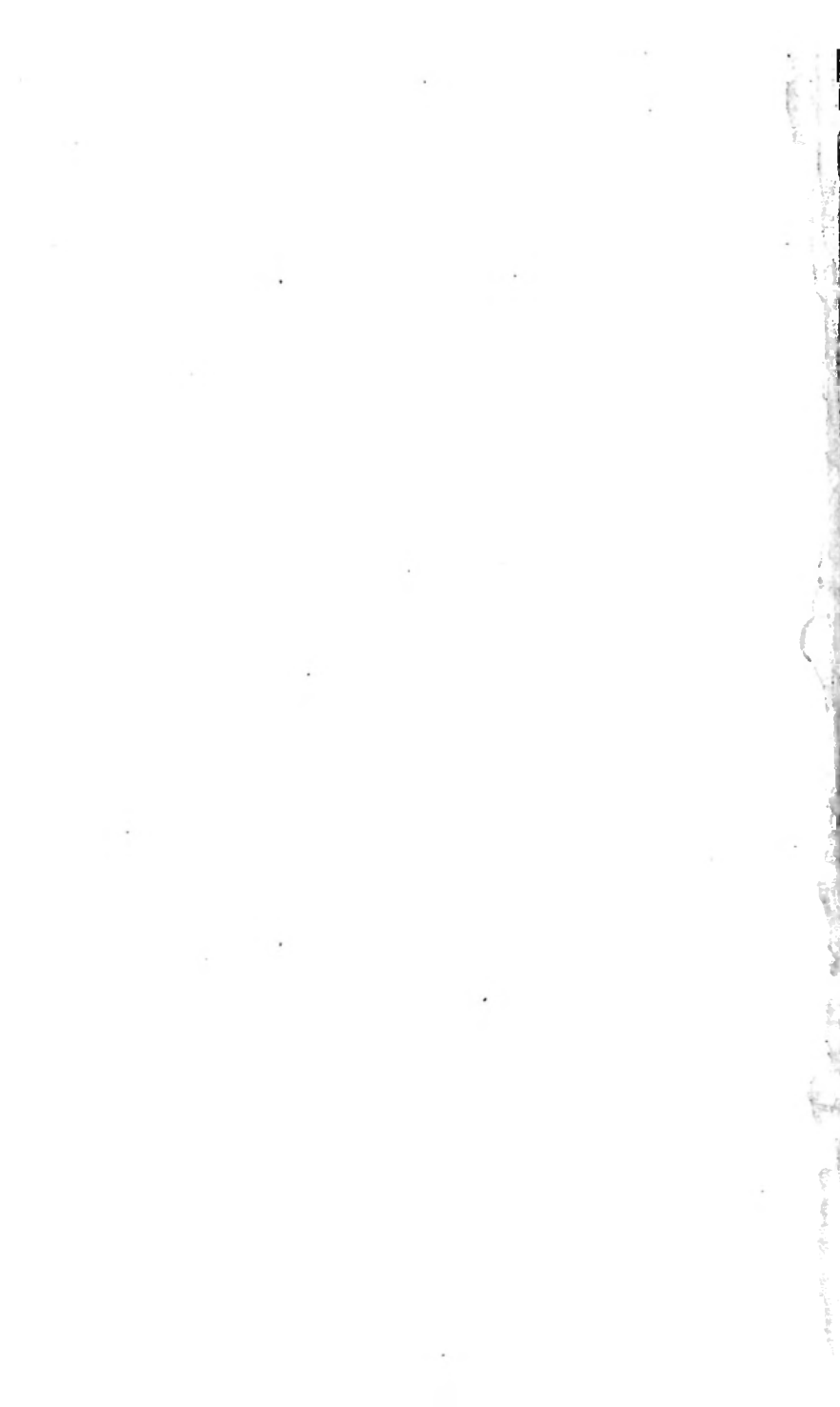


BACONIANA



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VOL. I. THIRD SERIES

BACONIANA

A Quarterly Magazine



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1903

“Therefore we shall make our judgment upon the things themselves as they give light one to another and, as we can, dig Truth out of the mine.”

—FRANCIS BACON.

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BACONIANA.

VOL. I. *New Series.* JANUARY, 1903. No. I.

PROEM.

“Believing that I was born for the service of mankind, and regarding the care of the Commonwealth as a kind of common property which, like the air and water, belongs to everybody, I set myself to consider in what way mankind might be best served, and what service I was myself best fitted by nature to perform.”

“My birth and education had seasoned me in business of State ; and because opinions (so young as I was) would sometimes stagger me ; and because I thought that a man's own country has some special claims upon him more than the rest of the world ; and because I hoped that, if I rose to any place of honour in the State, I should have a larger command of industry and ability to help me in my work ;—for these reasons I both applied myself to acquire the arts of civil life, and commended my service, so far as in modesty and honesty I might, to the favour of such friends as had any influence. In which also I had another motive : for I felt that those things I have spoken of—be they great or small—reach no further than the condition and culture of this mortal life ; and I was not without hope (the condition of religion being at that time not very prosperous) that if I came to hold office in the State, I might get something done too for the good of men's souls. When I found, however, that my zeal was mistaken for ambition, and my life had already reached the turning-point, and my breaking health reminded me how ill I could afford to be so slow, and I reflected moreover that in leaving undone the good that I could do myself alone, and applying myself to that which could not be done without the help and consent of others, I was by no means discharging the duty that lay upon me,—I put all those thoughts aside, and (in pursuance of my old determination) betook myself wholly to this work.”

“For myself, my heart is not set upon any of those things which depend upon external accidents. I am not hunting for

fame : I have no desire to found a sect, after the fashion of heresiarchs ; and to look for any private gain from such an undertaking as this, I count both ridiculous and base. Enough for me the consciousness of well-deserving, and those real and effectual results with which Fortune itself cannot interfere."—*Francis Bacon.*

TO THE READER.

THE present issue of *Baconiana* marks the commencement of a new style and a new series. The magazine has circulated hitherto with great modesty and small noise mainly among the members of the Bacon Society. In its new and enlarged form it is hoped it may appeal to the very rapidly widening circle of those who are attracted by the strangeness of the subject, and wish to become better acquainted with it.

Baconiana will range freely over the various phases of Baconian thought, and will extend a serious hearing to all shades of opinion. But it will base its faith upon facts, will print facts in preference to articles of a speculative and discursive character, and in its endeavour to pick Truth from the mud of Controversy, will be uninfluenced by the hobnail of the literary Hooligan.

“We must not go about like men anguished and perplexed for vicious affectation of praise, but calmly study the separations of opinions, find the errors have intervened, awake antiquity, call former times into question, . . . mingle no matter of doubtful credit with the simplicity of truth, but gently stir the mould about the root of the question.”

IN the preface to *The History of the World*, Sir Walter Raleigh writes sadly : “It is certain, let us claw the reader with never so many courteous

phrases, yet shall we evermore be thought fools that write foolishness."

A correspondent of a strenuous temperament writes inspiriting us to take off our coat and black the Shakespearean Eye. "A little lively and vigorous fisticuffing will be a great improvement on the sleepy tameness of previous numbers."

It is not our intention to take this advice. In violence of invective one must acknowledge that many Shakespearean scholars are our masters. Their epithets are so peerless that it is doubtful whether, without a long course of preparatory study, we could ever expect to attain, still less improve upon, blossoms of speech so inimitable as "BRAIN ROT" (*The Literary World*), so facile and debonair as "WRETCHED DILETTANTE AND FOOLS" (Dr. —).

We consider it better to spend our energy in endeavouring to eliminate some of the difficulties which hinder the general acceptance of the Baconian theory: Whenever it be necessary to correct a truculent opponent, we shall prefer to pink him with the rapier thrust of Reason. The bludgeon is the chosen weapon of the professional—and Mr. Sidney Lee.

"Satire and invective may perchance produce a good effect on the vulgar, whose ears are opener to rhetoric than logic; yet do they in no wise confirm the faith of wiser believers, who know that a good cause needs not to be patroned by passion, but can sustain itself upon a temperate dispute."

"I SAW an injustice done, and tried to remedy it. I heard falsehood taught, and was compelled to deny it. Nothing else was possible to me. I knew not how little or how much might come of the business, or whether I was fit for it; but here was the lie, full set in front of me, and there was no way round it but only over it."—*John Ruskin.*

THE EPITHET "CATAIAN."

SHAKESPEARE'S commentators have been gravelled by the epithet *Cataian*. Collier observes: "It is not easy to explain this term of reproach, nor is it perhaps of much consequence." Dyce considers that "*Cataian* came to signify a sharper, because the people of Cataia (China) were famous for their thieving propensities." This meaning has been accepted by Dr. Murray, who, in his invaluable New English Dictionary, defines a Cataian as a (?) thief, scoundrel, blackguard, a man of Cathay, or China; "used also to signify a sharper, from the dexterous thieving of those people."

We believe Dr. Murray to be mistaken, and that the true meaning of the epithet (coined by Shakespeare in 1598) is to be found in "*The Anatomy of Melancholy*." Burton writes: "At this day, in China, the common people live in a manner altogether on roots and herbs. . . . The Tartars eat raw meat," and, he adds, "they scoff at our Europeans for eating bread, &c." (Book I. Sec. 2). On each occasion that Shakespeare uses the epithet he applies it to those who display such ascetic tendencies as to deprecate or scoff at good living.

In *The Merry Wives* (ii. 1), Nym concludes his warning to Page as follows: "Adieu. I love not the humour of bread and cheese, and there's the humour of it. Adieu." Page's reply to this scoff at bread is: "I will not believe *such a Cataian*."

In *Twelfth Night* (ii. 3), the word occurs again. Sir Toby, Sir Andrew and the Clown are in the full swing of their drinking bout, when Maria enters and warns them that the Lady Olivia has called up her steward to turn them out of doors. Sir Toby's exclamation is: "My Lady's a *Cataian*," evidently meaning,

not that his hostess is "a thief, a blackguard, or a scoundrel," but that she is an ascetic, and unnecessarily austere. A little later Sir Toby declares to Maria that he is willing to follow her "to the gates of Tartary." Some critics wish to improve *Tartary* into *Tartarus*, but it is obvious which is correct. "The *Tartars*," says Burton, "eat *raw* meat."

In 1630, the playwright Dekker again uses the epithet, and again with the same meaning: "I'll make a Cataian of forty such! Hang him, he's an ass, *he's always sober*." (*The Honest Whore*, iv. 1.)

It thus appears that the term means one who deprecates the pleasures of eating or drinking—an ascetic in diet.

R. J. B.

LET who will labour and agonize for the sake of a new truth, or a newer and purer form of an old one, there will always be those who will stand aside and coldly regard, if they cannot crush, the struggle and the heart-break of the pioneers, and then will enter into the fruit of their labours, and complacently point in later years to the advance of thought in their time, which they have done nothing to advance, but to which when sanctioned by time and custom and the populace, they will *adhere*.—*Mary Cholmondely*.

"THE logic of all persons when under the influence of strong passions, deeply-rooted instincts, or confirmed habits is the mere puppet to their wishes."—*John Stuart Blackie* ("The Daybook of").

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HIDDEN SYMBOLS OF THE ROSICRUCIANS (?)

PART I.

BY HAROLD BAYLEY.

THE suggestion that many of the curious woodcuts and watermarks which occur in a certain circle of mediæval literature are the emblems of a secret literary society has drawn forth a crop of objections.

It is asserted that they are "merely trademarks;" and that the attribution of any further meaning to them is but a wild and unwarrantable flight of fancy.

The Pilot, a periodical which claims præminent "distinction of thought," concedes that many of the early papermarks "take very curious shapes," but suggests as a rational inference that the *workmen* probably varied the designs "for their own amusement."

I venture to pass by such objections, and to bring forward further facts, tending to draw closer the web of evidence, which is so rapidly tightening.

It is not generally known that Gabriele Rossetti (1783—1854) prepared for publication a work entitled, "*Il Mistero dell' Amor Platonico del Medio Evo*" (*The Mysterious Platonic Love of the Middle Ages*), 5 vols. It is described by W. M. Rossetti as "A book of daring and subtle speculation tending to develop the analogy between many illustrious writers as forming a secret society of anti-Catholic thought and the doctrines of Gnosticism and Freemasonry." He adds that the book was "printed and prepared for publication, but withheld as likely to be deemed rash and subversive." The withdrawal of this work at the eleventh hour, and the fact that it apparently trenched largely upon Freemasonry will afford food for reflection.

It is very satisfactory to note that Rossetti had arrived at precisely the opinion of many modern Baconians, but by a different path. He had previously dealt with the subject in a work translated into English in 1834, entitled, "*The anti-Papal Spirit which produced the Reformation, its secret influence upon the literature of Europe in general and Italy in particular,*" and sums up his conclusions in the following remarkable words :—

"The greatest number of those literary productions which we have hitherto been in the habit of considering in the light of amusing trifles or amatory rhymes, or as wild visions of the romantic, or heavy treatises by the dull scholar, are in reality works which enclose recondite doctrines and secret rites, an inheritance bequeathed by remote ages and what may to many appear mere fantastic fables, are a series of historical facts expressed in ciphers which preserve the remembrance of the secret actions of our fathers.

"The obscurity which not unfrequently involves these works was studiously and purposely contrived; and if it have never yet been cleared away (and Dante's 'Commedia' is the first proof of this) no blame should be attributed to those who might have dispersed it: the difficulties of the time, and the dangers which encompassed them were sufficient to deter them from so doing. The most learned men and authors of various ages and countries, were pupils of this mysterious school; and never losing sight of their one grand object, they were constantly on the alert to bring persons of talent and genius to their way of thinking, and to render them co-operators in their bold projects. There can be no doubt that the present state of civilisation in Europe is in a great measure an effect of this school . . . which worked to free mankind from the tyranny of priesthood, as well as from monarchical despotism. . . .

"The opinions I have advanced although at first

sight they may appear the dreams of a diseased mind, are in reality true and unquestionable."

Whether we term this vast organisation for the advancement of learning a "secret society," a "mysterious school" or a "*confrerie religieuse*"* is not of much moment, nor is it material whether the members termed themselves Rosicrucians, Freemasons, Cabalists, or Illuminati.

It can scarcely be questioned that the Rosicrucians, if not the forerunners of the Freemasons, were closely affiliated with them. The appearance, therefore, of a distinctively Masonic emblem, whether in the form of a papermark or woodcut, may be accepted as evidence of Rosicrucian influence and *vice versa*.

A prominent symbol of the Rosicrucian fraternity appears to be the Pelican wounding its breast with its beak, and feeding its young with its blood. This is the emblem which is used as the jewel of the Rosicrucian degree in modern Freemasonry. The same emblem is printed as the frontispiece to a work, entitled, "In the Pronaos of the Temple of Wisdom, containing the history of the true and the false Rosicrucians."—F. H. Hartmann. (London, 1890).

Figs. 2 and 3 show the Pelican in the form of papermark and woodcut. At the top of the Masonic badge of the Rosicrucian degree occurs a crown with seven stars. This is shown as a woodcut tailpiece in *Fig. 4*.

Kenneth Mackenzie, in his "*Royal Masonic Cyclopædia*," observes that "an emblem comprises a larger series of thoughts than a symbol, which may be said rather to illustrate some single, special idea. An emblem is a picture or sign representing principles, or a

* M. Delalain is of the opinion that the frequent employment of the cross as a printers' mark, "*eu pour origine l'affiliation a une confrerie religieuse*."—"Printers' Marks," Roberts. (London, 1893).



THE SYMBOLS OF THE ROSICRUCIANS (?)

NOTE.— With the exception of Fig. 10, the woodcuts are reproduced in-facsimile.

Fig. 10 and the whole of the watermarks have been reduced to half natural size.

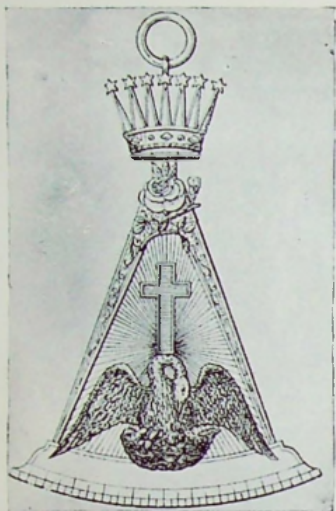


Fig. 1. The Jewel of the Rosicrucian Degree of modern Freemasonry.



Fig. 4. Tailpiece.



Fig. 2. Watermark.



Fig. 3. Headpiece.

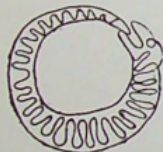


Fig. 5. Watermark.



Fig. 6. Watermark.



Fig. 7. Imprint.

- Fig. 2. Reproduced from *Essai sur l'origine de la gravure* (Jansen).
 Fig. 3. From *Epistola Petri Morini*. Paris, 1675.
 Fig. 4. From *Poesie del Testi*. Venice, 1672.
 Figs. 5 & 6. From *French Idioms* (Kelly). London, 1736.
 Fig. 7. From *Instructions pour l'histoire*. Paris, 1677.

THE SYMBOLS OF THE ROSICRUCIANS (?)

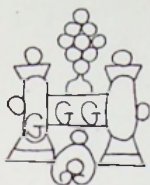


Fig. 8. Watermark.

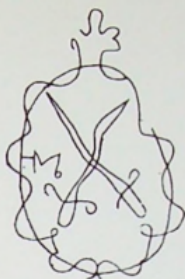


Fig. 9. Watermark.



Fig. 10. Imprint.



Fig. 11. Watermark.



Fig. 12. Imprint.



Fig. 13. Watermark.



Fig. 14. Imprint.

- Fig. 8. From *History of the Sabbath* (Heylyn). London, 1636.
 Fig. 9. From *History of Henry VII.* (Bacon). London, 1641.
 Fig. 10. From *Opera Samuelis Wardi*. London, 1658.
 Fig. 11. From *Justinus*. Paris, 1677.
 Fig. 12. From *The Soul's Benefit from Union with Christ*. London, 1638.
 Fig. 13. From *Traité des Serins*. Paris, 1745.
 Fig. 14. From *Oeuvres Spirituelles*. (Fenelon). Antwerp, 1723.

THE SYMBOLS OF THE ROSICRUCIANS (?)



Fig. 15. Watermark.

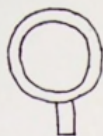


Fig. 16. Watermark.



Fig. 17. Watermark.



Fig. 18. Headpiece.



Fig. 19. Watermark.



Fig. 20. Watermark.

Fig. 15. From *Le Theatre (La Fosse)*. Amsterdam, 1745.

Fig. 16. From *De Iurse Academico*. Salamanca, 1655.

Fig. 17. From *Oeuvres (Moliere)*. Paris, 1699.

Fig. 18. From *Heliodori Aethiopicorum*. Leyden, 1640.

Figs. 19, } From *The Mystery of Self Deceiving (Dyke)*. London, 1634.
& 20. }

THE SYMBOLS OF THE ROSICRUCIANS (?)

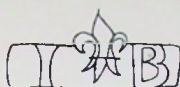


Fig. 21. Watermark.



Fig. 22. Watermark.

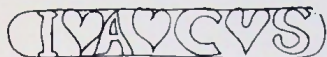


Fig. 23. Watermark.

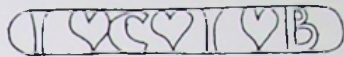


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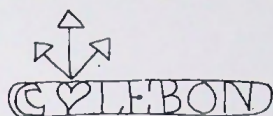


Fig. 25. Watermark.



Fig. 26. Watermark.

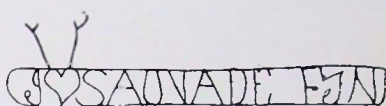


Fig. 27. Watermark.

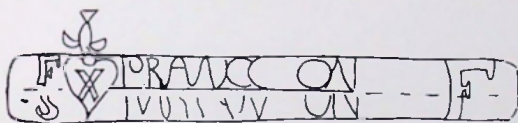


Fig. 28. Watermark.



Fig. 30. Inprint.

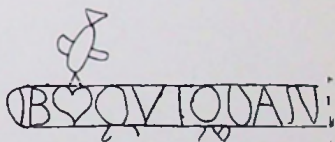


Fig. 29. Watermark.

- Figs. 21, } From *Traité des Maladies des Os*. Paris, 1736.
 23 & 28. }
 Fig. 22. From *Le Ministre d'Etat*. Paris, 1665.
 Fig. 24. From *Oeuvres* (Corneille). Paris, 1722.
 Fig. 25. From *Memoires de Sully* (M. L. D. L. D. L.) "a Londres," 1767.
 Fig. 26. From *Oeuvres* (Metastasio). Paris, 1769.
 Fig. 27. From " " " Vienna, 1751.
 Fig. 30. From *Histoire Profane* (Du Pin). Antwerp, 1717.

series of principles, recognisable by those who have received certain instructions." The same authority goes on to say: "All esoteric societies have made use of emblems and symbols, such as the Pythagorean Society, the Eleusinian, the Hermetic Brethren of Egypt, the Rosicrucians, and the Freemasons. Many of these emblems it is not proper to divulge to the general eye, and a very minute difference may make the emblem or symbol differ in its meaning. The magical sigillæ being founded on certain principles of numbers, partake of this character, and although monstrous or ridiculous in the eyes of the uninstructed, convey a whole body of doctrine to those who have been trained to recognise them."

Fig. 5 is obviously the Masonic and Theosophical symbol of a serpent, with its tail in its mouth—the unending circle of Eternal Wisdom. The "T" which occurs in the same sheet of paper is the mystic TAU. *Fig. 7* shows the serpent in the form of an imprint.*

It will be objected that imprints are merely the trademarks of the printer. This is so in many instances, but by no means invariably. The same emblems are often to be seen on books printed by different printers. Not only do identically the same highly peculiar emblems occur, but the impressions are in many cases obviously produced from *identical blocks*. The occurrence of this fact at a period long before the invention of mechanical reproduction of engraving would appear to indicate that certain blocks were habitually transferred by some superintending influence from printer to printer, and from town to town. Further, many works produced by the same printer in several volumes bear a different imprint on the title-pages of each of the various

*The flying storks which form the central portion of the device are the emblem of filial piety. (See "*Shakespeare and the Emblem Writers*." Green).

volumes, a fact which is evidence that these marks are sometimes something beyond mere trademarks.

It is amusing to observe how unable are expert writers to throw light upon this subject, and with what chastened resignation they admit their inability. Mr. W. Roberts in his "*Printers' Marks*" (London, 1893), says very rightly that one of the most important and interesting phases of the subject is the *motif* of pictorial embellishments, but he confesses "both the precise origin and the object of many marks are now lost to us." He adds, "It will not be necessary to enter deeply into the motives which induced so many of the old printers to select either their devices or the illustrations of their marks from Biblical sources, and it must suffice to say that if the object is frequently hidden from us to-day the fact of the extent of their employment cannot be controverted" (pp. 3—20). Mr. A. W. Pollard descants in the same sad minor key. "From 1550 onwards . . . we begin to look only for carelessness, ill-taste, and caricature, and of these are seldom disappointed" (quoted in "*Printers' Marks*," p. 49). Owing to the exigences of space I am unable to give more than a few typical examples, but sufficient perhaps to show that there is something to be sought beyond "*carelessness, caricature, and ill-taste.*"

Fig. 8 is apparently a papermarked form of the familiar Masonic emblem, known as JACHIN and BOAZ. "The famous pillars before Solomon's Temple were not placed there for ornament alone. Their signification, use and mystical meanings are so well known to the expert Masons, that it would be both unnecessary as it is improper, for me to assign them here." ("*Golden Remains of Freemasonry.*" Oliver, Vol. II., page 151).

The letter "G" which occurs on the left-hand pillar is "symbolic of the Divine Architect." (See "*The*

Early History and Antiquities of Freemasonry," p. 351. Fort).

The letters "GG" which appear between the two pillars signify "(G)RAND (G)EOMETRICIAN." There is scarcely one of the early editions of Bacon's Works in which the Masonic pillars do not prominently figure: observant readers will have noticed their introduction into the edition published within the past few months by Messrs. Newnes.

Fig. 9 is a watermark from Bacon's "*Henry VII.*" (London, 1641). The crossed swords are a familiar Masonic symbol, but I am unacquainted with its meaning. The ellipse is the symbol of Eternal life. The wavy line proceeding from and returning to the broken object at the top of the design—probably a *fleur-de-lis*—is the symbol of the Holy Spirit of Truth. At the base of the emblem will be noted the double "SS," standing for (S)ANCTUS (S)PIRITUS.

Fig. 11 is a watermarked form of the *Fleur-de-lis*, the emblem of the Trinity. *Fig. 12* is the same emblem in the form of a woodcut imprint: both are surrounded by a halo.

Fig. 13 is manifestly a Cock. In the seventeenth century the cock was regarded with disfavour by the orthodox Church.

"Throwing at cocks with a stick was a Shrove Tuesday game. The cock was supposed to be a kind of devil's messenger from his crowing after Peter's denial. Hence many divines enjoyed cock-throwing as a pious exercise." ("*The England of Shakespeare.*" Goadby).

But it is singular that in contemporary *literature* we invariably find the Cock referred to in affectionate terms as *the symbol of the Dawn*.

Shakespeare alludes to it in "*Hamlet*" as "*The Bird of Dawning.*" Thomas Kyd, in "*Cornelia*" refers to:

"The cheerful cock, the sad night's comforter,
Waiting upon the rising of the sun."

In Book V., Canto vi., of "The Fairy Queen," Spenser writes :

"What time the native bellman of the night,
The bird that warned Peter of his fall,
First rings his silver bell t'each sleepy wight
That should their minds up to devotion call."

Peele echoes this thought in "*The Order of the Garter*" :

"Therewith methought I saw
A royal glimmering light streaming aloft
As Titan, mounted on the Lion's back,
Had clothed himself in fiery-pointed beams
To chase the Night and entertain the Morn,
Yet scarce had *Chanticleer* rung the midnight peal " &c.

Now Bacon has been described as Aurora's Harbinger. In the Rosicrucian manifesto, *Confessio Fraternalitatis R. C.*, we find a prophecy of the Dawn that was to come : "Now there remains that in a short and swiftly approaching time . . . the world shall have slept away the intoxication of her poisoned and stupifying chalice, and with an open heart, bare head and naked feet shall merrily and joyfully go forth to meet the Sun rising in the morning."

In the preface to the *Fama Fraternalitatis, R. C.* (1614—1616) there is a similarly prophetic passage. "Although now through the sorrowful fall into sin this excellent jewel wisdom hath been lost, and mere darkness and ignorance is come into the world, yet, notwithstanding. . . . Blessed Aurora will now begin to appear, who, after the passing away of the dark night of Saturn . . . is a forerunner of pleasant Phœbus who with her clear and fiery glistening beams brings forth

their blessed day long wished for by many." (*Real History of Rosicrucians.* Waite, p. 442).

Fig. 14 shows Chanticleer ringing his golden peal to entertain the Morn which is rising behind him.

Fig. 15 appears to represent a Helmet. In Bacon's commonplace book known as "The Promus" there is an entry, "Pluto's helmet." The peculiarity about Pluto's helmet is that it is supposed to have conferred invisibility upon its wearer. The aptness of this emblem will be recognised when we remember that one of the terms by which the Rosicrucian fraternity was vulgarly known in the world was: "THE INVISIBLES." The serpent in the form of the mystical figure "3" represented in the Pythagorean philosophical system, TIME—Past, Present and Future.

It will be recollected that when Perseus went forth to slay the Gorgon, Pluto armed him with the invisible helmet and Pallas gave him a mirror. In his exposition of this fable in "*The Wisdom of the Ancients*" Bacon interprets the mirror of Pallas to mean prudence or circumspection. *Fig. 16* is a watermarked form of this warning emblem.

Figs. 17 and 18 represent in the form of papermark and woodcut a Stag. According to the author of the "*Early History and Antiquities of Freemasonry*" Diana's stag "symbolised the Christian soul thirsting for the Water of Life" (p. 356).

In Christian art the stag is the emblem of solitude and purity of life. It was believed, although a timid creature, to exhibit a ruthless antipathy to all kinds of serpents, which it laboured to destroy. Hence it was regarded as an apt symbol of the Christian fighting against evil. It may be regarded as a yet apter emblem of the shy, retiring and circumspect brethren of the Rose and Cross.

It has been objected that the watermarked initials,

monograms, and inscriptions are nothing more than the names of papermakers, but the suggestion will not bear investigation. *Figs. 19 and 20* are, for example, clearly *religious* monograms. Here and there one meets the names of papermakers, but these are in most cases immediately recognisable.

Commencing from single letters, we find inscriptions gradually built up into words of ten or twelve letters : such as RC. CRC. RCONARD. RCONCANSIN ; PHO. PHOMO, &c. It is not unusual in Freemasonry for initials of sentences to be used as symbols. An example is given in "*The Golden Remains of the Early Masonic Writers*," where the author states that "The letters S, T, O, T, A signify (S)upremo (T)otius (O)rbis (T)errarum (A)rchitecto." (Vol. II., p. 180). Frequently the letters are divided from each other by symbols, such as the heart, *fleur-de-lis*, or star employed as stops (see *Figs. 21—24*). In some of the later eighteenth century marks it will be noticed how curiously the name of the papermaker is punctuated by symbols, and how strangely these symbols are accentuated.

The object which appears above the heart with the cross upon it, in *Figs. 28 and 29*, I think represents a dove descending with outstretched wings. "The dove occupies a high station amongst the hallowed emblems of Masonry." ("*Golden Remains*." Oliver. Vol. II., p. 165). It is, of course, a symbol of the Holy Spirit, and its appearance above a heart sanctified by a cross, appears to indicate that this emblem is a pictorial representation of the prayer, "Cleanse the thoughts of our hearts by the inspiration of Thy Holy Spirit." This design is so rude that I may fairly be asked to give reasons for supposing the object to be a dove.

A descending dove occurs frequently in the form of headpiece or imprint (see *Fig. 30*) ; there is also a size of paper known to-day as "Colombier." As modern

designations of papers, such as foolscap, pot, crown, &c., have in most cases been derived from watermarks, the occurrence of the name *colombier* seems to justify the assumption that there was at one time a Dove watermark.

The combination of three triangles, which is to be seen in *Fig. 25*, is probably an emblem of the Trinity instead of the Holy Spirit.

(To be continued).

THE SCIENTIFIC ASPECTS OF THE BACON-SHAKESPEARE CONTROVERSY.

[Under the above heading *The Medical Press*, in its issue of Sept. 10, published a satirical leaderette on "Bacon the Scientist." To this Mr. George Stronach, M.A., replied on Sept. 24. On Oct. 8, Dr. John Knott, of Dublin, contributed some interesting facts to the controversy, pointing out *inter alia* that the experiment which cost Bacon his life—the stuffing of a fowl with snow—was borrowed from Plutarch, and that "if instead of making this childish experiment on the roadside, he (Bacon) had driven home and asked the cook some questions," &c., &c. The following article needs no further introduction.—ED.]

I TRUST Dr. Knott's "views of Lord Chancellor Bacon's scientific attainments" are not those which obtain with the majority of readers. From a study of the *Novum Organum* in my college days, I formed the opinion that Bacon *was* a "man of science," and a re-study of the work to-day convinces me that I was not wrong in my old belief.

Dr. Knott calls my attention to the posthumous *Sylva Sylvarum*, which I did not refer to in my letter as proving my contentions. I would call his attention to

the second book of the *Novum Organum* in the Clarendon Press edition. In Section XXXVI. (3) he will find Bacon's original idea of attraction, commencing, "Similiter, sit natura inquisita Pondus sive grave," on which passage Professor Fowler, the Editor, remarks, "This paragraph does great credit to Bacon's sagacity, and is one of those which give him a claim to be regarded as a pioneer of science. He ought to have the credit of having detached the conception of attraction from that of magnetism." This Bacon illustrated by an experiment with the weights of a clock. It was to this passage that I referred in my first letter.

In this same book Bacon anticipated the theory of heat now generally accepted—"Calor est motus expansivus, cohibitus, et nitens per partes minores." (Heat is a motion, expansive, restrained, and striving amongst the smaller particles of bodies.) Even the modern theory as to the *undulatory* character of this motion is also anticipated in the following passage, which was quoted with approbation by Professor Tyndall: "The third specific difference is this, that heat is a motion of expansion, not uniformly of the whole body together, but in its ultimate particles; and at the same time checked, repelled, and beaten back, so that the particles acquire a motion alternative, perpetually quivering, striving and struggling, and initiated by repercussion, whence springs the fury of fire and heat." It is surely a striking testimony to Bacon's scientific genius that in his main conception of heat as an expansive and oscillatory motion among the minute particles of matter, he should have anticipated the precise conclusion at which, after the predominance for centuries of a different theory, the most eminent physicists have at length arrived. Is there any previous reference to heat as a form of motion? If there is, I have failed to find it.

In the same book appears the remarkable and original experiment, the object of which was to determine the question of the compressibility or incompressibility of water by confining it in a leaden globe, and thus subjecting the globe to extreme pressure. This preceded by fifty years the "Florentine experiment," made by the Accademia del Cimento at Florence. The conclusion of the latter was that water is incompressible, while Bacon's was that it is compressible. The truth of the latter inference has been fully demonstrated by Canton, Oersted, and other modern scientists. Bacon, in connection with heat, gives another experiment, proving that heat does not descend so rapidly as it ascends through liquid.

In the same book we find the origin of Dr. Wollaston's method for obtaining wires of extreme fineness.

In the same book we have the brilliant conjecture that the actual state of the starry sky precedes by an interval of time that which is apparent to us, in other words, that light requires time for its transmission.

In the same book Bacon propounds the idea of the possibility of predicting comets, of the influence of the moon on the spring and neap tides, and that the motions of the planets are due to the magnetic attraction of the *cælum stellatum*.

Finally, Dr. Knott waxes merry over Bacon's "speculations on colour," which he refers to the *Sylva Sylvarum*. Let him turn to the *Novum Organum*, and he will change his tune. If he examines Section XXII. of Book II., he will see what Bacon has to say about the causes of colour. His remarks are simply a striking anticipation of the optical investigations of Newton. "He concludes," wrote Professor Playfair, "that colour is nothing else than a modification of the rays of light, produced in the first case, by the different degrees of incidence; and, in the second, by the texture or constitution of the surfaces

of bodies. He may be considered as very fortunate in fixing on these examples; for it was by means of them that Newton afterwards found out the composition of light." Some "science" here evidently; but, according to Dr. Knott, neither Bacon nor Newton had anything to do with the "theory of colours." The discoverers were Plato and Lucretius, just as the old Greek knowledge of gravitation, as expressed by Plutarch, according to Dr. Knott, "tends to diminish the originality of the inspiration of Newton's *apple*."

Certainly Bacon did not anticipate Plato, Lucretius, or Plutarch; but what he did anticipate, as I have shown, led Professor Nichol to write: "Bacon's anticipations in physical science are like those of the 'Fairy Queen' about the stars-flights of an imagination almost as unique in prose as Shakespeare's in verse."

If Bacon was not a "man of science," it was strange that his *Partitiones Scientiæ*—a survey of the sciences, either such as then existed or such as required to be constructed afresh—were adopted by Diderot for his great *Encyclopædia* as the foundation of his classification. As Mr. John Morley writes: "The French *Encyclopædia* was the direct fruit of Bacon's magnificent conceptions." (*Diderot* I. 116.)

If Bacon was not a "man of science," it is also strange that so many eminent men (Dr. Knott excepted) have paid tribute to him as a "man of science." Here are a few expressions of opinion.

Professor S. R. Gardiner:—"In politics, as well as in science, he found himself too much in advance of the times to secure a following . . . Writer after writer regarded his claim to be a prophet of scientific knowledge as supereminent."

Professor Playfair:—"The power and compass of a mind which could form such a plan beforehand, and trace not merely the outline, but many of the most

minute ramifications of sciences which did not yet exist, must be an object of admiration to all succeeding ages."

Professor Adamson (in *Encyclopædia Britannica*):—"The great leader in the reformation of modern science."

Dean Church:—"Certainly the science which most interested Bacon, the science which he found in so desperate a condition, and to which he gave so great an impulse, was physical science. . . . The world has agreed to date from Bacon the systematic reform of natural philosophy, the beginning of an intelligent attempt, which has been crowned by such signal success, to place the investigation of nature on a solid foundation."

I prefer to take the opinion of such authorities on Bacon as a "man of science" to the blunt and novel counter-statement of Dr. Knott, who would maintain that because Bacon made errors in his science and incorporated in his works the ideas of previous writers, he was not a "man of science." He might as well hold that Galileo was not a "man of science" because he spoke with contempt of the notion that the moon exerts any influence on the tides.

In conclusion, may I ask Dr. Knott a question—was Shakespeare a "man of science?" If he was, where did he get his scientific knowledge? Probably, like Bacon (according to Dr. Knott), from Plutarch, Plato, Lucretius, and other ancients!

GEORGE STRONACH, M.A.

"THE MYSTERY OF WILLIAM SHAKESPEARE."

BY GEORGE COX BOMPAS, M.A.

THE past year has been fruitful in books dealing with the debated question of the authorship of the Shakespeare Plays. Among these "The Mystery of William Shakespeare," by His Honour Judge Webb, Regius Professor of Laws and Public Orator of the University of Dublin, holds high place. The acknowledged position of the author and the ability of the book have compelled, even from hostile critics, an unusual measure of respectful consideration. The book should be studied by all who take interest in this subject.

After some notice of previous writers, and an acknowledgment of the value of the contributions from America, of Judge Holmes, Mr. Donnelly and Mr. Edwin Reed, Judge Webb contrasts the imaginative and illusory characters attributed to William Shakspeare the actor by most of his biographers, from Malone to Mr. Sidney Lee, with the candid and careful statement deduced from facts, records and traditions by Mr. Halliwell Phillipps after life-long study; and concludes that the picture he drew of the half-educated youth emerging from a "bookless neighbourhood" in 1587 is a true presentation of William Shakspeare as he left Stratford.

Others there are who, drawing on their imagination, would represent that Grammar School at Stratford, founded in 1402, as a centre of classical and philosophical illumination; but in 1565, the year after William Shakspeare's birth, when nineteen of the aldermen and burgesses, principal inhabitants of Stratford, were required to sign the appointment of a new bailiff, six only

could write their names, the others made their marks. It is true that the School was refounded in 1553 under Edward VI., but when parents were so ignorant, and scholars idle, change in the influence of the school would be slow; and the only example we have of its scholarship contemporary with Shakspeare is found in the letters of Sturley and Quiney, printed by Halliwell Phillipps, of which indeed the former contains scraps of Latin, but of dog Latin rather than classical language.

Scarcely reconcilable with these facts is the scholarship shewn by the Plays which is discussed at large. They are saturated with classical knowledge. In play after play, from character after character, allusions to classical literature abound. It is beside the question to say that similar allusions may be found in other authors, the fact remains that the author of these plays was steeped in the knowledge of Greek and Roman literature.

“Nor is this the limit of the scholarship of Shakespeare. Ancient philosophy is paraded with as much ostentation as ancient literature; Gratiano in *The Merchant*, Rosalind in *As You Like It*, and the Clown in *Twelfth Night*, refer to the opinions of Pythagoras. The Dauphin in *Henry VI.* draws his metaphors from Plato, and Hector in *Troilus and Cressida* cites Aristotle for the edification of Troilus and Paris. Something more remarkable still is to be noted. As Bacon presses the whole mythology of Greece into the service of Philosophy, so Shakespeare presses it into the service of the drama. The Typhon’s brood, the Hammer of Cyclops, the Transformation of Proteus, the Fall of Phaethon, the Rape of Proserpine, the Theft of Prometheus, the Maze of Dædalus, the Wings of Icarus, the Heels of Atalanta, the Warnings of Cassandra, the Frenzy of Pygmalion—all these are as familiar to the

author of the Plays as they were to the author of 'The Wisdom of the Ancients' " (pp. 37, 38).

Classical attainment is only one of the requisites which it is difficult to attribute to William Shakspeare. The accurate knowledge of law, the deep skill in medicine, the wide study of philosophy, are cumulative difficulties in the way of admitting William Shakspeare's authorship of the Plays.

But a cogent argument, on which the Judge strongly insists, is that this various knowledge is not confined to the later Plays when, by some process of intuitive education, William Shakspeare might be supposed to have gathered up such attainments. The earliest Plays produced within three or four years from 1587, the time when William Shakspeare left Stratford, (if not before that time) are redolent of the same learning which appears throughout the later Plays.

"According to that eminent Shakespearian expert Dr. Furnivall, *Love's Labour's Lost* was composed in 1588—1589; *The Comedy of Errors* in 1589—1591; *A Midsummer Night's Dream* in 1590—1591, and *Romeo and Juliet* in 1591—1593; *Hamlet* was well known in 1589; *Titus Andronicus* must have been written before 1590. And the three Plays that composed the Trilogy of *Henry VI.* must have been studied, completed, and performed before 1592" (pp. 40, 41).

Judge Webb discusses the knowledge displayed in this Trilogy and asks :

"How an uneducated or half-educated young countryman from a bookless neighbourhood, during a severe struggle for existence and without any apparent opportunities for study, could have acquired the knowledge of History, of Law, of Medicine, of the Ancient Classics, of the Art of Composition, and of the Tragic Art, which is conspicuous in the noble Trilogy, from which Chatham derived his knowledge of the History of England?" (p. 43).

Love's Labour's Lost shows a familiar knowledge of French politics, and of courtly fashions difficult to attribute to a raw youth from Stratford.

The Comedy of Errors, a classical study adapted from Plautus, was first acted before Elizabeth in 1576, the year Francis Bacon left Cambridge and attended her Court. It was acted again in 1594 at Gray's Inn by "base and common fellows" namely Shakspeare and his company, but without recognition of his authorship.

Similar learning is shewn in others of the early Plays.

The claim of "abundance of contemporary evidence" put forward by Mr. Sidney Lee and others in favour of Shakespeare's authorship, is contested.

The Burbages should have known, if any did, that William Shakspeare was the real author of the Plays, they acted together, but in the Memorial addressed in 1635 to the Earl of Pembroke by Cuthbert Burbage, who had survived his brother Richard, account is given of the building of the Globe Theatre, and of Shakspeare's connection with it: "To ourselves," he says, "we joined those deserving men Shakspeare, Hemings, Condall, Phillipps and others, partners in the profits of that they call the House," and at Blackfriars in 1609 they "placed in it men-players, which were Hemings, Condall, Shakspeare, etc.," as successors to the children of the Chapel.

No distinction is made in favour of Shakspeare, no notice taken of his supposed authorship.

The name of Shakespeare appears on the dedications of *Venus and Adonis* and *Lucrece* to the Earl of Southampton, but, except an apocryphal story of a gift of £1,000, no other trace exists of any connection between the Earl and the Actor.

Meres and others extolled the Shakespeare Plays, but there is really no evidence that before 1623 anyone con-

nected Shakspeare the actor with the Plays, except a few of his fellows, and they treated him with contempt, and his literary pretensions with ridicule: "Upstart crow beautified with our feathers," "ass made proud by underhand brokery," "the frippery of wit," "Poet Ape," "who would pick and glean," and "makes each man's wit his own." In such terms Greene and Ben Jonson, who knew the man well, sneer at him and his poetical claims. He quarrelled with Ben Jonson and gave Jonson "a purge which made him bewray his credit." The purge cannot be found in the Shakespeare Plays. It was, perhaps, some coarse lampoon like that on Sir Thomas Lucy, attributed to Shakspeare.

Judge Webb contrasts Ben Jonson's career, his friendship with men of eminence in literature and politics, his dedications to them of his Plays and the wide laments over his death, with the total absence of notice of the actor Shakspeare, except as a deserving but undistinguished man-player! Shakspeare's imagined association with nobles, and patronage from the Queen is pure invention. *Richard II.*, though anonymous, was enumerated by Meres in 1598 among the Shakespeare Plays; it was acted with treasonable intent in 1601 on the day before Essex's rebellion, and had been, as Elizabeth bitterly complained, acted seditiously against her crown forty times in public places. Yet Shakspeare with his company performed before the Queen at Richmond the night before Essex's execution, without apparently the least suspicion that this actor had any concern with the seditious Play.

Shakspeare, in 1603, walked with his fellow actors in James I. procession, and received, without distinction, four and a-half yards of scarlet cloth as a badge of his calling.

It is admitted that Shakespeare manifested no interest in the fate of the Plays, yet Swinburne shows that

Hamlet and some other Plays were by some one elaborately revised.

The contemporary evidence is resolved into the Folio of 1623 and its prefaces, and on these mainly turn the solution of the question of authorship.

The careful revision of the Plays, yet the absence of notice of them in Shakespeare's will, the date of publication coinciding with the date of publication of Bacon's principal works, and the language of the dedication and address to readers reminiscent of the styles of Bacon and Jonson, lead Judge Webb to the conclusion that it was Ben Jonson who found the unblotted copies for the printer, and Ben Jonson was at this time Bacon's literary assistant.

Jonson's bitter animosity against Shakspeare, persistent up to the year of his death, is accepted as sufficient evidence that the glowing eulogy upon the author of the Plays prefixed to the Folio of 1623 was not really intended for the Actor.

If Francis Bacon was the author of the Plays but two alternatives were open, either to avow the authorship, and forfeit hope of office, or to continue to use the name of Shakespeare, which it must then be assumed had been bought and well paid for. The abnegation of title to the Plays, which now seems strange, would in those days favour Bacon's literary fame, which he desired to rest on his philosophical works.

Selden, to whose judgment the publication of Bacon's posthumous works was by his will submitted, says in his "*Table Talk*": "It is ridiculous for a Lord to print verses, 'tis well enough to make them to please himself, but to make them public is foolish."

In a later chapter Judge Webb considers the authorship of the Sonnets, and points out the difficulty of supposing that an actor, one of the "base and common fellows" who performed at Gray's Inn in 1594, was, at

the same time, on terms of such intimacy with Southampton, as admitted of his urging him to marry, or justified rebuking his amours, and then circulating sonnets on these delicate matters among his own "private friends," such as Burbage, Hemings or Condall. Bacon's social position and intellectual attainments better fitted him to be Southampton's monitor, and there is much in the Sonnets which corresponds with Bacon's genius.

But the science of the Plays affords one of the strongest evidences of their true authorship, and the traces throughout the Plays of the knowledge of natural history and natural philosophy, afterwards embodied in Bacon's *Sylva Sylvarum*, published in 1627, a year after his death, afford cogent example of such evidence.

This *Sylva Sylvarum* "differs avowedly from all other Natural Histories, in recording experiments which are vulgar and trivial, mean and sordid, curious and fruitless." It contains some exploded speculations, but "anticipates some of the most profound conceptions of modern science." "And the wonderful thing is this, there is scarce an experiment however mean, there is scarce a speculation however fantastic, there is scarce an error however obstinate and perverse, there is scarce a scientific intuition however original and profound, to be discovered in the Natural History, that is not also to be discovered in the Plays" (p. 175).

This is the thesis developed in the eighth chapter of Judge Webb's book.

Professor Dowden, also of Dublin University, and a well-known Shakespearean commentator, contests with ability in the *National Review* (July, 1902), the conclusions drawn by Judge Webb from these scientific parallelisms, and seeks to show that the various instances of scientific knowledge and opinion cited are to be found also in other authors, whom he quotes with much evidence of research.

Judge Webb, in the following number (Aug., 1902), replies that the question he "undertook to discuss was not the common knowledge or common errors of the *time*, but the common knowledge and common errors of Shakespeare and Bacon," the existence of which can scarcely be disputed.

It is not sufficient to prove that some or each of the facts or opinions cited may be also traced in Lilly or Burton or some other author. No one supposes that all Bacon's knowledge was due to original research; most of it was due to his omnivorous reading, but the argument of unity of authorship is based not on individual instances, but on the *fact of their multitude*; and if it appears that Bacon and the author of the Plays read the same books, noted the same passages, adopted the same opinions, retained the same errors, and approved the same experiments; and this not in one subject but in all, in classic history, philosophy or fable, in law, in medicine, in science or literature, in politics and religion, the evidence of identity is cogent. And Professor Dowden's argument fails unless, instead of citing opinions scattered among various writers, he can produce one other author in whom is centred the same identical variety of knowledge, opinion and belief.

One or other of these two men, William Shakespeare or Francis Bacon, was beyond doubt the author of these Plays. The former, devoid apparently of any qualification for such authorship, the latter combining all such qualities with a genius of unique brilliance. "No one will contend that the scientific genius is incompatible with that of poetry, who recollects that the author of 'Faust' and 'Dorothea,' was the author of the 'Theory of Colours and the Metamorphosis of Plants'" (p. 241). On the other hand, the close analogies and numberless parallelisms, between Bacon's acknowledged writings and the Plays, afford a mine of evidence

lately discovered, but now worked with increasing success.

Shakspeare, if the author of the Plays, had no conceivable reason for concealing his authorship, and neglecting their publication. Greedy of money, covetous of gentility, why should he renounce both fame and profit?

Bacon was debarred by his position from asserting his title to the Plays, nor would such a claim, as Selden's opinion shows, have then added lustre to his literary fame, or indeed have been consistent with it.

"And it is quite possible that the great philosopher and statesman, on the threshold of age, may have looked on the intellectual revels of his youth and early manhood as a *Midsummer Night's Dream*, or a *Winter's Tale*—a tale that had been told—a dream that had vanished into air" (p. 250).

"I DO not so much admire his greatness as his virtues. Not the favours which I have received at his hands (innumerable though they be) have so enchanted and enchained my heart as his personal life and character. Were he in a lowly position I could not love him less; were he my enemy, I should in spite thereof still love and strive to serve him."—*Sir Tobie Matthew* (Intro. to an Italian translation of Bacon's Essays).

WANTED—FACTS.

IT is well from time to time to take account of what has been done, or attempted, by the Bacon Society, and to try to see to what it all tends. Our great master, after whose giant strides and nimble turns we limp panting through the mazes of his labyrinth, seems to have felt the same need in days when he was engaged in perfecting his "method." He wrote in his notebook:—"Tell your cardes, and tell me what you have wonne." Let us then, look back a little, tell what we have won, try to appraise the value of our labours, consider to what it all tends, and what should now be done to bring about the consummation so devoutly to be wished.

For times have changed. From a private circle, a knot of congenial spirits drawn by the adamant of kindred studies, bound by the cable-tow of mutual sympathy, cemented together by fixed convictions and interests, we have been of late years reluctantly dragged into publicity, and forced to submit to the glare of unfriendly searchlights. There is nothing strange or unfair in this, distasteful though it be to some of us. It was inevitable that during the thirty years or more that these matters have been thus quietly (*not secretly*) investigated, many of our discoveries, theories, and assertions should have peeped through the walls of our lodges, and become subjects of common discussion.

Our work had begun with an attempt to solve the plain question, "Did Bacon write Shakespeare?" a question so amply answered in the affirmative that it seems needless to discuss it here. The value, however, of this question and of the labours of various kinds which were brought to its solution have been of untold value; they have enforced and perpetually urged upon our notice the far more vital question—"Who was

Bacon?" To this question follow naturally the further questions, "What was his true life and work? What did he attempt and achieve? Who helped him? Those who helped him did so secretly; they were, then, a secret society. What secret society?" and so forth.

Not a few who have regarded with much interest the *Shakespeare* question, and have even laboured in it themselves, have been greatly alarmed at the "advanced," and, as they seem to think, wild speculations of the progressive students. Some on the other side perceive that the Shakespeare question, though an interesting and highly important branch of the great problem, proves nothing about "Bacon," except that he wrote "*Shakespeare*." That mere statement throws no light upon the mysteries, contradictory records, and concealments of his life. "*Thou stand'st as though a mystery thou didst*," said Ben Jonson, in his Birthday Ode. What did Jonson mean by that? We must try to discover. Mysteries do not lie on the surface, nor are they to be found on the hedge.

But the majority of Englishmen dislike mysteries, especially if they are expected to lend a hand in unravelling them. They say, "Give us *facts*; that is all we want, *facts*. Discard suppositions, guesses, theories, and imaginings such as discredit and disfigure the pages of Shakesperean biographers and commentators and let us have *facts*, and *nothing but facts*." Excellent advice! the only wonder is that so little useful note or comment has been made by the press, and professional opponents in general upon the mass of curious, astounding and unexpected facts which have been unearthed since Delia Bacon and W. H. Smith simultaneously went into print on the Bacon-Shakespeare subject in 1857.

But before marshalling some of our more important facts, let us consider in what the value of facts consists. Does it consist solely in the facts them-

selves? For instance: A Queen called Elizabeth reigned in England. Would that fact, standing alone, be of supreme interest? Would the fact affect us at all unless it were joined to other facts concerning Elizabeth: her reign, her surroundings, the state of the world in her time, her character, influence, etc.? Again, it is a fact that there exists a something called Electricity. Would the world be advanced, should we be personally benefitted by the knowledge of that fact unless some men wiser than their fellows had inquired into this something, had found out its properties and how to control and turn it to their purposes? It is the connection and application of facts which renders them truly valuable.

Francis Bacon desired his followers before they proceeded to "generals" to be diligent in collecting "particulars." From ascertained facts they were to draw accurate general conclusions.*

Now we know that, gleaning amongst the stubble, we may chance to pick up particulars which are not to the point; they may not forward the general inquiry with which we are concerned. These are not to be cast aside, but methodically registered, for such gleanings all help to furnish books of reference. But when pursuing any special research, the facts which help us are those which *hang together* and, like links in a chain, mutually support each other. Millions of separate links forged with equal care, and piled in a heap would be of no more use than so much old iron. But join those links as you weld them, and you will have your chain complete. "For," says Bacon: "*When a man passeth*

*This probably because our philosopher was so desirous for the perfecting of his immense collections, that he posed in the "scientific works of Bacon only as an *Inductive* philosopher. The future age will surely reveal him as the one great *Deductive* genius of his age.

on farther, and seeth the dependence of causes and the works of Providence, then according to the allegory of the poets, he will easily believe that *the highest link of Nature's chain must needs be tied to the foot of Jupiter's chair.*"

Facts and causes are closely allied, and we have the word of old Polonius that there are no effects without a cause; even "effects defective come by cause." All the more surprising is it when we observe how small facts, although repeatedly placed before the public, are disregarded by those who either do not know, or do not *wish* to know, to what they all tend. May those who read these pages weigh and consider these facts which have come to our knowledge since the first days of this publication in its earliest stage.

The existence of Bacon's *Promus*, suppressed by Spedding, and generally ignored by Baconian biographers and commentators, was a fact which it has been found impossible to annihilate or upset. To a large extent these Notes are found reproduced in the Shakespeare Plays, and hundreds of fresh instances have been collected (some better than those in print) since the publication of the *Promus*, in 1883.

Abundant hints are also traceable in this collection of Notes, of the intended *concealment* of the writer, of his ubiquitous authorship, and of his plan for a secret society of a "*Brotherly*" nature. Here are some of our first links in the chain :

The fact of Bacon being a Rosicrucian, if not the true founder of that fraternity, was suspected in 1883, but for some years stoutly disputed. The suspicion arose from a close examination and registration of marks apparently intentional secret signs in a collection of old books (chiefly theological) which had been stored in an old country vicarage. The symbolic marks led to observation of the false pagination and catch-words,

printers' signs, and repeatedly and apparently intentional *errata*, erratic typography, etc. Such observations were found to link themselves with kindred facts discovered in a modern book printed by Freemasons. Again, each fact hooked itself on to another, and soon it was found needed to pause in these somewhat microscopical and technical researches and plunge into the seemingly bottomless deep of speculative Masonry—its origin, its charges, and professed aims, its cliques and stages, or "rings," "lodges," "chapels," "folds," its present influence on the Press, and the knowledge of itself and its *true* history, possessed by its heads, as apart from the supposed knowledge in the lower grades.

The conclusion reached by these twin studies resulted in an *unproved conviction* that the Rosicrucian Order was the earlier, and remains until now the most important. The Masons were introduced later in order to help in the mechanical and technical parts of the great work. They were the printers and publishers, the engravers and bookbinders of the higher literary and religious order. Their aims were restricted to the notion of a universal brotherhood, and their doctrines may be summed in the text, "Charity fulfils the law." To encourage them to zeal and self-improvement they were made to believe themselves direct descendants of the ancient Guild of Church Architects, and a glamour of antiquity was thrown over their ceremonies, which indeed are found to have been borrowed and adopted from the Egyptians and their mysteries.

This view of the origin and fusion of the two Orders was long resisted, and the Brethren of the Rosy Cross were repeatedly stigmatised as alchymists, visionaries, or impostors. All reasonable contention on this score was, however, laid to rest in 1894, when Dr. Wynn-Westcott delivered a lecture before his Masonic Lodge,

in which he distinctly declared and proved the connection between Rosicrucianism and Freemasonry, practically confirming all that we had put forward on the subject. The lecture was published in the journal of the "Quattuor Coronati," and although some of the audience were disinclined to believe Dr. Westcott's statements, yet it seems to have been concluded by the debators that the unity of Rosicrucian and Masonic Orders was a fact.

The opposition offered to the publication of the *Promus*, the absence of this remarkable collection of Notes (*Harleian MSS. 7017*) from the printed catalogue at the British Museum, the repeated difficulties met with by applicants to see these papers, even after they had been printed, were facts which further assure us of the existence at the present day, of a secret society bound to conceal from the "profane vulgar" all matters which throw light upon the private life, aims and achievements of Francis St. Alban. Similar experiences were encountered in many old libraries in this country and abroad.

From about the year 1870 a *Bacon-Shakespeare harmony* has been in course of formation. This consists of three parts:—(1) a general dictionary of parallel passages and words; (2) a subject dictionary of all matters philosophic and scientific, legal, political, literary, and philological, mythical, historical, and theological. With these are lists and notes of the friends, helpers, and associates of Francis Bacon; (3) analyses in dictionary form of the works of contemporary "Authors" — supposed poets and minor dramatists, essayists, satirists, experimental and contemplative philosophers, historians and theologians. The time has not yet come for the disclosure of the facts demonstrated by these collections of upwards of 100,000 extracts.

Paper making next claimed attention. The symbolic water-marks were found to explain each other, and to be, *not* trade marks, but the marks of a Secret Society. In 1890 an effort was made to interest students in these things,* and quite recently much additional information has been afforded by an expert pen, from which we hope to hear more.†

Then followed a hunt after Rosicrucian and Masonic symbols and emblems, hieroglyphic and enigmatic designs and book ornaments in general. Some of these were illustrated and explained in 1894 and 1895. (See *Of the "Pan," Tail Piece*, and the *Headline of the New Birth of Time*, BACONIANA, Vol. II.).

In 1887 a collation of Bacon's "*New Atlantis*" (pub. 1620) with "John Heydon's *Journey to the Land of the Rosicrucians*" (pub. 1660), proved these works to be identical, excepting that names were changed, a few words here and there curtailed or added. In this case, as in many others, it is evident that the last was first, and that the "*Journey*" was written much earlier than the "*Atlantis*." In the "*Journey*" the "*Rosie Cross*" is freely spoken of. In the "*Atlantis*" the name is studiously avoided. Thus the "Society of the Rosicrucians" is altered to the "Society of Solomon's House." "I am a Christian Priest (of the Order of the Rosie Crosse)", has the portion in brackets omitted in "*Atlantis*." "The Father of the *Fraternity* whom they call the *R.C.*" is altered to "The father of the *family*, whom they call the *Tirsan*." "The *Rosicrucian*" also becomes "the *Tirsan*." "The feast of the Rosie Cross" is omitted, and "the *Temple of the Rosie Cross*" is repeatedly spoken of as "*Solomon's House*." Directions to readers and initiates are all excluded from the

◦ "Francis Bacon and His Secret Society."

† See "The Tragedy of Sir Francis Bacon" by Harold Bayley. (Publisher, Grant Richards).

"Atlantis," they aid the student. "You may read this at large in our idea of the Law;" "See my Rosicrucian Infallible Axiomata:" "Read the Harmony of the World;" "Read the Temple of Wisdom, lib. 4;" "See the Epistle Harmony of the World;" "See my book of Geomancy and Telesmes;" "Read my Cabbala or Art by which Moses showed so many signs in Egypt;" "Read the Familiar Spirit;" "Read the Temple of Wisdom."

Masons may also be interested in the fact that the name of *St. John* is concealed under that of *Bartholomew*.

[The "fable devised by my lord (St. Alban)" should be more carefully considered than has generally been the case. Comparatively few persons have even read this singular production.]

In another curious book, "The Great Assizes holden in Parnassus by Apollo and his Assessors" (1645) Apollo is represented seated on the top of Parnassus. Next below him is Lord Verulam, Chancellor of Parnassus. Then follow the names of twenty-five writers, and twenty-sixth, and as a juror only, William Shakespeare, last but one on the list.

In the English translation of the "Ragguagli di Parnasso" the Italian feigned name given to the "Secretary" is changed to "Sir Francis Bacon."* Thus again we find our "particulars" hanging together, fitting together like pieces in a dissected puzzle. Francis Bacon was, next to Apollo, Chief in Parnassus, the greatest of poets, the "secretary" or ready writer for a great secret society with a bibliography of its own, with means of secret communication and mutual recognition, and a complete system of marks and signs, emblems, symbols and hieroglyphic designs. To these may now be added as facts found and registered, the extensive use of anagrams, inversions and

* This fact was brought to our notice by Mr. Lewis Biddulph, then hon. secretary to the Bacon Society.

confusions of names and dates, fictitious biographies, compound or disguised portraits, garbled indexes, intentional *errata*, typography, arranged or, with the utmost ingenuity, deformed for certain well-defined purposes. Distinct, though not conspicuous, examples of most of these things have been found in books, magazines and newspapers of the present day. No high Mason or other person whose dictum is of any weight in such matters has been persuaded to *deny that these things are facts*. Although this is not the place to discuss this large subject we may take it as a fact that our "Bacon Society" does not stand alone. There is at the present day a secret society diligently working in the lines laid down by the great Francis St. Alban.

In 1892 it was practically ascertained that the Royal Society was founded, and in working order many years before the Charter was granted by Charles II.* Since that date, a small history, compiled by two officials of the Royal Society, gives an accurate though roundabout account of the origin of this nursing mother of all the sciences. Here, far on in the book, it transpires that the true beginning of the Society occurred fifty years before the granting of the Royal Charter, namely, in 1616, the year of Shakespeare's death. Some pains seems to have been taken to secure that the date of the Charter should be coincident with Shakespeare's supposed birthday and with the day of St. George, the patron Saint of Freemasons.

Thanks to Dr. Cantor, Mathematical Professor at the twin Universities of Halle and Wittenburg, and to another of the most erudite of the Baconian scholars, Mr. W. F. C. Wigston, we have now attained to the recognition of a group of documents which practically prove our case, and this in more ways than one. The evidence is to be found in the Harleian Miscellany,

* See BACONIANA, May, 1893.

Vol. X., London, 1813, p. 287, "A collection of scarce, curious, and entertaining pamphlets and tracts." Here are printed the 32 Latin poems, arranged in 1626 by Dr. William Rawley, Bacon's chaplain and secretary; they are entitled "Memoriæ Honoratissime Domini Francisci Baronis de Verulamis Vicecomitis Sancti Albani Sacrum." Londini, in officina Joh. Haviland, 1626. Quarto, 17 leaves.*

These Latin tributes reappear elsewhere. Six of them may be seen at the beginning of the 1640 edition of *The Advancement of Learning*, and the whole of them with a few additions in Latin, a poem in Greek and a collection of "characters" in English are inserted under the title "*Manes Verulamiani*" in "Collections relating to the Life of the Author" at the beginning of Blackbourne's edition of Bacon's Works, 1730.

These papers, as we have said, prove our case in several particulars, and they hint at facts yet to be "discovered." In the first place they prove that the true pre-eminence of Francis Bacon, as a poet, was known to upwards of thirty of his contemporaries, including such men as Williams, Bishop of Lincoln, George Herbert, Sir William Boswell, and Dr. Rawley.

This is important. Thirty men capable of writing Latin poetry were combined to keep green the true aims and genius of Francis of Verulam, whilst at the same time they would keep secret the fact of this very same poetic genius and of his method of using it to forward his predominant aim of achieving the "Great Restoration" of learning and the ultimate happiness of mankind.

As these remarkable Elegies have not yet received the attention that is due to them, we quote one or two of the more strikingly noteworthy passages addressed to the memory of:—

* See BACONIANA, Vols. IV., V., VI., and VII.

“The man greater than all praise can reach—Francis Bacon.”

* * * *

“Stay, Pride and Envy! Listen, Flattery! and hear all you with your ill-gotten gains; for are you not ashamed, although unwilling, to help unfold these great mysterious things.”

“O, Bacon! Literature’s Star! Honey sweet wine. Glory of Eloquence, Learning, Law, who *breathed forth the breath of Poetry.*”

* * * *

“He (Bacon) humbly crept upon the ground (wearing) the flat foot sock of Comedy. With no meddling idle interference did he botch, but restored her (Comedy) completely afresh.”

* * * *

“At length we ask him, ‘Who art thou?’ for *he walks not every day showing the same face.*”

* * * *

“He had the keenness of a boring tool. He was a child of Time, born from his mother Truth. He was the Hive of Honey, Sole Priest of the world and human souls.”

* * * *

“O house of St. Alban (and thou its martyr), weep for the death of the ever revered aged Man of Verulam, *greatest of martyrs.*”

* * * *

“Mourn thou to whom no more grievous misfortune has reappeared since that terrible *ensnaring in the net* (amphibalum).”

* * * *

“Then shall we weep for thee *who could’st immortalise the Muses?*”

* * * *

“O thou who in lifetime wast so good to all, how all living things seem to have loved thee here, and how they seem now to lament thy death!”

“Whilst freely wrote the Man of Verulam,
 With tomes on tomes* endowing ages sure ;
 Death jealous, eyed those writings as they came,
 And ill their growing numbers could endure.”

“With books thou’st filled the earth, with fame the
 age.”

* * * *

“Verulam stormed the stronghold of the Gods, ’mid
 whom he wears a shining golden crown.”

* * * *

“If thou should’st seek, O Bacon, to reclaim
 All thou hast given to *Poesy* and the world,
 Or should’st thou wish their creditor to be,
 Then Love, the whole wide world, Jove’s treasures,
 The Vault of Heaven, Prayer, Song, Incense of praise,
 E’en Grief itself shall fail and bankrupt be.
 . . . Nature nothing has
 That can repay the debts we owe to thee.”

* * * *

“Closely are we *the Musc’s pupils* touched
 When Phœbus falls the leader of our choir.”

* * * *

“Now he is gone, our only Orator,
 Teller of tales that ’mazed the Courts of Kings.”

* * * *

“He who led Apollo’s sweetest choir of Muses
 Fresh from the Pierian springs.”

* * * *

It is clear from these very remarkable verses that Francis St. Alban was regarded by his intimates as a supreme poet, Phœbus, the leader of the Muses, and that he buried his shining light beneath a bushel. Regarded as addressed to the orthodox conception of

*What has become of these *tomes on tomes*? Bacon’s *acknowledged* works can be put into one’s pocket.—ED.

the author of *Novum Organum*, a man whom ill-informed critics never tire to tell us was a sycophant utterly void of the poetic instinct, these strange *Manes Verulamiani* are unmitigated nonsense—the reason why, perhaps, Bacon's biographers have given them the cold shoulder.

Inquiries set on foot in 1899 with regard to the homes and haunts of Francis Bacon furnished some curious items of fact, of which one is that the place of his birth, ingeniously *concealed* by Dr. Rawley, his chaplain, who speaks of it as York House or York Place, as though these names applied to one and the same house; whereas, he knew, he *must* have known (as has been already explained in *BACONIANA*) that York House was the residence of Sir Nicholas Bacon, and York Place the palace and London home of Queen Elizabeth.

Further research and the energetic personal investigations of Miss A. A. Leith, disclosed other and even more suggestive facts. There is a building in the parish of Islington, called Canonbury Tower, now apparently used as a kind of literary club. It is a fact which continually grows in importance as we contemplate it, that "*The great Sir Francis Bacon resided here from 1616; as also at the time of his receiving the Great Seal, 7th January, 1618, and for some time afterwards.*"* These facts are excluded from any published "Life" of Bacon which we have yet seen. Why has a circumstance which affected a period of forty years been with one consent omitted? The next paragraph may suggest a solution, and hints for further examination.

From Canonbury Tower subterranean passages run in opposite directions. One of these reaches, or did formerly reach, the gate of the Priory of St. John's in Clerkenwell.

In the muniment room over this gate Sir Henry

* See Tomlins' "*History of Islington.*"

Tylney (for 27 years, Master of the Revels) is said to have kept the "properties" for the Shakespeare Plays at the Bull Theatre near at hand in Bishopsgate-street. Other disjointed particulars have been stored with regard to the secret passages, and the personages who frequented the Tower, but at present we have not accumulated sufficient to enable us to marshal them as facts.

We must not launch out upon the wide sea of "parallels." Every reader is certain to observe these, for they are everywhere, and furnish the continual "discovery" which a beginner finds so exciting, supplying as they do endless reminders of the ubiquitous nature of our Author's work and achievements, and of the fact that he was the head centre of an invisible brotherhood now existing.

Dr. Wynn Westcott has well defined the distinction between the Rosicrucian and the Freemason fraternities. The former is a *Secret Society*, the latter a *Society with Secrets*.* Of this we experience the truth.

One fact we would gladly be able to state, but cannot. It is the date at which this mystification, and, *now*, *useless* dissimulation, suppression and obstruction to the Advancement of Learning is to end. May we hope that it is not far off?

* See Calendar of MSS. Historical Commission. Hatfield MSS. Part II. pp. 165—170.

“FRANCIS!”

“ANON, ANON, SIR!”

THERE appears to be some connection between the incomprehensible “Francis” scene in *Henry IV.*, and Heywood’s “*Fair Maid of the West*,” published in 1631.

At first sight Shakespeare seems to have borrowed from Heywood, but if so it is extraordinary borrowing, and the Prince’s remark, “In Barbary, sir, it cannot come to so much” is stark nonsense. On the other hand Heywood seems to be caricaturing Shakespeare, especially when he puts into the mouth of Clem the drawer the statement:—

“The first line of my part was ‘Anon, anon, sir!’ and the first question I answered to was loggerhead or blockhead.”

Compare:—

Henry IV., Part I., Act 2., Sc. iv. (*query interpolated into the folio edition of 1623?*).

Poins.—Where hast thou been, Hal?

Prince Henry.—With three or four *loggerheads* amongst three or fourscore *hogsheads*. I have sounded the very base string of humility. Sirrah! I am sworn brother to a leash of drawers, and can call them by their names as Tom, Dick, and Francis. . . . I’ll give thee this pennyworth of sugar, clapped into my hand even now by an underskiuker, one that never spake other English in his life than “*Eight shillings and sixpence*,” and—“*You are welcome*” with this shrill addition, “*Anon, anon, sir.*” “Score a pint a *bastard* in the half moon or so.”

Francis.—O lord, sir, what do you mean?

Prince.—Why then, your *brown bastard* is your only drink; for, look you, Francis, your white canvas doublet

will sully. *In Barbary*, sir, it cannot come to so much.

Compare:—

"THE FAIR MAID OF THE WEST" (Thos. Heywood) first published 1631, first acted 1617 (?).

Dedicated to John Othow, Esq., Counsellor at Law in the noble Society of *Gray's Inn*.

ACT I., SC. III.

1st. *Drawer*.—You are welcome, gentlemen.

Spencer.—Say y' sir?

2nd. *Drawer*.—*Nothing but anon, anon, sir.*

ACT II., SC. II.

Clem (the drawer). I am now going to carry the captains a reckoning.

Bess.—And what's the sum?

Clem.—Let me see. *Eight shillings and sixpence.*

ACT III., SC. IV.

Clem.—I'll furnish you with *bastard*, white or *brown*.

Goodluck.—You rogue, how many years of your prenticeship have you spent in studying this set speech?

Clem (the drawer). The first line of my part was "*Anon, anon, sir,*" and the first question I answered to was *loggerhead* or *blockhead*. I know not whether.

ACT IV., SC. III.

This scene, and the whole of Act V. is laid in Barbary.

Although "*The fair Maid of the West*" was not published until 1631, and was not heard of before 1617, Heywood is believed to have written Plays as early as 1596. It is, therefore, possible that Shakespeare, who died in 1616 may have had access to the Play in MS., but the facts are curious and rather incomprehensible.

R. J. B.

SIR WALTER RALEIGH AND "THE HISTORY OF THE WORLD."

Based upon a Chapter in D'Israeli's "Curiosities of Literature."

IN a chapter on "Literary Unions,"* D'Israeli states his opinion that "a union of talents differing in their qualities, might carry some important works to a more extended perfection," and that many great works, commenced by a master-genius, have remained unfinished, for want of this friendly succour. The secret history of many eminent works, he goes on to say (and we cannot doubt that he spoke with knowledge and authority), would show the advantages which may be derived from that combination of talents, differing in their nature. Having given a few examples of such co-operative works, D'Israeli launches out into a dissertation interesting to those who believe in the ubiquitous presence of Francis St. Alban in the great literature created or inspired by him. Thus writes D'Israeli:—

"There is a large work which is still celebrated, of which the composition has excited the astonishment even of the philosophic Hume, but whose secret history remains yet to be disclosed." (The writer does not, we observe, declare the secret to be *unknown*, but only *undisclosed to the general reading public*.) "This extraordinary volume," he continues, "is *The History of the World, by Rawleigh*." † I shall transcribe Hume's

* *Curiosities of Literature*, V. 231.

† In a footnote, *ib.*, p.204, the varied manner in which Raleigh wrote his own name is commented upon. Rawleigh, Raleigh, and Rawly. The latter approaches nearly to the spelling usually accorded to the name of William Rawley, the chaplain and secretary of Francis St. Alban.

observation, that the reader may observe the literary phenomenon. 'They were struck with the extensive genius of the man, who being educated amidst naval and military enterprises, *had surpassed in the pursuits of literature, even those of the most recluse and sedentary lives*; * and they admired his unbroken magnanimity, which at his age, and under his circumstances, could engage him to undertake and execute so great a work as *his History of the World*.'

"Now when the truth is known, the wonderful in this mystery will disappear, except in the eloquent, the grand, and the pathetic passages interspersed in that venerable volume. We may, indeed, pardon the astonishment of our calm philosopher, when we consider the recondite matter contained in this work, and recollect the little time which this adventurous spirit (whose life was passed in fabricating his own fortune, and in perpetual enterprise) could allow to such erudite pursuits. Where could Rawleigh obtain that acquaintance with the rabbins, of whose language he was probably entirely ignorant? His numerous publications, the effusions of a most active mind, though excellent in their kind, were evidently composed by one who was not abstracted in curious and remote inquiries, but full of the daily business and the wisdom of human life."

It cannot fail to strike the careful reader as remarkable that, when the well-read, clever Essayist proceeds to enumerate the probable or possible aids which Sir Walter may have obtained, and the literary characters with whom he lived in intimate friendship, Francis Bacon, indubitably the greatest philosopher, historian, and sage of his day, is not once mentioned, and this in the face of the facts that Sir Walter and

* The italics are D'Israeli's.

Bacon were closely associated in more ways than one, that Francis visited Raleigh during his imprisonment, and, as before noted, that a kinsman of the latter was chaplain and secretary to the former.

During his imprisonment in the Tower "he joined the Earl of Northumberland, the patron of the philosophers of his age, and with whom Rawleigh pursued his classical studies; and Serjeant Hoskins, a poet and a wit, and the poetical 'father' of Ben Jonson, who acknowledged that '*It was Hoskins who polished him;*' and that Rawleigh often consulted Hoskins on his literary works, I learn from a MS." It is a pity that D'Israeli did not enable us to consult this Manuscript; but he honourably confesses that "however literary the atmosphere of the Tower proved to Rawleigh, no particle of Hebrew, and perhaps little of Grecian lore, floated from a chemist and a poet. The truth is, that the collection of the materials of this history was the labour of several persons, who have not all been discovered."

It is half comic and half pitiful to see how our writer beats about the bush, seemingly pointing slyly at the true author, wishing you to find him out, yet, for some cause, held back from telling what he knows. This is (as most of us know by this time) no isolated instance of the suppression of historical facts and episodes for the sake of hiding the chief actor. We have only to consider the rest of the personages in this performance to be sure who is the missing character.

"It has been ascertained that Ben Jonson was a considerable contributor, and there was an English philosopher from whom Descartes, it is said, even by his own countrymen, borrowed largely." Now, at last we think, *it is coming*; "the English philosopher" from whom Descartes borrowed (or translated?)—so clearly indicated as the man behind the curtain of the

dark—now at last he is to be proclaimed—Francis St. Alban!

Great is the fall. We learn that the philosopher to whom Descartes was so largely indebted, and whom Anthony Wood charges with infusing his philosophical notions into *History of the World*, is one Thomas Hariot, to whom, if indeed he was a great philosopher, the world has made but a shabby return. Probably not one ordinary reader out of a thousand ever heard of him, or dreamed that he had supplied Rawleigh with philosophical notions of any kind.

But Hume also has something to say on the subject, and D'Israeli quotes him. "If Rawleigh's *pursuits surpassed even those of the most recluse and sedentary lives*, as Hume observes, we must attribute this to a 'Dr. Robert Burrel, Rector of Northwald, in the county of Norfolk,' who was a great favourite of Sir Walter Rawleigh, and had been his chaplain. All, or the greatest part of the drudgery of Sir Walter's History, Criticisms, Chronology, and reading Greek and Hebrew authors, were performed by him for Sir Walter."

D'Israeli concludes comfortably that thus a simple fact, when discovered, clears up a whole mystery, and teaches us how, as Hume sagaciously detected, that knowledge was acquired "which needed a recluse and sedentary life, such as the studies and the habits of a country clergyman would have been in a learned age." Did Hume "sagaciously detect" the method by which a large portion of the sterling literature of the sixteenth and seventeenth centuries was composed and produced on co-operative principles, with one great centre and motive power, one director and organiser? Did he or any other serious investigator really believe that Francis St. Alban had nothing to do with the matter, but that Hariot was the inspiring philosopher of the mighty volume and *Ben Jonson, polished by Hoskins*,

a considerable contributor? Ben, on our essayist's own showing, had not a high opinion of Sir Walter who, he told Drummond, “*esteemed more fame than conscience. The best wits in England were employed in making his history.*” After giving all this information, after saying that the whole mystery has been thus simply cleared up, D'Israeli confirms our suspicions of him as “a double-meaning prophecier,” by saying in a foot-note that “the secret history of Rawleigh's great work had never been discovered.”

It would be easy to prove from internal evidence how much of the *History of the World* is due to the pen of Francis St. Alban, but such collations and philological researches demand much space, and they would perhaps prove uninteresting to the majority of readers.

C. M. P.

FORTHCOMING BOOKS.

MR. A. H. MATHEW has in preparation the Life and Letters of his distinguished ancestor, Sir Tobie Matthew.

The researches in foreign countries which this work has entailed have brought to light new and important correspondence between Sir Tobie and his intimate friend, Francis Bacon. The public will await the publication of the book with great interest. We understand that in several of the letters Bacon refers to the subject of Cipher.

THE January No. of *The Pall Mall Magazine* contains the first of a series of articles from the pen of Mr. W. H. Mallock, entitled, “New Facts on the Shakespeare-Bacon Controversy.”

REVIEWS.

TWELVE months ago Mr. Sidney Lee characterised those unfortunates who do not follow his literary guidance as "*monomaniacs*." "From what I hear and read madhouse chatter . . . threatens to develop into an epidemic disease." "The whole farrago of printed verbiage which fosters the Baconian bacillus is unworthy of serious attention from any but professed students of intellectual aberration." Since Mr. Lee thus expressed his simple sentiments, two eminent jurists, His Honour Judge Webb, and the late Lord Penzance, have declared themselves to be upon our side of the controversy, and Mr. Lee has no doubt entered their names upon his *index damnata*.

If the number of new books be a trustworthy indication of current opinion, our theory, like camomile, flourishes the better for being trampled upon, and Baconian "brainrot" (for this choice term we acknowledge our indebtedness to *The Literary World*) is indeed "spreading like wild fire."

Hard upon the heels of "*The Mystery of William Shakespeare*," by His Honour Judge Webb, follows the posthumous "*Judicial Summing Up*" of the Right Hon. Sir James Plaisted Wilde, Baron Penzance, introduced by a biographical note from the pen of Mr. F. A. Inderwick, K.C.*

Lord Penzance disclaims any attempt to add to the existing stock of knowledge upon the subject. The "*Judicial Summing Up*" is merely a presentation of the most salient features of the "*farrago of printed verbiage*" denounced by Mr. Lee. To quote from the introduction it is "an unimpassioned *resumé* of the case against Shakespeare," which "thus given to the world may lead to a further and more thorough consideration of

* Sampson Low & Company, Limited. 5/-.

the subject by persons not actuated by any motive other than that of arriving at the truth."

It is for just this unprejudiced enquiry that Baconians have been pleading for the past fifty years. That it has been afforded by so pre-eminent a jurist, and that the summing up should be so unmistakably in our favour, must be of immense influence to public opinion.

It is pretty to observe how many adherents Bacon numbers among the lawyers. They being best fitted to appreciate the value of evidence, the reason is not very far to seek. In America the most able exponents of the "heresy" are Judge Holmes (the son of Oliver Wendell Holmes), and Mr. Edwin Reed, a lawyer.

In England, "the mother of excellent minds," it is noteworthy that in addition to the writers under discussion, the Vice-President of the Bacon Society, and three members of its Council are likewise lawyers.

The fact that Lord Penzance's contribution to the controversy contains nothing new, relieves us of any necessity to criticise it at length. "The form of a summing up is only adopted for convenience, but it is in truth very little short of an argument for the plaintiff. At the same time the facts are stated, so far as I am aware, with perfect correctness . . . and no fact or incident telling in favour of the defendants has been intentionally withdrawn from notice."

In his desire to be just to the defendants—*i.e.*, the Shakespeareans—Lord Penzance does not always press the case to its legitimate limits. After quoting the tradition of Shakspeare's exploits with the "Bidford toppers," his Lordship adds, "There are no traditional accounts of any similar excesses *in his after life*" (p. 16). There is, however, the familiar statement of that final and fatal "merrie meeting" when "itt seems" "Shakespeare drank too hard, and died of a feavour there contracted."

Lord Penzance likewise accepts Chettles' questionable testimony. Baconians, and even several of our opponents claim that this testimonial could not have been, and was not, intended to apply to Shakespeare. On the other hand we are sorry to note Lord Penzance quoting one or two statements in our favour which cannot be substantiated, and which are better unemployed. There is, we believe, no absolute proof that Bacon ever visited Italy (p. 118), nor is the statement correct that Ben Jonson omits Shakespeare from his list of poets (p. 156).

In the spirit of quiet humour that underlies, and occasionally peers from his pages, Lord Penzance concludes as follows :—

“I should like to have been able to place before you anything like a connected argument put forward, and published by any of the supporters of the defendants. But I have not met with anything of the kind.* I have consulted the writings of Mr. Grant White, who by his learning, and the great amount of able study which he has bestowed on the Plays, and indeed upon the life of William Shakespeare, would be the most capable person to undertake the task. But I am disappointed. What he has to say on the subject is summed up in the general statement that ‘the notion that Bacon wrote the Plays is not worth five minutes’ serious consideration by any reasonable creature.’ This is his method of disputation, from which I draw the conclusion that being, as he must be, I am sure, a reasonable creature, he has never given five minutes’ serious consideration to the subject” (p. 152).

*Since this was written, a *brochure* by Miss E. Marriot has been published by Mr. Elliot Stock, and The Report of an Imaginary Trial by Mr. Willis, K.C., published by Messrs. S. Low and Company, Limited. The latter will be reviewed in our next number.—ED.

As this book was apparently completed upwards of five years ago, it cannot, of course, be regarded as an up-to-date *resumé* of the controversy. Should it be reprinted we would suggest that the trifling errors that we have indicated should be expunged, and that in the form of an appendix a selection from the remarkable *Manes Verulumiani* should be given. (See *ante*, pp. 39-40).

*Francis Bacon Our Shakespeare**:—This is a most deeply interesting book written in that clear and temperate style which we have learnt to expect from a perusal of the author's previous work on the subject, and which much enhances the effect of its weighty arguments. The author deals with the "early and late authorship of Shakespeare," and shews that Shakespeare had begun to write long before the date of the first play commonly attributed to him by the critics, and continued writing long after the actor's death. He proves beyond all reasonable doubt that the early plays on which Shakespeare founded several of his dramas—and which on the hitherto accepted supposition would appear to have been written by a numerous ancestry of Mrs. Harris—were in reality the early efforts of the same, though then immature, genius. This idea is not new, but it has, as far as the present writer knows, never been so clearly shewn before. And on this point it should be remarked that the whole procedure—the early appearance of the plays and the constant reappearance of them, revised and at the same time enlarged—is so characteristic of what Bacon himself tells us was his invariable method, as in itself to form strong presumptive evidence that he was their author.

In the chapter on "The Classical Element in the Plays" under the three heads of Language, Literature,

° By Edwin Reed, A.M. (Gay & Bird).

and Mythology, Mr. Reed shews the depth and wide extent to Shakespeare's classical knowledge—a knowledge which Shaksper could not have possessed which we know Bacon did possess. Mr. Reed might, perhaps, with advantage have disserted more than he has done not merely on the fact that Bacon used such great numbers of Latin words, but on the power with which he used them. To trace the source of this power it should first be noticed that any given word has in reality but one meaning—that is to say, that every word expresses one fundamental idea of which the so-called different meanings are merely various phenomena. If we realise this fundamental idea we can then use a word with power—more or less, according to our abilities—for we know in what direction it will, so to speak, bear bending without being dis severed from its root idea. But to discover this root idea a wide and observant acquaintance with the various uses of the word is necessary, and no mere schoolmasterish knowledge of dictionary equivalents will give it. Such an acquaintance Bacon undoubtedly had ; and it is safe to say, Shaksper could not have had.

But to turn our attention to the first chapter, which Mr. Reed has entitled "Coincidences." It is, perhaps, needless to remark that these "coincidences" are in reality much more than coincidences in the ordinary acceptation of the term.

They are twenty in number, and are of the most striking character. They prove that the author of the Shakespeare Plays must have had access to certain documents to which few could have had access, and shew that Bacon either did—or could and probably did have access to them, while Shaksper could not. They prove that the author was familiar with certain facts or customs known only to a few ; and they show that Bacon must and Shaksper could not have been familiar with them. They prove that the author held certain

opinions, not generally held, and they show that Bacon held these opinions. But perhaps the most remarkable of all the "Coincidences" are those in which Mr. Reed proves that in successive editions of the Plays passages were altered or expunged, or inserted, in accordance with Bacon's change of ideas, and this seems to have an important bearing, not pointed out by Mr. Reed, on the subject of his fourth chapter, viz., "The place of the Shake-speare Dramas in Bacon's System of Philosophy."

That the Shakespeare Plays are great philosophical works, and that Bacon wrote them with a view to their moral effect, is a fact probably realised and acknowledged by all Baconians. The great interest of Mr. Reed's fourth chapter lies in the fact that he shows conclusively that they were neither more nor less than the *Scala Intellectus* (the fourth part of Bacon's great work, "The Instauration Magna"), of which literary authorities have hitherto believed nothing was written but a short preface. Mr. Reed proves from Bacon's acknowledged works that the *Scala Intellectus* was designed to give in a "visible" form an analysis of the workings of the human mind and passions, taking each and developing it separately. "What," says Mr. Reed rightly, "is *King Lear* but a treatise in dramatic form on ingratitude, *Macbeth* on ambition—?" and so on. Mr. Reed perhaps goes a little too far in taking some of the historical plays as exclusive treatises on single traits of character, e.g., *King John* on patriotism, and in the present writer's opinion *Hamlet* is rather a treatise on irresolution or, more strictly, procrastination, than on "extreme and unpracticable conscientiousness," but with his interpretation of the other plays it is impossible to disagree.

The Shakespeare Plays then, being an integral portion of "The Instauration Magna," by which Bacon meant to teach mankind, it was essential that they should

accurately reflect his opinions. Hence the necessity for fresh editions with important alterations and corrections when further study or reflection caused him to change those opinions. The most interesting witness, next to Bacon himself, subpoenaed by Mr. Reed in support of his theory, is Isaac Gruter, to whom Bacon's manuscripts were, after his death and in accordance with his directions, entrusted by Sir William Boswell. Some of these manuscripts Gruter published; but others, as he himself states, he suppressed in obedience to orders. In connection with this part of the subject Mr. Reed gives, as a frontispiece to his book, a reduced fac-simile of the frontispiece to Gruter's 1645 edition of the *De Augmentis*. This curious allegorical picture undoubtedly connects Bacon with some secret works, though the present writer ventures to differ with Mr. Reed in that part of his interpretation of it in which he represents Bacon as *restraining* the figure with the sealed book, believing rather that Bacon is pushing the figure forward and that the idea consequently is that he is giving the contents of the book to the world, but anonymously. It is also possible that the octagonal building in the picture suggests a theatre (was not the Globe Theatre octagonal?) rather than the Temple of Fame, for we know that Bacon was not seeking to acquire fame by his Plays; indeed Mr. Reed himself quotes passages to prove this.

The book concludes with two short, but interesting chapters, one on "Bacon's Poetic Gifts," and the other on the "Origin of the Pseudonym Shake-speare."

The edition is excellently got up, with good clear print and wide margin, in a style which is serious without being uninviting, and attractive without being fanciful.

We have also before us *Bacon and Shake-speare Parallelisms*, by the same author.

These similitudes may be briefly dwelt on, as they require to be separately and individually studied. Suffice it to say that the author has collected more than a thousand passages from each of the two sets of works. Of the exact force of many of these parallelisms, individually considered, there will of necessity be difference of opinion, but as to the importance of them collectively, not any. As Mr. Reed says: "The argument from parallelisms in general may be stated thus: One parallelism has no significance; five parallelisms attract attention; ten suggest inquiry; twenty raise a presumption; fifty establish a probability; one hundred dissolve every doubt." What, then, of a thousand!

The only part of this statement to which exception might be taken is the first: some of the parallelisms are so remarkable that, taken separately, they might well suggest inquiry without the other nine.

HERR EDWIN BORMANN, of Leipsic, has concentrated the case for Bacon into tabloid form. His "*Seventy Arguments proving that Bacon wrote 'Shakespeare,'*" have been compressed into the modest limits of a 4pp. crown 8vo. leaflet.

Of these seventy reasons—they are all of them pithy—many are strong and some are new to us. We did not know, for instance, that Sir Nicholas Bacon and Lady Anne Bacon wrote anonymously and under pseudonyms, and that Francis Bacon recommended the employment of false names upon title-pages. We should be glad if Herr Bormann would be good enough to furnish us with his authorities for these statements. Considerable stress is laid upon the evidence of headpieces; and Herr Bormann mentions *inter alia* that many of the early editions of the Shakespeare quartos are ornamented with a design in which the letters ACON are distinctly traceable. This is so, but we cannot discern the missing B, and, as a matter of fact, the headpiece in question was used frequently elsewhere. We have an impression before us taken from *Notæ in Polybii*, published in Amsterdam so late as 1670.

Herr Bormann makes one statement of special interest. He asserts that the Play of *Henry VIII.* could not have been written

until 1621, five years after the death of the retired actor Shakspeare, because in the scene in which Wolsey is dismissed *not the two gentlemen mentioned in "Wolsey's History" (?) make their appearance, but the same four gentlemen who demanded in 1621 the Great Seal from the fallen Lord Chancellor Bacon.*

This is a matter which needs the fullest investigation and emphasis. We shall be glad if Herr Bormann will favour us with further information on the point.

NOTES, QUERIES, AND CORRESPONDENCE.

THE ALLEGED CIPHERS.

AT the present moment the question which is uppermost in the minds of most Baconians is, whether "The Biliteral Cipher" of Mrs. Elizabeth Wells Gallup be an important discovery, or an elaborate and ingenious hoax?

The course for the Bacon Society to have pursued should undoubtedly have been to have thoroughly investigated the subject before or immediately upon publication of the small first edition that was printed for private circulation. The Council would thus have placed itself in a position to have authoritatively supported, or condemned Mrs. Gallup.

The columns of controversy that have recently wearied the patience of the public, have been for the most part premature and futile discussion of the subject matter. The one and only point that as yet really demands attention, is whether or not the books from which Mrs. Gallup asserts she has deciphered, are printed in different founts of type, and whether the differences occur in the systematic order that is claimed for them. Very few have really grappled with this question, and owing to the difficulty of procuring the original editions, still fewer have had the opportunity

of working except from faulty and deficient so-called "fac-similes."

The correspondent of *The Times* was unable to class the variations which he perceived to exist, with the exception of the letter *w*. On the two pages tested he found, however, that this conspicuous letter was interpreted correctly twenty-six times.

The examination undertaken for the *Pall Mall Magazine* by Mr. J. Holt Schooling, was very superficially made, and Mr. Schooling, like the correspondent of *The Times*, ignored the capital letters.

Mr. A. F. Calvert, the author of a violently anti-Baconian volume entitled: "*Bacon and Shakespeare*" (Dean, London, 1902), wrote to the *Daily News* on December 27, 1901, stating that with a powerful reading glass he had examined several of the editions used by Mrs. Gallup, and that he "found no difficulty in tracing the cipher and in verifying her translation." He added, "I can find no ground for imputing a literary forgery or hoax of any kind, so far as she is concerned."

The passage selected as a test case by Mr. W. H. Mallock, was too short to be anything but inconclusive. So far as it went, however, and so far as Mr. Mallock was able to distinguish the alleged differences, 75 per cent of the letters were correctly used.

In our opinion these facts are of sufficient weight to counterpoise, at any rate for the time being, many of the objections—some of them very cogent ones—that have been brought forward; and we understand that it is the intention of the Bacon Society to invite Mrs. Gallup to place at its disposal some of her key-types, together with unexpected portions of her original MS., sufficient to enable it to carefully check letter by letter, and page by page.

It is, we understand, likewise the intention of the Bacon Society to invite Dr. Orville W. Owen to furnish

it with full particulars of the method by which his so-called Word Cipher is extracted. As these details have not hitherto been made public, it is impossible to criticise his work, except as a medley of short sentences pieced together with little or no coherency.

PHILOLOGY.

A CONTRIBUTOR to *Notes and Queries* (No. 255) writes as follows :—

SHAKESPEARE'S VOCABULARY.—It is natural to think that the vocables of our chief dramatist were largely derived from the same authors to whom he owed his plots and facts, but the fraction of his vocabulary discoverable in these sources turns out to be disappointingly small.

I was thus inclined to conclude that he owed the bulk of his verbal riches to no books whatever directly, but to the ear more than to the eye, to folks more than to books. The more I have consulted 'N.E.D.' the more have I been confirmed in my new opinion.

Further study of 'N.E.D.' has satisfied me that many classes of Shakespearian words were either first used by him, or not learnt from books.

We are amused to note that our opponents are awakening to the fact that Shakespeare was a coiner of "vocables," or as we should vulgarly have expressed it, "words."

It has been frequently pointed out that, taking an average from the first two hundred pages of Dr. Murray's (N)ew (E)nglish (D)ictionary (N.E.D.), now being issued in parts, our total indebtedness to the man we call Shakespeare, cannot be less than 5,000 new words.

We should very much like to see the Bacon Society put this matter beyond any possible doubt, by compiling a list of the words pricked into our language not only by Shakespeare, but by other contemporary dramatists, between the years, say 1575—1640.

A little organisation and division of labour would quickly accomplish this work, and the result, we have no hesitation in affirming, would considerably disturb the overgrown gravity of the literary world.

THE PLAYS OF FRANCIS BACON.

A CORRESPONDENT makes the suggestion that the time is now ripe for the publication of an edition of *Shakespeare* with Bacon's name upon the title page, and annotated by some capable Baconian. He suggests that perhaps Mrs. Pott would kindly undertake one of the Plays, and that this might be issued as a test whether the scheme would be acceptable. In knowledge of the subject, Mrs. Pott, of course, stands alone. Even well-read students are, in comparison with her, but as children; and her willingness to impart to others is as great as her scholarship is deep. But it would be a pity to attempt prematurely what must inevitably be achieved within the next few years, and we understand that a similar project is contemplated in America: it would perhaps be possible to join hands with our transatlantic cousins. We shall be glad if others will express their opinions upon this point.

CLUMSY AND IGNORANT PERSONS.

THE *Daily News* observes that "The Bacon-Shakespeare controversy is now taken up by eminent scholars, and has got rid of the clumsy and ignorant persons who used to monopolise it. At the same time it must not be forgotten that those persons presided over its birth, and nursed it through infancy."

It is sufficient for "*those persons*" to watch with contentment their bantling growing daily stronger.

RECORD OFFICE PAPERS.

SOME time since a paragraph appeared in several papers to the effect that a sealed collection of historical documents was lying at the Public Record Office, and that the seals were not to be broken without the consent of His Majesty the King, the Lord Chancellor, and the Archbishop of Canterbury.

Enquiry at the Public Record Office elicits the reply that nothing is known there of any such a deposit.

Was the story the fabrication of some fertile journalist, or is it somewhere else than the Record Office that the collection is to be found?

THE WORK OF THE FUTURE.

THE Bacon Society has taken rooms at No. 11, Hart-street, Bloomsbury, London, where it will be in a position to deal more adequately with the immense flood of responsibility that has been entailed upon it. Those who are willing to give their assistance in the labour of freeing Francis Bacon from misrepresentation, and of pressing the claims of this protean Prometheus upon the gratitude and admiration of mankind, are invited to communicate with the Society at its new quarters.

Anyone who supposes that the only point at issue is the authorship of the Shakespeare plays, is very greatly in error. For many years past, undeterred by the indecent barkings of those whose manners are on a par with their ignorance, Baconian students have been steadily but surely pushing open the door of the past and quarrying facts that will necessitate the re-writing of a large portion not only of our literary history but of the history of our country, and of Europe in general. These facts will be put into form and published in this magazine as rapidly as is practicable. Under the

enchanted ground of mediæval literature there is lying a romance, of which only the preface has hitherto been made public, and of which the FINIS is scarcely yet in sight.

“Let it suffice to have laid, as it were, the foundation in the name of the present age. A future generation will beautify and complete this work, but to whatsoever century it may be granted to add the final touch it is enough that to God alone is given to know the time.”

MARYLEBONE CHAPEL.

TO THE EDITOR OF “BACONIANA.”

DEAR SIR,—Under the heading of “Westwood Park,” a book called “The Stately Homes of England,” by Llewellyn Jewitt, F.S.A., and S. C. Hall, F.S.A., contains the family history of Mistress Dorothy Barnham, the mother of Alice, Lady Bacon. There is no mention whatever made of the illustrious husband of her daughter Alice. Another instance, one of so many, where Francis S. Alban’s name is omitted from printed and other records. What the writer does point out is interesting, namely, that Mistress Barnham’s second husband, Sir John Pakington, so high in favour with Queen Elizabeth, was the origin of the tune, called by Ben Jonson “Pagginton’s Pound;” to the tune of which Shakespeare’s ballad of Sir Thomas Lucy was written. The writer adds, “It appears in many of the early books of tunes, and numberless ballads were written to it.”

It is somewhat germane to the matter that there is no mention in the records of Marylebone Chapel, of Francis Saint Alban’s marriage having taken place there. There are printed records of interesting historical facts connected with the said chapel, framed in the entrance, but not of this one. The attendant knows nothing of it, nor does the clerk. Our authority for this being the chapel is Hepworth Dixon. I should be glad to know if any reader of BACONIANA has verified the statement that Alice Barnham and Viscount St. Alban were married in *old Marylebone Chapel*? I have searched for a record of the marriage in vain in the British Museum. It is said that the Register containing the notice of the ceremony was burned in the great fire. It is only natural to suppose a copy exists somewhere; if so, where?

Yours truly,

ALICIA AMY LEITH.

MR. SECRETARY WINWOOD.

TO THE EDITOR OF "BACONIANA."

SIR,—The question was raised in a recent issue as to the position assumed by Lord Chancellor Bacon during the absence in Scotland of King James. In the "Old Palace of Whitehall," by E. Sheppard, D.D., Chap. xviii. p. 267, this occurs:—"In the year 1617, while James I. was away in Scotland, Lord Chancellor Bacon took up his quarters in Whitehall. . . . He had been given full powers during the King's absence, and he used them with such arrogance that Sec. Winwood, at one of the Council meetings, rose, went away, and would never sit more; but instantly despatched to the King, to desire him to make haste back, for his seat was already usurped; at which, "I remember," says Webster, "the King reading it unto us both, the King and we were very merry."

It will be remembered that Sec. Winwood was not in sympathy with the great Chancellor; having once been rebuked by him, when kicking a dog, with these caustic and characteristic words: "Every gentleman loves a dog."

Yours faithfully,

T. T.

Dec. 1902.

WHITTON AND TWICKENHAM.

TO THE EDITOR OF "BACONIANA."

SIR,—On page 126, "History of London," by Fearnside, occurs this statement:—

"*Whilton*.—A hamlet belonging to, and situated at the eastern extremity of the Parish of Twickenham. Among the former residents of this hamlet may be enumerated Sir J. Suckling, Sir Godfrey Kneller, and *Sir Francis Bacon*, afterwards Lord Verulam, the latter of whom occupied, during several years of the earlier portion of his life, Twickenham Park."

Where in the world did Fearnside obtain this information about Francis and Whitton? And if it be true, *when* was he there? and *why*? A. B.

QUERY.—Can any reader throw light on why the pseudonym of Sutton was borne by the Dudleys as early as in Henry VIII. reign, and again by Lord Dudley in Holland? His *alias* there was *Robert Sullon*.

BACONIANA.

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AS OTHERS SEE US.

"Truth is never without a scratched face."

THE past quarter has witnessed interesting and important developments, and it may be instructive to briefly review the attitude of the public Press towards us. BACONIANA in its new form attracted general attention, and inspired considerable comment. The majority of our critics contented themselves by quoting extracts. "If BACONIANA," said *The Westminster Gazette*, "can only keep up to this standard, it promises to be excellent reading." *The Morning Post* concedes that "the day is past when contemptuous epithets were deemed a sufficient answer to the adherents of Bacon."

Unfortunately, epithets, though overworn and out of date, are still with us. The music of *The Sphere* is, for instance, peculiarly discordant. On January 31st it concluded an editorial paragraph as follows:—

"Meanwhile, I note that the stupid people who call themselves Baconians—the foolish cranks with whom Mr. Mallock has allied himself—have just started a magazine called BACONIANA. It is a mad world."

It is indeed a mad world, and contains many strange and perplexing occupants!

Only too many of our critics are content to exhibit "the wan mirth of the mirthless Fool," or to fall back upon the emission of a torrent of wild and whirling words. They run up and down the scale of abuse from light and airy persiflage to scurrility not unworthy of Billingsgate. A very ancient and a fish-like smell hangs heavy in the columns of *The Literary World*. Here is a characteristic sample:—

"One feature of the controversy referred to in the above title is that a small cluster of lawyers, *soi-disant* lawyers at any rate, have rushed into the fray in a way that would disgrace their order, if they were of any importance, but which, as things stand, merely disgrace themselves. One brings to bear the cunning of a disbarr'd pettifogger; another, out of sheer vacuity, swallows whole the stupid and second-hand concoctions of Mrs. Gallup; and all agree in their ignorance (or is it wilful suppression?) and malignant distortion of nearly every pertinent fact, and in perpetrating the grossest libels upon the greatest Englishmen of three hundred years ago. At the opposite pole, as regards sanity, knowledge, and ability, stands His Honour Judge Willis, as beseems a man of his former brilliant achievements at the University of London—completed by carrying off the great gold medal at the LL.D. Examination. With the subject he here treats of he has a close acquaintance."

From this it would appear that, according to this scribe, Lord Penzance and His Honour Judge Webb, because they have adopted the Baconian side in the controversy, are "*soi-disant* lawyers," and "have rushed into the fray in a way that would disgrace their order, if they were of any importance, but which, as things stand, merely disgrace themselves." This is strange argument! Who is the writer—Penzance or Webb?—

who "brings to bear the cunning of a dis-barr'd petti-fogger?" and who is the other—Penzance or Webb?—who "out of sheer vacuity, swallows whole the stupid and second-hand concoctions of Mrs. Gallup?" The same critic, referring to the *Trial* of Judge Willis, says: "We are very sorry to note a number of misprints, due perhaps to the author's skill with the pen." This is the most original excuse for misprints that we have ever seen. Shakespeare's son, it appears, twice appears as *Samuel* instead of *Hamnet*!

On February 20th *The Literary World* printed the following curiosity of literature:—

"The worm will turn. 'C.K.S.,' in his ever-interesting literary letter in *The Sphere*, says: 'I much regret *The Pall Mall Magazine* should injure otherwise excellent numbers by articles on the Shakspeare-Bacon craze. I would not willingly be in the society of a man who believed that Bacon wrote Shakespeare, or that we English are one of the lost ten tribes of Israel. Why, therefore, should I wish to meet these crude and ignorant opinions in a magazine that contains much that is worth reading?'"

Why does *The Literary World* term Mr. Clement K. Shorter a "worm?"

From this atmosphere of prejudice, fret, and vulgarity, it is refreshing to turn to the scholarly attacks made upon Mr. W. H. Mallock's *Pall Mall Magazine* articles by Father Thurston in the columns of *The Tablet*. The force of Mr. Mallock's articles is neutralised by Father Thurston's explanation that the *Faerie Queene* title-page was originally used for Sidney's *Arcadia*, and that the suggested "hanged hog" is merely part of the Sidney crest—a porcupine with an heraldic collar and chain.

Readers of Mr. Mallock's *Pall Mall* articles should refer to *The Tablet* of January 10th and February 7th,

and to an article by Mr. Walter W. Greg, which appears in *The Library* (February, 1903), entitled "Facts and Fancies in Baconian Theory."

The February number of *The National Review* contained an attack upon Judge Webb, under the title of "Shakespeare's contemporaries." The writer of the article appears to be incapable of distinguishing between testimony to Shakespeare the *writer* and allusions to Shaksper the *man*.

On January 3rd *The Westminster Gazette* printed an important letter from Mr. Samuel Waddington, in which some remarkable parallels between Bacon's Sonnet and the Shakespeare Plays were pointed out.

In the same paper Mr. Ough and Mr. Stronach subsequently drew attention to further parallelisms. We would reproduce these but for the fact that the reader must by now have grown somewhat weary of parallelisms. Sufficient have been printed to satisfy the shrewd, and more would be insufficient to convince the dull.

Baconians have everywhere been much in evidence recently in the correspondence columns of the Press. That admirable fighter, Mr. George Stronach, has well maintained our position, not only in *Public Opinion*, but in *The Morning Post*, *The Lady*, *Notes and Queries*, and elsewhere.

A correspondent of *Notes and Queries* makes a spirited attack upon Dr. Theobald, and endeavours to show that what we believe to be some of the strongest parallels between Bacon and Shakespeare were in reality common to other writers of the period. We shall deal with this article in the next issue of BACONIANA.

ELIZABETHAN MANNERS AND MORALS.

I N his recently-published "*Judicial Summing Up*," Lord Penzance alludes to the statement of Pope, that many of the coarsenesses that disfigure the Plays of Shakespeare were interpolated by actors animated by ambition to raise laughter from the groundlings. The theory is an agreeable one, but, is it tenable? It is improbable that the Plays as we possess them are precisely as they came from the mind of their author; but if, as is now supposed, Bacon supervised their publication, he must surely be held responsible for not a few of the passages and expressions that dismay the modern reader. Coarseness that can be condoned in an actor becomes culpable in the mouth of a philosophic aristocrat; indeed, not a few will consider it to be irreconcilable with that nobility of purpose that is now being claimed for the Elizabethan drama.

The love that is felt towards Shakespeare has led many commentators to reject as spurious, not only passages, but entire Plays, deemed to be unworthy of him. It is not our purpose to exhibit this officious solicitude for his fame and morals, but rather to note a few facts, the significance of which appears to have altogether eluded Shakespeare's editors.

It is an axiom that no writer can be judged *per se* in the abstract, but only in relation to the manners and customs by which he was environed, nor can we judge the morals of one age by the manners of another. Brand in his "*Antiquities*" observes that "the ancient grossness of our manners would almost exceed belief." On page 296 he gives one peculiarly striking example *taken from a Morality play*. Since then, particularly during the past sixty years, social conditions have so

immensely improved that it is difficult, if not impossible, to understand or realise the sheer barbarism that prevailed when Shakespeare wrote. Dazzled by the literature of the period, commentators have fallen into the error of measuring the 16th century by Shakespeare. The process should, of course, be reversed, and Shakespeare measured by the savagery of his surroundings.

The true story of the period will, perhaps, never be made public, for no one will dare to print the actual truth. Yet the facts are attainable, and in justice to the writers of the time, should be kept in mind.

Historians tell us that the Court of James discarded the veil of chivalry and courtesy that shrouded the degrading grossness of the preceding reign. Except that picturesque and illusive mist in which time and tradition beautifies every far distance, it is difficult to perceive that any such a veil ever existed; indeed, it is clear that the conditions that prevailed in the Elizabethan Court differed little from semi-barbarism.

The details of Seymour's courtship of the Princess Elizabeth are sufficiently gross, and in later years there are few indications of improvement. Her Majesty the Queen, "despite her culture and insinuating speech, . . . used terrible oaths, round and full; she stamped her feet, she thrust about her with a sword, she spat upon her attendants, and behaved, as the French said, like a lioness" (Goadby). She was also accused of having broken the finger of one and gashed the hand of another of her ladies-in-waiting.

There is a strange anecdote of high life recorded by Bacon in his "Apophthegms;" strange, because it is cited as an example of neat and courtly repartee; stranger for the murky light it throws upon the manners and customs of a period when such things were

tolerated or possible. The anecdote is that concerning the King of France, his Queen-consort, and the *debonair* behaviour of Count Soissons.

Men and women in those days were amazingly brutal! They fed upon fare, the bare mention of which is repulsive. Hollinshed gives a description of the disgusting food that was popular among ladies of fashion. Tea and coffee were unknown; vegetables were esteemed merely as medicine. The Queen and her ladies-in-waiting breakfasted upon meat and beer. Forks—bifurcated daggers—were not introduced into England until 1611. Until then, men and women hacked off their meat with their daggers. It is distressing to realise that Shakespeare's heroines shovelled their food into their mouths with their fingers!

An objector wrote recently to the Press proving triumphantly that Shaksper was a genuine author, *because* Bacon by no possibility could have been acquainted, in the unwholesome and artificial atmosphere of the Court, with the types of feminine virtue and purity that figure throughout the Plays. There is, of course, some truth in this. How often and often in the old drama does one come across repulsive language put into the mouth of the virtuous Court lady. Such diction was obviously regarded as no more coarse or immoral than is a pungent piece of slang in the mouth of a modern maiden. "Swear me, Kate," says Hotspur in *Henry IV*. "Swear me, Kate, *like a lady as thou art*, a good mouth-filling oath."

Shakespeare's heroines could never have been limned from life in the English Court. They are rather the spiritual ideals of that miraculous brain upon which, as upon an instrument, Heaven itself was playing.

Cleanliness and sanitation were practically unknown quantities to the Elizabethans. The scavenging of the

streets was left mainly to birds of prey ; over the narrow and dirty roadways hovered the carrion kite. To hide the unpleasant condition of the houses, the floors were periodically strewed with rushes. This served successfully to disguise the *dirt*, but even the stalwart Elizabethan nostril recoiled at the *odour*, and it became usual to carry a so-called casting bottle—a small utensil carried in the pocket, containing perfume with which the owner disinfected his surroundings.

There is, perhaps, no better method of gaining an insight into the moral atmosphere of the Elizabethan period than to study the contemporary drama. Many Plays are unquestionably transcripts from actual life. Schlegel says without exaggeration that “the indecencies in which these poets (the Elizabethan dramatists) allowed themselves to indulge, exceed all conception. The licentiousness of the language is the least evil ; many scenes, nay, many whole plots, are so contrived that the very idea of them, not to mention the sight, is a gross insult to modesty.”

Viewed from a modern standpoint, this is unquestionable ; but, *as seen by contemporaries, the works in question were miracles of morality and nobleness.* There is abundant evidence of the accuracy of this statement. The playwrights themselves evidently had not the slightest perception of their own impropriety, nor, apparently, had any of the audience. Indeed, it is quite customary for what we should call nowadays “Problem Plays,” to be prefixed by testimony from an array of public men, to the effect that here will be found “wit *untainted by obscenity*,” that “Plautus and Aristophanes were scurrile wits and buffoons in comparison,” that so-and-so writes “strong and clear,” that herein

“No vast uncivil bulk swells any scene,
The strength ingenious and the vigour *clean*.”

Perhaps the Plays of Phillip Massinger display a greater coarseness than those of his predecessors, yet no one that has studied this noble writer will quarrel with the obvious truth that Massinger was "a high-minded artist."

All the evidence tends unmistakably to prove that unnatural horrors from which the modern mind recoils with disgust were, in the Elizabethan and Jacobean period, matters of commonplace occurrence, and considered as fit themes for dramatisation.

The prime and one and only acceptable jest of the period appears to have been to "adhorn" or "cornute" one's neighbour. Chapman in "*All Fools*" (1599) writes bitterly :—

"The course of the world (like the life of man) is said to be divided into several ages. As we into infancy, childhood, youth, and so forward to old age, so the world into the Golden Age, the Silver, the Brass, the Iron, the Leaden, the Wooden, and now into this present age, which we term the *Horned Age* (*italics, Chapman's*), not that but our former ages have enjoyed this benefit as well as our times, but that in ours it is more common."

On St. Luke's Day (St. Luke was the patron saint of Cuckolds!) there was held an orgie known as Horn Fair. Unless the old dramatists grossly libelled and misrepresented the women of the period, chastity was so rare a virtue as to be almost unknown. It is pathetically funny to observe how almost invariably in the Elizabethan drama any woman who repels an admirer's advances is hailed in a flowery oration as a miracle of virtue, a very Phoenix of the age, the sole Arabian bird, a Nonpareil at whose name future generations will incredulously wonder.

Marston in "*The Scourge of Villainy*" (1599) writes :—

"O split my heart, lest it do break with rage,
To see th' immodest looseness of our age !

Immodest looseness? Fie! too gentle word!
 When every sign can brothelry afford,
 When lust doth sparkle from our females' eyes,
 And modesty is routed to the skies."

It is a continual wonder to many how the brutal Elizabethan crowds could have patiently sat through some of Shakespeare's Plays. They have to be mercilessly cut and pruned to render them acceptable to a West End audience at the present day. To the Elizabethan auditor, how infinitely more must much of their philosophy have been *caviare!*

Speaking of the brutality of the 18th century mob—and we may be fairly sure that the nation's manners had improved rather than deteriorated—Sir Walter Besant alludes to it as "brutal beyond all power of words to describe, or imagination to understand; so bestial that one is induced to think that there has never been in any town or in any age a population which could compare with them."

Spenser bewails the "ugly barbarism and brutish ignorance" of his times, and refers to the world as "a den of wickedness, deformed with filth and foul iniquity."

The anonymous author of "*Timon of Athens*" (1600) writes:—

"Earth's worse than Hell; let Hell change place with Earth."

Nash, in "*Summer's Last Will and Testament*," published in the same year (1600), utters the same thought:—

"Earth is Hell, true Hell felicity compared with this world, this den of wolves."

Marston in "*The Scourge of Villainy*" (1599) laments the

"Foul odious sin
In which our swinish times be wallowing."

Peele, Ben Jonson, Ford, indeed almost every writer of the period adds his testimony to the same effect.

When the world realises the true social conditions of the 16th century, we shall hear no more about Shakespeare's "coarseness," and the appreciation of Elizabethan literature will have begun. We shall marvel how flowers so stately and so fair could ever have reared their heads amid surroundings so "swinish."

WARWICKSHIRE WORDS.

THE following recently appeared in *Black and White* :—

BACON *v.* SHAKESPEARE.—I notice that Sir Norman Lockyer, who is himself a Warwickshire man, has been writing to a Stratford-on-Avon correspondent on the Bacon-Shakespeare question. Sir Norman is mistaken, however, in thinking that he is the first to discover strong evidence against the Baconians in the numerous Warwickshire words used by Shakespeare and unlikely to have been familiar to Bacon. Many learned papers have been written on this subject. But I am glad to make a note of it, if only to record Sir Norman's high praise of Mr. George Morley's little book, *Shakespeare's Greenwood*, "the accuracy and value of which," he says, "my old memories enable me to test." There is no man in England to-day who knows Shakespeare's country as Mr. Morley does or who has written about it so well. He is one of those authors who are writing their hearts into their books and receiving shamefully little recompense for their work.—J. A. H.

Once upon a time Mr. Appleton Morgan, President of the Shakespeare Society of New York, gave a glossary of 518 words which he claimed as Warwickshire words, and presumably used by Shakespeare. Mrs. Pott at once took up the challenge, and proved conclusively

that of the 518 "pure Warwickshire words," there were only 46 which are not as current in Surrey, Sussex, Kent, Wiltshire, Hampshire, Lincolnshire, and Leicestershire as they are in Warwickshire, and that not one of these 46 words, not recognised as common in the Southern and Eastern counties, is to be found in *Shakespeare!* Since that date the English Dialect Society's splendid Dictionary has been in course of publication, and entirely confirms the contention of Mrs. Pott.

Curious to see what *Black and White's* Warwickshire authority, Mr. George Morley, had to say on the subject, I obtained a copy of his book "*Shakespeare's Greenwood,*" and have given it careful study.

On page 31 I read: "As a dialect word, *fend* is also common among the urban folk of Staffordshire, but, so far as I have been able to gather, it is only used in the rural districts of Warwickshire, and there quite frequently." On turning up the Dialect Dictionary, I find that the word is used in the same sense, "to work," in Shetland and Orkney, all over Scotland, in Northumberland, Durham, Yorkshire, Lancashire, and Cheshire.

On page 36, the word "blench," a glance or a look, is given as another peculiar Warwickshire word. In the Dictionary, so far from it having "a totally different signification in the dialect of the Warwickshire peasant" from that of other peasants, as Mr. Morley maintains, it is used with the same signification in Cheshire, Staffordshire, and Derbyshire.

Then on page 45, it appears that "cade," as "the rustic's pet name for anything that is tame, mild, or gentle," is "a well-known Warwickshire word, peculiar, I believe, to '*Shakespeare's Greenwood,*' where so many terms of dialect have their origin and their permanent habitation." Mr. Morley's belief may be somewhat

rudely shaken by the information in the Dialect Dictionary that the word is used in exactly the same sense in Yorkshire, Cheshire, Derbyshire, Lincolnshire, Rutlandshire, Leicestershire, Worcestershire, Shropshire, Herefordshire, Berkshire, Norfolk, Suffolk, and Kent. Nothing very "peculiar" about "cade," therefore.

Then we are told that the word "moither," for mother, "is indigenous to the soil of urban as well as rural Warwickshire." It is nothing of the kind. The Dictionary says, "it is in dialect use in Scotland, Ireland, and the Midland Counties, in Rutland, Montgomery, and Gloucestershire."

Then, "othergates" for otherwise "has that certain picturesque effect so peculiar to the Warwickshire dialect," although it is as "peculiar" to Cumberland, Yorkshire, and Lancashire. So with "colly" for dark, "a word as quaint as it is singular," which it is not, so far as Warwickshire is concerned. Then, "no such word as the truly Shakespearean word *moil* in the dialect of the Warwickshire rustic is more expressive than this." The word is in general use, according to the Dictionary, in Scotland, England, and Ireland. Next, "the *lace* mentioned in the above instance," according to Mr. Morley, "has a peculiar meaning in the lingo of the Warwickshire peasant; it literally means to beat or thrash." It has exactly the same meaning in other twenty-three counties of England!

And so on with the "peculiar Warwickshire" Shakespearean significations of "doxy," "faggot," "hussey," "call," and "batlet," all of them in common use all over the whole country. In regard to the last-named word, Mr. Morley writes: "In the course of their laundry-work the Warwickshire housewives may frequently be heard calling out, 'Hey, but you mun give me the batlet.' Now the word *batlet* is direct from

Shakespeare's time. . . . The *batlet* of Shakespeare is the 'dolly' of the modern housewife—a modern machine or bat, for beating or dollying the house linen. It was also known as 'the maiden,' by which name it is dignified to-day by many of the homely women of the Warwickshire greenwood. 'Come, bring me the maiden;' 'I mun hev the batlet;' 'Where's the dolly?' are terms in every day use, and are clearly indicative of the hold which Shakespeare's tongue has upon the rustics of his own greenwood." Now this is all very pretty, but it is pure romance, according to the Dialect Dictionary, which states that the word *batlet* is obsolescent in Yorkshire and obsolete in Warwickshire, and that the use of the word at the present day is "not known to our correspondents in Warwickshire." Mr. Wise made the like mistake in 1861—the same Mr. Wise who stated that "bolter" (used in *Macbeth*) was "peculiarly a Warwickshire word, signifying to clot, collect, or cake." The word is used with the same signification in Northamptonshire, Bedfordshire, and East Anglia, according to the Dialect Dictionary, which has completely demolished the "peculiar Warwickshire dialect" in the Shakespearean Plays. I am afraid Mr. Morley's "accurate and valuable" book sadly needs revision—at least, he must abandon his claim that "the dialect of the Warwickshire rustic . . . is more nearly allied to the language of the English Bible and the works of Shakespeare than the dialect of any other English county." This is entirely disproved by the new Dialect Dictionary.

“SHAKESPEARE’S PROSE.”

SPEDDING, Bacon’s great biographer, wrote: “I doubt whether there are five lines together to be found in Bacon which could be mistaken for Shakespeare, or five lines in Shakespeare which could be mistaken for Bacon.” Spedding was unaware, when he wrote this *dictum*, that one-third of the Shakespearean Dramas was written in prose. My authority for this statement is Mr. Sidney Lee; and if Spedding had examined the Shakespearean prose as closely as he did that of Bacon and compared the two, his verdict would have been considerably qualified.

It has been held over and over again that the humour of Falstaff could not have been produced by Bacon. Here is one of Falstaff’s speeches:—

“It is a wonderful thing to see the semblable coherence of his men’s spirits and his: they, by observing of him, do bear themselves like foolish justices; he, by conversing with them, is turned into a justice-like serving-man: their spirits are so married in conjunction with the participation of society that they flock together in consent, like so many wild-geese. If I had a suit to Master Shallow, I would humour his men with the imputation of being near their master: if to his men, I would curry with Master Shallow that no man could better command his servants. It is certain that either wise bearing or ignorant carriage is caught, as men take diseases, one of another: therefore let men take heed of their company.”

Is this speech not thoroughly Baconian both in sentiment and language? Those who think otherwise would do well to consult the proof given by Dr. Theobald on pages 280 and 282 of his “*Shakespeare Studies in Baconian Light*.” The parallel passages he

adduces, illustrating the ideas in the speech drawn from the writings of Bacon, are conclusive evidence of identity in thought and style. The whole passage has a genuine Baconian ring about it which is irresistible to a reader of Bacon's works. In fact it is more Baconian than Falstaffian, and might have appeared in one of Bacon's "*Essays*."

Take again Macbeth's letter to his wife:—"They met me in the day of success; and I have learned by the perfectest report they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. While I stood rapt in the wonder of it, came missives from the King, who all-hailed me 'Thane of Cawdor,' by which title before these weird sisters saluted me, and referred me to the coming on of time with 'Hail, King, that shalt be!' This have I thought good to deliver thee, my dearest partner of greatness, that thou mightest not lose the dues of rejoicing by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell." Is this not Baconian language? Why, it reads like a passage from the "*History of Henry VII.*" Comparison will show that the language is not that of Holinshed, as I may be informed by some learned Shakespearean. And is the following from *Hamlet* not thoroughly Baconian? "This is a gift that I have; simple, simple, a foolish, extravagant spirit, full of forms, figures, shapes, objects, ideas, apprehensions, motives, revolutions; these are begot in the ventricle of memory, nourished in the womb of *pia mater*, and deliver'd upon the mellowing of occasion." Not only is this passage Baconian, but it must have been written by a man acquainted with medical science.

G. S.

A TRIAL AT BAR.

ANOTHER champion of Shakspeare has published his cogitations.* In this book Mr. William Willis, K.C., as Treasurer of the Inner Temple, explains how the members of the Inn were recently, by him, spoon-fed (to use a phrase of Browning) with *the* truth of the Bacon-Shakespeare controversy.

Mr. Willis holds the view that the dispute could best be determined by a trial legally conducted in which all hearsay evidence or second-hand information would be excluded.

His book therefore takes shape as a report of a supposed trial in 1630, of the authorship questions. The report, Mr. Willis tells us, seemed so natural to some of his auditors that they actually asked him to permit inspection of the manuscript! It may yet acquire the status of a venerable authority.

The scholarly works of Mr. Bompas and Mr. Theobald appear to have been the disposing cause of these efforts of Mr. Willis, K.C., "ad captandum vulgus" in sequel, if not in intention.

Messrs. Theobald and Bompas are not permitted to state their own case. Instead, their names appear at ghostly intervals adown the margins of the book, like idlers in the Court of Justice conceived in the brain of Mr. Willis, K.C., who leaves us to imagine that they had occasionally interrupted the proceedings with remarks promptly shown to be "fatuous."

Let me in the limits available for this notice examine the evidence which Mr. Willis brings into Court, and in doing so I prefer to adhere much more strictly than he to the conditions of inquiry laid down in the author's preface, by excluding the guesses and irrevelancies in

◦ "The Shakespeare-Bacon Controversy." By W. Willis, K.C.

which he permits himself through the mouths of his puppets to indulge.

The case of Mr. Willis and his friends is that the actor Shakspeare wrote the Plays of the First Folio. That of orthodox Baconians, so ably represented by Messrs. Theobald and Bompas, is that Bacon wrote the Plays, and that the actor Shakspeare permitted such of them as were produced or published during his lifetime to be passed off as having been written by him.

Mr. Willis opens his case by putting in as evidence a number of old books which I will admit as documents for the purpose of the inquiry. Let us further agree that anything which purports to be printed as a statement over the printed name of some person shall be treated as the evidence in chief of the witness, to be confuted only by proved inaccuracies, inconsistent statements, and the general trend of circumstantial evidence.

Mr. Willis also puts in evidence the only five signatures of the actor, which have been preserved. He thinks that a careful examination of one of them will shew that the actor once spelt his name Shakespeare. Further, that in two deeds the name is written Shakespeare, although not so signed. How this advances the claim, I fail to appreciate. It shews a curious indifference for a literary man.

Now let me take the witnesses in order of date.

Greene, in *A Groatsworth of Wit* (1592), is believed to have alluded to Shakespeare. Yes, not as an author, but as an "upstart crow" beautified in other's feathers.

Barnfield's allusion in 1598 to Shakespeare and *Venus and Adonis* carries us no further than do prints of the poem in 1593. I know the book I am reviewing, but I have no knowledge of the person who wrote it.

In July, 1593, when *Venus and Adonis* was published and dedicated in the name of Shakespeare to Earl South-

ampton, the latter was a Royal ward of Court, aged 20 years, and had been three years a student of Gray's Inn, where Bacon also resided. Marlowe, whose name is also suspected to have been used as a mask, had died a few weeks before. Mr. Willis will find in Boas' *Life of Kyd* a curious original letter of about this date, in which Marlowe is mentioned as "bearing name to serve my lord." Southampton either knew or did not know whether the real author was dedicating the poem. His testimony is of no value.

Meres, in *Wit's Treasury*, 1598, alludes to the existence of Sonnets privately circulated, and to twelve Plays as by Shakespeare, four of which had previously been published anonymously, and three others were not printed until the folio.

Meres evidently knew something, but we cannot gather from these observations that he was identifying the actor as author. He was engaged at that time in collecting and publishing a series of apothegms, probably part of the scheme of "collections" which Bacon was, from his letter of 28th January, 1595, promoting. Meres was buried according to the practice usual amongst members of the Brotherhood of the Rosy Cross.

From this date onward to 1609 a number of Plays and some poems are published as written by Shakespeare. The ascription is equally consistent with an author signing his name to his own works, and with his acting as mask for another.

Mr. Willis's next witnesses, taking them in order of date, are: Chester, 1601; Camden, 1605; Walley, 1609, and Walkley, 1622.

Chester speaks of publishing *Love's Martyr*, a poem subscribed with the name of the writer, William Shake-speare. Camden compares with Catullus "Shakespheare" and "Barlowe's" fragment, and

mentions Shakespeare with Sidney and other writers as pregnant wits of his time. Walley publishes a new Play, *Troilus and Cresseid*, as written by Shakespeare, and speaks of it as "never stal'd with the stage, never clapper clawed with the palmes of the vulgar," and as "not being sullied with the smoky breath of the multitude."

Whoever wrote the words, the sentiments are Baconian. An actor would hardly have made such a commendation.

Walkley prints *Othello* as written by Shakespeare, and states that the author was dead.

The evidence of these witnesses amounts to nothing more than that they may have or may not have known the facts. What, then, is its value?

Chettle's allusion to Shakespeare is very doubtful, and Willobie's of no value.

Forty Quartos of the Plays are published with Shakespeare's name; thirty appear without it. Once more I say that the named quartos are not inconsistent with the Baconian assumptions; that the name was used by arrangement, and that Bacon who in one of his published prayers said, "Though in a despised weed, I have sought the good of all men," was the same person who in the Shakespeare Sonnet wrote:—

"Why write I thus ever the same,
And keep invention in a noted weed?"

I have now disposed of every fact capable of being deposed to by witnesses prior in date to the Folio.

Mr. Willis calls, at his stage, Heminge and Condell, the two introducers, and Blount and Jaggard, two of the publishers of the Folio edition of the Plays, the Earls Pembroke and Montgomery, to whom it was dedicated, and three writers of the poetic addresses it contained, namely, Jonson, Holland, and Digges. He

also calls William Basse and John Selden. All that Basse can prove is that a verse attributed to him, alluding to Shakespeare, was first published as one of Donne's poems in 1633. Inference from its likeness to Jonson's poem in the Folio suggests its possible existence in 1623. Selden can tell us absolutely nothing beyond the fact that, like Bacon, he in his works nowhere alludes to Shakespeare.

To return to the Folio witnesses. The Earls Pembroke and Montgomery, and Blount, Jaggard, and Holland, can only state the fact that they are parties to the publication of a work stated to have been written by the deceased actor of Stratford-on-Avon.

The Earls were associated with one secret society. If they were also members of the Rosicrucian Brotherhood, it was in accord with the rules thereof to aid in the dissemination of works published under pseudonyms. The witness Digges might have been asked in cross-examination to explain his lines:—

“When that stone is rent,
And time dissolves thy Stratford monument,
Here we alive shall see thee still!”

The witness Heminge was stated to be elderly, and the witness Condell to be feeble. Whether Mr. Willis anticipated that these two witnesses would break down under cross-examination, one cannot say, but their joint statement has more than once been shewn to be ambiguous and untrustworthy.

They state that they have collected the Plays, and that the public had been “abus'd with stol'n and surreptitious copies, maimed and deformed by the frauds and stealths of imposters.” This is belied by the facts as we know them. Comparison of the quartos with the Folio shews that most of the Plays had been much revised, expanded, and in some cases almost rewritten.

Printers' errors are repeated shewing that some of the quartos were used as "copy" in the preparation of the folio; which thus impugns Heminge and Condell's statement that the Folio was printed from manuscript. Their statement moreover about not having "received from him a blot in his papers" has long ago been shewn to be moonshine. And why was it not "our province who only gather his works and give them to you, to praise him?" Heminge and Condell did not bear the expense of this very costly work published by Bacon's own publisher. Surely they might have felt at liberty to praise it? But if the person who once wrote, "I take all knowledge for my province," had written this ambiguous dedication, he might well have paused in praising his own work. It is curious that Bacon in his letter to Villiers should have used a similar reference to country fruits to that in the dedication, and that the address to the readers should have in four lines the legal terms "arraign," "tryal," "appeals," "quitted," and "decree of court."

Surely Mr. Willis missed a point in not arguing that Shakspeare obtained his legal knowledge from rubbing shoulders with Heminge and Condell!

The witness, Ben Jonson, covered much ground that he knew nothing about, and many traditions, which even Mr. Willis might have discarded. For instance, a statement given as a fact that Jonson visited Shakspeare and Stratford in 1616, has no better authority than that one John Ward, born thirteen years after, told the story to one Fulman, in 1663. The examination should have been confined to:—

1. What he wrote about Shakspeare in the actor's lifetime.
2. What he told Drummond in 1618.
3. What he wrote in 1623 in the Shakspeare Folio.
4. What he wrote in his *Discoveries*, published 1641.

Mr. Willis did not ask the witness what he meant by the verse (published in 1616, after the actor's death), beginning :—

“ Poor Poet-Ape that would be thought our chief.”

But he did address a question concerning Thomas North, whose translation in 1579, of Plutarch's Lives, is so much drawn upon in the Plays. Perhaps he did not know that Bacon and North were together at the English Embassy in France from 1576 onwards.

The attention of the witness was drawn to his omission of Shakespeare and inclusion of Bacon in his list of greatest men, but not a word was put to him as to his naming Bacon “ the mark and acme of our language.”

The explanation of his statement that Bacon “ hath filled up all numbers, and performed that in our tongue which may be compared or preferred either to insolent Greece or haughty Rome ” was about as feeble as poor old Condell himself. Perhaps Mr. Willis will tell us whether “ numbers ” refers to poetry or to a sum in simple addition.

Jonson might also have been asked to explain the following words in his *Discoveries* :—

“ The writer must *lie*, and the gentle reader rests happy to have the worthiest works misinterpreted ; ” or

“ It is an art to have so much judgment as to apparel a lie well.”

No judge should direct a jury to accept Jonson's testimony as final, after hearing that. Or what did he mean in the *Discoveries*, “ *De Shakespeare nostrat* ” by the curious reservation (“ whatsoever he penned ”). Upon the Drummond conversations the witness should have been required to admit that Bacon was ready to joke about the poetical feet known as *spondaeus* and *dactylus*, and to explain why, if he attached importance

to an ascribed title, did he complain to Drummond of Sir Walter Raleigh taking credit for the authorship of the *History of the World*, although "a number of the best wits in England were employed in making it." Two questions might have been added. Explain your lines :—

"Thou art a monument without a tomb,"

and—

"Sweet Swan of Avon ! What a sight it were !
To see thee in our water *yet appear !*"

And in his verse on Bacon's sixtieth birthday, what he meant by the line :—

"Thou stand'st as if some mystery thou didst ?"

I venture to affirm that Mr. Willis has entirely failed to prove his case. He has only three principal witnesses, and they all break down under cross-examination. He singularly fails to shew anything in the actor's birth, training, calling, and retired life, consistent with the knowledge of French and French authors ; of Italian and Italian authors ; of the classical authors, Ovid, Aristotle, Plato, Euripides, Cicero, Virgil, Seneca, Pliny, and many others shewn in the Plays. He entirely fails to explain how the actor, whose daughter could not sign her name, acquired the knowledge of law, politics, medicine, and astronomy, and many other abstruse subjects shewn in the Plays. Mr. Willis only attacks a fringe of the immense accumulation of circumstantial evidence in favour of Baconian authorship, arising from the known facts of Lord Bacon's career, and the identities of thought, expression, and even of mistake to be found both in the Plays and in Bacon's admitted works.

Mr. Theobald and Mr. Bompas have nothing to fear from this attack. The subject has, in the words of Mr. Theobald, "come to stay." Mr. Willis may have suc-

ceeded in tickling the ears of some groundlings of the Inner Temple; but the tide of a wider criticism is rising, and it may be wise for him to move back his chair. His book is of value as shewing the tottering weakness of the Shakespearian case when some attempt is made to present it in legal form, and with some show of regard to the rules of evidence.

PARKER WOODWARD.

A CROSS-EXAMINATION.

BY GEORGE STRONACH, M.A.

JUDGE WILLIS'S so-called "trial" is simply a farce, as it could not but be, with a Shakespearian judge, Shakespearian witnesses, Shakespearian counsel, Shakespearian jury (a "respectable" jury, Judge Willis admits), and not a single Baconian witness. Judge Willis called—through his Shakespearian judge—for Baconian witnesses, but he took care not to allow the production of one of them, although they were at hand, and the cross-examination he puts into the mouth of the counsel for the plaintiff is necessarily of the weakest and most irrelevant character, purposely framed to strengthen the case of the defendant. It would have been somewhat different if Judge Willis had been fair enough to have asked a Baconian to supply the cross-examination; and had a Baconian been cross-examiner I am confident he would have put several of the witnesses through their facings in a somewhat different fashion from what is produced in this "novel law case."

There is William Jaggard, for instance, "the piratical publisher," according to Mr. Sidney Lee.* Here is his testimony as a witness:—

* Pages 89, 182, 290, 390, 396.

"I am a stationer by trade. I was asked by Mr. Blount to join him in the publication of the folio volume. We received no money except what arose from the sale of the books. I saw the manuscripts from which the folio was printed. I cannot say in whose handwriting they were. The portrait is not unlike the features of Shakespeare. . . . I never added a single line to the manuscript, nor did anyone else to my knowledge."

Then we are informed "he was not cross-examined."
May I supply a little cross-examination?

Q. You printed and published, did you not, in 1599, a volume, "*The Passionate Pilgrim*," with the name of W. Shakespeare on the title-page as author?

A. I did.

Q. There were 20 pieces in all in the volume, and only 5 were written by Shakespeare? The bulk of the book was by Richard Barnfield and others?

A. That is so.

Q. For thirteen years you allowed this book to be read as the work of Shakespeare, and in 1612 you issued a third edition, still under Shakespeare's name as sole author, in which you included two new poems by Thomas Heywood, also given as the work of Shakespeare?

A. I did.

Q. Then Heywood protested against the robbery? What did you do?

A. I removed Shakespeare's name from a few copies.

Q. And continued selling the rest of the copies as Shakespeare's?

A. Yes.

Q. Did Shakespeare protest against this unwarranted use of his name?

A. No, Heywood did; but he stated that Shakespeare was "offended."

Q. But he was not "offended" at the use of his name during all these thirteen years, and would not have been "offended" had Heywood not raised objection? In fact, unless you and he had been found out?

A. Probably not.

Q. Why did you use Shakespeare's name?

A. It paid me to do so.

Q. Could the same deception not have been practised with other works ascribed to Shakespeare?

A. It might. In fact, it *was* practised. There were a number of plays issued with his name on the title page with which he had nothing to do.

Q. Have you any defence for Shakespeare and yourself passing off work as his which was written by other authors?

A. Other publishers did it, and I had as good a right to do what they did. It is the custom of the day, as you know.

Q. You saw the manuscript of the First Folio, and knew that it contained not a blot or a line erased, just as it flowed with ease from his pen?

A. That is so.

Q. You never saw Shakespeare's handwriting? [*Showing his signature*]. Was this like the penmanship of the Folio MS.?

A. Not a bit like it. That hand could never have penned the plays, especially "*The Merry Wives*" in 14 days.*

Q. Where is the MS. of the Folio?

A. I don't know. Nobody knows.

Q. Are you aware that "of the 16 plays of Shakespeare that were published in his lifetime, not one was published with his sanction?" †

A. I can quite believe it.

Q. And that "he made no audible protest when seven contemptible dramas in which he had no hand were published with his name or initials on the title-page?" ‡

A. That is also likely.

Q. He could not but have seen the printed copies of the printed plays, as well as of your "*Passionate Pilgrim*?"

A. He could not help seeing them. Everybody saw them.

Q. How do you account for his action?

A. He made all the money he wanted from the performances at the theatres, and did not care what became of them otherwise. He lived for money, not reputation.

Q. How do you account for your son Isaac's name appearing as printer, along with Blount's, of the Folio?

A. He was associated with me in my business.

Q. And he applied for the licence to print on 10th November, 1623?

A. Yes, I asked him to do so.

Q. But you never saw a copy of the First Folio complete?

A. Who says so?

Q. I say so. You made your will on 28th March, 1623, and you died before the First Folio was either licenced or issued. Your will was proved in London on 17th November, 1623. Is that so?

A. Exactly.

Q. What year is this?

A. 1627, I believe.

* Sidney Lee, p. 171.

† *Ibid.*, p. 396.

‡ *Ibid.*, p. 396.

Q. Who asked you to come here, four years after your death and burial ?*

A. The defence considered my evidence was necessary for their purpose. Therefore I had to come.

Q. Do you think their case a strong one when they have to summon a man from the grave to give evidence on their behalf ?

There was no reply. The judge said : " You can go down, Mr. Jaggard ; mind the steps, and leave your address, please." The jury are visibly impressed—not in favour of Shakespeare, as in Judge Willis's book.

Then when Mr. Leonard Digges, " M.A., of Oxford," stands up, and says that " the plays in folio are very much as I heard them when they were acted," he might have been asked :—

Q. You contributed commendatory verses to the First Folio ?

A. I did.

Q. Were these lines the original verses you sent to the Editors ?

A. No. The verses I sent were too long and too eulogistic, and I wrote a shorter poem. The longer one was returned to me, and I mean to use it. †

Q. In this longer one you wrote :—

" Next Nature onely helpt him, for looke thorow
This whole Booke, thou shalt find he doth not borrow,
One phrase from Greekes, nor Latines imitate,
Nor once from vulgar Languages Translate,
Nor Plagiari-like from others gleane,
Nor begges he from each witty friend a Scene
To peece his Acts with, all that he doth write,
Is pure his owne, plot, language exquisite."

Q. You wrote these lines ?

A. Yes, I wrote these lines.

Q. Are they true ?

A. You are impertinent, sir. What do you mean ?

Q. You are a Latin and Greek scholar, and yet can perceive no borrowing from the classics or other source in the plays, either in plot, idea, or expression ?

* In *The Literary World*, of March 13, Judge Willis observes that Jaggard is not a " material " witness in the case. He certainly is not " material."

† It was used in the 1640 edition of the *Poems*, five years after Digges's death.

A. I think not.

Q. The plots were all Shakespeare's? He never borrowed his plots from untranslated Italian authors, as Cinthio and Ser Giovanni, nor collaborated with others, such as Fletcher, nor started his dramatic career by simply "adding, revising, and correcting other men's work?"*

A. I have heard it stated more than once.

Q. And yet you say he borrowed nothing, imitated nobody—"nature" did everything?

A. Well, perhaps, my statement is too strong.

Q. You were not personally acquainted with Shakespeare?

A. No. I simply wrote about his plays in the same strain as other men of the time did. The plays were sent out as Shakespeare's, and I do not know if he was capable of writing them or not. My lines were simply sympathetic

Exit Digges. The jury are not greatly impressed with the value of Digges's "contemporary evidence."

Judge Willis in his "Prefatory Note" tells us that he transforms Heminge into a native of Stratford in order "to get, through his mouth, a slight sketch of the poet's early life." It is evident, therefore, that Judge Willis hadn't a man, woman, or child in Stratford who could render him similar service. And Heminge's testimony to what he could never possibly have seen is termed by Judge Willis—"evidence."

[*The cross-examination of Ben Jonson, and other Shakesperean witnesses, will appear in our next issue.—ED.*]

IT has been said that in the constructing of Shakspeare's Dramas there is, apart from all other "faculties," as they are called, an understanding manifested, equal to that in Bacon's *Novum Organum*. That is true; and it is not a truth that strikes everyone.—*Carlyle*.

* Sidney Lee, p. 59.

WOLFENBÜTTEL AND ITS PLAYERS.

"The action of the theatre . . . many wise men have thought it as the bow to the fiddle."—*Advancement of Learning*.

BEFORE touching the main point of our subject, let us make closer acquaintance with Wolfenbüttel, that we may clear the ground and understand the mind of Francis St Alban when he alluded to it in the "State of Christendom."

In Spedding's edition of his works we find him speaking of "Heinrich Julius, Duke of Brunswick, and his strong castle of Wolfenbüttel on the Occer."*

The Duchy of Brunswick lies in the south part of the circle of Lower Saxony, specially interesting to us English people both for this reason and also because it was the patrimony of the Guelphs. Ernest, Duke in the year 1545, divided it between his two sons, founding two principalities—Brunswick-Luneberg and Brunswick-Wolfenbüttel. The capital of this duchy is old-world, little frequented, ill-paved, quaint Wolfenbüttel, with its six thousand inhabitants, encircled by the green banks of the Ochre, whose narrow thread, within the town, is spanned by low bridges and overhung by gabled houses like a miniature Adriatic.

Only seven miles from busy Brunswick, it hugs the memory of a brilliant past, unconcerned with modern activities. True, electric trams rush through its beautiful beech forest, but only a stray passenger ever enters the town, unless to search the treasures of its fine library, or to form part of the audience in its tiny theatre on a Saturday *matinée*.

The two attractions of Wolfenbüttel, for strangers, are practically the same to-day as they were 300 years ago. These are the Ducal Theatre and the Ducal

* Spedding interpolates "*Odcr*" by way of improving on Bacon!

Library. The theatre, approached by the open courtyard, with its historical trees, is the kernel of the Castle, as it was when Bacon penned his "State of Christendom;" and the library, a fine modern building, faces the moated residence, which is now derogated to the use of a ladies' school. Sleepy, unpretending Wolfenbüttel has the honour of being the cradle of the German stage. Here Elizabethan actors, knights of the new religion, shook their spears in the face of Teutonic ignorance, and colonised.

Here London "copper-laced Christians," as Henslowe calls them in his diary, fresh from the Finsbury and Bankside Green Fields, brought sweetness and light to the whole Germanic Continent. The licensed servants of Duke Heinrich Julius, the wisest, strongest, best Duke, perhaps, that Brunswick ever had, they were permitted, if not instructed, to stroll to all the principal Courts—Cassel, Brandenburg, Frankfort, Stuttgart, Nürnberg, and to Prague itself, helping to accomplish a work which would hardly have succeeded, as it did, without them. Heinrich Julius' interests and sympathies lay in the same direction as Francis St. Alban's; they both saw in the stage a means of reform and education, and the German philosopher's own private stage became a *Burg* within a *Burg*, a strong castle within a strong castle, for in his time the technical term for the platform where actors trod was *Burg*, or *Castle*, a survival of the name of one part of the *mise-en-scène* of a mediæval play.

Did Francis know Heinrich Julius to be the founder of a State? Did he know him to be planting a new colony? Did he know him as the father of the modern German drama? Did he? If he did not he must have been strangely ignorant of what was common Court gossip, common green-room gossip, for Heinrich Julius was the friend of James Stuart's youth, and his brother-in-law.

The present castle is of comparatively modern date. It is to *Heinrich der Jüngere*, Heinrich Julius' grandfather, that his picturesque pile, topped with minarets and towers, owed its erection.

A tournament arranged for the amusement of stranger Princes by Julius, in 1576, commenced the glories of Wolfenbüttel. Duke Julius was the Protestant son of vindictive and Catholic Heinrich, who forced his lame and delicate son to fly from his persecutions in early youth. Father and son eventually made friends over the cradle of Heinrich Julius, born at Cassel, in 1564.

When we bear in mind how few of his remarkable contemporaries Bacon mentions, we shall do well, I think, to mark those he does name, among whom we find Heinrich Julius,* who reigned in his father's stead in 1589.

He divided his favours between his palace at Prague, as the favourite and honoured counsellor of Rudolph II., and his ducal residence at Wolfenbüttel. Here he recruited soldiers and trained his peasants and retainers in the art of war. He is reported to have reigned with prodigal pomp and much commercial prosperity. Notwithstanding his troubles with his townfolk, he, one of the foremost thinkers and philosophers of his day, found time for scientific research, especially as regards medicine; and, sharing with Bacon and Shakespeare, the opinion that the ills of the body are due in great measure to the ills of the mind, he consecrated his strong "*Burg*" to the amusement of large audiences, rich and poor, low and high, and thus spread joy and happiness as a practical cure for discontent and miseries of all kinds. He built the church which still stands, and began the erection of a school-house, interrupted by the plague.

His mother, Hedwig, was the great influence of his

* See October, 1902, *BACONIANA*, p. 188-9.

early life, and his education was of the best. At ten he carried on a theological disputation; at twelve he was already Rector of Helmsted, addressing a congregation in Latin, while he was as strong in Greek. Mathematics, chemistry, and natural philosophy were among his favourite studies, with architecture thrown in as a relaxation for his leisure moments. Roman law, which he affected most dearly of all, he kept as light reading when he travelled. In 1587 he sat as Court Judge at Gandersheim; two years afterwards he became duke. Married twice, it is his second wife, Princess Elizabeth of Denmark, who interests us. It is by his alliance with her he became uncle to Charles I. and Elizabeth of Bohemia. Bonds of true affection bound him to James I., whom he first met at Kronberg with his young bride during his own marriage festivities with her sister Elizabeth in 1590.

He was a romantic fellow, this German Duke, for he laid his heart at his royal lady's feet together with a chaplet of pearls, disguised as a merchant jeweller, and he only escaped whipping, if nothing worse, by discovering his identity. He seems to have been a many-sided man, for as one of his literary countrymen says:* "Though a lover of jurisprudence his first love did not shut out humanitarian studies, nor relative subjects and interests." He was a poet as well as everything else that nature, education, and industry made him, and besides possessing a passion for the new English drama, was himself a writer of plays. Before his day all dramatic representations were produced under the patronage, if not actually by the Church, under the walls of a Church or Monastery. This Prince, judge, philosopher, statesman, and playwright invited to his Court a company of English actors, well trained in their profession, under whose direction and tuition he was enabled to plant the

* Tittmann.

first roots of German Dramatic Art, which, taking firm hold, finds in the German theatre of to-day complete expression.

Robert Dudley, Earl of Leicester, in the end of 1585 included in his train which accompanied him to the Netherlands a company of English actors, trained professionals, musicians, and dancers, leapers and tumblers, among whom was Elizabeth's favourite, "Jesting Will." This man, William Kempe, the famous jig and Morris dancer, strolled on with others into Germany when Dudley returned to England.

In 1586 the King of Denmark received members of Leicester's theatrical company at his Court at Kronberg, and licensed them servants of his son the King of Saxony, Christian I. Among these five actors, whose goal was Wolfenbüttel, were Thomas Pope and George Bryan, both of whose names appear in the first folio as performers of the Shakespeare plays in company with the less known player Shaxper. They seem to have been good dancers, though not so good as Will Kempe. They strolled to Wolfenbüttel, and are set down in their travelling licence as fiddlers and instrumentalists, whose duty it was to wait upon the Court as "springers," or agile dancers, having, as is added, attained to elegant perfection in their art.

In 1590 Julius erected for the first time a permanent stage in his Castle at Wolfenbüttel, probably with the co-operation of his young bride, Elizabeth, whose taste for theatricals seems to have been as formed as that of her sister, Queen Anne. It is suggested by German authors that the Duke's love for James may account for the attraction English plays and English actors had for him, and for his "*close relations with England.*"

In 1591 Lord Howard issued a pass-port and an introduction to the States-General for a company of four who desired to travel through Zealand, Holland and

Friesland to Germany. These were Robert Browne, John Bradstreet, whose name appears spelt a little differently in different entries, sometimes partaking of the German translation, *i.e.*, *Breitstrasse*, Thomas Saxfield (Sachevil), and Richard Jones. These are also designated as musicians, "springers," but particularly as actors ("*en fait de Jeux de comédies, tragédies, et histoires*"), who desired to act by the way and so defray expenses.

It is said that they were probably invited over by the Duke of Brunswick, and that taking root in Wolfenbüttel, they became the real founders of a new State.

Brown and Jones returned to London next year, but Sachevil lived and died in Wolfenbüttel, where his dwelling-places may still be seen. One at the corner of the quaint market-place is now part of a small shop, the other stands on the side of the Ochre, and part of it is the dwelling of a poor but courteous old man, who is ready to show his one room with surprise to any Baconian who cares to visit it, with the protest: "No Englishman has lived here since my time!"

Sachevil left the stage in 1617, and became a trader in English stuffs, a silk-mercator, who dealt in gloves, stockings and hats, and who was ever the "loved and trusted" friend of his Lord, Heinrich Julius. He seems to have been commonly known in the town as Jan or Johann *Bouset*, or *Bosset*, which was his great character, as far as we can judge. We have said that the Duke was a playwright, and his eleven plays were acted by the English actors at first by themselves, and later by those they had trained in their art. Sachevil took the part of the *Narr* or Clown, which some German authors think was decidedly taken from the Shakesperian Clown. He was so identified with this buffoon that when his servant's daughter died, she was notified as being of the

household of *Jan Bousset*—and this in the Church Register.

The entrance of this character set the audience in a roar, he was introduced into many of the Duke's plays, and played an important part in them too. Gluttinous, foolish, good-humoured, bucolic, he is akin to the old *Hans-wurz* of an earlier Germany, the typical clodhopper of the Teutons, otherwise called *Eulenspiegel*.

Curiously enough, Luther mentions him in 1541.

He says, "The word *Hans-würz*, 'Ship of Fools' (*Narr-Schiff* in Low Saxon) is not mine, nor found by me, but is used by other people to designate the clumsy blockhead, the churl, who wants to be so clever and is yet so absurd in speech and action." Doubtless he was introduced to attract the "groundlings" and get them to listen to Shakespeare and better things, and by holding the mirror up to nature give the necessary impulse onward and upward. His name is a difficulty, what did it mean? What is its derivation? No one seems quite to know, even in Germany.

It had been suggested that it was "posset," the English word, pronounced as all this part was in a kind of Low Saxon, half-Dutch, half-German, half-English. Dr. Paul Zimmerman, who has written on these players, and from whom I received kind help when in Wolfenbüttel this summer, gives as a kind of explanation that a "posset" was made of milk-punch, without going as far as I am inclined to do. It may be possible that this thick-set, awkward "wort" or "knot-grass" was provided with a round-shouldered hump, and with his "*lustig*" manners, which word in the dictionary is given as "Boosy," may have been afterwards developed into our merry, rollicking "Punch." The word Posset, and the word, disagreeable as it is, Boosy, may be akin; while Bossy and *Bossive*, an obsolete word, may also be the origin for a name which would describe

his humpy figure? Conjecture all, but commendable to Wolfenbüttel's *liverati*, as I was pleased to find.

The word in German for Bossive is *knötlich*, which reminds one how both Bacon and Shakespeare speak of knot-grass in contempt, and as a deformed thing.* It needs better soil to produce, in its stead, "Spire" grass.

Sachevil had another part to play for his friend and master, Heinrich Julius, and this was to *travel to England* and elsewhere *when he desired it*. It was specially "set down" in the charter signed under the Ducal seal. He was attached to the Court as "servant," which in those days meant actor, and was evidently held in confidence and esteem. He named his son after the Duke, who is therefore supposed to have been his god-father. There is a statement that he received in Frankfort, at the fair at Easter, in 1606, 180 thalers, which he "had given D. Foppio in England in exchange." This is not very understandable, but our interest is excited when we know that this said Foppio von Aitzema was living in England at that time, and entered into the Duke of Brunswick's service in 1616.

It only remains to ask with regard to this trusted servant of Heinrich Julius, to whom in England did he go on private messages, and why was an actor chosen as an Ambassador?

After Jones returned to England we find him figuring in Henslowe's diary as one of the Earl of Nottingham's servants, playing at the Rose on Bankside. It is worthy of notice that Germany, much as its interests are involved, declares positively that the player Shakspeare did not visit that country.

In 1592 the Landgrave Moritz of Hesse followed the example of his intimate friend the Duke of Brunswick,

* *Midsommer Night's Dream*, Act III. Sc. ii., and "Natural History," p. 117.

† The Lord Admiral. Ship of Fools.

and his castle at Cassel became a centre too of dramatic life, himself the author of Comedies and Tragedies.*

Moritz was a foremost thinker of the day, a companion of Rudolf II., and of all "lovers" of the new learning. A correspondent of the Earl of Essex, and engaged in friendly courtesies and embassies with England, we are not surprised to hear of his building his theatre on the English plan. It was equipped with every property in vogue in England; flying machines, towers, clouds, trees, etc., while the cost of gold and silver lace, stuffs, plumes, fringes, weapons, and etceteras of all sorts is said to have been immense. The English actors may have been *exigéant* because he dismissed them the second year back to England, with the title of "cursed" actors, which sounds bad. But he had others in their stead, and these held themselves in readiness to produce stage plays when needed. Their salary included costumes, fire and lighting, board and lodging. It seems to have been the object of these advanced thinkers in Germany to introduce Shakespeare's plays there, and to have lightened that legitimate drama with interludes of dancing. The actor Bradstreet seems to have been a favourite master of that Art. He was appointed Court Dancing Master at Wolfenbüttel, and taught the Princely children foreign dances and graceful agility generally. He received his charter under the Duke's seal for this in December, 1603, and must have included among his pupils a hero of the Thirty Years' War, Christian of Helmsted, then four years old, and later the knightly champion of Elizabeth, Queen of Bohemia, his first cousin, whom Professor Rait in his "History of our Stuart Princesses," calls his distant cousin. His devoted romantic attachment to this lovely cousin makes Christian an object of much

* In 1611 his son Otto was fêted in England.

interest. Being the son of Heinrich Julius, one dares wonder whether, being trained and educated in the New Religion, he was not rather a lover of the true *Elizabeth*, whom at that time the best poets sung, and the deepest philosophers worshipped.

At a future date I hope to bring more interesting facts about Wolfenbüttel forward, under the title: "Wolfenbüttel and its Library;" for the present let us seek for answers to these questions:—

Did the Reformers of Learning in Germany in the sixteenth and seventeenth centuries join hands with the greatest Reformer of their age? and by means of that most popular of all arts, the Stage?

Were they working strictly on his lines, and scattering the good seed in Germany and Austria, fighting the good fight even to the coasts of Bohemia against *a sea of trouble?*

That all Germany was suddenly permeated with the ideas of the new learning which burst forth in Europe, like the warm rays of a rising sun, in the end of the sixteenth and the beginning of the seventeenth centuries, we know. Nothing is more likely than that the English actors who travelled from one German Court to another had more to do with this than we have hitherto fancied. That Francis Bacon pulled the strings which put the whole machinery into working order, I have little doubt. The means he used being the Secret Society of Rosicrucians, of which we have every reason to believe he was the Rex, the Emperor. This is certain, that all the German princes and dukes whose names have appeared in this article as possessing a stage of their own, and encouraging the representation of stage plays at their Courts, were members of a Secret Society of Philosophers, and were "noble lovers" of a Secret Chymistry and Physick, by which they hoped to achieve the Reformation of the Globe. Their aims were iden-

tical with their Invisible *King Physicorum*, the *Elias Artista*, whose coming as the Seventh Reformer of the world had been prophesied a century before by Theophrastus, and whose Divine wisdom was to effect a *Universal Reformation*. The date fixed for his coming was 1581 to 1590. When we remember that Bacon was then twenty to thirty years old, we ask ourselves, was this the Elias who was destined to usher in a new era of Divine Light? and was this accomplished by means of the stage? It has long been said that Shakespeare has done more than any other single writer to educate the world.

His most High and worthy Serene Highness His Imperial Majesty Rudolph II., the Lord and Prince Ernest Duke of Bavaria, and Kur-Furst of Cologne, Frederic Duke of Württemberg, His Highness Heinrich Julius Duke of Brunswick, His Highness Lord Prince Maurice Landgraf of Hesse, and other potentates of both spiritual and temporal standing, were all initiated, according to Semler, into the study of this higher medicine and earthly treasure of Secret Wisdom, and dispensed freely and benevolently their precious and valuable medicine, "especially possessing the Christlike humility denied to so many clever men," and not "disdaining to hold friendly intercourse with their new colonists, humble artists," on the subject of their mutual "secret." If this does not point to the English actors having their share in Rosicrucian Secrets, I am much mistaken.

ALICIA AMY LEITH.

Authorities: Herr Geheimrath v. Heinemann, Ducal Librarian of Wolfenbüttel; Dr. Paul Zimmerman, Editor of the "Brunswick Magazine," and author of "English Comedians in Wolfenbüttel;" Professor Tittmann's Edition of the Plays of Heinrich Julius, Duke of Brunswick, in "Deutsche Dichter, of the Sixteenth Century;" "History of the Rosicrucians," by D. Johann Salomo Semler (Leipzig, 1786).





Fig. 1. Imprint (Leyden, 1640).



Fig. 2. Imprint (Cologn)



Fig. 4. He...



Fig. 5. Tailpiece (London, 1723)



e, 1682).



Fig. 3. Tailpiece (Geneva, 1628).



ldine (London, 1619).



Fig. 6. Tailpiece (Paris, 1650).



Fig. 7. Tailpiece (London, 1727).



HIDDEN SYMBOLS.

PART II.

"Emblem reduceth conceits intellectual to images sensible, which strike the memory more."—"Advancement of Learning."

MR. A. W. POLLARD in "*Old Picture Books*" notes the fact that "from 1490 onwards for twenty years we have a succession of woodcuts, which, amid all the differences that give them individuality, are yet closely linked together in style. . . . The suddenness with which they sprang up, the general similarity in style, and the nature of the books they illustrate, all suggest that *we have here to deal with a conscious and carefully directed movement, as opposed to the haphazard use of illustrations*" (p. 15).

As the words which I have italicised precisely express the points that it is my present endeavour to emphasize, I am taking the liberty of quoting them with a different purpose to that originally intended.

The peculiarities noted as existing for only "twenty" years persist well on into the 19th, if not into the 20th century. The one particular group of designs now reproduced is but a single type selected out of many.

As we have already seen, modern experts in bibliography cling with cheerful confidence to the fallacy that imprints upon title-pages are merely trade signs for the identification of the printers.

"Shorn of all romance and glamour which seem inevitably to surround every early phase of typographic art, a printer's device may be described as nothing more or less than a trademark."

—"Printers' Marks" (Roberts. London, 1893.)

But, as it is conceded that the meaning of these curious and complicated designs is at the present day

a complete mystery, it is permissible to suggest a possible interpretation, for, as Bacon says of the fables of antiquity, the fantastic absurdity of many of them "proclaims a parable."

If the reader will refer to *Fig. 1*, he will perceive that the design consists of a crab holding a butterfly. The meaning of this emblem, which is derived from the admitted source of so many of the Masonic "mysteries"—ancient Egypt—is *Festina lente* (make haste leisurely), the crab denoting *sloth* and the butterfly *speed*.

Fig. 2 is a combination of symbols, some of which I am unable to understand, but the Rosicrucian theory seems to explain many of them.

As we have now much evidence to prove, the aim of "Sublime Masonry"—in other words Rosicrucianism—was the universal reformation of the whole wide world, this reformation being attempted by the promulgation of good literature, but more especially by the educational influence of the *drama*. The contemporary literature of all Europe testifies to the sudden and astonishing outburst of dramatic art, and it is believed that Bacon, if he were not the actual soul of the movement, incontestably influenced the scheme of operations.

Accepting for one moment this theory, let us glance again at *Fig. 2*. The goats are presumably emblems of the drama, for the word "tragedy" is derived from two Greek words meaning "goat" and "song." "In ancient Greece the goat was sacred to the drama. At every performance at the theatre, actors and even members of the chorus, wore goat-skins."

The *cornucopiæ*, probably the most familiar of all Masonic emblems, denote unending and exhaustless plenty. The Sphere that is depicted between the goats probably denotes *universality*.

In *Fig. 3* we see almost precisely the same *ideas*

clothed in somewhat different symbolic characters. Instead of the crab the artist has introduced the cray-fish. That they both expressed the same meaning is plain from the following passage from a treatise entitled *Signes de nos pensées* (Costadau. Paris, 1717.) :—

“Un papillon et un ecrivice (cray-fish) marquoient qu'il falloit se hâter lentement.” (Vol. II., p. 283.)

The meaning conveyed by the introduction of the snail is, in all probability, “slow but sure.”

“The slowest snail in time we see
Doth creep and climb aloft.”

—Robt. Greene, *Arbusto*.

The shaggy figure forming the centre of the design is undoubtedly PAN, the god of nature. Then, as now, Pan denoted and denotes *universality*.

The serpents at the foot of *Fig. 3* are, of course, the symbols of prudence and wisdom. Note how designedly they are arranged and entwined so as to read first as a double SS, *i.e.*, (S)ANCTUS (S)PIRITUS, and again as a triple SSS, *i.e.*, the three acclamations, (S)ANCTUS (S)ANCTUS (S)ANCTUS !

In *Fig. 4* we have a veritable speaking picture. At the first glance the reader will perceive our familiar but now dissevered friends, the crab and the butterfly. At the lower corners of the design appear two lamps, probably symbolising the lamp of knowledge, which it was the study of the Rosicrucians to keep trimmed and burning. Coiled into the form of the double SS we again note the serpent of wisdom. The plant upon which it is supported is the fabulous amaranth of the poets. This flower, which derives its name from two Greek words meaning not-decaying, was regarded as the symbol of never-fading immortality. Notwithstanding the nonsense that is written about Shakespeare warbling his native woodnotes wild, and growing immortal in his

own despite, Elizabethan writers very well knew that they were writing for all time and laying great bases for eternity.

"Not marble nor the gilded monuments of princes
Shall outlive this powerful rhyme."

—Shakespeare.

"This verse
Shall live, and surely *it shall live for ever* ;
For ever it shall live . . .
Such grace the Heavens do to my verses give."

—Spenser.

The foliage in *Fig. 3* is also that of the unfading amaranth.

On either side of the central figure in *Fig. 4* the reader will be gratified to recognise the familiar pillars of Freemasonry, JACHIN and BOAZ. The three female figures playing upon instruments denote, I think, PHILOSOPHY and her handmaids, POETRY and MUSIC, playing upon the human soul. This suggestion is somewhat conjectural, but if the reader will have the patience to follow a little further I am in hopes he may acquiesce in the interpretation.

Bacon, of course, regarded Philosophy as a means to tune the discords of this jarring world and draw the music from men's souls. In the grounds of his house at Gorhambury he erected a statue to the musician Orpheus and inscribed it "PHILOSOPHY PERSONIFIED." Hence Music was in his mind evidently analogous with Philosophy.

In "*The Wisdom of the Ancients*" "the meaning of this fable," says Bacon, "seems to be thus:—Orpheus' music is of two sorts . . . the first may be fitly applied to natural philosophy, the second to moral or civil discipline. Philosophy . . . by persuasion and eloquence insinuating the love of virtue, equity and concord in the mind of man draws multitudes of men to a society,

makes them subject to laws, obedient to government, and forgetful of their unbridled affections."

Now Bacon had the keenness of a boring tool. He knew better than anyone that "*reading good books of morality is a little flat and dead*" (Essay on "*Friendship*"), and that in order to insinuate moral precepts into the average mind one must gild the pill. As Sir Philip Sidney observes, in "*The Defence of Poesie*":

"Truly neither philosopher nor historian could at the first have entered into the gates of popular judgment if they had not taken a great disport in *poetry*. . . . *The philosophers of Greece durst not a long time appear to the world but under the masks of poets*. So Thales, Empedocles, and Parmenides sang their natural philosophy in verse. So did Pythagoras and Phocylides their moral counsels."

Poetry has been happily defined as harmonious wisdom, or impassioned philosophy. As a *second* aid to insinuate "the sweet food of sweetly uttered knowledge" Bacon instinctively recognised MUSIC. In "*The Advancement of Learning*" we find him writing:

"Poesy checreth and refresheth the soul, chanting things rare and various and full of vicissitudes. . . . *Joined also with consort of music* whereby it may more sweetly insinuate itself, it hath won such success that it has been in estimation even in rude times and barbarous nations, when other learning stood excluded."

In "*The Defence of Poesie*" there is an absolutely beautiful passage to the same effect:

"He (the poet) beginneth not with obscure definitions, which must blur the margent with interpretations, and load the memory with doubtfulnessse; but he cometh to you with words set in delightful proportion, either accompanied with, or prepared for the well-inchaunting skill of musicke; and with a tale forsooth he cometh unto you, with a tale which holdeth children from play, and old men from the chimney corner; and, pretending no more, doth intende the winning of the mind from wickednesse

to vertue ; even as the childe is often brought to take most wholsom things, by hiding them in such other as have a pleasant taste."

The instruments upon which the three figures in our speaking picture are playing, are, I think, intended to represent the souls of mankind.

In the Invocation to Book I. of "*Emblems Divine and Moral*" (edition 1736), Francis Quarles writes:—

"Rouse thee, my soul, and drain thee from the dregs
Of vulgar thoughts ; screw up the heightened pegs
Of thy sublime Theorbo four notes higher,
And high'r yet, that so the shrill-mouth'd choir
Of swift-winged seraphims may come and join,
And make the concert more than half divine."

The idea that a man is a stringed instrument, of which his faculties and senses are the strings, was undoubtedly held by Bacon and many contemporaries. "You are a fair viol," says Shakespeare, "and *your sense the strings.*" (*Pericles* I. i.).

Massinger, in *A Very Woman* (IV. i.), writes :

"Every soul's alike a musical instrument,
The *facullies* in all men equal *strings.*"

Lyly, in *Love's Metamorphosis* (III. i.) says :

"The strings of my heart are tuned. . . . There is no base string in a woman's heart."

Marston, in *The Insatiate Countess* (I. i.) writes :

"Thou art like the bass viol in a concert. Let the other instruments wish and delight in your highest sense thou art still grumbling."

In *Menaphon*, Robert Greene uses the same simile :

"How fair she is that makes thy music mount,
And every string of thy heart's harp to move."

In "*The Advancement of Learning*," Bacon writes :

"The poets did well to conjoin music and medicine in Apollo, because the office of medicine is but to tune this curious harp of man's body and reduce it to harmony.

Here Bacon, in all probability, uses the term *medicine* with the further metaphorical meaning of medicine for a mind diseased. It will be remembered, the leading Rosicrucian rule was "To cure the sick gratis," *i.e.*, the *mentally* sick.

Having thus established a probability that the three figures represent Philosophy, Music and Poetry, and that the instruments upon which they are playing denote the human mind, it only remains to point out the remarkable fact, that Bacon likened *the Drama* to *the bow of a violin*. Here is the passage :

"Dramatic poetry, which has the theatre for its world, would be of excellent use if it were sound, for the discipline and corruption of the theatre is of very great consequence. And the corruptions of this kind are numerous in our times, but the regulation quite neglected. The action of the theatre, though modern states esteem it but ludicrous, unless it be satirical and biting, was carefully watched by the ancients, that it might improve mankind in virtue, and *indeed many wise men have thought it to the mind as the bow to the fiddle.*"

—*Advancement of Learning.*

I should be exceedingly sorry to appear to wish to force a fanciful or unjustifiable interpretation upon these hieroglyphic pictures, but it can scarcely be contended that they are merely conventional ornaments; and, if they possess any hidden meaning whatever, it seems unlikely that a key which unlocks and opens so many doors can be otherwise than the master key. The Rosicrucian theory is so staggering that it will be a matter of time before it will be possible to win for it wide attention.

"It makes the course of thoughts to fetch about,
Startles and frights consideration,
Makes sound opinion sick and truth suspected."

The orthodox Shakespearean creed is brought out into clear prominence by Mr. Sidney Lee, who asserts that Shakespeare's highest ambition was to earn a modest competence, and restore the faded—sadly faded—family repute.

“Pope had just warrant for the surmise that he (Shakespeare)

‘For gain, not glory, winged his roving flight,
And grew immortal in his own despite.’”

—*Life of Shakespeare* (Lee).

On the other hand, we Baconian heretics are probably not very wide of the mark, when we assert that Francis Bacon, the master musician, who at the age of 15, planned a new philosophy, who in later years wrote that he had “*vast contemplative ends,*” that “*philanthropia was so fixed in his mind that it could not be moved,*” and that he had “*taken all knowledge*” to be his “*province,*” deliberately composed his music for the reformation of the world, and has ever since, with the assistance of an orchestra of selected followers, been playing upon men's souls. That this Orchestra is to be identified with Sublime Masonry is, I think, now scarcely open to doubt. We have tangible proofs before us of the existence until very recently, if not until to-day, of a conscious and carefully directed movement at work, at all events in *literature*. Let the reader look carefully into figure 5. He will perceive, secreted among the contents of a “conventional” tail-piece, the snail, the butterfly, and the serpent. I cannot believe that this is due to chance, nor can I credit that the snail, the butterfly and the serpent, as they reappear in figs. 6 and 7, are “conventional renaissance ornaments.”

HAROLD BAYLEY.

ENGLISH HISTORY ON THE ELIZABETHAN STAGE.

READERS of the "*Faerie Queene*" will observe how the poem is made the vehicle of much instruction in various subjects. English history in the early days is, for instance, imparted in very easy form in Book II., Canto 10.

Whether by accident, fashion, or the scheme of some master mind anxious to teach in an acceptable way, British history was at this period (1584 to 1631) also extensively exhibited in stage plays.

The times of Brute and Lochrine in the Play of *Lochrine*, of Leir in *King Lear*, of Archigallus and Elidurus in *Nobody and Somebody*, of Cassibelane in *True Trojans*, of Kimbeline in *Cymbeline*, of Marius in *Wounds of Civil War*, of Boadicea in *Bonduca*, of Vortigern, Hengist and Horsa in *Mayor of Quinborough*, of Uter Pendragon in *Birth of Merlin*, and of Arthur in *Misfortunes of Arthur* are in this form illustrated.

Then comes a notable break, and the history Plays pass to the period beginning with the Norman Conquest.

William I. appears in *Faire Emm*, Henry I. in *Famous Wars*. *Stephen* is the title of a lost Play. Then we have Richard I. in *Downfall of Huntingdon*, John in *King John*, Henry III. in *Bacon and Bungay*.

After these follow a sequence of Plays of *Edward I.*, *Edward II.*, *Edward III.*, *Richard II.*, *Henry IV.*, *Henry V.*, and *Henry VI.* Edward IV. is introduced in *Pinner of Wakefield*, *Edward V.*, *Richard III.*, Henry VII. in *Perkin Warbeck*, *Henry VIII.*, and finally the times of Edward VI. and Mary in *Sir Thomas Wyatt*. It can almost be said that no two authors deal with the same historical period.

Two of above Plays were printed after the dates men-

tioned, though doubtless written much earlier. I refer to *Birth of Merlin* and to *Mayor of Quinborough*. The latter and *Nobody and Somebody* have titles germane only to their clownish subplots which supplanted earlier and more correct titles.

OTHER CURIOUS FACTS.

1. All Plays printed from 1584 until 1594 were anonymously published.

2. No Play was title-paged to either Marlowe, Greene, Kyd or Peele until after his death.

Old Wives' Tale, 1595, with the initials of "G. P." may be an exception, but as the year did not expire until March 25th, and Peele was last heard of on the previous January 17th, seriously ill and destitute, he may have been dead at the date of publication.

P. W.

THE TITLE-PAGE OF "HENRY VII."

THE interpretation that Mr. Mallock places upon this obviously symbolic title-page has been challenged by Father Thurston, who points out the Civil strife of the reign of Henry VII. and the many attempts made to influence Fortune during the period.

A simpler and more convincing explanation is fairly apparent.

The central figure is almost undoubtedly Fortune. Fortune flies, and this lady is provided with wings. Fortune stands on a notoriously insecure foundation, and this lady is depicted as standing upon a ball. The lock of hair signifies that Fortune must be grasped boldly from the front, and is very characteristic; so again is the wheel, the best known of Fortune's

emblems. Mr. Mallock's interpretation of the bridle (Fame) is a good one, and the other emblem is probably Fortune's Cup, a well-known property. Fortune holds fame in her hand, and poison or life in her cup.

But the particular application of the plate to the book it adorns is more convincing.

The life of King Henry VII. was remarkable for the fluctuations of fortune; from power to exile, from exile to a throne. His reign (and it is the reign only that is dealt with in the book) is chiefly remarkable for the many attempts made to upset him. By a combination of wisdom and courage, or statesmanship and force of arms, he succeeded in holding his position, and died in possession of the Crown.

The philosopher-like figure, therefore, in all probability represents good counsel or wisdom, and the military figure courage or force of arms.

It will be noticed that the right hand pair of figures between them have inserted a staff in such a way as to prevent Fortune turning her wheel, *and the kingly crown is on the top*. In vulgar parlance, they have put a spoke in her wheel.

The emblems on the wheel are curious. Mr. Mallock explains the lower ones thus: "The jester's bells, a bowl (of doubtful origin), the rod for the fool's back, and the mirror that is held up to nature."

One is tempted to hazard the suggestion that the "rod" is probably the well-known potscourer (in daily use in our sculleries), the bowl, a kitchen utensil, and the "mirror," more probably a tasting-spoon.

They will then stand as emblems of King Henry's defeated rival, Lambert Simnel, who was condemned to serve as a scullion in the Royal kitchen.

R. J. B.

THE CANONBURY INSCRIPTION.

AS the Baconian cause is not assisted, but the contrary, when fallacious points are offered to the public in support of it, just as a good case is sometimes prejudiced by the support of a witness who proves on cross-examination to be untrustworthy, I venture to think that I am doing a useful service in drawing attention to a mistaken point in Mr. Mallock's article in the *Pall Mall Magazine* for January.

Mr. Mallock states as a fact that a part of the inscription in Canonbury Tower runs: "REGINA MARIA ELIZABETHA SOROR: SUCCEDIT FR. . . . JACOBUS," and puts this forward in support of the theory of Bacon's belief in his royal birth; asking what the mutilated word can stand for unless for Francis.

It will be seen, however, by any one who makes a careful inspection of the inscription that the word does not begin with F, but with E, and I can make a suggestion instead of Francis that I think will be considered satisfactory.

By the courtesy of the present occupiers of the Tower, I was permitted to see the inscription on two occasions about ten months ago. As it is inconveniently situated, high up on the wall of a not too well lighted landing, I provided myself with an electric lamp, which I was able, standing on a chair, to hold close to the letters, and I have no hesitation in saying that the first letter of the word is E.

How, then, came Nelson to give it as F, in 1811, in his *History of Islington*? I think the explanation is that it was characteristic of the handiwork of the painter of the inscription to make the upper horizontal stroke of his E decidedly stronger and more conspicuous than the lower one, which, besides being thinner than the upper one, is not continuous, and does

not join on to the vertical stroke. To the right of the bottom end of the vertical stroke there is first a blank space, then a light horizontal stroke, then another blank space, and then the tick at the end, the tick itself being weaker than the tick to the upper horizontal. It will appear on examination of the painter's other E's, that these peculiarities were habitual with him. The result of them is that the E might at first sight be taken for an F, especially in a bad light.

My conjecture, as to what the word really was, is that it was EAMQ., Q. standing for QUE, as it does in other parts of the inscription. The few traces that remain of the letters following the E, seem consistent with the word having been EAMQ. Substituting EAMQ. for Nelson's Fr—, and giving the whole inscription, to enable an opinion to be formed as to how EAMQ. suits the general style and tenor of the lines, we have:—

WILL. CON. WILL. RUFUS. HEN. STEPHANUS.

HENQ. SECUNDUS.

RI. JOHN. HEN. TERT. ED. TERNI. RIQ. SECUNDUS.

HEN. TRES. ED. BINI. RI. TERNUS. SEPTIMUS.

HENRY.

OCTAVUS. POST. HUNC. EDW. SEXT. REGINA. MARIA.

ELIZABETHA. SOROR. SUCCEDIT. EAMQ. JACOBUS.

SUBSEQUITUR. CHAROLUS. QUI. LONGO. TEMPORE.

VIVAT !

The sense runs very well—"Elizabeth her sister follows Mary and James follows her." Could anything be simpler or more natural ?

G. B. ROSHER.

WE have set it down as a law to ourselves to examine things to the bottom, and not to receive upon credit or reject upon improbabilities until there have been passed a due examination.—*Francis Bacon.*

FRANCIS BACON, AND HIS KNOWLEDGE OF FIELD-SPORTS.

IN 1897, a book was published which gained from Baconians less attention than it deserves—"The Diary of Master William Silence: A Study of Shakespeare and Elizabethan Sport."* The present pages do not pretend to review this very readable and thorough work, the most complete on the subjects of which it treats, and heartily to be recommended to lovers of Field-Sports and of Shakespeare. There are, however, points in this book to which students of "Bacon" plus "Shakespeare" must take exception: unwarrantable assertions or insinuations against Bacon, needless dragging-in of his name, and apparent efforts to depress him in order to exalt his supposed rival. This perpetual pitting of one against the other may be part of what seems to be a growing desire to keep the Bacon-Shakespeare controversy stirring and before the eyes of the public. We love not controversy, and confess that adverse criticisms are made with the less compunction, because an idea has possessed us that the distinguished author with whom we have to do is not without a sense of humour, and that beneath the wig and gravity of a Vice-Chancellor, he is poking fun at those who plume themselves upon having studied one side only of our vast and many-sided question.

To begin with a passage on p. 222, where all the points enumerated may be found illustrated. After several pages on the picturesque and unique language of Falconry, and its use by *Sir Philip Sidney, Spenser, Drayton, Greene, Fletcher, Kyd, Massinger, Marlowe,* and

* By the Right Hon. D. H. Madden, Vice-Chancellor of the University of Dublin. (Longmans.)

Ben Jonson, an epigram is quoted, addressed to Sir Henry Goodyere* To him *Ben Jonson* writes:—

Goodyere, I'm glad and grateful to report
 Myself a witness of thy few days' sport ;
 Where I both learn'd why wise men hawking follow,
 And why that bird was sacred to Apollo.
 She doth instruct men by her gallant flight
 That they to knowledge so should tower upright,
 And never stoop but strike to ignorance ;
 Which if they miss, yet they should re-advance
 To former height, and there in circle tarry
 Till they be sure to make the fool their Quarry. †

“Who,” asks our author, “were these wise men, whose love of hawking amazed Ben Jonson? I know of one † who in all respects answers the description ; that wise man, namely, of whom Jonson wrote in his “*Discoveries*,” “I loved the man, and do honour his memory, on this side idolatry, as much as any.” (*Now comes the contrast.*) “There was indeed, in the Elizabethan age, another man of transcendent genius, also well-known to Jonson § and who happened to be a man of birth and breeding, but who differed from his fellows in his attitude towards the sports and pastimes of the day, and in whose mind the allusions collected in these pages would have excited no emotion, unless it were one of distaste. When Francis Bacon took all knowledge for his province, his *omne scibile* comprehended none of the mysteries in which the writer of these passages found unceasing delight.” The writer then goes on to explain why this defect in Bacon is not to be wondered at, and to these further assumptions we will presently return.

° Gentleman of the King's Privy Chamber, Patron of *Drayton*, and eulogised by *Camden*. † Epig. 85. ‡ “*Shakespeare*.”

§ *Jonson* (whose name was *Johnson*) was one of Bacon's “able pens,” and wrote the Apologic for “*Barth : Fair*” under its roof.

First, however, *is it a fact* that Francis Bacon had no sympathy with, or comprehension of the "mysteries" of Field Sports? Surely it is no fact, but a mere blind, or an assumption, based upon incomplete knowledge.

Most of us know that the last book but one of the "*Novum Organum*" consists of a brief sketch of a Natural and Experimental History, or *Parasceve*, which he regarded as fundamental and indispensable—the one real novelty which distinguished his philosophy from that of his contemporaries; *the* novelty from which the most important results were to be expected. Much discussion has taken place as to *Bacon's* precise intention in inaugurating this great work of collecting facts, and establishing them by experiments; but without puzzling ourselves with long words and arguments, we are able to perceive that in days ignorant, often misinformed, but still self-satisfied, he was resolving to raze the shaky fabric of learning, which he repeatedly said had degenerated into a pedantic system of teaching, "words, not matter," and in place of this, he would rear a "New Temple of Solomon," a "House of the Seven Days," a "Palace of Truth," perfect and furnished in every department.

Now in order to arrive at true "generals," accurate conclusions, it is necessary to collect "particulars." In other words, *Inductive* must precede *Deductive* Philosophy.* The immediate outcome of *Bacon's* convictions on this head was the compilation of "*A Catalogue of Particular Histories*," seldom seen in print, but of extraordinary interest. It includes 130 "*Histories*," arranged in groups "by titles," and

* It is the practice of "*Bacon's*" biographers to represent him as the "*Inductive* Philosopher" only. Francis St. Alban did not stop at Induction, though his *Deductive* Philosophy goes still under other names.

include the "*History of the Heavenly Bodies*;" "*Histories of the Greater Masses*;" "*Histories of Species*," and "*Histories of Man*"

It is with the last (and most voluminous) that we have to do. Beginning with the Figure and Limbs of Man, the catalogue passes to Physiognomy, Anatomy, the Faculties, the Ages of Man, Medicine, Surgery, the Senses, the Fine Arts, and almost every conceivable Art or Craft affecting the Mind and Body of Man, until they reach his out-door life and exercises. The proposed works are *deficient*, we observe, and our universal Encyclopedist has found nothing deficient which he has not endeavoured to supply, "although *of himself he is silent*." Amongst these deficiencies, then, we find the following:—

117. "*History of Fishing*."

118. "*History of Hunting and Fowling*."

121. "*History of Athletics*," and Human Exercises of all kinds.

122. "*History of Horsemanship*."

123. "*History of Games of all kinds*."

Can any one, after reading this comprehensive list, agree with our author that the *omne scibile* of Francis Bacon comprehended none of the "mysteries" of Field Sport? We think not, and it may be an interesting pursuit for some happy possessor of old books of venerie and woodcraft, to hunt out and identify the books which Francis wrote or edited to supply the required "Histories." The earliest English work known on Falconry bears the title of "*Boke of St. Albans*," published 1486. Between that date and Shakespeare's death in 1616, it was, as Vice-Chancellor Madden duly records, "reprinted in whole or in part, more or less altered, no fewer than twenty-two times."

No hint is given as to the expert hand which undertook these revisions, nor when they began. *

* Students may compare of Faulconry, "*The Institution of a Gentleman*," 1555, 1568, "*Book of Faulconrie*," 1575, 1611, and

But we pass on to another objection, and ask upon what evidence does our well-read author put forth the statement that the sporting allusions collected in his pages from the works of many great writers of the 16th and 17th centuries, "*would have excited* (in Francis Bacon) no emotion, unless it were one of distaste?" Was the remark made with the object of keeping up the false but popular notion of Francis St. Alban as a cold, dry, ponderous, unemotional Lawyer and Philosopher—a man always old and staid, ceremonious and stiff, one holding himself aloof from common-place human sympathy, and from young-mannish "toys," such as hunting and hawking, dogs and horses.

This is not the place for a dissertation upon the character of Francis St. Alban, well enough known to most of us by the loving records left to us by his contemporaries; but we would have novices in this study, pause for a minute and try to realise the fact that he was really *not* born in a full-bottomed wig; that before he became Chancellor he had passed through at least five of the ages of man and had experienced many and great vicissitudes. Bred in the Courts of England and France, his childhood and youth had witnessed all the gaiety, the revelries, sports, and pastimes of which we read in the pages of Sully, and other memoirs of the time. *Is it possible* that he should not have seen re-

"*The Noble Arte of Venerie.*" Both attributed to Turberville, but the *Venerie* to others also. "*Latham's Falconry,*" 1615, "*Berl's Hawkes and Hawking,*" 1619. Sir D. H. Madden also extracts from Mr. Huth's Index the titles of 26 books on "*Horses and Equitation,*" written in the time of *Shakespeare*, and several more on Fishing and Angling. "No wonder," he says, "that Burton exclaims at the world of books, . . . on riding of horses, fencing, swimming, . . . falconry, hunting, fishing, fowling, . . . all sorts of games, and what not?" p. 367. And yet Francis Bacon includes these subjects in his "*Catalogue of Historics,*" *to be written!*

peatedly and under varied conditions the sports which were not only national and social, but courtly, and as it were a part of State ceremonials and entertainments?

"It is quite as much a matter of course," says Sir D. H. Madden, "for Robert Shallow and his ancestors to keep a kennel of hounds as to write themselves 'Armigers' in any bill, warrant, quittance, or obligation;" he goes on to picture the fishing, fowling, coursing, and hunting which doubtless went on in the parks. Justice Shallow, concluding thus: "What could Master Slender do for the Justice but look after his hounds and his hawks? Such a hanger-on was a recognised part of the establishment of an old-fashioned country gentleman." Now this particular old country Justice is believed to be a prototype of Sir Thomas Lucy, of Charlecote Park, where Shaksper poached and killed the deer, and Sir Thomas himself was a connection by marriage of the Cooke family, of whom Lady Anne Bacon, the (adopted?) mother of Francis was a member. In the memorandum book, or "*Transportata*," of Francis is a note (July 25, 1608) of sureties in case of "*borrowing upon any great disbursements—My Cos. Cook.*" To this Spedding appends a foot-note:—"My Cos. Cook. Probably Sir William Cook, one of the Giddy Hall family,* who married Joyce Lucy, only surviving issue of Sir Thomas Lucy, of Charlecote, by his first marriage, and heiress of Hynam, in Gloucestershire."†

A letter from "Bacon" to Sir T. Lucy is extant, congratulating him upon the engagement of his daughter to "a gentleman bred to all honesty, virtue, and worth, with an estate convenient." He wishes

* Lady Anne Bacon's family.

† Spedding's *Let.*, I. iv 40. Hynam seems to be the Eignam of which "*Montaigne*" speaks as the home of some of his English relations.

that he were himself so fortunate in the Queen's service as "that there should be left as great an house of the Cookes in this gentleman, as in your good friend Mr. Attorney-General."*

Sir William Cooke, then, a kinsman of Lady Anne Bacon, married the grand-daughter of that Sir Thomas Lucy, of Charlcote, who has been considered to be the model for Justice Shallow.† It is this Sir Thomas Lucy who is said to have been lampooned in vile doggerel by William Shaksper, whom he caused to be whipped, set in the stocks, and finally driven from Stratford. When so much is made of "*Shakespeare's*" acquaintance with the neighbourhood of Stratford-on-Avon, and in general with the hunting districts of Warwickshire, Gloucestershire, and the Cotswolds, it is also well to remember that *Bacon* married Alice Barnham, step-daughter of the Worcestershire baronet, Sir John Packington, whose beautiful estate of Hampton Lovet (within easy touch of Stratford and of the Malvern and Cotswold region) was actually her home when *Bacon* "went a-courting" into the family.‡

This has been a digression; we return to our text and insist not only that *Bacon* did consider and study the particulars connected with Field Sports and "exercises of all kinds," but that the very air of the times which he breathed would have made it impossible for him as a gentleman and courtier to have known less on these subjects than even a poacher or deer-stealer from Stratford. "Three hundred years ago 'small Latin' was not more fatal to the reputation of a scholar than was ignorance of the language of Falconry to the

* Sir Edward Coke, or Cook, who treated Francis so badly.

† See Spedding's *Let.* (L. ii. 369). N.B.—In the Index this entry has the page number falsely printed 309.

‡ See "*The Story of Bacon's Life,*" and "*Personal History of Bacon*" (Hepworth Dixon).

character of a gentleman. To 'speak the hawking language' was, according to Ben Jonson, affected by those 'newer men' who apt the manners of the older gentry." Not the gentry alone, but see how Royalty also affected the field-sports to which *Shakespeare* so frequently alludes.

In 1578, Robert Dudley, Earl of Leicester, writing to Lord Burleigh from a house supposed to be Grafton, says, "I think she never came to a place in her life she likes better, or commends more. . . . By-and-bye her Majy. is going to the forest to kill some bucks with her bow, as she hath done in the park this morning."* Again, during her famous visit at Kenilworth:—"Monday was so hot that her Majy. kept within till five in the evening, what time it pleased her to hunt the deer of forse."† On the following Wednesday "the Queen hunted the hart of *forse*; in this chase the deer took to the pool, where he was caught alive, and Her Majesty granted him his life on condition that he lost his ears for a ransom." Miss Strickland comments upon this "useless cruelty" aptly preceding the bear-baiting of the next day, when the virgin queen had the satisfaction of seeing some great ban-dogs, tied in the outer court, let loose on thirteen bears that were baited in the inner; where, says Laneham, such a "plucking and tugging, scratching and biting, and such an expense of blood and leather between them, as a month's licking, I ween, will not recover."‡

(To be concluded).

* Wright's "*Elizabeth and her Times.*"

† *i.e.*, Not "parked" but in open country. See Gascoigne's "*Princely Pleasures of Kenilworth.*"

‡ Laneham's "*Kenilworth.*"

BACON AT TWICKENHAM.

IN "Notes and Queries" of the January, 1903, number of *BACONIANA*, "A. B." asks when and why Bacon resided at Twickenham Park.* Spedding states (*Letters and Life of Francis Bacon*) that while Francis and Anthony were living together at Gray's Inn, in 1592, it was only now and then the brothers had occasion to communicate by letter "as when one of them visited his mother at Gorhambury, or retreated for quiet and fresh air to Twickenham Park, where Francis had a lodge." In August of that year, (upon a flying report of the sickness), Francis "betook himself, along with some of his lawyer friends, to Twickenham Park," after inviting Dr. Andrews, afterwards the famous Bishop, to join the party. While there, on the 14th of that August, he wrote and invited Thomas Phillips, who was employed by Essex, upon Bacon's recommendation, in procuring intelligence abroad for the Earl, to visit him. Essex was striving to be appointed councillor, and the times were rife with conspiracies involving the Jesuits and seminary priests and a new "plot of invasions between Spain, Scotland and the Pope," and on the 15th of the following September Francis wrote Phillips again the following mysterious letter:—

To Mr. Thomas Phillips.

SIR,—I congratulate your return, hoping that all is passed on your side. Your Mercury is returned; whose return alarmed us upon some great matter, which I fear he will not satisfy. News of his coming came before his own letter, and to other than to his proper servant, which maketh me desirous to satisfy or to salve. My Lord hath required him to repair to me; which upon his Lordship's and mine own letters received, I doubt not but he will with all speed perform; where I pray you to meet him

*The question was of the hamlet *Whitton*, not Twickenham Park or Lodge. This question of "A. B." is left untouched.—Ed.

if you may, that laying our heads together we may maintain his credit, satisfy my Lord's expectation, and procure some good service. I pray the rather spare not your travail, because I think the Queen is already party to the advertisement of his coming over, and in some suspect which you may not disclose to him. So I wish you as myself, this 15th of September, 1592.

Yours ever assured,

FR. BACON.

(Note the word "salve" above, and the line of the Sonnets—

"For no man well of such a *salve* can speak.")

In February, 1593, Bacon was preparing "to retire to Twickenham for the vacation (which began on the 13th of February and lasted till the 17th of April)". On the 25th of January, 1594, he wrote to Anthony "from my lodge at Twickenham Park," suggesting plans for his brother's advancement with the Queen after Francis had failed to secure the Solicitorship for himself. He was evidently disgusted with the Court, and determined to devote himself to his literary pursuits, for he says in this letter:—

For I must now be more careful of my credit than ever, since I received so little assistance thence where I deserved best. And to be plain with you, I mean even to make the best of *those small things* I have with as much expedition as may be without loss; and so sing a mass of requiem I hope *abroad*; for I know her Majesty's nature that she neither careth though the whole surname of the Bacons travelled, nor of the Cecils neither.

Now, what were the "small things" which he was going to make "the best of?" He was evidently deep in literary work of some character with "good pens" to assist him, for he continues:—

I have here an idle pen or two, specially one that was cozened, thinking to have gotten some money this term. I pray send me somewhat else for them to write out besides your Irish collection, which is almost done. There is a collection of Dr. James of foreign states, largeliest of Flanders, which, though it be no great matter, yet I would be glad to have it.

At this time Bacon was at Twickenham, evidently in retirement under the Queen's displeasure, who had refused to permit him personal attendance at Court to

urge his desire to travel abroad, for in a letter to Anthony he says, with a melancholy and semi-humorous irony:—

For that I was not an impudent man that could face out disgrace; and that I hoped her Majesty would not be offended, if not being able to endure the sun I fled into the shade.

In the same spring he wrote to Faulk Greville the famous letter in which he compares himself to a "piece of stuff bespoke in the shop," and intimated that if the Queen did not take him he would sell himself "by parcels." He was evidently not pining away at Twickenham, for Anthony saw him in March, and reported to Lady Bacon that he had "not seen him looking better."

In May, 1595, Francis again retired to Twickenham Lodge, with fresh discouragement over the Solicitorship, and feeling like a man "enlarged from some restraint;" and on the 14th of October, after the Queen had made Fleming Solicitor-General, he writes the Lord Keeper, Puckering,—“If I had been an ambitious man, it would have overthrown me.” The land given by Essex to Bacon is thought to have joined the latter's lodge, but "he continued to reside at Twickenham Park as before."

The reason why Bacon was at Twickenham thus fairly appears. It was evidently his retreat, where he enjoyed the "sessions of sweet silent thought," when he was "in disgrace with fortune and men's eyes." Then it was he probably wrote the lines addressed to his genius, figured by the elder Cupid, the god of creative art:—

"For thy sweet love remembered such welth brings,
That then I skorn to change my state with kings."

"But if the while I think on thee (deare friend),
All losses are restored, and sorrows end."

F. C. HUNT.

NOTES, QUERIES, AND CORRESPONDENCE.

BISMARCK A BACONIAN.

PRINCE BISMARCK appears to have been a Baconian convert. The following is clipped from *The Spectator's* critique of Mr. Sidney Whitman's recently published "Latter Days of Bismarck."

"On the new Shakespeare-Bacon theory his mind was open: he said, 'After all, there may be something in it,' adding, however, that the cypher theories were nonsense:—

"He did not pretend to any special knowledge, but he said that he could not understand how it were possible that a man, however gifted with the intuition of genius, could have written what was attributed to Shakespeare, unless he had been in touch with the great affairs of State, behind the scenes of political life, and also intimate with all the social courtesies and refinements of thought, which, in Shakespeare's time, were only to be met with in the highest circles. It also seemed to Prince Bismarck incredible that a man who had written the greatest dramas in the world's literature could, of his own free will, whilst still in the prime of life have retired to such a place as Stratford-on-Avon, and lived for years cut off from intellectual society and out of touch with the world."

This is a notable utterance, and we are rather surprised that Mr. Edmund Gosse has not embraced the opportunity to write to *The Times* and reiterate his astonishing theory that no one outside the professional literary clique has any business to express an opinion upon literary subjects.

DULCIS MUSA (BACONE)!

WE are indebted to Mr. Emil Weidlich for directing our attention to the following fact:

There is in the British Museum a small volume:
"Tho. Campiani Epigrammatum Libri II., Londini,

1619," which contains in the first book (epigram 190) the following lines:—

Ad ampliss. totius Angliæ cancellarium.

FR. BA.

Quantus ades, seu te spinosa volumina juris
 Seu schola, seu *dulcis Musa* (Bacone) vocat !
 Quam super ingenti tua re Prudentia regnat !
 Et tota aethereo nectare lingua madens !
 Quam bene cum tacita nectis gravitate lepores !
 Quam semel admissis stat tuus almus amor !

[TRANSLATION.]

How great standest thou before us, whether the thorny volumes
 of the Law, or the Academy, or the *sweet Muse* call thee
 (O Bacon).

How thy Prudence governs great things !

And the whole tongue is moist with celestial nectar !

How well thou combinest merry wit with silent gravity !

How firmly thy kind love stands to those whom thou hast once
 admitted.

Mr. A. H. Bullen, mentioning this epigram in the introduction to his "*Works of Dr. Thomas Campion*" (1889), writes:—"To Bacon's learning, eloquence, and munificence, Campion paid a worthy tribute," ignoring "*the sweet Muse*" altogether ! It is material to note that Campion was a renowned poet and a contemporary of Bacon.

His evidence is important, as it strengthens and confirms testimony from other sources. In the preceding issue of *BACONIANA*, we quoted from one of the contemporary writers of the "*Manes Verulamiani*" the expression, "Honey sweet wine" . . . This, Dr. Campion anticipates by "celestial nectar."

Ben Jonson's familiar testimony that Bacon's speech "*when* he could spare or pass by a jest was nobly censorious," is paralleled by the line, "How well thou combinest merry wit with silent gravity."

The conclusion of Dr. Campion's epigram is endorsed by practically every one of Bacon's contemporaries; for as Aubrey said, "All who were great and good loved and honoured him."

THE BRITISH EMPIRE SHAKESPEARE SOCIETY.

UNDER the presidency of Sir Henry Irving, and the patronage of many eminent men and women, the formation of this new Society is announced. Its purposes are :—

"1. To promote greater familiarity with Shakespeare's works among all classes throughout the British Empire.

"2. To help the rising generation not only to study Shakespeare's works, but to love them.

"3. To form Shakespeare Clubs and Reading Societies (or help those already existing in London) in the large provincial towns and in the Colonies.

"4. To encourage the study of Shakespeare by Prizes given yearly for the best reading, recitation, acted scene from his plays, or essay on Shakespeare by Members or Associates of the Society.

"It is proposed to organize readings and acted scenes from Shakespeare's plays as often 'as possible, and lectures on his life and works.

"There will be special classes and readings for children, with a view of making their early acquaintance with our greatest poet's works as pleasant as possible.

"All Members and Associates are requested to attend as many readings, &c., as possible ; to make the Society known to their friends.

"The Secretary will be glad if any person interested in the study of Shakespeare will communicate with her.

"MISS MORRITT, *Hon. Sec.*

"17, Southwell Gardens, London, S.W."

The Society's ends are so excellent, that everyone will wish it success. We can only regret, that judging from its motto—"Using no other weapon but his name," the new Society should apparently think it necessary to place itself in an attitude antagonistic to us.

"NEW SHAKESPEAREANA."

WE have received from the Editor of the American quarterly, *New Shakespeareana*, a letter, in which he states: "Our position in the matter of this question (the Bacon-Shakespeare controversy), viz.,

that it is an important one and wants ventilation, has led us to be accused of being Baconian—a high crime and misdemeanour.”

New Shakespeareana is conducted by the New York Shakespeare Society, which includes among its members most Shakespeare scholars in Europe and America. We gratefully acknowledge so genuine and unexpected a handshake; and the assurance “*we are an open court,*” encourages the hope that, seeing we tread the same paths and seek the same ends, our present opponents and we may eventually join hands and work together for the world-wider appreciation of “Shakespeare.”

“THE expedition of the French against Naples . . . came with chalk in their hands to mark up their lodgings and not with weapons to fight. So we prefer that entry of Truth which comes peaceably, when the minds of men capable of lodging so great a guest are signed as it were with chalk, than that which comes with pugnacity and forces its way by contentions and controversies.”—*Francis Bacon*.

THE MASONIC SYMBOLISM OF INITIALS.

THERE will be found a confirmation of the suggestion that *initials* in various rearrangements are employed as Masonic symbols in *The Text Book of Freemasonry* (anon.) p. 237.

“The “C” typifies the Omnipotent and eternal Author of the Universe, having neither beginning nor ending; it also calls to our remembrance the grand and awful Hereafter or Futurity, where we hope to enjoy endless bliss and everlasting life. The characters which are placed on each angle of the T are Hebrew, and particularly worthy of our attention. The Aleph answering to

our A, the Beth to our B, and the Lamel to our L; take the "Aleph" and the "Beth," they form the word AB, meaning "Father"; take the Aleph and the Lamel, the word AL, which means word; take the Lamel and the Beth, they form the word LB, meaning Spirit; take the Beth, Aleph and Lamel, the word BAL, meaning Lord; take each angle of the triangle, they will form the following sentences: Father Lord, Word Lord, Spirit Lord."

De Quincey in his essay, entitled *Rosicrucians and Freemasons*, also states a fact that bears upon this subject. It is as follows:—

"The name of HIRAM was understood by the elder Freemasons as an anagram; H.I.R.A.M. meant (H)omo, (J)esus, (R)edemptor, (A)nimaru(M); others explained the name (H)omo, (J)esus, (R)ex, (A)ltissimus, (M)undi; others added a C to the Hiram, in order to make it (CH)ristus, (J)esus, &c."

CRYPTIC HEADLINES.

TO THE EDITOR OF "BACONIANA."

SIR,—In reading Mr. Harold Bayley's interesting book, "*The Tragedy of Sir Francis Bacon*," I was particularly struck with the headlines consisting of vases of flowers placed side by side, which occur so frequently in books of the 16th and 17th centuries. Two points in particular attracted my attention. First, that the vases are in two, and only two, distinct forms; and secondly, that they are not symmetrically disposed, as one would expect, were they merely meant for ornament. Supposing then that these headlines were the hall-marks, so to speak, of a secret society with which Bacon was connected, it is evident that we have here the material for his biliteral cipher. I applied the cipher to one of the

illustrations which Mr. Bayley reproduces from "*The Compleat Ambassador*" (1655), and which I give here.



(By permission of Mr. Grant Richards).

It seemed to me that the bars—like the vases, unsymmetrically disposed—might be intended to enable the vases to do duty twice, and so get more letters out of a short headline. And that a natural meaning to give these bars would be the omission of the two portions enclosed between them. Now putting *a* and *b* to represent the two forms of vases and reading straight through by Bacon's alphabet, we get—

a b b | a b | a a a b a | a a a a | a a a
 O C A

I need hardly say with what surprise I found myself confronted with the three middle letters of Bacon's name, backwards, but in order. To complete the name, one letter is wanted at each end; and cutting out the portions between bars and reading one letter from each end, we get—

a b b | * * | a a a b a | * * * * | a a a
 N B

net result $N^O C^A B$, which, of course, is *Bacon* backwards.

The result is, to say the least of it, curious, and if merely a coincidence, a very remarkable one. The process is perfectly symmetrical, and the mathematical chances against its exactly bringing out a word, and that *the* word, must be enormous. It seems to me to make it worth while to consider other similar headlines in this light.

Yours truly,

FLEMING FULCHER.

SIR TOBIE MATTHEW.

TO THE EDITOR OF "BACONIANA."

SIR,—In your notice of the biography of Sir Tobie Matthew upon which I am engaged, you describe him as my "ancestor." This does me greater honour than I deserve! My illustrious kinsman left no descendants. He belonged to the branch of my family descending from Robert Matthew, of Castell-y-Mynach, in Glamorganshire. Mine descends from Robert's brother, Sir David Matthew, of Llandaff, whose offspring have dropped a "t" out of their name in course of their descent, whilst those of Robert have tacked on an "s," though the name varies almost as much in its orthography as that of Will Shakspeare.

I am, Sir,

Your obedient servant,

A. H. MATHEW.

"MURMURINGS OF THE AVON."

MISS MARIE CORELLI addresses us in the following terms:—

TO THE EDITOR OF "BACONIA" (*sic*).

Mason Croft, Stratford-on-Avon, Jan. 10th, 1903.

SIR,—I would as soon subscribe to a Magazine written by lunatics, and published at Colney Hatch, as to your BACONIA (*sic*), which is produced evidently merely to gratify the intermeddling pedantry of small modern scribblers, who, in their utter inability to do anything notable themselves, take up the scandalous business of robbing the world's greatest genius of his name and reputation. The people of this town—Stratford-on-Avon—have sufficient records of the living and grand personality of Shakespeare (apart from all the written testimony of his friends and compeers), to enable them to smile at the ridiculous attempts made by the ignorant and envious to disprove his fame. The donkey who brays out that Shakespeare "left no mention of his Plays in his will," chooses to forget that there was no literary copyright in the poet's time, and that, therefore, Plays which he (in the entire lack of pedantry and conceit which persuaded Lord Bacon—that *traitor to his country*—to mention every one of his productions by name, and even to set down the different libraries where he wished them lodged, in special bindings—good lack!) considered mere ephemera (*sic*), had no financial or legacy value whatever. No truly great genius has ever thought his own work precious. That kind of consequential pride in self is only manifested by persons like Mistress Gallup and the promoters of BACONIA (*sic*). May your few subscribers ever grow less!

MARIE CORELLI.

We are unwilling to mar the virgin freshness of this composition by superfluous comment ; but we have received from an anonymous source two anagrams that firmly establish Miss Corelli as the predestined and final authority on the question of authorship of the plays.

In the first, read downwards the *third* letter from the end of each line :—

Ti M on
The Winter's T A le
Henry Fou R th
Merchant of Ven I ce
Macb E th

Titus Androni C us
Love's Labor's L O st
Taming of the Sh R ew
The Temp E st
Othe L lo
Ham L et
Much Ado About Noth I ng

And to put the proof into another form and make assurance doubly sure, note the *fourth* letters from the end in the following rearrangement :—

Ha M let
Antony and Cleop A tra
Comedy of Er R ors
Henry the F I fth
Oth E llo

Richard the Sc C ond
Venus and Ad O nis
Midsummer Night's D R eam
Lucr E tia
Romeo and Ju L iet
Cymbe L ine
Twelfth N I ght

In the light that these anagrams shed Miss Corelli's acidity of sentiment becomes less inexcusable.

BACONIANA.

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No. 3.

A CONTRAST.

Audi alteram partem.

THE *Monthly Review* for May contains two articles on the Bacon-Shakespeare controversy. In the first the Editor criticises a recent anonymous book; and to his criticism it may be worth while to add, that we might have been spared the offensive insinuations against Bacon, founded on an ambiguous word used by Aubrey (innocent in its literal sense, but perverted in classical use), had the writer considered and quoted the context, which plainly shews that Aubrey intended no such slur on Bacon's moral character. He speaks indeed with contempt of the crowd of youthful attendants by whom the Chancellor in his state loved to be surrounded, some of whom abused their position and took bribes; but is careful to add that "his lordship always gave judgment *secundum æquum et bonum*," and after declaring that Bacon's Essays "first opened his understanding as to morals," and enumerating Bacon's friends and admirers, and among them Lord Herbert of Cherbury, John Donne Dean of St. Paul's, George Herbert and Thomas Hobbes, he concludes thus:—"In short, all that were great and good loved and honoured him." It is not possible that Aubrey meant, as is suggested, to insinuate at the same

time that the Chancellor lived a vicious and disgraceful life. This is a misinterpretation, which taints the book and destroys its value. Aubrey, moreover, was no contemporary witness, he was born only a month before Bacon's death, and wrote 55 years later; but had he been retailing malicious gossip, which plainly he never intended, the witness of those, who knew Bacon most intimately in his lifetime, would confute the slander.

Ben Jonson wrote: "No accident could do harm to his virtue, but rather make it manifest."

Sir Tobie Matthew said: "It is not his greatness I admire, but his virtue." It is not the favours I have received (infinite though they be), but his *whole life and character*. And Francis Osborne declared: "He struck all men with an awful reverence."

The second article contrasts Shakespeare and Bacon. "Certainly," it is said, "more ridicule than argument or eloquence has been expended upon the Baconian theory." The article proposes to supply the argument and eloquence hitherto lacking, and points the contrast to the disadvantage of Bacon.

Of Bacon's life, it is said, we know much, of Shakespeare the man, but little, of the Author of the Plays a good deal may be inferred. The question proposed is with which of the two contrasted lives, of Bacon or of Shakespeare, that inference best accords.

The first and main test offered is the ideal of woman presented in the Plays. Was Francis Bacon, or William Shakespeare the man who could conceive this noble ideal?

Francis Bacon, it is argued, was cold and calculating. He is not known to have contemplated marriage, until at 37 he sought unsuccessfully the hand of the beautiful and wealthy widow of Sir William Hatton. Some satire is expended on the fact that Bacon asked his patron Essex to aid his suit, which doubtless would mend his

fortunes. Such influence was in those days necessary, when the hand of a wealthy heiress was sought. It was exerted, but ineffectually; Lady Hatton was compelled to marry Coke, though that marriage proved intolerable.

As soon as his fortunes were established, and his appointment as Solicitor-General seemed secure, Bacon married Alice Barnham; "an handsome maiden to my liking." A groundless doubt is expressed whether Alice Barnham was really handsome, and a suspicion that she was ugly and married for her gold. In fact, Bacon settled on her double the amount of her fortune; and she, twenty years later, was still attractive enough to be married again a few months after Bacon's death.

Bacon's married life was clouded at its close; nor did he himself realize the love pictured in the Plays; what wonder that he should then declare, that "the stage was more beholden to love, than the life of man."

In his youth Bacon described love as "the noblest affection of the mind." "Love is a pure gain and advancement in nature; it is not a good by comparison, but a true good; it is not an ease of pain, but a true purchase of pleasures; and therefore when our minds are soundest, when they are not as it were in sickness and therefore out of taste; but when we be in prosperity, when we want nothing, then is the season, and the opportunity, and the spring of love. And as it springeth not out of ill, so is it not intermixed with ill; it is not like the virtues, which by a steep and ragged way conduct us to a plain, and are hard task-masters at first, and after give an honourable hire; but the first aspect of love and all that followeth is gracious and pleasant."*

Contrast with Bacon's life the life of William Shakespeare. His love is said to be ardent and passionate, but it was lawless and impure.

He seduced the woman who became his wife, and in

* "Conference of Pleasure."

a few years deserted her, and ignored the marriage tie. His manner of life in London is illustrated by the licentious trick played on his fellow-player Burbage. Unless belied by common report, he seduced the wife of his host at the Crown Inn, Oxford; and Davenant, the reputed child of this amour, boasted of his irregular parentage; and, though Shakespeare returned to Stratford a man of some wealth, he left his daughter in ignorance, and, dying of a drunken bout, bequeathed his second best bed to his wife, as the sole requital for his neglect.

These are plain facts, and very little more is really known of Shakespeare.

Which of these two men was the Idealist of pure womanhood? Is temperance or sensuality the source of such noble imaginations?

The Plays denounce in scathing terms ignorance, intemperance, and vice, "Oh thou monster ignorance, how deformed dost thou look."* "To be now a sensible man, by and by a fool, and presently a beast, O strange."† "Oh you beast! Oh faithless coward! Oh dishonest wretch! Wilt thou be made a man out of my vice?"‡

Is this from the mouth of William Shakespeare or of Francis Bacon? Which is the fount from which flow such pure imagination, such indignation against ignorance and vice?

But it is said, and Tennyson so thought, that Bacon's *Essay of Love* is inconsistent with his authorship of the Plays.

On the contrary, the Plays, as Mr. R. M. Theobald has well shewn§, anticipate, in varied detail, the philosophy of love presented in the *Essay*.

"They do best," the *Essay* says, "who, if they cannot

* *Love's Labour's Lost*. † *Othello*. ‡ *Measure for Measure*.

§ "Shakespeare Studies in Baconian Light."

but admit love, yet make it keep quarters, and sever it wholly from their serious affairs and actions of life. For if it checke once with businesse, it troubleth men's fortunes, and makes men that they can noways be true to their own ends." "Great spirits and great business do keep out this weak passion." "It is a strange thing to note the excess of this passion, and how it braves the nature and value of things by this, that the speaking in a perpetual hyperbole is comely in nothing but in Love." "He that preferred Helena quitted the gifts of Juno and Pallas, for whosoever esteemeth too much of amorous affection quitteth both riches and wisdom." "*Amare et sapere vix Deo conceditur.*" "In life it does much mischief, sometimes like a syren, sometimes like a fury."

This is one view, the philosophic view of love, yet it is one illustrated throughout the Plays.

In only a few of the Plays is love the chief motive. Twice the Plays repeat that to be wise and love is for the Gods.

Hamlet and Hotspur, Brutus, Julius Cæsar and Coriolanus keep down this passion, and sever it wholly from their serious affairs. Troilus and Romeo, the King of Navarre and his courtiers, exhibit the hyperbole of love. Valentine and Proteus discourse how they are befooled by the weak passion. Benedick wonders "that one man seeing how much another man is a fool when he dedicates his behaviour to love, will, after that he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love." Cleopatra shews the syren power of love; Othello and Hamlet its fury when "transported to the mad degree."

This philosophy of love pervades the Plays, but illumined by such tender scenes as are found in the *Tempest*, the *Merchant of Venice*, and *Romeo and Juliet*. Where do the sordid facts of Shakespeare's life reflect such wisdom or such tenderness?

After a digression, perhaps of more eloquence than argument, about Perdita and her flowers, the argument is resumed with the Play of *Henry IV.*; and although it is allowed that Bacon possessed "a subdued and refined humour," it is declared that, for lack of wit, the coupling of Bacon and Falstaff is "as unthinkable as Bacon and Perdita, or Bacon and Juliet."

The argument of lack of wit seems fragile! One character of Bacon's extraordinary genius was its versatility, another was its wit. Wit so super-abounding that it became a snare. "His language," Ben Jonson says, "*when he could spare or pass by a jest was nobly censorious.*" He begged Sir Tobie Matthew, his "kind inquisitor," to whose criticism he submitted his writings, to mark any passages where he had allowed his wit too free scope. Macaulay said that in wit Bacon "never had an equal; occasionally it obtained the mastery over all his other faculties, and led him into absurdities into which no dull man could have fallen." And Macaulay declared Bacon's Apothegms to be "the best collection of jests in the world."

As for versatility Bacon took all knowledge for his province. "I have heard him," Francis Osborne wrote, "entertain a country lord in the proper terms relating to hawks and dogs; and at another time outcant a London chirurgeon." He was, Sir Tobie Matthew wrote, "a creature of incomparable abilities of mind, of a sharp and catching apprehension, large and faithful memory, plentiful and sprouting invention, deep and solid judgment, for as much as might concern the understanding part. A man so rare in knowledge of so many several kinds, endued with the facility and felicity of expressing it all, in so elegant, significant, so abundant, and yet so choice and ravishing a way, of words, of metaphors, and allusions, as, perhaps, the world hath not seen, since it was a world."

Coleridge said that Shakespeare was a philosophical poet, and Bacon a poetical philosopher. Are these not the two sides of the gold and silver shield?

The sole examples extant of Shakespeare's wit and versatility are the lampoon on Sir Thomas Lucy, and the epitaph on John Coombe the usurer.

Finally, the article declares that "Honour in its higher senses was as foreign to Bacon's thoughts as to his practice!" But such depreciation of Francis Bacon is as imaginary, as is the exaltation of William Shakespeare. Spedding and Hepworth Dixon long since vindicated Bacon's memory from such charges.

Of William Shakespeare no honourable action is recorded. Contrast there is indeed! Judge on which side the balance falls.

GEORGE C. BOMPAS.

"HIGH behaviour is as rare in fiction as it is in fact. Scott is praised for the fidelity with which he painted the demeanour and conversation of the superior classes. Certainly kings and queens, nobles and great ladies, had some right to complain of the absurdity that had been put in their mouths before the days of *Waverley*; but neither does Scott's dialogue bear criticism. His lords brave each other in smart epigrammatic speeches, but the dialogue is in costume, and does not please on the second reading: it is not warm with life. In Shakespeare alone the speakers do not strut and bridle, the dialogue is easily great, and he adds to so many titles that of being the best bred man in England and in Christendom."—*Emerson*.

FRANCIS BACON THE STATESMAN :
ILLUSTRATIONS OF HIS METHODS
OF WORKING.—I.

OF all men who have exercised a vast influence over mankind, probably no one has been so misrepresented and so misunderstood as Francis Bacon. His biographers differ widely in their estimates of his character, ranging from fierce invective to boundless eulogy, and one is moved to ask, why this is so? Whether there is any reasonable explanation to this strange anomaly? This we desire to examine and add our mite towards a solution of the difficulty, a problem of deep interest, and of the utmost fascination.

In the first place the majority of his biographers have practically ignored considerable periods of his life, and consequently have given partial, one-sided views. It is imperatively necessary to insist on his position as a great Parliamentarian. At the age of 24 he was elected by the Borough of Melcombe in 1585, sitting with Hatton, Egerton, Sidney, and Raleigh; and as Hepworth Dixon forcefully says:—"Yet from the ranks of this group he leaps like fire into fame; Burke's spring was not so high, Pitt's popularity not so wide." In 1586 he was elected for Taunton; in 1589 he sat for Liverpool. In 1593 he was returned for the first constituency of the county—Middlesex. In 1597 for Ipswich; and in 1601 he has a double return for Ipswich and St. Albans. After representing Ipswich for thirteen years, he is returned for three constituences—Ipswich, St. Albans, and Cambridge, he deciding to sit for the latter as the University of his early training. As to his unrivalled powers of oratory, Archbishop Tennyson thought it no strained compliment to say:—"That it was well for Cicero and the honour of his orations, that Bacon composed his in another language." As is well known, Ben Jonson

wrote of Bacon that "His hearers could not cough or look aside without loss ; that he commanded where he spoke, and had his judges angry and pleased at his devotion ; that the fear of every man who heard him was, that he should make an end."

This is a slight digression but a needful one, as this side of his life has been largely ignored, and we shall need it later in our argument. It is also necessary to refer to another fact, without a clear realisation of which, no solution is possible, that is, Francis Bacon lived a secret life, so separate that even his mother, one of the most learned women of the age, to whom he was devotedly attached, and whom he regarded as a "saint of God," was utterly unable to understand him or comprehend his doings ; and if he was thus strange and mysterious to his own flesh and blood, how much more so to others with whom he mixed. The truth was, his life was largely lived in deep meditation, in revolving great schemes of reform, and, as it were, subtly working underground ; for he found the men in power, whose help he needed, were hard to sway to his purposes. The Cecils, both father and son, were like adamant ; the Queen, as hard to move, refused him repeatedly the positions he craved at her hands, and he early came to the belief, as conclusive to him as an axiom, that it was hard, barren work attacking abuses in front, and directly, that they were rendered impregnable by the ignorance and prejudices of men, and consequently the only effective way was by imitating the ancient sages, who partly concealed their teaching and message in myth and fable ; and so Bacon in his preface to his work on the "*Wisdom of the Ancients*," indicates his own method and intentions by saying :—

"And even in this day, if any man would let in new light upon the human understanding ; and conquer prejudice, without raising contests, animosities, or

disturbances, he must still go on in the same path, and have recourse to the like method of allegory, metaphor, and allusion."

With this introduction we will pass to an illustration of Bacon's methods, and as an example, we believe never before referred to, will consider his action in respect to the Bill of Union brought in, in 1606, together with his method of dealing with the John Bates agitation in contradistinction with Sir Thomas Fleming's fiasco. Bacon has been slighted by the Government, others have been preferred to offices that he has long sought. Sir Thomas Fleming has been made Solicitor-General, and when he becomes Chief Baron of the Exchequer in 1604, Bacon is again passed over; the vacant office is given to Sir John Dodderidge, and Sir Henry Hobart is raised over Bacon's head to the coveted place of Attorney-General. The Bill of Union of England and Scotland is before the House, upon which the King has set his heart, but the time is not favourable. The Scots in London are extremely unpopular, and are mocked and jeered at on the stage, to the annoyance and deep resentment of the King. Three of the most noted dramatists of the time—Ben Jonson, George Chapman, and John Marston—are committed to prison for insulting references to the Scots. The Government is alarmed, public feeling is deeply stirred, and the position is serious. As Hallam writes:—"James had imposed a duty of five shillings per hundredweight on currants, above that of two shillings and sixpence, which was granted by the statute of tonnage and poundage. John Bates, a Turkey merchant, having refused payment, an information was exhibited against him in the Exchequer. Judgment was soon given for the Crown. The speeches of Chief Baron Fleming and of Baron Clark, contain propositions still worse than their decision, and wholly subversive of liberty." The unjust

condemnation of Bates has aroused the country, and from every seaport come protests against the straining of the King's prerogative, and Sir Thomas Fleming's interpretation of the law. Under these adverse conditions the prospects of the Bill of Union look very black. The Government needing additional debating power, appeal to Bacon, and offer him the place of Solicitor-General in return for his support. The Bill drawn up by Egerton is before the House; Nicholas Fuller, Member for London, voicing the popular will, and especially that of his constituents, opposes the Bill in an impressive speech, the more captivating as it appeals to the national prejudices and antipathies of his hearers. He contrasts the prosperity, pastures, fisheries, mines, commerce of England with that of the barren, rocky land north of the Tweed, and maintains that it is best for England to remain apart, and sits down, having largely carried the House with him.

The prospects of the Bill look blacker still, but Bacon replies, and lifts the debate to a loftier ground, and seeking to eliminate passion and prejudice, examines the objections with his cold, clear light, and unanswerable logic; he maintains that England is not overpopulated, adducing as a proof, that if it were, we should not be relinquishing such a wealth of fishing to the Flemings, as is known we do. That the Scots are a hardy, warlike people. Take away the brand of aliens, and they will stand by our side against the world. That Scotland had been the postern gate by which the French could annoy us, as likewise Ireland had been the opportunity for Spain. Pass the Bill and you close our gates against the enemy. You object that the Scots are poor, but are not strong limbs and a hardy race better to defend an empire than riches? Rome had a poor, a pastoral beginning. Did not the Swiss, bred in a mountainous country, first ruin the

Duke of Burgundy? England united with Scotland would be one of the greatest Monarchies of the world.

This is a rough summary of his speech for the union of the two countries in the House; but where is his deeper, more subtle, more powerful advocacy? Where is the fulfilment of his solemnly avowed method of working that:—

“Even in this day if any man would let in new light and conquer prejudice, without raising contests, animosities, oppositions, and disturbances, he must still go on in the same path, and have recourse to the like method of allegory, metaphor, and allusion”?

As assuredly found in the Play of *Henry V.*, as his open advocacy was made in the House of Commons. In defiance of popular sentiment, he inoculates the piece with the lesson of brotherhood of unity, and lets it work out unseen, unsuspected, unrecognised, his great purposes. He pictures the four captains, introducing them as representing the union of England, Wales, Scotland and Ireland, under the names of the English Gower, the Welsh Fluellen, the Scotch Jamy, and the Irish MacMorris. He pictures them discussing a tactical question, all captains in an united army opposing a foreign foe. We see the broad-minded statesman and philosopher striving to break down mean, petty, national antipathy, and infuse a spirit of broad brotherhood, by figuring the cowardly bully Pistol, held up to scorn by the gallant Englishman, Gower, and justly chastised by the brave Welshman, Fluellen, whom he had insulted, and made to eat the leek to the approval of Gower; a pointed lesson to those who scoffed at our gallant confreres in the approaching union. It is to be noted that while Gower, Jamy, and Fluellen are in hearty accord, representing England, Scotland, and Wales meeting on equal footing, the

philosophic statesman pointedly illustrates in the hasty, irritable, irreconcilable MacMorris that his spirit is wounded, by his nation not being on the same footing, and we see foreshadowed the spirit of Gladstone three hundred years later, and also in the appreciative bending of the King to the true-hearted Welshman ; as *Fluellen* says :—

“ I am your Majesty’s countryman, I care not who knows it : I will confess it to the ’orld. I need not be ashamed of your Majesty, so long as your Majesty is an honest man.”

King : “ God keep me so.”

Now, in the face of the bitter feeling against the Scots, it must be quite obvious that the Scotch *Jamy* was introduced into the *Play* in defiance of a strong national prejudice, and it may fairly be asked : Is it within the region of common sense, that if the *Play* was written by an actor-manager simply desirous of pleasing his patrons, and increasing the financial result, would he have thus pictured the union in face of the intensely antagonistic popular feeling ? No ! It was a parable to a great political end, and by one who desired the coming of the golden age of brotherhood, who foresaw with prophetic eye the possibilities for his country in the future, and who, hiding himself, worked unknown, unhonoured, and unsung, for the relief of man’s estate ; if it were not so, what could be the meaning of his prayer, when in the hours of his humiliation and fall, while confessing his “ manifold transgressions,” he appealed to the Great Searcher of all hearts, that he had hated all cruelty and hardness of heart ; “ I have (though in a despised weed) procured the good of all men.” What was this despised disguise, under which he had shrouded himself, and worked for all humanity, if it were not the *Plays* ?

Again, if Shakespeare was the real author, as he was the reputed one, why does he in Sonnet 76 write thus :—

“ Why write I still all one, ever the same,
And keep invention in a noted weed,
That every word doth almost tell my name,
Showing their birth, and where they did proceed ? ”

Where would be the sense or reason in the reputed author, Shakespeare, writing these words :—

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

But as Bacon it is clear, relevant, and logical, for the “despised weed,” or the “noted weed,” was the disguise in which he cloaked himself to let in new light, without raising prejudices and animosities.

We have alluded to the unjust judgment against John Bates in the Court of the Exchequer, and quoted “*Hallam's Condemnation of Sir Thomas Fleming's Reading of the Law*” (the same Fleming that had been promoted over Bacon's head to the Solicitorship) ; and also referred to the intense feeling of the aroused country over the illegal straining of the King's prerogative. James, to make matters worse, had made a most haughty speech, and as Hallam says, “alluded with peculiar acrimony to certain speeches made in the House, wherein probably his own fame had not been spared.”

“I looked,” he says, “for no such fruits at your hands, such personal discourses and speeches, which of all other, I looked you should avoid, as not beseeming the gravity of your assembly. I am your King ; I am placed to govern you, and shall answer for your errors ; I am a man of flesh and blood, and have my passions and affections as other men ; I pray you do not too far move me to do that, which my power may tempt me unto ” (“*Commons Journal*,” 366).

Again Bacon strives to make peace, he tries to soothe the King with the extreme limit of prerogative the law will allow. As Hallam writes: "It may be observed that the high-flying creed of prerogative mingled itself intimately with the question of naturalization, which was argued on the monarchical principle of personal allegiance to the sovereign, as opposed to the half republican theory that lurked in the contrary proposition."

"Allegiance," says Lord Bacon, "is of greater extent and dimension than laws or kingdoms, it continueth after laws, and it is in vigour when laws are suspended and have not had their force." So Lord Coke: "Whatsoever is due by the law or constitution of man may be altered, but natural legiance or obedience of the subject to the sovereign can not be altered; *ergo*, natural allegiance or obedience to the sovereign is not due by the law or the constitution of man."

But this pronouncement, by two of the greatest exponents of English law, does not satisfy or quiet the popular mind, and so the patient philosopher and statesman introduces John Bates, the Turkey merchant, into the Play of *Henry V.*, with Alexander Court and Michael Williams; they are pictured as dissatisfied, and somewhat disloyal. The King, disguised, converses with them, and discusses the position of the King's responsibility, as compared with the private soldier or individual. Bacon puts into the King's mouth the leading sentiments of King James' speech in the House, so much objected to and criticised, but eliminates the haughtiness, and indirectly schools James, and teaches kings generally the power of gracious courtesy in winning the hearts of their subjects. King James had said in his absurd speech to both Houses, threatening them with his displeasure:—

"I am a man of flesh and blood, and have my

passions and affections as other men ; I pray you do not too far move me to do that, which my power may tempt me unto."

But Bacon softens the words in the mouth of the disguised King Henry V., thus :—

"I think the King is but a man as I am, the violet smells to him as it doth to me, all his senses have but human conditions ; his ceremonies laid by, in his nakedness he appears but a man ; and though his affections are higher mounted than ours, yet when they stoop, they stoop with the like wing," etc.

Without staying to emphasise that the smell of the violet was the oft-mentioned ideal perfume in Bacon's opinion, it is to be noted also, that Bacon puts into the King's mouth the argument most likely to appeal to, and weigh with the dissatisfied and somewhat disloyal Bates ; as John Bates was a merchant, the disguised King says :—

"So if a son, that is by his father sent about merchandise, do sinfully miscarry upon the sea, the imputation of his wickedness, by your rule, should be imposed upon his father who sent him."

The entire argument is too long to quote, but it wins Bates over to the King's views and dispels the dissatisfaction and disloyalty, thus :—

Bates : "I do not desire he should answer for me, and yet I determine to fight lustily for him."

Attention may be called to the fact that Bacon puts into the mouth of John Bates, of all men in the Play, a reproof to Englishmen at debate and variance among themselves, especially to King James himself, for on the eve of the great battle, Bates says to Williams and the disguised King, who were wrangling :—

Bates: "Be friends, you English fools, be friends; we have French quarrels enow, if you knew how to reckon."

One great aim of Bacon was to reconcile the would-be despotic King and people; he could see the first signs of the approaching tempest, that was, later in the next reign to deluge England with blood; and he sought to moderate the despotic pretensions of the King, and infuse into his mind a more gracious manner and bearing to his subjects, seeking also to divert the mind of James from the exercise of that kingcraft which embittered his relations with his people, and which, continued by his son Charles, brought him to the scaffold. The introduction of John Bates, (the John Hampden of the first of the Stuarts), into the Play, the gracious condescension of the disguised king, winning the dissatisfied, half-disloyal man to his side, is simply one lesson out of thousands by this great teacher of men. The creation of the four captains—English, Scotch, Welsh, and Irish, is but another; and though wrought for the exigencies of the time, is still sound in principle and lastingly true.

Very noteworthy is it that the Scotch Jamy, and Irish MacMorris are not mentioned in the early Quarto, and unquestionably were added to the Play a few years later, when the matter of the union of the two countries was so prominently brought before the nation; and who would be so likely to show the better way to deal with the sturdy Scots, and the equally sturdy John Bates, as Francis Bacon, especially as Sir Thomas Fleming's bad reading of the law had made Bates a rallying point for the nation; and we can well understand Bacon placing in vivid contrast his own gentle method of dealing with Bates, with the tremendous fiasco of his rival Fleming.

With this definite evidence we have adduced in favour of Bacon's authorship, we will contrast the shadowy, phantom-like Shakesperian claims. Listen to the

careful and judicial Hallam, whose reliability is universally acknowledged, and with it we close :—

“All that insatiable curiosity and unwearied diligence, has hitherto detected about Shakespeare, serves rather to disappoint and perplex us, than to furnish the slightest illustration of his character. It is not the register of his baptism, with the draft of his will, or the orthography of his name, we seek. No letter of his writing, no record of his conversation, no character of him drawn with any fulness by a contemporary, has ever been produced.”

GEORGE JAMES.

BACON, SHAKESPEARE, AND DR. MURRAY.

[Inspired by a recently issued number of the “*New English Dictionary on Historical Principles*,” a paragraph has been making the round of the daily and weekly papers to the effect that “Another argument against the Bacon-Shakespeare theory is supplied by Dr. Murray. Shakespeare uses 54 verbs, beginning with *out*, such as *outshoot*, and is our first authority for 38 of them, whilst Bacon only uses 2.” Instead, however, of being, as alleged, “another nail in the Baconian coffin,” the truth proves on the contrary to be somewhat of a barb in the side of Dr. Murray. If Mr. Stronach is able, with so little trouble, to place his finger upon so many errors, it is disquieting to contemplate how great a number probably exist undetected, and how untrustworthy the work of Dr. Murray and his large corps of assistants threatens to prove.

The following letter appeared (in abridged form) in *The Academy and Literature*. It was previously declined by the editors of *The Athenæum* and *The Literary World*. No reply to the letter has been made by Dr. Murray.—ED.]

SIR,—In your article, “Diversions in O,” it is stated that Dr. Murray notes in the “*New English Dictionary*” that “‘out’-verbs . . . were much favoured by Shakespeare, but were almost eschewed by Bacon. . . . In Bacon only two have

been found"—one of these being "out-shoot," which he maintains had been in common use for over seventy years. According to Dr. Murray's own statement, "out"-verbs were "apparently eschewed," not "almost eschewed," by Bacon, and "while Shakespeare *uses* fifty-four of these verbs . . . we *cite* Bacon only for two." *The Spectator* adds—"This is a significant instance of the value of this great work." "Dr. Murray," as you say, "throws a pebble in the troubled Shakespeare-Bacon pool." It is only a "pebble," and won't make a big splash in the water.

Now "using" or "finding" the use of a word is one thing and "citing" its use is another. In the "New English Dictionary" I have found that invariably for the historical use of a word—even of common words like "change" and "changed"—Dr. Murray adopts Shakespeare in preference to any other author, even when a better and earlier or even a contemporaneous use could be "cited" from Bacon. In fact, Dr. Murray "eschews" Bacon, confining his attention to the "Advancement of Learning," "Essays," "Henry VII.," "Sylva Sylvarum," and "Colours of Good and Evil."

For example, to give an historical use of the verb "to countenance," Dr. Murray "cites" Shakespeare in 2 *Henry IV.* (1597) with the words "to countenance William Visor of Wincot." Now this is a favourite word with Bacon, and a prior and equally good reference, I contend, might have been made to a letter written by Bacon to the Queen in 1593: "Your Majesty has been gracious to me both in countenancing me . . ." (Spedding's "Letters and Life," I., 240).

Then, again, with the word "impediment," often used by Bacon, Dr. Murray's reference is, of course, to Shakespeare, *Richard III.* (1594), although in 1593 Bacon uses the word in a letter to Cecil. (Spedding, I., 237).

Another pet word with Bacon, used over and over again in his "Works" and "Letters," and only four times by Shakespeare, is "advertisement." For this word Dr. Murray "cites" Shakespeare's *Much Ado About Nothing* (produced [?] 1599, published 1600), although Bacon employs the word in a letter to Essex in 1593. Then there is the word "disloyalty," used twice by Shakespeare and many times by Bacon. For his historical use Dr. Murray "cites" Shakespeare's *Much Ado* (1599-1600), and fails to "cite" the use of the word by Bacon in his "Advice to Essex" in March 1599 (IV., 287). Frequently in connection with Essex's rebellion, we find Bacon using the verb "barricado" in 1601, but in the same year Shakespeare uses the word in *All's Well*, and this use is credited to him as being the first use in English literature. Then there is the word "fumble," which Shakespeare uses four times, and is "cited" by Dr. Murray for three different uses. Bacon uses the word in his "History of Life and Death," but Bacon is not "cited." Shakespeare uses "blab" three times, and is "cited" twice by Dr. Murray. Bacon uses the word in the same sense more than once in his "Letters" (Spedding VI., 114), but is not "cited." The Dictionary gives no use of the word "brigue" between 1496 and 1678, but Bacon uses it in 1613 (Spedding, IV., 372). And so also with words like "coagulation" (IV., 72), "inconveniencies" (used over and over again by Bacon, but, of course, *not* "cited," although Shakespeare, who uses the word twice only, *is* "cited"), "bates" (II., 163), "counterfeit" (II., 20), "commodities" (I., 159), to "gravel" (I., 362), "goods and chattels," "curds," &c.—Shakespeare is "cited" for their use, not Bacon. I think, therefore, I have made it clear that the non-citation of a word by Dr. Murray does not prove the non-usage of that word by Bacon.

But in many cases I have found Dr. Murray refusing Bacon credit for the first use of a word. One of these is "*barricado*," already instanced. Another is the noun "*buzz*," defined by Dr. Murray as (1) "A condition of busy activity, stir, ferment," or (2) "A busy rumour." In the former sense, Dr. Murray's example of the first use is taken from Feltham's "Resolves" (1627), and in the latter sense from Shakespeare's *King Lear* (1605). But the word is frequently used by Bacon in his "Letters," as early as 1601, where we read "to make the more *buzz* of the danger he stood in." (Spedding, II., 268, and also V. 40 and 43, and Essay XXXI). Again, in the sense of "a sibilant hum, such as is made by bees, flies, and other winged insects," according to Dr. Murray, the first use of "*buzz*" is found in 1645 in Milton's pamphlet, "*Colasterion*." Will it surprise him to find that in 1619 Bacon writes to Buckingham, "Be they flies, or be they wasps, I neither care for buzzes nor stings" (Spedding, VII. 81)? The first use of "*affrontedly*" is given as 1656, although Bacon writes in 1616 "most *affrontedly*" (Spedding, V. 363). The first use of "beforehand" is given as 1595 (*King John*), but Bacon uses the word in 1594 (Spedding, I. 353). The first use of "answerable to" (meaning "commensurate with") is ascribed to 1617, though Bacon uses the expression in 1593 (Spedding, I. 264) and in 1599-1600 twice (II. 181). In the same letter (1593) there is the word "entireness," of which Dr. Murray could not find a use till 1599, Bacon being only credited with the *second* use in 1605 ("Advancement of Learning"). Then, again, Dr. Murray cannot find a use for "dividedly" till 1607, although Bacon uses the word in 1594 (I. 324); his first use of "breathing-time" is in 1599, although Bacon uses it in 1595 (II. 16); his first use of "deboshed" is also 1599, although Bacon uses it in 1595 (II. 16). The word "huddler" is so "rare,"

according to Dr. Murray, that he can "cite" only one use of it in the English language, by Cotgrave in 1611; but if Spedding had been consulted he would have found that Bacon applies the word to Coke in a letter to Essex in 1593 (I. 262). And so on with many other words.

But, strangest of all, when Bacon is generously accorded and "cited" for the first use of a word, I can find instances of a prior use of the word by Bacon himself, anterior in date to that given in the Dictionary. For instance, the first use of the expression "In competition with" given in the Dictionary is ascribed to Bacon in the "Advancement of Learning" (1605), but in a letter of Bacon's to Sir Thomas Egerton, dated 1597 (Spedding, II., 63), he writes: "I see no man ripened for the place of Master of the Rolls *in competition with* Mr. Attorney-General." And again, the first use of the word "concurrence" (common with Bacon) is also attributed to the "Advancement of Learning" (1605), although Bacon uses the word in 1594 (I. 333), and in 1597 Bacon said, in a "Speech on the Subsidy:" "So this *concurrence* of occurments . . ." (Spedding, II. 88).

My contention is that Bacon has not received the same attention as Shakespeare at the hands of Dr. Murray, possibly because there is a Shakespeare "Concordance," which can be more readily consulted than the fourteen volumes of Spedding's "Works" and "Letters" of Bacon for any use of a word, of which works there is no similar "Concordance," although I am glad to know that Mrs. Pott has been for long engaged on what will prove a very useful and interesting volume. From the "Works" of Bacon, we are supplied with the first uses of words in the language, such as "application" (in the sense of "self-adaptation") "adventive" used twice in English

literature, and both times by Bacon), "allusive," "axiom" (meaning "empirical law"), and "athletic" ("art of activity"). But there are first uses of words in the "Letters" which are not "cited" in the Dictionary. Why? Because the "Letters" were never consulted for such a use. Here is a specimen. The first use of "aggregative," is ascribed by Dr. Murray to Jessop, who uses the word as an *adjective*, in 1644, but if he turns to Spedding, IV., 54, he will find the word "aggregative" used by Bacon in 1608 as a *noun*—"3 pilles of aggregative." Dr. Murray "cites" no use of the word as a *noun* although he has a "quasi substantive," an equivalent to "aggregate" (1792). Here is a new noun actually coined by Bacon, and not "cited" in the Dictionary. Had it been found in the Shakespeare "Concordance" it would have been "cited" right enough, I have not the smallest doubt.

There is another word, "fore-rank," for the use of which as a *noun* Dr. Murray cites Shakespeare. He can apparently find not a single use of it as a *verb*, although in 1615 Bacon wrote: "Wherein his Majesty did fore-rank and make it his prime direction" (V. 217).

Again, when Dr. Murray sometimes manages to hit upon the first use of a word by Bacon, he may give the quotation; but, in one instance at least, he assigns a wrong date to the extract. Take "curiality," for instance. The first known example of this word is taken from Bacon's "Advice to Villiers," ascribed to the year 1626, although this "Advice" had been imparted to Villiers in 1616—only ten years previously! (Spedding, VI. 52).

As to the "out"-verbs, the only two cited by Dr. Murray from Bacon are "outshoot" and "outcompass," which appear in the Dictionary, as neither word is to be found in the Shakespeare "Concordance," and so well known are they that Richardson's,

the "Encyclopædic," the "Century" (latter with "outcompass"), and other Dictionaries, give their sole illustrations of the use of these two words from Bacon's "Essays" and "The Advancement of Learning." If "outshoot," as Dr. Murray says, "had been in common use for seventy years," it is curious that it is not found in Shakespeare. Perhaps it was too "common" for the great intellect which could coin words by the dozen.

But what about the "out"-verbs in Bacon *not* cited by Dr. Murray? He can find them if he tries. For these other "out"-verbs used by Bacon, Shakespeare is "cited," but Bacon is not. Why? Because Bacon's "Letters" (published 1861-74) were ignored in the compilation of the "New English Dictionary." Take the verb "out-face," for example, for the use of which word Shakespeare is "cited" four times by Dr. Murray—twice for the same meaning of the word—2 *Henry VI.* (1593), *Merchant of Venice* (1596), 1 *Henry IV.* (1596), and *King Lear* (1605). Even Nathaniel Bacon is "cited," 1649; but Francis Bacon in 1601 (Spedding, II., 225) writes: "Outface it with impudency." Of course he is not "cited" for the use of this "out"-verb. The necessity of "citing" Shakespeare twice, in 1593 and 1596, for the use of a word with a similar signification, is not very apparent. Would the use of the word by Bacon in 1601, instead of the second example by Bacon in 1596 (only three years after the first), not have been an improvement in an "historical" Dictionary? Then, the "out"-verb "outlawed" is only used once by Shakespeare, but is common in Bacon ("Works," Vol. VII., and "Henry VII." *passim*). In the next Division of the Dictionary—the new section of which only goes the length of "Outing"—I expect to find Shakespeare, not Bacon, "cited" for the use of "outlawed." And so with "outstrip" (used thrice by

Shakespeare) and at least twice by Bacon ("Works," IV., 230; "Letters," IV., 100). Will Bacon be "cited" for "outstrip?" Then there is "outcast," used thrice by Shakespeare, and "cited," of course, by Dr. Murray, from the "Sonnets" (ascribed to 1600, but first published in 1609). Dr. Murray could not get an historical use of this "out"-verb "outcast" between 1600 and Southey's use of the word in 1795, but we have two intermediate uses of it by Bacon in 1612 (Spedding, IV., 268) and in 1623 (Spedding, VII., 549). Then we have an "out-weigh" in the "Works," V., 6, an "out-run" in the "Works," IV., 184, and numberless nouns and adjectives compounded with "out," one of them "outlet" ("Essay," XV.) not to be found in Shakespeare! Among these words are "outline," "outrage," "outset," "outward," "outworks," &c.

It seems to me, it may not to Dr. Murray, an extraordinary circumstance that more *first* uses and *only* uses of certain words in the English language can be drawn from the writings of Shakespeare and Bacon, two men who lived contemporaneously with each other, were not acquainted with each other (we are informed), and never referred to each other, than from any dozen other authors combined. Take the verb "barricado," the first use of which is, as I have said, by Bacon and Shakespeare in the very same year, 1601, and the word "dexteriously" used for the first time in *Twelfth Night* (1601) (first printed in 1623), used by Bacon in the "Advancement of Learning" (written 1603, printed 1605), and not used again till 1635—a curious history. If Shakespeare invented the word, Bacon must have borrowed it from *Twelfth Night* (the stage MS. version or the performance), as he had no printed copy available till 1623.

Recently Judge Willis maintained: "I do not believe that either the author of the Folio, 1623, or Lord

Bacon, added a new word to the English tongue, or used for the first time an old word with a new meaning." Why, we have hundreds of such additions and first uses in Shakespeare and Bacon—newly coined words and new meanings being used by the two writers, or one or other of them, and used by no others, practically at the same time.

Who was the more likely etymologist, I would ask Dr. Murray—for it is a question of etymology—Emerson's "man of Stratford," who left school at the age of thirteen or fourteen and at once became a butcher's apprentice, whose father and mother could not write, and who left his "bookless" native town without an education in English (as English, except the A.B.C. per the horn-book, formed no part of any Grammar School curriculum in the days of Elizabeth), but with a vocabulary, according to Max Müller and Stopford Brooke, of 15,000 pure English words, many of them used for the first time according to Dr. Murray—a vocabulary twice as large as the scholarly Milton's; or the great philosopher and English scholar, carefully educated, whose father was Lord-keeper and whose mother was governess to Edward VI., and spoke and wrote English, Latin, Greek, Italian, and French "as her native tongue," the man who had left Cambridge, at the age of 15, as there was nothing more they could teach him, the genius who in his youth declared, "I have taken all knowledge to be my province?" (Spedding, I., 109).

This is apart from the subject; but in conclusion I would suggest that, although the "New English Dictionary" is far advanced, it would be to its advantage, for citations of the first and other uses of English words in the forthcoming sections, if Dr. Murray would set his readers upon Spedding's "Letters and Life of Bacon." Unless this is done, Dr. Murray

must alter his Preface, in which he says that his "quotations range from the first-known occurrence of the word to the latest."

Yours, &c.,

GEORGE STRONACH.

Edinburgh.

THE FOLIO ADDITIONS.

IN a little sixpenny pamphlet, which should be in the hands of all Baconians, entitled, "Bacon-Shakespeare Discussion," written by Mr. C. Y. C. Dawbarn, M.A., and published by Messrs. Young and Sons, Liverpool, a fact is resuscitated which will require some ingenuity on the part of Shakespereans to explain.

In the Quarto editions of *2 Henry VI.* (1st Part of the *Contention*) of 1594 and 1619, Lord Saye, who had been seized by Jack Cade, pleads for his life in the following four lines :—

" Kent, in the 'Commentaries' Cæsar wrote,
Term'd it the civil'st place of all this land.
Then, noble countrymen, hear me but speak :
I sold not France, I lost not Normandy."

Between 1619 and 1623 occurred the fall of Bacon (1621), and in the Folio of 1623 these four lines were thus amplified :—

" Kent, in the 'Commentaries' Cæsar writ,
Is termed the civil'st place in all this isle.
Sweet is the country, because full of riches,
The people liberal, valiant, active, wealthy,
Which makes me hope you are not void of pity.
I sold not Maine, I lost not Normandy,
Yet to recover them would lose my life."

*Justice with favour have I always done ;
Prayers and tears have moved me, gifts could never.
When have I aught enacted from your hands
But to maintain the king, the realm, and you ?
Large gifts have I bestowed on learned clerks,
Because my book preferred me to the king.
And seeing ignorance is the curse of God,
Knowledge, the wing wherewith we fly to heaven,
Unless you be possessed with devilish spirits,
You cannot but forbear to murder me."*

Of this Mr. Dawbarn says: "Who was the writer in 1623 who thus improved on the Quarto of 1619? Whoever wrote this speech, one thing is undoubted, this is the way the events connected with Bacon's fall would have presented themselves to Bacon's mind. Whether we would agree, is another matter, but he would say: 'Justice I have always done; nought have I enacted; large gifts have I bestowed on learned clerks; my book has preferred me to my king; my life-work was to prove ignorance a curse, and knowledge the lamp to heaven.'"

We may add to this some evidence of the truth of Mr. Dawbarn's logical contention. What are Bacon's own words with regard to the charges brought against him? "*I was the justest judge that was in England these fifty years, but it was the justest censure that was in Parliament these 200 years.*"

"I know I have clean hands and a clean heart; and I hope a clean house for friends or servants. But Job himself, or whosoever was the justest judge, by such hunting for matters against him as hath been used against me, may for a time seem foul."

"I praise God for it, I never took money for any benefice or ecclesiastical living. I never took money for releasing anything I stopped at the Seal. I never took money for any commission, or things of that nature. I never shared with any reward for any second or inferior profit."

"I take myself to be as innocent as any babe born on St. Innocent's Day, in my heart."

These passages form an excellent commentary on the two lines in italics (p. 164).

Then we have the two lines :—

"Large gifts have I bestowed on learned clerks,
Because my book preferred me to the king."

It is well known that Bacon employed a large staff of "clerks" in writing and translating his works, among them Ben Jonson, Hobbes, and Herbert. And what is the "book" referred to? May it not be the *Novum Organum*, dedicated to the king, acknowledgment of which was made by his Majesty in 1620, as follows :
"My Lord, I have received your letter and your book, than which you could not have sent a more acceptable present unto me. How thankful I am for it cannot better be expressed by me than a firm resolution I have taken : just to read it through with care and attention, though I should steal some hours from my sleep. . . . And so praying God to give your work as good success as your heart can wish and your labours deserve, I bid you heartily farewell."

These other two lines appear therefore to fit admirably into the life of Bacon with regard to the employment of "clerks" and the *Novum Organum* "preferring" him to the king.

Lord Saye says further :—

"Prayers and tears have moved me, gifts could never."

We know how Bacon incurred the wrath of Coke and Buckingham by acceding to the prayers and tears of Lady Hatton to prevent the marriage of Frances Coke and Sir John Villiers. Bacon acknowledges he was influenced by "prayers and tears ;" as for "gifts," he does not say he never took them, but that they never moved him.

There are still two other lines to be considered :—

"And seeing ignorance is the curse of God,
Knowledge, the wing wherewith we fly to heaven."

Are these lines not more likely to have been written by the scholar who declared in his youth, "I have taken all knowledge to be my province," than by the man who brought up his daughter in "the curse of God," inasmuch as she could not write her name?

The question remains—Who was it who wrote the additions to *2 Henry VI.*, between 1619 and 1623? Shakespeare had been long dead. But Bacon was alive, and between the dates of his fall (1621) and his death (1626), Rawley, his chaplain, says in the *Resuscitatio*: "*The last five Years of his Life being withdrawn from Civil affairs, and from an active life, he employ'd wholly in contemplation and studies.*" Is it not possible a portion of his leisure was devoted to the revision of the Plays? For the Folio edition of *Richard III.*, the type of the 1622 Quarto edition had been kept standing; for in both versions are twelve similar printer's errors, and yet in the Folio edition there are 193 new lines and 2,000 re-touched. Then "who re-wrote for the Folio the 1619 Quarto edition of *The Merry Wives of Windsor*, adding 900 lines; the 1622 version of *King John*, adding 1,000; and the 1622 version of *Othello*, adding 160?" (Dawbarn.) And all the additions were made not from an actor's, but from a philosopher's point of view, and the procedure of revision is exactly that shown by Bacon in the different editions of his Essays. After Shakspeare's death the dramas were revised and added to, so were Bacon's works, while Bacon was alive. Rawley says: "*Instauratio Magna*" . . . I have seen at the least twelve copies, revised year by year one after another, and every year altered and amended in the frame thereof, till at last it came to that model in which it was committed to the Press, as many living creatures

do lick their young ones, till they bring them to their strength of Limbs." Bacon did this while he was alive. Could Shakspeare accomplish a similar task when he was lying in his grave at Stratford—"seventeen feet deep?" (S. Lee, p. 273).

BACON AND ESSEX.

SOME time ago in a review of Stephen's "Selected State Trials" a critic in *The Literary World* wrote: "Macaulay, as everyone knows, makes a merciless attack on Bacon for his conduct at the trial of Essex. Bacon was Solicitor-General, and it was in that capacity that he appeared at the trial." This is somewhat new history, considering that Essex was tried and executed in 1601, and Bacon was not appointed Solicitor-General till 1607.

The critic, although Shakespearean, was fair enough to admit, with regard to Bacon, that "there is nothing in Howell or the Helmingham MS. to justify the strictures and the virulence of Macaulay," and that "Bacon's comparison of Essex with Pisistratus and the Duke of Guise, upon which he lays so much stress, was just the kind of erudite display to find favour with the times, and it is entirely in keeping with the classical comparisons and historical references to be found everywhere in Bacon's works."

This is a good "counteractive" to the spleen of Pope and Macaulay, from whom the past and present generations have taken their ideas of Francis Bacon.

Only the other day I read for the first time the article on "Bacon" by Mr. Sidney Lee in the last edition of "Chambers' Encyclopædia," and was amazed to find in it such statements as these:—"Bacon, at his own request, acted (in a subordinate capacity) with the prosecuting

counsel, in the hope, as he said, of aiding his patron." When did he say it? Those who know Elizabethan history—Mr. Lee has been lecturing on the subject in America—are aware that this statement is entirely devoid of foundation. After vainly endeavouring to persuade the Queen against the trial, Bacon desired to be excused from appearing in the case. Even Macaulay acknowledges:—"When Essex was brought before the Council to answer for his conduct in Ireland, Bacon, after a faint (?) attempt to excuse himself from taking part against his friend, submitted himself to the Queen's pleasure, and appeared at the Bar in support of the charges." He did appear at the Bar,—as one of the Queen's Counsel he could not help himself—and Essex was dismissed from all Offices of State, but, thanks to the strenuous efforts of Bacon with the Queen, the Earl saved his head, and was released. Then came the "Papist Insurrection," when Essex broke into open rebellion, thus neutralizing Bacon's efforts to reconcile the Queen and Essex. On this occasion, according to Mr. Sidney Lee, "Bacon *voluntarily* endeavoured to secure his conviction on the capital charge of treason." Mr. Lee is fond of "contemporary allusions" to *Shakespeare*. I would ask him to study the "contemporary allusions" to *Bacon* in the business of the trial and conviction of Essex. What is the truth in this matter? As Hepworth Dixon says:—"That the lofty and gentle course which Bacon pursued through these memorable events commanded the admiration of all his contemporaries save a fraction of the defeated band, is a fact of which the proofs are incontestable." Birch, in his "Memoirs of the Reign of Queen Elizabeth," tells the story in this quaint fashion:—

"Mr. Francis Bacon . . . was told publicly by one of the councillors that her Majesty was not yet resolved whether she

would have him forborne in the business or not. This, he imagined, gave rise to a false report of his having solicited to be employed against the earl; whereas the truth was, that knowing what had passed between the queen and himself, and what occasion he had given her of distaste and distrust in crossing her disposition by standing firm for his lordship . . . he wrote to her Majesty two or three words of compliment, signifying to her, that if it would please her to spare him in that cause out of the consideration which she took of his obligations to the earl, *he should reckon it for one of her highest favours.* . . . A few days after Mr. Bacon and the rest of the Queen's Council were sent for again and told that her Majesty's pleasure was that they should have all parts in the business, in the distribution of which that allotted to Mr. Bacon *by the lords of the Council* was to set forth some undutiful carriage of the earl in giving occasion and contention to Dr. Heywarde's book, which was termed a seditious pamphlet. . . . Yet as it was the queen's pleasure to impose this task upon him, *he could not avoid it*, however reluctant."

If this is not sufficient to show that the prosecution of Essex—in which Bacon only played a very subordinate part—was not "voluntary," as Mr. Sidney Lee and others maintain it was, but was forced upon him by the Queen and the Privy Council, I would recommend them to read a letter on the subject from Bacon to Lord Henry Howard which appears in "The Dr. Farmer Chetham MS.," published by the Chetham Society in 1873. Here Bacon writes to Lord Henry Howard:—

"There is shaped a tale in a lewde forge that beates apace at this tyme, that I shold deliuer an opinion to the Queene in the Lo. of Essex Cause: ffirst that it was *premunire* and nowe last that it was heigh treason, and this opinion to be in opposition and encounter of the Cheefe Justices opineon and the Attornye Generall. My Lo, I thanke God my witte serveth me not to deliuer an opinion to the Queene wch my stomake serveth not to mayntayne, one and the same Conscience of dutye, guidinge and fortifyinge me. But the untruth of the ffable God and my sovreigne can witnes and ther I leave it, knowinge noe other remedye agaynst lyes then others doe agaynst Lybells."

Bacon then speaks of—

"My defence ffor my Lo. of Essex, I am not servile to hime, havinge regarde to my superior dutye, I haue beene much bownd to him and on the other side, I doe p'teste before God, I haue spent more thoughtes and more tyme about his well doinge than ever I did about my owne."

In the same volume there is another contemporary account of the trial of Essex which entirely knocks to pieces the statements of Macaulay. Here it is reported that when Essex taunted Bacon with having written letters in his name (letters to help him with the Queen) Bacon replied :—

"He had spent more however to make him a good s'vante to her Ma^{tie} than ever he des'vcd, for any thinge conteyned in those letters they wold not blushe in the clearest light."

The letters are extant, and show that Bacon's statement was in every respect true.

Again, in his "Apologie" Bacon wrote that he had given the Queen "distress and distrust, in crossing her disposition, by standing steadfastly for my Lord of Essex," and that he "writ to her two or three words of complement, signifying to her Majesty that if she would be pleased to spare me in my Lord of Essex cause, out of the consideration she took of my obligation towards him, I should reckon it for one of her greatest favours. . . . The next news that I heard was that we were all sent for again, and that her Majestie's pleasure was we should all have parts in the business; and the Lords falling into distribution of our parts, it was allotted to me that I should set forth some undutiful carriages of my Lord in giving occasion and countenance to a seditious pamphlet, as it was termed, which was dedicated to him." Bacon struggled hard to get out of the business, but without success. In spite of all this evidence Mr. Sidney Lee declares that Bacon came forward and *voluntarily* gave his services in the prosecution of Essex. For the statement he does not

hold a particle of evidence. All this happened in 1601. According to Macaulay, Lord Campbell, Sidney Lee, Abbott, and others, Bacon "for some time after Essex's execution was looked upon with great aversion." Was he? There was an election in the same year, and, instead of being pelted with rotten eggs, Bacon had a double return; he was elected for his own constituency, Ipswich, and also for St. Albans.

I set against the verdict of Lords Campbell and Macaulay that of Hepworth Dixon, who writes:—"Bacon owed nothing to Essex that could have tempted even a weak man to take the wrong side instead of the right side. He owed his allegiance to his country and to truth. He was as much the Queen's officer, armed with her commission, bound to obey her commands, as her Captain of the Guard. He had no part in the Earl's crime, and utterly abhorred his means, his associates, and his ends. To have done more than he did in the conduct of this bad drama might have been noble and patriotic; to have done less would have been to act like a weak girl, not like a great man."

Those who would see the case for Bacon put squarely and fairly should consult Spedding's "Evenings with a Reviewer," Vol. I., p. 180, from the passage, "According to Bacon's scale of duties, the degrees were—first, your God; next, your king and country; then your friend; last, yourself," to the passage, "Bacon stood forward to take his share of the odium, and would not (for fear of what men might say) shrink from justifying cause which he knew to be just."

Bacon did more for Essex than Essex ever did for Bacon. Had it not been for Essex's pernicious "influence" setting the Cecil faction against their talented kinsman, Bacon would have obtained office in the reign of Elizabeth, and would not have been com-

pelled to wait till his forty-sixth year for the post of Solicitor-General, which was conferred on him in the fourth year of the reign of King James. When I say the "pernicious influence" of Essex I do not mean that it was so by his own design. His advocacy of Bacon was too importunate; he wearied and sickened by his too eager and imperious solicitations, and he defeated his own object, his friendly intervention really doing more harm than good. In 1594 Bacon wrote to his brother, "For against me she (the Queen) is never peremptory but to my Lord of Essex."

Essex was one of the most impulsive men that ever lived, and one of the most self-willed, quite incapable of taking good advice from anyone when it crossed his own humour. All that Bacon and his brother Anthony got from him for their services was the house at Twickenham. All that Bacon got from the Queen for his long service was a portion of Catesby's fine, the reversion of the registrarship of the Star Chamber (for which appointment he waited in vain for twenty years) and the dignity of Queen's Counsel, with no salary attached thereto. Had Bacon been less able and more servile, he would not have waited so long as he did for reward. But, as at the present time, so it was in the days of Queen Elizabeth—it was not the man who worked hardest in politics for his party and who deserved promotion that commanded it. Otherwise Bacon would have been Solicitor-General long before he had reached the age of forty-six.

GEORGE STRONACH.

“HOW WAS IT POSSIBLE?”

SEVEN years ago, when the doctrine of Bacon's universal authorship was beginning to stir minds, and naturally to raise objections, the simple and definite statement was repeatedly made that “the thing was *impossible* ;” no man could have had time (had he even faculties and knowledge sufficient for the task) to produce the stupendous amount of work, pre-eminently excellent in every branch, which is now claimed for Bacon, and piled up on the pyramid of learning and science, philosophy and poetry, of which he is accounted the acmè.

In a brief paper printed in this Magazine, I replied to these reasonable contentions, showing how men, comparatively unknown or unimportant, are accredited with the authorship of *a mass of works* such as ordinary modern writers appear to consider Bacon utterly incapable of producing. For instance, according to Isaac D'Israeli, *Barthius* “wrote a whole library,” and *Lope de Vega** “composed during his life 133,225 sheets, and about 21,300,000 verses.”

More than this is not claimed for Francis Bacon, and since such computations have been made, held good, and taken as fair estimates with regard to the works of other men so, referring inquirers to my former paper, I now take upon me to assume Bacon's ubiquitous authorship *as more than possible*, and to advance the further proposition, “*How was it possible?*”

Whilst putting forward my own views and conclusions, I desire to take upon myself the onus and responsibility of stating them. Although they result from long and curious research, some of them are as yet, I know, incapable of direct documentary proof such as the soul desireth. I can only say, This I have found, thus I con-

* BACONIANA, April, 1896. “Is it possible?” Vol. IV. 70—76.

clude ; and the arguments may not fit other minds of a different shape from my own. Hence the obnoxious first person singular in which this little paper is penned. I write as a free lance, and desire to bring contempt and discredit upon no one but myself. Yet, if nothing is ever to be discussed until it has been proved, how are new ideas to escape into the air and light, out of the prison-house of the old ones ?

To the question then :—“*How was it possible*” that in days when (according to the great master’s own showing), learning was at the lowest ebb—“*How was it possible*” that one man could raise it up, and convert the reign of Elizabeth from an age of iron to the golden age of art, literature, and poetry, of which England now boasts ?

I do not address those who live in full faith of the glories of “Good Queen Bess,” and of the “Galaxies of Wits” who adorned her Court, and who, without any apparent preliminary training, suddenly, simultaneously, and in wondrously harmonious chorus broke forth into song. I confess to being impressed neither with the goodness of the one, nor the galaxies of the others, and I would urge those who seriously desire to follow up this subject, to begin from the beginning, and to realise the truth of Bacon’s repeated regrets as to the ignorance, darkness, and misery of the age in which he found himself, the lack even of *words* in which to express the thoughts seething in his own mind ; no grammar, dictionary, or elementary English school books of value ; the sciences, poor, and weakly handled ; learning reduced to words without matter, and taught in Latin by reason of that same poverty of the English language ; the Muses “barren virgins,” poetry and the theatre in the lowest state of degradation.

So Francis Bacon found things when he conceived his magnificent idea of the “Universal reformation of

the whole wide world.” He was at that time a lad of fifteen, “young in years, but old in wisdom and understanding,” and there is reason to believe that he had already written, and was in process of writing poetry and other works destined to pass as the productions of men of mature years, *authors* of earlier and of *much later date* than is usually affixed to books supposed to have been printed during the lifetime of Francis St. Alban.

As in boyhood he found the world of science and literature, so (excluding from the inquiry his own and ever-augmenting works) he found it still, when in 1623, he once more, and with undiminished emphasis, summed up the conclusions arrived at and printed, some twenty years earlier. “Of myself,” he said, “I am silent,” but meanwhile the great restauration was begun, the huge machinery was nearly completed, and partly set in motion. For a huge machine there was; so ingenious, so complex, and yet when complete, so simple to direct, that to this day nothing has put it out of order, nothing has stopped its working quietly, almost secretly, always persistently, and with unremitting attention from its engineers, and many stokers. It is clear that Francis had hardly framed his scheme before he began to feel the need of help. Those who will carefully consider the entries in the early folios of the *Promus* will probably trace for themselves the course which the writer’s reflections were taking. The analysis is too lengthy for this place, but we see that his thoughts are very deep and very high, and his spirit stirred and anxious. The third sheet ends with one word, “*Oremus.*” “Let us pray.”

It seems to have been now, when looking about for possible help, that he weighed, after his manner, the respective advantages of two classes of men to whom he could turn. There were the potent, grave, and reverend seniors, whose calm and cautious judgments,

with all the experience of advised age, would be most useful if authority were required, or if any measure were to be carried through by the weight of dignity, position, wealth, and so forth. But would such men be likely to forward his new and unprecedented plans? Would they not set them down as hair-brained follies, presumptuous conceit, midsummer madness? Would they not have been likely to throw cold water upon his enterprises, to dash his hopes, and retard advance? The notes on "Youth and Age" in the *Hist. Vitæ et Mortis*, which he afterwards (as "*Shakespeare*") distilled into verse, show sufficiently, perhaps too trenchantly, the "contraries" in this case, and make us quite sure that, under similar circumstances we should have chosen the *young* men rather than the old, to form the co-operative society, and band of brothers, who would carry out its aims. In youth, we read, the blood is hot, the passions quick, the spirit plentiful and effervescent, dense and fresh, the senses quick and entire, fervent and inexperienced of evil, and so inclined to religion and devotion; a young man's wishes are vehement, he is desirous of great things; but liberal, generous, and philanthropic.

Old age is less amiably represented, not only as phlegmatic, and inclined to be sour and melancholy; but also as cold, hard, suspicious or distrustful, wise for itself, avaricious, and self-seeking. Against this is set the advantage on the side of age, that, though less ready in invention, old men are more powerful in judgment, and prefer a safe and sound to a specious course. Nevertheless we see that for the special purposes required by Francis, the young are the best fitted, and so, sure enough, we find him taking steps to secure the kind of allies without whom he could not hope to do much. It would not be difficult to draw up a goodly list of names, and bright names,—which shine on the pages of literary

history as authors, wits, minor poets, &c., and of others who seriously studied natural philosophy and physics under Francis in later years—young men to whom he imparted his experiments and discoveries, and who helped him in the technical parts. Whenever they undertook some special branch, or worked out and rendered practical the original idea which he had imparted, he made over to them the whole credit of it. He remained behind the curtain, and the world rewarded him by wondering how he could be so prosaic or so deadly dull as to take no interest, and to omit all comment on the works of Spenser, Marlowe, Shakespeare, Ben Jonson, and the rest; or how a man of professedly large and liberal mind could be so narrow and grudging, as to ignore all the great scientific discoveries of the day, such as those of Gilbert on magnetism, and William Harvey of the circulation of the blood. There are, however, not a few who know the truth, and for my own part, I think that these should provide the old world with a new pair of spectacles.

In 1608 we see from Bacon's MS. table-book that the "Fraternity" of his youth was working; but the young men who composed it now regarded him as a father, not a brother or equal; he calls them his sons, as elsewhere he has called them *Aurora Filii*, Sons of the Morning, and Sons of Science: he is preparing to rouse their interest, and to procure their assistance in the interpretation of nature and of practical science. Some of the entries in his table-book under the date July 26th, 1608, enlighten us incidentally, but with clear illuminating rays, as to intended "Methods" for advancing his Herculean enterprises, and also for the ordering of his great secret society, so far as the section including the Sons of Science was concerned; for, much as he desired to draw to himself these many nimble

wits and able pens, and to give them personal interest in, and incentives to the work, there must nevertheless be method, discipline, and even secrecy in all that was done, and several of the entries have a symbolic trefoil in the margin, which, to my own mind suggests that such notes were to apply especially to the Rosicrucian brotherhood. He has previously jotted down memoranda of men of position and power as well as men of science, the "likest" of their kind to be inclined to experimenting, and also to help him "to gayne entrance into the inner of some great persons," for without "place," personal dignity, or influence, would it not be difficult to ally to himself, and to utilise the most hopeful amongst the educated youths of the time, or to collect a sufficient number of the able scribes, collators, translators, &c., now so necessary to him? He therefore tried (we know how hard he tried, and how his efforts have been by modern writers misrepresented) to get appointed to some place where his powers and genius could have fair play. The death of Elizabeth had opened up a more hopeful prospect for him; but still matters moved slowly. Amongst his papers we now find the following notes:—

"Query of learned men beyond the seas to be made, and harkening who they be that may be so inclined."

(We ask *what the learned men were to be made?* Members of his secret society?).

Further on we read:—

"Imparting my cogitata et visa wth choyse, *ut videbil.*"

"Qu(ery) of an oration *ad filios*,^o delightful, sublime, and mixt with elegancy, affection, novelty of conceyt, and yet sensible, and superstition."[†]

Then follows a sketch of the "works" to be under-

^o This is omitted from the Index to Spedding's "Letters and Life." † *Free from superstition?*

taken. First, a History of "Marvailles," a historie of all sorts for matters strange in nature . . . to be compiled with judgment and all the popular errors detected.* . . . An Historie Mechanique, to be compiled . . . of the experiments and observations of all mechanical arts, the instruments and engins requesite; then the use and adoperation of everie instrum^t; then the woork itself and all the processe thereof, wth the tymes and seasons of doing every part thereof. Then the errors w^{ch} may be comytted, and agayn those things w^{ch} conduce to make the woorke in more perfection. Then all observacions, axiomes, directions. Lastly all things collaterall, incid^t or intervenient."

Having listened to the sublime and delightful discourse which should treat of all these things, we cannot doubt that the Sons of Science must have felt that they had their work cut out for them; and here follows a series of notes of his own proposed system of management, and of the steps which he must take in order to carry out his plans. Again we read:—

"Layeing for a place to command wyttts and pennes. Westminster, Eton, Wynchester, spec(ially) Trinity College in Cambrig, St. Johns in Camb., Maudlin College in Oxford; and bespeaking this betymes wth y^e king, my L. Archb., my L. Treasurer."

"Qu. of young scholars in y^e Universities. *It must be the post nati.*"

Here we see that he begins with the public school boys, and proceeds to the universities. Let those who will, extract the names of young contemporaries of Francis, Lord Verulam, and see how many from these schools and colleges became afterwards known as "authors," "poets," or philosophers and divines. Now we see him planning to give *pensions* to four of his

* Such a compilation was later on published with the title of "*Vulgar Errors*," by "Dr. Thomas Browne."

young scholars for research in order to compile the two histories "*ut supra*;" he also meditates founding a College of Inventors, and (evidently to encourage and arouse emulation) there are to be galleries with statues of inventors past, and spaces or bases for inventors to come.

At the point in the notes now reached it becomes plain that the young scholars, although drawn to their great master by true interest in his work and by every art which might make their own share in it attractive and pleasant, were yet to be bound by strict rules and obligations, subjected, like all else that Bacon attempted, to "order, Heaven's first law;" to method, discipline, and even to obligations of secrecy and traditional regulations.

Opposite to the next marginal trefoil we find the following notes:—

"Qu(ery) of the Order and Discipline, to be mixt wth some poynts popular to invite many to contribute and joyne."

"Qu. of the rules and præscripts of their studies and inquiryes. Allowance for travailing; allowance for experim^{ts}, intelligence and correspondence wth y^e universities abroad."

"Qu. of the maner and præscripts touching secrecy, tradition, and publication."

"Qu. of Remoooves and Expulsions in case wth in a tyme some Invention woorthy be not produced. And likewise Qu. of the honors and Rewards for Inventions."

It is clear that stenography or shorthand writing was well understood by Bacon, who, I believe, himself introduced the use of it, adapting and developing the art from ancient Eastern methods, and teaching it to his scribes. His "lodge" at Twickenham seems to have been practically a *scriptorium* where he kept busy many "idle pens," and the succession of handbooks pub-

lished in his time, each a sort of enlargement or improvement upon the other, proves how quickly and thoroughly the use of shorthand became understood and popularised.

This helps to account for the "celerity" which William Rawley noted as one of the extraordinary facts connected with his dear master's method of writing—a swiftness and facility past his powers of description. Earlier in life Francis had chewed and digested all that was to be found in the old world writings; later on his friends were so amazed at the "universality of the knowledge" which flowed from him that, like Rawley, they were inclined to ascribe it to a kind of inspiration. "For though he was a great reader of books, yet he had not his knowledge from books, but from some grounds and notions from within himself." Peter Boener, Bacon's domestic "apothecary," adds the bit of confirmatory evidence that he "seldom saw him take up a book. He only ordered his chaplain and me to look in such and such an author for a certain place, and then he *dictated to us early in the morning what he had invented and composed during the night.*"

Aubrey in his "*Life of Hobbes*," Vol. II., Part II., p. 602, states: "The Lord Chancellor Bacon . . . was a very contemplative person, and was wont to contemplate in his delicious walks at Gorhambury and *dictate* to Mr. Bushell or some other of his gentlemen that attended him with ink and paper ready to set downe presently his thoughts."

The whole of the Apophthegms were, it is stated, dictated *from a sick bed in one day!*

On his falling into disfavour, it is related "one told his Lordship it was now time to looke about him. He replied, 'I doe not looke *about* me, I looke *above* me.'"

No wonder that "Ben Jonson" (*Johnson*, one of his able pens), should, some years after his master's dis-

appearance and supposed death, write of him in terms which, though known to many, are seldom commented upon by Bacon's antipathetic critics.

"My conceit of his person was never increased towards him by his place or honours; but I have and do reverence him for the greatness that was only proper to himself, in that he seemed to me ever by his work one of the greatest of men, and most worthy of admiration that hath been in many ages. In his adversity I ever prayed that God would give him strength, for greatness he could not want. Neither could I condole in a word or syllable for him, as knowing no accident could do harm to virtue, but rather help to make it manifest."*

Would that many wits and able pens, fresh from the Universities and not yet entangled in the meshes of this complicated life, nor fast-bound in mind or conscience by vain and effete vows of secrecy, and by traditional obligations—would that such Sons of the Morning may be moved to devote some portion of their time, brains, money and energies to the revelation of the true life and history of this "most prodigious wit," this "Concealed Poet," this Miracle of Men, of whom it was declared by one of his most inward friends that "if ever there were a beam from Heaven upon any man, it was upon him."

CONSTANCE M. POTT.

"VIRGIL takes up the lighted torch of Homer and hands it on to Dante, who passes it to the genius behind the Shakespeare mask—Francis Bacon. Thus the 'handing on of the lamp for posterity' has been kept going by a chain of giant poets, who, like the distant peaks of some mighty range of Alps, beckon and nod to each other o'er the cloudland of ignorance and above the mists of the ages."—*W. F. C. Wigston.*

* Jonson's *Discoveries.*

“THE work, therefore, of the *Instauration* was an original, and a work so vast and comprehensive in its design that though others in that age might hew out this or the other pillar, yet of him alone it seemeth true that he framed the whole model of the House of Wisdom. The great cause of his suffering is, to some, a secret. I leave them to find it out by his words to King James: ‘*I wish,*’ said he, ‘*that as I am the first so I may be the last of sacrifices in your times.*’ And when from private appetite it is resolved that a creature shall be sacrificed, it is easy to pick up sticks enough from any thicket whither it hath strayed to make a fire to offer it with. But whatsoever his errors were, or the causes of his misfortunes, they are overbalanced by his virtues and *will die with time.*”—“An Account of all the Lord Bacon’s Works.” London, printed for R.C. at the Rose and Crown, in St. Paul’s Churchyard, 1679.

BACON, PYTHAGORAS, AND SECRECY.

TO THE EDITOR OF “BACONIANA.”

SIR,—In a work entitled, *Entretiens d’Ariste et d’Eugène* (“B J.”) Paris, 1671. I have met with the following reference to Bacon:—

“*Pythagore faisoit une religion du secret. Le Chancelier Bacon que j’estime guères moins que Pythagore le compte entre les mystères les plus saints de sorte que selon la morale de ces deux grands hommes on ne peut révéler un secret sans commettre en même temps une espèce de sacrilège.*”

Perhaps you can kindly tell me whether among the published works of Francis Bacon there exists any passage in which secrecy is thus extolled as a sacred mystery. If, as I believe, none such exists, it would be interesting to learn from whence the French writer derived his ideas.

I am, &c., H. B.

NOTES ON RECENT PUBLICATIONS.

"*Shakespeare's Forerunners.*" Sidney Lanier. Royal 8vo. 2 Vols. 30/- (Heinemann).

"*A New Portrait of Shakespeare.*" John Corbin. Pott 4to. 5/- (Lane).

"*The Age of Shakespeare.*" Seccombe and Allen. Post 8vo. 2 Vols. (Bell). Vol. I., Poetry and Prose, 3/6; Vol. II., Drama, 3/6.

"*Philobiblon: the Love of Books.*" Richard de Bury. Pott 8vo. 1/- (Moring).

IT is as a poet that the late Sidney Lanier is principally known in this country. The book now before us—"Shakespeare's Forerunners"—consists mainly of lectures delivered to American literary students. Mr. Lanier's literary executors have produced an attractive piece of bookmaking, marred in several places by reprehensible errors of carelessness. For example, the title-page of a copy of the anonymous 1633 edition of Marston's plays, apparently belonging at one time to Ben Jonson, for it bears his autograph, is reproduced in facsimile, and described as "Title-page of Ben Jonson's Tragedies and Comedies." Obviously the perpetrator knew little of Ben Jonson, and still less of John Marston. Volume I. is prefaced by the Droeshout First Folio portrait of William Shakespeare, but the American engraver, dissatisfied apparently with the actor's countenance, has endeavoured to infuse into it a poetic and intellectual cast by shading and re-touching the eyes.

Mr. Lanier's share in the work is well done. His style is singularly charming, and he has a fine enthusiasm for his subject:—

"If any one should say there is not time to read these poets, I reply with vehemence that in any wise distribution of your moments, after you have read the Bible and Shakspeare, you have

no time to read anything until you have read these : nay, if we come down to the things that have real meaning in life, I declare to you, especially to you women, that you have no time to eat, nor to drink, nor to sleep, until you have at least placed yourself in position to receive and reverently understand the message which comes to you out of the mouths of these old artists. They are so noble, so manful, so earnest ; they have put into such perfect music that protective tenderness of the rugged man for the delicate woman which throbs all down the muscles of the man's life and turns every deed of strength into a deed of love ; they have set the woman, as woman, upon such adorable heights of worship, and by that act have so immeasurably uplifted the whole plane upon which society moves ; they have given to all earnest men and strong lovers such a dear ritual and litany of chivalric devotion ; they have sung us such a high mass of constancy to our love ; they have enlightened us with such celestial revelation of the possible Eden which the modern Adam and Eve may win for themselves by faithful and generous affection ; that—I speak it with reverence—they have made another religion of loyal love and have given us a second Bible of womanhood." (Vol. I., p. 7).

It is when in this vein that Mr. Lanier is at his best. On the other hand, in many parts of the book—notably the imaginary life of Shakespeare—"thought runs gracefully free from the trammels of precision," and much is mere airy conjecture.

Of a different calibre is Mr. Corbin's "New Portrait of Shakespeare." The author essays to establish the authenticity of the so-called Ely Palace portrait, and to prove that this was the picture from which Droeshout engraved his celebrated First Folio plate. In order to push home his point it is necessary to discredit the so-called Droeshout "original" recently presented to Stratford-on-Avon by Mrs. Flower. The likeness, however, between this and the First Folio plate is too close to admit of a doubt that the two are intimately related ; either the print was taken from the painting, or the painting from the print. Mr. Corbin believes that

the print was the parent of the painting, and his arguments are so plausible as to be practically convincing. Perhaps his strongest point is that the painting resembles more closely the engraving *in its late retouched state* (1685) than the original impression of 1623 which so aroused Ben Jonson's enthusiasm. Apparently, then, the painting is a late copy of the 1685 engraving. The inscription on the portrait comes in for criticism, but Mr. Corbin omits to comment upon the spelling of the name, although this is, it seems to us, a particularly strong point in his favour. If Mr. William Shaksper sat for his portrait the name would almost certainly be spelled in one of the several ways used by the sitter, and this would be anything *except* that which is inscribed in highly suspicious "cursive" characters. The *spelling* of the inscription, "Willm. S-h-a-k-e-s-p-e-a-r-e," appears to us to render it highly probable that both the picture and the spelling were inspired by the Droeshout First Folio engraving.

Although Mr. Corbin succeeds in thoroughly discrediting the Flower-Droeshout original, he fails to convince us of the genuineness of the Ely Palace picture, and so it follows that there is in all probability no genuine painting of the Stratford player in existence.

Messrs. Seccombe and Allen's "Age of Shakespeare" is a concise hand-book to the literature of the period. Among other useful information it gives in the form of chronological tables representative *coups d'œil* over our literature from 1579 to 1631. One cannot fail to respect Messrs. Seccombe and Allen for the amount of labour that has been put in these two volumes. It is only when the authors branch out into criticism of a subject of which they obviously know very little that they cease to be admirable. We can scarcely comprehend any responsible person at the present day writing such shallow nonsense as the following:—

"The only branch of knowledge for which Bacon really did anything is the barren knowledge of how to trade upon the folly, the vanity, the selfishness of mankind."

In their eagerness to frame a euphonious sentence they sacrifice sense, and applaud stilted little Alexander Pope as "the *brightest* and meanest of our poets" (!) Further, they oracularly assert that "the paradox of Bacon's character will never be summed up more tersely than by Pope."

Sentiments so crude as these are sufficient to make the spirit of James Spedding weep. They detract very seriously from the value of an otherwise sound and excellent work.

We are somewhat surprised to note the severity with which the "perfect army" of Shakespearean "critics, investigators, and theorists" are summed up :

"So *exalté* has been the enthusiasm of some of the last that they have not hesitated to fabricate evidence in support of their particular views ; and few perhaps have emerged from controversy on the subject who have not been scathed to the extent of stating as facts what they knew to be merely conjectures."

We would commend this passage to the attention of the affable and urbane scribe who wrote recently in *The Academy* that :—

"The whole of the pullulating mess of mushroom literature which has sprung up around the (Bacon-Shakspeare) question in recent years is the production of writers who, even where they are not actually dishonest, are at least incapable of dealing with any literary problem in accordance with the canons of sound reasoning."

Mr. Alexander Moring's charming re-issue of Richard de Bury's "Philobiblon" comes at an opportune moment. Upon more or less every page of this classic Bacon's indebtedness to De Bury is apparent. We merely note one passage which may—perhaps not

improbably—have been the original germ of the hyphenated pseudonym SHAKE-SPEARE. In Chapter XII., entitled “A Vindication of Poetry, and Its Utility,” it is written :—

“The wisdom of the ancients devised a remedy by which to entice the wanton minds of men by a kind of pious fraud, the delicate Minerva secretly lurking beneath the mask of pleasure.”

As everyone knows the delicate Minerva,—Pallas, the Goddess of Wisdom,—received her name “either because she killed the giant Pallas, or perhaps *from the spear which she seems to brandish in her hands.*” *

Ben Jonson appears to have perceived very clearly the delicate Minerva lurking beneath the mask of the First Folio, for in his introductory verses he says, Shakespeare

“Seems to shake a lance
As brandished at the eyes of ignorance.”

It is curious that the wanton minds of men will not recognise the features of their kindly and self-effacing physician, nor will they yet apparently forgive the “pious fraud” by which he lured them to assimilate his philosophy.



SHAKESPEARE IN JAPAN.

ON February 22nd, at the Meijida Theatre, Tokyo, Shakespeare's *Othello* was given after Japanese fashion for the first time, Kawakami being the Moor, and Madame Sada Yacco Desdemona.
—*The Athenæum*.

* Lempriere.

THE INVENTION OF THE BILITERAL CIPHER.

NOT a little of the discussion concerning the existence of the Biliteral Cipher in the works of Francis Bacon has centred about the fact that Italian type in two forms in the same text existed in books printed before Bacon's time, that this use increased during the period in which he wrote, and was continued long after his death. This has led to many conjectures. By some it is thought to be an irrefutable argument against the use for cipher purposes in the books in which the cipher has been found; by others, that it is an evidence that its use was not confined to Bacon, but was much more widely extended, was familiar to many writers besides Bacon, and used long after his day entirely for cipher purposes.

I have in various ways sought to make plain what seems to me the real explanation, and may, in this connection, repeat what is already familiar to some readers. Many, however, do not understand it, and this is my excuse for further brief reference to the subject.

It is conceded that Bacon was the inventor of the Biliteral system. Inventions usually result from the suggestion or adaptation of something already in existence. How mixed fonts came to be used before Bacon's time, is impossible to ascertain. The poverty or necessities of some printing-office compelling "a make shift" to supply the lack of italic type may have been the beginning. To some other printer it appeared as "a new style," and was adopted as the latest fashion.

Bacon saw that by method in the arrangement of these two forms of letters already at hand, a cipher could be enclosed in the printed page, yet attract no attention—that it would be absolutely undiscoverable

without the key—and he incorporated a communication in his first book, *The Shepherds' Calendar* of 1579. The success and secrecy of his plan became at once apparent, and it was continued in his writings. Publishers of other books observed the permanence of "the new fashion" of two forms of type, and followed it for no particular reason, until a considerable part of the literature of the day appeared in this mixed form. The larger the number of books printed in this manner, with no method in the arrangement of the letters, the greater the safety of the hidden matter in those of Bacon; and the disclosures show that he, becoming bolder, ventured to place the gravest secrets of his life in this two-formed type. The very success of its hiding caused him at length to fear that he had done his work too well, and that he must give some hint of its existence, or it would never be discovered. In 1605, we have the first mention of a Biliteral Cipher, but it was not until 1623 that the full explanation of it was given, after it had been in use forty-four years.

I have found the cipher in Bacon's works up to 1635. In one case—that of *Sylva Sylvarum*—I found the cipher in the edition of 1635, but not in one of later date nor in one of earlier. The letters in two forms are there, but indiscriminately placed.

I have examined the works of many authors—books printed in Bacon's lifetime and before, in which these differing forms of letters appear—but have failed to find in them the Biliteral method in groups of five. I do not say that no cipher exists in these books, but that the method delineated by Bacon in *De Augmentis* does not exist in those I have thus far examined.

I come to the conclusion, therefore, and this is confirmed in the cipher writings, that Bacon selected his types from those in general use, and that after his death the cipher was incorporated in the editions printed by Rawley, or some other confidant of Bacon, but not in all the editions that appeared.

Time and strength were wanting to continue the examination of Rawley's later editions, but there is every reason to believe that, at least, some of these contain a continuation of the hidden writings.

ELIZABETH WELLS GALLUP.

NOTES, QUERIES, AND CORRESPONDENCE.

THE BACON SOCIETY (*Incorporated*).

THE present Number of BACONIANA has, we regret, been delayed in expectation of a promised article dealing with the future plans of the newly incorporated Bacon Society. As, however, there appears to be a prospect of further delay, we have decided to wait no longer, but to go to press. The Society's Rooms at No. 11, HART STREET, BLOOMSBURY, are in the meantime open every afternoon except Sunday, and the Secretary will be glad to answer enquirers.

BACON AND GERMANY.

THE Annual Meeting of the German Shakespeare Society took place on April 23rd, at Weimar, when Professor Dr. Brandl, of Berlin, was elected President, in place of the late Dr. Oechelhaüser. After the business of the Society, an interesting lecture, upon "Der Shakespeare Monolog und Seine Spiele," was given by Dr. Eugen Kilian, of the Royal Theatre, Karlsruhe. A luncheon for the Members of the Society, and the performance of the first part of *King Henry IV.*, followed. Weimar's daily paper, *Deutschland*, published in tabulated form seventy concise reasons to prove that Bacon was Shakespeare. A Munich writer, a day previous to the Society's Meeting, in the same paper, urged the Society to awake to its duties in regard to the inscription to be placed upon the Shakespeare stature to be erected opposite the famous Goethe and Schiller memorial outside the Weimar Theatre. He deems it the business of the Society to see that Bacon's, as well as Shakespeare's, name appears in the inscription.—*The Literary World*.

THE CONTROVERSY IN PARIS.

NOT only in Germany, but likewise in France, the Baconian theory appears to be winning its way. The Parisian Review, *Etudes*, (May 20, 1903)* contains the first of a series of articles, entitled, "Shakespeare ou Bacon." The writer, who is, apparently, a convinced Baconian, appraises our volcanic opponents as follows:—

"Avec une liberté toute Shakespearienne les défenseurs de la vieille tradition traitaient leurs adversaires de *lunatic*, de *cranks* et de *most stupid people*, ce qui constitue une manière d'argumenter très vieille, pas très rare et extrêmement aisée, mais pardessus tout inefficace."

THE MONTHLY REVIEW.

THE *English Churchman* notes that the May number of the *Monthly Review* contains two articles dealing with the Shakespeare-Bacon controversy, "*if controversy it can justly be called, when we reflect that new fangled folly is arrayed on one side, and scholarship and unbroken tradition on the other.*"

Mr. Atkinson's contribution is dealt with elsewhere. The trend of the Editorial mind may be judged by the following allusion to Mrs. Gallup and Mrs. Pott:—

"Many an adventurer has plunged with a gallop down that phantom highway and gone to pot in the end."

Accustomed as we are to the manners and habits of the erudite Shakespearean, it is still somewhat surprising to meet with this "wit" in the publication of a firm with the reputation of John Murray. The *Monthly Review* having recently printed *three* antipathetic articles upon the subject, it occurred to us to enquire of its

* VICTOR RETAUX, Libraire Editeur. Rue Bonaparte, 82, Paris.

editor whether he would be willing to insert a Baconian reply. The answer was as follows :—

"I shall be glad to read an answer to Mr. Atkinson's paper if you publish one in your Review (BACONIANA); but I fear I shall be unable to find room for it here. With thanks for your offer,
"I am, &c."

We print this letter because, unfortunately, it is typical of the difficulties that Baconians experience in obtaining a hearing. An editor has the right to decide what shall or shall not appear in his magazine; yet it is none the less unjust to permit a sinister attack upon a great Englishman, while his defenders are withheld the opportunity of reply.

SHAKESPEARE AND THE GREEK TRAGEDIES.

MR. SIDNEY LEE, in his *Life of Shakespeare*, observes, that "Shakespeare had no title to rank as a classical scholar." He adds :—

"The rudiments of Greek were occasionally taught in Elizabethan Grammar Schools to very promising pupils; but such coincidences as have been detected between expressions in Greek plays and in Shakespearean drama seem due to accident and not to study, either at school or elsewhere, of the Athenian drama."

The series of articles by Mr. Churton Collins in the *Fortnightly Review*, entitled, "Had Shakespeare read the Greek Tragedies?" will be uncomfortable reading, not only to Mr. Sidney Lee, Canon Beeching, and other decryers of the poet's learning, but to all admirers of Shakespearean "scholarship and unbroken tradition."

Mr. Collins cites a number of passages, proving that Shakespeare drew largely from the Greek Tragedies—a fact that has always been asserted by Baconian students. In a leading article on April 6th, the *Daily News* made the following comments :—

There is one application of the theory which perhaps Mr. Churton Collins has overlooked. It arises from the possibility of the writer only succeeding in establishing one-half of his case. Suppose he proves that the author of the passages he cites must have known Latin, and that he fails to prove that Shakespeare did know it, or could have known it sufficiently for the purpose, will he not strengthen the hands of the Baconians?

But it is right to say that in the article not a little evidence is adduced to show that Shakespeare might conceivably have acquired the necessary classical knowledge in the Grammar School at Stratford. There is nothing absolutely impossible in the supposition that he did so, except the strong evidence that, as a matter of fact, he did not. Had he done so, it is extremely hard to account for the opinion of his friends and contemporaries that he did not possess this knowledge.

But genius, and especially a genius like Shakespeare's, can do anything.

Up to the present, Mr. Collins' articles have been received by the literary press in silence.

THE PLAYS OF FRANCIS BACON.

WE print elsewhere a letter upon this subject from a correspondent in India. From Boston, U.S.A., another correspondent writes as follows:—

"It seems to me that all Baconians, active or passive, both here and in England, France, Germany, and elsewhere, ought to combine their forces instead of working so entirely separately and detachedly, therefore, in a way, less effectively than if they were pursuing a well-defined common object and policy.

"I should be glad to be one amongst others to subscribe towards the cost of this object provided the work be undertaken in an appropriate and efficient manner, commenced at once and completed (as I should think it easily might be with so much of the material already to hand) in a comparatively short time."

It is certainly desirable that the first steps towards this cosmopolitan edition should be organised in the Mother Country. In the succeeding issue of *BACONIANA*, we hope to formulate a scheme for the efficient accomplishment of that which has now become a national duty.

SHAKESPEARE COMMEMORATION DAY.

IT is an encouraging sign that the country is yearly becoming more awake to its indebtedness to the man whom some of us call Shakespeare, and others, Bacon. The recent birthday celebration at Stratford-on-Avon has evoked more enthusiasm than upon any previous occasion, yet strangely enough a large measure is probably due to mistaken resentment against those who are erroneously supposed to spend their time in villifying and decrying the poet's genius.

Prominent among the Stratford Commemorators was Miss Marie Corelli. Speaking as the Mouthpiece of Literature, she is reported to have said :—

“Nothing is so simple as to find fault with what you cannot do yourself. And nothing is so delightful to a very small mind as to calumniate a very great one. A sweep can, if he likes, object to the sunshine, but he cannot lessen one beam of its kindly splendour. So it is with the promulgators of the Bacon theory. Their own powers are absolutely insignificant as compared to the magnificent genius they seek to vilify. Nevertheless, as I am speaking for literature I venture to say that literary students all over the world would have long ago rejoiced to see a straight answer from Stratford-on-Avon on this subject. Because we all know that such an answer could be emphatically given were the necessary pains and scholarly care taken to do so, and the mean wrong inflicted on the dead poet could be nobly righted by his own native town. Let us hope that the world will not have to wait long before this is done.”

Miss Corelli's peroration reads strangely in comparison with the statement contained in her letter of January 10th. She then said :—

“The people of this town, Stratford-on-Avon, *have* sufficient records of the living and grand personality of Shakespeare (apart from the written testimony of his friends and compeers) to enable them to smile.”

We are led to assume that the decease of the smile is due to the townspeople having in the interim taken stock of their “records.”

"NEW SHAKESPEAREANA."

THE January—March number of "*New Shakespeareana*" contains an article upon "The Sonnets," by Mr. F. C. Hunt. The April—July number is devoted entirely to the report of a debate upon the Shakespeare Bacon controversy between Dr. Appleton, Morgan, and Dr. Isaac Platt.

BACON AS MASTER OF THE REVELS.

OUR attention has been drawn to the following extracts from letters to Lady Carleton and Sir Dudley Carleton, re-printed by Dr. E. H. Henderson, in his "Sidelights on English History: being Extracts from Letters, Papers, and Diaries of the Past Three Centuries." (Bell), 1900.

" . . . On Tuesday it came to Gray's Inn and the Inner Temple's turn to come with their Masque, whereof Sir Francis Bacon was the chief contriver, and because the former Masque came on horseback and in open chariots, they made choice to come by water from Winchester Place to Southwarke, which suited well with their device, which was the marriage of the River Thames to the River Rhine; and their show by water was very gallant by reason of the infinite store of lights very curiously set and placed, and many boats and barges with devices of lights and lamps; with three peals of ordnance, one at their taking the water, another in the Temple Garden, and the last at their landing; which passage by water cost them more than three hundred pounds. They were received at the Pier Stairs, and great expectation there was that they should every way excel their competitors that went before them; but in device, daintiness of apparel, and, above all, in dancing, they are held excellent and esteemed for the properer men.

"But, by what ill planet it fell out I know not, they came home as they went, without doing anything, the reason whereof I cannot yet learn thoroughly; but only that the Hall was so full that it was not possible to avoid it, or make room for them; besides, that most of the ladies were in the galleries to see them land and could not get in. But the worst of all was that the king was so wearied and sleepy with sitting up almost two

nights before, that he had no edge to it. Whereupon Sir Francis Bacon adventured to entreat of his Majesty that by this indifference he would not bury them quick; and I hear the king should answer, Then they must bury him quick, for he could last no longer; but withal, he gave them very good words, and appointed them to come again on Saturday. But when their apparel had been already shewn, and their devices vented, how it will fall out God knows, for they are much discouraged and out of countenance, and the world says it comes to pass after the old proverb, 'The properer man, the worse luck.' . . ."

" . . . Our Gray's Inn men and Inner Templars were nothing discouraged for all the first dodge, but on Saturday last performed their parts exceeding well, and with great applause, both from the king and all the company. . . . The next night the king invited all the Masquers, with their assistants, to a solemn supper in the Marriage-room. . . ."

"THE PLAYS OF FRANCIS BACON."

TO THE EDITOR OF "BACONIANA."

DEAR SIR,—For years past it has been one of my dreams to witness the publication of a "Shakespeare" with the author's name on the title-page. At present I do not think that the time is fully ripe, but I do think that there is no time like the present in which to begin the collection of materials for the purpose even as David collected the materials with which Solomon built the temple.

For I would like this publication to be, as nearly as possible, worthy of that great Intellect, that magnificent Genius, that kindly and upright Spirit which has for centuries suffered under not only ignorance and neglect, but even misrepresentation and obloquy.

I would suggest therefore that you invite all Baconians who have the time, the leisure and the will, to take up one or more of the Plays and annotate the same as fully as his ability and the means at his disposal will admit. As each is completed it should be docketed *Hamlet*, *King Henry VIII.*, &c., &c., and sent to you to be pigeon-holed along with the other *Hamlets*, &c., until the time is fully ripe. Then let the Plays be divided amongst half-a-dozen able and qualified men who, with the material thus collected, would proceed to prepare them for the Press, all working in conjunction with, but under, that able lady whose "knowledge of the subject stands alone."

Do not let such a work as this be narrowed down to the limits of the demonstration that Bacon wrote "Shakespeare." That is triumphantly proved already, and should not be alluded to outside

the pages of the Preface, though, of course, parallel passages, references to the *Promus*, &c., would appear in the Notes. But, beyond that, let the Baconian authorship be assumed and the publication aim at being the fullest, most erudite and most monumental edition of the Plays yet published. All former editions of "Shakespeare" have been trammelled with conjecture; in a Baconian "Shakespeare" this will be reduced to a minimum, for we *know* whence Bacon got his knowledge, and we have not (as our forefathers had) to construct a man's life and nature out of his works, even as Professor Owen constructs an antediluvian monster out of a few bones.

If you, Sir, will draw out a few rules for our guidance, I am sure that there are many who would gladly assist in such a work. Here, in my Indian bungalow, with but very few books, I might not be able to be of much help, but, as two of those books are a *Promus* and a Concordance, I might do a little even now, and in about ten years' time I fancy that I shall have both the leisure and the means to do much more.

Of course, everyone must use an edition of "Shakespeare" in which the lines are numbered, and the text of the best. In neither of the editions which I have with me here is this done, but I can no doubt procure a *Globe* edition in the country.

However, I will now leave my proposition in your hands to improve upon or reject according as to whether you consider it feasible or impracticable.

But, for heaven's sake! do not let us overreach ourselves or treat as gospel the wild imaginings of some over-keen enthusiasts amongst us whose conjectures up to the present are, at least, non-proven.

Yours faithfully,

G. H. P. BURNE.

Bellary, Madras, April 12th, 1903.

"SHAKESPEARE'S PROSE."

TO THE EDITOR OF "BACONIANA."

SIR,—In my article under this heading in the last number of *BACONIANA* I gave a passage from *Love's Labour's Lost*, and attributed it to *Hamlet*, in error. I trust you will allow me to make this correction, and at the same time to call your readers' attention to the extraordinary similarity between the other remarks of Holofernes in that, the earliest of the Shakespearean dramas, and the language of Bacon. Is the following not thoroughly Baconian, in spite of Spedding's *dictum*: "I doubt whether there are five lines in Shakespeare which could be mistaken for Bacon."

Holofernes says: "*Novi hominem tanquam te*: His humour is

lofty, his discourse peremptory, his tongue filed, his eye ambitious, his gait majestical, and his general behaviour vain, ridiculous, and thrasonical. He is too affected, too odd, as it were, too peregrinate, as I may call it."

It will be curious to see how Dr. Murray treats this word "peregrinate" in the New English Dictionary.

Beyond doubt the character "Armado," who is thus described, is the Spanish refugee, Antonio Perez, who in 1594 published his "Relaciones" under the assumed name of "Raphael Peregrino." The Earl of Essex took Perez under his patronage, and the Spaniard also became attached to Francis and Anthony Bacon, but it is not related that he was acquainted with William Shakespeare.

In the above passage it is of interest to note the conjunction of Latin and English met with in nearly every letter written by Bacon.

I am, &c.,

GEORGE STRONACH.

ELIZABETHAN AUDIENCES.

TO THE EDITOR OF "BACONIANA."

SIR,—Those of your readers who wonder how the Elizabethan groundling, or as the poet Chapman terms him, the "unapprehending stinkard" sat through the in many cases, philosophically-prosy plays of Shakespeare may be interested in the following illuminating piece of dialogue from Ben Jonson's *Bartholemew Fair*:—

Cokes.—(An esquire of Harrow). But do you play it according to the printed book? I have read that.

Leatherhead.—By no means, Sir.

Cokes.—No! How then?

Leatherhead.—A better way, Sir. That is too learned and poetical for our audiences. What do they know what *Hellespont* is or *guilty of true love's blood*? Or what "*Abydos*" is? or the other *Sestos hight*?

Cokes.—Thou art in the right. I do not know myself.

Leatherhead.—No. I have entreated Master Littlewit to take a little pains to reduce it to a more familiar strain for our people.

It would be instructive to know into what strain, for instance, the genealogy in *Henry V.* was reduced, in order to render it acceptable to an audience "for the most part capable of nothing but inexplicable dumb shows and noise."

Yours, &c.,

S. J. PIERPOINT.

SIR FRANCIS BACON, POET.

TO THE EDITOR OF "BACONIANA."

SIR,—Howes, in his *Annales*, or *General Chronicle*, 1615, includes in his list (page 811), of excellent Poets of the time of Elizabeth, "Sir Francis Bacon, Knight." The others mentioned are Gascoigne, Churchyard, Dyer, Spenser, Sidney, Harrington, Challoner, Davie, Lillie, Chapman, Warner, Shake-speare, Daniel, Draiton, Marlo, Johnson, Marston, Francis, Meers, Silvester, Decker, Fletcher, Webster, Heywood, Middleton, and Wither. Poetry ascribed to all the above except possibly Meers, Silvester, and Bacon, had been published prior to the date of Howes' book. Judged by the list to be found on the same page, viz., Friar Bacon, Wyclife, Chaucer, Gower, Ledgate, Skelton, More, and Heywood, of persons registered "as were most famous in the high misterie of poesey, by whose singular paines and industry our native language hath from time to time bene much refined," it is possible that the term Poet may then have been used as a term of wider significance, say as a maker, inventor, an author of fiction, or even as a writer on general subjects. Perhaps some Baconian will look into the matter.

Yours, &c.,

P. W.

DUDLEY—SUTTON.

"BACONIANA," page 64.

Query (1). Can any reader throw light on why the pseudonym of Sutton was borne by the Dudleys as early as in Henry VIII's reign?

(2). And again by Lord Dudley in Holland, his alias there being Robert Sutton?

ORIGIN OF SURNAMES.

Reply :—"Not a few have assumed the names of their father's Baronies, as in former times, the issue of Richard Fitz-Gilbert tooke the name of Clare which was their Baronie; and in late time since the Suttons came to the Barony of Dudley, all their issue took the name of Dudleys." . . . Extract from "Remaines concerning Brittain," p. 123, sm. 4to., fourth impression, 1629.

Will the querist kindly quote, and give reference to the authority for the statement that the Earl of Leicester adopted the alias of Robert Sutton while commanding the forces in Holland, also to state the circumstances of the occasion?

J. F. STEVENS.

BACONIANA.

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A PROSPECTIVE.

“Some dear cause
Will in concealment wrap me up a while ;
When I am known aright, you shall not grieve
Lending me this acquaintance.”—*Lear*.

IT is not uninteresting to consider the probable effect upon English literature of a growing belief in the authorship by Francis Bacon of the Shakespeare writings. Such a belief must, of necessity, grow slowly. It is too startling and novel upon its face to gain ready credence. There is no precedent to familiarize us with such a wild and improbable idea. It is easier to look upon it as another example of those unexplainable delusions which, for a time, possess the human mind and then pass away. Is it not preposterous? What is the use of seriously examining the evidence of such a vagary? “SHAKESPEARE,” the greatest name in all the world of poetry and dramatic art! Bacon, the “wisest and meanest of mankind!” And yet identical! Run for the lunatic asylum, my dear friend.

And yet it must be apparent to every honest mind that there is something more than disordered imagination about this proposition, uncommon and striking as it is. It is far beyond the reach of ignorant and

untrained minds. Hard-headed lawyers, familiar with the relative value of circumstantial evidence, are its chief exponents. It is founded upon a mass of facts and circumstances supported by the ordinary processes of the reasoning mind. Its reasonableness grows with familiarity, and every passing year adds to the mass of accumulating evidence.

The final and general acceptance of this belief will cause us to recast the entire Shakespeare Art and to judge it from a new standpoint. It will rise immeasurably in value and grow clearer in form from the light of a truer interpretation. The nature poesy of Shakespeare will be found to harmonize and blend with the "darling philosophy" of Francis Bacon. A thousand things that now perplex us will become clear. The great purpose of the Plays will be disclosed—to seduce the unruly wills of men by the charm and magic of a philosophical poesy from their gross and ill-governed passions. The great "goodness" of this art will be clearly seen, and its mighty endowment to the human race will begin to be appreciated at its true worth. An erratic and aimless art will give way to a deep and profound purpose. The sporadic gyrations of an untrained and mysterious genius will disappear in the patient labors of an intellectual Hercules engaged in the work of cleansing the Augean stables of the human mind. More clearly than ever will the world realise that in Shakespeare the pinnacle of literary effort has been reached, and that there are no heights beyond it. It can never again be equalled, because the conditions under which it was prepared cannot be reproduced. The civilised world has passed to a considerable extent beyond the age of wild and lawless will which could alone furnish the examples for the Shakespeare Art and make them necessary as a moral teacher. Men are tamer, and we may not realise how much that art has

tamed them. This is the dramatic art whose usefulness Bacon recognised, and it will be an evil day for the human race when the stage, forgetting its double purpose, loses its character of teacher and becomes solely the instrument of pleasure.

Lovers of the Shakespeare mind will find the object of their admiration clothed in a new dress and exhaling a new charm and magic. The pauper will be found to be the prince. Shakespeare scholarship will be rebuilt, and a new race of critics will arise to found a new school of dramatic criticism. Shakespeare, the art ignoramus, will be found to be the art master and creator, one who sounded the arbitrary rules of all past art and found them wanting, or who found principles and purposes higher than the authority of antiquity. Every word of Shakespeare will be re-scanned for a deeper meaning, and scarcely a sentence, word or syllable but will bear a new importance. And with it all there is the possibility that within the body of the Shakespeare plays is contained a separate and independent living esoteric literature hidden by cipher or allusion. For whatever we may think about the cipher products which are claimed to have been discovered, we cannot shut our eyes to some facts which suggest, at least, the possibility of the existence of cipher work in the plays. That Francis Bacon throughout his life was keenly interested in ciphers and left writings describing them, is as true as anything in literature; that the original inscription on Shakespeare's tomb fits the cipher described by Bacon in the *De Augmentis*, is equally true, and yet the deep significance of this discovery seems to be perversely ignored by scornful and intolerant critics and scholars who pose as literary oracles. And what do all these cipher indications mean in the Bacon and Shakespeare writings? And what if the true trail

should be struck, the cipher rules found and disclosed to the world so that all who wished could read? What a wave of wonder and amazement would go through the world! What a new value the Shakespeare works would bear! But the critics say that this must not be; that all this is foolishness and a species of insanity, and that anyone who questions the Stratford personality should be sent to an asylum. The searchers for truth are not to be allowed even a hearing, according to Sidney Lee, who says :—

“The abundance of the contemporary evidence attesting Shakespeare’s responsibility for the works published under his name, gives the Baconian theory *no rational right to a hearing*, while such authentic examples of Bacon’s efforts to write verse as survive prove beyond all possibility of contradiction that great as he was as a prose writer and a philosopher he was incapable of penning *any of the poetry* assigned to Shakespeare. *Defective knowledge and illogical or casuistical argument* alone render any other conclusion possible.”

We are reminded of the clinching and irrefutable answer of Launce :—

“Ask my dog ; if he say aye, it will ; if he say no, it will ; if he shake his tail and say nothing, it will.”

And we presume that if the dog kept his tail still and also said nothing, the conclusion would have been the same!

It is pleasant, however, to turn to one who has no axe to grind, and yet who possessed something of the fine perception of a true critic. George L. Craik, in his “History of English Literature,” says of Bacon and his art :—

“Notwithstanding all differences of opinion upon these points, the acknowledgment that he was intellectually one of the most colossal of the sons of men has been nearly unanimous. They who have not seen his greatness under one form have discovered it in another. . . . Bacon belongs not to mathematical or natural science, but to literature in its most extensive acceptation, to the *realm of the imagination, of wit, of eloquence, of æsthetics, of logic, of metaphysics, and the investigation of all the powers of the human mind.* . . . All his works, his essays, his philosophical writings, commonly so-called, and what he has done in history, are of one and the same character, reflective and, so to speak, *poetical*. What then, is his glory? in what did his greatness consist? In this, we should say:—That an intellect at once one of the most capacious and one of the most profound ever granted to a mortal—in its power of vision, at the same time one of the most penetrating and one of the most far-reaching—was in him united and reconciled with an almost equal endowment of the *imaginative faculty*; and that he is, therefore, of all philosophical writers, the one in whom are found together in the largest proportions, depth of thought and splendour of eloquence. . . . His *Advancement of Learning*, and his *Novum Organum* have more in them of the *spirit of poetry than of science*; and we should almost as soon think of fathering modern physical science upon *Paradise Lost* as upon them.”

And yet, forsooth, Bacon couldn't write *any* of the poetry of Shakespeare! We would like to know what kind of poetry such a genius *would* write (if he were capable of writing poetry at all), if it were not such poetry as Shakespeare wrote. And what kind of philosophy would Shakespeare have written (if he had been able to write philosophy at all), if it were not the

kind of philosophy that Bacon wrote? But much of Shakespeare's poetry is written in prose, and some of his blank verse is no verse at all, and still Bacon was no poet! "O wonderful, wonderful, and after that out of all whooping!"

But the most notable effect of a general acceptance of the Baconian theory will be upon the name, fame and writings of Bacon himself. The absence of that *something* which all students of Bacon feel to be in his works, will be supplied, and all the obscure and deep sentences with which the pages of his writings are now seemingly marred will be made to glow with a new light. It was Mr. Ellis, one of his editors and a deep student of Bacon's philosophy, who was forced to the feeling that there was something of that philosophy which was unrevealed and kept back for future disclosure. Such a feeling will be justified and explained. And it will be an interesting sight to watch the two great attributes of Bacon grow together into one royal mind, for ever the wonder of the world. Editions of Shakespeare annotated from the works of Bacon, will be the order of the day. What a unity will be here seen! What twin souls re-uniting from their long separation!

"So they loved, as love in twain
Had the essence but in one;
Two distincts, division none:
Number there in love was slain.

So between them love did shine,
That the turtle saw his right
Flaming in the phoenix's sight,
Either was the other's mine."

At such a revelation the mind of the intellectual world must be filled with amazement, and we must ask ourselves, "What god was this that dwelt for a while among us?"

“ Property was thus appalled,
That the self was not the same ;
Single nature's double name
Neither two nor one was called.”

The reasoning powers, based upon ordinary occurrences, must be stupified at this seeming miracle, for this is what happens to the mind by the appearance of the totally unexpected. That such distinct and seemingly different mental products should prove to be but the work of the same brain ; that these two great intellectual worlds should prove to be but two hemispheres of one complete globe, must be such a discovery as happens but once in the history of a planet.

“ Reason, in itself confounded,
Saw division grow together ;
To themselves yet either neither,
Simple were so well compounded.

That it cried,—How true a twain
Seemeth this concordant one !
Love hath reason, reason none,
If what parts can so remain.”

And this will be the phoenix rising from its ashes and joining for ever its loyal mate the turtle. This will be Francis Bacon re-habilitated in the eyes of the world and living immortal in such a fame as never before has fallen to mortal name. Then will the merciless slanders of centuries based upon a lying epigram give place to a wider knowledge of the true character of Francis Bacon and his great goodness of heart. The biographies, histories and essays which are beginning to place this character in something like a true perspective will be studied as men study their Bible. Then upon his monument in the Sonnets we will read his just praises and his true autobiography, and from this tomb where

"buried love doth live" will come forth a shining figure towards which the eyes of mankind will be turned in all but adoration.

F. C. HUNT.

SIXTEENTH CENTURY COPYRIGHT.

ON page 48 of his "Life of Shakespeare," Mr. Sidney Lee in a note writes: "But in the absence of any law of copyright, publishers often defied the wishes of the owner of manuscripts." As all his elaborate theories of the authorship of the early Plays are dependent upon the truth of this statement, surely he should have tested its accuracy before committing himself to so much "good" argument on unsound premises. He would have found it a simple matter only involving the slightest industry. The law and history of copyright is fully discussed in *Millar v Taylor*, 4, Burrows, 2,303, and in *Donaldson v Becket* founded on it, in the House of Lords, and reported with it.

Both were tried in the year 1769, and in the former, in his declaration, the plaintiff, Andrew Millar, complained that Robert Taylor injuriously printed without his consent "The Seasons," by James Thomson, whereby he suffered damage, &c.

The defendant pleaded the general issue, "not guilty," and on the trial the jury found that James Thomson had composed an original composition, "The Seasons," and printed and published it, and that the said Andrew Millar had purchased it, and the jurors then further found

"That from the time of the said purchase, the said Andrew Millar hath printed and sold the said work as his property, and now hath and constantly hath had a sufficient number of books

of the said works exposed to sale at a reasonable price. And the said jurors upon their oath, further say, that *before* the reign of her late Majesty, Queen Anne, it was usual to purchase from authors the perpetual copyright of their books, and to assign the same from hand to hand for valuable consideration, and to make the same the subject of family settlements for the provision of wives and children. And the said jurors upon their oath further say that the Stationers' Company, to secure the enjoyment of the said copyright as far as in them lay, made several bye-laws, particularly the two following :—

“ ‘ At an assembly of the masters and keepers, or wardens and commonalty of the mystery or art of stationers of the City of London, held at their common hall in the parish of St. Martin, Ludgate, in the Ward of Farringdon Within London, on Wednesday, the 17th day of August, 1681, for the well-governing the members of this company, the several laws and ordinances hereinafter mentioned were then made, enacted and ordained by the masters and keepers, or wardens and commonalty of the mystery or art of stationers of the City of London, in manner and form following, viz. :—

“ ‘ And whereas several members of this company have great part of their estates in *copies*; and by ancient usage of this company; where any book is *duly entered* in the register-book of this company to any member or members of this company, such person to whom such entry is made, is and always hath been reputed and taken to be PROPRIETOR of such *book or copy*, and ought to have the sole printing thereof; which privilege and interest is now *of late, often violated and abused*; it is, therefore, ordained that where *any entry or entries* is, or are, or hereafter shall be duly made, *of any book or copy* in the said register-book of *this company*, by or for any *member or members* of this company, that in such case if *any member or members* of this company shall thereafter, *without the license or consent of such member or members* of this company for whom such entry is duly made in the register-book of this company, or his or their assignee or assigns, PRINT, or CAUSE to be PRINTED, import, or CAUSE to be IMPORTED from beyond the seas or elsewhere *any such copy or copies, book or books, or any part* of any such copy or copies, book or books; or shall sell, *bind, stitch*, or expose the same or any part or parts thereof *to sale*, that then such member or members so

offending shall FORFEIT to the masters and keepers, or wardens and commonalty of the mystery or art of stationers of the City of London, the sum of *twelvepence for every such copy or copies, book or books, or any part of such copy or copies, book or books, imprinted, imported, sold, bound, stitcht, and exposed to sale contrary hereunto.*"

On these findings the judges delivered their opinion separately, Mr. Justice Willes beginning.

After clearing away preliminary matters, he said :—

"Therefore the *author's title to the copy* depends upon two questions : 1st. Whether the copy of a book or literary composition belongs to the author by COMMON LAW : 2nd. Whether the COMMON LAW RIGHT of *authors* to the copies of their *own* works is TAKEN AWAY by 8 Anne, c. 19. The *name* copy of a book which has been used for ages, as a term to signify the SOLE right of printing, publishing, and selling, shews the species of property to have been long known, and to have existed, in fact, and usage as long as the name.

"Till the year 1640, the crown exercised an unlimited authority over the press ; which was enforced by the summary powers of search, confiscation, and imprisonment given to the Stationers' Company all over the realm, and the dominions thereunto belonging, and by the then supreme jurisdiction of the Star Chamber without the least obstruction from Westminster Hall, or the Parliament in any instance. Whether *before* 1640, copyrights existed in this kingdom upon principles and usage can be only looked for in the Stationers' Company, or the Star Chamber in Acts of State. . . .

"The decree of the Star Chamber in 1556 regulating the manner of printing, and the number of presses is confirmed, with additional penalties, by ordinances of the Star Chamber, signed by Sir N. Bacon, Lord Burleigh, and all the most eminent Privy Counsellors of that age. . . .

"By another decree of the Star Chamber, 23rd June, 1585, 28 Eliz., Art 4, every book &c. is to be licensed, nor shall anyone print any book-work or copy against the form or meaning of any restraint contained in any statute or laws of this realm, or in any injunction made by her Majesty in her Privy Council or against the true intent and meaning of any letters patent, commissions, or prohibitions under the great seal ; or contrary to any allowed

ordinance set down for the good government of the Stationers Company.

"A Proclamation of the 25th Sept., 1623, 2: Jac. I., recited the above decree of 28 Eliz., and that the same had been evaded amongst other things by printing beyond sea, such allowed books, works, or writings, . . . and this Proclamation enforces the said decree.

"By another decree of the Star Chamber, made on the 11th July, 1637, Article 7th, no person is to print or import (printed abroad), any book or copy which the Company of Stationers or any other person hath, or shall by any letters patent, order or entrance in their register-book, or otherwise, have the right, privilege, authority, or allowance, SOLELY to print.

"These are all the Acts of State relative to this matter.

"No case of a prosecution in the Star Chamber for printing *without license* or against letters patent, or pirating another man's copy, or any other disorderly printing has been found. Most of the judicial proceedings of the Star Chamber are *lost or destroyed*.

"But it is certain that down to the year 1640 copies were protected and secured from piracy, by a much speedier and more effectual remedy than actions at law or bills in equity.

"No license could be obtained to print another man's copy, not from any prohibition, but because the thing was *immoral, dishonest, and unjust*. And he who printed without a license was liable to great penalties. . . .

"But in 1640, *the Star Chamber was abolished*; the troubles began soon after. The King's authority was set at naught: all regulations of the press and restraints of unlicensed printing, by Proclamations, decrees of the Star Chamber, and charter powers given to the Stationers' Company were deemed to be, and certainly were illegal."

Mr. Justice Willes then continues to sketch the subsequent course the law took down to the time of the case the Court was then trying. In the result, the judges found, Mr. Justice Yates dissenting, that—

"There is a common law right of an author to his copy; that it is not taken away by the Act of the 8th of Queen Anna, and that judgment ought to be for the plaintiff."

This matter in the case of *Donaldson v. Becket* and

others (reported 2408 S.C.) came before the House of Lords upon an appeal from a decree of the Court of Chancery founded upon this judgment, and what took place was as follows :—

On 9th February, 1774, the judges were directed to deliver their opinions on the five questions—

(1.) Whether at common law an author of any book or literary composition had the sole right of first printing and publishing the same for sale; and might bring an action against any person who printed, published, and sold the same without his consent?

(2.) If the author had such right originally, did the law take it away upon his printing and publishing such book or literary composition; and might any person afterward reprint and sell, for his own benefit, such book or literary composition against the will of the author?

(3.) If such action would have lain at common law, is it taken away by the statute of 8th Ann? And is an author by the said statute precluded from every remedy, except on the foundation of the said statute, and on the terms and conditions prescribed thereby?

(4.) Whether the author of any literary composition and his assigns had the sole right of printing and publishing the same in perpetuity by the common law?

(5.) Whether the right is any way impeached, restrained, or taken away by the Statute 8th Ann?

On these five questions eleven judges delivered their answers, with their reasons, as follows :

As to question (1.) eight to three replied, Yes.

As to question (2.) seven to four replied, No.

As to question (3.) six to five replied, Yes.

As to question (4.) seven to four replied, Yes.

As to question (5.) six to five replied, Yes.

Thus in the result by a large majority (still larger if Lord Mansfield be reckoned, for he did not speak, as it was very unusual for a Peer to support his own judgment

in an appeal to the House of Lords), the judges held there was a common law right of copyright in perpetuity which was not lost by printing or publication, but which was taken away by the Statute of 8th Ann.

Thus we see that up to 1640 there was the fullest possible copyright rigorously and promptly enforceable by the Star Chamber. An illegal tribunal may be, but whilst in existence none the less terrible on that account. And this it particularly was at the time when the Plays were written or given to the public.

Thus it is clear Mr. Sidney Lee has written the life of Shakespeare under a misapprehension of what the law really was, and it will be for him to consider whether he can now continue to speak with propriety of surreptitious printing of quartos, the pirate printer Jaggard, and that literary works passed beyond the author's control, for the law then recognised no natural right in an author to the creation of his brain.

Here leaving Mr. Sidney Lee; the finding of the jury that it was the custom then or soon after for literary works to be settled for the benefit of wives and children, suggests an interesting enquiry—How was it Shakespeare makes no mention of such valuable literary property in his will? He may have been careless of his fame, but of his property never. Granting his hands were tied as to the earlier Plays, there were at least half a dozen Plays in the Folio of 1623, till then unknown to the world, in which he must have had unfettered rights as the author, and yet he makes no mention of them, nor remotest reference to them.

When we couple this fact with the other, that in the Folio of 1623 are some seven to ten thousand lines absolutely unknown in any form before 1616, the year of his death, we are constrained to ask, Could he really have been the author of them?*

*Mr. Sidney Lee mentions, on page 308 of his "Life of

Mr. Sidney Lee places *Felix and Philomena* as early as 1584, and if this Play is the original of *Two Gentlemen of Verona*, as he supposes, we have from 1584 to 1623 one continuous production of the Shakespearean Plays. If Bacon wrote them, they show a natural and steady progression from the early productions of an immature genius to the masterpieces of the world. There is no difficulty as to copyright, the adaptation of early Plays becomes—after Bacon's methods of working—the re-writing of old materials and the complete collection in the Folio violates no law of property or probability.

If Shakespeare wrote them—well, no two critics are agreed as to how they have come down to us—the difficulties of law and fact to be explained and reconciled are simply insuperable, and the mystery involved in the writing of the earlier Plays is only equalled by the standing marvel how the Folio was ever preserved to us at all.

That Bacon should have a complete edition of his work ready for the press at any moment, should alter it right up to the last moment, should alter whilst even the edition itself was being printed off, is not merely probable, it is natural, and what one would expect.

That these same services should be done for an author in his grave seven years, that a most perfect collection of his writings should be gathered together from every source and altered and revised and re-revised, is so absolutely improbable that it verges on the impossible.

C. Y. C. DAWBARN.

Shakespeare," an interesting fact, that even copies of the Folio itself struck off later differ occasionally from the earlier copies.

FRANCIS BACON THE STATESMAN;
 EXAMPLES OF HIS METHOD
 OF WORKING.

PART II.

“D O you suppose,” says Bacon, “that when the entrances to the minds of all men are obstructed with the darkest errors (and those deep-seated, and as it were, burnt in), smooth, even spaces can be found in those minds so that the light of truth can be accurately reflected from them? A new process must be instituted by which we may insinuate ourselves into natures so disordered and closed up. For as the delusions of the insane are removed by art and ingenuity, but aggravated by opposition and violence, so must we choose methods here that are adapted to the general insanity.”*

In the preceding paper on Bacon’s methods of working for the good of mankind, we considered him as a great Statesman and Parliamentarian, tracing him in the Play of *Henry V.*, striving to break down national antipathies, and to infuse a spirit of charity and brotherhood.

From the constantly increasing accumulation of proofs that Francis Bacon, the author of the Plays, was “by art and ingenuity” moulding the opinions of the people, leading and guiding them, unknown to themselves, we will now instance his derisive satire on the idiotic policy of appointing unsuitable men to the important and responsible position of constables, showing their uselessness and unfitness for the office by reason of their old age and incapacity. In the *History of the Nature, Use, and Proceedings of the Laws of England, Section I.*, dealing with *The Procedure of the Law in matter of the Peace*, he says:—

◦ Temporis Partus Masculus.

"The election of the Petty Constable is at the Court Leet, by the inquest that makes the presentments. The election of the Head Constable is by the Justices of the Peace at their Quarter Sessions. The office is annual, except they be removed. They are now men of inferior, yea, of base condition, which is a mere abuse or degenerating from the first institution, for the Petty Constables ought to be of the better sort, save they should not be aged or sickly, but men of able bodies, in respect of keeping watch and toil of their place."

Now, where this has been read by ten people, his parable or satire, has been read by ten thousand, and in its parable-like form remained as a vivid picture on mens minds. If we desire to see how Bacon, in his universal scheme of reforming abuses, deals with this important matter in the Plays, we may refer to the inimitable satire in *Much Ado About Nothing* on the ignorance and incapacity of the aged Constables of the Watch. First there is the appointment and charge as to their duties, ignorance and absurdity shining in every sentence; then the abuse of putting old men into such positions, that Bacon denounces in his dry legal work, is set forth by Dogberry apologising for his comrade Verges:—

Dogberry.—"Goodman Verges, Sir, speaks a little off the matter; an old man, Sir, and his wits are not so blunt as I would desire they were, but, in faith honest."

Verges.—"Yes, I thank God I am as honest as any man living, that is an old man, and no honestier than I."

Dogberry.—"A good old man, Sir, he will be talking: as they say, when the age is in, the wit is out."

Some time ago we were challenged by an eminent Shakespearean, "Do you really think there is even a grain of Bacon in Falstaff, or that Falstaff's words have the ghost of a likeness to Bacon's style?"

If the Baconian theory be correct then even Falstaff must bear the impress of Bacon's hand. Falstaff is Bacon's conception and embodiment of the Epicurean,

and in the delineation of his greed for sensual enjoyment, in the means he uses to obtain his ignoble ends, may be traced more than "a grain of Bacon's work." Concentrating our attention on one of the most prominent characteristics of Falstaff—his propensity to drink, and his surprising capacity in that direction—we ask what is the meaning of the repeated allusions to sack and sugar? Why is it that Poins calls Falstaff "Sir John Sack and Sugar," that the Prince is made to refer to the pennyworth of sugar clapped into his hand by the drawer? Why should the Prince tell Poins to stand in some bye-room, while he questions the drawer, to what end he gave him the sugar? How is it when they pick Falstaff's pocket while he is asleep they find with tavern reckonings "one poor pennyworth of sugar?" The Philosopher, Francis Bacon, knew why, and would have explained that it enabled the droll old reprobate to take more drink than he could otherwise have done. In other words, it is the touch of the consummate artist to make as perfect a portraiture of the Epicurean sensualist, as he made the noblest Stoic Brutus, master of himself.

In the article on "Drunkenness" in *Sylva Sylvarum*, Section IV., Paragraph II., Bacon explains the mystery thus:—

"Wine sugared inebriates less than pure wine. The cause is that sugar inspissates (thickens) the spirits and makes them not so easily resolvable into vapour."

So in the finished portraiture of the Epicurean, we see the intellectual self-pleaser use his knowledge to his own sensual gratification. Bacon meant to figure Falstaff as a man of strong mental faculty, basely given up to sensuality. Who would question Falstaff's mental powers who had seen him vanquish easily his ordinary opponents, and bear an even part in his

combat with the Lord Chief Justice? To give but the briefest illustration,—his favourite theme, “A good sherris-sack,” — Falstaff, in quite Bacon’s own dry philosophic style, says :—

A good sherris-sack hath a two-fold operation in it. It ascends me into the brain ; dries me there, all the foolish and dull and crudy vapours which environ it ; makes it apprehensive, quick, forgetive, full of nimble, fiery, and delectable shapes ; which delivered o’er to the voice, the tongue which is the birth, becomes excellent wit. The second property of your excellent sherris is the warming of the blood ; which, before, cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice ; but the sherris warms it and makes it course from the inwards to the parts extreme.

(*Hen. IV.*, Part 2, Act IV., Sc. iii.)

In *Hen. IV.*, Part I., Act II., Sc. iv., in the wordy duel between Prince Henry and Falstaff, we read :—

Prince.—“That reverend vice, that grey iniquity,
That father ruffian, that vanity in years.”

With these lines we will compare a passage of Francis Bacon from “A Free Censure of the More Eminent Philosophers.” In this occurs an indignant tirade against the philosopher Ramus, which runs :—

“I have no affection for that skulking hole of ignorance, that destructive bookworm of learning, that father of epitomes.”

If there is not “a ghost of a likeness” in the construction of these examples, it would be interesting to see what would be considered instances of similarity.

There is a passage in *The Merry Wives of Windsor* that perplexes the Shakesperean commentators. The Host is jesting with the fiery French Physician, Dr. Caius, and under the doctor’s imperfect knowledge of English, is coarsely and derisively joking at his professional methods, thus :—

Host.—"Is he dead, my Francisco? ha, bully! What says my Esculapius? my Galen! my heart of Elder? Ha! is he dead, Bully Stale? is he dead?"

It may be safely affirmed that this reference to Elder, has never been elucidated apart from Bacon's own explanation of his meaning. Why does the jocular Host call the doctor, "Heart of Elder and Bully Stale," and again, "King Urinal?" The fact is, that it is simply one of Bacon's medical notes put under a gross cover. In *Sylva Sylvarum*, paragraph No. 16 reads:—

"Wise physicians should diligently enquire what simples nature yields of extreme subtle parts without acrimony, for these undermine what is hard, open what is stopped, and gently expel what is offensive, without too much disturbance. Of this kind are Elder flowers, which are therefore proper for the stone."

These are a few out of many instances where the Baconian theory dispels obscurity and makes the meaning clear. The difficulty is to know which to choose out of the abundance available.

GEORGE JAMES.

"WE often hear of 'The Good Old Times.' When were these? In Queen Bess's reign—when to be able to read was so rare an accomplishment that it procured to the greatest criminals 'benefit of clergy'—namely, impunity from well deserved punishment? When the Duke of Northumberland's household book showed that his chief retainers and upper domestics were fed on salted herrings for half the year? When wooden pallets formed the beds of nine-tenths of the people, and a log of wood their pillow? When their houses had no fire places, and needed none—fuel being as rare as silk stockings? When a queen's bed-chamber—even that of the puissant Elizabeth herself—was strewn with fresh rushes daily, in lack of a Kidderminster or Kilmarnock carpet? When, as in the time of her father, bluff Hal, England did not grow a cabbage, turnip, carrot, nor, indeed, any edible root; and Queen Catherine had to send to Flanders for a salad? Pooh! Old times, indeed—Ours are the old rich times—these were but a beggarly boyhood."—*Sir Walter Scott.*

BACON AND DUELLING.

IT is believed by some that Bacon was the leading spirit of a literary club—a band of writers who worked hand in hand for the reformation of the world by means of the educational influence of the drama.

Among the evils that Bacon endeavoured to crush, one was duelling. In the year 1613 he drew up a “proposition,” of advice which was to some extent adopted by the Government for in the same year two duellists were arrested and brought up before the Star Chamber. It was on this occasion that Bacon delivered a speech for the prosecution, which subsequently was printed and published under the title of “*A Charge touching Duels, etc.*”*

From this we quote the following :—

“Nay, I should think, my Lords, that men of birth and quality will leave the practice when it begins to be villified, and come so low as to barber-surgeons and butchers and such base mechanical persons. . . .

“Again, my Lords, it is a miserable effect when young men full of towardness and hope, such as the poets call “*Auroræ Filii*,” Sons of the Morning, in whom the expectation and comfort of their friends consisteth, shall be cast away and destroyed in such a vain manner. But much more it is to be deplored, when so much noble and gentle blood shall be spilt upon such follies, as, if it were adventured in the field in service of the King, were able to make the fortune of a day, and to change the fortune of a kingdom. . . .

“Nay, the French themselves, whence this folly seemeth chiefly to have flown, never had it but only in practice and toleration, but never as authorised by law.”

To find this State document transmuted into poetry we must turn to the plays of Philip Massinger, whom, in *A Very Woman* (v. 6), we find writing as follows :—

* Spedding, Vol. IV., p. 398.

“ I would teach the world a better way
 For the recovery of a wounded honour
 Than with a savage fury, not true courage,
 Still to run headlong on.”

In *The Guardian* (ii. 1) Massinger had previously attacked the evil. Therein he refers to :

“ Revenge appearing in the shape of valour,
 Which wise kings must distinguish. The defence
 Of reputation, now made a bawd
 To murder ; every trifle falsely styled
 An injury, and not to be determined
 But by a bloody duel : though this vice
 Hath taken root and growth beyond the mountains
 (As France, and, in strange fashions, her ape,
 England, can dearly witness with the loss,
 Of more brave spirits than would have stood the shock
 Of the Turk's army), while Alphonso lives
 It shall not here be planted.”

Bacon's sentiments appear again with noticeable fidelity in a play entitled *The Little French Lawyer*, attributed to Beaumont and Fletcher. Act I. opens with the following dialogue :—

Dinant : “ Persuade me not.”

Claremont : “ 'Twill breed a brawl.”

Dinant : “ I care not :
 I wear a sword.”

Claremont : “ And wear discretion with it,
 Or cast it off ; let that direct your arm,
 'Tis madness else, not valour, and more base
 Than to receive a wrong.”

Dinant : “ Would you have me
 Sit down with a disgrace and thank the doer ?
 We are not stoics. That passive courage
 Is only now commendable in lacqueys,
 Peasants, and tradesmen, not in men of rank
 And quality as I am.”

Claremont : “ Do not cherish
 That daring vice for which the whole age suffers.

The blood of our bold youth that heretofore
 Was spent in honourable action,
 Or to defend or to enlarge the kingdom
 For the honour of our country and our prince,
 Pours itself out with prodigal expense
 Upon our mother's lap—the earth, that bred us—
 For every trifle. And these private duels
 Which had their first original from the French,
 And for which, to this day, we are justly censured,
 Are banished from all civil governments.

I have heard that some of our late kings
 Have lost us many gallant gentlemen,
 As might have met the great Turk in the field,
 With confidence of a glorious victory."

There are further and less conspicuous identities of thought and diction between the preceding passages and Bacon's "*Charge Touching Duels.*"

Massinger's lines—

"Though this vice
 Has taken root and growth beyond the mountains, . . .
 It shall not here be planted"—

are matched as follows in Bacon's "*Charge*:"—

"The root of this offence is stubborn. . . . The course which we shall take is to hew and vex the root in the branches, which no doubt in the end will kill the root."

Beaumont and Fletcher's reference to duelling as having been

"banished from all civil governments,"

is paralleled by Bacon's assertion that—

"In civil states . . . they had not this practice of duels."

Again, Beaumont and Fletcher's lament that

"The blood of our bold youth
 Pours itself out with prodigal expense
 Upon our mother's lap,"

was not improbably suggested by the following appeal:—

"Lastly, I have a petition to the noblesse and gentlemen of England, that they would learn to esteem themselves at a just price. . . . *Their blood is not to be spill like water*, or a vile thing, therefore that they would rest persuaded there cannot be a form of honour except it be upon a worthy matter."—Francis Bacon: "*A Charge Touching Duels.*"

There is obviously some close connection between the three writers.

HAROLD BAYLEY.

STRATFORD GRAMMAR SCHOOL.

IT has been sometimes asserted, and lately repeated under the sanction of Miss Corelli, in the "*Star of Avon*" for 1903, that the masters of the Stratford Grammar School, in Elizabeth's time, "were receiving double the stipend of the head-master of Eton at that time." The inference suggested is that the Stratford School was more highly endowed than Eton, and the education provided presumably of at least as high or even of a higher character.

The statement is an error, and the inference a fallacy.

When Stratford School was re-endowed by Edward VI. a stipend of £20 was assigned to the master, with a house.

By the Eton College statutes of Henry VI. (printed in "*Lyle's History of Eton College*") the head-master's stipend was fixed at twenty-four marks, or £16, but with commons of the value of £3 18s. and cloth of the value of £1, and lodgings, the emolument then amounting to £20 18s.

The Eton audit books shew that in Elizabeth's time the head-master received, in addition to his stipend of £16, payment of 50/- under the name of "Liberatura," and 14/- as "Distributiones," besides allowances of

23/4 for ink and quills for the scholars, and 24/- for lights, which may not have added to his income. But in the sixteenth century it had also become the custom, as we learn from "*Lyte's History*," pp. 205-6, for the provost and fellows, and also for the master to have one or two boys lodging in their houses.

Dr. Langley, who was appointed head-master in 1594, appears to have received payment for one boy at the rate £7 2s. 4d. a year.

The head-master at Eton had other advantages, for, in 1566, Elizabeth, because of the increased cost of living, gave permission to the fellows to hold one living apiece of the annual value of forty marks. The masters claimed and exceeded this privilege, for Dr. Langley held "two rich benefices far distant from the school."

Eton had also a provost and fellows, and an usher or under-master. The College was closely connected with Cambridge University, and trained scholars for King's College.

Stratford Grammar School cannot justly be compared either in emolument or education with Eton College.

GEORGE C. BOMPAS.

"I HAVE often wondered with what kind of reasoning anyone could be so far imposed on, as to imagine that Shakespeare had no learning, when it must at the same time be acknowledged, that without learning he cannot be read with any degree of understanding or taste.

"We are well assured from the histories of his times, that he was early initiated into the sacred company of the Muses, and though he might have small avocations, yet he soon returned again with greater eagerness to his beloved studies. Hence he was possessed of sufficient help, either from abroad or at home, to midwife his great and beautiful conceptions, and to give them birth and being. That a contrary opinion, has ever prevailed, is owing partly to Ben Jonson's jealousy, and partly to the pride and pertness of dunces, who under the umbrage of such a name as Shakespeare's would gladly shelter their own idleness and ignorance."—JOHN UPTON ("*Critical Observations on Shakespeare*," 1746).

THE *RAISON D'ÊTRE*
OF MEDIÆVAL PAPERMARKS.

MOST students of mediæval literature will have noticed the extraordinary number and variety of papermarks, usually summed up and explained as trademarks, or marks denoting size. Neither suggestion is tenable throughout, for in view of the fact that small 4to books exhibit as many as fifty different papermarks, he, who sums up these marks as trademarks, asserts thus that the paper came from fifty different paper mills, and he, who refers the papermarks to size—does he mean to tell us that fifty different papermarks in books of one uniform size indicate fifty different sizes? Most of the mediæval papermarks have an individuality, each of its own, which only—at a time or age when wholesale mechanical manufacture for the sake of gain has driven out individual originality and ingenuity—can fail to attract the interest of the paper-maker and the printer. As for the student, let him always remember that research after that which makes truth manifest is never useless, and may bring forth important results.

We must bear in mind that we have to deal with three separate classes of marks. *Firstly*, there is the papermark, pure and simple, with, perhaps, the initials of the name or the whole name of the paper-maker. *Secondly*, there is the symbolic papermark of the manufacturer, which may, or may not, be accompanied by initials of the name; and, *thirdly*, there is the symbolic papermark of a Guild, Society, or Brotherhood, which caused the paper to be made for its own publications. It would lead too far afield to enquire into the history of the three classes, and we only propose to pay attention to the third.

Thus, then, the question arises, How to distinguish between the symbolic papermark of the individual, referred to in class two, and the symbolic papermark of a Fraternity, or Society? The question is, after all, easily answered. Study and experience in observation prove that private symbols are generally simple, whilst those used by Societies are composite. This latter class are expressive of not only one thought but a whole train of thoughts, such as Logic calls "judgments" and Grammar "sentences." Even here, however, the papermarks of the third class need to be divided into two kinds.

There is, first, the papermark due to the direct influence of the Church, or its Religious Orders. To discern the origin of these needs no specialist or expert.

The second kind, which is alone of importance to us, indicates the tenets and teachings of certain philosophical Societies, or Brotherhoods, who—for the purpose of pointing out their own publications to distant members, and for the sake of necessary secrecy and safety—adopted from the already known symbols of Mythologists, Cabalists, Pythagoreans, Hermetic philosophers, Neo-Platonists, and such like, those particular symbols which served to symbolically embody their teachings.

The Mediæval Societies, as spiritual successors to previous and more ancient ones, added to symbols borrowed new ones of their own, such as the pelican tearing its breast and feeding its young with its blood, which no adept of any sect had thought of even as late as 1418, when poor Nicolas Flamel was burnt at Paris, "*parce qu'il passa pour sorcier et alchimiste.*" Now, when we meet with a number of books of different places of publication, which exhibit each and all the same marks, corresponding to those referred to in the third class, we cannot but be justified in saying that

they were brought out or printed, and the paper water-marked for some secret associations, whose principles they embodied and propagated, and whose aims they furthered by their publications. This decision is strengthened and verified by the fact that the expense of getting up books in those times was too considerable to allow of or admit any doubt of subvention by the person or persons interested in the publication. Thus we arrive at the application of these decisions to books, with papermarks of the kind referred to, published in the 16th and 17th centuries in England. If the rule holds good elsewhere, it ought to hold good also here, *that books, exhibiting the same kind of papermark of similar symbolical meaning, must be supposed to have been published under the instruction of and by the pecuniary aid of some person or persons, holding the same philosophical belief as those on the Continent, who caused books to be published, and books marked in the same manner.*

As for England, the matter on consideration becomes narrower, more contracted, and easier of handling. Most papermarks of books, published between 1580 and 1710, when they are not simple trade or private marks, have each one the characteristics of the publications of the so-called Rosicrucians, or R.C. Therefore, it may be safely asserted that every book exhibiting in its papermarks the R.C. symbolism, must have been published, or caused to be published, by a member, or the council of the R.C. in England.

Now it is unquestionable that modern Freemasonry is largely an adapted survival of mediæval Rosicrucianism, and Figs. 1, 2, and 3 represent an essentially Masonic instrument—the mason's trowel.

If the leaf-like shapes are not exactly like the common triangular trowel (the Latin: *trulla*, a diminutive, contracted *truvula*, from *trua*, a ladle), they are a true representation of the Egyptian trowel, which, in imita-

tion of a palm-leaf (the Greek: *σπαθή*, from *σπάζειν*, *stringere*), was used by the earliest masons of whom we have, at least, pictorial records. In Europe, the *spatha*, developed into the blade of a two-handed or bastard sword, and its diminutive, the *spathula*, is the instrument with which the surgeon spreads his plasters. It must be remembered, that the early secret societies, desirous of mental progress, such as the Brethren of the Rose Croix, the Lay Templars, the Illuminati, etc., borrowed their symbols from the East. As they had studied the teachings of the wise men, living in the lands of the rising sun, in their search after truth—and as the students of the West especially became acquainted, through the medium of the Neo-Platonists (whose most influential exponent, the philosopher Plotinus, was born in Egypt)—the symbolism of those mediæval philosophers in the lands of the setting sun is more Egyptian in character than Chaldean, Assyrian, or Indian. Once again, then, the three papermarks alluded to are masons' trowels. The first (No. 1) has the shape of another mason's tool, that of a mallet, beneath it. Numbers 1 and 2 each bear the figure of a snake, indicative of wisdom and cunning (knowledge, with the ability to execute), availing itself of an imitation of the work of God to do the work of man, or indicating that the wisdom and providence of the Great Architect have created *perfect forms for perfect work*. The pendant beneath numbers 2 and 3 of the palm-leaf trowels has the shape and appearance of a plummet, another masons' tool, taking the place of a footstalk. The inscription of No. 3, I.L.G., = *Illustris Geometris*, the Illustrious Geometer, *i.e.*, He who set bounds to the earth, undoubtedly supports and strengthens the reading of the symbols and the interpretations given.

Figs. 4 to 21 represent papermarks taken from Greenham's *Works* published in London in 1605.



Fig. 1.



Fig. 2.



Fig. 3.

PAPERMARKS (natural size) from *Moses and Aaron* :
Godwyn, London, 1634.

[In this small book, in addition to these marks there are upwards of forty others, including the Masonic Pillars, the Alchemists Funnel, the Grapes, the *Fleur de lis*, and the St. Greal.]

These marks are of two kinds. The majority represent the sacred vessel, or vase, the handles of which S2=SS=, *sanctus spiritus*, mark that the contents of the vessel are of a superior nature. The vessel, or vase, is, in fact, the symbol of the St. Greal, Grail, or Graal (old French: grazal, the Sacramental Cup,* contracted from Sanguis Realis). The St. Greal is the name of the cup from which our Saviour is believed to have taken His last supper, and which subsequently served to gather the blood flowing from the wounds inflicted on Calvary. The legends ascribe the preservation and possession of this St. Greal to Joseph of Arimathea, and the quest of the sacred vessel is too well known from the romances of the round table to need particulars. The vessel, or cup, whether it has the double handle or only the single one, always symbolises the St. Greal. The *pyramid* of grapes surmounting the vessel indicates in some instances, as has been elsewhere suggested, and quoted from Bacon himself: "Liquor pressed from countless grapes; . . . the excellent liquor of knowledge collected into some receptacle."

Figs. 4 and 5 represent bunches of grapes, and we must bear in mind that, ever since a gigantic bunch of grapes told of the riches of the land of Canaan, a bunch of grapes has ever been a symbol of genial provision and support, having more reference to the refreshment of mind and spirit than to that of the body.

In those instances where the cups bear differently shaped berry-like figures, see figs. 7—18, the writer suggests to accept the interpretation of the Illuminati,

* Those who are sufficiently curious to verify this remarkable statement may do so by reference to a work entitled "*Etude sur les Filigranes*" (Middoux et Matton, Paris, 1868). The facsimiles of ancient watermarks therein reproduced show clearly that the sixteenth century so-called "pot" is merely a variation of the communion chalice or the flagon.—ED. BACONIANA.

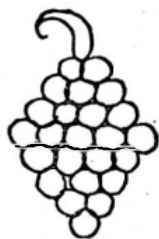


Fig. 4.



Fig. 5.

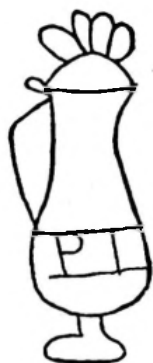


Fig. 6.

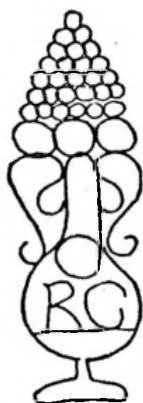


Fig. 7.



Fig. 8.



Fig. 9.

PAPERMARKS from GREENHAM'S *Works*
London, 1605.



Fig. 10.



Fig. 11.



Fig. 12.

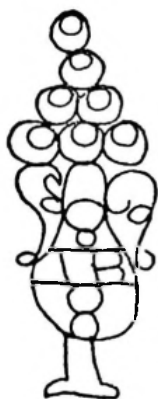


Fig. 13.

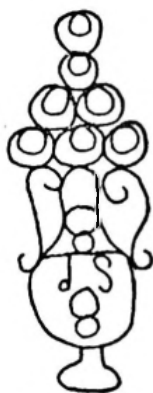


Fig. 14.

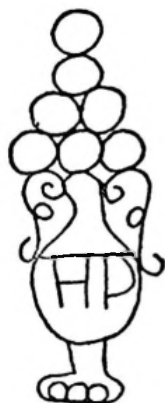


Fig. 15.

PAPERMARKS from GREENHAM'S *Works*:
London, 1605.

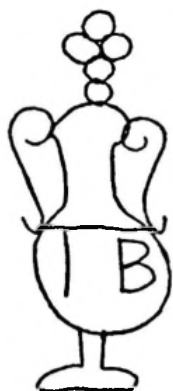


Fig. 16.



Fig. 17.



Fig. 18.



Fig. 19.



Fig. 20.

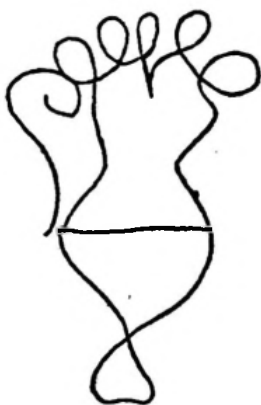


Fig. 21.

PAPERMARKS from GREENHAM'S *Works* :
London, 1605.

who consider them as pearls—pearls which are secreted in the dark recess of the shell, as knowledge is gained by hard study and strict seclusion from the frivolous pleasures of the world. Thus, pearls form a kind of beading around the cups in Nos. 8 and 9, indicating that pearls are to be found within. Where (as in Nos. 16, 17, and 19) the pearls form a cross, or are surmounted by a cross, an additional meaning is implied—namely, that the bliss and spiritual gain which the St. Greal bestows can only be gained and deserved by taking up the cross of the great Teacher.

The pyramid, triangle, and other geometrical figures, as well as the symbolic use of numbers, will be spoken of further on.

Nos. 13 and 14 are perhaps the most interesting specimens of what is now collectively summed up as Rosicrucianism—little understood as it is. Inasmuch as the brethren of the Rosecroix, the lay-successors of the Templars, combined the occult learning of the East with the calm reason and earnest research of the Christian student of the West, we must expect to find that which we do find in the writings of all those who have been summed up as Rosicrucians—the scientific investigations of Nature and its varied but uninterrupted life and change of forms. Thus all forms of crystallisation, and, in addition, the circle and the oval became, as it were, the representatives of life and energy contained within a small compass. Especially, the circle and the oval symbolically stand for germ, growth, and development, as the physiologist of the present day points to the nucleated cells in both the vegetable and the animal kingdoms, without which there can be no vegetable or animal life. The upper portion of papermarks, Nos. 13 and 14, they are, to speak in present-day terms, nucleated cells, indicating that the contents of the vessel are full of life.

The various letters on the cups are not the initials of a number of imaginary papermakers, but of certain mottos and phrases. Modern Freemasonry still makes a similar use of letters, instances of which were given in a recent issue of *BACONIANA* (No. 2, p. 132).

The letters on the cups now illustrated may be read : No. 11, S.I.=*saluti*: health. No. 15, H.P.=*hierosolyman peto* (*i.e.*, *hereditatem pacis peto*): I seek the heritage of peace. No. 18, P.B.=*pro bono*: for good. No. 9, P.O.=*poto*: I drink. No. 9, P.=*potos*: the drink. No. 16, I.B.=*idem bibo*: I drink the same. No. 19, D.B.=*Dei benignitate*: by or through the goodness of God. No. 12, D.C.=*Dei caritate*: by the love of God. No. 7, R.G.=*rogo gratiam*: I ask favour.

WILLIAM KRISCH.

(*To be continued.*)

" I WILL here unhesitatingly affirm that I know of nothing in the whole history of the human race to parallel the united dignity and benevolence with which the ' degraded ' Lord Chancellor set himself to employ the remaining years of his life ; in the perfection and completion of the philosophical works which he had always felt it to be his special mission to bequeath to posterity for the perpetual instruction and improvement of the human race. . . . His desire to improve the mental and physical conditions of humanity was never for a moment stunted or warped by his own trials and disappointments in life. And he had plenty of these. Francis Bacon suffered throughout his whole career from the unscrupulous opposition which is offered to every man of transcendant ability ; and which elicited from Jonathan Swift, the bitterly cynical enunciation—too obviously derived from his own personal experience—that ' whenever a true genius appears in the world you may always know him by this sign, that all the dunces are arrayed in confederacy against him.' "—JOHN KNOTT, M.D., *Westminster Review*, August, 1903.

SHAKESPEARE REMINISCENCES.

THE Rev. Canon Rawnsley, in his interesting "Lake Country Sketches," recently published, devotes the opening and principal chapter to Reminiscences of the poet Wordsworth, as gathered from the lips of Lakeland peasants still living, whose recollection goes back to his day. The Reviewer of this book in the "*Times Literary Supplement*" winds up his remarks upon it by expressing a wish that there had been a "Canon Rawnsley in 1630 to buttonhole Warwickshire peasants" in a similar way in respect of the 'Bard of Avon,' forgetful apparently—for it cannot be supposed that a *Times* Reviewer would be ignorant of the fact—that such buttonholing had already been done—though not in 1630, yet very soon after, and when the memory of the supposed Bard must have been still fresh in the Stratford neighbourhood—and that by one of the most expert and persistent buttonholers of that or any other time, with a result most disappointing, to say the least, to all of the Reviewer's evident literary belief. John Aubrey, the buttonholer in question, in his peregrinations round Stratford sometime about 1642, no doubt expected to elicit from those with whom he conversed, as the Canon of Carlisle did from the Dalesmen of Cumberland in his case, some recollections of the man about whom he was curious, not inconsistent with the genius and traits of character displayed by the author of the Shakespearean Works. How great must have been his disappointment is evident from the meagre record he has left of his interviews. Mr. William Shakespeare, or Shakespear as he calls him, he informs us, was born at Stratford, and his father was a butcher, whose trade as a boy the son exercised, and "when killing a calf he would do it in a high style, and make a speech," the latter detail being "doubtless," as

Mr. Sidney Lee would say, added in response to some appeal for evidence of his being something more than an ordinary butcher. How far it affords evidence of superior literary genius, the world must judge, but it is disappointing to find that, according to Aubrey's informants, the butcher's son's talents were not so great, but that he had a rival in the town in another young butcher "not inferior to him in natural wit." This genius, however, unfortunately died young, otherwise there might have been two "Bards of Avon" to astonish and delight the world.

This, with the additional facts, that at the age of about eighteen, the young butcher became an actor at one of the playhouses in London, and that on one occasion "being in a tavern," he wrote four lines of Doggerel on "one Combes, a rich old usurer," is all that Aubrey could discover of the great poet's life from his "neighbours in Stratford."

Now, is it credible that, if the "Mr. William Shakespear," of Stratford-upon-Avon, had been the "Mr. William Shakespeare" of the recently published Folio, that this is all we should have heard of him? Not a word here of his life at the Stratford Grammar School, of which Mr. Sidney Lee writes so imaginatively, of addiction to studious pursuits, and of that love of nature which must have early developed itself in the author of the Plays—not one single intimation, indeed, of the greatness of the man who was born, and who spent his last days amongst them is to be found as the result of John Aubrey's inquiries amongst the supposed Bard's contemporaries about Stratford. How different the result in the case of the Canon of Carlisle's investigations amongst the Lakeland peasantry as to the reputation, character, and manner of life of the Rydal poet may be seen from a glance into his pages.

At a later date, but at a time not much farther

removed from the death of Shakespeare than were Canon Rawnsley's inquiries from the decease of Wordsworth, another buttonholer in the person of Betterton, the actor, visited the district of Stratford, with a view of picking up information for Nicholas Rowe, then preparing his "Life of Shakespeare."

Few, if any, were then living, who could remember the poet personally, but he contrived to pick up something in the way of tradition respecting him, and from this source we derive the legend of the stealing of the deer at Charlecote, the flight of the young poacher to London, and his commencing life there as a holder of horses at the theatre doors. These traditions may or may not be true, but they no doubt faithfully express the opinion of the only persons who knew the supposed dramatist in his youth as to the bent of his mind and character. Who can believe that it is consistent with the picture of the man who was the author of the Plays? And, if it can be conceived as possible that the young Shakespeare of Stratford could develop into the William Shakespeare of the Plays, is it conceivable again that the William Shakespeare of the Plays should resolve himself again in his later years into the Shakespeare of Stratford, divesting himself, as if it were a worn-out garment, of the genius which had served its purpose, and sinking back into the life of meanness and obscurity from which it had raised him? "The child is father to the man" was the dictum—unimpeachably true—of the poet of Mr. Rawnsley's sketches, and the life of that great man was the fulfilment of his wish that "his days might be linked each to each by natural piety," but how is it with the man whom we are asked to regard as his still greater predecessor? On the principle of the maxim we may, indeed, plainly see in the retired actor at Stratford, contented with the attainment of a mean ambition, the true son of the young

butcher boy with histrionic aspirations, but the Shakespeare of the age between, the Shakespeare of the Plays, he, who was the wonder of the age, and whose works were for all time, this Shakespeare certainly bears no relationship to either.

JOHN HUTCHINSON.

Middle Temple Library.



“SHAKESPEARE RUBBISH AT STRATFORD.”

“WRITING with regard to the management of Shakespearian affairs at Stratford-on-Avon, Mr. J. Cumming Walters expresses the opinion that many of the relics preserved there have no connection with the poet and should be destroyed.

“Mr. Walters quotes from a letter addressed to him by Joseph Skipsey, the Pitman Poet, who was for some time the custodian of Shakespeare’s birthplace, in which he said that the chief reason why he resigned that position was because he had gradually lost faith in the so-called relics which it was the duty of the custodian to show, and, if possible, to explain to the visitors at the birthplace.

“Mr. Walters concludes by saying that he thinks all who have a regard for truth, for decency, and for Shakespeare’s fair fame should help to disperse the stupid legends which have grown up about him, and consign to the dust-heap the ‘relics’ which have no definite history and only serve to perpetuate error and create false impressions. His pipe, his desk—which is a relic of the grammar school only—and nearly all the so-called Hathaway material at Shottery should not be associated with Shakespeare’s name.”—*St. James’s Gazette*, Sept. 8, 1903.

FRANCIS BACON, AND HIS KNOWLEDGE OF FIELD-SPORTS.

(Continued from page 125).

IN the reign of James I. we still find coursing, hunting, and hawking ranked as fashionable and Courtly exercises. Queen Anne of Denmark had her portrait painted by Van Somers in a green velvet hunting costume, and holding a leash of coursing greyhounds.* Sometimes she took bow in hand and shot at the deer from a stand; but the only instance of Her Majesty's exploits in hitting a living creature is that she killed King James' beloved dog Jewel, or Jowler, his special and favourite hound. When the King of Denmark visited his sister in London in 1614, hawking and hunting were amongst his daily diversions; it was unnecessary to go so far as to the Cotswolds to find suitable chases and hunting-grounds.

Now if we turn to *Shakespeare*, we must candidly admit that most of the hunting scenes there depicted are distinctly *Courtly*. In *Love's Labour's Lost*, it is the Princess who hunts with gentle ladies of her train in the park of *the King of Navarre* (a suggestive title?). And "the King he is hunting the deer," whilst as Biron says, "I am coursing myself."

Henry VI., a prisoner in the charge of "the Bishop" at Middleham, diverts himself by hunting the Bishop's deer, and Lord Hastings,

"From the bishop's huntsmen rescued him,
For hunting was his daily exercise."

It is because Sly is to be hoaxed into the notion that he is "a lord indeed," that the drunkard is represented as falling asleep and discovered by "a lord" returning from hunting with huntsmen and servants, who combine

* Strickland's "*Anne of Denmark*."

to play off upon Sly the practical joke which rather strangely forms the induction to the *Taming of the Shrew*. See in Scene ii. how the Lord, addressing Sly as his equal—"Noble lord," proposes to him every kind of exercise by turn: "Wilt thou walk? ride? Dost thou love hawking? or wilt thou hunt? Say thou wilt course," &c.

Even gentlemanlike extravagance is shown to include the expenditure caused by a large stable; and the faithful steward in *Timon of Athens*, resolved upon bringing his master to a sense of his reckless "flow of riot," says, "I must be round with him *now he comes from hunting.*"

Again we repeat, it is impossible that Francis Bacon should have been unacquainted—more than that, that he should not have been thoroughly versed in sports which were "a recognised part of the daily life of every country gentleman," the recreations of Royalty and of the aristocracy, and of which it was the aim of every new "new made man," to master the language and the technical terms.

Is it then a fact or merely a gratuitous assumption that the poetical allusions in Sir D. H. Madden's book would have excited "no emotion unless it were one of distaste" in the breast of Francis Bacon? Was he indeed a cold-blooded passionless fellow, with no ear to be moved by sounds of hound and horn, of echoes from wood or hill, and harmonies in the voices of nature, with no eye for the gallant show of horsemen and fair ladies for "horses trapp'd, their harness studded all with pearl and gold," or for the more refined and graceful sport of falconry? Let us turn to facts. In Bacon's "*Promus*" is this entry (No. 343):

"Non canimus surdis, respondent omnia sylvæ." *

* Virg. Ecl. x. 2. "We sing not to dull ears, the woods re-echo to each sound."

This quotation he uses in a letter to Sir Thomas Bodley (1607), and again in his scientific works.

Now we submit that to the ordinary mind there is no necessary connection between *hounds* and *echo*, nor between *echo* and *woods*. Yet Virgil couples these last two ideas, and so do *Bacon* and *Shakespeare*; *Bacon* evidently in his experiments testing the statement made by his beloved Mantuan, and *Shakespeare* reproducing and developing all the thoughts suggested by the scientific inquiry. Thus, *Bacon* observes that

“Natural echoes are made upon walls, woods, rocks, hills, and banks.”*

But he has more to say on the subject, for “Waters being near make,” he finds “a concurrent echo; but being far off they make an itinerant echo . . . and there is no doubt but water doth help the delation of echo. . . . There be many places where you shall hear a number of echoes one after another, and it is where there is a variety of hills or *woods*, some near, some farther off; the like echo upon echo hath been observed if you stand between a house and a hill,† and *lure* towards the hill. . . . Echoes come, and make, as it were, a *choir of echoes*.” “If,” he continues, “many sounds come from different parts, one of them *confounds* the other,” and attempting to account for “the *confusion in* sounds, and the *inconfusion in* species visible.” The sight, he says, moves in right lines, “but sounds that move in *oblique* and arctuate lines must need encounter and disturb the other. The sweetest and best harmony is when every part or instrument is heard, not by itself, but by a conflation of them all.”

Do not these words fill our minds with new ideas, letting in a flood of illuminating rays upon such a

* “*Nat. Hist.*” 243; “*Works*” ii. 425.

† *To lure*. Technical term for Falconer's call. See forward.

passage as the following, in which every particular noted and experimented upon by the poet-philosopher is distilled into verse by the philosophic poet, and the whole traceable to one line of "Virgilius Maro, the best poet," as Francis declares him to be ?

Theseus.—Go, one of you, find out the forester . . .
 For . . . since we have the vanward of the day,
 My love shall hear the music of my hounds
 Uncouple in the western valley : let them go ! . . .
 We will, fair queen, up to the mountain's top,
 And mark *the musical confusion*
Of hounds and echo in conjunction.

Hippolyta.—I was with Hercules and Cadmus once.
 When in a wood of Crete they bayed the bear
 With hounds of Sparta ; never did I hear
 Such gallant chiding ; for besides the groves,
 The skies, *the fountains, every region near,*
 Seem'd all one mutual cry ; I never heard
So musical a discord, such sweet thunder.

Theseus.—My hounds . . . are matched in mouth like bells
 Each under each. A cry more tuneable
 Was never halloo'd to, nor cheered with horn.

—*M. N. D. IV. 1, 103—127.*

Many passages might be quoted to the point, but we have yet to inquire why the bright, gay, impulsive country-loving Francis should have felt "no emotion but *distaste*" to field sports, such as hunting and hawking? The phrase, as before said, conveys, and is probably intended to convey, the idea of *something wanting* in his nature, some lack of manliness, bon-hommie, physical energy or what not. It is quite remarkable also how contrary to evidence which would be held good in any other case (say, if applied to "*Shakespeare*" or "*Ben Jonson*") it seems to be the wish of writers on "*Shakespeare*" to exhibit "*Bacon*" in the light of a somewhat *cruel* man, a man who, to say the least, was without any feeling or affection for animals.

What does he say of himself? We find this amongst his notes: "I have somewhat of the French: *I love birds*, as the French king doth, and have some childish-mindedness* wherein we shall consent." This was written late in life, but in childhood and boyhood the same trait had been noted by his friends. "In his face a thought for the bird on the tree . . ." Was his thought that he would like to have a shot at that bird, knock it down and maim it, if he could not kill it? But again we read, "He pursued his studies, sniffing at a flower or *listening to a bird*." Later on in Bacon's account book "we see the *lover of birds and fowls* :

"*To the washerwoman for sending after the crane that flew into the Thames 5 shillings.*" "The Lord Chancellor was as fond of birds as of dress, and he built in the gardens of York House a magnificent aviary at a cost of £300. From this aviary the poor crane had flown into the Thames, &c." †

With regard to the aviaries which *Bacon* established in various places, he himself says, "I like them not except they be of that largeness, as they may be turfed, and have living plants and bushes set in them, *that the birds may have more scope and natural nesting*, and that no foulness appear on the floor of the aviary." ‡

In the "*Essay of Goodness*" our great philanthropist

° Spedding objects to Birch's reading of this word, "which it cannot have been meant for." Why not? "Shakespeare" makes Gloucester say, "I would to God my heart were flint . . . or Edward's soft and pitiful like mine; I am too *childish-foolish* for this world." Gardiner in *Hen. VIII.* deprecates "casiness and *childish pity*," elsewhere we have childish weakness, childish friendliness, &c.

† See Hepworth Dixon's "*Story of Bacon's Life*," pp. 23, 29, 331—320.

‡ "*Essay of Gardens*." See also of the gloss unfavourable to "Bacon" put upon this passage by a distinguished Shakespearean writer. "*F. B. and his Secret Society*," p. 65.

shows that kindness to animals is an outward and visible sign of this inward grace of goodness.

“The inclination to goodness is imprinted deeply in the nature of man; insomuch that if it issue not towards men *it will take unto other creatures*, as it is seen in the Turks, a cruel people, who nevertheless are kind to beasts, and give alms to dogs and birds, insomuch as . . . a Christian boy in Constantinople had like to have been stoned for gagging in a waggishness a long-billed fowl.”

As Bacon loved birds, so too he loved beasts. In the “*New Atlantis*” the Father of Solomon’s House, “who had an eye as though he pitied men,” prepares (as a proper appendage to the Temple of Knowledge) his plans for the first Zoological Gardens. “We have,” he says, “parks and inclosures for all kinds of beasts and birds.”* Here he could observe the habits of creatures, and furnish himself with materials for the innumerable “analogies,” “comparisons,” and “similitudes,” which we find throughout his works, whether in poetry or prose. The “Story” of his Life and the “Personal History” have gathered for us many pleasant records of how he would ride down from his chambers in Gray’s Inn to St. Albans or to his beautiful villa at Twickenham. “In the bright country air, among his books, fish, flowers, collections, and experiments, with his horse, his dogs, his pipe, and his game at bowls, Bacon slowly recovered some part of his lost health” after his sudden and unexpected fall. There was never any question amongst his contemporaries and friends as to his tenderness and love of “creatures great and small,” the few records or anecdotes which we possess show him

* We cannot now enter upon the question of vivisection, and experiments for the Prolongation of Human Life, but may register his observation that in such things humanity, as well as utility, must be regarded.

invariably as the kind-hearted, sensitive, highly-bred gentleman whom all who knew him describe him to have been. It pained him, and kindled a quick flash of anger when he saw Sir Ralph Winwood strike a dog for leaping on a stool. He raised his voice, and exclaimed, "Every gentleman loves a dog!" We are not told how the Secretary of State received this reproof.

Certainly then, although no ignoramus on the subject of field-sports, regarding them even with a favourable eye as relaxation from mental labour, and as healthful exercises, *Bacon's* very nature and disposition would give him a "distaste" for coursing, hunting, and hawking as mere amusements. We who feel as though we know, as well as love, him cannot picture him to our minds as starting forth some fine bright morning like Queen Elizabeth, to slaughter twenty-seven deer; we think that it would pain him to see the poor sequestered stag groaning whilst the tears coursed each other down his face in piteous chase. The frequency with which his own most familiar term of commiseration—"poor"—appears in connection with weak or hunted creatures gives us one more sure though faint echo of his well-known voice—"the poor deer," "poor maimed soldier," "poor cat i' the adage," "poor birds," "poor chicken," "poor souls," "poor harmless lambs," "poor fellow," "poor jade," "poor bodies," &c. On such grounds then as those of natural tenderness and disposition, no one need wonder that (as one biographer observes) although we meet with allusions to nearly every variety of sport, and read of his construction of aviaries and fishponds, there is no instance of his having hooked a fish or killed any creature.

"I never killed a mouse, nor hurt a fly.
I trod upon a worm against my will,
But I wept for it."—*Per.* iv. 7—64.

As it was against his nature, so was it against his

principles and perhaps his oath (for certainly he was a Rosicrucian) wantonly to destroy or torture any living thing—a nature and principle in perfect unison with *Shakespeare*, but with which the peculiar sporting proclivities of William Shaksper were out of tune.

A reason of quite another kind renders it in the highest degree unlikely that *Bacon* could be a sportsman in the popular sense. In his day the yeomen and peasant class were roused to indignation by the selfish and growing desire of the wealthy aristocracy for enclosing woods and commons, impaling parks, and turning arable land into pasture and chases. "Tenants were cleared from their farms that deer might disport," and *Bacon* took up arms on the popular side, bringing in two Bills which provided that all land turned into pasture since the Queen's accession (a period of forty years) should be taken from the huntsmen and the foresters, and restored to the farmers and peasantry.

Before giving some instances of *Bacon's* use of his knowledge in the matter of field sports, we pause to notice an instance of the way in which he is frequently, by critics and opponents, brought in to point a wrong moral to some tale or argument. "Nothing," we read, "has heretofore been said of the running-horse or, as we should now call him, the race-horse: and this for a sufficient reason. He is the only horse in whom, and in whose doings, Shakespeare took no interest, and the horse-race is the only popular pastime to which no allusion can be found in his writings. . . . The match or wager between two horses is plainly different from the horse-race, in which several competitors strive for the mastery. . . . And in the horse-race *Shakespeare shows no interest whatever*. It occupies the unique position of a sport recognised by *Bacon* and ignored by *Shakespeare*; so let it pass." *

* "Diary of Master William Silenc," pp. 274 and 276.

But we cannot let it so pass. Taking a note from the "*Promus*," we say, "I arrest you thear;" and from *Love's Labours*, "We arrest your words." How could* *Shakespeare* have shown interest in a sport not introduced until some seven or eight years after his (the supposed author's) death? This would be as great an anachronism as is seen in the beautiful portrait bust of Francis St. Alban, known as the "*Duke of Devonshire's Bust of Shakespeare*." † Here *Shakespeare* is represented as wearing an exquisitely modelled "Charles I. collar," a fashion not introduced until the reign of that King, who came to the throne in 1625, nine years after the death of Shaksper.

The very absence of the sport of horse-racing from the pages of *Shakespeare* helps to prove our case, and to confirm Sir D. H. Madden's high opinion of "the use which may be served by *Shakespeare's* allusions to field-sports and kindred matters, by way of test, and in aid of criticism, when it has to be decided whether any particular play or passage is the work of *Shakespeare* or of some contemporary dramatist." To be sure this test acts two ways. May we then extract the sporting references in the authentic works of Francis St. Alban, and pronounce that his allusions to such matters may be made the means of deciding whether any particular play or passage is written by him? We gratefully accept the Vice-Chancellor's ruling on this matter, and conclude this slight paper with a few illustrations out of upwards of 150 collected from *Bacon's* letters and works. References must be omitted which should perhaps be ranked under the head of Natural History, and Fishing, to which our author hardly refers. The subject of Archery and use of the Cross-bow has also been handled in previous pages of this magazine, and may therefore now be passed over. For the present we must be content to

* See *Meas. Meas.* ii. 4, 135. † At the Garrick Club.

limit ourselves to one or two specimens, drawn from Coursing the Hare; Falconry, or Hawking; Horsemanship; and Stag-hunting.

COURSING.

“The difference is good which was made between orators and sophisters, that the one is as the greyhound, which has his advantage in the race, and the other as the hare, which has her advantage in the turn.”—*“Advancement of Learning”* ii. 1; rep. *“De Augmentis”* v. 4; and *“Ess. of Discourse.”*

Shakespeare also compares the quick wit of an orator to the running of a greyhound:—

Benedick. “Thy wit is as quick as the greyhound’s mouth—it catches.”

Marg. “And yours as blunt as the fencer’s foils which hit, and hurt not.”—*M. Ado* v. 2.

The *bluntness* with which Margaret twits *Benedick* is noted by *Bacon* in the version of his figure, which he gives in the *“Ess. of Discourse:”*—

“As we see in beasts, that those that are weakest in the course are yet nimblest in the turn, as it is betwixt the greyhound and the hare. To use too many circumstances, ere one come to the matter, is wearisome; to use none at all is blunt.”

Greyhounds are frequently met with in the Baconian hieroglyphic designs, signifying apparently the swift and nimble wits and speakers making straight to their point. When *Bacon* is suggesting experiments for the fortifying or heightening of imagination, he recommends that similar experiments be tried upon the lower animals, for the binding of a bird from singing, a dog from barking, or to fortify the imagination of a cock in cock-fights, of hawks in their flying, or in coursing of a deer with greyhounds, or in horse-races.

With regard to the hare, *Bacon* ranks it with *kine*, *sheep*, *goats*, *deer*, and *coney*s, creatures "timid," "mild," and "fearful." Shakespeareans then know what to expect, and are not disappointed, reading of "the timorous flying hare," "the coward hare,"

"The purblind hare—

Mark the poor wretch, to o'ershoot his troubles,
How he out-runs the wind, and with what care
He cranks and crosses with a thousand doubles."

—*Ven. Adon.* (ver. 112).

Bacon alludes to the supposed madness of the hare, speaking of "some hare-brained fellow." In the "*Novum Organum*" i. 1 he says that "a cripple in the right way *out-skips* a runner in the wrong one." See how curiously these four notions of madness, a hare, a cripple, and skipping, all come together in the *Merchant of Venice* i. 2:—

"Sure, a *hare* is *madness*, the youth, to *skip-over* the meshes of good counsel the *cripple*."

There are only two, of seventeen allusions in Shakespeare to the hare, which do not either contrast her cowardice with the courage of a lion, or speak of the creature as "fearful," "flying," "hunted;" the exceptions are, one in which the affinity between rabbits and hares is noted ("*Nat. History*," p. 676), and one in the song of the "Old Hare Hoar," which reflects another note on the "turning white of birds, and the hoar hairs of horses by ages and scars."*

FALCONRY, OR HAWKING.

"Man may not imagine that learning is like a *lark* which may *mount* and sing and please itself, and nothing else; but like a *hawk* which can *soar aloft*, and can also descend, and strike upon its prey at pleasure."
—"De Aug." viii. 2.

* "*Natural History*," i. 93.

See now how "*Shakespeare*" makes the *soaring hawk* an image of the *soaring mind*, and note the association of ideas and words in the following, and many other places in the Plays and elsewhere, in which we find similar thoughts connected with "the soaring hawk," "the soaring lark," and souls mounting aloft and heavenwards.

"My Lord Protector's *hawks do tower* well,
They know their master loves to be *aloft*,
And bears his thoughts above his falcon's pitch,
My lord, its but a base ignoble *mind*,
That *mounts* no higher than a bird can soar."

—2 *Hen. VI.* ii. 1, 5—14.

Amongst 56 particulars enumerated in the "Key"* as characteristic of *Shakespeare*, is the *coupling of two birds in one passage or figure*. In the "*History of Henry VII.*," Empson and Dudley are described as "horse-leeches and shearers, preying upon the people, like tame hawks for their master, and wild hawks for themselves." Again "when the tempest which drove Philip into England blew down the *golden eagle* from the spire of St. Paul's," we read that "it fell upon a sign of the *black eagle* in St. Paul's Churchyard, and broke it down, which was a strange *stooping of a hawk upon a fowl*."

In his advanced age then, *Bacon* still had amidst his many anxieties and pressing labours that familiarity with the subject which enabled him on the most diverse occasions to call up a metaphor, similitude, or symbol from his experiences or reminiscences of hawking episodes. "The Crown of Spain," he writes, "had a great mind to French Brittain, the lower part of Picardy, and Piedmont; but *they have let fall their bit*. They have at this day such a *hovering* possession of the Valtoline, as *an hobby hath over a lark*: and the

* "*The Shakespeare Key*" by Cowden Clark. All the 56 points have been refound in *Bacon*.

Palatinate is still in their talons."* In a letter to the king (1612) and elsewhere, Bacon speaks of himself "as a hawk tied to another's fist, that mought bait and proffer, but could never fly."† Yet earlier, when regretting the little opportunity which Queen Elizabeth granted him of being serviceable to her, he wrote:—"I would to God that I were hooded, that I saw less, or that I could perform more; for now I am a hawk that bates, when I see occasion of service, but cannot fly because I am tied to another's wrist" In the "Essay of Riches" is an allusion which Spedding considered it needful to explain.

"A great state left to an heir is as a lure to all the birds of prey round about to seize him."

"To lure," says Spedding, "is properly, to bring the falcon back by showing him the lure, an imitation of a bird, sometimes baited with a piece of flesh. Secondly, as in the test, to bring him back by whistling," &c. Petruchio compares his shrewish wife to a wild hawk or haggard, whom he will lure in the double sense of alluring by bait, and of calling to him by the falconer's peculiar cry or bird call. Clearly the knowledge of Falconry possessed by Bacon, and his thoughts about it were singularly reflected in the lines of Shakespeare? But we must pass on to

HORSES AND HORSEMANSHIP.

In the "Natural History" are many observations on horses: that they live to the age of 14 to 20 years, that their age can be told by their teeth and by the casting of "the colt's tooth,"‡ that currying makes them fat and sleek, that they turn white by age, that they have some affinity with asses, and so forth. But the breaking-in or management of a horse furnishes some more suggestive passages.

"The ablest men were like horses well managed, for they could tell passing well when to stop or turn."§
 "A man should have strength of mind which should refrain its impetuosity, and give it the property of a well broken horse, that of stopping and turning most suddenly."||

* "Considerations of War with Spain," 1624.

† Comp. : *Romeo Ful.* ii. 2, 177—181.

‡ "Your colt's tooth is not cast yet."—*Hcn.* VIII. i. 3.

§ "Essay of Simulation."

|| "De Aug." vii. 1, and "Essay of Youth and Age."

"Diogenes . . . commendeth them which could give unto the mind (as is used in horsemanship) the shortest stop or turn."*

Surely here is the same mind, the same voice which we recognise in the Play? :—

"They that tame wild horses,
Pace them not in their hands to make them gentle,
But stop their mouths with stubborn bits, and spur them,
Till they obey the manage."—*Hen. VIII.* v. 2.

C. M. P.

NOTES, QUERIES, AND CORRESPONDENCE.

UNTRUSTWORTHY TITLE-PAGES.

A CORRESPONDENT draws our attention to the copy of *Henry IV.* in the Guildhall Library. The title-page of this quarto reads thus :—

"THE
HISTORIE
OF
HENRY THE FOURTH,
With the Battell at
Shrewsbury between the King
and Lord Henry Percy, surnamed
Henry Hotspur of the
North.

—
With the Humorous Conceits of Sir
John Falstaffe.

—
Newly corrected
by
WILLIAM SHAKE-SPEARE.

—
London :

Printed by John Norton, and are to be sold by Hvgh Perry at his shop next to Ivie Bridge in the Strand, 1639."

It is distinctly curious to find William Shake-speare

* "*Advancement of Learning*," ii. 1.

"newly correcting" twenty-three years after death and burial in 1616.

Our Correspondent also points out a palpable inaccuracy in the Fourth Folio (1685), which contains the following announcement:—

"Unto this impression is added seven Plays *never before printed in Folio*, viz:—

Pericles Prince of Tyre, The London Prodigall, The History of Thomas Lord Cromwell, Sir John Oldcastle Lord Cobham, The Puritan Widow, A Yorkshire Tragedy, The Tragedy of Locrine."

This statement is lifted verbatim from the third folio (1664) containing all these Plays, and published twenty-one years earlier. The untrustworthiness of sixteenth and seventeenth century title-pages is of course perfectly well known. Wither, in 1625, complained forcibly that "If he (the publisher) gets any written matter into his power likely to be vendable, whether the author be willing or not, he will publish it, and it shall be contrived and named also according to his own pleasure. Nay, he oftentimes gives books names as will to his thinking make them saleable when there is nothing in the whole volume suitable to such a title." ("Scholars' Purgatory").

ELIZABETHAN AUDIENCES.

WITH regard to the probability (or improbability) of Shakespeare's Plays being rendered *in extenso* by contemporary actors, the following passage from Middleton's *Mayor of Queenborough* (Act II. Sc. i.) is to the point:—

"They only take the name of country comedians to abuse simple people with a printed play or two, which they bought for sixpence. And, what is worse, *they speak but what they list of it and fribble out the rest.*"

An old play bill has recently been unearthed at

Brunswick. The portion of the text that gives it its distinction runs as follows :—

“For the convenience of the spectators it is ordered that persons in the front row are to lie down, that those in the second are to kneel, those in the third to sit, and those in the fourth to stand upright. In this way every one will be able to see.

“The spectacle being a tragedy, laughter is forbidden.”

This document dated 1742 is now in the Brunswick Museum.

A NEW PAMPHLET.

WE have before us a well-written pamphlet, entitled, *Who Wrote the Plays?* The Author is Major G. H. P. Burne. The London publishers are Messrs. Simpkin, Marshall and Co., Ltd.

WORKS OF THE ALPHABET.

TO THE EDITOR OF “BACONIANA.”

SIR,—On page 74 of Mrs. Pott's edition of the *Promus* (Introductory Chapter) there is the following footnote :—

“In 1621 . . . he (Bacon) writes again to Sir Toby Matthew, introducing the word *alphabet*, but in a manner which shows no sort of connection with *Tragedies and Comedies*. ‘If upon your repair to the Court (whereof I am right glad) you have any speech of the Marquis of me, I may place the alphabet (you can do it right well) in a frame, to express my love faithful and ardent towards him.’ . . .

Now, instead of showing “no sort of connection with *Tragedies and Comedies*,” it appears to me to be obvious that Bacon herein plainly signifies his intention to collect his individual and separate “works of the alphabet,” and publish them under one *binding* (“*frame*”), an intention which he carried out within two years' time in the form of the famous “First Folio.”

Probably this very simple interpretation has been already set forth, but, as I have not seen it alluded to in any work on the subject, and as it appears to have escaped even the eagle-eye of Mrs. Pott, I venture to send it to you.

Yours faithfully,

G. H. P. B.

Bellary, 7th June, 1903.

SIR AMYAS PAULET.

TO THE EDITOR OF "BACONIANA."

SIR,—In reading over one of the volumes of the "Calendar of State Papers," I came upon the following interesting letter from the English Ambassador to France, in whose *entourage* was Francis Bacon, when he left England for Paris :—

"Calais, Sept. 25, 1576.

"Sir Amyas Paulet to Lord Burleigh. Thanks for your letter and good affection. I shall during life conform myself to your advice. I confess that in this little journey between London and Dover, I already find your words true, and feel the weight of my heavy train, and shall feel it more deeply before coming to Paris, being accompanied with an extraordinary number, some of whom were recommended to me by the Queen, and others by noblemen, but only until their coming to Paris. My ordinary train is no greater than of necessity, being augmented by some young gentlemen, whereof one is Sir Nicholas Throgmorton's son, who was recommended to me by her Majesty, and therefore I could not refuse him. The others are so dear to me, and the most part of them of such towardness, as my good hope of their well doing, and that hereafter they will be able to serve their Prince and country, persuades me to make no great account of the charge. I do not use these words so much to excuse my folly as to entreat you to use your favour in my allowance for my transportation, my charges being increased by these extraordinary occasions.

"If I ever pass again into France, I will seek my passage at some other port, the haven of Dover being in such utter ruin as the passage thereby is utterly decayed. The Queen's ships, as likewise the other barks appointed for me and my horses, were forced to seek their security at Sandwich, when the wind served to pass into France. Dover should be provided with a better harbour. Having attended these four days for wind and weather, I was forced at last, by occasion of a scant wind, to arrive at Calais, whence I will repair to Paris with speed."

Was it on this occasion that the sailor's language in the *Tempest* was acquired? Was Shakspeare ever on board a ship or witnessed a storm at sea? Perhaps Mr. Sidney Lee will reply.

It would be interesting to know which of the Throgmortons is the one referred to in the Ambassador's letter. Was it Francis, who was entered as a student of the Middle Temple, 1576? The "Dictionary of National Biography" says: "About 1580 he left England on a foreign tour with a brother Thomas." Francis Throgmorton was afterwards executed for treason, on 10th July, 1584, at the age of 30.

I am, &c.,

G. S.

