Dogs have an affinity with wolves and foxes" (*Sylva Sylvarum*). A character abundantly illustrated in the poetic and allegoric literature of the period. Here are a few instances from *Shakespeare*.

"To wake a wolf is as bad as to smell a fox" (2 *Hen. IV.* i. 2).

"Thou damn'd inexorable dog . . . thy currish spirit

governed by a wolf . . . thy desires are *wolfish, starved, and ravenous*" (*Mcr. Ven.* iv. 1).

Buckingham has so filled his mind with Baconian affinities of the wolf, dog, and fox, that in discussing Cardinal Wolsey with the Duke of Norfolk he continually brings them forward to emphasise his condemnation of the Cardinal's cruel, rapacious, and cunning character:—

"This *butcher's cur* is venom-mouthed. . . . This holy *fox, or wolf, or both, for he is equal ravenous as he is subtle*, and as prone to mischief as able to perform it. This *cunning* Cardinal has done this . . . which is a *kind of puppy* to the old dam, treason" (*Hen. VIII.* i. 1). Again in *Tr. Cr.* v. 4, "that *dissembling varlet Diomed*" is compared with "that same *dog-fox, Ulysses, that mongrel cur, Ajax, as bad a dog as Achilles.*"

We cannot fail to perceive that the old-world symbolism, which lingered in illuminated missals, painted windows, and ecclesiastical art until mediæval times, disappears when Francis St. Alban takes up the pen of a ready writer. In the mythology of ancient India and Greece, the wolf was an emblem of light and truth. Pluto (the Invisible) is fabled to have carried off Leuke (a she-wolf—the Holy Spirit) and the Nymph Mentha (*Men Th.*, the moon or dove) both of whom were changed into beautiful plants now abiding in the Elysian fields—an allegory of the ascent and resurrection of the soul into a condition of light and loveliness or beauty.\* It is thought probable that the legend of the she-wolf bringing up Romulus was a fable expressing the rearing of the future founder of the Roman State under the care of some great and venerable teacher of wisdom and religion. The Evangelist, St. Luke, bore a typical name (*Lukos*, a wolf) and he is in many ancient pictures drawn as if writing at the dictation of a Bull, symbol of the Deity, thus representing to the uninitiated an idea of a teacher writing under the immediate inspiration of God Himself.†

\* See *The Book of God* ii. 620. Tor Anga (the Japanese cabir or messenger) has a temple at the four corners of which are Bulls of the Sun. At the back of his altar is a pillar on which a wolf (God and Light) is represented, behind it is a Hind with a lovely female head—the Holy Spirit. Peter Martyr notices that the Chinese word for God is Hu—a wolf.

† It may be observed that in the comparatively rare instances where "savage boasts" are introduced into the hieroglyphic designs, head and tail pieces &c. of Baconian books, the *ancient* symbolism is adopted. "Bacon's" parabolic teaching, like his arguments, usually considered both sides of every subject, and only the good and the beautiful were admitted in these designs.

The "Authentic Works of Bacon" fail to give any *verbal* hint of these things, which had certainly been "in the air" for many centuries. In *writing*, he and all his school turn aside, once and for all, from the ancient notions in connection with the wolf and adopt him as a type of insatiable desire, inexorable cruelty.

Elsewhere the "affinities" are extended and illustrated in leopards, bears, and lions, but the method is still the same. Timon, ordering off Alcibiades, desires him to "get away and take his *beagles* with him, calling upon the earth no more to bring forth ungrateful man, but "tigers, dragons, wolves, and bears, new monsters," his superiors.

Faithless Cressida, stringing together similitudes for herself should she prove untrue to Troilus, chooses her illustrations from these same creatures on account of their affinities and contrarieties to human nature. "As false as fox to lamb, as wolf to heifer's calf, *pard* to the hind or step-dame to her son" (*Tr. Cr.* iii. 2).

The early Play of *1 Hen. VI.* i. 6, has a passage in which the fierceness of dogs, lions, wolves, and leopards, are compared to the spirit of the English soldiers, and in *Cymbeline* iii. 3, the distinction which "Bacon" and "Shakespeare" repeatedly draw between the beast, and the man endowed with reason and knowledge, and with the power of exercising and expressing them, are plainly shown in the regret of Guiderius.

We have seen *nothing*,  
 We are *beastly* : *subtile as the fox for prey* ;  
*Like warlike as the wolf, for what we eat*,  
 Our valour is to chase what flies ; our cage  
 We make a quire, as doth the prison'd bird,  
*And sing our bondage freely.*

We feel sorry for Guiderius ; his mind to him a prison is ; he knows that there must be things worth seeing and knowing, which he cannot see, and he feels "beastly," little superior to the wolf, the fox, or the caged bird.

In Hindu mythology little distinction is drawn between the leopard and panther, the tiger and cat. All signified a "cabir" or heavenly messenger. In the caves of Elephanta a figure of a tiger circled with a wreath of lotus flowers signifies that notwithstanding his fierce exterior he bears a message of love to mortals. So in another temple dedicated to Aduant, the Egyptian Adonis, a tiger's head is carved in

high relief with the mouth extended, a scroll of flowers passing through it—an emblem similar to the former. The ancient mystics then did not regard tigers merely as savage beasts, blood-thirsty, merciless. They could associate the idea of a tiger with sweetness and love,\* of a leopard with the all-cheering sun; they could represent their heavenly messenger as mounted upon a tiger or a panther. In papermarks, sometimes in hieroglyphic designs, and not infrequently in Church symbolism the panther was retained as a sacred emblem. But when Francis “awaked antiquity,” he re-adjusted and altered, as we have seen, much of the ancient object teaching. The tiger, emblem of the sun, is suddenly bereft of his divine attributes, and destined for the future to figure selfish rapacity and ferocity.

“Tigers are prettily feigned to draw the chariot of Bacchus; for as soon as any affection shall, from going on foot be advanced to ride, *it triumphs over reason and exerts its cruelty, fierceness, and strength against all that oppose it.*”†

“*Beggars mounted run their horse to death.* . . .

“*O tiger's heart † . . . more inhuman . . . more inexorable than tigers of Hyrcania.*”§

This is the tone throughout the Elizabethan literature; in no single instance is virtue or goodness in any form attributed to a tiger. Lavinia entreats the ferocious queen. “O Tamora, thou bear'st a woman's face,” but well she knows of the tigerish heart beneath, and when one of the sons is inclined to argue with his mother, Lavinia adds:—“When did the tiger's young ones teach the dam . . . even at thy teat thou hadst thy tyranny.”

“That heinous tiger Tamora” at her death is to be thrown forth to beasts and birds of prey. “Her life was beast-like, and devoid of pity.”

In the same Play Aaron is termed “this barbarous Moor, this ravenous tiger, this accursed devil.” (See *Tit. And.* ii. 3, and v. 3). Elsewhere the wolf is compared to his disadvantage with the lion, or associated with the bear, or contrasted with the lamb, the heifer, and other gentle creatures. Let us turn to these milder creatures.

“Horses and asses have some affinity.” Here again we take note that in ancient times very high ideas were con-

\* This reminds us of Blake's lines:—“Tiger, tiger burning bright, In the darkness of the night.”—ED.

† Ess., Bacchus. † See a passage in Bushell's letter (BACONIANA, April, 1901). § 3 *Hen.* VI. i. 4.

nected with both horse and ass. Both were solar emblems, and the Typhonian ass was consequently a bearer of the sacred Ark, the "mysteries" of the Divine Spirit. In like manner the horse was an emblem of the fiery horses, horses of the sun, and similar symbols in the Bible, and in the writings of antiquity, may all be taken as kindred allusions to the soul or sublime Spirit. But such allusions are rare in the Plays. The glory of the horse had departed (the muses were poor and barren), and the Poet (in popular pieces) generally uses the word *horse* as a term of reproach. "Spit in my face, and call me, horse" (*1 Hen. IV. ii. 4*). "I am a pepper-corn, a brewer's horse" (*Ib. iii. 3*).

When Armado, the fantastical Spaniard in *Love's Labours Lost*, desires his page, Moth, to fetch Costard the clown, that he may convey a letter, the pert page exclaims, "A message well sympathised! A horse to be ambassador for an ass." Armado bristles up, suspecting that Moth means Armado himself for the ass, and Moth for the messenger horse. But the page adroitly turns away wrath by insinuating that he, Moth, is the horse sent to summon the slower drudge, Costard:—

"Marry, sir, you must send the *ass* upon the *horse*, for he is very slow-gaited. But *I go*." A similarly contemptuous contrast is made when Lear, preparing to quit the house of the Duke of Albany, asks impatiently:—"Be my *horses* ready?" "Thy *asses* are gone about them," replies the fool, who like others of his kind is not such a fool as he looks. When Goneril takes upon her to lecture her old father, the privileged fool again puts in his word:—

"May not an *ass* know when the cart draws the *horse*?"

Lear compares his dear daughter Cordelia, her sweetness and fate, with the happier lot of the most despised creatures:—"No life! Why should a dog, a *horse*, a rat have life, and thou no breath at all?"

In the *Promus* is a Spanish proverb, which translated, runs thus:—"I had rather take the *ass* which will carry me, than the *horse* which will throw me off." This Spanish proverb reappears in *Richard II.* where the deposed king laments the supposed faithlessness of his favourite horse. The lines end thus:

"Forgiveness, horse! Why do I rail on thee?  
 . . . I was not made a *horse*,

And yet I bear a burthen like an *ass*.”\*

Here the last line connects with another *Pronus* entry; this time a French proverb:—“*L’asne qui porte le vin et boit l’eau.*”

Dr. Wordsworth puts a note to “the brewer’s horse” (in *1 Hen. IV.*) “which carries malt liquor but does not drink it.” In later plays the thoughts suggested by both proverbs are more fully developed.

Much more would we say of the horse as a solar emblem but that he is chiefly associated with the Pegasus, and thus becomes ranged amongst the mythical creatures of whom, at some future time, we may perhaps be allowed to say somewhat. Meanwhile, it is interesting to see that our poet was aware of the connection, in Hindu mythology, between the horse as the sun or solar messenger, and the hawk or the sun (God) the crest of Osiris. He must also have been acquainted with the strange way in which the *horse-shoe* had become associated not only with the bearer of heavenly music or of the harmonies of Orpheus† and with the ancient legends of the messengers of God who rode “fire-red” horses‡ supported and borne by the sun, the fiery source of spirit life. These magnificent emblems became corrupted and turned to idolatry,§ but as symbols Francis perceived their beauty and utility and we cannot doubt that he derived his ideas chiefly from Pythagoras (much of whose method and symbolism is woven into modern “speculative” masonry) but also from Iamblichus. He describes the light and air in which celestial objects are made manifest to those whose God uplifts in spirit to His spheres as of so subtle a nature that corporeal eyes are not able to see it, but men who can behold this Divine fire scarce breathe, their spirit becoming enclosed in fire. And, now, without pressing the subject further, we ask you to consider the following passage and to see if it be not true that its author had indeed well studied the “Wisdom of the Ancients,” so that he could make it serve his own purposes and show forth

\* *Rich. II.* v. 5. A much longer passage to the same effect is in *The Two Noble Kinsmen* v. 4, 50—52, a play which, for reasons inscrutable, has, with *Edw. III.*, been picked from a mass of others, equally Baconian, and added, in some editions, to the regular canon of *Shakespeare* plays.

† Lines drawn across the *horse-shoe* (originally the *Omega*) converted it into a lyre, another emblem of the Holy Spirit—the lyre of the Messianic Apollo.

‡ Enoch, the second messenger, is represented as thus riding. He was also called Ur-anous, or “the fire of the mind,” the “Spirit,” the “Word” of God.

§ See of Josiah removing the horses and burning the chariots of the sun.—*2 Kings xxiii. 11.*

the beauties of his beloved horse, his mistress, sublime Poetry—

*Orleans.* You have an excellent armour, but let my horse have his due.

*Constable.* It is the best horse in the world . . .

*Dauphin.* . . . I will not change my horse with any but that treads on four pasterns. *Ca ha!* He bounds from the earth as if his entrails were hairs: *le cheval volant*, the Pegasus, *qui a les narines de feu*. When I bestride him I soar, I am a hawk; he trots the air; the earth sings when he touches it: the basest horn of his hoof is more musical than the pipe of *Hermes*.

*Orleans.* He's of the colour of the nutmeg.

*Dauphin.* And of the heat of ginger. It is a beast for Perseus.\* He is pure air and fire; and the dull elements of earth and water never appear in him, but only in patient stillness, while his rider mounts him: he is indeed a horse; and all other jades you may call beasts.

*Constable.* Indeed, my Lord, it is a most absolute and excellent horse.

*Dauphin.* It is the prince of palfreys: his neigh is like the bidding of a monarch, and his countenance enforces homage.

*Orleans.* No more, cousin.

*Dauphin.* Nay, the man hath no wit that cannot, from the rising of the lark to the lodging of the lamb, vary deserved praise on my palfrey: it is a theme as fluent as the sea; turn the sands into eloquent tongues, and my horse is argument for them all. It is a subject for a sovereign to reason on, and for a sovereign's sovereign to ride on; and for the world (*familiar to us, and unknown*) to lay apart their particular functions, and wonder at him. I once writ a sonnet in his praise, and began thus: "Wonder of Nature!"

*Orleans.* I have heard a sonnet begin so to one's mistress.

*Dauphin.* Then did they imitate that which I composed to my courser; *for my horse is my mistress.*"

To return to our ass, once "onos" or "ora," the sun, and venerated by the Jews. He, like the horse, fell from his high estate under the powerful pen of our poet. In future his fate is to figure as an emblem of patient drudging or dullness.

"*He shall bear honours as the ass bears gold,  
To groan and sweat under the business . . .*"

\* A Messianic name; sometimes described as *Hermes*, sometimes as *Apollo*. His career is one of pure beneficence.

Having brought our treasures where we will,  
Then take we down our load to turn him off,  
Like to the empty ass, to graze on commons."\*

In *Othello* we read of the good servant who

"Wears out his time, *much like his master's ass*  
For nought but provender."†

and in *Measure for Measure*, the Duke, trying to persuade Claudio with arguments drawn from the "Anatomy of Melancholy," that life is really not worth living, uses these words—

"If thou art rich, thou'rt poor,  
For, *like an ass whose back with ingots bows,*  
*Thou bear'st thy heavy riches but a journey,*  
*And death unloads thee.*"‡

The dull slowness of the ass is the affinity which links him in "Baconian" poetry to the stupid, plodding man of whom he was henceforward to be the type. In spite of many honourable traditions in his favour, one still older and apparently (like many other emblems which concern us) coming from Egypt, represents the ass as a type of stupidity and ignorance; the Egyptians saw in him the image of the *uninitiated* or *profane*, and it is evident that Francis in his emblem-writings adopted these disparaging views of the poor donkey. He was stupidity incarnate. So when the clown is posed by the riddle "*Who builds stronger than a mason?*" and, after some puzzling, answers (in a form which we recognise) "*I cannot tell*"—his fellow counsels him to give it up:—"*Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating.*" §

Nearly eighty references to the ass in Shakespeare are set in the same key, and here and there the idea is reflected which is prominently put forward in the Essay of "Prometheus," that "*slow and sure*" must go together, for the essayist adds particulars about a "light bird" and a "sluggish tortoise," to help out his comparison of *experience* to "the heavy, dull, lingering thing" upon whose back were placed the inestimable gifts brought down from heaven by Prometheus. "Reasoning and experience," he says, "are to be laid, the one upon the back of a light bird—abstract philosophy—and the other

\* *Jul. Cæs.* iv. 3. See *Rom. Jul.* ii. 5, 73—76. *Mer. Ven.* iv. 1, 90—98.

† *Oth.* i. 1. ‡ *M. M.* iii. 1.

§ *Comp.*: Dogberry in *M. Ado*, "Write me down an ass," &c.



upon *an ass, or slow-paced practice and trial*, and good hopes might be conceived of this ass, if it were not for his thirst, and for the accidents of the way."

Other slow creatures, the camel, the elephant, and the ox, are used as types of the same kind as the ass, though with characteristic differences. The camel is not only slow, but stubborn; and, consequently, an object of contempt. Pandarus, wishing to depreciate Achilles to Cressida, calls him "a drayman, a porter, a very camel,"\* and Thersites, after Ajax, has called him "cur," and "dog," beating him, returns full measure.

"Ay, do, do; thou sodden-witted lord! thou hast no more brain than I have in my elbows—*an assinego may tutor thee, thou scurvy-valiant ass* . . . thou art bought and sold amongst those that have any wit, like a barbarian slave . . . Mars his idiot; do, rudeness; do *camel*, do."

The kindred nature of mules seems to be mentally compared with the stubborn stupidity of camels and asses, where Brutus describes the state of servile drudgery to which he thinks that Coriolanus will reduce the people.

"To his power he would have made them mules . . .  
Dispropertied their freedoms, holding them  
In human action and capacity,  
Of no more soul, nor fitness for the world  
Than *camels* for the war; who have their provand  
Only for bearing *burdens*, and sore blows  
For sinking under them." (*Cor.* ii. 1).

But "kine," continues the Natural History, have some affinity "with Buffles," and this draws attention to the ox as another of the dull plodders, strong but slow, with whom the world abounds. Thersites, who wound up his vituperation against Ajax by calling him "camel," in a later scene of the same Play pours out to the dregs his vials of contempt upon Agamemnon for his stupidity and subservience to his brother.

"An honest fellow enough . . . but he has not so much brain as ear wax . . . to what form, but that he is, should wit larded with malice, and malice farced with wit, turn him to? *To an ass were nothing: he is both ass and ox; to an ox were nothing, he is both ox and ass,*" † &c. He has previously told Ajax and Achilles that Ulysses and old Nestor "yoke you like draught oxen, and make you plough up the wars" ‡—

\* *Tr. Cr.* i. 2. † *Tr. Cr.* v. 1. ‡ *Ib.* ii. 1.

mere drudges; just as Petruchio pretends that he will treat Kate as goods and chattels—*my horse, my ox, my ass, my anything.*”\*

“I begin to perceive,” says Falstaff, “that I am made an ass” (alluding, perhaps, to the *thirst* noted by Bacon). “Ay, and an ox too,” † retorts Ford. Here and in other places, Bacon’s inquiries into the various properties of different kinds of meats are visible. The flesh of the ox is beef, and beef is a heating or “choleric” meat, and the eating of much beef tends rather to cloud the brain than to nourish it. But this is a digression.

Affinity is next observed between “hares and conies” (or rabbits). These are in another place classed as “timid creatures,” with deer, also described as “melancholy creatures.” The poet faithfully follows the careful, though brief notes of the observant naturalist, and makes hares, conies and deer the prototypes of timid or cowardly people.

“Depose me!” exclaims Falstaff when Prince Hal proposes to play the part of king. “If thou doest it . . . hang me up by the heels for a *rabbit-sucker* or a *poulter’s hare.*”

Such creatures, on any alarm or slight noise, scuttle away to their forms and burrows. So the Servant in *Coriolanus*, describing to his comrades the coming of Caius Marius, declares that he has as many friends as enemies, who, now that they “see his crest up again . . . will out of their burrows like conies after rain.” Little rabbits or conies may be seen sitting up at each end of the “New Birth” hieroglyphic headlines of which specimens were given in BACONIANA. . . . These “timid creatures” seem to have figured the Rosicrucian brethren who lived always as much as possible in retirement or secrecy, and who on the slightest warning of danger at once withdrew and hid themselves. In “Bacon’s” curious collection of “Apothegms,” or witty sayings, is an anecdote which seems to contain a hint to the same effect. A scholar who had joined some friends for the purpose of catching conies, no sooner espied the creatures than he exclaimed, “*Ecce Caniculi!*” He was astonished to find by their sudden flight, that rabbits understood Latin. ‡ Hares are more than timid, they are “coward hares,” and repeatedly introduced as “fearful” and “flying,” in contrast to lions and eagles, emblems of bold, brave, and soaring spirits.

\* *Tam. Sh.* iii. 2. † *Mer. Wiv.* v. 5.

‡ See in Bacon’s *Wks.* vii. 156, No. 218, and *Ib.* 186, 77, in the *Apothegms*, which are not more “witty sayings,” but very ambiguous and full of hints.

There is, however, another idea attached to the rabbit as an emblem, namely, its *prolific* or productive power. *Bacon* (perhaps quoting from Aristotle) says:—"Some creatures bring forth many young ones at a burthen, as bitches, *hares*, *coney*s, &c. Some, ordinarily, but one; as women, lionesses, &c;" and again: "*Hares* and *rabbits* scarcely reach to seven years. Both creatures are very prolific."\* These two ideas—of study, or the studious Brotherhood, retiring, and becoming "invisible" at the slightest noise or warning of danger—and of the productive nature of study—probably account for the frequent appearance of hares and rabbits in the hieroglyphic designs which adorn our Baconian books. But of these another time.

We have still to consider the "affinity between elephants and swine,"† of which *Bacon* says that "scarce any other species have affinity *with them*; yet *they* have some affinity." He does not point out the resemblances, as that both are vegetarians, both have snouts or proboscis, both are almost hairless, love to wallow in the mud, have small eyes, short tails, &c. Neither does he comment on the difference in size, manner of feeding, or any other of the many notable disparities between the elephant and the swine, but he dwells whenever either of these creatures is mentioned, upon its *slowness of progress*.

"As slow as the elephant." (*Tr. Cr. i. 2*).

"A hog in sloth." (*Lear iii. 4*).

The swine will therefore be found everywhere to figure the bad extreme of slowness, "sloth"—the elephant, a ponderous, deliberate mind, slow in developing, but "long-lived," or whose works are of permanent value. Francis himself had learnt now to join to the strength of the elephant, his un-hurried and deliberate progress. "The Lord St. Albans, who was not overhasty to raise theories, but *proceeded slowly* by experiments, was wont to say to some philosophers that would not go his pace, Gentlemen, Nature is a labyrinth, in which, *the very haste you move with*, will make you lose your way."

In "*Mr. Bacon's Discourse in Praise of his Sovereign*" (his Sovereign lady, Truth), he compares the preparation of the Queen when her realm was about to be invaded, to "*the*

\* See *Nat. Hist.* 892, and *Hist. of Life and Death*, Sect. 15.

† See reference to *Swine* (play upon the name Bacon) and *Elephant* in "Edward Loigh" in this number.

*travail of an elephant*," the provisions whereof were infinite." When we come to a consideration of the Baconian emblems drawn from ancient mysticism, it will be seen that it is not so derogatory to the elephant as at first sight appears to couple him with the swine.

C. M. P.

(To be continued.)

## FRANCIS BACON'S BIRTHDAY.

**A**N article in the April number of *BACONIANA*, questions the accuracy of the date of Francis Bacon's birth, given in my paper on the "Bilateral Cipher Story," in *BACONIANA* for January. The date, 22nd January, 1560-1 is, however, certainly accurate.

The 22nd January, 1560-1 is the date given by Spedding. The same date is given in Montagu's "Life of Bacon." The 22nd January, 1561 (the historic date according to new style) is the date given in "Hepworth Dixon's Life," in the "Dictionary of National Biography," in the "Penny Cyclopædia," in the "English Cyclopædia," in the "Encyclopædia Britannica," and, so far as I am aware, in every other authority.

The date of Francis Bacon's baptismal certificate, 25th January, 1560, printed at the end of the article referred to, being recorded under the old style, signifies that month of January which followed December, 1560, and was then computed as belonging to that year, though now reckoned the first month of the next year, 1561. This certificate therefore, proves with certainty that Francis Bacon was born in January, 1560-1. The short interval of three days between his birth and baptism was in accordance with the custom of the time. Queen Elizabeth was born on the 7th, and christened on the 10th September, 1533.

The celebration of Francis Bacon's 60th birthday took place, according to Spedding, on 22nd January, 1620-1. The tombstone inscription "(anno) ætatis, 66," would mean, in the 66th year of his age. There can, therefore, be no doubt that Francis Bacon was born on 22nd January, 1560-1.

As the effect of the change of style seems to have been imperfectly appreciated, some explanation of it may not be superfluous. I find, indeed, that the writer of the article elsewhere supposes that January, 1560, old style, preceded September, 1560, whereas it was, as already stated, the month

which followed December, 1560, and which is now reckoned historically as January, 1561.

In early Roman times the year began in March; the names of the months, September, October, November, and December, signifying the 7th, 8th, 9th, and 10th months, recall this usage; which agreed with the commencement of the solar year at the vernal equinox.

Julius Cæsar, in reforming the Calendar, adopted the 1st January as the commencement of the year. The usage continued, notwithstanding, to vary in different countries, at different periods; and sometimes Christmas, and sometimes even the variable festival of Easter was counted the beginning of the year.

Mr. Bond, Assistant Keeper of Public Records, in his "Handy Book for Verifying Dates" gives a full account of the usage in different countries at different dates. With respect to England and Ireland he states as follows:—

"In England and Ireland the year was reckoned,

From Christmas Day, until 1006.

From 1st January to 31st December—1067 to 1155.

From 25th March to 24th March—1155 to 1750.

From 25th March to 31st December—1751.

The day after 31st December, 1751, was called 1st January, 1752.

From 1st January to 31st December—1752, and at the present time."

In the course of the 16th century the 1st January was adopted as the commencement of the year in Italy, France, Germany, the Netherlands, and some other countries.

In 1582 Pope Gregory XIII. corrected the Roman calendar by the omission of 10 days, and adopted the 1st January as the beginning of the year, which usage had prevailed in Rome and a great part of Italy since 1522. Florence retained the commencement at Lady Day until 1751. The Gregorian calendar was accepted by France, Spain and Portugal in 1582, and was introduced into Scotland in 1600.

In England, however, no change was made until 1752, when by statute 24, Geo. II. c. 23, the 1st January was substituted for the 25th March as the commencement of the year, and eleven days were omitted from the month of September in that year, to bring the calendar into harmony with the solar year. The omission of these days has no effect on the days of the month of previous years. The 22nd January, 1561, remains

the 22nd January for all time, but the months of January, February and March are now reckoned as the beginning, instead of the close of the year.

It is therefore a mistake to suppose that "in Elizabeth's time the historical year had long dated from the 1st January," and that "the ecclesiastical year, dating from 25th March, had nothing to do with the matter;" and also a mistake to suppose that the change of style could affect the days of the month in previous years.

In England and Ireland, in Elizabeth's reign, and down to 1752, the 25th March was for all purposes the legal commencement of the year. As an example, reference may be made to "Camden's Annals of Ireland," in which the years will be found to commence and close with Lady Day.

The result is that every document signed or recorded, and every event happening in Elizabeth's reign, in the months of January, February or March, was then reckoned as belonging to the preceding nine months, April to December; whereas it is now, since 1752, reckoned, for historical purposes, as belonging to the same year as the succeeding nine months. Thus a document dated January, 1560, is now called a document of January, 1560-1, or of January, A.D. 1561, if the historic date alone is given.

In my former paper, for simplicity, the historic dates only were given, instead of the double notation, all the dates being translated into new style. Thus, the document signed by Elizabeth on the day of Francis Bacon's birth is dated in fact 22nd January, 1560, though, as the record-keeper who produced it observed, "We now call this 1561." The other documents referred to as signed by Elizabeth, and De Quadra's letters, are dated January and February, 1560, and are therefore of 1560-1, or historically of the year A.D. 1561. The material point, for the present purpose, is that the events and documents referred to, however denoted, all belong to the same year, and give no ground for the doubts suggested in the April article.

Turning now to a somewhat later date, the short statements made in my paper as to Dudley's relations with Lady Sheffield, and subsequently with Lady Essex, were drawn, I believe correctly, from "a study of the facts in the books of Mr. Craick, Mr. Devereux, and Miss Strickland," which the article recommends. These facts, like other authentic history, appear to me absolutely incompatible with the hypothesis of a marriage between Elizabeth and Leicester, an hypothesis unsupported by a tittle of evidence of fact.

"The truth or untruth of the cipher story" is not, as suggested in the article, "another matter," but was the very matter in hand.

The story of Francis Bacon's parentage is, I believe, distinctly proved to be fabulous, both by Francis Bacon's authentic declarations, and by ascertained facts of history. The claim that Francis Bacon wrote the "Faery Queen" is likewise shewn by the facts I stated in April to be also as certainly a fable; Mr. Woodward's conjectures and surmises to the contrary notwithstanding.

Francis Bacon's motive in enjoining on his executors the publication of the "Felicities of Elizabeth" after his death seems plain enough. During Elizabeth's lifetime her enemies, who hired assassins to poison her, also invented and industriously propagated slanders against her birth and character, hoping to detach the allegiance of her subjects. Their plots failed, their lies were not believed, but "everywhere cried down;" and Elizabeth retained the loyal affection of her people. But, lest the smouldering ashes of falsehood should again be blown into flame, Bacon bequeathed this record, which he desired to be "*permanent in future ages,*" as his dying witness to the character of a great Queen; not, surely, as the cipher story would make it, as a legacy of imposture?

Fox's history of "The Imprisonment of the Princess Elizabeth," confirmed by other contemporary writers, describes the rigour of that imprisonment; which, even when at length the princess was allowed to leave her chamber for exercise in the prison garden, required that the gates should be shut, the keepers in attendance, and forbad other prisoners even to look out of their windows. Rigour which proves that the "vulgar intimacy," which is now suggested, was as impossible, as the insinuation is baseless!

It is vain to suggest that other decipherers should be employed to test the "cipher story." Mrs. Gallup when challenged failed to point out the cipher, an easy matter if it really existed; and now avows that without extraordinary faculties and a kind of "*inspiration*" none, save herself, need expect to perceive it. Yet our simplicity is to take on trust this invisible puzzle, and is asked to believe, that to the remote chance of its discovery the wisdom of Francis Bacon determined to commit his final effort, to enlighten posterity, and at the same time to convict the witness of his life of falsehood.

Are we to believe Francis Bacon himself, or the cipher

story imputed to him? On which side lies the weight of evidence? Be it remembered that the great Protestant writers of the Elizabethan age agree with Bacon's witness to Elizabeth's character, as a great Queen, and a woman, whatever her faults and foibles, yet of unstained virtue.\* Roger Ascham, Bishop Aylwin, Fox, Lord Burleigh, Sir Philip Sidney, Edmund Spenser, and the nation's loyalty attest it. Against this is to be weighed the malignant gossip of nameless enemies, "venomous vipers" Fox calls them, which even De Quadra and De la Mothe, in retailing it to the Spanish and French Courts, declared they did not believe, and the "Cipher Story."

G. C. BOMPAS.

### GERMAN LINKS IN THE CHAIN.

JOHANN GOTLIEB BUHLE has some interesting remarks on Francis St. Alban, in his "über den ursprung der Rosenkreutzers und Freimauer." (1806).

He says indisputably Baco von Verulam had the intention of founding a Society of Scholars, which, by observation and research, would further the Science of Physics. His whole literary effort, all his works point to it, as well as to the removal of the Scholastic Aristotelian Philosophy, and the Theosophic, cabalistic, alchemical illusions of his contemporaries; and to the desire to rouse them to a surer, more fruitful study of Nature. This Nature-study, as he rightly judged, could be best and most easily carried on if the most learned of the nation bound themselves together for the work, and the country openly assisted them in their labours. He put this forward in an allegory after the manner of his time, and in his "New Atlantis" figured an island, Ben Salem, on which for a thousand years such a society had existed, under the title of "Solomon's House:" for the Law-giver of the inhabitants of this island owed his wisdom to Solomon. The object or aim of this society was the spread of Natural Philosophy, which was called a "College of the Works of the Six Days." Every twenty years the members of the society were sent to foreign lands, in two ships, not to hold intercourse or to trade with them, but to gain more "Light of Nature" by enquiry. The ritual and dress of the members of "Solomon's House" were carefully given by Baco.

A. A. L.

\* ED. NOTE.—Miss Strickland gives a very different view of Elizabeth. Her facts and "authentic history" do not further this theory.



## THE POEMS ASCRIBED TO SPENSER.

*(Concluded from page 228).*

## VI.—THE DISAPPOINTMENT THEORY.

**M**R. BOMPAS will have it that Spenser was a disappointed and badly treated man. For a son of the journeyman tailor his rise was most rapid ; and (apart from the poems) there is every indication that Spenser, the Irish official, was behaving very naturally, was sticking to business and prospering pecuniarily. If the Irish official were not the real author of the poems, the inconsistency entirely disappears.

The "Tears of the Muses" appeared in 1591. To quote from it :—

"Melpomene" laments the low state of the stage.

Thalia, (like "Webbe," "Puttenham," and "Sidney," in the essays on English poetry) laments the abject condition of literature in England.

"Terpsichore" records :—

"Whoso hath in the lap of soft delight  
Been long time lulled, &c., &c.,  
If chance him fall into calamitie,  
Finds greater burden of his miserie."

When was the Irish official lulled long time in the lap of delight, and what calamitie did he fall into ?

Urania objects to ignorance.

"But hell and darkness and the grisly grave.  
Is ignorance the enemy of grace."

"Mother Hubbard's Tale" is stated by the dedication "to have been long sithens composed in the raw conceit of my youth." The poet objects to difference of texts.

"From whence arrive diversities of sects,  
And hateful heresies of God abhor'd."

The "Ruines of Time" contains a long lament of Verlame city. Verulam, the site of St. Albans, where Francis, as a boy, was brought up. What concern had the son of the London tailor (who came, says Dr. Grosart, out of Lancashire) with St. Albans ?

"Spenser's genius," says the Rev. D. Hubbard, "was aristocratic in its preferences." So was Bacon's and so was "Shakespeare's."

Says Mr. Palgrave, "the stanzas on Leicester's death show strong and unmistakable feeling."

In the "Daphnaida," in 1591, the poet writes:—

"So as I mused on the miserie  
In which men live and I of many most,  
Most miserable man."

And in the "Faerie Queen," of 1590, probably written several years before :

"Who so in pomp of proud estate (quoth she)  
Does swim and bathes himself in courtly bliss,  
Does waste his days in dark obscuritie,  
And in oblivion ever buried is."

Mr. Bompas says, Spenser in his poems, bitterly deplored his banishment. This verse looks as though he had no desire to be at the English Court.

In "Mother Hubbard's Tale," published about 1591, but written, says Dr. Grosart, several years earlier, is the following:—

"So pitiful a thing is suitors' state,  
Most miserable man whom wicked fate  
Hath brought to Court to sue for had wyvist.

\* . . . \*

What hell it is in suing long to bide  
To lose good days that might be better spent,  
To waste long nights in pensive discontent,  
To speed to-day, to be put back to-morrow  
To feed on hope with fear of sorrow.  
To have thy Prince's grace yet want his Peeres  
To have thy asking *yet wait manie years*  
Unhappy wight borne to disastrous end  
That doth his life in so long tendance bend."

And also,—

"Therefore if fortune thee in Court to live,  
In case thou ever there wilt hope to thrive  
To some of these thou must thyself apply  
Else as a thistle-down in th' air doth fly,  
So vainly shalt thou too and fro be cast."

Will someone please explain as applied to Spenser the line—

"To have thy asking yet wait manie years."

The indications above given us do however happen to be in accordance with what we know of the facts of Francis Bacon's life, the delays in his advancement and his bitter disappointment, as well as with the CIPHER STORY.

VII.—REFERENCES TO MYTHICAL AND HISTORICAL PERSONAGES AFTERWARDS DEALT WITH IN PLAYS, POEMS, OR ESSAYS.

The following are named in Spenser's works :—

Locrine.	Cæsar.
King Lear and his three daughters.	Edward II.
Cymbeline (Kimbeline).	Henry VII.
Venus and Adonis.	Richard III.
Anthony and Cleopatra.	

Baconians who have wondered how the unmelodious Shaxpere or Shagspur was converted into "Shakespeare," should read their Spenser, who judging from the invented names of persons in the "Faerie Queen," was particularly good at this sort of thing.

Book II., Canto xiii.

"Yet gold all is not that doth golden seem  
Ne all good knights that *shake* well *speare* and shield."

Book III., Canto i.

"And shivering speare in bloody field first shook."

Also,

"And in his clownish hand a sharp bore speare he shook."

Book IV., Canto ii.

"With that they gan their shivering speares to shake."

And

"He all enraged his shivering speare did shake."

The germ of the idea of shake-speare is to be found as far back as 1579, where the poet in the Glosse to the "Shepherd's Calendar" for October refers to Pallas. See the sentence: "which the lady disdainig *shaked* her *speare* at him."

VIII.—THE ALLUSIONS TO KILCOLMAN AND NEIGHBOURHOOD.

These appear in "Colin Clout," in some parts of the "Fairie Queen," and the posthumous cantos of mutability. Was "the poet" writing about a neighbourhood he knew?

We know from the Harvey letters that in dealing with the marriage of the Thames (see "Faerie Queen," Book IV., Canto xi.) Immerito says, he worked from Holingshed. We know also how beautifully in the "Ruines of Rome" he pictured that city although there is no suggestion of Spenser ever having been in Italy, and there is great doubt whether Francis had been there. Take again the description of the principal Irish rivers in the canto I have just referred to. There is no possibility that "the poet" was writing from personal or local inspection. Was the poet's "local colour" about Kilcolman first hand or worked up from a map? Says Dr. Grosart, "To-day the fields and hills are commonplace and unpicturesque." The "Mulla" is five miles distant! Its correct name is Awbeg. There is no mountain of Mole but some hills called Ballyhowra about five miles in another direction.

The "Allo" appears to be a poetical and not an Irish name for the river Blackwater, whose source is the hills of Slievelogher. "Arlo Hill," according to Dean Church, is the poet's name, for Harlow, mentioned several times in the Irish State papers, as a fastness in the Galtee mountains, frequented by disaffected Irish and the scene of many encounters. The "local colour" therefore, of which so much is made by the Spenser biographers, could well have been written by a person in England with the aid of a small map and a poetic imagination, which a large map would have doubtless somewhat subdued.

#### IX.—THE POET WAS A LAWYER.

I have already quoted Harvey's statement that Immerito was a lawyer, but before giving quotations from poems let me anticipate the usual objection. Shakspur, according to the very latest theory, learnt his law through his father's difficulties and debts, and the accompanying legal proceedings. So I shall be told that Spenser learnt *his* law in his offices of Clerk of Degrees in Dublin and Clerk to the Munster Council. My answer is, that if these appointments necessitated knowledge of law, a trained lawyer and not a mere copying clerk would have been appointed. But knowledge of law was not required in the appointments he filled. The following are a few out of many quotations available, and I think lawyers will agree they give indications of extensive knowledge of both civil and criminal law pleading and conveyancing:—

"As she bequeathed in her last testament  
 . . . Who dying whylom did divide this fort  
 To them in equal shares, in equal fee."

—"Fairie Queen," Book I., Canto ii.

"Now were they liege men to this Lady free,  
 And her knights service ought to hold of her in fee."

—Book III., Canto i.

"The charge of Justice given was in trust,  
 That they might *execute her judgments* wise,  
 . . . Which proudly did *impugn* her *sentence* just.  
 Whereof no braver *precedent* this day."

—Book V., Canto iv.

"So is my Lord now *seised* of all the land,  
 As in his fee with *peaceable estate*,  
 And *quietly* doth hold it in his hand."

—Book VI., Canto iv.

"Therefore a *Jury* was *impanelled streight*,  
 T' *enquire* of them. . . . ."

"Of all their crimes she then *indicted* was."

"The *warrant* straight was made, and therewithal  
 A *Bailiff* errant forth. . . . ."

"The damsel was *attacht*, and shortly brought  
 Unto the *bar*, whereat she was *arraigned* ;  
 But she *thereto* no would *plead nor answer aught*,  
 Even for stubborn pride which her *restrained*,  
 So *judgment past as is by law ordained*  
 In cases like ; which, when at last she saw,

Cried Mercy to *abate* the *extremity* of the law."

—Book VI., Canto vii.

"Are changed of Time, which doth them all *disseise*."

—Book VII., Canto vii.

"The right between *party and party*."

"Will *compound* between the murderer and the friend of  
 the *party murdered* which *prosecute the action*."

"How can they do so justly? Doth not the *act of the*  
*parent* in any *lawful grant* or *conveyance* bind his *heirs*?"

"It is a *capital crime* to *devise or purpose the death* of the  
 King, the reason is," &c.

"As well in all *pleas of the Crown*, as also for all *enquiries for escheat lands attainted, wardships.*"

"By the common law the *accessory cannot be proceeded against* till the principal has received his trial."

"Close and colorable conveyances."

—*Veue of Ireland.*

#### X.—THE VEUE OF IRELAND.

Those familiar with Bacon's acknowledged writings should carefully read this prose composition. It indicates a marvellous general knowledge of literature and history, and shows that the writer had been specially reading up the facts about Ireland before writing the treatise. Camden and Buchanan appear to have been two of the principal authorities consulted. Except for the mention of the O'Brien incident at the gallows there is no indication that the writer is dealing with facts necessarily within his own personal observation. This incident may have been mentioned in this way merely as part of the scheme of concealment of the real identity of the writer. It must be remembered that although in MS. in 1596 it was not printed until 1633, and that one of the manuscripts (the most correct one, says Dr. Grosart) turns up very suspiciously amongst the Lambeth MS., where so much Baconian correspondence is to be found. The *Veue* reads to me like the quiet attempt of a statesman not in power to instruct the minds and influence the conduct of those who had the actual control of Irish affairs. See the suggestions at page 252 of Grosart, Vol. IX., as to the appointment of a Lord Deputy and a Lord Lieutenant, and indicating for the latter office the Earl of Essex, "upon whom the eye of all England is fixed and *our last hopes now rest.*" It seems a piece of impudence for a clerk to a provincial Irish Council to take upon himself to advise Ministers of State as to the best treatment of Irish difficulties seeing the many superior Irish officials available, and there is no evidence of his being asked to do so. Francis, however, was always tendering his advice on State affairs, and the suggestions in this case as to the appointment of Essex were adopted.

#### XI.—THE POET WAS A HUMOURIST.

He was not to be trusted "to pass by a jest."

"And Debons shayre was that is Devonshyre."

—F. J., Book II., Canto x.

"Yet was it said there should to him a sonne  
Be gotten, not begotten, which should drink."  
—Book VI., Canto iv.

"Yet they were bred of Somers—heat they say."  
—"Prothalamion" on Marriage of the  
Ladies Somerset, Stanza 4.

"And endless happiness of thine own name."  
—(Earl of Essex, Dev-ereux=hereux),  
Stanza 9.

## XII.—PARALLELISMS.

I would like to deal with these at some length, but space will not allow. I must content myself with a few by way of encouragement to others to look for more. They will be found so plentiful as to invoke the inevitable Shakespearian retort that Spenser was largely drawn upon by the immortal bard, who made a practice of borrowing the ideas and expressions of other writers!

*Spenser.*—"To be wise and eke to love  
Is granted scarce to God above."

*Bacon.*—"That it is impossible to love and to be wise."

*Shakespeare.*—"Or else you love not; for to be wise and  
love  
Exceeds man's might; that dwells with  
God above."

*Spenser.*—"In deep discovery of the mind's disease  
. . . Then with some cordials seek first  
to appease  
The inward languor of my wounded heart."

*Shakespeare.*—"Cans't thou minister to a mind diseased?"

*Spenser.*—"Of this world's theatre in which we stay  
My love, like the spectator, idly sits."

*Shakespeare.*—"As in a theatre the eyes of men,  
After some well graced actor leaves the  
stage,  
Are idly bent on him who enters next."

*Spenser.*—"The fall of Lucifer as the result of ambition  
is described in 'Hymn of Heavenly  
Love.'"

*Shakespeare.*—"And when he falls he falls like Lucifer."  
—"Wolsey's Farewell," *Henry VIII.*

*Spenser.*—

“The evil done  
Dyes not when breath the body first doth  
leave,  
But from the grandsire to the nephew’s son,  
And all his seed, the curse doth often  
cleave.”

*Shakespeare.*—“The evil that men do lives after them.”

*Spenser.*—In Book II., Canto ix., we have the reference  
to the porter at the gate, and his ‘larum  
bell. Later on we have the term “hurly  
burly.”

*Shakespeare.*—Compare *Macbeth*.

*Spenser.*—“When gentle sleep his heavy eyes would  
close  
. . . Upon his heavy eyelids.”

*Shakespeare.*—“Sleep, gentle sleep, why hast thou slighted  
me,

That thou no more my heavy eyelids close?”

*Spenser.*—“And steal away the crown of their good  
name.”

*Shakespeare.*—“But he who filches from me my good  
name.”

*Spenser.*—“Thou hast with borrowed plumes thyself  
endewed.”

*Shakespeare.*—“His feathers are but borrowed.”

“Sits mocking in our plumes.”

*Spenser.*—“To pity him that list to play the fool.”

*Shakespeare.*—“It takes a wise man to play the fool.”

*Spenser.*—“In seas of trouble and of toilsome pain.”

*Shakespeare.*—“Or to take arms against a sea of troubles.”

*Spenser.*—“That even those which did backbite him  
are choked with their own venom and  
break their galls to hear his honourable  
report.”

*Shakespeare.*—

“By the Gods

Ye shall digest the venom of your spleen  
Though it do split you.”

*Spenser.*—“On whose mighty shoulders most dost rest  
The burden of this kingdom’s government.”

*Shakespeare.*—“And from these shoulders, these ruined  
pillars,



Out of pity taken a load would sink a navy  
 . . . Oh! 'tis a burden."

*Spenser.*—"The goats stumbling is here noted as an evil sign. The like to be marked in all histories and that not the least of the Lord Hastings in King Richard the third his days. For . . . it is said that in the morning riding towards the Tower of London, there to sit upon matters on counsel his horse stumbled twice or thrice on the way."

The biographers have been worrying as to who was "E. K." from whose Glosse in the "Shepherd's Calendar" for May I take the above passage. Well, it was W.S! For when I referred to the Play of *Richard III.* I found he with his economical tendencies had again turned the above incident to account.

*Hastings.*—"Three times to-day my foot-cloth horse did stumble,  
 And started when he looked upon the Tower  
 As loth to bear me to the slaughter-house."

In conclusion, I must confess to being still unrepentant for my article in the January *BACONIANA*, and trust that the Spenser question may be carefully considered by others. Some one should inspect the "Spenser" portrait with golden red hair which, as the Queen set the fashion, was doubtless, the popular colour. She left it to Lady Carey. To quote the dedication to "Muiopotmos;" was it for name or "kindred's sake" (she was a daughter of Sir John Spenser), or "for that honourable name which ye have, by your *brave deeds, purchased to yourself*" (viz., that she had been permitted to marry into the Queen's family).

In view of the Cipher Story and in faith of the absolute truthfulness of Mrs Gallup, I incline to the opinion that the picture was a family portrait which the Queen at her death wished to be kept in the possession of her nearest acknowledged relative.

PARKER WOODWARD.

NOTES ON THE "RELIGION AND LEARNING,"  
OF EDWARD LEIGH.

EDWARD LEIGH was a Leicestershire man, born, Wood in his *Athenæ Oxonienses* tells us, 24th March, 1602, "being the day and year on which Queen Elizabeth deceased." He became a Commoner of Magdalen Hall, *an.* 1616, and proceeded in Arts in 1623, went to the Middle Temple and studied law, wherein he made considerable progress, yet, before he had been there two years, he, with others were forced thence by the great Plague that violently raged in London 1625. After a visit to France he returned to the study of Law, Divinity, and History, in each of which in his elder years he attained to some eminence. Afterwards he retired to Banbury in Oxfordshire. Later, during the civil troubles he was appointed to the House of Commons to sit in the Assembly of Divines, "Where he behaved himself as learnedly as most of the Divines then sitting." He was also a Colonel of a Regiment for the Parliament, and was among those Presbyterian members turned out of the House of Commons by the Army, in 1648, and imprisoned in the public Inn called the King's Head, in the Strand. From which time till towards the King's Restoration when he and others were restored by General Monk to their places in Parliament he "wrote Books." Among these were the *Treatise of Religion and Learning in six Books* (1656 Fol.). And *Choice Observations on all the Kings of England from the Saxons to the death of King Charles I.* (1661 Oct.). To the former of these the elder Disraeli alludes in his "Curiosities of Literature," pointing out how Leigh in his "Postscript to the reader, bitterly complains of the many mistakes made in the printing of his work. Errata there is certainly much, about a page and a-half. Leigh says "False interpunctions there are too many." "The italyc character, not observed," "words parted where they should be joined," "words misplaced," "chronological mistakes," "a syllable too much," "a letter too much." All of which go to prove that as late as 1656 either authors did not correct their books for press, and the errors of printers were hideously frequent, or else that the errors were introduced by *malice prepense*. The question naturally follows—by whom?

Leigh gives us a list of Renowned Scholars under the title of "Learning," with a list of the colleges in the Universities which bred them. Under the letter B we find Roger Bacon

with no date appended. He is described as a great mathematician. Sir Francis Bacon, Leigh says, "is called by one, the Aristotle of our Nation. He calls philosophy somewhere his darling, as I remember. His learned writings show his great parts. Peirskius\* often lamented that he went not to him when he was in Paris." That is all. No mention is made of Trinity, Cambridge, having been his college, although it is twice mentioned: once as being founded in 1353, and in another place as being founded in 1584. Bateman, and Stephen Gardiner are alone spoken of as having graduated there. Scholars renowned for Poetry are—Gower, Chaucer, Spencer, Daniel, Draiton, Beaumont and Fletcher, and Ben Jonson. In the margin are added in pen and ink the names of Cowley, Milton, Cleveland, and Randolph. In a separate list of Poets are Sir Philip Sydney, Francis Bacon, Sir Walter Raleigh, and Edmund Spencer—"Prince of poets" of his time. "Poets of old" are Chaucer, Spenser, Ockland, "Poets of late" Alabaster, Serjeant, Hoskins, and Herbert. Philosophers, Sir Francis Bacon and Gilbert. Learned Antiquaries, Leland, Camden, Spelman, Seldon. Learned women, Queen Elizabeth, the Lady Jane Grey, and Weston. In the address to the reader he says, "William Alabaster, an excellent poet, he wrote a poem called 'Elisæis,' of the chief things of Queen Elizabeth's reign, but it was not perfected." Buchanen is mentioned as an excellent poet, as was his pupil, James I., but among the Historians Buchanen is ignored. Leigh is a strange Lexicographer, for the great Playwright William Shakespeare finds no mention, though, as we have seen, Beaumont and Fletcher are not despised, nor Ben Jonson. In his Fifth Chapter on Civil and Canon Law, he quotes from Saint Alban's *Advancement of Learning*, on the Drama.

"Dramaticall or Representative poetry is, as it were, a veritable History; it sets out the image of things, as if they were present, History as if they were past." He says elsewhere that, "Poetry principally serves for venting extraordinary affections," and again, describing poetry, he calls it, "the quintessence," or rather, the "luxury of Learning." Of painting he says, "It is silent poetry, and poetry a speaking picture," by which we see he is no inapt pupil of Francis Saint Alban, whom he chooses to rank as a poet rather than the player Shaxper. In speaking of Magdalen College he notices that Prince Henry was a scholar there, also Mr.

\* Gassendi, de vita Peireskii, i. 6.

Burton, who "wrote of Melancholy, upon whose tomb there is this witty epitaph:—"*Pauc is notus paucioribus ignotus Hic jacet Democritus Junior cui vitam panter et mortem Dedit Melancholia,*" of the witty interpretation of which I leave my readers to make what they can.

The printer has been busy disjoining, and misplacing letters. Are the errors here made with a purpose? One almost becomes certain that there is more here than meets the eye, especially as the first line is underscored by a pen, and a marginal hand, exquisitely sketched in ink, points to the *Pauc is*—of the first line. Leigh ingeniously says in his Postscript, "we have not Plantine nor Stevens here."

A full list of famous printers are given on page 54. Aldus Manutius, Paulus his son. Venice. In France, Crispinus, Henry Stevens, the father to Charles, and Charles the father to Robert, Robert to Henry, and Henry to Paul, all printers. Christopher Plantine of Antwerp, a most famous and learned printer. Leigh has studied Printers and their "curious" art.

Before leaving the subject of Burton and his epitaph let us turn to Anthony Wood's *Athenæ Oxoniensis* and see what he says of it. He states: "The inscription was made by Robert, and put up by the care of his brother, William Burton." The last line here runs differently to Leigh's. Wood has it: "*Cui vitam dedit et mortem Melancholia.*" Perhaps the printer was less "famous" than the one who printed Leigh's quotation. Though Shakespeare is omitted from every list of poets our author tells us: "Poets were the first Priests, Prophets, Legislators, Politicians, and the first Philosophers, Astronomers, Historographers, Orators, and Musicians in the world." Music, he adds, was invented by Pythagoras from the Smiths' hammers. There is indeed nothing, as our Francis says, new under the sun. Handel was but a plagiarist after all,—Pythagoras was before him with his harmonious Blacksmith, and Wagner's Mime limps after!

Among his other books there is a little octavo volume called "England Described" (mostly taken, Anthony Wood says, from Camden).

Turning to Stratford-on-Avon one is met by the following: "A little Mercat town; there is a stone bridge supported with fourteen arches." Nothing more. At Gosford Gate, "There hangeth to be seen a great shield—bone of a Wild Bore which Guy, Earl of Warwick, slew in hunting, when he had turned up with his sword a great pit, or pond, which is now called Swan Fuell, but Swine's Well in times

past. There is a note to say, "the bone is rather of an elephant, being not so little as a yard in length."

Here, at least, a *Swine* and a *Swan* seem to be synonymous. Is it only a curious coincidence that Francis himself says: "Among beasts the Elephant and the Swine are alike?" It will be well to note this in our book of memory. If Marlowe be one of Bacon's pseudonyms as suggested, the reason for his choosing the name may be found in Leigh, who says: "Chalk commonly called Marle, which, being spread upon corn-ground, eaten out of heart by long tillage, doth quicken the same again, so as that after one year's rest it never lieth fallow but yieldeth again to the husbandman his seed in plentiful measures."

Britain is prettily named "The grassy Isle so-called." We are sure to turn up odd little bits of interesting information when perusing old writers like Leigh. Here is one strangely german to the matter. It appears under the title of Cheshire. This county is described as having cheeses made there in great quantity, and as producing the best dairy women. The river Dee "passeth by Banchor,\* a famous monastery." We are then told Hugh Wolf was made Earl of Chester by William I. Then comes an astonishing statement, that Edgar, King of England, triumphed over *Macon*, *King of Mann*, and of the Islands, who, with all the Princes of Wales was brought to do homage to him. Note the close connection of *Macon* with Princes of Wales, and with Cheshire. The Earl of Chester is one of the titles of our Prince of Wales to this day.

It has been already suggested that Bacon lay some time after 1626, *perdu* in the Island of Mann—also that he himself was an unacknowledged Prince of Wales—known in certain quarters as *Macon*, the B and M being in ancient tongues interchangeable letters. Are there not here some startling pinholes through which we may see great objects—darkly as yet—but in time, soon perhaps, face to face?

Leigh describes Edgar the King, sitting in a Barge at the fore-deck, "Kennadie, King of the Scots; Malcolm, King of Cumberland; *Macon*, King of Mann, at the oar round him, along the river Dee, in a triumphant show to his great glory, and joy of his beholders." It seems that a Leigh was King of Cheshire in old times. It was a great family and its descendant tells us "one Magnanimous Leigh was in Richard

\* *Bancornaberg*, a pre-Saxon University of Ohristian philosophers, where "Catwg, the Zoroaster, and Ancourin and Taliessen the Homer and Pindar of British poets" studied.

II.'s reign." Other pieces of information given "to set forth the glory of the nation" are that King Henry VII. made Cheshire a County, and that the Duke of Cornwall, King Edward III.'s son, was invested by a wreath on his head, and a ring on his finger."

It has been suggested by one literary man that the reason for Shakespeare's name being omitted from Leigh's book is that playwrights in those days were not thought worthy of notice. Leigh speaks of "an Elegy on the deplored death of that rare Column of Parnassus, Mr. John Cleveland who wrote plays." Leigh thought Shakespeare no rare Column of Parnassus. Why? That he was neither contemptuous of the Drama as a means of Education, nor of playwrights as Poets has been proved. What theory fits the question better than that he knew as others did the truth—and was silent?

One fact more. Francis St Alban left in his will a sum of money to the poor of Hempstead, where he says, during the plague he heard good sermons. We find in Edward Leigh, "Hamsted, a little Merkat Town, called Hehan Hamstead,\* situated among the hills by a Riveret side." Is the printer again at fault, and is Hemel Hemsted meant? and which is the happy Hampstead that found favour in our Francis St. Alban's eyes? Echo answers: which?

ALICIA A. LEITH.

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## FRANCIS "BACON'S" STYLE.

[The following paper was, for the most part, published in *BACONIANA* (1st series), May 1892. That number is now out of print, and meanwhile, the result of recent researches have strengthened old doubts as to the true authors of much of the literature of the 16th and 17th centuries. Since the same inquiries continue to be repeated which caused the penning of this paper, it is thought desirable to reprint it, with a few additional remarks suggested by increased experience, and a wider range of observation.]

**H**OW do you describe or discriminate the style of Bacon? Is it possible to distinguish his writings from those of any author of his time by means of their style alone? And what is his style?

These and similar questions are not infrequently asked, and they certainly ought to be answered, for it is becoming more and more certain that we are soon to claim for Bacon the authorship of many works "put forth," "produced,"

\* Domesday Book mentions a Manor of Henamsted (Hempsted) in the hundred of Albaneston, near the Church of St. Alban.

"published" and "fathered" under other names than his. Yet no distinct, satisfactory answer has come to such inquiries.

Bacon's style has been described as "clear," "precise," "pithy," "terse," "ponderous," "learned," "dry," "rich," "imaginative," "poetic," "noble." I could pile up these epithets until you were weary of reading them, and could make each contradict another, but of what use would all this be? No finer criticism of his style or manner of writing could be penned than that of Macaulay, and many other authors have given their various opinions on the same subject. But all said, and all read, do any of these criticisms help us to identify the style of our great master, so that, meeting with a piece of his work, we are able, without hesitation, to declare: "This is Bacon's—we know it by his style?"

And what can be more different in that which we have learned to call *style*—the characteristic manner of expression and diction—than many of the works, or fragments of works, which we know to be Bacon's? Macaulay was fully alive to this great disparity even among the Essays, and he attributes it to differences of age in the author. Always old in judgment and understanding, the *young* man is more peremptory, dogmatic, and consequently prosaic, than the same man mellowed by age, with the accumulated stores of knowledge to sweeten his imagination, and to furnish him with similes, metaphors and axioms drawn from the centre of the sciences.

We see in the Essays, and, indeed, in the various editions of all his other works, increasing richness in diction, greater depth of feeling, more poetic expression, as years roll by, and as wisdom and the continued working within the author of noble and "heroic" thoughts do their spiriting gently.

Yet after all, to judge of the experience of others by our own, we do not feel greatly enlightened as to the particular point in question by any commentaries, hand books or criticisms which have been written about Bacon and his style. Quite apart from the discrepancies discussed by Macaulay, upon what general principles does any one propose to harmonize the "styles" of those very Essays with the *Novum Organum*? or of the *New Atlantis* with the *Order of the Helmet*, or *The Conference of Pleasure*? or these again with the *Tracts of the Law*, or with the beautiful verses, *Life's a Bubble*, or yet again *The Praise of the Queen* with the too-much despised *Translations of Certain Psalms*, *The History of Winds* or of *Salt, Sulphur and Mercury*?

The only general ground upon which these and many other unlike styles in Bacon's works are to be accounted for, is that pointed out by Bacon himself, when he declared that the *matter* of any piece of writing should determine the style; in short, that a man should use whatsoever style or manner of speech may best suit the subject to be treated of.

No doubt we should all like to be able to do as Bacon airily suggests, and write upon every subject with equal facility, and in the manner most agreeable to our theme; but who is it that says: "*Le style c'est l'homme*"? Words are *images of thoughts*; and we poor commonplace writers can only write on the few subjects of which we understand something, and with a style limited by our little knowledge and great commonplaceness.

Bacon was hampered by none of our clogs and drawbacks. He had, we know, nothing ready to his hand in the way of dictionaries, books of reference, or *Thesaurus* of words and phrases, and our language before his time was very poor; but what was that to him, who had a dictionary and "a mint of phrases in his brain," and who made, as he said, a grammar for himself? His thoughts were very clear-cut, very brilliant, and the words flew to meet them. You will see for yourselves, when you look into the matter, how these things were. But up to this point we seem to be as far as ever from reaching our aim—namely, to be able, by sure and indubitable signs, to distinguish the style of Bacon, so that we need scarcely ever hesitate (excepting, perhaps, in a business document or formal letter) to put a finger on a given page and declare that this is or is not Bacon's writing.

Then are we to give it up as hopeless? Surely not. Since we cannot come to any satisfactory conclusion by arguing only upon what Bacon calls "generals," let us leave these and come to particulars.

The smallest particulars which we have to consider in the present case are the *words*, the vehicle of thought; therefore let us look a little into Bacon's vocabulary. Here we are met by a great difficulty. For Bacon found our language poor and empty, deficient in every kind of ornament, totally inadequate to the exposition of his lofty and complete theories, his vigorous arguments and reasoning, his subtle and imaginative ideas. He left this English of ours rich, full, and furnished at all points, a noble model of language, such as he desired to construct by selecting materials from the best of other nations.



What, then, was old, what new? Which words did Bacon import from abroad? Which did he adapt from the Latin and other tongues? Which did he coin in his private mint?

These are far-reaching questions, and they can only be absolutely settled after we have ascertained how many of the works at present ascribed to various authors are truly Bacon's. *It was he who filled up all numbers and did that to which the works of Greece and Rome cannot compare.* Ben Jonson says so, and we are therefore prepared to find a multitude of unrecognized works. Meanwhile there is an excellent concordance to *Shakespeare*, and thereby we may to a great extent gather in what particulars and to what extent the philosopher and the poet differ in their vocabulary.

More than once I have been told by eminent philologists that the difference in "style" between the works of Bacon and *Shakespeare* is so tremendous as to prohibit the possibility of their being produced by the same author. I have asked: Does this observation apply to the vocabulary? and the reply has been: "Yes, assuredly; the vocabulary plays a very important part in the style of any writer." Then I have said: You consider that the vocabulary, the actual words used by Bacon, are so manifestly different from those used by *Shakespeare* as necessarily to affect the whole style? Again the answer is: "Yes, certainly." And this, I believe, has been a very common or popular notion.

Now, this is what is found to be the case in upwards of one hundred and thirty chapters, letters, fragments and portions of various works examined word by word, and compared with the *Shakespeare* concordance.

Exclude from the question proper names and absolute technicalities of science and words of learning, such as apogees and perigees, sublimate of mercury, pneumatics, convex lenses, logarithms, acroamatic, or exoteric, or magistral logic, terms which no one would expect to meet with in the *Shakespeare* plays, and on the other hand, discard vulgarisms, oaths and colloquialisms, such as could not find place in scientific writing, or even in letters. The result, then, is that, taking from many pieces, of every two hundred words from the acknowledged works of Bacon there are three words *not* in *Shakespeare*; in *Shakespeare* there are fewer still which are not in Bacon.

Here we must insert a saving clause. It does not follow that the same part of a verb, the same form of an adjective or

adverb, or even of some few nouns, may be precisely the same; but they are near enough to be regarded as close relations, husband and wife, or at least first cousins.

For instance, we find in the poetry *advantageable*, in the prose *dis-advantageable*, each once only. In the one *confinable, uncomprehensive, inexecrable, answerable*; in the other *unconfinable, comprehensive, execrable, unanswerable*. In the poetry *plantage*, in the prose *boscage*; both from the French, and neither repeated; and so with many other words, which, when rare or very exceptionable and peculiar, seem to be the very coinage of Bacon's brain, and, when met with in unexpected places, are like the pebbles in the fairy tale, to act as hints or guides to the discovery of his works.

Analysis of his enormous vocabulary is beyond the scope of this paper; we trust that nothing will be taken for granted, but that readers will test this matter of "words, words, mere words." There are, however, other points more slippery of observation, which, once mastered, seem to afford a still more serviceable touchstone. We allude to the *habitual* words, pet phrases and turns of speech, of which hardly a page or passage in Bacon's writings is entirely barren. To begin with a few nouns:—

Advantage.	Inquiry.	Observation.
Aim.	Instance.	Occasion.
Art.	Kind.	Order.
Cause.	Knowledge (some-	Proportion.
Character.	times plural).	Purpose.
Colour.	Law.	Question.
Conclusion.	Man, " <i>A man who</i> ,"	Reason.
Contrary.	etc.	Sort.
Defect, or Deficiency.	Matter.	Sum.
Effect.	Method.	Thing.
End.	Nature.	Time.
Form.	Note.	Truth.
Image.	Nothing.	

We see at once that these words are all intimately connected with Bacon's philosophical system, and with things uppermost in his mind. Every new sight or phenomenon, every fresh scrap of information or discovery of error, or popular delusion, set him thinking with Polonius:—

"Now remains  
That we find out *the cause of this effect*,

Or rather say, *the cause of this defect ;*  
*For this effect defective comes by cause."*

In the *Aphorisms* at the beginning of the *Novum Organum*, Bacon says that *where the cause is not known, the effect cannot be produced* ; for the *cause* in the process of contemplation is the *effect* in the working ; and *the cause of nearly all the defects* is that which we admire the noble faculties of the mind, we neglect to seek for its helps.\* If you will be at the pains of examining the 350 cases or so in which Shakespeare uses the word "cause," you will, I am sure, be satisfied that the habit of tracing all events, all effects and defects, to their causes, is as confirmed in the Poet as in the Philosopher.

Then the *aim* and *end* of study, the *purpose* with which it was to be pursued, the *characters* to be written on the memory or employed as means of distinction and recognition ; the *order* and *method* by which knowledge and wisdom are to be attained and stored up ; the sum and conclusion of each argument or theory ; the taking of *notes*, and collecting of *instances*, or examples, are brought before the eyes of our mind in looking at this short list of words. The *parts*, *observation*, *questioning* and *reasoning* faculties, necessary for inquiry into the *Forms of Things* ; the true *characters* and *nature*, in *Laws of Nature*, which were in *time* destined to prove themselves one with the laws of God—*truth* in its noblest interpretation—all these great thoughts may be seen in embryo in less than three dozen words.

We are supposed to be addressing "Baconian" students, who have at least read most of the works which they profess to discuss. It may be interesting to them if a few references are added to places in the plays where these very same master-words are used in the same manner and connection :—

"My thoughts aim at a further matter."—3 *Hen. VI.* iii. 2.  
*Othello*, iii, 3, etc.

"Let all the *ends* thou aims't at be thy country's,  
 Thy God's, and Truth's."—*Hen. VIII.* iii. 2.

"What is the *end* of study ? Let me know."—*Love's Labour's Lost*, i. 1.

"These few precepts in thy memory  
 See thou *character*."—*Hamlet*, i. 3.

\* Bohn's translation of the *De Augmentis* shows the resemblance of Baconian and Shakespearean diction better than Spedding's more picked phrases. Being away from home, without my books, I am unable to quote from either volume.

"There is a kind of *character* in thy life,  
That to the observer doth thy history  
Fully unfold."—*Measure for Measure*, i. 1.

Bacon's *Colours of Good and Evil* are seen in such passages as the following:—

*Nathaniel*. As a certain father saith . . .  
*Holofernes*. Tell me not of the father. *I do feel colourable colours.*—*Love's Labour's Lost*, iv. 2.

"I must be unjust to Thurio *under the colour* of commending him."—*Two Gentlemen of Verona*, iv. 1.

"My course,  
. . . Holds not *colour* with the time, nor does  
The course and required office  
On my particular."—*All's Well that Ends Well*, ii. 5.

"A kind of confession . . . which your modesties have not craft enough to cover."—*Hamlet*, ii. 2, etc.

Then, as to "conclusions," the uses are many in the Plays; some are almost too well known for repetition:—

"I knew 'twould be a bald conclusion."—*Comedy of Errors*, ii. 2.

"The blood or baseness of our natures would conduct us to most *preposterous conclusions.*"—*Othello*, i. 3. See also *Ib.* i. 1. (15).

"O most lame and impotent *conclusion!*"—*Ib.* ii. 1.

The best examples of "contraries" come, like many of the more remarkable expressions, from the *later Plays*:

"*No contraries hold more antipathy*  
Than I and such a knave."—*King Lear*, ii. 2.

Bacon's lucubrations upon "contraries" are, you will remember, much mixed up with reflections on *sympathies and antipathies*.

"Let *piety* and fear" (says Timon, in his imprecations on Athens),

"Religion to the gods, peace, justice, truth,  
Domestic awe, night-rest, and neighborhood,  
Instruction, manners, mysteries, and trades,  
Degrees, observances, customs and laws  
*Decline to your confounding contraries,*  
And let confusion live!"—*Timon of Athens*, iv. 1.

And Gonsalo, picturing to his friends the Utopia which he would establish had he "the plantation of this isle," declares that "In the commonwealth, I would *by contraries* execute all things." \* His system would have been admirably suited for the production of such a society as Timon desired might be the bane of Athens.

The word *form*, as used by Bacon, has been the subject of some learned discussion, and is evidently considered peculiar if not exceptional. It is concluded to signify the inherent properties of anything, its nature, or characteristic qualities. It does not, in the passages discussed, mean *shape or figure*. Now, in the early and late Plays the same difference is found. In *Love's Labour's Lost* the word occurs in both senses:—

"In what manner? *In manner and form* following . . . it is the manner of a man to speak to a woman; *for the form, in some form.*" † (For the sake of natural politeness, with some ceremony). "A spirit full of *forms, figures, shapes, objects,*" ‡ "Love is, . . . like the eye, full of strange shapes, of habits, and of *forms varying* in subjects."

In this last sentence, after mentioning shapes and habits, (dresses or disguises), the poet would not return to *shapes*—at least so it seems to me—he seems to be using *form* in the sense of *nature*, characteristic or kind. But we get nearer to the sense of *character or nature* in *Troilus and Cressida*, where Agamemnon says: "We'll put on a *form of strangeness.*" § This seems very like Hamlet's "*assume a virtue*, if you have it not," feign (or disguise yourself in) a *nature or character* which is not your own; he seems to be alluding to the varying *habits* of which love of the spirit of a man is in *Love's Labour's Lost* said to be full.

Again, when Thersites racks his brain for insulting epithets to fling at Menelaus, we see that it is the *nature*, or characteristic qualities of the man, for which he would find parallels. After several contemptuous expressions ending with "a thrifty shoeing-horn in a chain, hanging at his brother's leg," he is still dissatisfied with his own powers of vituperation.

"To what *form* but that he is, should wit larded with malice, and malice farced with wit, turn him to? To an ass were nothing: he is both ass and ox; to an ox were nothing: he is both ox and ass. To be a dog, a mule, a cat, a fitchew, a toad, a lizard, an owl, a puttock, or a herring without a roe, I would not care; but to be Menelaus—I would conspire against destiny."

\* *Tempest*. † i. 2. ‡ *Ib.* iv. 2. § *Troilus and Cressida*, iii. 3.

Certainly here it is not the shape of Menelaus, but his *inherent nature*, which is so obnoxious to the irritable cynic, and Hamlet's description of his father's picture, "a combination and a *form*,

'Where every god did set his seal,  
To give the world assurance of a man.'

seems again to point to the *nature* of the man and not merely to his figure, and the same, I think, in other places where this word is used.

The next word on the list, *instance*, is also a kind of keynote to one part of Bacon's method. Every point of doctrine or teaching should, he says, be illustrated by examples or *instances*. I cannot find that the word was common until he adopted it. But here it is in *Shakespeare*.

We all remember the Justice with his "wise saws and modern *instances*;"\* then have Touchstone to the shepherd, who says that "courtesy would be uncleanly if the courtiers were shepherds." "*Instance*, briefly," says Touchstone; "come, *instance*," and when an illustration is given by the shepherd, Touchstone answers: "Shallow, shallow; a *better instance*, I say; come." The shepherd tries again without success, and is again required to "*mend the instance*."

This word is sometimes apparently almost synonymous both in the prose and Plays with *evidence* or *witness*. As where Troilus exclaims that

"the spacious breadth of this division  
Admits no orifice for a point as subtle  
As Arachne's broken woof to enter.  
Instance, O instance! strong as Pluto's gates;  
Instance, O instance! strong as Heaven itself.†

It will be observed that from the brief list of Nouns are excluded the immense army of words which are used *figuratively*, and which abound on almost every page, and in every part or form of speech in the writings of Francis St. Alban. The methodical and persistent use of these is due, doubtless, on the one side to the poetical genius and "nimbleness" of mind which made him, as he says, "quick to perceive analogies"—on the other, to his resolution "to mingle Earth and Heaven," to raise men's minds from the contemplation of things material and visible, to sublime conceptions of things immaterial and spiritual—"things beyond the reaches of their souls."

\* *As You Like It* ii. 7. † *Tr. Cr.* v. 2.

That such was his aspiration may be seen in his Preface to the *Wisdom of the Ancients*. "All things," he says, "abounded with fables, parables, similes, comparisons and allusions . . . intended to inform and teach whilst the minds of men continued rude and unpractised in speculation, or even impatient and incapable of receiving such things as do not directly fall under, and strike the senses. And if any man would let new light in upon the human understanding, and conquer prejudice without raising opposition he must have recourse to the like method of allegory, metaphor and allusion.

The instilling of truths and new ideas, then, was his primary aim. A second object was the building up of "a noble model of language." It is, at present, impossible to sum up the amount of our debt to him on this score. The 3,000 words accredited to "*Shakespeare*" probably fall far short of those which he imported, adapted, coined, or made current in the ordinary vocabulary of educated men. But, added to these are the innumerable figures which Francis, like Fluellen, found "in all things."

From every object, natural and artificial, every conceivable branch of knowledge these figures were drawn. Horticulture, agriculture and forestry; architecture, sculpture, painting, and music; warfare and navigation, mining, chemistry, magnetism; medicine and surgery, foods, drinks, drugs, poisons, cosmetics, articles of dress, personal ornaments; everything, in short, which his eye had seen, or ear heard, was laid under contribution to furnish similes and allusions for the instruction of mankind, and to enrich his mother-tongue.

We must not be misunderstood, or supposed to claim for our universal author that he *invented* figurative language. This, in the face of his own declaration that he was following the example of antiquity, would be absurd. We need no assurance that he would make full use of everything which he could find to his purpose. Does he not say that he would "Make antiquity for aye his page." The classical poets and the Bible, especially the Psalms of David, abound in metaphors, but, beyond all these, the figurative language of our poet-philosopher overflows and irrigates the arid deserts of learning, clothing them with beauty and plenty too. We hardly realise how poor our rich language would be if we were debarred the use of the all-pervading "Baconisms" which meet us in every page of an ordinary modern book or

newspaper—such expressions as to *beget* doubts, *breed* suspicions, *awaken* animosity, *lull* men into security, *nourish* sciences, *remedy* mistakes, *patch up* quarrels; *aim*, *level at*, *hunt* after the truth of things; *frame*, *build up*, *erect*, *lay the foundations* of philosophy or science; *furnish* the mind, *sift* truth from error, *call upon* antiquity, *win* belief, *woo* and *win* truth, *tune* the affections, *plant* knowledge, *digest* information, *cultivate* good manners, *fortify* arguments, *embrace* an offer, *undermine* schemes, &c.; or *flowery* speeches, *feverish* haste, *far-fetched* similes, *deadly* dullness, *infectious* errors, *frothy* talk, *shadowy* personages, *stormy* meetings, *intestine* wars, *cheap* compliments, *shallow* arguments, and so forth *ad infinitum*.

The residue of verbs habitually or peculiarly used by our author seems, *when all figurative language is taken out*, to be very small.

To conceive	To feign (poets)	To intend	To protest
„ conclude	„ follow	„ make ado	„ prove
„ confess	„ grant	„ matter	„ question
„ consider	„ incur	„ mean	„ relate
„ define	„ inquire	„ note	„ report
„ distinguish	„ infer	„ occasion	„ say
„ double	„ insinuate	„ profess	„ second

The phrases “I have heard say,” “They say,” “It is reported,” &c., are among the turns of speech which according to “Bacon’s” own instructions for writing or speaking, provide means of honourable retreat in cases where statements are doubtful, or to be set down with caution.

There are also many verbs formed from nouns and adjectives, such as to brazen, to beggar, to dead, to dull, to dog, to horse, to malice, to motion, to lord, to queen, to stomach, to foot, to pen, and so forth.

Adjectives, adverbs, and abverbial phrases may be taken together.

*A kind of.* This is another protective phrase to be found hundreds of times in *Bacon* and *Shakespeare*.

*Absolute.* “An absolute monarch,” &c.

*All in all.*

Amiss	Colourable	Excellent, excelling
Apt, unapt	Contrariwise	Exquisite
As for	(or on the contrary)	Fit, unfit, &c.
As is	Corporeal	Forth, so far forth
As it were	Deformed	General, generalities
By reason of	Due	Idle (vain)
Certain	Empty words, &c.	If



Lame, lamely	Notable	Sole
Less, no less	Particular	Stiff
Manifest	Peradventure	Strange
Mean (time)	Perpetual	Sure
Mere	Poor (of abilities, &c.)	Thousand
Monied (man)	Proper (man)	True
Nay (as affirmative)	Questionable	Truly
Nothing less, else	Rather (the)	Utter (ly)
Not, unlike	Reasonable	Vast
Neither (beginning of sentence)	Real (ly)	Wholesome
No, not	Round	
	Seasonable, &c.	

Certain adjectives are found with "Bacon" to run in double harness, and it is the same with other parts of speech—thus flat and dull, dull and dead, flat and dead, vain and idle, vain and empty, vain and fantastic, aim and level, rage and roar, &c. But oftener still words are coupled (so it seems) in order that the elder word may bring in the little shy new word by the hand. The new word is sometimes pushed in first, at other times the old word speaks for, and interprets it; or when both are newly introduced into polite society, they seem to support and comfort each other, "aid and assist," "base and ignoble," "an ambiguous or double use," "advice drier and purer," "divulged and spread abroad," "extirpated and abolished," "infused and drenched," "piercing and corrosive," "sad and pensive," "renovation and restoration," "puzzle and perplex," "vecture or carriage," "witty and sharp," "talk or discourse," "common and popular," "fire and combustion," &c.

But often we cannot fail to perceive that "the mind is coupled with the words" and that one word instantly suggests another in a way that absolutely identifies the writer; for although one man might servilely copy the vocabulary of another, he never could appropriate the innermost suggestions of another man's imagination. We *know* (although it is a matter impossible to be entered into in this small space) that with Francis "Bacon" thoughts and remembrance were ever fitted. When, therefore, we meet with such associations of words and peculiar ideas as, "a weak foundation" (or strong) "cause and effect," "nature and art," "thought free," "money dirt," "blue violets," "wild thyme," "silver waves" (water, &c), "familiar and household words," "swelling pride," "lost labour," "death once," "fame eternized," and such like, we feel as sure that we are communing with that

mighty spirit as if he sat beside us in the flesh, dictating his own words.

Besides the habitual use of certain words, the introduction of provincial and old English words (which he evidently studied not only from the dialect of country people, but from the poems of Chaucer), and the many French, and a few Italian and Spanish words learnt abroad, besides the coupling, and metaphorical uses of these words, and the innumerable uses to which they were turned in puns and quibbling allusions,\* there are other tricks of style by which, as by the tone of the voice, or by some familiar gesture we recognise our hidden friend. Amongst these are *alliterations*, which in youth he seems to have used almost to excess, and which he accordingly satirises in the person of the Pedant Holofernes, where he is made to say "*I will affect the letter, for it argues facility. 'The preyful princess pierced and pricked a pretty pleasing pricket,'*" &c.† But although his mature taste rejected as "affectation" this excess of alliteration, his musical ear, and sense of pleasant smoothness in the composition of sentences, seem to have combined to make him fall naturally and habitually upon combinations of harmonious and alliterative words. Again we may surely "smell him out by that." Poetry and prose alike abound with alliterations.

"By breaking of the band betwixt us twain."

"Lesser Lights in Light excel."

"Swimming in a Sea of blissful joy."

"Follow the footing of thy feet."

"To stint all strife and foster friendly peace."

"Spoke without stop or staggering."

"The same coloured cloth and a clay coloured cap."

"It doth damp and dull industries." "Fair and Foul."

"The force of Custom Copulate, and Conjoined, and Collegiate . . . Company Comforteth."

"To mend the music."

"Fictions and Fancies."

"Some strange changes, some sweet odours suddenly coming forth."

"The precepts of Pallas . . . the presumption of Pan."

"This first fruit of friendship."

"Secret swelling of seas."

"Inwardly infect," &c.

\* As we now find for purposes of Cipher-writing and Jargon.

† *Love's Labour Lost* iv. 2.

There are also the repetitions and pleonasms as "Many *causeless caused* to be blamed." "Great cause to give *great* thanks," "but, for my will, my will is," "as for her wish, her wish was." "I doubt if any doubt remain," &c. "Shakespeare" readers will recall endless examples, but we must hurry to an end, and for the many peculiarities in the grammar which "Bacon" was fitting to our language, refer to the standard work by Dr. Abbott, written to furnish students of Shakespeare and Bacon with a short systematic account of some points of difference between Elizabethan syntax and our own. It is equally valuable in enabling us to trace the points of resemblance between the "Baconian" works themselves.

Sufficient notice has not, so far as we are aware, been taken of the highly antithetical style of "Baconian" writings of the perpetual tendency to inspect both sides of every question, and ever to balance the contraries of good and evil. Seldom do we turn a page without coming across such couplings of contraries as these:—*Hot and Cold, Life Death, Putrefaction Germination, Sweet sour, Particulars Generals, Wise Fool, the Beautiful Deformed and the Deformed Beautiful, Wholesome Iniquity, Poor in desiring Riches, Mount high to fall low, A plentiful lack, Fair Foul, &c.* Surely it is true that, "Out of the abundance of the heart the mouth speaketh," and who that has listened will not recognise the voice?

The frequent *Questions* are another characteristic of "Bacon's" style, a method of suggestive instruction which he commends. We may then fairly class it amongst the indications to be looked for of his authorship. This paper is already too long, and yet nothing has been said of his *poetry*, or of his "style" as a whole. With regard to the first of these, it cannot be properly discussed until it has been decided *which poems were his*. To judge of his powers as a poet by a few "*Translations of certain Psalms*," said to have been written upon a bed of sickness, is futile, and merely suggestive of a desire to shelve the question. Those Psalms were some attempts to adapt the songs of David to music, to be sung for the first time in English, in our churches. Of these verses it has been the custom to speak contemptuously, but this has probably been done in order to lower the estimation of our poet. James Spedding, no mean critic, and a very calm one, although considering Francis only as "an unpractised versifier," has these words about the Psalms in question: ". . . The translation serves for a kind of poetical commentary (on the original) . . . and holds up a light to read it by.

For myself at least I may say that, deeply pathetic as the opening of the 137th Psalm always seemed to me, I have found it more affecting since I read Bacon's paraphrase of it . . . I infer from this sample that Bacon had all the natural faculties which a poet wants: a fine ear for metre, a fine feeling for imaginative effect in words, and a vein of poetic passion. . . . The truth is that Bacon was not without the 'fine frenzy' of the poet" &c.\*

For our own part we may rest content with the verdict of "Ben Jonson," whose word having been taken as Gospel with regard to "*Shakespeare*," cannot well be discredited with regard to "Bacon:" "*It is he who hath filled up all numbers, and done that in our time which may be either compared or preferred to insolent Greece or haughty Rome. . . . Now things daily fall, wits grow downward, and eloquence grows backward, so that he may be named, and stand as the mark or acmè of our language.*"

In conclusion we hope that no one professing to join in our hunt after truth, will bestride the lame argument that the presence of these things:—enormous vocabulary, imported and coined words, peculiar turns of speech, ideas coupled, figurative language, habitual uses of words, tricks of speech, grammatical peculiarities, and so on (not to mention the "*fixed notions*" which appear throughout the Baconian writings)—that these things, occurring in works passing under different names, proclaim themselves to have been common and popular, "in the air"—"familiar in men's mouths as household words." Such an assumption would amount to saying that when "Bacon" classed these particulars amongst the "deficients" or as parts of his new method, he did not know what he was talking about. It would be tantamount to saying that the time-honoured company of Shakespearean Commentators and Critics who have based their system of verbal criticism upon such points are equally at fault—in short that verbal criticism and philological evidence are alike valueless. This would indeed be "a lame and impotent conclusion!" Let none of us be content to rest upon it.

Q.

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\* See Spedding's *Works of Bacon*, vii. 265—272.

## MY CRITIC.—A REJOINDER.

IN the July, 1901, issue of *BACONIANA*, appears an article written by me, and entitled: "The Biliteral Cipher Story Examined," and in the same issue appears "A Reply," written by Mrs. Pott. This reply I did not see till it was published. By request of the Committee, I now confine my answer to the most salient points.

1. I expressly disclaimed attacking Mrs. Gallup's "probity," and tried to explain how I thought her mistakes arose. My critic, with marks of quotation, makes out that I have "laid the specific charge against Mrs. Gallup of 'imitating' Bacon's English." This is not quite fair. I did not use the word "imitating," and *it does not express my meaning*. On the contrary, it is my opinion that if Mrs. Gallup knew Bacon in his published works well, and had *consciously intended* to imitate him, her story would have assumed a very different shape.

2. No legitimate question whatever arises as to the frequent or sparing use of *its*. Mrs. Pott misunderstands the argument. The question is (i) when *its* was first used, (ii) when *its* began to be in familiar use, (iii) when *his*, where we use *its*, died out altogether. The first discovered instance of the use of *its* is in 1598, Florio. *Its* began to supplant *his* freely about 20 years afterwards. *His* for *its* has not been found later than 1670, except when an archaic style is adopted. My critic's illustrations of the use of *its* from Crashaw (who wrote about 1646), Cotton (b. 1630), Thomas Browne (b. 1605), Andrew Marvell (b. 1620), and so much the more of all later writers, are wholly beside the mark. I suggest to her that she is entirely in error when she writes: "Such results repeatedly obtained tend to shew that the writer, or writers, after about 1595, used or discarded *its* as they pleased, and as good taste suggested." I ask her to give an instance of *its* before 1598, or "repeated" instances before 1620. I should be surprised if she finds a dozen in all. The earliest ones are in Florio. In his "Montaigne" of 1603,\* *its* has been discovered five times—not three, as I regret I wrote in error. But it must be added that I have found *his* in this edition many times where we use *its*. If my critic has discovered other instances

\* There are three folio editions of Florio's "Montaigne"—1603, 1613, 1632. My critic quotes from an edition of 1605, but I expect that this is a printer's error, as there seems to be no such an edition. The 1632 edition is too late for my purpose.

of *its* in the editions 1603, or 1613, it will increase the sum of our knowledge in a little point of some interest connected with the growth of language.

3. I wrote:—"From a very cursory examination [of the story], I find *its* as follows—Pages 27 (three times), 38, 41 (three times), 42, 56, 159 (twice), 210, 254." A little addition soon accounts here for thirteen *its* in a few pages taken *at random*.\* Now observe what my critic asserts that I said:—"In the 'Bacon of Mrs. Gallup,' Mr. Candler finds *its* as follows—pp. 27, *thrice*; 33, 42, 159, *twice*; 210 and 254, *four* times—in all, nine times." The reader will perceive that Mrs. Pott inserts, in quoting from me, "33" and "four times," and omits "38," "41 (three times)," and "56." There is manifestly some further mistake or printer's error to account for her own "nine times." In a note she adds:—"There seems to be no *its* on p. 33, or on any page from 27 to 42" (an error, as there are four instances between pp. 27 and 42); and she twice suggests that what I have discovered in a few pages as samples of a characteristic style of writing is all that occurs in a book of 360 pages!

4. But there is worse to come. Mrs. Pott writes:—"Doubtless the critic examined, as he says, more than 100 pages of Bacon [for the word *its*], but he examined the wrong 100 pages." Now will it be easily believed that my critic, to show that I am in error, *does not quote one single instance* of *its* in Bacon's published works, but quotes many instances of *its* in a work *not written by Bacon*? Bacon wrote *De Sapientia Veterum* in 1609. He did *not* write "The Wisdom of the Ancients." It is true that there were three translations of Bacon's Latin work. But when they were written and by whom (other than Bacon) is nothing to my purpose as regards Bacon's use of the word *its*. My critic gives no date. If the date of her edition is before 1620 it would be very interesting, but it would prove nothing that would avail her argument. If later, it would not even be interesting.

5. I am not sure that I understand Mrs. Pott rightly that she has found the expression, "surcease of sorrow," in Montaigne and Marlowe. If this is so, others besides myself would be glad if she would indicate the passages.

H. CANDLER.

\* I am told my addition is not clear, though the punctuation makes it so. Pp. 27 and 41 each account for *three*, p. 159 for *two*, five more pages each for *one*. In all thirteen.

A LETTER ADDRESSED TO THE EDITOR OF  
*THE MORNING POST.*

DEAR SIR,—In the *Morning Post* of the 5th inst., appears an article by Mr. Andrew Lang, the four-quarter educated, entitled, "The Madness of Francis Bacon," and purporting to be a critique of Mrs. Gallup's book, "The Bi-literal Cipher of Sir Francis Bacon." This is the second occasion on which Mr. Lang has favoured the public with a notice of the work. Now mark the immense advantage conferred by those last three-quarters of education. Anyone of us "quarter-educated" would have considered it necessary to read a book before making criticisms on it. Mr. Lang candidly acknowledges in his first notice that he had not read it. However, he has done so now, but still the ordinary reader is nowhere under the fire at his 75th educational artillery. Indeed, he seems to have discovered, and captured for his own, a sort of fourth dimension of criticism, for he is not only able to find things implied, which certainly no one else could find implied, but even to quote verbatim from Mrs. Gallup's work, a passage which is not there.

The article is written in Mr. Lang's wittiest and most amusing style, and therein lies the danger. Mr. Lang's name carries weight. It is one to "conjure with," but not to juggle with; and it is the juggling that forms a prominent feature of the article which calls for protest. I quote a few examples. "She (Elizabeth) tried to cause him (Leicester) to marry Mary Queen of Scots." What does the cipher story say?

"Whilst, to leave out their stage play, until their parts should be done, Her Majesty, most like some loud player, proclaim'd Baron Dudley, Earle of Leicester, suitor to Mary, Queen of Scots." Words could not make it plainer that Elizabeth did *not* mean to marry Leicester to Mary. Again, "The secret of Bacon's birth was most carelessly guarded," and a line or two farther on, Mr. Lang speaks of this "story so generally known," quoting bits of a passage in such a way as to give the idea that the cipher story speaks of a large number of people who knew and talked of the secret. The fact is that, according to the story, a Maid of Honour blurted out the secret before Cecil and Bacon in Elizabeth's presence, and that she in a rage acknowledged the truth of it. On this Francis went to his reputed mother, Lady Anne Bacon, who, again in private, corroborated the story, and advised him to go for further confirmation to the doctor and the midwife, two persons who must of necessity have been in the secret. So that, besides the few, who from its nature were bound to know it, and those immediately concerned there were two who know it, Cecil and the Maid of Honour, and they would have had the most obvious reasons for taking good care not to divulge it. I leave your readers to judge whether a criticism is fair, which speaks as though it were a *secret de polichinelle*. Take another passage, "All his 'masks,' Shakespeare, Peele, Greene, and so on, could have blacknailed Bacon to any extent. But we are not told that they did." We are not told that they did not. We are told, however (*e.g.* on pages 53, 77, and 81), that some of them sold their names. Shakespeare, at last, retired very rich; perhaps he did blackmail Bacon.

A little further on Mr. Lang says, "If I understand him, he really had a high opinion of Shakespeare. He says, 'The next volume will be under Shakespeare's name. As some which have now been produced have borne

on the title page his name, though all are my own work, I have allowed it to stand on many others, which I myself regard as equal in merit.' Apparently Bacon thought many of Shakespeare's plays as good as his own." It is obvious that Bacon here makes no allusion to any plays of Shakespeare's.

But the climax is reached at the end of the article, where Mr. Lang quotes as part of Mrs. Gallup's cipher story, in order to hold it up to ridicule, a passage from another work (Dr. Owen's), which has nothing whatever to do with the bi-literal cipher, but of which a sample page (the source of Mr. Lang's quotation) is inserted at the end of the volume as a publisher's advertisement.

We Baconians court criticism; but let us have criticism and not garbling. But perhaps we should excuse Mr. Lang. His brain was reeling, he tells us. Let us trust that it will have recovered its balance before he reviews another book.

I am, dear sir,

Faithfully yours,

FLEMING FULCHER.

[NOTE.—This letter was sent to the *Morning Post* the day after Mr. Lang's critique appeared. It was not inserted.]

## FALSTAFF AND EQUITY: A REVIEW.\*

BY A LAWYER.

[Reprinted from June No. *Cram's Magazine*.]

JUDGE PHELPS takes for his text Falstaff's expression, "There's no equity stirring." (1 *Hen. IV.* II. 2). "An the Prince and Poins be not two arrant cowards, there's no equity stirring;" and he deduces from it that there is proof that the writer of the play, namely, William Shakespeare (*i.e.*, Shaksper), of Stratford, was an expert in the use of legal terms. On p. 14 we read: "Beyond all question he was a well-informed contemporary of Ellesmere, of Coke, and of Bacon. He was an appreciative witness of the great contest between the courts of law and equity, in which these men acted conspicuous parts. He had doubtless heard the merits of the controversy discussed many times in the well-informed circles to which he had access. . . . Why should he have preferred the word 'equity' to 'justice'? Why should he have chosen such a word as 'stirring'?—a term often suggestive of something more than mere activity or alertness, and in a frequent sense pregnant with the idea of agitation, excitement, intensity?" On p. 22, "The personal acerbity and bitterness which flavoured the quarrel Shakespeare (Shaksper) may be supposed to have thoroughly appreciated. The exciting personal incidents which from time to time punctuated its progress were as familiar to him as to the entire legal profession and the intelligent public."

On p. 26: "We all know what material composed the audiences who crowded to hear Falstaff. Shakespeare's reputation was at this time

\* "Falstaff and Equity: An Interpretation." By Charles E. Phelps, Judge Supreme Bench, Baltimore. Houghton, Mifflin and Company. 1901.



(1596) made; he had attracted the notice of the queen, he was in the fashion." Mr. Phelps thinks it may be doubted whether Lord Coke was of the audience; but, "it would be safe to assume the presence of Lord Chancellor Ellesmere;" and that there is "no special reason for supposing the absence of Popham, Croke, Dodridge, or Crew, or Montague, or Yelverton, or even Bacon himself." He thinks that Falstaff may have slyly winked at one of these learned persons when he spoke of "no equity stirring," to the great amusement of the audience.

On p. 87 we read: "The expert use of professional legal terminology was as familiar to him (Shakespeare) as his garter; and the author quotes the late Senator Davis, "The Law in Shakespeare," that there are passages where, to carry out some conception to "the finest lines and features of the thought, to push some conceit to the remotest extravagances, so that it is necessary for a well-read lawyer to make special investigation into the law and statutes of the time before he can follow it, Shakespeare exhausts the capacity of the terms he employs."

Now, how does Judge Phelps account for William Shakespeare's familiarity with legal terms and processes, as shown by the plays of William Shakespeare? In this way, p. 95: "Every petty borough had its court of record, Stratford as well as the rest. The presiding judge was the mayor of the corporation, or an equivalent functionary called the bailiff." John Shakespeare, on 4th Sept., 1568, was chosen High-bailiff, and held that position one year. He had begun at the bottom, being an illiterate man, as Halliwell-Phillipps tells ("absolutely illiterate"), who, "for some years subsequent to his removal to Stratford, was a humble tradesman" in the borough. As William was born in April, 1564, he was four and a half years old when the father became bailiff, and five and a half at the end of the term. On p. 98: "Little Will Shakespeare (sic) shrewdly took in the animated talk at the family table over his father's promotion to the judicial dignity of High-bailiff. . . . We may be sure that a bright morning came when his father made an era in his young life by taking his little hand and leading the future dramatist to the drama of real life, as enacted in a court room. . . . There is no reason to assume that such a boy as Shakespeare must have been, to be the father of the man, would have failed to use his tongue and his ears as well as his eyes; or that by dint of pertinacious questioning he did not gradually succeed in extracting from his father so much as his father was able to tell him, and that was considerable, of the real meaning of 'those wise saws and modern instances,' the legal forms and terms of art he so often heard repeated." P. 103: "The practical education of the youthful poet by his father and his father's court may be called Shakespeare's elementary law-school." Besides this experience, John Shakespeare "was actively connected with some forty odd law-suits, most of them in the Stratford court of records, most of them cases for small amounts, in which he figured either as plaintiff or defendant."

Moreover, there was a suit in chancery, Shakespeare v. Lambert, for the recovery of some fifty acres of land at Asbies, and a lease to one Gibbs connected with it; which enabled William "to experience another course in the school of conveyances and the learning of fines; and still another in the management of the lawsuit between his parents and Lambert upon both sides of Westminster Hall."

This Stratford court of records "was sufficient to initiate him into much

of the technique of the profession, and to familiarize him with the legal images, the terms and conceits which so richly stud the plays and poems ;" (which, I may add, it requires 285 pages under 312 headings in Senator Davis' book to state and explain.)

Judge Phelps' statement alone is enough to refute his argument. Stratford was a stagnant inland town of about 1,800 inhabitants, when William Shakspeare was born. It consisted mainly of humble cottages built with mud walls and thatched roofs. Dr. Johnson tells us that "the English nation, in the time of Shakspeare, was yet struggling to emerge from barbarity. Literature was confined to professed scholars, or to men and women of high rank. The public was gross and dark." John Shaksper was one of this public. All his ancestors and all his relatives had been, and were illiterate, and the same was true as to Mary Arden, John's wife. It may be supposed that the burgesses and aldermen of Stratford were among the most prominent men of the borough, yet of nineteen of these officials whose names are appended to a document copied by Phillips, thirteen signed with a mark and one of these is John "Shaksper." Mr. Phillips, the great authority for the facts of William Shakspeare's life, says that when William was a boy there were few persons in Stratford "capable of initiating him into the horn-book and the A. B. C." He also says that books were then of very rare occurrence, and that outside of Bibles and education manuals there were not more than two or three dozen books in all Stratford. There was a free school, but there is no proof that William attended it even for one day. During all his youth the school was taught by a single teacher, at a stipend of £20 per year, as is evidenced by the payments recorded in the account of the borough. It was therefore a small school, and the great majority of the householders evidently did not take advantage of it, John Shakspeare as likely as any other. There is no evidence that William Shakspeare, at any time in his life, ever owned a book or ever read one, or ever spoke of books. In his last Will, there was no mention of library or library furniture, or of books or of plays either in print or manuscript, and yet his Will was of great particularity. So also there is no evidence that this man ever learned to write, or was able even to write his own name. There are five assumed signatures of William Shakspeare, and that is all that exists claimed to have come from his hand. But the five show that no two are alike. They were written by five different persons, and it is more than doubtful if even one of them was from the pen of Shakspeare.

John Shakspeare was a butcher. He had been a tenant of Robert Arden, and eventually married that farmer's daughter. This gave him some recognition in the borough of Stratford, where he had lived as "a humble tradesman," and the same year of his marriage, 1557, he was elected to the office of ale-taster. His neighbours doubtless could trust him to determine on the quality of ale. In 1558, he was promoted to the honour of Constable. After three years of that office, he was chosen Chamberlain of the borough, whose business was to keep the accounts. Phillips, speaking of John and his predecessor, says: "Neither of these worthies could even write their names," but nearly all tradesmen then reckoned with counters, the results on important occasions being entered by professional scribes. In 1568, John was chosen High Bailiff. This officer exercised limited magisterial powers about equal to those of a rural Justice of the Peace in the United States. Mr. Phelps speaks of him as a judge, but this implies a vastly

higher rank than attached to the office of Bailiff. Justice is the proper word. What sort of a magistrate a Justice of the Peace, if illiterate and among illiterate people, makes, is too well known to need remark. Such Justices have been a laughing stock from time immemorial for their incapacity and blunders. To talk of the High Bailiff of Stratford initiating his boy into the technique of law, and explaining to him legal terms and processes, seems rather wild. And to suppose that a boy four or five years old would discover an interest in legal matters so that his dad's court was the boy's "elementary law-school" is a bit wilder. And to claim that the lawsuits of litigious John Shakespeare, in Stratford, or concerning the land at Asbies, gave the writer "Shakespeare" the expert knowledge of law shown in the plays is the wildest guess of all.

Judge Phelps shows that the expression "no equity stirring" is used in three senses. 1st, In the Bible sense of justice; 2nd, in the judicial sense of the equity of the court of chancery; and 3rd, in the professional sense of an equitable cause of action; and that in the expression of Falstaff the word equity is used in all three of these senses at once, (page 11). And it is noted that this sounds very much indeed like Francis Bacon. "It may be worth notice that the same word 'stirring' is repeatedly used by Lord Bacon in precisely the same connection, and applies to precisely the same subject matter. "I did not fail in my conjecture," writes Bacon, "that this business of the chancery hath stirred him." Again; "If any of the puisne judges did stir this business, I think that judge worthy to lose his place." Again Bacon notices that "this business of the chancery had stirred Ellesmere." Page 62, "It is upon parallelisms of thought and expression like that cited, many of which may be found in the writings of Bacon and Shakespeare, that the work of the dramatist has been attributed to the philosopher. . . . If Bacon, the jurist, is admitted to be the author of the plays, the use of the word 'equity' in its judicial sense instantly becomes too obvious to talk about. The strongest point for the cipher theory is made upon this play, and upon this very act, in which occurs the expression 'no equity stirring.' The striking repetition of the word *bacon*, the remarkably frequent repetition of the word *Francis*, the introduction of the word *Nicholas* (the name of Francis Bacon's father) and the introduction of the word *equity*, (Nicholas having also been chancellor) are certainly curious coincidences with the mysterious expression: 'We have the receipt of fern-seed, *we walk invisible*.'" When, in addition to all this, we find the word equity here properly used in its technical sense, just as any lawyer would have used it, and with reference to the very controversy in which Bacon afterwards became a prominent actor, it must be concluded that the array is altogether too formidable to be treated with contempt."

Judge Phelps here says enough to satisfy the writer of this paper that between the two men, Bacon and William Shakespeare, the odds are prodigiously in favour of Bacon as the writer of the plays in question, and therefore of all the Shakespeare plays; but the Judge cannot get over "the stubborn fact of the dissimilarity of style." Not one of the publications cited, marvellous though they may be supposed as coincidences of thought and expression, nor all of them together, can satisfy the unbiased mind that the philosopher possessed the trick of the dramatist, and that it was possible for Bacon to have produced Falstaff, any more than it was possible for Shakespeare (Shaksper) to have produced the *Novum Organum*.

Let us look into the matter. That William Shakespeare, of Stratford, was incapable of writing any one of the Shakespeare plays has been conclusively shown by several authors. He was a clown at the public theatres, the Curtain and the Globe, and the larger part of his theatrical career was spent strolling with his company over all England. The public theatre was the most debased place of amusement in London, frequented by the rabble, thieves, sharpers, pimps and prostitutes. Professor Barrett Wendall says: "The Elizabethan theatre of 1587 was not a socially respectable place." Dr. Howard Furness, in his Variorum Edition of *Much Ado*, quotes a passage from a contemporary writer in which players and cut-purses are bracketed together, and he remarks: "This shows the catalogue in which Shakespeare (Shaksper) and his fellow-players were put, and the estimate in which they were held socially by well-bred gentlemen like Fynes Morrison." Decent people did not go to the public theatres, nor did such people consort with players.

Therefore, when Judge Phelps assumes that Judges and Chancellors, "Even Bacon himself," went to the public theatre to see Falstaff, he is altogether without support, much more when he brings in that old chestnut about the Queen noticing player Shakespeare. Richard Grant White names a score of contemporaries of eminence in their professions and in literature, headed by Raleigh, Spenser, Sidney, and Bacon, and says: "There is no proof whatever that he (Shakespeare) was personally known to either of these men or to any of less note among the statesmen, scholars, and artists of his day except the few of his fellow craftsmen." Nor was any such man as William Shakespeare known to the contemporaries of player William Shakespeare, 1587-1616. No one said in those years that the two names represented the same individual. Dr. J. C. Ingleby, who spent years in search of mentions of or allusions to William Shakespeare, the writer of the plays, and whose *Centurie of Prayse* is the highest authority on that matter, sums up: "It is plain that the bard of our admiration was unknown to the men of that age." No one said he had seen him, or spoken to him, or that he knew who this Shakespeare was. Such being the state of things, it is plain that some unknown writer was masquerading under the name of "William Shakespeare." For nearly three hundred years, the world has credited William Shakespeare, player, with the authorship of the plays on no evidence whatever; but within the last few decades search has been made for the real author.

In the first place, this author was a practising lawyer, eminent in the profession; in the next place he was well educated in all the learning of the day, used Latin as a mother-tongue, thought in Latin, and constantly coined new words from the Latin *currente calamo*, to express his thought. He was just as accomplished in French and Italian; had travelled extensively on the continent; was an adept in philosophy; possessed the gift of oratory to a remarkable degree; was a gentleman by birth and breeding, familiar with high life as well as with Courts. Besides this, he employed a vast vocabulary, exceeding that of any of his contemporaries, except Francis Bacon.

Play-writing was in the air, in the last quarter of the sixteenth century. Dr. George Brandes tell us that: "Every Englishman of Elizabeth's time could write a tolerably good play, as every European to-day can write a passable newspaper article."

Senator Davis tells us that "the affiliation between the disciples of

Themis and Thespis was a marked feature of those times. Many students of law forsook it and became dramatists."

Now, as it is plain that the writer of these plays was one of these lawyers, who had gone over to the dramatists, it ought not to be a difficult matter to discover who he was. Who of the lawyers possessed the characteristics that are so notable in the plays? Who employed a vocabulary as extensive as that of "William Shakespeare?" Who was learned in every branch of knowledge? Who was accustomed to polite society and the usages of Courts? One man stands out prominently, the greatest Englishman intellectually who ever lived, Francis Bacon, and he is the only one who has been suggested as equal to writing these plays, and he was thoroughly equipped for the work.

But, says Judge Phelps, Bacon was incapable of writing poetry, his style was different from Shakespeare's. What is Shakespeare's style? The works on English literature assert that Shakespeare wrote in twenty styles.

Bacon was ranked as a poet by his contemporaries, and has been ranked as such by modern writers quite competent to pronounce on the matter. Macaulay tells us that "The poetical faculty was powerful in Bacon's mind. . . . Much of his life was passed in a visionary world. . . . In wit, if by wit be meant the power of perceiving analogies between things which appear to have nothing in common, he never had an equal—not even Cowley—not even the author of *Hudibras*." Does it not seem quite impossible that such a man could have written the play of *Henry IV*.

Sir E. L. Bulwer, in 1836, wrote in the *Edinburgh Review*: "We have only to open the *Advancement of Learning* to see how the Attic bees clustered about the cradle of the new Philosophy. Poetry pervaded the thoughts, it inspired the similes, it hymned in the majestic sentences of the wisest of mankind."

Shelley says: "Lord Bacon was a Poet. His language has a sweet and majestic rhyme which satisfies the senses. Plato exhibited the rare union of close and subtle logic with Pythian enthusiasm of poetry. . . . Bacon is, perhaps, the only man who can be compared with him."

Taine says: "Shakespeare and the seers do not contain more expressive condensations, more resembling inspiration; in Bacon they are to be found everywhere."

"No author can be compared with him unless it be Shakespeare" (Prof. Dowden, "Life of Bacon").

"He was a genius second only to Shakespeare" (Prof. Church).

"Every page of the *Advancement of Learning*, even of the *Novum Organum*, of the *Wisdom of the Ancients*, of the *Meditationes Sacrae*, give indications of the most exuberant fancy and imagination. . . . Bacon is pre-eminently a Poet, whatever else he may be" (R. M. Theobald).

Judge Phelps has a curious explanation of the source of knowledge of diseases of the mind discovered by the writer of these plays, to wit, Stratford Shakespeare. He tells us that diseased patients were confined in gaol and boarded with the gaoler; and that the High-Bailiff was ex-officio the gaoler. Therefore, as John Shakespeare was Bailiff between 4th Sept., 1564, and 4th Sept., 1565, when boy William was four to five years old, the boy had a grand opportunity to study all phases of mental aberration.

To be sure, he says (p. 105), that there is no direct written evidence that William ever showed the slightest interest in his father's gaol, or that insane patients were at any time lodged in John's house or boarded at

his table. Yet there is "a general presumption from a prevalent custom, and coupled with that presumption the phenomenon of an exhaustive and exact psychological knowledge (in the plays) so remarkable that the conclusion is irresistible that in the words of Dr. Bucknill, "Abnormal conditions of mind had attracted Shakespeare's diligent observation, and had been his favourite study." (This seems to me a remarkable piece of logic).

Now the records of the borough of Stratford during John Shakespeare's career are in existence, and have been searched repeatedly for items concerning all the Shakespeares. Not a word is said of a goal, or of John Shakespeare's keeping a goal, or of his boarding the insano patients, nor was a penny paid John by the Borough for such labour and care. John's house was inadequate for the purpose of a goal, or for taking boarders. R. G. White pronounced it as being "hardly equal to a rustic cottage, almost a hovel, poverty-stricken, squalid, kennel-like." John reared a large family, and his rooms, small and few, were overcrowded by his own children. This explanation by Judge Phelps, then, is no better than the other, and neither is sufficient.

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### TO BE ENQUIRED.

I SHALL be glad to learn whether any readers of BACONIANA have ever come across the fact that Queen Elizabeth kept Essex's head in a box after his death, and constantly mourned over it? I want to trace the tradition.

WHO was "Hugh Saunders of Merton College, Oxford, *alias* Shack-spear?" Anthony Wood says he was "afterwards Principal of St. Alban's Hall."

IN a most interesting book by Fred Lake Williams (1822), "An Historical and Topographical Description of Ancient Verulam," he says that Francis S. Alban wrote a letter "in his retirement" to "Father Fulzentio, the Venotian," on his travels. Who was he? Where is it? '

A. A. L.







