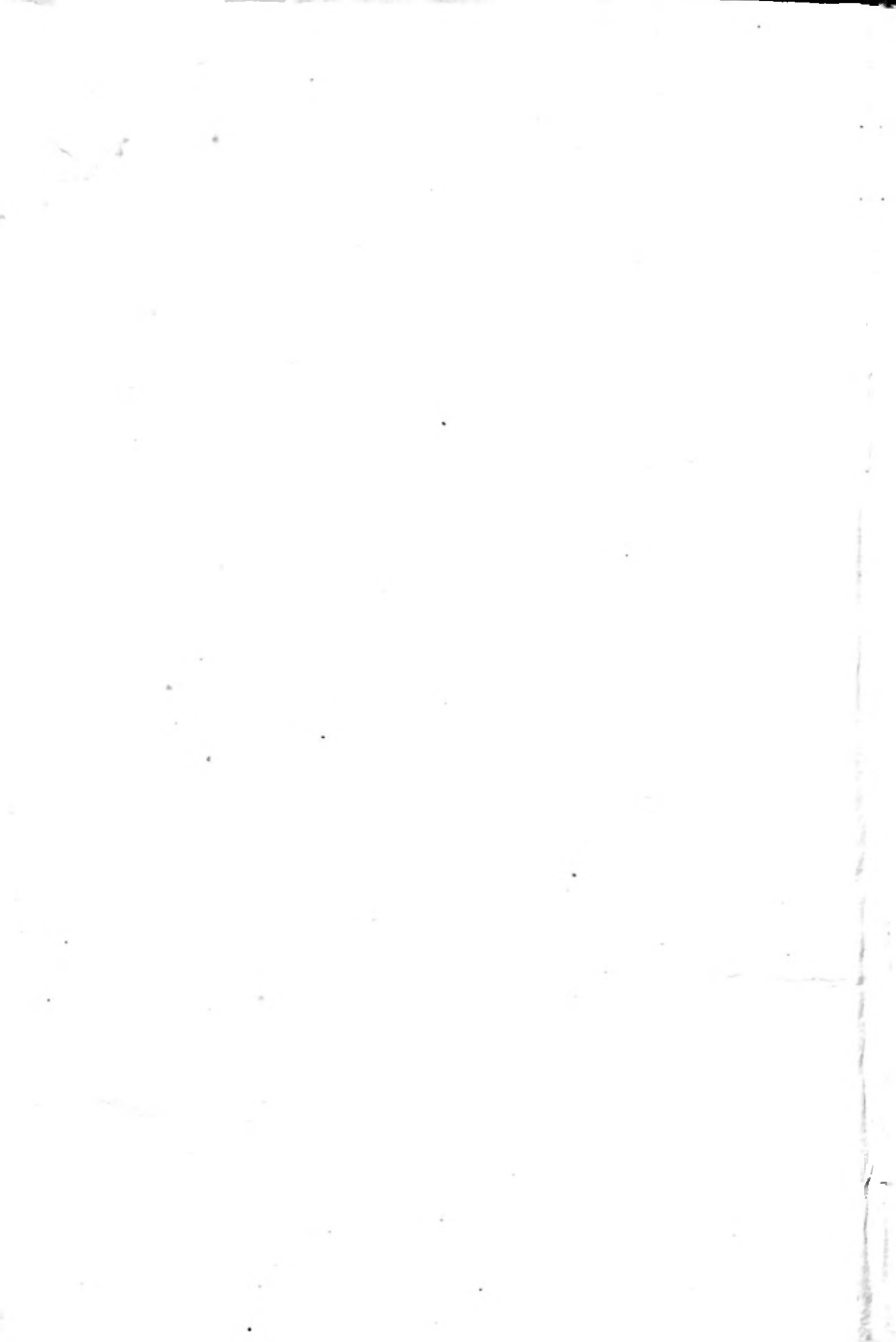


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"Therefore we shall make our judgment upon the things themselves as they give light one to another and, as we can, dig Truth out of the mine."—FRANCIS BACON

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MARCH, 1925.

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LONDON

GAY & HANCOCK, LIMITED

34, HENRIETTA STREET, STRAND, W.C.

The Bacon Society

(INCORPORATED),

CANONBURY TOWER, CANONBURY SQUARE,
LONDON, N. 1.

THE objects of the Society are expressed in the Memorandum of Association to be:—

1. To encourage the study of the works of Francis Bacon as philosopher, lawyer, statesman and poet; also his character, genius and life; his influence on his own and succeeding times, and the tendencies and results of his writings.
2. To encourage the general study of the evidence in favour of his authorship of the plays commonly ascribed to Shakspeare, and to investigate his connection with other works of the period.

Annual Subscription. For Members who receive, without further payment, two copies of *BACONIANA* (the Society's Magazine) and are entitled to vote at the Annual General Meeting, one guinea. For Associates, who receive one copy, half-a-guinea.

Single copies of *BACONIANA* from Gay & Hancock, 2s. 6d., plus postage. To Members and Associates, 1s., plus postage.

Officers of the Society: The President, The Hon. Sir John A. Cockburn, K.C.M.G.; Vice-Presidents, Lady Durning Lawrence, Miss Alicia A. Leith, H. Crouch-Batchelor, Esq., Granville C. Cuninghame, Esq.; Chairman of Council, Capt. W. G. C. Gundry; Hon. Secretary, Mrs. Teresa Dexter, 206, Clive Court, W. 9; Hon. Treasurer, Mrs. Henry Wood, 32A, Clanricarde Gardens, W.

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It should be clearly understood that the Bacon Society does not hold itself responsible for the views expressed by contributors to "Baconiana."

THE 364TH ANNIVERSARY DINNER.

THE ANNUAL DINNER was again held at Stewart's Restaurant, Piccadilly, where a company of over sixty members and guests assembled presided over by the President, the Hon. John Cockburn, K.C.M.G. Among the guests were Lady Sydenham, Sir Edgar Wigram, Bart., Rev. Prebendary Gough, Mme. Francois Millet, Charles Moor, D.D., F.S.A., Dr. F. Chamberlain, LL.B., F.R.H.S., F.S.A., and Mr. E. P. Hewitt, K.C., LL.D.

At the conclusion of the Dinner, the toast of The King having been duly honoured, the Chairman proposed: "The Immortal Memory of Francis Bacon."

He said they had met to do honour to the memory of the greatest Englishman that had ever lived, Francis Bacon. Some day that anniversary would be celebrated by great gatherings wherever the English language was spoken, and he advised them to keep their programmes, because when Bacon came to his own—and this event was rapidly approaching—the programme would be of value. It would show that those who belonged to the Society had upheld the fame and the memory of the great man they were proud to call their

2 The 364th Anniversary Dinner

master. (Hear, hear.) It might be said that Bacon was always with them; they thought his thoughts, and his words hung upon their lips, and references to him were frequently made in the daily papers and of every branch of literature; yet there were some who were not aware that great as Bacon's intellect was, his moral qualities excelled even those of his intellect. He was indeed not only the wisest and the greatest, but the best of men. He was noted for his generosity, which in him was almost a failing. Referring to Pope's line, "The wisest, brightest, meanest of mankind," he said that the word meanest was a lie and a libel yet an extraordinary superstructure had been built upon the line. Just like the scorpion, its sting was in its tail. Macaulay, in his *Life of Lord Bacon*, showed up his high lights by a black background, irrespective altogether of the truth. The Chairman proceeded to deal with other aspersions on the character of Bacon, more particularly the charge that he was unfaithful in his friendship with the Earl of Essex. On the contrary, it was the latter who was unfaithful. As counsel to the Crown, Bacon could not help himself; he had his duty to perform and there was no ground for the silly statement that he acted treacherously towards Essex. With reference to the charge of improperly receiving gifts, they were to be regarded as the ordinary perquisites of that day, and when he became Lord Chancellor he found it was impossible to avoid the custom. It was said that these gifts were only given to his servants and he could have cleared himself of the charge with the greatest ease. The law was never to his taste, for in its practice he found no scope for his genius. England had never honoured Bacon as he should have been honoured, and it remained for them to right his memory and to do justice to his character. (Applause.) It was an

honour to belong to a Society which had this great object in view, and in conclusion he asked the company to drink to the immortal memory of Lord Bacon.

Mr. H. Crouch Batchelor, in responding, expressed his interest in the Society and its object. He said he was particularly concerned in the mysterious question, "Who wrote Shakespeare?" If the uncultured person to whom the works were attributed was the author of what was the most splendid literature in the world, then it was a miracle, and the Scriptural miracles must take a back seat. (Laughter.) There were present a number of guests, and he hoped that some of them would be converted. Bacon was the greatest of all dramatists, and he (the speaker) wanted Shakspere to be wiped out. (Laughter.)

The Rev. Prebendary Gough, who proposed the Toast of the Bacon Society, said it was a duty to recover the proper place for one of the greatest intellects that the English race had produced. This great man's name had had blotches thrown upon it which were absolutely unjust. Bacon was one of the noblest writers of the noblest race on earth, and the Society was doing good work by presenting him as he really was.

Captain W. Gundry responded, and in thanking Prebendary Gough for his noble tribute to Bacon, reminded his hearers that when the great Lord Chancellor's case was adjudicated before the House of Lords the Bishops without exception had fought for him and had, in particular, opposed the suggested deprivation of temporal honours (for immortal ones were beyond the power of his enemies). The speaker went on to point out that Bacon realised that he was "fitter to hold a book than play a part," and drew attention to Bacon's association of books and ships, and navigation and printing, in his writings.

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The speaker mentioned those two beacon (or Bacon) lights of the largely uncharted sea of Literature, *Cruden's Concordance for the Bible*, and *Cowden-Clarke's Concordance for Shakespeare*, and expressed the wish that there was a similar work of reference with which to study Bacon's works. He went on to suggest that a "Baconian Concordance" should be undertaken by the Society and that the results of the work should be published from time to time in *BACONIANA* until the time came to gather up their labours and put it into book form.

It may be added that Capt. Gundry had in mind the suggestion for a Concordance for which Professor G. Curtis of Bethlehem University, Pa., U.S.A., who has already made a beginning on this work.

The Toast of the "Visitors" was proposed by Mr. Francis Udny in a few well-chosen words and the Rev. C. Moor, D.D., F.S.A., returned thanks for the visitors and gave some account of his examination of the Bacon deeds remaining at Gorhambury. The present Countess of Verulam, he said, being much interested in the history of the Grimston family, from the senior line of which he happened to be himself descended, had asked him to examine and put in order the large collection of family deeds, which had accumulated during many generations, and during the last year he had spent much time at Gorhambury, engaged upon this work. The deeds, he found, were a good deal mixed, and concerned many other properties besides Gorhambury, and up to the present he had scarcely examined half the collection. It would therefore seem wise at the present juncture to refer only to a few of the most important concerning the Bacon family, and to reserve a full report until the examination was complete.

Gorhambury came to the Grimston family by pur-

chase, Sir Harbottle Grimston, Bart., Master of the Rolls, having bought it from the trustees of Sir Henry Meutys on 16th April, 1652. Sir Samuel Grimston left his estate to his nephew William Luckyn, who took his name, and was created Viscount Grimston in 1719. The fourth Viscount was made Earl of Verulam in 1815.

As regards Gorhambury and its dependent manors of Westwick and Praye, Lady Ann (*née* Cooke) widow of Sir Nicholas Bacon, the Lord Keeper, held the property for life, and resided there until her death in 1610. In 1602, however, "for love of her son Francis and for his advancement," she surrendered her life interest to him. Sir Nicholas Bacon, his eldest half-brother and the legal heir of his father, had surrendered to the Queen in 1601 all his rights and reversions to (his father's) lands in Herts., and in 1608 the King gave the reversion of the same to the trustees of Francis.

In 1606 we have the Marriage Settlement of Sir Francis Bacon and Alice Barnham, an interesting document. In 1621 the King granted to four persons named the Fine of £40,000 which Parliament had laid upon Bacon, giving them full powers to recover it from Bacon's property, with the assistance of the Court of Chancery. The most interesting Bacon document, however, which has yet been found, is a decree of the same Court, 12th June, 1632, which recites the various proceedings and actions concerning the creditors and the estates that had taken place since the death of Bacon, and which finally settles the disposition of the property. Suffice it to say that in accordance with Bacon's will the estates were sold for the benefit of the creditors to trustees named by Sir Thomas Meutys, who supplied the money. Alice (*née* Barnham) was a consenting party, and received

6 The 364th Anniversary Dinner

for life an annuity of £530, which had been settled upon her.

There are many other interesting deeds, and particularly some which throw light upon the marital relations of Alice with her second husband, Sir John Underhill, but at present we need refer only to one. In 1630 Thomas Bacon of Hessett, who at Bacon's Inquisitio had been found to be his heir at law, renounced all his rights in Gorhambury, etc., to the trustees of Sir Thomas Meautys, previously to their sale. Who exactly was Thomas, and how did he come to be the heir at law?

The Chairman then called upon Madame Millet, who read the following greeting from Général Cartier, he famous cryptographer and President of the Bacon Society of France.

"A Greeting to the Bacon Society of Great Britain from Général Cartier, President of the Bacon Society of France.

"I am happy to have the opportunity, afforded by Madame François Millet's visit to London, to send my sympathetic greetings to the Bacon Society of Great Britain and to its distinguished President, Sir John A. Cockburn, and its members on the occasion of the Commemoration of the 364th Anniversary of the Birth of Francis Bacon.

"When I speak of the Bacon Society of France I am aware that I anticipate somewhat, because the Société is not yet regularly constituted. Your great Bacon is not well known in France, rather he is misjudged. His philosophical works are assuredly known by the learned and by historians as well as his career as a statesman—but the misunderstanding brought about by the iniquitous judgment which saddened his last years has obscured for many of my compatriots the glory with which his name should have shone

forth. And more, the opinion remains sceptical with regard to works which he has written under other names than his own—of which the immortal masterpieces attributed to Shakespeare are the most celebrated. The partisans of the actor from Stratford-on-Avon diminish from year to year, and at last it is recognised and admitted that the name of Shakespeare should no longer figure on the title-page of the folio of 1623.

“ But the controversy continues when we are called upon to designate the genius who was constrained to dissimulate his identity under a borrowed name.

“ The Conferences which I have delivered at the Lyceum Club of Paris and at the Group Parisian of the École Polytechnique have aroused great curiosity and shaken many convictions. I have the proof in the voluminous correspondence—several thousands of letters, as a result of my series of articles in the revue *le Mercure de France*, in 1922, on the remarkable and beautiful work of Mrs. Gallup verified by Colonel G. Fabyan of the American Secret Service and his learned specialists in cryptography, who work at Riverbank in the State of Ohio. It was at the close of one of my Conferences that certain members of my audience spontaneously proposed that we should found a Bacon Society in France, which would seek to gather from old libraries, private collections and ancient editions, allusions and documents regarding Bacon to save them from oblivion and to convince the undecided.

“ The important results of the researches of the Societies of Great Britain and of America have been a powerful stimulant and example of what we should try to accomplish in France.

“ I am very grateful to the President and members of the two sister societies for the encouragement they have given me and the documents they have had the kindness to send me for my Society. I beg Mme.

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Millet to express my sincere thanks and those of my adherents to the Honourable Sir John A. Cockburn for his courtesy in writing me, and particularly to Miss Alicia Leith, whose visit to Paris and whose very interesting conference, which I had the honour of translating into French, produced a profound impression. I hope that the moment is not far off when our branch of the Society shall be definitely formed, when we also can produce in a French *Baconiana* the results of our own researches and thus contribute to the proclaiming of the truth and aid in rendering justice to the man who should be the pride and glory of all humanity, very specially in France, where he had lived and where according to his deciphered autobiography he had loved. Long live the Bacon Society of Great Britain, and a Happy New Year to all its members is the sincere wish of

“GÉNÉRAL CARTIER.”

Loud applause greeted Mme. Millet, after which the President called upon Mr. Percy Hewitt, K.C. After expressing his appreciation for having received an invitation, Mr. Hewitt referred to a statement by Mr. Crouch Batchelor that some people in this country seemed determined to defame Bacon; he thought that Mr. Crouch Batchelor went to the other extreme and appeared determined to defame Shakespeare, but justice should be done all round. Commenting on the prosecution of Essex, he said that in his view Bacon, as Attorney General, could not have refused to prosecute under the Queen's directions, although this left open the question whether in the conduct of the trial Bacon displayed any unnecessary severity or bitterness.

As regards the taking of gifts or bribes, it was fair to bear in mind that the acceptance of gifts by persons holding official positions was not an uncommon practice in Bacon's day and later, and they were regarded as in the nature of perquisites. He expressed the view that so far as Bacon's memory may have been placed under a cloud undeservedly, it was the interest and duty of his countrymen to see that any undeserved imputation was removed. In this matter, and in that of the authorship of

the Plays, the great thing was to ascertain by careful research the truth.

The Toast of The Ladies' Guild of Francis St. Alban was proposed by Sir Edgar Wigram, Bart., who said he had great pleasure in doing so because of the gratitude of his Archæological Society of St. Alban's to Miss Alicia Leith and others for working so hard and collecting the sum of fifty-three pounds from the members of the Guild to save the Monument of Lord St. Alban in St. Michael's, Gorhambury, from utter collapse, the perishing of the bricks below it having threatened the disaster. The Toast was responded to by Miss Alicia Leith, who took for her subject the recent splendid production of *A Midsummer Night's Dream* at Drury Lane, by Mr. Basil Dean, *a Masque*, with Ancient Wisdom behind it, a study of which she promised would be forthcoming at the next meeting of the Guild, and in the March number of *Fly-Leaves*.

The Officers of the Society.—Mr. Horace Nickson paid a tribute to the President and Council of the Society, the Hon. Secretary, Mrs. Teresa Dexter, on her dexterous handling of the work of the Society, and of the work of the Hon. Treasurer, Mrs. Henry Wood, whose excellent work he would like to see aided by larger donations and an increasing membership. Passing to the growth both in and out of the Society of our aims, he spoke of the growing disbelief in the Shakespearean authorship of the Plays penetrating into the very stronghold of Stratford itself; living near and constantly piloting parties to the place, his belief was that the edifice raised by the Stratfordians was getting very shaky.

The Hon. Secretary, in responding, expressed her thanks to all concerned for their able co-operation, and spoke of the growth of the idea of the Baconian authorship in other countries, and the increasing activity in the year lying behind them. Uphill as the work was, a band of Pioneers they took unto themselves, Henrik Ibsen's great saying that the "Majority were always in the wrong."

The Hon. Treasurer said, having never made a speech in her life, she felt she would not begin at this late hour in the proceedings but wish them all a hearty good-night.

T. D.

WHO WAS SHAKESPEARE ?

BY BASIL E. LAWRENCE, LL.D.

EVERYONE who reads carefully the Shakespeare plays and the commentaries on them must be struck by two points, namely, first the diversity of style, and second, that the vocabulary is phenomenal.

Some portions of the plays are as fine as anything that has ever been written in the English language, others are very inferior, and some of them almost beneath contempt. It does not seem possible that the man who wrote the ribaldry that is found in some of the plays could have written Hamlet's Soliloquy, Jaques' speech on the life of Man, or Portia's plea for mercy. This diversity of style is to be found not only in different plays but also in one and the same play. Take, for example, the play of Troilus and Cressida. The man who wrote the vulgar abuse of Patroclus and Thersides could not have written the speeches of Ulysses.

Max Muller estimated the vocabulary of a man of average education at 3,000 words, that of Milton at 7,000 words, and that of Shakespeare at 15,000. Professor Craik puts the vocabulary of Shakespeare still higher, namely at 21,000 words. Now it does not seem possible that any one man could have had a vocabulary seven times that of a man of average education and three times that of Milton.

The diversity of style and the phenomenal vocabulary are an insurmountable difficulty to those who claim that the Shakespeare plays, that we now have, were written in their entirety by any one man.

The difficulty can, however, be explained by a view

that has been recently brought forward ; namely, that the plays we now have consist of existing plays written in collaboration by such men as Drayton, Dekker, Chettle, Heywood, Porter, Webster and Munday, and revised by a master mind. It is claimed that in this revision the Master mind left in some of the original writing, touched up and improved other parts, added writings of his own, and thus made the Shakespeare plays what they now are. If this view is correct, then in the Shakespeare plays we have the style and the vocabulary not of one man but of several men, and the difficulty vanishes. Critics have found writing in the style of the above-mentioned collaborators and others in several of the plays. In Henslowe's Diary, plays with titles similar to those of some of the Shakespeare plays are mentioned and the names of their authors are given ; but the name Shakespeare is not mentioned anywhere.

Certain literary critics have rejected some of the Shakespeare plays as not being Shakespearean ; but the handiwork of the master mind can be found in all of them. Moreover, there is this to be considered. The First Folio was published in 1623 and it was claimed that it contained the works of Shakespeare. The editor, there can be little doubt, was Ben Jonson. Ben Jonson was a clever man, and must have known what he was about and what he had to do. He might have left something out, but he would not have put in any play unless he had been certain that Shakespeare had had something to do with it, however little that something might have been. If anybody has a theory as to who Shakespeare was, and in order to prove it has to reject any of the plays that are contained in the First Folio, then, although he may have identified one of the authors of the plays that the Master mind revised, he has not found Shakespeare. It is quite

Who was Shakespeare?

possible that this is what Mr. Looney has done in his theory as to Edward de Vere.

The question is, who was the person responsible for the plays that we now have and who was the reviser who had the Master mind.

A perusal of the plays shows that he must have been an aristocrat who had little sympathy with the lower classes, that he was a Latin and Greek scholar, a French and Italian linguist, a lawyer, a man who knew a great deal about the science of the time, a philosopher, and apparently a broad-minded protestant, that he was accustomed to Court life, and had great poetical gifts. If the above-mentioned view is correct, he must also have been a man accustomed to the frequent revision of his writings. There was but one man at the time that fulfilled all these requisites, and he was Francis Bacon.

Bacon had been accustomed to Court life from his infancy and had little sympathy with the lower classes. He was a lawyer, a scholar, and a linguist, and had travelled in France and Italy. He was a broad-minded protestant, a scientist and a philosopher. He was a great reviser, and revised his acknowledged writings over and over again. He had poetical gifts, for he wrote Masques for Gray's Inn, and there can be little doubt that he was the author of Venus and Adonis and of Lucrece. He referred to himself as a poet, and was regarded by his contemporaries as a great poet. After his death a number of eulogies were published in which he was praised as the greatest poet of the day, and in one of them it was stated that he incorporated his philosophy in Comedies and Tragedies. He fits in everywhere with the qualities that the plays show the person responsible for them must have had.

But in addition to this there are several other things that point to Bacon.

He had many unusual philosophical views, some of which appeared in the plays, and some of which appeared in the plays long before they were made public in his acknowledged writings. For example, unusual views as to Love, his philosophy of Wonder, his remarks on Hope, and his method of obtaining comfort by contemplation.

There are certain errors in his acknowledged writings, and some of these errors appear in the plays. Some of these errors he corrected, and they were also corrected in the plays, a few of these corrections in his acknowledged writings and in the plays being made at the same time.

Again, there are certain passages in the plays that there can be little doubt refer to his fall in 1621. None of these passages appeared in the plays until the First Folio was published in 1623.

The use made by the person responsible for the plays of Bacon's note book, *The Promus*, is so well known that it need not be mentioned, except to remark that Mrs. Pott in her book on the subject may have overdrawn some of her examples, but no effort has ever been made to upset her general deductions.

Bacon, in the preface to his History of Henry VII., commended the elaboration of existing literary work, inasmuch as it saved time and labour. His view was that the labours of a writer were much easier if he had, ready to work on, "a simple narrative of the actions themselves, which should only have needed to be enriched with counsels and speeches and notable particularities." Bacon was a great orator, was great at "counsels and speeches," and had a multifarious knowledge of "notable particularities." It is claimed that in the Shakespeare plays he added these "counsels," "speeches," and "notable particularities," to the writings of other men. Rawley says that he

"clothed the thoughts of others in more beautiful garbs." The Shakespeare plays are to a great extent "the thoughts of others" clothed "in more beautiful garbs," and they are examples of the kind of writing that Bacon commended.

Considerable portions of the Shakespeare plays are written in Bacon's style of writing.

But it may be asked: If Bacon was responsible for the plays how was it that everybody acknowledged Shaksper of Stratford to be the author? The answer is that everybody did not acknowledge Shaksper of Stratford to be the author. No doubt the general public may have thought he was the author, but there were several men, such as Ben Jonson, Bishop Hall, and John Marston, who knew perfectly well what part Bacon had taken in the plays, and have told us so, as far as it was safe for them to do so.

That the plays were attributed to Shaksper of Stratford can be explained as follows. He was a purveyor of plays for his company of actors. He procured certain plays that were acted by his company, and as they had been procured by him they were produced under his name, and so were believed by the general public to have been written by him. If at the present time we see a play that is stated to have been written by a certain person, we take the statement for granted, and do not enquire whether that certain person is the real author or not. Playgoers in the time of Elizabeth and James would have done the same.

Halliwell-Phillipps gives several verses that he seems to think refer to Shaksper of Stratford personally; but they apply to Shakespeare the author, which is a very different matter. There are certainly two verses in existence that refer to Shaksper of Stratford; but they refer to him only as an actor. The Burbages, in their petition to the Lord Chamberlain, also refer to him personally, and they describe him as a "deserving man" and a "man player." But it is not necessary to say more about Shaksper of Stratford, for the writings of Sir George Greenwood have completely swept away the Stratfordian myth.

THE ETERNAL CONTROVERSY ABOUT SHAKESPEARE.

[A Lecture by HOFKAT WEBER-EBENHOFF, on the Bacon Problem, reported in the *Neues Wiener Journal*, November 11th, 1924.]

THE dispute as to the personality of Shakespeare does not seem to be over. After the great anathema which was hurled by the Shakespeare Society in Weimar against the Bacon story, both parties have been apparently silent. But now the question is again opened and further results have been announced. At the last meeting of the Shakespeare (Austrian) Society, Hofkat Weber-Ebenhoff gave a lecture in which he surveyed the work of the last five years.

“The development of Shakespeare investigation in favour of Bacon has made remarkable progress during the last two years, in western Europe, as well as in England and America. A new Bacon Society has been founded in New York under the presidency of Mr. Willard Parker. In Holland, Dr. Speckman, a professor of Philology, has been specially active and has rendered good service to Science through the discovery of the Bacon Ciphers in the famous pseudonymous cryptographic work of GUSTAVUS SELENUS of 1624, republished with the folio edition of the plays in 1623. Dr. Celestin Demblon, Professor of Philology in the University of Brussels, and author of a most interesting work on Shakespeare, which proves in a striking manner the impossibility of the Stratford theory as to the authorship of the plays, has also done very good work. In Paris a ‘Société Baconienne de France,’ before which lies a great future, has been

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founded. But, if research in the Western Countries has progressed, the same cannot be said of Central and Eastern Europe.

“In Germany and in Austria the disastrous influence of the German Shakespeare Society in Weimar reigns with absolute authority, and since the anathema which it hurled against Bacon research in 1895 it still clings to its opinions although its influence has been long surpassed by the immense development of Bacon literature, and the foundation of Bacon Societies all over the world. This influence of the Weimar Society is the more disastrous because it represents a very strong organisation which includes all official School Teachers and School Institutions which are sworn to destroy, if possible, all Bacon research. No student can take a degree, or read a thesis, with any hope of success until he blindly subscribes to the myth which names the butcher-boy of Stratford as the author and composer of the greatest works of all nations and of all times. Such only can become professors or teachers at schools and colleges, and any others are ruthlessly thrust aside. It is high time that this crippling of free opinion in scientific research should cease. Ever since 1864, an annual meeting takes place, at which festival lectures on the Stratford theory are delivered and published in the Society's *Year Books*.

“The Austrian Society has been trying to get a reply published in its own *Year Book*, but has been hindered. Professor Emil Wolff's lecture was announced as ‘The so-called Shakespeare-Bacon Investigation’ and the Bacon Society was provoked and tried to get up a defence. On March 19th, 1924, a letter asked for a lecture in favour of Bacon, and the request was refused. No free discussion was allowed and the invitation to Weimar was not accepted. The lecture by Professor Wolff has appeared in the *Year Book*, pp. 59-60,

and gives a deplorable example of the entire collapse of the so-called Stratford-Shakespeare Science and exposes it to the ridicule of the scientific and educated world. It is a sad thing that German Science which is doing such good work in all other departments should be exposed in this way. The explanations given by Professor Wolff in his lecture and in his book *Francis Bacon und seine Quellen* are all directed against modern science and modern philosophic thought and aim directly at a return to antiquity and scholasticism, and all natural science as well as technical science is treated with contempt.

“Professor Wolff’s lecture is founded on the idea that the existence of the Stratford Shakspeare has been proved beyond all doubt by documents which testify to his birth, his marriage and death; and that the dramas were published under his name; that until Delia Bacon came forward in 1849, no one doubted that the man of Stratford was the author of the plays; that as the man was recognised by his contemporaries there is no reason to accept the Bacon theory. But Bacon’s position to-day is so sure that it is difficult to understand how anyone at all acquainted with the subject can hold the contrary opinion.”

FRANCIS BACON’S ANTICIPATION OF WIRELESS.

“And those musicians that shall play to you,
Hang in the air a thousand leagues from hence;
And straight they shall be here: sit and attend.”

King Henry IV., Part I., Act 3, Scene 1.

SHAKESPEARE'S "AUGMENTATIONS."

BY J. R. (OF GRAY'S INN).

THERE are many theories as to the authorship of the Plays in the rare First Folio entitled "Mr. William Shakespeare's Comedies, Histories and Tragedies." Most people believe that he wrote them. Successive editors have had no doubt that he did so. Many careful investigators are sure that he did not. Some have lately given reasons in the *National Review* for attributing the plays to dramatists other than Shakespeare, and rejecting the Stratfordian theory which is founded on him alone. Let me venture another theory on this subject of much controversy. Preface is needed. We hear a good deal nowadays about the "sense of humour" possessed by the English. It, like other senses, varies in degree from a very common to a very keen perception of the ludicrous. All classes of spectators at a theatre have to be amused, although their taste and intelligence greatly differ. Plays of "Shakespeare," both comedies and tragedies, generally contain scenes of low-comic kind. Some are still amusing to everybody. Some must always have "made the judicious grieve," some may have been introduced to relieve the tension of the plot, or for change of scenery, or, as is most likely, to tickle "the ears of the groundlings" by coarse phrase and lewd suggestion.

It is in the scenes of low comedy that the references to Warwickshire places and names are supposed to be found on which stress is laid by those who argue that the actor from Stratford composed the plays. Biographers, commentators, and critics, with all their

pains, have failed to prove that he was a man of good education and character. The material that they have sifted so thoroughly seems to shew the contrary. On the other hand it appears from that material and from his undoubted prosperity that, although lacking education and character, he was a sharp fellow and rose in life as such men so often do. This is a fact which those who deny him genius and scout the idea that he was the author of the incomparable plays are apt to overlook. It is certain, even from the vague records of his career, that he was jocular, an actor, and a prominent member of a successful theatrical company. There, is, however, no evidence that he ever played a leading part.

There is only a tradition that he appeared on the stage as the ghost in *Hamlet*, and, perhaps, as Adam in *As You Like It*. Why then was this actor of minor parts an important member of a celebrated company? "But Shakespeare, even if an inferior actor, wrote the plays," say the Stratfordians. "He could not, and did not write them," say opponents. The use of his name on the Quarto and Folio editions of the plays has, however, to be accounted for. Suppose then, that although not the author, he had *something to do with them*. Suppose that, having theatrical experience, he contrived, rightly or wrongly, to get the text of them in MS. or otherwise, and had the wit and stagecraft to adapt them, or some of them, to the taste of the lower class in a public audience. Skill as a producer of plays might make him more valuable to his fellows than excellency as an actor. No student of style can reasonably deny that there is evidence in some plays of two pens—one with a broader nib than the other.

Let me now, as a preliminary, call attention to the following facts: in the year 1593 *Venus and Adonis*, in 1594 *Lucrece*, in 1594 *Titus Andronicus*, and the *First*

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Part of the Contention betwixt the two famous houses of York and Lancaster, and in 1597 Richard the Second, Richard the Third, and Romeo and Juliet were all published without any author's name. In the next year appeared a quarto entitled "The History of Henrie the Fourth with the battel at Shrewsburie, between the King and Lord Henry Percie, surnamed Henrie Hotspur of the North. With the humourous conceits of Sir John Falstaffe. At London, Printed by S. S. for Andrew Wise dwelling in Paule's Churchyard, at the signe of the Angell, 1598." And still *no name* of any author on the title-page. But, in that same year, a Quarto was published with the title printed thus, *viz. :* "A Pleasant Conceited Comedie called 'Loves Labors Lost.' As it was presented before Her Highness this last Christmas. Newly corrected and augmented By W. Shakespere. Imprinted at London by W. W. for Cuthbert Burby, 1598."

This is, I believe, the first appearance of the name W. Shakespere on any edition of a play. Observe the punctuation and Capitals of the title-page. It does not state that the play was *written* by him, but only "corrected and augmented." If so, where can his correction and augmentation be discerned in it? Effective correction is certainly absent, for, as the learned Cambridge Editors of *Love's Labour's Lost* point out in a Note on Act II., Scene i.: "In this and other scenes the characters are so confused in the old copies that they can be determined only by the context, in this play a very unsafe guide." Vol. II., p. 193. Then is augmentation perceptible? I think so. Consider the feeble nonsense of that part of Act III., Scene i., in which Moth brings in Costard and says, "A wonder, Master, here's a Costard broken in a shin," and so on. One can imagine the stage business of the Clown, limping, rubbing his leg and crying out for

a plaister. Then rhyming parley about it for some sixty lines until Armado says: "We will talke no more of this matter, Clown. Till there be more matter in the shin." Whereupon, quite inconsequently, Armado says: "Sirrah Costard I will enfranchise thee," and he replies, "O, marry me to one Frances," etc.—a curious perversion of sound, perhaps not quite so meaningless as may be supposed. There are also other lines given to the Clown in the next Act which bring on him the just remonstrance from Maria, "Come, come, you talk greasily, your lips grow foul." I suggest that much of Costard's "gag" in this play was the "augmentation" of the actor W. Shakespere.

Elsewhere in the play are other prose passages unworthy of the true author. In the next year appeared another Quarto of *Henry the Fourth* with a significantly printed addition to the title-page of the first, for, after the words "With the humorous conceits of Sir John Falstaffe," and a full stop, come the words "Newly corrected by W. Shakespere." He still does not claim the *authorship*.

The extraordinary contempt of fame shewn by the true playwright in allowing his matchless works to go abroad to the world in garbled and ill-printed versions may account for his tolerance of the so-called augmentation and correction of them. Impunity, some pact, or other consideration may soon have emboldened the actor to change his title-page rôle of augments and corrector to that of author, for in many Quartos afterwards printed, but not in all, the words "Written by W. Shakespere" appear on title-pages, and of course, the plays which were first printed as a collection in the Folio of 1623 were ascribed by his fellows, the Editors of it, to him.

A better test of authorship than scrutiny of title-pages would be an examination of the style and sub-

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stance of the Plays. There are humourous scenes in them which are indisputably works of genius, there are others so far inferior that they must surely have been added by an "augmenter." Take the standard of fine humour afforded by Falstaff and, by it, test the quality of many low comedy scenes and passages which break the continuity of matchless verse in various plays. Give even the Stratfordian reader a blue pencil and he would surely pick and strike out those scenes without injury to sense or plot. A few of them may be here indicated, although grossness of theme and phrase render effective citation undesirable.

Their peculiarities are either irrelevance, impropriety, sameness of topic, or distortion of the meaning of words by mere misplacement of syllables.

In *Henry IV.* (first part) the Carrier's colloquy forming Scene ii. of Act II. is unnecessary to the plot, coarse in language, and might have been invented by any frequenter of an Inn stable-yard. The Third Act of *Love's Labour's Lost* already mentioned is mainly superfluous prose inserted to eke out the thirty-two lines of genuine verse at the end. Scene i. of Act I. in *Two Gentlemen of Verona* is amplified and the whole Scene v. of Act II. filled by quibbles of speech which are below the average of wit as shewn elsewhere. Pages of rhyming nonsense with rude metre in the *Comedy of Errors*, Act. III. Sc. i. seem certainly to have been imported into it by someone other than the author of that play. Breaking discordantly into the exquisite blank verse of Helena in *All's Well*, Act I. Sc. i., is a prose denunciation of virginity with tiresome iteration of the word, and false far-fetched analogies.

From many good parts of Clowns and Constables and other droll characters in other plays examples might be taken of what might fairly be termed tinkering by an adapter conversant with stage requirements of

his plain speaking time. That such an "augmenter and corrector" should have then been allowed for social, political, or monetary considerations, or even from "high disdain" to play the leading part of author without protest from him is wonderful but not incredible.

It has indeed been demonstrated already in the pages of *BACONIANA*.

R.I.P.

WITH profound regret we have to record the decease of the Earl of Verulam. The Viscount Grimston succeeds to the Earldom. We extend our condolences to Lady Verulam and to others of her family who are left to mourn his loss. Ever ready to help us in the great work of eliciting the facts regarding the mystery of Francis, Baron Verulam, and sympathetically looking towards our efforts in that direction, we feel the loss no less keenly.

THE BACON SOCIETY AT CANONBURY TOWER.

ON 6th November, a meeting of the Society was held at Canonbury Tower with the object of showing the new premises to members and friends. Previously, a Council Meeting had been held and at four o'clock on its conclusion members and their friends began to arrive.

The officers of the Council present were: Sir John Cockburn, K.C.M.G., M.D., President, Miss Alicia Leith, Messrs. H. Crouch-Batchelor and Granville C. Cunningham, Vice-Presidents; Captain W. G. C. Gundry, Chairman of the Council; Mrs. Teresa Dexter, Hon. Secretary; Mrs. E. B. Wood, Hon. Treasurer. Others present included Messrs. E. Quinn, Hon. Librarian; Henry Seymour, Chairman of the Editing Committee; Horace Nickson, Walter Gay, Colonel Ward, C.M.G., Rev. E. Francis Udny, Mrs. Vernon Bayley, Mrs. Kindersley, Miss Turner and Madame Christian. The Canonbury Tower Club was represented by Messrs. Leslie Walker (Vice-Chairman), A. Christian and G. L. Emmerson (General Secretary).

Sir John Cockburn said that they all rejoiced in having acquired a local habitation worthy of the name they bore. They had met for the first time in that historical Tower, which was intimately associated with Francis Bacon, who held a lease of the premises for something like forty years, and they felt they were coming into close touch with the greatest of all Englishmen, whose name they were delighted to honour.

Taking the list of names of men who had shone in the history of this country, there was one name written in letters of gold. (Applause.)

They all knew he was a great poet, the greatest poet of his age or of any other age. He was the greatest orator that England ever produced and they honoured him also as the philosopher of utility. He it was who unlocked the keys of Nature's mysteries. He was the High Priest of Nature and they felt it was a great honour to be the privileged few who were holding aloft that light which would eventually enlighten the world. (Applause.)

Although the members of their society were not great in number, it should not be forgotten that there were a group of Bacon Societies, not only in England, but in the United States, and even in Vienna there was a society. They had a great task before them; for they had many enemies. The vested interests in Stratford were very powerful, and had come down like the host of the Philistines upon those who upheld the claim of Bacon to be the author of the greatest work in the English

Bacon Society at Canonbury Tower 25

tongue. But *Magna est Veritas* and they would win because they were on the right side. It would be the forces of Nature that would win. They had Truth on their side, and that must prevail. First of all they must vindicate the character and name of Bacon because the people of this country would never accept as the head of its literature and its poetry a man whom they had been told falsely was a corrupt judge, a sycophant, and a false friend. Baconians knew, however, that he was not a corrupt judge or a false friend, but enjoyed the friendship of many contemporary writers. He was, too, a loyalist to the core. They felt that they were engaged in a crusade which called forth their energies and their enthusiasm. Let them avoid the quicksands and continue to build on foundations which would endure. In conclusion, Sir John congratulated those to whom the Society owed thanks for securing headquarters at Canonbury Tower. (Applause.)

Miss A. Leith proposed a vote of thanks to the President, and also to Mrs. Teresa Dexter, the Hon. Secretary, for the hard work she had put in in connection with the removal to new headquarters. Mrs. Dexter briefly replied, and asked Mr. Leslie Walker to convey to the Hon. Secretary and Committee of the Canonbury Tower Club thanks for their extreme kindness and courtesy to the Bacon Society; everything had been done to make them happy and comfortable. (Applause.)

Mr. Leslie Walker in reply said they were pleased and honoured in having such a society holding their meetings in the old Tower, and he wished it success.

Mr. Christian added a few words of welcome. During the reception, which was well attended, tea was served and those members and friends who had not until then seen the Tower expressed themselves as delighted with it. The speeches above are taken from the report of the meeting which appeared in *The Daily Gazette*, the local newspaper.

W. G. C. G.

"I am firmly convinced that Shakspeare of Stratford could not have been the author."—*Walt Whitman*.

"Do the combatants intend to go to the bottom of the purely historical question? No more, I think, than did the ancient Greek critics into the Homeric question. They were as proud of Homer as we of Shakspeare, and insisted on believing that the blind 'Homer' of the Hymn to Apollo wrote the other hymns, and the 'Iliad,' and the 'Capture of Troy,' and the 'Margites.' Modern criticism has made a great overturn of the Greek notion. . . . Are the devotees of Shakspeare determined to make him a miracle?"—*Professor Francis W. Newman*.

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AN HISTORICAL SKETCH OF CANONBURY TOWER.

BY HENRY SEYMOUR.

THE history of the Manor of Canbury, or Canonbury, dates back before the Norman Conquest, and is referred to in Domesday Book. After William I. it was owned by Geoffrey de Mandeville, and subsequently by the Berners family. Ralph de Berners gave it to the Priory of St. Bartholomew at Smithfield about the year 1253. It is enumerated amongst other possessions of the monastery in a grant of Henry III., dated at Winchester in the thirty-seventh year of his reign.

During this period the Manor probably comprised only farm and meadow land. There does not appear any authentic evidence that buildings of any importance existed there earlier than the sixteenth century. Stow refers to Prior Bolton, of St. Bartholomew's, who "builde of new the Manor of Chanonbury at Islington, which belonged to the Canons of this house and is situate in a low ground, somewhat north from the parish church there." Many outstanding features of Bolton's work at Canonbury remain, including his rebus carved on a Tudor doorway—a barrel or tun pierced by a bird-bolt. The most important work of the Canons of St. Bartholomew is the picturesque Tower, the finest specimen of late Tudor building in the North of London. Prior Bolton was succeeded by the Abbot Fuller, of Waltham Abbey, in 1532, who eventually surrendered it to Henry VIII. in 1539.

The King thereafter bestowed the Manor, together with the adjoining Manor of Highbury (or Newington Barrowe) upon Thomas, Lord Cromwell, who had

made himself conspicuous in the suppression of the monasteries. In the following year Cromwell, then created Earl of Essex, was attainted of high treason and heresy and was executed on July 28th, when Canonbury reverted to the Crown.

In the first year of his reign Edward VI. granted it to John Dudley, afterwards Duke of Northumberland, and father of Robert, whom Queen Elizabeth, at a later date, created Earl of Leicester. After the death of Edward, and when his sister Mary ascended the throne, John Dudley was attainted and beheaded on Tower Hill on August 22nd, 1553, when Canonbury once more went back to the Crown. Mary then granted it to Broke, the Chief Baron of the Exchequer, and his wife, during their lives. In June, 1556, the Queen granted it to Thomas, Lord Wentworth, who held it for a number of years, but was obliged ultimately to mortgage it. Later he sold it to John Spencer, a rich City merchant, who spent large sums in beautifying it. Lewis says that the most important part of the old mansion was apparently enlarged and altered by Spencer, who was knighted and became Lord Mayor of London in 1594-5. His town house was Crosby Hall in Bishopsgate, once the charming residence of Sir Thomas More. Previous to 1599, at which time Sir John Spencer went to reside at Canonbury, the place was rented by various persons, and there is little doubt that Queen Elizabeth paid frequent visits there. The famous mulberry tree, which tradition says was planted by her, still remains in the garden, which reminds us of another tradition that "Shakespeare" planted a mulberry tree at "Stratford."

Nelson says that Canonbury Tower was rented of Sir John Spencer by William Ricthorne, Esquire, who died there in 1582, and that it was for a few years after-

wards in the possession of Sir Arthur Ayte, Public Orator of Oxford University, who married his widow. Sir John Spencer was apparently still in residence in 1605, because the Corporation Charter granted to the Butchers' Company in that year is signed by Thomas Egerton, Baron of Ellesmere, then Lord Chancellor, and dated from Canonbury, where it was said that this nobleman was then on a visit to Sir John Spencer. It is also noteworthy that Lord William Compton, who married Elizabeth, the heiress of Sir John Spencer, was also living or staying there at the same time, as a daughter was born there in that year.

Soon after, however, Canonbury appears to have been let to the Lord Chancellor Egerton. Sir John Spencer died in March, 1609, and was buried at St. Helen's in Bishopsgate.

From Lady-day, 1617, Sir Francis Bacon, then Attorney-General, became lessee, with certain stipulations, from Lord and Lady Compton, for a term of 40 years, "if the said Sir William Compton and Sir F. Bacon should so long live." But it appears that this lease was surrendered by Bacon in 1625, for Lord and Lady Compton (then entitled the Earl and Countess of Northampton) gave a tenancy to Sir Thomas Coventry, Knight, His Majesty's Attorney-General. Nelson also says that Canonbury House was rented by the Lord-keeper Coventry until 1635.

The Tower has been held by the heirs of the said Earl of Northampton ever since, although it has passed through some strange vicissitudes. After the Civil War, the then Earl was compelled to mortgage it in order to clear off the heavy debts incurred in the King's service. It was let to William, Viscount Fielding, Earl of Denbigh, who died there in 1685. Later tenants include the Right Hon. Arthur Onslow, one-time Speaker of the House of Commons, Dr.

Oliver Goldsmith (from 1762 till 1764), Woodfall, the printer of the "Junius" letters, Ephraim Chambers, F.R.S. (the first of the Encyclopædists), and Newberry, the publisher.

George Daniel, the well-known bibliophile, who lived close by, tells us that "Lamb was hand in glove with Goodman Symes," the then tenant, and that "he was never tired of toiling up and down the steep winding stairs and peeping into its sly corners and cupboards as if he expected to discover there some hitherto hidden clue to its mysterious origin," and that he was very fond of watching the sunset from the top of the Tower, with its uninterrupted view across to Harrow-on-the Hill.

In 1770, Mr. John Dawes acquired a lease of the entire mansion for a term of 61 years. He pulled down what buildings were on the south side and built the row of houses which still remains. The range of buildings made by Spencer on the east side of the quadrangle was modernized and cut up into three houses by party walls. The "long gallery" was situated there, and its beautiful ceiling is still preserved on the first floor of the School House and Somerset Lodge. It has an intricate pattern of raised bands forming divers shaped panels and containing curious devices, as ships, vases of flowers, and the heads of Roman Emperors. In some of the panels the date 1599 appears, and in the centre, the Royal arms, first and fourth, three *Fleurs de Lys*, second and third, three lions *passant guardant*, encircled with the motto of the Garter.

In the double gable building abutting from and connecting with the Tower are two beautifully panelled oak rooms which were the work of Sir John Spencer, and which are still in a wonderful state of preservation. That on the first floor, known as the "Spencer Oak

Room," is the larger of the two, but the other on the second floor, known as the "Compton Oak Room," is richer in its "double-oak" panelling and general character. The ceilings of these rooms, however, are surprisingly plain by contrast with the surroundings and other beautiful ceilings elsewhere.

The "Compton Oak Room" is now used by the London Bacon Society, and an adjoining room, said to have been an occasional bedchamber of Queen Elizabeth, accommodates the Society's library of rare books.

In 1907-8 the late Marquis of Northampton carried out the restoration of this historic pile regardless of care and expense. No effort was spared to preserve all that remained of its old features. The panelling of the Spencer and Compton oak rooms was carefully washed, repaired, scraped and oiled. In rebuilding an old chimney in the Compton room, which had undergone decay so as to be dangerous (being connected with the main stack), some curious closets were discovered behind the panelling, and large enough to conceal a man. Owing to a part of the wall giving way these secret cavities were built in solid.

A heavy pistol bullet remains embedded in one of the door frames of the Compton room, and close by, a round hole in the panelling suggests the passage of another. The late Warden, Major Dance, says in a report, that this is reminiscent "of the violent scene enacted there during Queen Elizabeth's reign, when Sir Walter Raleigh was nearly a victim to a plot upon his life."

When digging the foundation for the new Hall in the grounds a curious border to a garden path was found below the surface consisting of the leg bones of *pigs*, bedded with the knuckle-joints upwards. Three cartloads of these bones had to be removed. **A**

gruesome elegy to Bacon, unless intended to shew that the old monks who once resided within the House were like the innumerable impecunious literary scribes of the Elizabethan period who subsisted entirely on Bacon.* In excavating for other foundations in the west front, an underground passage was found, leading south, which was also cut into when laying a drain near the roadway. This, too, was bricked up for safety.

Over the entrance to the upper room of the Tower staircase, or what may more properly be described as the top landing of the staircase, but which is enclosed by a door, the significant words, "Baconian Room," are painted. Just inside is a curious Latin inscription painted in black Roman letters, near the ceiling, well out of reach. It purports to be a record of the abbreviated names of the Kings and Queens of England from William the Conqueror to Charles I., and reads thus:

Will. CON. Will. RVFVS. HEN STEPHANVS. HENQ.
 SECVNDVS |||
 Ri IOHN. HEN TERTIVS ED. TRES. Ri SECVNDVS
 HEN. TRES. ED. BINI : Ri. TERTIVS : SEPTIMVS :
 HENRY |||
 OCTAVVS POST HVNC ED. SEXT. REG MAR :
 ELIZABETHA SOROR : SVCCEDIT F — IACOBVS |||
 SVBSEQVITVR CHAROLVS QVI LONGO TEMPO
 MORS TVA, MORS CHRISTI, FRAVS MVNDI GLORIA
 COELI
 ET DOLOR INFERNI, SINT MEDITANDA TIBI.

(Note.—The line following the letter F before Jacobus is substituted in place of an apparent ragged erasure which has been cut deeply into the stone wall.)

It will be seen that the genealogy is "historically" accurate except in one particular, to wit, the initial

* Minsheu.

letter *F*, together with an intervening space, between the names of Elizabeth and James. The amount of space which follows this letter *F* could not well have accommodated more than three or four further letters, taking into account the extent of the cutting into the wall. But a little sober reflection will soon dispel the idea or pretence that any name was ever written there and erased. If erasure had been intended, why was the initial clue-letter left? As the inscription was merely painted, where was any necessity to cut into the wall for the purpose of obliteration, when a coat of paint would far more effectually have accomplished that object? Does it not strike everyone that the whole thing is a theatrical display, nicely stage-managed to set its readers thinking? And the last two indented lines,—do they not suggest a parable and an injunction? How utterly out of place with the genealogy above them!

Now, another curious thing about the inscription is that Nelson, in his *History, Topography and Antiquities of the Parish of St. Mary, Islington*, records a version of it as early as 1811, which is not quite the same as the foregoing, copied by me from the Tower itself a few months ago. It will be useful to reprint Nelson's version:

Will. Con. Will. Rufus. Hen. Stephanus. Henq'.
secundus.

Ri. John. Hen. tert'. Ed. terni. Ricq'. secundus.

Hen. tres. Ed. bini. Ri. ternus. Septimus. Henry.

Octavus. post hunc. Edw. sext. Regina Maria.

Elizabetha. soror. succedit Fr. —. Jacobus.

Subsequitur Charolus; qui longo tempore vivat!

Mors tua, Mors Christi, Fraus Mundi, Gloria Coeli,

Et dolor Inferni, sint meditanda tibi.

(*Note.*—The letters of the two last indented lines are identical with those at the Tower, but of course in ordinary type.)

Miss Alicia A. Leith first called attention to the importance of this inscription, as constituting independent corroboration,—on the assumption, of course, that the *conspicuous* letter *F* stood for *Francis*,—of the alleged cypher disclosure just previously made by the late Dr. Orville Owen that Francis Bacon was merely a foster-child of Sir Nicholas Bacon and in reality the eldest of two sons of Queen Elizabeth by a lawful though secret marriage with the Earl of Leicester in the autumn of 1559. The late Sir Edwin Durning-Lawrence at once took a great interest in the matter and had authentic photographs made at the Tower, by permission of the custodians. Mr. W. H. Mallock, the well-known author, drew public attention to the extraordinary character of the inscription in the *Pall Mall Magazine* for January, 1903, and boldly suggested that the said letter *F* could only mean *Francis*, in the light of numerous other outstanding circumstantial evidences.* A heated controversy arose, naturally. Such a revelation was against all “established” opinions. Even Mr. G. B. Rosher, a “cautious” Baconian, fearful of compromising the Bacon cause by such wild-cat stories, essayed to refute the interpretation of Mr. Mallock by the statement in *BACONIANA* for April, 1903, that he had personally inspected the said inscription at the Tower and was quite satisfied that the initial letter under review was not an *F* at all, but an *E*, suggesting, at the same time, that the “obliterated” word was probably *Eamq.*, which would make sense without any particular significance. But there are two serious objections to Mr. Rosher’s point of view; one, that when he “inspected” the inscription, it was nearly illegible with age and dirt; the other, that in setting

* In 1571, a statute was passed making it penal to speak of any other Successor to the Crown than the issue of the reigning Queen!

out the text of the inscription in BACONIANA he did not quite correctly follow either that at the Tower or that given by Nelson, which convicts him of careless observation. But since Mr. Rosher "inspected" the inscription in 1903, the late Marquis of Northampton had it carefully cleaned and merely varnished for future protection, and there is no longer any doubt about the letter being an *F*.

As will have been seen, Nelson printed it more than a century ago, not only as *F*, but with an additional letter *R* following, which is doubly suggestive. This is followed, further, by a simple "dash," or properly speaking, the Latin sign for *minus*. It is very noteworthy that Nelson made no mention of any erasure, or cutting away into the wall, which is remarkable, because such a peculiarity could not well have escaped the eye of the historian, nor would he have been likely to omit comment on it. On the other hand, there is evidence of an earlier restoration of the Tower about the year 1820. At that time, this inscription, dating from the time of Charles I., was doubtless somewhat decayed and dirty, and it is but reasonable to suppose that it was then cleaned or touched up, possibly repainted and inaccurately re-traced by an ignorant or careless workman. I might tell a funny story of what *nearly* happened to the inscription in the last renovation, but let that pass. From the foregoing considerations I am led to the strong opinion that the Nelson version of the inscription is the more correct one, and that it probably so appeared originally at the Tower itself. Yet we can never be too sure of anything concerning Bacon. There are so many obvious instances of his "originals" being duplicated differently for double purposes.

We have thus apparently reached a hiatus in our quest. The application of ordinary common-sense fails

to elucidate the "missing word." Let us try the uncommon sense of inductive cryptography.

Firstly, Nelson adds a period after the letters *Fr*, indicating an *abbreviation* of *Francis*. Next follows the sign of *minus*, which ordinarily represents an omission and not necessarily an erasure. If we count the numerical equivalents of the letters in the word *minus* by Bacon's Reverse Cabala, they total 53! Thus, this simple sign spells "Bacon" to the initiated.

This sign of *minus* may also mean a connecting-link between Francis and James of which there is a key in *Hamlet*.

If we study the letters in *Jacobus*, they seem to suggest an anagram. And the simple transposition of two letters, *B* and *I* (these, again, being a Bacon seal: *vide* verses "To the Reader" in the First Folio of "Shakespeare"), converts *Jacobus* into *Baco, Jus.*, which is Latin for "Bacon by Right!" The numerical equivalents of *Francis* and *Jacobus* also both total 67—the seal well known.

There is also an anagrammatic acrostic of the word *Anagram* in the two indented lines of verse at the foot of the genealogy, to be read backwardly, or left-handedly, commencing with the final *a* in *Meditanda*, and concluding on the first letter *M* in *Mors Tua*, as though to define the extent of the covering text of a more important anagrammatic disclosure. Thus, from

MORS TVA, MORS CHRISTI, FRAYS MVNDI GLORIA
COELI,

ET DOLOR INFERNI SINT MEDITANDA TIBI,

we may, by a transposition of the letters, get the following:

M. FR. BACONVS IN IVST ROIALL RIGHT. MADE
TO SVRRENDER IT FOR IAMES O' SCOTLAND. MIND
IT. III.

36 Sketch of Canonbury Tower

(Note.—The first letter of the anagram is doubtless for *Magister*, and the word *Mind* is old English for *Remember*. The three final *I*'s constitute Bacon's own signature in the Kay cypher, suggested by the letters *l* (lower case form) in *Gloria*, *Coeli*, and *dolor*, mixed with the other letters of the words, which are capitals, in the Tower version. By adding the seven letters in *Baconus* to the other letters of the Nelson inscription, they total 2871)

We here have a striking corroboration of Dr. Orville Owen's deciphered lines of Bacon's, referring to King James :

"This forgetful man upon whose head I set the Crown,
And for whose sake I wore
The detested blot of murderous subornation."

If we may accept this even tentatively, then everything becomes intelligible; for if Bacon was next in the succession after Elizabeth, then he was the only man alive who had the right and power to make James King, involving his own abdication. And if we accept it or reject it, we cannot escape the inevitable conclusion that it is only on the assumption that Francis Bacon was of Royal birth that the Canonbury Inscription has any meaning or coherence.

WHO'S WHO?

"ROBERT CECILL. He was first created at the Tower of London the 13th May, 1603, Barron Cecill of Essendon in Rutlandshire and at Whitehall ye 20th August, 1604, created Viscount Cranborne in Dorsetshire and at Greenwich, 4th May, 1605, he was created Earl of Salisbury. He was Master of ye Court of Wards, Chancelor of ye University of Cambridge, Lord Treasurer of England, Knight of ye Garter. He died at Marlborough one Sunday, 24th May, 1612."—*Harleian MSS.*, 1174, folio 133.

SHAKESPEARE-BACON'S HAPPY YOUTHFUL LIFE.

BY S. A. E. HICKSON, BRIG.-GEN., C.B., D.S.O.

NEXT year will be the tercentenary of the year in which he, whom we believe to have been the true Shakespeare, suddenly vanished and disappeared from before the eyes of men, sorrowing and sad, yet not embittered. So great was his faith in, and love of, humanity as a whole and God, that he believed always, nay knew, that "spite of cormorant devouring Time," his noble efforts and ceaseless industry for the benefit and relief of the estate and society of man would someday make him "heir of all eternity." May I then with all humility suggest to those who think "the hour's now come"* for convincing mankind, that Shakespeare, the great poet and melodious writer of works of imagination based on experience (*experientia literata*), was one with Bacon, the great Master of the Philosophy of Reason, founded also on experience, according to the inductive principle (*Novum Organum*), that the wisest course may be to put away too much talk about cipher, which the public cannot follow, and about parallels between the writings of Shakespeare and Bacon, which are already well-established and admitted. Gervinus long ago showed that what Bacon writes in prose, Shakespeare puts into verse; and it is not reasonable to expect the ordinary reader to accept the cipher story, until it has been shown to be, in every essential detail, consistent with recognised history and biography. There is no getting away from the fact that the minds of Shakespeare and Bacon

* *Tempest*, Act I., Scene 2.

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worked on parallel lines. Even what such men as Macaulay, Mr. Spedding, and Mr. J. M. Robertson—to whom all Baconians are so much indebted in spite of himself—say incidentally of Bacon's mind, is equally applicable to Shakespeare. "The poetical faculty was powerful in Bacon's mind, but not, like his wit, so powerful as occasionally to usurp the place of his reason, and to tyrannize over the whole man," says Macaulay (and what more true of Laneham and Euphues?).

"He could conceive like a poet and execute like a clerk of works," says Spedding.

"Bacon was a poet," cries Shelley with ecstasy, and here it is that prophetic Mr. J. M. Robertson joins the choir of these great authorities to swell their harmonious symphony. For nothing could apply more to Shakespeare than what he says of Bacon, that, "to Bacon belonged *in the highest degree* two faculties—that of utterance or statement, and that of *insight into human* character." If Bacon possessed these qualities in the highest degree, what about Shakespeare? Ben Jonson likewise praises both alike. The one clearly had the same gifts as the other; in the same degree, the same power.

Moreover, similar gifts and powers imply similar native genius, nurture and environment, which at once puts Gul. Shaksper of Stratford out of court. Proof to the contrary lacking, this rustic was illiterate, and may be safely set aside as the "Great Gull" or decoy put up by the slim fox, who, during life, bore the name of Francis Bacon,—to draw the general public away from the true scent.

Let it be agreed then that it must be to the historic, not cipher life, to the known character and mind of Bacon that we must mainly turn to put the public on the scent of the true Shakespeare. Materials are now

by no means wanting to enable all who wish to put together a remarkably vivid picture of the gay and garrulous, excessively witty and exuberant, yet purposeful and profoundly wise, universally apprehensive and melodiously musical, gentle, observant, alert, and "all there" young man that Shakespeare in those happy early days of his life must have been. Here Macaulay again helps, saying: "It is certain that at only twelve he (Bacon) busied himself with speculations on the art of Legerdemain, and studied the art of deciphering, with great interest." So that we are not surprised to find him hiding himself behind *molleys* at a very early age, and delighting in the tricks of Reynard—a conjuror, mystical; a mystery.

What then are the data available for tracing him? for it is often said: "The style of Shakespeare is so different from that of Bacon." Of course it is. He tells us expressly, that: "Verse is only a kind of style and form of elocution, and has nothing to do with the matter." The same matter may be written in verse or prose. He tells us that verse and prose are themselves differences of style. Shakespeare and Bacon are, in short, simply different styles of the same man. The matter is the same human character and thought. For this man was out for legerdemain, for concealment, dissimulation. Like a conjuror he actually tells men his method. Yet they do not see it. Small wonder that he calls them dull "and so infelicitous that when things are put before their very feet, they do not see them, unless admonished, but pass right on." It is then not by his style that we must seek him. He studied every form of language and style that he could find for twenty years before he appeared as Shakespeare. He could write in *any* style. But he could *not* write about *any* matter. He could not, would not, alter the bent of his mind, which was for the

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reform of man's ways of thinking and acting, to direct it towards the right use of experience, reason, the imagination, invention—always we come back to the *nouum organum* or scientific induction, and *experientia literata* or art based on experience as we see it in the great plays, always the same mind and matter, colour, design, and strength.

Mr. Granville Cuninghame, in his invaluable book, *Bacon's Secret Disclosed*, has given many valuable hints as to the nature of the clues by which this noble game is to be tracked. We have also the *Mente Videbor*—"I shall be seen (and known) by my mind," of the *Minerva Britannia*, or British Spear-shaker*, and we have Archbishop Tenison's remarks in 1679, regarding this peculiar design, strength and way of colouring of Bacon being found even on pieces, *which do not bear his name*. And though in these we may see plainly what he means, the *Argenis* tells us that "he shall err as well that will have it all to be a true relation of things really done, as he that takes it to be wholly feigned."—"To disguise them I will have many inventions, which cannot possibly agree to those I intend to point out."† It is all legerdemain, partly true, partly feigned, as Puttenham says. The true bits have to be extracted and put together.

Thus, if we take *L'Histoire Naturelle*, Rawley's *Life of Bacon* and Nichols' *Progresses* singly, each seems but a bare skeleton, showing nothing of the complete and perfect man. But treat one as the bone, another as the flesh, and another as the skin, of him we seek; fit them all together,—as you will find they do fit in a wonderful way—and you will see before you a wonderful young man, whose garrulous spirit, love

* See *Shepherd's Calendar*, Gloss, for October, and Barclay's *Argenis*.

† *Bacon's Secret Disclosed*, G. C. Cuninghame, p. 142.

of wit without end and mirth without measure yet earnest purpose is most beautifully and perfectly drawn in the great Progress of Queen Elizabeth in 1575; in *The Princely Pleasures of Kenilworth*; *Laneham's Letter*; the *Entertainment of the Queen's Majesty at Woodstock*, all of the same year; the *Steel Glass* and terrible *Complaint of Philomele* of 1576, and the *Euphues* and *Shepherd's Calendar* of 1579.

From *L'Histoire Naturelle* we learn of the happy beginning of Shakespeare-Bacon's life, which these works portray; of the careful education which he received (the three great translators, Geo. Gascoigne, Thos. North (Plutarch's *Lives*), and Arthur Golding (Ovid), all belonged to the same literary Court circle); of the virtues of his ancestors; the splendour of his race: how, seeing himself "destined one day to hold in his hands the helm of the Kingdom," he (like Euphues), instead of looking only at the people and the different fashions, observed judiciously the *laws and customs* of the countries through which he passed. From Nichols and Barclay's *Argenis* we learn and gather how this young man (thus described as of Royal ancestry) lived at Gorhambury as the son of Sir Nicholas Bacon, who at a hint from the Queen added a wing to his house for the Queen's sole accommodation. Nichols takes the greatest pains to show that the Queen stayed there, year after year, from 1572 to 1578. He even traces her there by documents signed under the great seal at Gorhambury. Rawley tells us how much she loved to confer with the young *prodigy*. The Acts of the Privy Council show further that the Council stayed a whole week at Hatfield in 1575 on the way to Kenilworth, the Queen doubtless staying in the rooms provided for her by Sir Nicholas Bacon at Gorhambury, six miles away. Can it be doubted that young Francis Bacon, the

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future Shakespeare, joined the royal train, was the "sweet changeling" over whom the Queen and Earl of Leicester (Oberon) quarrelled at Kenilworth, and was also the spritely, witty, facetious and yet wise, author of Laneham's letter published the day after the Queen left Worcester (Aug. 20, 1575); and of "The Tale and Play of the Hermit," presented the following September at Woodstock, in which the Earl of Leicester, who, with Cupid all armed, had so assiduously courted the Queen at Kenilworth, was told that he must give her up "for country's good" ?*

Thus did the venturesome Earl who, as Contareus in the Play of *The Hermit*, is described as "of mean descent but of value very great," get his dismissal. The Fairy Queen had no intention of publicly marrying, especially a man of mean descent. Nor had she any idea of sharing her power with anyone, even him.

Nichols, in a note, says that the person in Laneham's letter who was to have played the Minstrel of Islington, is shown in the Duchess of Portland's copy as distinctly XIV., that is fourteen. This was Francis Bacon's very age in 1575, and few knew more about Islington than he. He introduced it also into the *Masque of Purpool*, produced at Gray's Inn. And so on. Space forbids more here, but the reader can follow it up for himself.

"The first time I heard Bacon mentioned as the possible author of the Plays and Poems, the idea lit up in my brain, and I felt certain that it could not have been the mummer. . . . The moment it was suggested that Bacon had written them, I felt as many must have felt when they heard for the first time that the earth goes round the sun. Things began to get concentric again; hitherto they had all been eccentric."—George Moore.

* See *Entertainment of the Queen's Majesty at Woodstock, 1585.*

“NOTIONS ARE THE SOUL OF WORDS.”

—FRANCIS BACON. [*Novum Organum.*]

BY ALICIA AMY LEITH.

IN the Notions that lie behind the words of Shakespeare we recognise the soul of Francis Bacon. Staring us in the face on every page, in every Act and Scene, are lessons learnt from personal experience of life; knowledge not only obtained from books, but from experience personal, wide and varied. Francis Bacon, from out his wide experience of life, has presented to us the very same knowledge in his prose works.

Suppose we look closely at the words of Monsieur “Jacques,” on Travel, in *As You Like It*, with Bacon's *Essay of Travel* beside us, and look also at what other plays have to say about Travel.

Jacques: The sundry contemplation of my Travels, by often rumination, wraps me in a most humourous sadness.

Rosalind: A Traveller! By my faith, you have great reason to be sad.

Jacques: Yes, I have gained my experience.

Bacon: Travel in the younger sort is a part of education, in the elder, a part of experience.

And in the *Two Gentlemen of Verona* we find Bacon's notion again behind the words. In Act I., Scene 1:

Valentine: My loving Proteus, home keeping youths have ever homely wits. I would rather entreat thy company to see the wonders of the world abroad,
Than living dully sluggardised at home
Wear out thy youth with shapeless idleness.

In Act I., Scene 3:

Antonio: Tell me, Panthino, what talk was that, wherewith my brother held you in the cloister?

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Panthino : 'Twas of his nephew Proteus, your son.

Antonio : Why, what of him?

Panthino : He wondered, that your Lordship
Would suffer him to spend his youth at home,
* * * * *
And did request me to importune you
To let him spend his time no more at home,
Which would be great impeachment to his age
In having known no travel in his youth.

Mark that Proteus, old, would lack experience, from lacking travel in his youth; a notion which Bacon presents in his *Essay of Travel* in its *very first line*.

Rosalind's words to Jacques in *As You Like It* are good wit, and Bacon explains them in his *Essay of Travel*.

Rosalind : Monsicur Traveller, look you lisp, and wear strange suits, and disable all the benefits of your own country, or I will scarce think you have swam in a Gondola.

Bacon : When a traveller returneth home, let his travel appear rather in his discourse than in his apparel or gesture. And let it appear that he doth not change his country's manners for those of foreign parts, but only prick in some flowers of that he hath learned abroad in the customs of his own country.

The Notions behind Rosalind's words are exactly the Notions of Bacon. Jacques in many ways reminds us of Francis Bacon. He is called, in the Play, *Monsieur Traveller*. So it was the land of France he most affected, and there young Bacon lived for two or three years on leaving college. It was there, later in life, he asked Elizabeth to send him on political affairs. He journeyed to Spain and Italy, his earliest Biography, published in France, tells us; so the allusion to the Gondola by Rosalind is quite *en règle*.

Act IV., Scene 1, in the *Merchant of Venice* is laid in the smaller Council Chamber of the Doge's Palace, described in the Play as the "Duke's Court of Justice."

Amongst the things particularly mentioned “to be seen and observed abroad” in the *Essay of Travel*, are “The Courts of Justice.” He ever put in practice himself what he prescribed for others, and his interest, of course, would naturally include Law Courts wherever he might find himself. So the Ducal Court of Justice in Venice was scrutinised and memorised by him for future use.

His own country—“ever dear” to him—was certainly the gainer for his travels. That Jacques' notions agree with Bacon's as to what a Traveller should be and do, is plain. “Observations” is a favourite thought and word with both. Jacques finds the brain of Touchstone, the wise Fool, “crammed with observations,” which he is lucky enough to “vent” in discourse. Jacques envies him that privilege, and craves the same freedom and liberty to speak his mind for the profit of Mankind, or, as he says: “*For the cure of an infected world.*”

Bacon, in his *Essay*, lays great stress on *Observation* and its use. “Young men must not go hooded,” nor “look abroad little in the countries they visit.” They must not look for their information to books or maps alone. They must “see and know.” They must “suck experience,” “personally gather much,” all for “*much profit.*” Profit for others besides themselves. “It is a poor centre of a man's actions—himself,” says Bacon in *Essay of Wisdom for a Man's Self*. “All things that have affinity with the heavens move on the centre of another, which they benefit.” So as altruism is Bacon's Notion, we are not surprised to find Jacques the Traveller demanding leave to cure evil which threatens to engulf the whole world . . . to cure it too with the results of his own sad experiences gained by travel.

Bacon in his *Essay*, insists on the fact that “so

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much is to be observed." "Observations," he says, "are fitted to be registered in Note Books or Diaries for future use." Knowing his predilection for Dramatic Representation, we are not surprised to find him specially mentioning among things to be seen and observed in travel, "Masks and Comedies, such whereunto the better sort of persons do resort." "Such shows," he says, "are *not to be neglected*."

Fine elaborate scene painting already obtained in Paris when young Bacon was there. Some of the best artists from Italy were used by the Queen Mother, Catherine, for the purpose. The acting, by both women and men, on the Italian and French stage, already at that time, was infinitely better than that of the "rude mechanicals" of Britain, who, with their unnatural mouthing and strutting, so distressed the author of *Hamlet*.

The Shake-Speare Stage and Theatre was not yet in existence; it was of "exotic growth," as Ordish, the author and historian of "*Old English Theatres*," tells us. And so, without doubt, Art-loving Bacon pricked many dramatic flowers of foreign growth into the customs of his own country when he returned. Jacques cries out for a motley suit, a stage from which to preach to and teach his fellow Men. Jacques looks to the stage—as the Mountebank of that day looked to his cart—to help him to effect his cures. Cures of what? The Duke in the Play puts it in two words,—he says Jacques wishes to "chide sin."

In this, Jacques ranges himself on the side of "Many wise men and great Philosophers," who, Bacon tells us, looked on the Stage as a means of "improving men in virtue." The stage in England before Shake-Speare's day was not doing that work. And Bacon finds it faulty. It was satirical and biting, neither artistic nor natural, lacking in Art and Science. This is what he

means—according to Johnson's Dictionary—when he says the stage of his time was quite lacking in *discipline*.

Jacques wishes to cure an infected world, and what he means by that we want to find out
What is his Notion?

Francis Bacon, in his Prose Work, called the world “insane.” He found it wonderfully needing cure. From a youth at College he set himself to the cure of it, a heavy burden for such slight shoulders, and became the Reformer, the Teacher of Virtue by means of the *Mirror, the Stage*.

Bacon desired to cure the world of its insanity. If we want to understand Shake-Speare, we shall really have to go to Bacon, for he makes all the dark speeches clear, and *his* Notions ever underlie them. Jacques speaks vaguely of an “infected world,” without explaining in what its infection consists. Bacon, in his *Essay of Envy*, says: “Envy being in the Latin word, *Invidia*, goeth in the modern languages by the name of discontentment. It is a disease like to infection, for as infection spreadeth upon that which is sound, and tainteth it, so, when envy is gotten into a State, it traduceth even the best actions thereof and turneth them into an ill odour. . . . Of all other affections it is the most importune and continual. It is also the vilest and the most depraved, for which it is the proper attribute of the devil, who is called the envious man that soweth tares amongst the wheat by night, as it always cometh to pass that envy worketh subtilly and in the dark, and to the prejudice of good things, such as the wheat.”

Bacon had reason, more than most men, to know about this “night work,” as he called it. Envy and jealousy was the vice that brought him his disgrace and fall. Envy, malice and hatred did their foul work on him. He says, “A man that hath no virtue in

himself, ever envieth virtue in others." In his *Essay of Discourse* he warns that *speech of touch* towards others must be sparingly used, for discourse ought to be without coming home to any man." Jacques means to take examples from life.

Jacques: I must have liberty to blow on whom I please . . .
 he of the basest function . . . let me see
 wherein my tongue hath wronged him . . . if
 he be free, why then my taxing like a wild goose
 flies unclaimed of any man.

To be a Reformer, a Teacher, in this insane world—which, alas, has yet need of cure, though it is three hundred years more advanced, we hope, than when Francis trod it—means to be a Martyr.

Without question, Francis Bacon is Francis S. Alban, the Martyr.

It is ever, as he tells us, the man of no virtue that envies virtue in others. So he was a man of worldly wisdom enough to hide his identity when he blew upon, or, as we say, *showed up* the people and errors of his day. In his person of Dramatist he wore a mask—several masks—and so his goose-quill flew and did its perfect work without dragging his name, as the author, through the mire. Enough mire was thrown at him without that. Bacon the Idealist, Bacon the Reformer, are titles that best describe him. To convince the world of sin was his Life's Work.

Melancholy Jacques calls the world a Stage; Francis Bacon calls the world God's Theatre.

Jacques calls the men and women on it Players; Bacon calls them Men of Action or Motion.

Hamlet goes deeper than Jacques. He ponders on the thought "To be or Not to be," and what ills may come "when we have shuffled off this mortal coil."

In his *Essay of Death* Bacon says: "Death exempts

not a man from Being, and “after the soul hath shaken off the flesh, it will show what finger hath enforced her.”

Hamlet ponders on troubled dreams brought about by conscience possibly breaking otherwise sweet rest.

Bacon, in his *Essay of Great Place*, says, “Conscience is the accompaniment of Man’s Sabbath rest; if a Man can be Partaker of God’s Theatre, he shall be partaker of God’s rest,” and *vice versâ*.

According to Bacon, we, acting in God’s Theatre, may be good actors or bad ones. We may obey the Prime Mover of our actions, and so win our rest; or by disobeying His enforcing Finger, find ourselves no sharers in His Sabbath. Every one of the Plays of Shake-Speare enshrines Reforming Notions; the *same* Reforming Notions which are in Francis Bacon’s prose works; Notions that deal with just the same subjects and questions.

“To do good is the lawful end of aspiring,” Bacon tells us. To produce fruit without acknowledging the production is part of the high motives of men of Bacon’s School. It was a wise as well as an humble act to hide his identity as Playwright, for to certain men of vicious hate and malignity, he was already a target. The sun beats down hottest, he tells us, on the prominent places of earth; and he was already a marked man, because of his power and influence in the world, even from his youth.

It is not in one Part, and in one Shake-Speare Play only, but in *all*, that he, the great Idealist, the Great Reformer, bids us “Stand, and then look about us, and discover the right and straight way, and so to walk in it.” These words are from our Poet-Philosopher’s *Essay of Innovation*.

DUOLOGUE BETWEEN ENQUIRER AND LORD ST. ALBAN.

ENQUIRER. In *Midsummer Night's Dream*, Act I., Egeus complains that Lysander has: "bewitched the bosom of his child, with cunning he has filched his daughter's heart. Has stolen the impression of her fantasie with bracelets of his hair, rings, gauds."

What have you to tell us about such things ?

ST. ALBAN. It is good to consider upon what things imagination hath most force . . . the spirits of men, and procuring of love. Certainly it is agreeable to reason that there are at least some light effluxions from spirit to spirit . . . when men are in presence one with another. We see the opinion of Fascination is ancient for effects of procuring love. It is received that it helpeth to continue love if one wear a ring, or a braccelet of the hair of the party beloved.

ENQUIRER. In Act II., Scene ii., Helen says: "Happy is Hermia wheresoe'er she lies, for she hath blessed and attractive eyes." Lysander says to Helen: "Reason becomes the marshal to my will, and leads me to your eyes, where I o'er-look Love's stories, written in Love's richest book."

Do you attach much importance to eyes ?

ST. ALBAN. Fascination is ever by the eye. If there be any infection from spirit to spirit, there is no doubt but that it worketh . . . most forcibly by the eye. The aspects which procure love are sudden glances, and dartings of the eye.

ENQUIRER. In Act V., Scene i., Hippolyta finds something "strange and admirable" in the *Story of the Night*. Theseus objects: "More strange than true," and "I never may believe these fairy toys." Do you approve ?

ST. ALBAN. I reprehend the easy passing over the Causes of things . . . for this hath arrested and laid asleep all true enquiry.

ENQUIRER. In Act III., Scene ii., Puck says: "I go, I go, swifter than arrow from the Tartar's Bow." Can you tell us why Tartar's Bow ?

ST. ALBAN. The Turkish Bow giveth a very forcible shoot . . . insomuch that it hath been known that the arrow hath pierced a steel target, or a piece of brass two inches thick; but that which is more strange, the arrow if it be headed with wood, hath been known to pierce through a piece of wood eight inches thick . . . a violent motion—these instances of arrows.

ENQUIRER. Oberon says he knows a bank whereon the Wild Thyme blows, there sleeps Titania, lulled in these flowers with dances and delights. Can you explain why Wild Thyme lulls her in delight ?

ST. ALBAN. The breath of flowers is far sweeter in the air where it comes and goes like the warbling of music, than in the hand. Therefore nothing is more fit for that delight than to know what are the flowers that do best perfume the air. Those that perfume the air most delightfully . . . being trodden upon and crushed are three . . . Burnet, Wild Thyme, and Water-mint. Therefore you must have whole alleys when you walk and tread.

ENQUIRER. And dance? Thank you. You and Oberon agree. Oberon also mentions oxlips and nodding violets on the bank. Do you like these flowers too?

ST. ALBAN. I like little heaps such as are in wild heaths, to be set with Wild Thyme, and some with violets, some with cowslips and the like flowers, withal sweet and sightly.

ENQUIRER. Why *nodding* violets, Lord St. Alban?

ST. ALBAN. When bodies are moved or stirred, they smell more. The daintiest smell are violets, roses and woodbine.

ENQUIRER. Ah! Woodbine! Titania's couch is quite over-canopied with woodbine; (honeysuckle, of course) and sweet musk-rose, and eglantine; (sweet-brier, of course). What say you to *that*?

ST. ALBAN. I would have thickets made only of sweet-brier, and honeysuckle. The sweetest smell in the air is the violet . . . next to that is the musk-rose.

ENQUIRER. Shake-Speare and you are one indeed!

ALICIA AMY LEITH.

(See *Nat. Hist. Cent. and Essay of Gardens.*)

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CAMBRIDGE UNIVERSITY AND SHAKESPEARE.

BY R. L. EAGLE.

PROFESSOR F. S. BOAS does not bring Shakspere of Stratford any nearer to the authorship of the Shakespeare plays than he was before the publication of his book *Shakespeare and the Universities* (Shakespeare Head Press, 1923). Nor can it honestly be said that the book makes any very important advance in knowledge though the research among the manuscripts and archives at Oxford must have been laborious.

He says that Shakespeare knew Oxford much better than Cambridge and that "he was probably thinking of College performances there in the Lord Chamberlain's reminiscences of how he enacted Julius Cæsar." (*Hamlet* III.-2). But there is no evidence produced to show that the *author* Shakespeare knew Oxford better than Cambridge. Professor Boas is, as all professional men-of-letters must be, a respectable Stratfordian. The name of Francis Bacon does not occur once in his book. Why, then, does he make his Shakespeare better acquainted with Oxford than with Cambridge? Because to keep the Stratford delusion going it has got to be done. Was not Bacon a Cambridge man?

On page 42 we are told how Oxford "was the chief halting-place between his birthplace and the Capital," so what more natural than he should know Oxford better than Cambridge even if the works of Shakespeare obstinately point in the opposite direction, as they unquestionably do, as Professor Boas's book really shows.

He points out that in *Timon of Athens* (IV.-3), the

dramatist shows familiarity with certain distinctively Cambridge terms. Timon exclaims :

Hadst thou like us, from our first swath *proceeded*
 The sweet *degrees* that this brief world affords
 Thy nature did *commence* in sufferance, time
 Hath made thee hard in't.

Boas makes the following commentary upon this passage :

"Here the misanthropist talks as if he had graduated on the banks of the Cam. From the earliest days to times comparatively recent a candidate for a degree at Cambridge was required to maintain a syllogistical dispute in the schools, which disputation was called 'The Act.' If he was successful and admitted to the full privileges of a graduate, he was said to 'commence' in Arts or a Faculty, and the ceremony at which he was admitted was, and is, called at Cambridge 'the Commencement.' If the candidate went to a higher degree he was said to *proceed*.

"And the terms come as aptly to the lips of the hedonist as of the misanthropist, for in Falstaff's praise of sack he declares that '*Learning* is a mere hoard of gold till sack *commences* it and sets it in *act* and use.' (2 *Henry IV.*, iv.-3)* And even more peculiarly reminiscent of Cambridge is Lear's outburst to Regan :

'Tis not in thee to scant my sizes.

"'Size,' as defined by Minsheu, *Guide into Tonges* (1617), 'is a portion of bread and drink ; it is a farthing which schollers in Cambridge have at the buttery.' To be 'scanted' of 'sizes' was a punishment for undergraduates, an indignity that might well stir Lear to a transport of rage."

Nor is this all the evidence of the poet's connection with Cambridge University. In 1595, a book called

* A similar connection between 'commence' and 'act' have been noted in 2 *Henry IV.* (Prologue) and 2 *Henry VI.* (iii.-2).

Polimanteia was published. Its author is given as "W. C." (supposed to be William Covell, a fellow of Queen's College) and in a passage praising the poets and writers of "sweet Cambridge," there is printed in the margin, "All praiseworthy Lucretia, Sweet Shakespeare, Eloquent Gaveston, Wanton Adonis."

In *Titus Andronicus* he correctly uses a colloquial expression of the University:

Knock at his *study* where, they say, he *keeps*.

Edwin Reed in *Francis Bacon our Shakespeare* (1902), on pp. 43-45, gives many arguments in support of the contention that Dr. Caius in *The Merry Wives of Windsor* is an ingenious caricature of Dr. John Caius of Cambridge University who died in 1573 and whose name still lives.

How much more interesting Professor Boas could have made his book had he been able to free his mind from the monstrous Stratford delusion. In this way is research hampered, and knowledge suffers in consequence.

STRATFORD "PIOUS FRAUDS."

"About ten years ago Mr. Joseph Skipsey, who for some considerable time had been a highly esteemed custodian of the so-called birthplace [Shakspeare's] in Stratford (placed there on the recommendation of Mr. John Morley) suddenly and unexpectedly resigned his position and left town. It appears, however, that he made an explanation at the time in writing which he entrusted to a friend, but with the injunction that nothing should be divulged to the public concerning it until after his death. He died in 1903. In *The Times* newspaper (London), of recent date we now have a full statement of the case in Mr. Skipsey's own words. He resigned in effect because he was disgusted with the innumerable frauds to which he found himself committed there in the discharge of his official duties. As to the relics, he expressly declared that they had become on thorough investigation a 'stench in his nostrils.'"—*The Truth concerning Stratford-on-Avon*, by Edwin Reed.

REPORT OF MEETING.

BY the courtesy of Mr. and Mrs. H. Crouch Batchelor a meeting of the Society was held at 10, Wetherby Terrace, S.W. 5, on December 18th. The Chair was taken by Mr. Crouch Batchelor, who called upon the President to open the proceedings. Col. B. R. Ward, C.M.G., then spoke on the nature of the recent researches for the "Shakespeare Fellowship" into the works of George Gascoigne who heads the list of poets given by Stow in his *Annals or General Chronicle of England*, 1615. This has proved most interesting, establishing the fact that the work published under his name *A Hundred Sundrie Flowers*, contains the work of at least three poets—the Earl of Oxford and Sir Christopher Hatton; and in an admirable preface by Captain B. M. Ward, who is responsible for most of the research—it is shown that *The Poesies of George Gascoigne, Esquire* are a deliberately muddled-up version of *A Hundred Sundrie Flowers*, which volume he has proved to be the work of several authors and not of George Gascoigne alone.

An interesting discussion followed in which Sir George Greenwood, Mr. E. P. Hewett, K.C., Captain Gundry and Mr. Henry Seymour took part. The Chairman-Host then wound up the proceedings in his usual facile and witty manner and a vivacious buzz of conversation over the refreshments provided by our gracious Hostess closed a very successful evening.

THE BACON SOCIETY ANNUAL MEETING.

The Annual Meeting took place at Canonbury Tower on Thursday, February 5th, 1925. The president occupied the chair. After the Minutes of the last Annual Meeting were read and passed, the President, Council and Officers were duly re-elected. The treasurer's report and balance sheet were eminently satisfactory, inasmuch as a considerable credit balance is in hand, which, with the augmentation of the new year's subscriptions, will total a respectable figure. A goodly number of members was present, and tea was served after the meeting terminated, when a buzz of conversation took place subsequently for some considerable time, during which many controversial differences of opinion were discussed in a real and friendly spirit.

CORRESPONDENCE.

To the Editors of "BACONIANA."

I have read with much interest the September number of BACONIANA, and wish that I could personally have heard this series of admirable lectures, which show such a large amount of careful research. I do not, however, altogether agree with our President when he states that the double A "figures so frequently in the headlines of Bacon's works." Some years back, perhaps twenty or more, the constant recurrence of the headline of the double A struck me very forcibly, and I noted all the books in which I found it, until I had a list of 74, but only in one instance did I find the name of Bacon as the author, and that was on a copy of *The Remaines of Lord Verulam*, 1648. The headline has been noted by others on some copies of *Bacon's Essayes*. It is, however, found on books which many think were written by Lord Bacon, such as the early quartos of *Shakespeare*, when they were published anonymously, but gradually disappeared as the name of Shakespeare became prominent, and reappeared in the Folio of 1623. The earliest date where I have found the double A headline is on *A Brief Discourse of Doctor Allens*, 1588, and the latest, *The Mirour of State and Eloquence*, 1656. Mr. Smedley, who was also much interested in the subject, made a list about the same time that I did, and we compared notes. His list was longer than mine and differed considerably, which shows how widespread was the use of this device. It was used on the Continent as well as in London. A very interesting article on the subject will be found in BACONIANA of July, 1910, Vol. VIII., No. 31 (Third Series), signed Y. Ledsem.

At the beginning of Act I. in the play of Dr. Faustus, written by George Chapman, Faustus is conversing with his friends about astrology and magic, and how he can study them, when Valdo says:

"Then hast thee to some solitary grove,
And bear wise *Bacon's* and *Albanus'* works,
The Hebrew Psalter, and New Testament."

Who Albanus is has puzzled the learned. Is it the key to the double A? Is the double A the sign of some literary and scientific society of which Lord Bacon was the head and whence issued a large portion of that Elizabethan literature which it has been said spoke the same language and had the same moral purpose?

E. J. DURNING-LAWRENCE.

To the Editors of "BACONIANA."

DEAR SIRs,—The following extracts from *Debrett* (1920 edition) may be of interest to your readers:—

"Bacon, First Creation (E) 1611, of Redgrave, Suffolk; Second Creation (E) 1627, Mildenhall, Suffolk."

Debrett states that the present holder of the title is the premier Baronet of England and gives the arms of the family as:—"Gules, on a chief argent, two mullets, pierced sable. Crest.—A boar passant ermine. Motto.—Mediocria Firma."

The following account of the family is taken from the same source:—

"This family claims descent from Grimbald, who came into England with his kinsman William, Earl de Warenne, at the Norman invasion, and settled at Letheringset, near Holt, Norfolk. His great-grandson, Robert, took the name of Bacon, and from his brother, Sir William, of Monks Bradfield, in Suffolk, descended, in the tenth generation, Sir Nicholas Bacon (Lord Keeper of the Great Seal to Queen Elizabeth) who was father of that great luminary of science, Sir Francis Bacon."

It occurred to me that the above account of the family might be of interest to our French friends and co-workers and that the Norman origin of the Bacon family would serve as another tie between us in our mutual labour.

Yours faithfully,

WILLIAM DE GARENNE.

Heilly-sur-Ancre,
Somme, France.

27th January, 1925.

MOLAI OR MOLAY EXTRACT FROM "FAMILY NAMES AND THEIR STORY."

By S. BARING GOULD.

"Bacon comes from *Bascoin*, the family name of the Seigneurs of *Molai*. *Anchete Bascoin* before the conquest made grants of his Lordship of *Molai* to St. Barbe-eu-Ange, and *William Bacon*, Lord of *Molai*, in 1082, founded Holy Trinity, Caen; in 1082, Rogier Bacon is mentioned as of *Ville-en-Molai*, who held as well estates in Wiltshire."

A. A. LEITH.

To the Editors of "BACONIANA."

DEAR SIRs,—Perhaps the following parallelism of sentiment between Shakespeare and Bacon may be considered of sufficient significance for insertion in your columns:—

In *Pericles*, Act 1, Scene 4, we read:—

"And by relating tales of others griefs
See if 'twill teach us to forget our own."

Bacon, writing to King James on 16th July, 1621, referring to his fall, says:—

“‘Utar,’ saith Seneca to his Master, ‘magnis exemplis; nec meae fortunae, sed tuac.’ Demosthenes was banished for bribery of the highest nature, yet was recalled with honour, Marcus Livius was condemned for exaction, yet afterwards made Consul and Censor. Seneca banished for divers corruptions, yet was afterwards restored, and an instrument of that memorable Quinquennium Neronis. Many more.” In another letter written sometime in 1622 to the Bishop of Winchester Bacon says:—

“My Lord,—Amongst consolations, it is not the least to represent to a man’s self, like examples of calamity in others: For examples give a quicker impression than arguments; and besides, they certify us, that which also the Scripture also tendreth for satisfaction, ‘that no new thing is happened unto us.’ This they do the better, by how much the examples are liker in circumstances to our own case; and more especially, if they fall upon persons, that are greater and worthier than ourselves.”

Yours faithfully,
W. G. C. GUNDRY.

Lingfield.
29th January, 1925.

[On account of the exigencies of space in this issue, a few other letters have been crowded out. We might often include short letters, but when they are lengthy, it is sometimes very difficult to fit them in, especially when, perhaps, some of the type is already in print and held over from previous numbers. We have received a communication from Mr. Henry Seymour in response to the invitation extended to readers by “J. R.” in the last number, apropos of the recent cypher disclosures by Prof. Margoliouth from the Attic dramas, to try their hands at an anagrammatic rendering of the first three lines of *The Tempest*. Mr. W. M. Grimshaw has noted that the marginal initial letters of these three lines, viz., B, H, G, represent 287 in figures, this number being the well-known Bacon-Shakespeare seal.]

“The life of Shakespeare is a fine mystery, and I tremble every day lest something should turn up.”—*Charles Dickens*.

SHAKESPEARE BORROWS FROM BOIARDO.

A PROPOS of a remark in Dr. Johnson's Preface to Shakespeare that no one had discovered in his works any imitation of the Italian poetry, although the latter was held in high esteem in Shakspeare's day, Mr. Sillard, in the *Westminster Review*, supplied a startling parallel from the Italian author, Matteo Boiardo, who died eighty years before Shakspeare.

TRANSLATION FROM BOIARDO.

He who steals a horn, a horse, or a ring,
And such like things, shows some discernment,
And might be called a little thief.
But he who robs me of my good name,
Or arrogates to himself the labors of others,
May well be called an assassin and a robber,
And merits the greater hatred and punishment,
In so far as the reality exceeds the counterfeit.

SHAKESPEARE (IAGO TO OTHELLO).

Who steals my purse, steals trash ; 'tis something, nothing ;
'Twas mine, 'tis his, and has been slave to thousands ;
But he that filches from me my good name
Robs me of that which not enriches him,
And makes me poor indeed.

"You ask my opinion, in a few words, upon the Bacon-Shakspeare controversy, which has been a study of immense interest to me for nearly twenty years. In examining a problem of such importance to English literature as the authorship of the plays attributed to Shakspeare one can hardly use too great deliberation. I felt this so strongly that it was only after about ten years' reading and reflection that I became a convinced Baconian."—*Hon. William Waldorf Astor.*

SIR THOMAS MORE AGAIN.

REGARDING Mr. Cuming Walters' review, in the *Manchester City News* of 11th October last, as the most illuminating and trenchant we have yet seen, of Sir George Greenwood's recent book on *The Shakspeare Signatures and Sir Thomas More* (London: Cecil Palmer, 5s. net), we have decided to reprint it here:

"It goes without saying that a genuine specimen of Shakespeare's manuscript would be of inestimable value. We should treasure it for the sake of the immortal poet, and we should welcome it as conclusive evidence as to the authorship of the works. If only a single page of a drama could be discovered every doubt would be set at rest, and there would be universal rejoicing. All that we at present possess are six signatures, and unhappily they add to our perplexity instead of resolving it. These six signatures are terrible scrawls, even for the period; they are incomplete, and they provide us with a variety of spellings which is inexplicable, especially when we consider that two of the variations are found on one document and were written on the same day.

SCRAWLS AND BLOTS.

"Can it be possible, we are forced to inquire, that our greatest poet could not spell his name? Strange arguments are advanced to account for the anomalies; extraordinary excuses are offered; but the puzzle remains. Not only is the spelling, however, a mystery. The script, the very caligraphy, adds to our surprise. In Shakespeare's time the Italian style had been adopted by most men of culture, and the old-fashioned German (or Old English) was abandoned except, perhaps, in

legal documents. Yet Shakespeare wrote his almost illegible and undecipherable name in Old English, and badly at that. Could he have made a copy of his plays in this same hand? If so, we can but pity the actors who had to read the parts and the printers who had to use the manuscript. The Heminge and Condell testimony, however, leads us to believe that there was a 'fair copy' somewhere, and that it was without a blot. Alas! no sign of that fair copy is discoverable, and the unfortunate fact remains that if Shakespeare did not blot his manuscripts he blotted his signatures, for one very ugly and awkward specimen exists.

LIGHT OUT OF DARKNESS.

"However, it seemed that the mists were to be swept away when Sir E. Maunde Thompson made his startling and stupendous revelation a few years ago that he had laid hands upon several pages of the poet's handwriting in a play called 'Sir Thomas More.' This was illumination indeed. Whole pages, written by Shakespeare, verifiable in every detail, beyond all probable possible shadow of doubt! It was enough to make us all stand still and hold our breath, and then to break out in loud Hallelujahs. And yet . . . well, Sir Sidney Lee, among others, most ardent of investigators, failed to get excited, and though Sir Maunde Thompson and a little band of supporters were vehement in their protestations, the world in general seemed to remain deaf, the faithful Shakespeareans were scarcely moved, and as for the wicked Baconians they remained as unregenerate as ever. Those who wished to be converted were converted easily and at once—or at all events they said so; and they boldly declared that nothing could be said by the heretics on the other side.

THE DARKNESS FALLS AGAIN.

“ But now Sir George Greenwood appears (he is not a Baconian, only an impartial investigator), with a volume of a hundred pages, in which he examines Sir M. Thompson’s contentions in every particular respect, subjects each item to intense and microscopic scrutiny, brings his own indisputable scholarship to bear upon the subject, and tells us, as the result, that not in a single instance is there a scrap of reason or an iota of fact to lead us to credit the discovery as genuine. It is an illusion ; indeed, as he presents the case, bit by bit, it is a grotesque monstrosity, a ludicrous phantasy to be laughed at rather than treated seriously. He pricks the bubble, and it explodes ingloriously.

“ SORELY STRICKEN.”

“ Sir George performs his severe task in a very genial spirit, for he is a good-tempered controversialist, and in this respect sets an example to his opponents. Very justly he makes no allegations of offence ; he simply regards the whole business as an error, and he proceeds to show how irrational and illogical it is. He takes the lettering by turn and he analyses Sir Maunde Thompson’s own statements. He supplies both facts and criticisms. He draws attention to amazing inconsistencies. Thus, dealing with one of Sir Maunde Thompson’s explanations (he has a different one, by the way, to suit each circumstance as it arises, and they are usually in conflict with each other), Sir George observes :

“ According to Sir E. M. Thompson, Shakspeare was taught to write well and elegantly in his school days, so well and elegantly, indeed, that he acquired the

habit of employing fine, delicate and amenable up-strokes in the case of 'amenable letters.' One would fain ask why he did not employ these in his 'Blackfriars' signatures, or in the 'Wallace' signature? He kept them, it seems, for his third will signature, when he was mortally ill, and when, after giving this unique demonstration of his cultivated caligraphy, he fell back so exhausted that he could accomplish nothing more that could be properly dignified by the name of writing at all!

"The argument appears to be this. If Shakspeare had not been very ill he would not have written so badly as he did. But he did write very badly. Therefore he must have been very ill. But it is quite possible that Shakspeare's handwriting may have been very defective even when he was in good health. Certainly the signatures to the conveyance and mortgage do not negative such a belief. And what evidence is there that Shakspeare really was 'sorely stricken' when he signed his will? The will itself bears witness that the testator was in 'perfect health.' It may be said, of course, that this was true when it was first drafted. But if later on, when Shakspeare was called upon to sign it, he was really sick unto death, surely the false statement, as it would then have been, would have been corrected! But, be this as it may, we know that Shakspeare lived for a month after he had signed his will, for he did not die till April 23rd, and there is really no reason to suppose—at any rate, there is no warrant for assuming as an undoubted fact—that he was so ill on the previous 25th of March that he was unable to write in his usual way.

"Sir George Greenwood's analytical criticisms are so closely interwoven and need to be so carefully followed in every detail, that we could not do justice to them by detached quotations though we have marked numerous passages. We must therefore commend the work as a whole to those interested. We have no doubt as to the effect. There will be no more 'Sir Thomas More'—that has gone the way of all figments."

GEORGE GASCOIGNE.

IN the *Hackney Spectator* of the 12th October, 1923, an article by Mr. Francis Clarke entitled: "An Elizabethan List of Poets" was published. The list in question was taken from the fifth Edition of Stow's *Annals or General Chronicle of England*, published in 1615, and is introduced in the following words:

"Our modern and present excellent Poets which worthily flourish in their own works, and all of them in my own knowledge lived together in this Queen's reign, according to their priorities as near as I could I have orderly set down (*viz.*)

George Gascoigne Esquire
Thomas Churchyard Esquire
Sir Edward Dyer Knight
Edmond Spencer Esquire
Sir Philip Sidney Knight
Sir John Harrington Knight
Sir Thomas Challoner Knight
Sir Francis Bacon Knight
Sir John Davie Knight
Master John Lillie gentleman
Maister George Chapman gentleman
W. Warner gentleman
Willi: Shakespeare gentleman
Samuel Daniell Esquire
Michael Draiton Esquire, of the bath
Christopher Merlo gen
Benjamin Jonson geleman
John Marston Esquire
Abraham Frauncis gen
Maister Frauncis Meers gentle
John Webster gentleman
Thomas Heywood gentleman
Thomas Middleton gentleman
George Withers."

Mr. Clarke pointed out certain peculiarities in this list, and asked the following questions:

"1. Is this the first inclusion of the name of Francis Bacon among the poets?

"2. Why is the Earl of Oxford not included?

"3. Why are not Robert Greene, George Peele and Thomas Watson included?"

He ended his article by suggesting that the whole question should be further investigated, pointing out that the author of the article on George Gascoigne—the first poet on the list—in the *Encyc. Brit.*, Vol. XI., p. 493, stated that his first poems "were first published in 1572 during his absence in Holland, surreptitiously according to his own account, but it seems probable that the 'editor' who supplied the running comment was none other than Gascoigne himself."

The very first name on the list of poets—George Gascoigne—is thus seen to be enveloped in

A VEIL OF MYSTERY

and Mr. Clarke's suggestion of further investigation was taken up by Captain B. M. Ward, who by his researches during the past year has succeeded in dispersing a good deal of the fog that has hitherto enveloped the personality of the first on the list of Elizabethan poets.

In the *Hackney Spectator* of the 27th June last Colonel Douglas reported that good progress had been made in these researches, and that they would be reported in due course in the Shakespeare Fellowship column. Captain Ward has now completed his researches, and has recorded them in the form of a Preface to *A Hundreth Sundrie Flowres*, first published in 1573, and generally considered up to the present time as the earliest work of George Gascoigne, and of George Gascoigne alone.

It is hoped that it may be possible before long to find a publisher for this new edition of *A Hundreth Sundrie Flowres*, but in the meantime a short resumé of the Preface may be given for the information of the Fellowship.

The Preface consists of some sixty sheets of type-script, and the general results arrived at may be summarised as follows:

1. *A Hundreth Sundrie Flowres* was published in 1573—not 1572 as hitherto supposed—and it contains the work of at least three poets.

2. The name of George Gascoigne is the only one given in the book, the other contributors signing with Latin mottoes, or "posies" as they were called.

3. The Earl of Oxford and Sir Christopher Hatton were contributors to the collection, the former over the motto "Meritum petere grave," and the latter over the motto: "Fortunatus nfelix."

4. The Earl of Oxford was editor of the collection, his motto or "posy," "Meritum petere grave" occurring on the Title-page of the book.

5. The Earl of Oxford published *A Hundreth Sundrie Flowres* while Sir Christopher Hatton was taking the baths at a foreign "Spaw"—Fontaine-bel-eau—and while Gascoigne was absent in Holland in the service of the Prince of Orange against the Spaniards under the Duke of Alva.

6. In 1574—the year following the publication of the book—

the Earl of Oxford left the Court without the Queen's permission and spent a month in the Low Countries, until recalled by the Queen's orders delivered personally to him by Mr. Lemingfield, a Queen's Messenger.

7. On his return to England he amused himself and his friends by drawing the long bow in connexion with imaginary military exploits performed by him under the Duke of Alva at the Siege of Bommel.

8. In 1575, with the Queen's permission this time, Oxford travelled abroad, visiting France, Germany, and Italy, leaving England in January, 1575, and returning in April, 1576.

9. Taking advantage of Oxford's absence abroad, Gascoigne and Hatton between them took it out of their young friend by obtaining the Queen's acceptance of *The Posies of George Gascoigne Esquire*, published in January, 1576.

10. In this book Gascoigne assumed the authorship of all the poems published in *A Hundreth Sundrie Flowres* in 1573, annexing the "posies" "Meritum petere grave" and "Fortunatus Infelix," as well as the others. At the same time he issued a revised version of a

COMPROMISING TALE

about Hatton which Oxford had published in *A Hundreth Sundrie Flowres* as *The Adventures of Master F. I.* This revision he carried out in such a way that he successfully avoided any possible connection with Master Christopher Hatton, whose position with the Queen as Captain of the Guard was endangered by Oxford's amorous adventures with a certain Dame Eleanor.

11. A poem by George Gascoigne entitled "Dulce Bellum Inexpertis," or "War is delightful to those who have had no experience of it," was included in Gascoigne's book. This was, if possible, a nastier one for Oxford than *The Adventures of Master F. I.* had been for Hatton.

Oxford's feelings on his return to England in April, 1576, can be better imagined than described. Hence "the crisis of 1576."

The foregoing are the chief points that are brought out in Captain Ward's Preface. He has shown *The Posies of George Gascoigne Esquire* to be a deliberately muddled-up version of *A Hundreth Sundrie Flowres*, which volume he has proved to be the work of several authors and not of George Gascoigne alone.

He has shown "group-action" at work as early as 1576, and has discovered that Elizabethan literary camouflage probably began at the same date, being caused in the first instance by resentment against one of the group who had carried a practical joke a little too far at the expense of another member of the group three years before.

The successful reconstruction of the jig-saw puzzle of *The Posies of George Gascoigne Esquire* is a good omen to the Fellowship for further success in clearing up the mysteries of late Elizabethan literature.—*Hackney Spectator*, December 5th, 1924.

BOOK NOTICES.

De Inscriptie van het Monument van William Shakespeare te Stratford-on-Avon. By Dr. H. A. W. Speckman. Publishers: L. E. Bosch & Zoon, Utrecht.

A most interesting and illuminative brochure of 16pp. and wrapper, reprinted from a Dutch journal, in which is contained a cryptographic deciphering of the inscription on the gravestone of Shakspeare at Stratford, and shewing that the prototype of the inscription itself was the double inscription on the funeral monument of Queen Semiramis at Babylon. Vigenère, in his *Traité des Chiffres* (1586) referred to this double inscription, and in the chapter on "Double Cypher," concealed in the French version of the text of this inscription, by the letter transposition method of Cæsar and Trithemius, the significant announcement "Fr. Baconus Fecit Opus." By the same method of employing the first letters of words as "secret" letters, or clues to the anagram, can a similar revelation be brought out of the inscription of the Stratford gravestone, viz., "R.S. Fr. Baconus est Shakespeare." And Dr. Speckman shews also, that by the three different kinds of type or letters of the inscription, as printed by Samuel Ireland in *Picturesque Views on the Upper Avon* (London, 1792) the further cypher has been concealed: "Mag. Fr. Bacon est Shakespeare et edit."

American Baconiana (double number), Vol. I., No. 3, Bacon Society of America, National Arts Club, 15, Gramercy Park, New York City, U.S.A. One dollar.

We have received the third issue of the *American Baconiana*, which is brim full of the most interesting material. A frontispiece of the late Dr. Orville Ward Owen adorns the number, as well as a particularly interesting "Memoriam" contribution by Mrs. Gladys Owen Stewart (daughter of Dr. Owen). Mr. Burrell F. Ruth also contributes "Recent Recollections" of Dr. Owen. A reprint of some letters of Francis Bacon to Count Gondomar is given prominence, and one, just after the "fall" is particularly striking, of which the following is an extract: "Now that at once my age, my fortunes, and my genius, to which I have hitherto done but scanty justice, call me from the stage of active life, I shall devote myself to letters, instruct the actors on it and serve posterity. In such a course I shall, perhaps, find honour. And I shall thus pass my life as within the verge of a better."

Dr. Speckman has a cryptographic article on the Monument of Francis Bacon at St. Albans, which is both interesting and lucid. His interpretation of the inscriptions is remarkable

and points to the conclusion that Bacon himself devised them. The anagram extracted to the effect that Bacon (when the Monument was erected by Meautys) was still alive, has much significance and Dr. Speckman says "there are indications that he lived for many years incognito and in retirement on the Continent, and was a most important factor in subsequent political events in England." There are also numerous photographic facsimiles of the typographical pages of the 1640 *Advancement of Learning* including the famous preface by Bacon which was not included in the Latin edition, *De Augmentis*, of 1623. General Hickson, also, has a bold and spirited article on "Francis Bacon, the Bell-Ringer," worthy of all contemplation. We regret that pressure of space precludes notice of the many other valuable contributions which this issue contains.

The "Shakespeare" Myth: a challenge. By Lord Sydenham of Combe and H. Crouch Batchelor. With a Foreword. Price 6d.

This is reprinted by permission from *The English Review*, and is an excellent pamphlet for Baconian propagandist purposes. The authors, in republishing this article, say, in the "Foreword," that their desire only is to distribute this challenge as widely as possible; and there is not the slightest doubt that the facts therein cited will arouse serious thought in the minds of those who have hitherto accepted the conventional view of the authorship of the Plays without giving a thought to the wild improbabilities which this involves.

The British Museum and Shakespeare's Identity. By John Denham Parsons, 45, Sutton Court Road, W.

This interesting pamphlet of twenty pages is an imaginary conversation of the author with the Trustees of the British Museum that really might have occurred, put into print as a result of their attitude towards certain facts relevant to the question of the identity of our national poet; with quotations from the actual communications between the Trustees and the author on such subject, together with some fresh evidence pointing to the existence of sub-surface signalling about the poet in the First Folio. To students of the Mathematical, or "Clocke" cypher, this pamphlet will be welcomed as containing no small amount of original research and calculation, which goes far to further establish, although incidentally, that Francis Bacon was the actual author of the "Shakespeare" plays. It also throws an interesting sidelight on the attitude assumed by the British Museum authorities in considering whether such a hypothesis deserves serious investigation. The "British Museum Shakespeare Exhibition 1923 Guide" comes in for a slating over an "exhibit" of the *Polmanteia*, by "W.C.,"

published in 1595. This important work (doubtless by Bacon) has been ascribed to William Covell, but other equally well-informed authorities have ascribed its authorship to William Clerke. It was issued soon after "Venus and Adonis" and "Lucrece" appeared and before any play had been issued by Shakespeare. It has a marginal reference to "sweet Shakspeare," not "Shakespeare," in its pages, for which reason it has been held to be the earliest reference, or one of the earliest references to the poet extant, who from other internal evidence was a graduate of Cambridge University. No wonder this book had been left unnoticed by the Stratfordians for 250 years, because by no manner of *hocus-focus* could it be shewn that the Stratford rustic was ever enrolled there, whereas Francis Bacon was. Concerning this exhibit the Trustees, in their worldly wisdom, say that "in labelling and describing the contents of a great Museum it is inevitable and reasonable that statements should be made embodying the generally accepted views on disputed matters." But how will posterity regard the Trustees?

A Reprint of England's Mourning Garment (Title-paged to Henry Chettle, 1603). Jenkins, James & Low, Park Street, Nottingham.

We have received this reprint of 26pp. from Mr. Parker Woodward, the author of its "Preliminary Note," and who is responsible for its re-publication. It is well worth the reading and betrays much internal evidence of being the work of Francis Bacon. In fact, it may well be regarded, hypothetically, as the "first draft" of the "Felicities of Queen Elizabeth" which Bacon left in MS., and, in his will, desired to have published posthumously. As Mr. Woodward points out, "the pastoral verses of Thenot and Collin are in close resemblance to those of Thenot and Collin in the pastoral verses of the *Shepherd's Kalendar* of 1579 (masked by Bacon in the name of Spenser)." The language throughout is characteristically Baconian, and the reprint should be read and studied by our readers.

NOTES AND NOTICES.

Since the last issue many communications have reached us with expressions of satisfaction at the lecture-reports therein and the various alleged Bacon cyphers incidentally unfolded. Bacon's predecessor in the style of acrostic-anagram signature displayed so obviously on the second page of *The Tempest* in the First Folio was undoubtedly Francesco Colonna, a monk who wrote in Venice in the year 1499, and was also a distinguished rhetorician. Of course, Bacon elaborated the method by one more secret and safe. An example is to be found in the First Folio, where the initial letters of the first lines of several consecutive plays reveal "Baconi," and "Francisci" by a reverse method, starting from the end and taking the initial letter of the last word of the first lines, the two names being joined by the double use of the final letter I, revealing an ingenious puzzle for the decipherer sufficiently acute.

Some time ago a rich American offered thousands of pounds for the beautifully carved double-oak panelling at Canonbury Tower—the "Compton Oak Room," now used by the Bacon Society's Council—but the owner respectfully declined it. Many English historical relics such as this have succumbed to the commercial spirit of the American prospector. Let us, in this connection, call attention to the excellent photographic reproduction of the room which is presented as a supplement with this number, and which, we think, has been creditably executed. For it should ever be borne in mind that this wonderful woodwork of the Elizabethan period is quite unique as well as old. Recently it has been carefully restored and repaired, here and there, to make the panelling complete, without any stint of cost in money. Unless we are much mistaken, the total cost of the restoration of the Tower must have run into an enormous figure, and the public owes a debt of gratitude to the public spirit thus shown by the late noble Earl of Northampton in leaving such a valuable historical legacy. Archæologists agree that the Tower, as one of the most stately of Tudor buildings yet remaining to us, is comparable to few others. Furthermore, its interest to Baconians is enhanced by the fact that it was once Francis Bacon's residence, and that he was living there when he received the appointment of Lord Chancellor. Of all the fitting places in London for a society dedicated to Bacon's memory to hold its meetings there can be none better than this splendid room, in which it is said that he wrote the latter-day plays, culminating in *The Tempest*, which, although first in the great Folio, was written last.

Over 20,000 books have been published, since the famous controversy arose, for and against the Baconian authorship of the great Plays, and yet another is on the cards, a very important book from the press of Gay and Hancock, entitled *Shakespeare's Plays and Poems*, by Basil E. Lawrence, LL.D., at 15s. net. Note, please, that the postage is sevenpence in addition. So many books on the same subject have been issued in recent years that it may be said that the subject has been well-nigh threshed out, but from the preliminary sheets this work is a scholarly production of importance as well as of controversial value. Argument of the convincing kind is carried on within its pages in a manner both masterful and rare. It is, indeed, well worthy a place in every Baconian library, and it is printed artistically.

BACONIANA will be issued three times this year in all probability, if members' subscriptions do not lag. Efforts, at any rate, will be made by the Society to achieve that objective, in the hope of reverting to the original quarterly publication, which may soon become certain. Really, we are now making very good progress, after arduous work by a few enthusiasts, particularly during and after the War, who stuck to the work and have continued to do so in the past few years. Perhaps the journal may become self-supporting in the course of time. It is certainly increasing in circulation. Many people are beginning to take an interest in the subject, and additional members will render the task easy. The educated public are perhaps shewing the keenest interest in our work, and we earnestly welcome their active help. Of course, we rejoice at our gradually increasing membership and a good (if not a princely) balance in hand, so unlike the old days. Surely we have good reason for further enthusiasm and interest.

How much or how little will be discovered of Bacon's private papers by Dr. C. Moor in the thirty odd chests at Gorhambury which at the instance of Lady Verulam he has undertaken to inspect and search for possible discoveries, remains to be seen, but it is doubtful if any literary MSS. will be exhumed. Recently, it was ascertained that the late Lord Verulam had found some original playbills of the Elizabethan Globe Theatre amongst other surviving documents, which has awakened no little interest to Bacon enthusiasts. Doubtless, the literary MSS. were hidden elsewhere, if credence may be placed on the various cyphers which Bacon has left in numerous of his works, or otherwise indicated. Seemingly, these will be brought to light in good time, although concealed, meanwhile, for good cause. Let us

all work for the dawn of the psychological moment, when all the bitterness of polemics will be over. Such is our word of encouragement

H. S.

[*Note.*—The reference in the first note herein to Colonna's method may be better illustrated by a simple example. If, therefore, the reader places in a row the initial letters both of the first and last words in each complete sentence of this batch of notes, and then divides these letters into the words which they consecutively reveal, he will catch the idea, and find the solution of the earliest cross-word puzzle extant.]

"Whether Bacon wrote the wonderful plays or not, I am quite sure the man Shakspeare neither did nor could."—*John G. Whittier.*

"I can't help anticipating that, some of these days, Bacon letters or other papers will turn up, interpretive of his, at present, dark phrase to Sir John Davies of 'your concealed poet.' We have noble contemporary poetry, unhappily anonymous, and I shall not be surprised to find Bacon the concealed singer of some of it. May I live to have my expectation verified."—*Alexander B. Grosart.*

"It is desperately hard, nay, impossible to believe that this uninstructed, untutored youth, as he came from Stratford, should have written these plays; and almost as hard, as it seems to me, to believe that he should have rendered himself capable of writing them by elaborate study afterwards. . . . The difficulty of imagining this young man to have converted himself in a few years from a state bordering on ignorance into a deeply-read student, master of French and Italian, as well as of Greek and Latin, and capable of quoting and borrowing largely from writers in all these languages, is almost insuperable. . . . His name once removed from the controversy, there will not, I think, be much question as to the lawyer to whose pen the Shakespeare plays are to be attributed."—*Lord Penzance.*

BACONIANA

DECEMBER, 1925.

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The Bacon Society

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THE objects of the Society are expressed in the Memorandum of Association to be:—

1. To encourage the study of the works of Francis Bacon as philosopher, lawyer, statesman and poet; also his character, genius and life; his influence on his own and succeeding times, and the tendencies and results of his writings.
2. To encourage the general study of the evidence in favour of his authorship of the plays commonly ascribed to Shakspeare. and to investigate his connection with other works of the period.

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BIOGRAPHERS OF BACON.

BY THE HON. SIR JOHN A. COCKBURN.

THE Biographies of Francis Bacon are as a legion which no man can number. If all the references to his life were gathered together few libraries would be found large enough to contain them. But at the time of his death his contemporaries were reticent, and for many years afterwards little appeared in the English language regarding him. The fear of offending King and Parliament tied the tongues of those who could have told the truth about the infamous Cabal which caused his overthrow. Moreover, the exculpation of Bacon would have endangered the position of Buckingham, and men naturally shrank from incurring the wrath of the all powerful favourite.

Dr. Lewis, Provost of Oriel College, Oxford, was, however, unable to restrain his righteous indignation. He ventured to pen a poem of 170 lines setting forth the folly and iniquity of those who had sacrificed Lord Verulam. But he forfeited his position about that time. The following verses may be quoted from his vehement protest against the action of Parliament.

Biographers of Bacon

" When you awake, dull Brittons, and behold
 What treasure you have thrown into your mould,
 Your ignorance in pruning of a State,
 You shall confess, and shall your rashness hate :
 For in your senseless fury you have slain
 A man, as far beyond your spongy brain
 Of common knowledge, as is heaven from hell ;
 And yet you triumph, think you have done well."

* * * *

" Oh that I could but give his worth a name
 That if not you, your sons might blush for shame !
 Who in arithmetic hath greatest skill
 His good parts cannot number, for his ill
 Cannot be called a number ; since 'tis known
 He had but few that could be called his own :
 And these in other men (even in these times)
 Are often praised, and virtues called, not crimes.
 But as in purest things the smallest spot
 Is sooner found than either stain or blot
 In baser stuff; even so his chance was such
 To have of faults too few, of worth too much.
 So by the brightness of his own clear light
 The motes he had lay open to each sight."

* * * *

" Oh could his predecessor's ghost appear,
 And tell how foul his Master left the chair !
 How every feather that he sat upon
 Infectious was, and that there was no stone
 On which some contract was not made to fright
 The fatherless and widows from their right.
 No stool, nor board, no rush, nor bench, on which
 The poor man was not sold unto the rich,
 You would give longer time the room to air
 And what ye now call foul would then be fair."

An unknown hand ventured to insert among some verses on Lord Verulam's fall the following obscure reference to the part played by Buckingham in the affair,

" Perhaps the game of Buck* hath villified the Boar † "

and

" Allbones ‡ much condoles the loss of this great Viscount's Charter,
Who suffering for his conscience sake is turned Franciscan Martyr."

Some doggerel verses also appeared in Latin, a much safer language than English to use in criticising current events. From these some lines may be translated thus

" Viscount St. Alban, England's Lord Chancellor
First among orators, eloquent and learned.
Accused he was of bribery, accused but not convicted—
Though a gift received does not imply a crime."

" Like Acteon in the fable thou wast hunted by thy hounds,
Cursed be those barking dogs who thy name and fame have wounded."

" If aught thou hast done wrong redress it,
And so Fare thee well."

The laments in Latin verse which came from the Universities of Oxford and Cambridge under the title of *Manes Verulamiani* read like a tribute to a demigod. They dealt chiefly with Bacon's unrivalled excellence as a poet ; reference to politics being avoided.

The first *Life of Francis Bacon*, published in English, was by William Rawley, D.D., Chaplain to Bacon and afterwards to King Charles II. This did not appear in print until more than thirty years after Lord Verulam's death. Few men are regarded as heroes by the intimates of their household, yet Rawley's eulogy is couched in terms which have rarely been applied to a mortal. Coming from one who was himself a divine the attention is arrested by the words :

* Buckingham. † Bacon's Crest. ‡ St. Albans.

"I have been induced to think that if there were a beam of knowledge derived from God upon any man in these modern times it was upon Him." Rawley makes no allusion to Lord Verulam's fall. Perhaps he shrank from stigmatising his fellow countrymen with the disgraceful treatment meted out to their greatest prophet and teacher.

A Latin version of Rawley's Biography is prefixed to the 1664 Frankfort edition of Bacon's works. This ends with the words "There were some who by various detractions endeavoured to brand the name of so great a hero, but their efforts were in vain. His removal from office by King and Parliament was merely the result of envy. He consoled himself with the scriptural phrase that there is nothing new. The same fate befell him which Cicero suffered from Octavius, Callisthenes from Alexander, Seneca from Nero. Such men rise superior to fortune and often repentance comes too late to their rulers. We know that James, when any difficult and intricate business presented itself, exclaimed: would that Bacon my old Chancellor were here, how easily he would have extricated me." The Life is concluded with this remarkable eulogy. "It is certain that nothing which pertains to greatness of soul was wanting in him; but that he lived as the most memorable example of all virtue, piety, humanity and especially of patience."

The earliest Biography of Bacon was published in Paris five years after his death, and more than a quarter of a century before that of Dr. Rawley. The author was Pierre Amboise, Sieur de la Magdelaine, who placed it as a preface to his translation of *Bacon's Natural History*. Of this work a notice appears in *La Bibliotheque choisie de M. Colomies* who remarks "that it is very different to the Latin translation printed unde the title of *Sylva Sylvarum*." A trans-

lation of this *Discourse on the Life of M. Francis Bacon, Chancellor of England*, was made by Mr. Cuninghame and appeared in *BACONIANA*, Vol. IV., 3rd series, p. 72. The enemies of Bacon are indignantly denounced, the charges against him are shown to be groundless and the noble character of the great Englishman is displayed in its true colours. The Rev. Walter Begley in Vol. III. of Bacon's *Nova Resuscitatio* deals fully with the French version of the *Natural History*. It seems evident that M. Amboise had access to some of Bacon's manuscripts which Dr. Rawley and others overlooked or suppressed. We learn from the *French Life* that Francis Bacon travelled not only in France but in Italy and Spain, that he wrote much more about Love and Music than is elsewhere mentioned and that he dealt more extensively with the Generation of Metals and the making of gold artificially than is generally supposed. Incidentally this disclosure discounts Spedding's disparaging allusion to Thomas Bushel as "a bad authority at best."

The earlier biographers of Bacon agree in the main with the opinion that he suffered for the misdeeds of his servants; and that such presents as he accepted were in accordance with the custom of those days. The chief difference between him and others was that he was never influenced by any gift and that, as John Aubrey, F.R.S., remarks, his judgments were always given *secundum æquum et bonum*.

The views of men concerning Bacon may be taken to reflect in general the character of those who express them. Unless they themselves have some spark of his virtue they are incapable of appreciating the noble nature of him whom "All good and great men loved." Evelyn says of him: "He was of middling stature, his forehead spacious and open, early impressed with the marks of age, his eye lively and penetrating; his

whole appearance venerably pleasing, so that the beholder was insensibly drawn to love before he knew how much reason there was to admire him." This biographer adds, "In this respect, we may apply to my Lord Bacon, what Tacitus finely observes of his father-in-law Agricola, 'a good man you would readily have judged him to be, and you would have been pleased to find him a great man.'"

Thomas Carte in *A General History of England*, 1755, says of Bacon: "A greater man never appeared in any age or in any country; he was an honour to his own: and yet, with all the merit of which human nature is capable, with all the modesty attending it that ever graced infant innocence, with all the real disinterestedness and contempt of money that ever was pretended by any Stoic or Cynic philosopher, he was accused of bribery. Sir Edward Coke hated him for his superiority in every respect, even in his profession of law, and because he enjoyed a dignity which his pride and vanity made him think nobody so capable of filling as himself; and though he was, in his own nature, the most avaricious mortal upon earth, and in his practice grasped at everything, raising an overgrown estate by pleading the most iniquitous causes for his fee, and by other the worst of methods, he yet was not ashamed to accuse Bacon of corruption for what had been done by all his predecessors without any reproach. It had been a practice, perhaps from the time that our Kings had ceased to take money for the purchase of writs to sue in their Courts, for suitors to make presents to the judges who sat in them, either at New Year's tide, or when their causes were on the point of coming to a hearing: it was a thing of course, not considered in the nature of a bribe, being universally known and deemed an usual or honorary perquisite. . . It seems generally allowed that former chancellors had received

the like gratuities as were given to Bacon . . . but it was now made use of to ruin the present Chancellor. . . . He died, the greatest man on earth died, on April 9th, 1626, in the 66th year of his age, poor as the most disinterested hero of antiquity; but in despite of all the arts and malice of his enemies, for ever to be honoured, admired, loved and lamented."

Joseph Addison in *The Tatler* remarks that Bacon's "principal fault seems to have been an excess of that virtue which covers a multitude of faults. This betrayed him to so great an indulgence towards his servants, who made such corrupt use of it, that it stripped him of all those riches and honours which a long series of merits had heaped upon him." In an essay on "Silence," also in *The Tatler*, the same great writer says:

"To forbear replying to an unjust reproach, and overlook it with a generous, or, if possible, with an entire neglect of it, is one of the most heroic acts of a great mind; and I must confess, when I reflect upon the behaviour of some of the greatest men of Antiquity, I do not so much admire them, that they deserved the praise of the whole age they lived in, as because they contemned the envy and detraction of it. All that is incumbent in a man of worth, who suffers under so ill a treatment, is to lie by for some time in silence and obscurity, until the prejudice of the times be over, and his reputation cleared. I have often read, with a great deal of pleasure, a legacy of the famous Lord Bacon, one of the greatest geniuses that our own or any country has produced. After having bequeathed his soul, body and estate in the usual form, he adds, 'my name and memory I leave to foreign nations, and to my countrymen after some time be passed over.'"

Frederick Lake Williams in *The History of Verulam and St. Alban's*, 1822, tells us that "Lord St. Alban

was made the dupe of Buckingham. He was obliged to abandon his defence. As he had gained universal esteem by his learning, and his eloquence was so superior and commanding, the King would not hazard his appearing before the Lords to plead his own cause, fearing still for Buckingham, the great object of national vengeance . . . The King commanded him not to be present, he obeyed and was undone."

Space will not permit any reference in detail to the well known Biographies of Bacon by Basil Montagu, Spedding and Hepworth Dixon. Their vindication is convincing to all unprejudiced minds. Recent Biographies may be divided into two classes, those who accept Macaulay's fictions as gospel and those who go to reliable sources for their facts.

In the *Encyclopædia Britannica* article on Macaulay, Mark Pattison remarks that Macaulay, as a Whig historian, has not escaped the charge of partisanship. "When he is describing the merits of friends and the faults of enemies his pen knows no moderation. He has a constant tendency to glaring colours, to strong effects, and will always be striking violent blows. He is not merely exuberant but excessive. His propositions have no qualifications. Uninstructed readers like this assurance, as they like a physician who has no doubt about their case. But a sense of distrust grows upon the more circumspect reader as he follows page after page of Macaulay's categorical affirmations about matters which our own experience of life teaches us to be of a contingent nature. We inevitably think of a saying attributed to Lord Melbourne 'I wish I were as cocksure of any one thing as Macaulay is of everything.'"

Harriet Martineau in *Biographical Sketches*, published in 1869, says of Macaulay's career in Parliament: "The drawback was his want of accuracy, and

especially in the important matter of historical interpretation. If he ventured to illustrate his topic in his own way, by historical analogy, he was immediately checked by some clever antagonist, who, three times out of four, showed that he had misread his authorities, or more frequently, had left out some essential point whose omission vitiated the whole statement in question. . . . There was sure preparation for his failure, as well as success as an historian, after his article on Bacon in the *Edinburgh*. That essay disabused the wisest who expected services of the first order from Macaulay. In that article he not only betrayed his incapacity for philosophy, and his radical ignorance of the subject he undertook to treat, but laid himself open to the charge of helping himself to the very materials he was disparaging, and giving, as his own, large excerpts from Mr. Montagu while loading him with shame and rebuke."

The Right Hon. W. E. Gladstone, who certainly was not prejudiced against Macaulay on account of his political views in general, admits that although he wrote for truth, "it was for truth such as he saw it; and his sight was coloured from within." Of Macaulay's essay on Francis Bacon Mr. Gladstone writes that: "We have in this Essay, with an undiminished splendour, also an undiminished tendency to precipitancy and exaggeration." He goes on to say that into the controversy relating to Bacon's Life and Character he does not propose to enter, but that Whewell records his feelings of "indignation at the popular representation of Bacon's character, and the levity with which each succeeding writer aggravates them." As regards the official impeachment of Bacon, Mr. Gladstone says that "if taken alone it may establish no more against him than that, amidst the multitude of engrossing calls upon his mind, he did

not extricate himself from the meshes of a practice full of danger and of mischief, but in which the dividing lines of absolute right and wrong had not then been sharply marked. Hapless is he on whose head the world discharges the vials of its angry virtue; and such is commonly the case with the last and detected usufructuary of a golden abuse which has outlived its time. In such cases, posterity may safely exercise its royal prerogative of mercy."—*Gleanings*, Vol. II., p. 305.

Never in literature has such an enormous superstructure been built on so flimsy a foundation as Pope's notorious line. His love of antithesis led him to seek for a dark background to set off the adjectives "wisest and brightest" in allusion to Bacon. But had he ransacked the dictionary he could not have found a word more inapplicable than "meanest" to the character of Bacon, who was noted for his generosity and profuseness. Macaulay, fired to emulate Pope's high lights and shadows, paraphrased the contrast in the brilliant fiction of his essay. Lord Campbell, afterwards himself a Lord Chancellor, maligned the most illustrious of his predecessors by endorsing Macaulay's errors; and quite recently a distinguished ex-Lord Chancellor did not scruple, as a short cut in journalism, to follow in the same track.

Despite the repeated exposure of Macaulay's inaccuracies they are still accepted as facts by the uneducated multitude. One deservedly popular and usually well-informed periodical has, not only by letterpress but also by illustration, attempted to give a vivid portrayal of scenes in Bacon's life which exist only in distorted imaginations. But truth must ultimately prevail and the time is at hand when the character of Lord Verulam will be cleared from the dross of ignorance and malice and will shine forth as that of the best as well as the greatest of Englishmen.

BACON THE EXPERT ON RELIGIOUS FOUNDATIONS.

BY ALICIA A. LEITH.

PROFESSOR DOWDEN credits Shakespeare with knowledge of all Religious Foundations. Certainly the new theatres that sprang up round and about London in his time were mostly if not all built on monastic or religious foundations. And we are of Professor Dowden's belief—only we substitute the name of Bacon for the *nom de plume* "Shakespeare." To prove our point we shall confine our discussion to the Globe Theatre, Bank-side, as that will provide enough matter and more for the space at our disposal. The Globe in every way fulfilled the conception set down in black and white by Bacon of the "*Radius Reflexus* whereby Man beholdeth and contemplateth himself,"* "The Mirror of polished surface" he asked for, "capable of reflecting the state of the world wherein we live," the mirror held up to Nature † "to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure," the "Globe of crystal or Form" into which he "drew and collected, for contemplation and doctrine, every thing in Being and Action in the larger Globe of Matter." Here, as in every other way, we see how Hamlet and Bacon thought alike even to the aims and ideals of the Stage. The "Inquiry of Truth" was ever what Bacon was after, and the Globe was built and carried on in accordance with its "perfect law."

* *Advancement of Learning.* † Hamlet, Act III., Sc.ii.

Bacon the Expert

Ben Johnson calls it the "Glory of the Bank," by which, of course, we understand that it illuminated the audiences assembled in it with its light-giving properties, Glory being only another word for light. But Ben has another title for the Globe, he calls it "The Fort of the whole Parish." In other words the Elephant and Castle. From behind the shelter of the wooden Tower or Fort on the Elephant's back in the ancient days of war, Archers bent their bows and shot their arrows home. Bacon himself tells us that the Elephant and the Pig are allied by Nature, and the modern teacher calls the Elephant a "gigantic Pig." So in the manner of ancient warfare our gigantic "Bacon" sheltered his Archers behind his wooden Fort, and armed them with arrows sharp and tempered by his own unerring hand, while he supported the fortunes of his Fort upon his own somewhat narrow shoulders. Within the Hall of the Globe stood a figure of Atlas bearing the Sphere on his back, a further emblem, or speaking picture, proclaiming the same truth. Hieroglyphics and cyphers in many forms were much in vogue in Bacon's day.

Now for the Monastic Foundation of the Globe. The Knights of the Cross, the Templars, owned much ground on Bank-side. There once stood their Fort or Commandery, a place of spears and shields; there, too, they raised with pious hands their round Church or Temple. Round? Nay, octagon. It was no more round than their Temple in Fleet Street was round; that too is eight-sided. Bacon built the Globe eight-sided for he was an expert in "numbers," Ben tells us; and was as fully possessed of the knowledge of the powers of the octagon as was the Monastic Order of the Temple.

The Temple of Peace of that Order was the Ideal City of God, as it is that of Rosicrucian and Free Mason. "Salem a place of Peace, a Vision of Peace,

. . . and yet therein a Fort, and an armoury for shields and bucklers." So writes old Dr. John Spencer in his *New and Old*, p. 364, adding we "must all of us be like Nehemiah's builders, with a trowell in one hand and a spear in the other." Significant words, as likely or more to have been used by Bacon in a Charge to his Craft. The Globe had a Monastic foundation, and a very religious foundation, and the aims and the ideals of its builder were as high or even higher than his predecessors in the flowery fields of Bank-side. While he shook his spear held in one hand, he dug with his trowel in the other foundations of as great moment as even did the Templars. His connection with them may be traced through Sir Nicholas Bacon, the descendant, according to Baring Gould, of Jacques Bascoin de Molay, of Besançon, martyred by Philip of France for his faith, 1314. While Bacon was building up a spiritual Temple, and fitting polished stones into the walls of the new Jerusalem, he built a Temple of PIECE on old Foundations on the Banks of Father Thames.

Assonance is not the sole possession of the Ancients to juggle with, Hide and seek is played by its aid still, and Francis Bacon is as good a hand at it as any old Greek. Witty camouflage with words is really one of his many arts, and he has taught it to his disciples who still carry on their Master's traditions and bamboozle us dreadfully when they like! Assonance is not a lost Art, one must be on the look out for it wherever Bacon is concerned!

It is interesting to know that the science of mystical numbers formed part of the Christian mysteries, and were communicated by the monks.

The ancient Mason's method of setting out an Octagon Temple starts with the recognition of the eight points. "What seest thou?" "I see eight

points, as it were, the corners, of an octagon," says the Ritual; "and the Templars' eight pointed Cross is older than the form with square ends. It seems from A. Bothwell-Gosse's instructive book *The Knight Templars*, from which I have obtained much of what I have written here, says that this eight pointed Cross, known as the Conventual Cross, provided the Cypher used by the Order, which made it easy for the Knights to work with as they wore the key upon their breast.

Anyone desirous of knowing more on this subject cannot do better than study the book mentioned. The History of the Knights, graphically and well written there, was briefly related in *Fly Leaves*, edited by the Hon. Secretary of the Ladies' Guild of Francis St. Alban (No. 2, August, 1914), in a paper copied, by permission, by the "Red Cross," Organ of the St. John's Red Cross Society. It is interesting to know that St. John's Gate, Clerkenwell, is said to be connected by secret passage with Canonbury Tower. Canonbury in ancient times was the property of the Knights of St. John and it stretched to Clerkenwell. Shake-speare Plays were rehearsed at St. John's Gate there in the presence of Tylney, the Master of the Revels, whose Headquarters they were. Tylney kept the accounts for candles and carpentry used for the purpose, which accounts have come down (happily) to us. Francis Bacon was a secret man, and put his finger, like Hamlet, on his lip about himself; and by him and his secret Brethren of the Cross and the Rose, the descendants of Knights of the Cross, of High Degree, he has brought a mundane world into touch with the *Beau Ideal*. The "Rose Croix" and "Kadish Degree" are now part of the A. A. Masonry under the Supreme Grand Council 33°. These grades formed part of the Templar Initiation. All honour to our Master Builder who took "All Knowledge

Providence" and has built up a structure which will last till the great Globe itself shall dissolve.

Mr. Bernard Springer in his *Secret Sects of Syria and the Lebanon* (Allen and Unwin) remarks that "much of what we now look upon almost entirely as Freemasonry has been practised as part and parcel of the Religions of the Middle East for thousands of years. The Knight Templars in the Crusades found themselves in touch with the ancient beliefs and traditions of Arabs and Syrians. And Mr. Springer assures us that Masonry (whose modern reformation, reviviscence, is due absolutely to great Verulam) goes back to an antiquity far exceeding that of any religion in the world known to Mankind. Its archaic source is the same from which the British Druids drew their inspirations—the Deluge. Bacon followed his Master Plato in believing in the great submerged Island of Atlantis, only he maintained it was caused by a great *Deluge*, not a whirlpool. A. Bothwell-Gosse says the fact of the Churches of the Templars being called Temples and being always circular or Octagonal, indicates a use of symbolism suggestive of ancient religions. Also that many members of the Order were men of great learning, with wider ideas and deeper knowledge than it was safe to make public within the jurisdiction of the Holy see; men who in their times of leisure became acquainted with the learning of the wise men of Arabia. Mrs. Henry Pott frequently quoted these words of Bacon: "I have spent two years in the East," explaining that he studied Eastern thought and symbolism to improve men's minds and widen their limited outlook—and to teach them to know, and appreciate, Eastern art, science and philosophy.

It is worth noting that a portrait of young Bacon painted by Tintoretto Ibitune is hidden away in the right Gallery of the Church of St. Mark's, Venice.

Bacon the Expert

He stands by the side of an ancient Arabian Sage, who is dictating to him. The boy holds a stilus and tables, and turns a listening ear to a bearded teacher who bears the *Cross*, and the *Lamb and Flag*, the Templar's insignia, on his priestly robe. A symbolic picture called in *Venice and her Treasures*, by H. A. Douglas, the most *interesting mosaic in the Church*. For its title we have: "The *Building and Construction of the Church*." Cosma and Dansien are the names above the two figures, representations of two of the most mystic of Arabian Physicians. That Francis Bacon had a very earnest meaning in establishing his Globe of Form on the site of the round Church of the Templars we may be sure, and when we know that the Gate of St. John's Priory in Clerkenwell was used for the rehearsals of the Shakespeare Plays and that the Master of the Revels lived there it all points to the fact that Dramatic Representation came originally from the East, and grafted on to the European nations as an exotic, it anciently formed part of the Rites and ceremonies of archaic religion.

The Order of the Temple was ever proud of its beautiful buildings. Lombardy churches built by the Templars bore the epithet *de la Mason* and when brave Jacques Bascoin de Molay was martyred in Paris his five knights and two commanders under the protection of the Grand Master of Auvergne escaped to Mull disguised as operative masons. The Order was continued under the title of Free Masons who adopted the symbolism of Architecture (p. 106, Bothwell-Goss). Canonbury Tower whose lands stretched down to St. John's Priory, Clerkenwell, has Templarism for its foundations, and a cell in Hertfordshire, on or near, the old Estate of Robert de Gorham, was connected with the Order of St. John established in Islington. Old Aberdeen was a headquarters of the Templars

escaped from Paris, and King James the 1st is reported to have been received there into the more modern rite of the old Order. It is indeed true what Lord Tennyson said with deep meaning "*The old Order changeth and giveth place to new.*" The "*Clachan*" or The Stones, was the open air meeting place for the Aberdeen Brethren, who preserved this interesting remnant of the old druidical cult. Francis Bacon, true to his vows and ideals, carried on the torch lit by more ancient hands, and was the great assertor of human liberty, taught men to love the Brotherhood and honour the King, and following the example of his Divine Master, sacrificed his all, honour and good name, "the immediate jewel of his soul," with St. Paul's perfection "Content to be anathema" for the salvation of Justice in England, therein showing "much of a divine nature, and a kind of conformity with Christ Himself."*

In conclusion, he was as great a Master of Medicine as any of the Arabian Physicians, also as great a lover of Architecture as any other Grand Master of the Cross and Circle. Little wonder that he built his Theatres on religious foundations when he said to King James:

"Buildings of Temples, Theatres and the like are honorable things and look big upon posterity."

* Essay of Goodness.—F. Bacon.

"COMPOSITA SOLVANTUR."

BY J. R. OF GRAY'S INN.

THE peculiar and mysterious epitaph on the monument put up to Francis Bacon in St. Michael's Church at St. Albans has been often commented upon in *BACONIANA* and the very words of the inscription are set out and discussed by Mr. Granville C. Cuninghame in an Article on "Bacon's Death and Burial," Vol. XV., 3rd Series, p. 215. "The first thing," he writes (at p. 225), "that strikes one about this epitaph is the absence of the almost universally used 'Hic jacet'; instead of that we have the very unusual expression 'Sic sedebat.' 'Thus he used to sit' . . . But still more unusual and provocative is the expression 'Naturæ decretum explevit, Composita solvantur.' 'He fulfilled the decree of Nature, Let the compounds be dissolved.' It is strange indeed that so very unusual a phrase as 'Composita solvantur' should be employed to tell us that Bacon died in 1626, and this phrase may mean something else than death, and in any case we cannot but be struck with the fact that this epitaph carefully avoids any expression of 'death' or 'died.'" Mr. Cuninghame then cites and rejects a translation given in the *BACONIANA* of 1679, and attributed to Tenison Archbishop of Canterbury where "Composita solvantur" was rendered "Let the Companions be parted" with a side-note, *i.e.*, "Soul and Body."

I venture to suggest the origin of both the unusual phrases commented on by Mr. Cuninghame.

"Sedebat sic" is the rendering in the Vulgate by St. Jerome of the Greek words in the New Testament

“ἐκαθέξετο ὄντως” applied to Christ who “sat thus” at the Well of Samaria (St. John’s Gospel, Chap. iv. 6, A.V.).

“Composita solvantur” may be derived from a sentence in a Latin translation of the Works of Hermes Trimegistus which were “supposed,” says Lowndes, “to have been the production of some anonymous writer in the second century.” I have not access to that translation, but find a quotation from it in an Italian book which I possess entitled *L’Opere di M. Giulio Camillo* (Venice, 1584). Before citing the quotation from it let me call attention to this book. It is remarkable, and one may well suppose that it was not unknown to Francis Bacon, having regard to similarity of subject matter, for in his *De Augmentis Scientiarum* he writes “Whether there be any mysticall sense couched under the ancient Fables of the Poets, may admit of some doubt; and indeed for our part we incline to this opinion, as to think that there was an infused mystery in many of the ancient Fables of the Poets” (*Lib. ii.*, p. 108). This idea was developed at length by Camillo in a part of his Works which is entitled *L’Idea del Teatro* and commences thus: “The most ancient and wise writers have always been accustomed to commit the secrets of God to their writings under some veil so that they may not be understood except by those who (as Christ says) have ears to hear, that is, are chosen of God to comprehend his holiest mysteries.” The author then deals with the pagan divinities and other subjects of the Heathen Mythology suggesting that they are emblems of the world of nature which is created and governed by the true God and spirit of Christ. He cites passages from the Bible, the classic philosophers and poets. Of primæval matter he says that it “was otherwise called Chaos,” and by “Platonists soul of the world and by the

Poets Proteus." He distinguishes between Proteus bound and Proteus set free and writes (at p. 107) that he is bound in every individual object until the time of dissolution comes "undeservedly called death according to Mercurius, who thus writes in the Pirandro at Chapter xii. (Here follows the Latin sentence) "Non moritur in mundo quiequam sed composita corporea dissolvuntur, dissolutio mors non est." . . . The remainder of the sentence is rather obscure owing perhaps to some error of print but the meaning can be ascertained out of two other scarce books in which the passage is found and may be freely rendered in English. "Nothing in the world dies, but compound bodies are dissolved. Dissolution is not death, but is the setting free of the components which do not die but become young again."

The context seems to me to favour Archbishop Tenison's interpretation of the words on Bacon's monument rather than to be an anticipation of a modern atomic theory, for the Work of Hermes, *i.e.*, Mercurius is undoubtedly Christian-religious, although philosophical and not ecclesiastical. It was brought by some religious men, presumably in MS. from Greece to Italy early in the sixteenth century, translated from Greek into Latin by Marsilio Platonicus for Cosimo Medici, and from Latin into Italian by Tomasso Benci, whose version was printed at Florence in 1548, and was printed in Greek at Paris in 1564. The two latter books are those that I have consulted as above mentioned. Although Francis Bacon cannot reasonably be suspected of designing his own monument and composing the epitaph on it, yet it is not unlikely that his idea of death and even the Italian book by Camillo in which the phrase *composita corporea dissolvuntur* is found were known to Meautys or other associates. And it may not be quite irrelevant here to add that the name Proteus is given to a character in the "Two Gentlemen of Verona," the scene of which is Italy, and the Italian name Camillo to a good character in "The Winter's Tale."

NOTES ON ANTHONY BACON'S PASSPORTS OF 1586.

BY A. CHAMBERS BUNTEN.

IN studying the play of "Love's Labour's Lost" we find it is remarkably easy to connect Francis Bacon, and his brother Anthony, with the plot and incidents, while, on the other hand, it is impossible to show any link between William Shakespere's life and personality, and this comedy.

Who was the hitherto unknown W. Shakespere, whose name appears on the first printed edition of this play?

The title-page of the Quarto has the following words: "as it was presented before Her Highnes this last Christmas. Newly corrected and augmented By W. Shakespere. Imprinted at London by W. W. for Cuthbert Burby, 1598."

Strangely enough in several cases, the augmented lines have been printed on the same page as the original words, enabling us to compare the improvements.

It is to be noticed that the title-page does not say the play was written by W. Shakespere, but corrected and augmented. It is thus evident that the original sketch of the comedy had been put together much earlier, say about 1590; certain passages in the play leading us to this conclusion, will be explained further on.

Only the 1st Edition of the printed play is referred to in this article.

The *dramatis personæ* can be readily identified as characters contemporary with Francis and Anthony Bacon.

94 Notes on A. Bacon's Passports

The scene of action deals with the Court of Navarre in the days of the King who afterwards became Henri IV. of France, and describes several minute details which could only have been written down by an eye witness in Navarre.

It must be remembered that these contemporary events had not yet taken their place in printed records, and could not therefore have been gathered from books. So it is difficult in this case to imagine the untravelled Stratford man as the author, for the play is evidently the work of a member of Court circles who had been abroad in various parts of France.

We will now show our reasons for thinking that the play owed its plot to the brothers Bacon. They were the sons of Lord Keeper Bacon who was keeper of the Great Seal to Queen Elizabeth, and they had always been closely connected with Court life, and received the Queen's intimate friendship and patronage since their childhood.

Francis had travelled in France as a young man in the suite of Sir Amyas Paulet, and at one time was stationed not far from Navarre.

In 1591 Francis was trying to make a living at the Bar, residing for some months of the year in his chambers in Gray's Inn, London, but spending many of the summer months at his brother Edward's house in Twickenham Park, which lay opposite the Royal Residential Palace of Richmond on the Thames in Surrey.

In this Palace he may have attended Her Majesty's receptions and theatricals, which always took place on the principal yearly festivals, such as the Royal birthday, Christmas day, Twelfth day, etc., and a new play was generally expected to be produced for these occasions suitable to Her Majesty's Court.

Anthony Bacon had at that time newly arrived in

London, February, 1591, after a stay of eleven years abroad. He had gone to France as Intelligencer to the Queen, and his chief work was to detect and report Roman Catholic plots against the life and throne of the English Queen. The last four years of his travels had been spent in the Court of Navarre, doing various political services for the heroic Prince, Henri Quatre,* who was on friendly terms with Elizabeth.

The letters from Henri IV. to Anthony Bacon can still be read in the original script in the British Museum, and Lambeth Libraries, and are of a most friendly nature, showing the position Anthony occupied during his visit to Navarre. He, of course, became intimate during his long stay in that court, with the King's Generals, Courtiers and Consuls, and among the papers he brought home to London were the important passports,† without which he and his servant Peter Brown, together with their arms, horses, luggage with some subordinate guides, could not have travelled through the disturbed parts of Navarre and France on their way to England.

On examining these interesting documents, we find they are signed by Marshals, Commanders and Consuls in King Henri's army such as Biron, Lomagne, and Boyress, who were important military authorities in the various districts through which Anthony Bacon, "Le Sieur de Baccon" as he is called, passed on his travels.

On turning to the play of "Love's Labour's Lost" which appeared soon after his return to England, it is found that the hero is a King of Navarre, and that Berowne, Dumaine and Boyet are three of the principal characters.

* See Birch's Memoirs.

† In the British Museum of London. Add MS. 4125, fols. 3, 4.

96 Notes on A. Bacon's Passports

This seems to connect Anthony Bacon with the play pretty closely. He introduced his former friends into the Comedy on purpose.

The following is a translation of three of the passports:

MONSIEUR DE BIRON, *Marshal of France, and Lieutenant General for the King in his army of Poitou, Xainctonge, Angoulmois and Aunys.*

To all Governors, Captains, Chiefs and Leaders of men-at-arms both cavalry and infantry, Mayors, Sheriffs, Consuls, Jurats of Towns and Keepers of the Gates thereof, Provosts, Judges, and their deputies, Warders of ports, bridges, tolls, passes, jurisdictions and districts, and to all those whom it may concern. We pray those who are to be prayed, order and command those over whom our authority and power extend, to let pass freely and securely through your districts and jurisdictions, *Le Sr. de Baccon*, who is going to England, with his men, servants, arms and horses, without causing or suffering any to cause him any trouble, obstaele or hindrance, but rather showing him favour, and help if need should be. Given at the Camp at Sanjon the 27th September, 1586.

BIRON*

by my Lord Marshal,

PRADEL.

Endorsed: Pass from the King
of France for Mr. Anto. Bacon.

Another passport runs:

We, ANTOINE D'EBRARD DE SAINT SUPLICE, Duke, Baron and Count of Caors, Councillor of the King in his Council of State and Privy Council, to all Captains and men-at-arms both cavalry and infantry, Governors of towns, Consuls and Jurats thereof, Wardens of ports, bridges and passes,

And to all others whom it may concern, Greeting—Make known that *Master Peter Brown, an Englishman*, is about to set out for Montaubon upon the affairs of Monsieur Baccon, an English Gentleman at present in the aforesaid town of Montaubon. Therefore we pray you to suffer him to come and go freely and

* This is Armand de Goutant Baron de Biron, Marshal of France.

securely, doing him no wrong nor offering him any impediment, but rather showing him favour and aid should need arise, and he require it of you, offering to do the same in like case.

Given at Caors this eighth day of the month of August one thousand five hundred and eighty-six.

ANTOINE E. DE CAORS,*

by command of my said Lord,

D. BOYRESSE.

Endorsed : Passport of Monsieur
de Caors for Peter Brown.

8 August, 1586.

B.M. Add MSS. 4125, fo. 4.

The Seigneur de TERRIDE commanding in these parts for the service of the King under the authority of the King of Navarre.

To all Gentlemen, Governors of towers and places, Captains, Lieutenants, soldiers and other men-at-arms, making profession of the reformed religion and taking the part thereof. We pray all those who to this end must be prayed, and requested, and order and command all those over whom our authority extends to allow *Mr. Peter Brown*, ordinary messenger of the Queen of England now coming from Caors to the town hereafter mentioned to find *Mr. Baccon*, an English gentleman, to pass freely and securely for this voyage only, without delay, obstacle or impediment to the said Brown, and without doing or suffering to be done to him any displeasure or discourtesy whatsoever, but rather all help, favour, support and assistance should it be needed, and requested.

At Montanban the 26th day of July, 1586.

By order of my said Lord,

DEGOSSE.

G. LOMAGNE.†

Of course the author of "Love's Labour's Lost" showed good taste in not calling the royal hero by the

* This is Antoine D'ebrard de St. Sulpice, Count Bishop of Caors.

† This is probably Geraud de Lomagne, dit de Terride, Seigneur de Serignac, Huguenot Commander of the country between the Garonne and the Pyrenees. He took the title Seigneur de Terride instead of Seigneur de Serignac after 1570.

christian name of the living monarch of Navarre, as that might have been a breach of etiquette, so he named him "Ferdinand" instead of "Henri."

A question here arises; if the characters in the play were intended for Henri's Commanders, it has been asked why the name of the celebrated Marshal Biron was changed in the spelling to Berowne in the *early* editions, and it has been suggested that when spelt in this way, Englishmen would pronounce the name as it sounds in French. Had it been left "Biron" the British tongue would have called it "Byron," and as the characters are Frenchmen, it was preferable to keep the true pronunciation.

The passports still have the official seals upon them, which helps to identify the commanders.

Antoine, the Duke of Caors mentioned there, may have been a son of the Ambassador to England during the reign of Henry VIII.

One of the characters in the play is called Longaville, who must also have been a friend of Anthony Bacon's, as he was a Lord-in-Waiting on the King of Navarre, while Anthony was in residence in that Court, but his name does not appear in the passports.

The celebrated Marshal Dumain from being Henri's enemy, became his friend after the King turned Roman Catholic, and is much in evidence in French history of that period.

Another point which brings Anthony Bacon before us, in connection with the play of "Love's Labour's Lost" is a French incident which would be well known to a resident in Navarre, namely—the mission of the French Princess which occurs in Act II., when she comes on an embassy to the King of Navarre, sent by her "decrepit, sick and bedridden father" to demand back the Province of Aquitaine, as the full sum of *two hundred thousand crowns* has been repaid.

This is taken from an historical event that happened before the year 1425, and is described in *Monstrelet's Chronicles*: namely, the King of Navarre renounced all claim to a certain French territory in consideration that, with the Duchy of Nemours, the King of France engaged to pay him *two hundred thousand gold crowns* of our Lord the King.

In the *Chronicle*, the King of Navarre's name is Charles and in the play of "Love's Labour's Lost" the King's father is called Charles, but the sum of money is the same.

This rather obscure historical event was not likely to have been generally known in England, though it was doubtless familiar to every courtier who was in attendance on King Henri of Navarre. This is considered a strong point for the authorship.

Queen Elizabeth had shown a very generous spirit when dealing with the gallant Henri Quatre of Navarre in his efforts to gain the most important part of his Kingdom, and subdue the Leaguers. She had assisted him several times with arms and men.

On one occasion when she had sent 6,000 soldiers to his aid, she demanded the town of Calais in return, but nothing came of the request, and she did not press her claim. Later on, when Henri kept open the port of Dieppe on purpose for communication with the English Queen, her fleet disembarked 4,000 men for him, and King Henri dined on board the English Admiral's ship. The Queen, urged by Walsingham and Essex again asked for Calais, but was put off with promises from Henri.

These transactions were very familiar to Francis and Anthony Bacon, and they did not hesitate to bring the popular King on to the stage before her Majesty.

History also relates that Henri IV. was one of the numerous suitors for the hand of the Virgin Queen.

Holofernes says of Armado "He is too picked, too spruce, too affected, too odd as it were, too 'peregrinate.'" Nathaniel then takes out his notebook to make a note of the word, with, "A most singular, and a choice epithet." This word is a droll hit by the Bacons at the wandering life of Antonio Perez, whom they knew so well.

Another living character is Holofernes. He is supposed to be the learned "Florio" who brought out a dictionary called *A World of Words*. He was also the translator of *Montaigne's Essays*.

It is thought that Florio must have been the tutor of languages to some of the numerous members of the Bacon families, who all seem to have been linguists. In this way we find that Francis Bacon may have helped Florio in his translation of Montaigne, which accounts for the likeness between the two writers, and it is to be remembered that the mother of Francis who before her marriage had been governess to the young King Edward VI., was a brilliant Greek scholar and probably knew other languages as well. Her translation of Bishop Jewel's "Apologie of the Church of England," published in 1564 from the Greek, shows her ability in this direction. We can quite imagine that Florio's dictionary gave an impulse to play upon different meanings of words, and the puns possible to be made on them, which we find in "Love's Labour's Lost." It almost became a game as to who would make the best new pun upon a word.

It was the era of new learning, and Bacon's wonderful vocabulary and addition of new words to our language seems quite natural when we consider his learned companions and surroundings.

The name of "Moth" recalls the French Ambassador who was very popular during his stay in England, which only terminated in 1583.

Most likely the first draft of "Love's Labour's Lost" was written towards the end of 1589, for the words occur early in the play, "The dancing horse will tell you." This alludes to Bank's cleverly trained horse, which astonished London by spelling out words with block letters and foretelling events, and was a great attraction to the "Belle Sauvage Inn," before "Morroco" was taken to France to continue his performances there. There is an old wood engraving* of him still to be seen, printed in 1598, which describes his tricks, etc.

The question has often been asked, why the brothers Francis and Anthony Bacon allowed the play of "Love's Labour's Lost" to appear in print with the name of W. Shakespere on it, if they were really the authors.

They must have assumed the name to conceal their own identity as they found it was necessary to do if they wished still to be on friendly terms with their Mother, Ann, Lady Bacon, widow of Queen Elizabeth's Keeper of the Great Seal. In her letters we see she detested "mumming" in every form, and as Francis and Anthony were so dependent on her for money, and other help, besides having a reverent feeling from son to mother, they borrowed the name of the subordinate player W. Shakspere when allowing the printed edition to appear.

The characters for this play were all at hand among some of their acquaintances whose characteristics and oddities gave material enough for a comedy, and it only required but a slight story to connect them all in one plot.

In only one or two out of all Shakespeare's plays could the author have actually seen and known the

* See Chambers' *Book of Days*.

characters he writes about, but it is quite apparent that he was intimate with the *dramatis personæ* of "Love's Labour's Lost," and wrote down their quibbles first hand. The author of the plays must have been a linguist, and that he was a lawyer can hardly be doubted. He was also a traveller, an historian, a poet, a botanist, a student of astronomy and an alchemist, a courtier, a musician, and many other things.

In one instance we feel certain that he collaborated with Anthony Bacon, and that was in
 "Love's Labour's Lost."

"I am a firm believer in the Baconian theory."—
Genl. Benj. F. Butler.

"For many years I have in hours of leisure granted me given much study to the life and works of Francis Bacon, who in my eyes is one of the greatest geniuses of Christianity. By this I have become persuaded that the opinion, so ridiculed by most scholars, that he was the author of the Shakespearean dramas, is founded on truth."—*Professor Georg Cantor.*

"Considering what Bacon was, I have always regarded your discussion as one perfectly serious and to be respected."—
W. E. Gladstone.

"Any man who believes that William Shakspeare of Stratford wrote 'Hamlet' or 'Lear' is a fool."—*John Bright.*

"The philosophical writings of Bacon are suffused and saturated with Shakespeare's thought. . . . These likenesses in thought and expression are mainly limited to those two contemporaries. It may also be admitted that one must have copied from the other. This fact is reasonably certain, and deserves to be treated with courtesy."—*Gerald Massey.*

THE SHADOW OF BACON'S MIND;
OR, BACON'S MIND
AND SHAKESPEARE'S WIT.*

BY W. G. (OF THE MIDDLE TEMPLE).

"There cannot be one colour of the *mind*; another of the *wit*."
—Ben Jonson in "*Discoveries*," 1641.

"**N**O man was ever a great poet, without being at the same time a profound philosopher: for poetry is the blossom and fragranciness of all human knowledge, human thoughts, human passions, emotions, language." These are the words of Samuel Taylor Coleridge, and it is the intention of the present writer to attempt, as far as the space at his disposal allows, to apply this test to the Bacon-Shakespeare question; in other words, it is hoped in this article to demonstrate the kinship and identity of Bacon's thoughts and *mind* with the *wit* (or *mind*) responsible for Shakespeare's Plays.

It may be as well to give the chief reasons which, in the opinion of the present writer, induced Bacon to suppress his name as author of the plays. These reasons are familiar to Baconians but for the sake of clearness and completeness are briefly set out:

(1) Social fear, the knowledge that dramatic authorship might, if known, adversely affect his career at the Bar.

(2) The caution of the reformer; he was afraid that drama from a philosopher's pen might

* The substance of a paper read before The Essay Club at Keble College, Oxford, on 17th May, 1925, with considerable alterations, additions and emendations.

frighten people away from the theatre. In the 35th Aphorism of the *Novum Organum* Bacon says: "It was said by Borgia of the expedition of the French into Italy, that they came with chalk in their hands to mark out their lodgings, not with arms to force their way in. I, in like manner, would have my doctrine enter quietly into the minds that are fit and capable of receiving it." In other words, the nauseous liquorice powder of philosophic instruction (as popularly conceived) was to be administered under the camouflage of drama; for Bacon had inherited the classical conception of the stage as a means of education.

(3) Lastly, though perhaps only as an after thought, or as a consequence of his determination to conceal his authorship, to supply a lesson in the Inductive Method by which the real author of the plays known as Shakespeare's could be discovered.

We are all familiar with the lines prefaced to the *First Folio* of 1623, which are placed opposite Droeshout's portrait (or alleged portrait) of Shakespeare. They run :

TO THE READER.

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

B. I.

These lines, which are attributed to Ben Jonson,

have been altered by a Baconian who desired to fit their meaning to a day in the future when the real author would stand self-revealed :

"The figure that is here revealed
 'Twas but by Shakespeare's inask concealed,
 And though my figure was behind,
 I still left traces of my *mind*
 In all my works that thus were hid ;
 I was the worker that amid
 The all unknowing of Mankind,
 Did good for future men to find :
 Now you upon my portrait look
 I am the Author of this book."

Ben Jonson's lines, quoted above, seem to suggest that the writer desired his readers not to place too much reliance on the authenticity of Droeshout's portrait : there are anomalies in the engraving to which the late Sir Edwin Durning-Lawrence* and others have drawn attention, which it is not proposed to discuss here : there is, however, another portrait to which the notice of the reader is called, which was painted by Hilliard, the Court miniaturist, in 1578, and represents Francis Bacon at the age of eighteen ; it is circumscribed with the words : " Si tabula daretur digna animum mallet," which Spedding has translated " Could he but paint the *mind* ?" It is somewhat curious that we should get these references to the *wit* and the *mind* of the two chief claimants for authorship of the Shakespeare Plays in association with their portraits, in the first of which the impossibility of drawing Shakespeare's *wit* is deplored, and in the other the difficulty of depicting the *mind* of Bacon.

Let us consider some contemporary references to both men :

Ben Jonson's oft-quoted references to Bacon and Shakespeare will, perhaps, bear repetition.

* *Bacon is Shakespeare*, p. 12, et seq.

Of the former Jonson says in his *Discoveries*: "But his learned, and able (though unfortunate) *successor* is he, who hath fill'd up all numbers; and perform'd that in our tongue, which may be compar'd or preferr'd, either to insolent Greece, or haughty Rome. In short, within his view, and about his times, were all the wits borne that could honour a language, or help study. Now things daily fall: wits grow downe-ward, and *Eloquence* growes back-ward: so that hee may be nam'd, and stand as the *marke*, and ἀκμή (acme) of our language."

Of Shakespeare he says in his verses: "To the memory of my beloved, the Author Mr. William Shakespeare*: And what he hath left us," prefixed to the *First Folio* of 1623:

" : Or, when thy sockes were on
 Leave thee alone, for the comparison
 Of all, that insolent Greece, or haughtie Rome
 Sent forth, or since did from their ashes come."

It is often contended by our opponents that the secret of the authorship of the Shakespeare Plays must have been known, and if known, that it would have soon become universally received. There is reason to believe that the secret of Bacon's authorship *was* known to the chief literary men of the period, and suspected by others, but that, in accordance with Bacon's known desire to remain anonymous, the fact was not made public; the covert allusions to Bacon as a poet in the *Manes Verulamiani* and elsewhere testify to this conclusion in a remarkable manner. The first reference to Shakespeare as a writer of which we have record, with the possible exception of the doubt-

* The final "e" in the poet's name appears to be an "f" in the facsimile Oxford Edition of the *First Folio*, 1902.

ful case of Edmund Spenser's lines,* is that of Robert Greene which runs :

For there is an upstart Crow, beautified with our feathers, that with his *Tygers heart wrapt in a players hide*, supposes he is as well able to bumbast out a blanke verse as the best of you : and being an absolute *Johannes fac totum*, is in his own conceit the only Shake-scene in a countrie. O that I might intreate your rare wits to be imployed in more profitable courses : & let these Apes imitate your past excellence, and never more acquaint them with your admired inventions.†

John Weever, another contemporary, addresses Shakespeare in these words :

" Honie-tong'd Shakespeare, when I saw thine issue,
I swore Apollo got them and none other,
Their rosie tainted features clothed in tissue
Some heaven born goddess said to be their mother, etc.‡

So much for contemporary references to Shakespeare (or rather the works of Shakespeare) ; there are many others actual or fancied but these will suffice for our purpose. Let us now turn to Bacon and see what was said of him by those who knew him, in addition to Ben Jonson.

Sir Tobie Mathew, whom Bacon described as his

* " And there, though last not least, is Aeton ;
A gentler shepheard may nowhere be found :
Whose Muse, full of high thoughts invention
Doth like himselfe heroically sound."

Colin Clouts Come Home Again, 1595.

† *Greene's Groat's-worth of Wit ; bought with a Million of Repentance, 1596.*

‡ *Epigrammes in the Oldest Cut and Newest Fashion. A twise seven houres (in so many weekes) Studie. No longer (like the fashion) not unlike to continue. The first seven. John Weever, 1599.*

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"alter ego," says of the great man to whom he owed so much:

"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 and so choice and ravishing a way of words, of metaphor, and allusion as perhaps the world has not seen since it was a world."

Francis Osborne's tribute is:

"The most universal genius I have ever seen or was like to see." Bacon's Chaplain, Doctor William Rawley, observes in his Life of his master: "I have been induced to think, that if there were a beam of knowledge derived from God upon any man in these modern times, it was upon him."

John Aubrey adds his commendation in the words:

"All who were good and great loved and honoured him."

La Jessée* inscribed a sonnet "A Monsieur François Bacon" which runs:

„Ce qu' inspiré du Ciel, et plein d'affection
Je comble si souvent ma bouche, et ma poitrine
Du sacré Nom fameux de ta Royne divine
Ses valeurs en sont cause et sa perfection
Si ce siècle de fer si mainte Nation
Ingratte à ses honneurs, n'avait l'ame Æmantine :
Ravis de ce beau Nom, qu' aus Graces je destine
Avec eus nous l'aurions en admiration
Donc (Baccon) s'il advient que ma Muse l'on Vante
Ce n'est pas qu'elle soit ou diserte, on sçavante :
Bien que *Vostre Pallas* me rende mieus instruit
C'est pource que mon Lut chant sa gloire sainte
Ou qu'en ces vers nayfz son Image est empreinte :
Ou que ta vertu claire en mon ombre reluit."

It will be observed that there is a most significant

* Probably Jean de la Jessée, Secrétaire de la Chambre to François Duc d'Anjou who was a suitor for the hand of Queen Elizabeth, affectionately called by her "The Frog." See *Is it Shakespeare?* by a Cambridge Graduate, p. 284.

difference between the tributes just quoted—in the opinion of the present writer a most vital distinction. In the case of Shakespeare all the references are to the man's works, or, as in the case of Robert Greene's words, directly connected therewith, whereas the eulogies of Bacon are of a much more personal nature; this tradition has been continued down to our own day and modern commentators always seem to have in their minds the ideal dramatist and poet who in their opinion must have been the author of the works ascribed to him: if a so-called *Life of Shakespeare* be studied, this becomes very apparent. About the man *Shakspere* we know very little indeed.

Let us now turn to some more modern references to the two men; these would seem to imply an identity of personality in view of the surprising similarity of the attributes ascribed to each man by many independent writers.

Emerson says of Shakespeare :

“He was inconceivably wise; the others conceivably.”

Pope describes Bacon as :

“The wisest brightest meanest of mankind.” The last adjective will be rejected as an inappropriate epithet by Baconians, at least in its modern connotation.

Archbishop Whateley says of Shakespeare :

“The first of dramatists, he might easily have been the first of orators.”

In this connection we recall what Ben Jonson said of Bacon as a speaker :

“The feare of every man who heard him, was, lest hee should make an end.”

Howell, a contemporary of Bacon's, observes of him :

“He was the eloquentest man that was born in this Island.”*

* Holmes, *Authorship of Shakespeare*, Vol. II., p. 600, quoted by Donnelly in *The Great Cryptogram*, Vol. I., p. 432.

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Birch* refers to Shakespeare in the following words :

" He has, more than any other author, exalted the love of Humanity."

How characteristic is this of the author of *The Advancement of Learning*, whose object and design was " for the relief of Man's estate," the one who, in the words of *The New Atlantis*, " had an aspect as if he pitied men "; the philosopher who concludes his preface to the former book with the beautiful prayer :

" We humbly supplicate, that we may be of this resolution, and inspired with this mind ; and that thou wouldest be pleased to endow Human Race, with new Donatives by our hands ; and the hands of others, in whom thou shalt implant the same spirit."

Space does not admit more than one more modern reference to each man.

Of Shakespeare, Richard Grant White says :

" Akin to this power in Shakespeare is that of pushing hyperbole to the verge of absurdity, of mingling heterogeneous metaphors and similes, which coldly examined seem discordant ; in short, of apparently setting at naught the rules of rhetoric. †

Macaulay says of Bacon :

In *wit*, if by *wit* be meant the power of perceiving analogies between things which appear to have nothing in common, he never had an equal—not even Cowley, not even the author of *Hudibras*. Indeed he possessed this faculty, or this faculty possessed him, to a morbid degree. When he abandoned himself to it, without reserve, as he did in the *Sapientia Veterum* and at the end of the second book of the *De Augmentis*, the feats

* Thomas Birch, D.D. (1705-66), Compiler of Lives of Boyle, Tillotson, Queen Elizabeth and editor of correspondence of Bacon and *The Thurloe state papers*.

† *Life and Genius of Shakespeare*, p. 229.

which he performed were not merely admirable, but portentous, and almost shocking.*

Surely the descriptions just quoted must all refer to one man, or is it permissible to assume that there were two such men living at the same time possessed of these remarkable and virtually identical attributes? If *Shakspeare*, the actor, were the genius some believe him to have been, his death would surely have received contemporary notice outside the leaves of the *First Folio*? But did it? Remarkable as it may seem, it did not. On the other hand, the passing of Bacon received a striking tribute in the collection of elegies collectively known as "*Manes Verulamiani*."

The word "manes" means "shades" and may, perhaps, be equated with the Latin word "mens" meaning *mind*.

In the seventh elegy we have the following passage :

"Some there are though dead live in marble, and trust all their duration to long lasting columns; others shine in bronze, or are beheld in yellow gold, and deceiving themselves think they deceive the fates. Another division of men surviving in a numerous offspring, like Niobe irreverent, despise the mighty gods; but your fame adheres not to sculptured columns, nor is read on the tomb (with) '*stay, traveller, your steps*' †; if any progeny recalls their sire, not of the body is it, but born, so to speak, of the brain, as Minerva's from Jove's: first your virtue provides you with an everlasting *monument*, your books another *not soon to collapse*, a third your nobility; let the fates now celebrate their triumphs, who have nothing yours, Francis, but your corpse. Your *mind* and good report the better parts

* *Macaulay's Essays*, p. 285.

† "At tua caelatis haeret nec fama columnis
Nec tumulo legitur, siste viator iter."

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survive; you have nothing of so little value as to ransom the vile body withal."

There is a familiar ring about the expressions, "stay traveller your steps" and "monument . . . not soon to collapse."

The first passage seems curiously reminiscent of the lines on the monument in Trinity Church, Stratford-on-Avon, to Shakespeare's memory. They run :

"Stay passenger why goest thou by so fast
Read, if thou canst whom envious death hath plast
Within this monument," etc.

The second expression seems an echo of the lines of Digges which preface the *First Folio* and which run thus :

"Shake-speare, at length thy pious fellowes give
The world thy Workes: Thy Workes, by which, outlive
Thy tombe, thy name must when that stone is rent,
And Time dissolves thy Stratford Monument."

Ah! the writer of the elegy from which I have quoted wrote with greater knowledge of Bacon and his works than the modern world is inclined to credit; Bacon's fame is a monument not likely "soon to collapse," but "grows like a tree, for an unknown age,"* and "his memory and works will live, and will in all probability last as long as the world lasteth."†

Bacon's imagination, as has already been indicated by the opinions of various writers who have been quoted, was abnormally active; his *mind* was, as it were, a mirror reflecting the Great Reality which lies beyond our ordinary apprehension; as he himself says: "God has framed the *mind* of man as a glass

* *Crescit occulto velut Arbor aevo Fama Baconi Advancement of Learning.*

† Rawley's Life of Bacon prefixed to *Resuscitatio*, 1671, Part I.

capable of the image of the universal world."* And again, "The *mind* of a wise man is compared to a glass wherein images of all kinds in nature and custom are represented."†

Bacon explained the existence of error in the world as due to an imperfection in the *mind* as a glass "which" (he says) "receiving rays irregularly distorts and discolours the nature of things."

That Bacon had learnt to control the output and direction of his imagination is highly probable, for Aubrey reports that "His Lordship would many times have musique in the next room where he meditated."

The present writer thinks it not unlikely that many of the *Shakespeare Plays* were composed under the direct inspiration of music: the power of which, in evoking creative thought, is well understood by Artists and others.

"Let rich music's tongue unfold the imagined happiness." ‡

Bacon says: "For if the imagination fortified have so much power, it is worth while to know how to fortify and exalt it." §

Poets and Artists generally can approach nearer to the *noumenon* that lies behind all phenomena than other mortals by reason of their extreme sensitiveness and capacity for receiving impressions. Expression is the result of impression.

* *Interpretation of Nature.*

† *Advancement of Learning*, 1605, *c.f.* "And all of us, with unveiled faces, reflecting like bright mirrors the glory of the Lord, are being transformed into the same likeness, from one degree of radiant holiness to another, even as derived from the Lord, the spirit." II. Corinthians iii. 18. Dr. Weymouth's *The New Testament in Modern Speech.*

‡ *Romeo and Juliet*, Act II., Scene 6.

§ *De Augmentis Scientiarum*, Book IV.

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It was because of the exquisite sensitiveness of Bacon's *mind* that the English-speaking Race is the heir to that immarcessible inheritance—"The *Shakespeare Plays*" the product of one brain, one *wit*, one *mind*.

"A *mind* reflecting ages past, whose clear
And equal surface can make things appear
Distant a thousand years, and represent
Them in their lively colours just extent."

And yet for the furthering of his great plans it was necessary that the philosopher should not be identified with the dramatist lest the public, whom he so desired to benefit, should be frightened away from the theatre by the threat of having their *minds* and morals improved; hence Francis Bacon hid himself in the lowly disguise (at that period) of an actor, William Shakspeare, as the 34th sonnet says :

"Let me confess that we two must be twain
Although our undivided loves [works] are one."

Thus Bacon still remains partially concealed in the actor's "*habit or vestment*" though an increasing number of people are realising the truth, which they need not be ashamed of proclaiming publicly; for as Kent says in *King Lear* :

" Some dear cause
Will in concealment wrap me up awhile :
When I am known aright, you shall not grieve
Lending me this acquaintance."

WHO WROTE THE "SHAKESPEARE" PLAY OF HENRY THE EIGHTH?

BY HENRY SEYMOUR.

IT is safe to suggest that whoever wrote the play of *Henry VIII.*, William Shakspeare, of Stratford-on-Avon, did not. He had been dead and buried seven years before it was published, and although a play bearing a similar title is *said* to have been performed at the Globe in 1613, there is no evidence whatever to connect them by text or authorship. On the other hand, there are incidental circumstances which favour the presumption that the play, as printed, was not written earlier than 1622, and that Francis Bacon was its author.

Soon after his fall in 1621, Bacon commenced to write prose history, and his *Historie of King Henry the Seventh*, written presumably in 1621, and published in 1622, was the first essay in this direction. Notwithstanding that few persons were able to read at that time, the success of the book seems to have been immediate, judging from contemporary references by persons of distinction. So much so that Prince Charles, to whom it was dedicated, urged Bacon to continue writing on these lines and suggested that his next effort should be directed to the reign of King Henry the Eighth. To the execution of this project Bacon assented and made preparations accordingly. He was permitted to come within the verge of the Court by a relaxation of his sentence, and we find he was back again in his old chambers at Gray's Inn in the early part of 1622.

118 Who wrote Henry the Eighth?

In a letter dated February 10th, 1622, Chamberlain reports that Bacon had lately set forth two books with promise of more, which lack of leisure had prevented him from perusing. "But," added the writer, "if the Life of Henry VIII., which they say he is about, might come out after his own manner, I should find time and means enough to read it."

Now, how did this important enterprise mature? Nothing, apparently, came of it, except a fragment of such a work which was published (posthumously) in 1629, concerning which Dr. Rawley tells us was the output of "but one morning's work"! Was ever so ridiculous a mouse brought forth from the labour of so eminent a mountain?

Let us now attend to the sequel. In the very next year, *viz.*, 1623, the First Folio of "Shakespeare" came out, and amongst the "Histories," the play of *King Henry the Eighth* appeared, for the first time, in full dress! Could anything be more transparent?

Why did Prince Charles invoke the aid of Bacon to furnish an history of Henry VIII., if William, of Stratford, had already performed that service so excellently? This question gives rise to another of perhaps greater significance. Why did the author of the "Shakespeare" plays furnish such an unique succession of historical rulers of England from Henry IV. to Henry VIII., and *omit* the reign of Henry VII. which Bacon had just completed in prose?

Some two or three years ago I attended a lecture by Sir Sidney Lee, at King's College, on the Chronology Plays of Shakespeare. The lecturer pointed out the relative connection in the chronological order of the Kings of England and said that their completeness as a whole was manifest by the unbroken sequence of events which joined each successive play to the other, and that the end of each play connected up naturally

with the beginning of the next, and fitting like a mortise and tenon. In the discussion, I drew the lecturer's attention to an extraordinary discrepancy in his chronological order, which made a complete jump from the reign of Richard III. to that of Henry VIII., pointing out that Bacon had, of course, supplied the deficiency in his prose history of Henry VII.; and that, curiously enough, the beginning of that story followed on as if it were an unbroken narrative from Richard III., just as its termination formed a very natural introduction to the play of Henry VIII. I asked the lecturer if he did not really think that Bacon and Shakespeare worked, in some sort of way, in collusion. In his reply, Sir Sidney was quite courteous but refrained from committing himself thus far, leaving it for the audience to consider the suggestion "for what it was worth."

We will next consider one or two of the internal evidences of the play itself for an answer to the question. In the fall of Wolsey we have an historical episode in many respects analogous to the fall of Bacon. And Bacon, writing to King James on September 5, 1621, after his release from the Tower, makes use of these words :

"Cardinal Wolsey said, that if he had pleased God as he pleased the King, he had not been ruined."

In the play, the fallen Chancellor laments in precisely the same strain :

"Had I but serv'd my God with halfe the Zeale
I serv'd my King, he would not in mine Age
Have left me naked to mine Enemies."

It seems that Bacon's language, in his letter to James, was either a paraphrase or a citation from memory, for, according to Milner, the actual words used by Wolsey were—"If I had served God as

diligently as I have served the King, he would not have given me over in my grey hairs." Thus the version in the play bears the closer analogy, but this is what we should expect on the assumption that Bacon wrote the play in 1622, at which time he was provided with special opportunities for verifying historical documents appertaining to Henry VIII.

The most remarkable coincidence occurs in the prophetic speech of Cranmer at the christening of Elizabeth.

Cran. : Let me speake Sir,
 For Heaven now bids me ; and the words I utter,
 Let none thinke Flattery ; for they'l finde 'em Truth.
 This Royall Infant, Heaven still move about her ;
 Though in her Cradle ; yet now promises
 Upon this Land a thousand thousand Blessings,
 Which Time shall bring to ripenesse : She shall be,
 (But few now living can behold that goodnesse)
 A Patterne to all Princes living with her,
 And all that shall succeed : *Saba* was never
 More covetous of Wisedome, and faire Vertue
 Then this pure Soule shall be. All Princely Graces
 That mould up such a mighty Piece as this is,
 With all the Vertues that attend the good,
 Shall still be doubled on her. Truth shall Nurse her,
 Holy and Heavenly thoughts still Counsell her.
 She shall be lov'd and fear'd. Her owne shall blesse
 her ;
 Her Foes shake like a Field of beaten Corne,
 And hang their heads with sorrow.
 Good growes with her.
 In her dayes, Every Man shall eate in safety,
 Under his owne Vine what he plants ; and sing
 The merry Songs of Peace to all his Neighbours.
 God shall be truly knowne, and those about her,
 From her shall read the perfect way of Honour,
 And by those claime their greatnesse, not by Blood.
 Nor shall this peace sleepe with her : But as when
 The Bird of Wonder dyes, the Mayden Phoenix,
 Her Ashes new create another Heyre,

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As great in admiration as her selfe.
So shall she leave her Blessednesse to One,
(When Heaven shal call her from this clowd of darknes)
Who, from the sacred Ashes of her Honour
Shall Star-like rise, as great in fame as she was,
And so stand fix'd. Peace, Plenty, Love, Truth, Terror,
That were the Servants to this chosen Infant,
Shall then be his, and like a Vine grow to him ;
Where ever the bright Sunne of Heaven shall shine,
His Honour, and the greatnesse of his Name,
Shall be, and make new Nations. He shall flourish,
And like a Mountaine Cedar, reach his branches,
To all the Plaines about him : Our Children's Children
Shall see this, and blesse Heaven.

King : Thou speakest wonders.

Cran. : She shall be to the happinesse of England.
An aged Princesse ; many dayes shall see her,
And yet no day without a deed to Crowne it.
Would I had knowne no more : But she must dye,
She must, the Saints must have her ; yet a Virgin,
A most unspotted Lilly shall she passe
To th' ground, and all the World shall mourne her.

The reader with a penetrating eye will note the similarity of speech and sentiment in the foregoing to some sections of Bacon's *Henry VII.*, and of the *Felicities* which Rawley "translated" from the Latin and published (posthumously). But putting parallelisms aside, there remains much in the context of Cranmer's speech which is arresting. Firstly, no intelligent person, nowadays, believes in the efficacy of prophecy. The Meteorological Department, with all its technical equipment which the researches of modern science have afforded, is frequently quite in the wrong in its weather forecasts which extend only to twenty-four hours. The suggestion is stupid that Cranmer was really able to predict such incidental particulars about twenty-four years in advance, as that Elizabeth would mount the regal throne ; live to be an aged princess, and die a virgin to boot ; and that she would at the same time

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leave behind an heir who, "from the sacred ashes of her honour" would "star-like rise, as great in fame as she was," and that "wherever the bright sun of Heaven" should shine "his honour and the greatness of his name" would be, "and make new Nations." It is far easier to suppose that the author put these prophetic and dramatic utterances into the mouth of Cranmer "after the event," whilst for obvious reasons he put the clock back to the period of Henry's reign. And upon this supposition, the language of Cranmer at once becomes apt and pointed, and perhaps provides an explanation of the reason why Bacon never completed the projected prose history.

It is manifestly difficult to attach the slightest significance to these "prophetic" lines of Cranmer without assuming, as a postulate, that the reference to the "Heyre" of Elizabeth was intended as a covert allusion to Francis Bacon. The tradition that the Queen was *de facto* a virgin has come down to us principally through the medium of Bacon himself, who, speaking about the Queen's reflections in her old age, has told us that "what she liked best for an inscription upon her tomb," was "no pompous or vain-glorious titles but would only have a line or two for her memory, wherein her name and her virginity, and the years of her reign , should be in the fewest words comprehended."

The indelicate relations between the Queen and Leicester formed the subject of reproach at home and abroad, both in and out of Court circles. About the time of Bacon's birth, it was stated by the Spanish Ambassador that the rumour was current that the Queen was about to become a mother, if indeed, she had not already become one. And some years after: "A Norfolk gentleman, of the name of Marsham, had actually been tried for saying 'that my Lord of

Leicester had two children by the Queen,' and was condemned to lose both his ears, or else to pay a hundred pounds" (Strickland). There are many other contemporary references on all fours with the presumption that the Queen and Leicester were bound together by some mysterious link, and also that the latter was constantly buoyed up with a hope that he would, at a seasonable time, be openly acknowledged as the Queen's Consort. But as far as I know, there are no direct evidences available or accessible that if the Queen had in reality become a mother, it was Francis Bacon who was one of her children. It is therefore only by putting two and two together and drawing a reasonable inference from the whole of the circumstances that any kind of conclusion may be drawn, just as a jury acts when the evidence before the Court is of a purely circumstantial character.

Now, the very first *Life* of Bacon to appear, of which Spedding was apparently ignorant, was issued at Paris in 1631. Among the references therein to incidents of Bacon's life, we are told that "he was born in the purple," a "Prince-philosopher," that "he was brought up with the expectation of a great career," and that as a young man he travelled into many countries, notably Italy, France, and Spain, in order to acquaint himself with the various arts of government, seeing himself "destined one day to hold in his hands the helm of the Kingdom!"*

There was also contained a lengthy treatise on Bacon in *Le Dictionnaire historique et critique* by Pierre Bayle (1697), of which subsequent editions and translations were brought out, and particularly a translation into German, published at Leipzig about fifty years later, in which it is said that "the people during his youth

* See Mr. Granville C. Cuningham's *Bacon's Secret Disclosed* for a full translation.

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did not consider him to be a son of the 'Bacon' family, but a foster child of Nicholas Bacon, Lord keeper of the Great Seal under Elizabeth."

Archbishop Tenison, writing in 1679, said "the great cause of his [Bacon's] 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.'" That from this, Bacon was suffering from some necessarily undisclosed cause, and that it had some connection with the King himself, is scarcely to be doubted. The enigmatical language of Tenison only deepens the mystery.

I think it will be impossible for an unbiassed mind to ignore the incidental presumptive evidence pointing to the royal birth of Bacon which I have touched upon, and which is certainly too far removed from the present times to be set down as the "preposterous invention" of Mrs. Gallup or Dr. Owen.

The "Mathematical" cypher, which Bacon explained in the *Advancement* (1640), *lib. vi.*, *cap. 2*, as being "the wisdom of Tradition,"* and which is relative to *numbers*, may help us if put "in inquisition." The peculiar spelling of the word "Heyre" invites the attempt. May it not be that the author of the plays has secretly furnished a sufficient hint or clue of the personality of this "Heyre" by a curious set of arithmetical coincidences which is set forth by the letter-numbers of the word itself? If we total the numerical equivalents of its letters, we reach the number 58. We find the same result by the similar treatment of the word *Tidder*.† If we adopt the

* See *Revelation*, Ch. xiii., v. 18.

† Tudor is a derivative of *Tidder*, and Bacon spelt the name thus in *Henry VII.*

reverse or secret method of counting "Heyre," as $z=1$ to $a=24$, we get the number 67, which, in the straightforward count, is an equivalent of *Francis* and of *Dudley*. And if we apply the same treatment to the letters of *Tidder*, we get the number 92, which is both the equivalent of *Leicester* and the secret number of *Bacon*. The root digits of *Heyre* and *Tidder* again precisely agree, which is a coincidence not likely to come about by chance. If we count up the digits of the name *Shakespeare*, we again reach the number 58!* And finally, if the numerical equivalents of the word *Heyre* are counted by the well-known *Kaye* code, we reach a further number, viz., 136, by which we may infer from the premises that Bacon and Shakespeare are one. Bacon (33) + Shakespeare (103) = 136.

From this interpretation (by the well-known rules of the Cabala) we arrive at the conclusion that the author intended to indicate *himself* as the "heyre" of Cranmer's "prediction." And this is further borne out by the reference to himself as the maker of "new nations." Our esteemed President has ably shewn on more occasions than one that to Bacon must be given the credit of laying the foundations of our Overseas Dominions, as proved by undisputed historical documents. That the name and fame of Bacon have spread throughout the world during the three centuries that have passed and must inevitably continue to spread in the centuries to come, can scarcely be doubted, and it may be said that the "predictions" of Cranmer have already been well-nigh fulfilled.

In conclusion, the statement, real or feigned, by

* We find this name=number 58 in conjunction with 67 in many places in the Plays and elsewhere in papers connected with Bacon. Two instances: *Timon* (Bacon, presumably, after the fall) = 67 + 58, and *Brown* (Anthony's "servant" abroad) = 67 + 58.

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Bacon himself, in the *Felicities of Queen Elizabeth*, as translated and published posthumously by Dr. Rawley, to the effect that the Queen was "childless" and "left no issue behind her," is a piece of negative evidence which must be considered equally with the rest. But when Dr. Rawley confesses, in regard to this translation, that he had not put the same into the English tongue *ad verbum*, but as far as his slender ability could reach, according to the expressions which he "conceived his Lordship would have rendred it in," which confession is prefaced by another that "in regard of the distance of the time since his Lordship's dayes, whereby I shall not tread too near upon the heels of truth; or of the passages and persons then concerned," etc., we may be excused for not taking the statement, as it stands, for gospel.

"It may be safely affirmed that no works, either in our own or any other language can be produced, however bulky or voluminous, which contain a richer mine of perceptive wisdom than may be found in these two books of the philosopher and the poet—the *Essays* of Bacon and the *Aphorisms* of Shakespeare."—*Dr. Nathan Drake* in "*Shakespeare and his Times*" (1817), referring to a collection of aphorisms from Shakespeare by a Mr. Lofft.

"He (Bacon) seems to have written his *Essays* with the pen of Shakespeare."—*Alexander Smith*.

"There is an understanding manifested in the construction of Shakespeare's plays equal to that in Bacon's *Novum Organum*." *Carlyle*.

"He was not only a great poet, but a great philosopher." *Coleridge on Shakespeare*.

SHAKESPEARE AND THE INNS OF COURT.

ON the afternoon of May 25th, the Rt. Hon. Sir D. Plunket Barton, lately a Judge of the High Court of Justice in Ireland, gave a deeply interesting lecture in the Historic Hall of Gray's Inn on "Links between Shakespeare and the Inns of Court." The lecturer, who is a Bencher of the Inn, quoted a number of allusions in the plays which proved that Shakespeare was well acquainted with trivial events which were the subject of current gossip among the members of the Inn. He cited the "Comedy of Errors" performed at Gray's Inn. The play turns on a misunderstanding with a goldsmith about a gold chain which has no place in the play of Plautus on which the Comedy was founded. This was evidently a skit on a dispute between Chief Baron Manswood and a goldsmith over a gold chain, which caused much merriment at Gray's Inn and afterwards became a Privy Council affair.

In the "Winter's Tale" the words occur—"Advocate's the Court word for a pheasant," and it was pointed out that Peter Pheasant was the name of a great advocate in these days. Many of the characters mentioned in Shakespeare were associated with Gray's Inn. Some of the name of Lucy were there, and one of the students was a grandson of the original of Justice Shallow in the "Merry Wives of Windsor." Sir Edward Fitton and his father were members of Gray's Inn. Coke's "thou-ing" Raleigh when on his trial was paralleled with the studied insolence of that term in Sir Andrew Aguecheek's challenges in

"Twelfth Night." Many other coincidences were mentioned. It was pointed out as remarkable that Rutland, Oxford, and Bacon, whose names had been brought forward as claimants to the authorship of Shakespeare, were all of Gray's Inn. Sir Israel Gollancz, who presided at the lecture, remarked that the links between Shakespeare and Gray's Inn might be found also in connection with the other Inns of Court. Sir John Cockburn in moving a vote of thanks to the lecturer said that he had never listened to a more interesting and instructive lecture. There were special reasons for the close connection of the players with Gray's Inn, for Francis and Anthony Bacon, at that time prominent there, were both greatly addicted to theatrical performances, and their anxious mother vainly endeavoured to dissuade them from "sinful mumming" and masking at Gray's Inn. The lecture was greatly appreciated by the audience and Sir Plunket Barton was urged to publish it.

"He must have been a man who could write them [*i.e.* the Shakespeare Plays]; he must have had the thoughts which they express, have acquired the knowledge they contain, have possessed the style in which we read them. . . . It may be said that Shakespeare's works could only be produced by a first-rate imagination working on a first-rate experience."

Walter Bagehot.

"The wisdom displayed in Shakespeare is equal in profoundness to the great Lord Bacon's *Novum Organum*."—*Hazlitt*.

"He was the most observant of men."

Richard Grant White on Shakespeare.

"He possessed the most distinguished and refined observation of human life."—*Edmund Burke on Francis Bacon.*

MR. H. SHAFTER HOWARD'S GIFT.

MR. HAROLD SHAFTER HOWARD of Paris has very kindly presented to the Bacon Society a bronze reproduction of a Pegasus on which a male figure is riding: This is a copy of a statue by Alexandre Falguière in the Square de l'Opera, Paris. We understand that a similar gift has been made by Mr. Howard to the Bacon Society of America as well as to the French Bacon Society.

The symbolism of the Pegasus is fraught with the deepest significance.

The story of the winged horse of the Greeks, whose hoofs striking the summit of Mount Helicon caused a fountain called Hippocrene to gush forth, is well known.

This mount was afterwards consecrated to the Muses. This signifies the power of the intellect to give birth to the various Arts and Sciences which the Muses stand for, the water representing the truths on which they are nourished and refreshed; for water always corresponds to truth.

Swedenborg refers to this mythical story in the following words:

“By the winged horse, Pegasus, the Ancients represented the understanding of truth by which wisdom is attained. By its hoofs, the lower natural truths by which intelligence comes.”

Sleipner, the war-horse of Odin, typified not only valour but wisdom also.

In this connection it is interesting to recall that the “Klaft” or head-dress of Isis, the Goddess of

Wisdom, is closely resembled by the modern judge's full-bottomed wig which is made of *horse-hair*.

The word "*Equity*" is cognate with the Latin *equus*, a horse, and hence we have a judicial officer to-day whose duty it is to give judgment "*secundum æquum et bonum*" presiding in the Chancery Court (the Court of *Equitable* Jurisdiction) be-wigged appropriately enough, in *horse-hair* which, as has been said, signifies understanding of Truth.

How felicitously applicable this symbolism is when applied to Bacon, who, as Lord High Chancellor issued decrees in *Equity* and as a philosopher was a pioneer in that mine of Truth which "Anaxagoras said lay so deep."

Mr. Howard could hardly have chosen a more suitable gift and the Council desire to place on record their deep appreciation of his kindness.

W. G.

BACON SOCIETY LECTURES.

The Bacon Society has arranged a short series of lectures to take place in the Compton Oak Room at Canonbury Tower, commencing at 7.30 p.m. on Thursday, December 10th. On this date, our President, Sir John A. Cockburn, K.C.M.G., M.D., delivered an address entitled "Biographies and Memoirs of Bacon." The second lecture will be by W. G. C. Gundry, Esq., on January 7th of next year, and the subject will be "Bacon's Mind and Shakespeare's Wit." The third will be given by Horace Nickson, Esq., on "Shakespeare the Author and the Man," on February 4th; and the fourth and concluding lecture will be given by H. Crouch Batchelor, Esq., on Wednesday, March 3rd, the subject being "The 'Shakespeare' Myth." Admission will be free, and the lectures will be open to the public. Discussion will be earnestly invited.

THE ARMS OF VISCOUNT ST. ALBAN.

BY THE HON. SIR JOHN A. COCKBURN.

THE Shield in Francis Bacon's Coat of Arms, at the head of the portrait prefixed to his published works, is divided into four quarters. Two of these have three transverse bars with a diagonal, and there is a crescent in the centre of the shield as a *difference*, for Francis was a younger son; each of the other quarters has two mullets, which are five-pointed stars. It is interesting to note that the arms of Benedict Barnham, whose daughter Bacon married, were a Cross ingrailed between four crescents. He was an Alderman and Sheriff of London and is stated to have been "a great benefactor to St. Alban's Hall, Oxford: he built the front of it."

Bacon, in his love of symbolism, doubtless saw in his escutcheon a representation of one of his favourite themes, the mingling of Heaven with Earth. For it requires no stretch of imagination to perceive in the horizontal bars an emblem of Earth and in the mullets, or stars, a celestial sign. The resemblance between Bacon's arms and the Stars and Stripes of the United States is striking. For a long time the origin of these was obscure; but it is now generally believed that the idea was derived from the paternal arms of George Washington, whose ancestors bore "Argent, two bars gules in chief, three mullets of the second." The similarity of Bacon's Arms may be only a coincidence; but in view of the leading part he played in establishing Virginia on a firm basis it is a happy conjunction. The Baconville towns in America were named, not after

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Francis, but after Nathaniel Bacon, his nephew, who played a prominent part in the history of Virginia. He is described as possessing great eloquence. He became Commander-in-Chief of the popular party and was the "darling of the hopes" of the people in their demand for an elective franchise. Doubtless he was proud of his ancestry, and his family arms must have been well known a century before George Washington appeared on the scene.

Bancroft says of Nathaniel Bacon that "seldom has a political leader been more honoured by his friends." In a panegyric at his death they said: "Who is there now to plead our cause? His eloquence could animate the coldest hearts, his pen and sword alike compelled the admiration of his foes, and it was but their own guilt that styled him a criminal. His name must bleed for a season; but when time shall bring to Virginia truth crowned with freedom, and safe against danger, posterity shall sound his praises." This prophecy has been amply fulfilled in the case of Nathaniel and the complete vindication of his kinsman, the greatest of Englishmen, has not long to wait.

BOOK NOTICES.

*Histoire des Rose-Croix.** Fr. Wittemans, Avocat., Membre du Sénat de Belgique.

We have to acknowledge the receipt of the above-named book which is an important contribution to a difficult and mysterious subject.

The present volume begins with a short preface from the pen of that distinguished scholar Dr. W. H. Denier Van Der Gon, Secrétaire de l'Ecole Internationale de Philosophie.

Monsieur Wittemans takes a wide survey of the origin and distribution of Rosicrucianism and deals with such outstanding figures as Albertus Magnus, St. Thomas Aquinas, Nicholas Flamel, Paracelsus, Bacon, the Comte de St. Germain and other important figures in the movement.

Chapter IV. is devoted to the history of the Rosicrucians in the "Pays-Bas," where in the opinion of Mr. Harold Bayley the Renaissance had its real origin and not in Italy, as is popularly supposed. The book under review is reminiscent of Mrs. Cooper-Oakley's "Traces of a Hidden Tradition in Masonry and Mediæval Mysticism."

We feel that M. Wittemans' book should be on the shelves of all interested in the Rosicrucians. There are a large number of portraits in this volume which lend it an additional interest; these include that of John Valentine Andreas (a reproduction of the same portrait is to be found in *BACONIANA* for September, 1924, illustrating Mr. Henry Seymour's "Illustrations of Bacon Cyphers") and Francis Bacon.

The book, which contains some 200 pages, is well got up and contains an index (so essential in books of this class).

The contents of this work, to which justice cannot be done in this short note, may be summed up in the motto on the title-page "Per Rosam ad Crucem, Per Crucem ad Rosam."

Notes on the Authorship of the Shakespeare Plays and Poems. By Basil E. Lawrence, LL.D.

Here is a book which is so comprehensive in its survey of our immense subject that it is invaluable both to a beginner in the fascinating investigation as well as to the advanced student. It furnishes the latter with an almost inexhaustible book of reference and should be particularly useful to anyone who is writing an article on Bacon's claim to be regarded as England's premier dramatist.

* Paris Editions Adyar, 4 Square Rapp, 3rd Edition.

Dr. Lawrence seems to have explored every or almost every known phase of the Bacon-Shakespeare question, and hence it would be idle to give, in the space reserved for this note, even the briefest outline of its contents.

The book contains nearly 400 pages and is published by Messrs. Gay & Hancock of 12, Henrietta Street, London, W.C. Its price is 15s.

Bacon's Drama-Dial in Shakespeare. By Natalie Rice Clark. Press Ohio State Reformatory. (Copyright 1924, by Natalie Rice Clark, Oxford, Ohio.)

We would call attention to a companion pamphlet to Mrs. Natalie Rice Clark's book *Bacon's Dial in Shakespeare*. This pamphlet contains directions for the study of Bacon's dramatical in Shakespeare and is issued with a larger dial-chart than that found in her book above mentioned.

W. G. C. G.

CORRESPONDENCE.

A QUESTION OF TACTICS.

To the Editors of "BACONIANA."

Sirs,—Having read the whole of the *Bacon Society's Proceedings* and *BACONIANA* from 1885 to the present day, may I venture to state my opinion that many strategic and tactical errors have been made. These, I think, in the interests of the Society, might be avoided in the future.

1. It seems to me that the principal effort should have been made to vindicate Bacon's character. If the Bacon Society had devoted itself for the first few years to this objective I think much good might have been done. At the present day, historians with a judicial mind practically acquit Bacon of the charges brought against him. For example, in the *Encycl. Brit.*, 11th edition, Bacon is treated very fairly. It is chiefly due to Pope's malignant lines and to Macaulay's famous, or rather infamous essay that the general public, learned as well as unlearned, has been so much biassed against Bacon. But for these attacks, only comparable in manner to the "yellow press," Bacon's true character and purity of intention would have been universally recognised.

2. The second effort should, in my humble opinion, have been directed to dethroning the Stratford actor on the excellent lines Sir George Greenwood has adopted and then an attempt made, with moderation, to attribute part of Shakespeare's work

to Bacon. I myself, am not convinced that Bacon is the author of the Shakespeare plays, but in the interests of a great literary problem I am only too willing to see the matter discussed in a dispassionate and judicial manner.

3. As regards the Bacon Society, it so happened that excited and sensational attention was prematurely drawn to Donnelly's work, and after that bubble was pricked the Gallup cipher readings were generally adopted, with some few admirable exceptions it is true.

4. In the March, 1925, number (68) the wish is expressed that "if members' subscriptions do not lag" it is hoped to publish BACONIANA three times this year. It seems to me that, in the interests of the Bacon Society, much freakish and ineffective matter might be suppressed and that numbers be printed only when something of credit to the Society can be published. For example, unless the evidence is overwhelming, it is a strategical error at this period of the controversy to claim for Bacon the works of Lyly, Montaigne, Cervantes, Napier, Burton, etc. Whether such attribution be correct or not it seems to me to have been a great mistake on the part of the Bacon Society, and it gave inflammatory material to the so-called orthodox Shakspeareans. Whether a supreme literary genius commencing work as a boy could have produced or inspired these works is a question for the future. At the present moment such a diffusion of effort does harm to the main contention of the Bacon Society. I, personally, should be contented with one small number, even in two years, provided it had sufficient solid material to justify its publication.

5. The Society seems to be, as I have already said, rather in the grip of the biliteral cipher. I have the Oxford 1st Folio Facsimile and all the Methuen ones, also that of the *Shepherd's Calendar*, 1579 with its clear large italic-typed preface and other large italics. I have examined all these with magnifying glasses, and while I admit that different founts are used, especially in the italic capitals, yet I fail to confirm Mrs. Gallup. Concerning italic capitals I have recently had for perusal an original Copy of Clarendon's *Rebellion*, 1704. In the long preface, with unusually large italic letters, there are obviously two founts of certain italic capitals, especially A, D, M, P, C but B, E, F, S, T are identical. I think the printers of the 16th, 17th and early 18th century probably bought type from different founders, perhaps some from the Continent (? Holland) and that they used them quite indiscriminately. From a consideration of the Cipher question I have come to the following conclusions:

a. That Bacon did not intend his biliteral cipher to be employed in *printed work* but that he had found it very useful in his written communications with his brother Anthony and certain friends.

b. That printers' errors and *lapsus calami* would render a printed work useless for the purpose.

c. That presuming the type was cast from metal my experience of metal casting, which in a certain direction is considerable, is that the human hand has to remove all blemishes and once the human hand enters we get a diversity of effect.

d. That the wearing of the type, the exact alignment in the frame, the varying amount of pressure exerted and of inking would, all together, render a biliteral cipher, unless limited to a few carefully composed lines, misleading and indeed not worth the trouble of producing.

It seems to me that a person, having a strong and enthusiastic conviction of the existence of a biliteral cipher, might, without any desire of fraud, easily read anything he or she liked from the 16th and 17th century books.

In view, however, of the confirmation recently given to Mrs. Gallup by expert Government decipherers in France, I think it should be proved or disproved by unbiased experts such as type-founders, type designers and printers' readers. I would willingly give £25 if others would contribute a similar sum in order to make an examination on scientific, or at any rate, sound principles.

I am not interested whether Queen Elizabeth had several children or none, nor does it make any difference to the authorship question whether Bacon was Queen Elizabeth's son or Lady Bacon's.

On Eugenic grounds I think it more likely that the intellectual couple Nicholas and Ann Bacon, especially considering the heredity of this couple, could have produced such a son as Francis than that Leicester or some other paramour of Elizabeth's could have done so.

6. It has pleased the so-called orthodox Shakspeareans to intimate that the Baconians are fit only for a lunatic asylum. I have, however, before me a copy of the first volume of the latest edition of Shakespeare, issued by the Cambridge Press. In the textual introduction the editors claim that "within the last decade the study of Shakspearean texts has been given a new trend by three distinct though closely related (*sic*) discoveries."

The first is that of Mr. A. W. Pollard—originator of a new scientific method—"critical Shakspearean bibliography." Among his works is mentioned *Shakespeare's Fight with the Pirates*. This book, being out of print, I was induced, much to my regret as it turned out, to pay rather a high price for a second-hand copy. Although not expecting a *Treasure Island*, a John Silver and Yo, ho and a bottle of rum, I did expect that this sensational title would justify itself. I found however:

a. That there was no existence of a "Fight."

b. That certainly the author of the Shakspearean plays and poems showed no fight. Indeed his rôle was like that of Brer Rabbit to lie low and say nothing.

c. Very slight, if any, existence of "Pirates."

In fact the title of the book resolved itself into *Nomen et umbra*. So much for this wonderful "new scientific method"!!

The second point is in reference to Mr. Percy Simpson's work on *Shakespearian Punctuation*. This work is much to be applauded although as I have indicated above I see no close relationship to the other points. Mr. Simpson's book gives us what, I think, is very much needed at the present time, *viz.*, a greater appreciation of the carefulness with which the 1623 *Folio* was printed and serves to warn off editors from making futile emendations of good parts of this *Folio*, which emendations should render them liable to an action of assault and battery.

"The third and most sensational discovery" is connected with the manuscript play, "Sir Thomas More." From the only six existing straggling signatures of Shakspeare a whole theory has been built up concerning the play. After a number of unverifiable statements comes this precious sentence: "The door of Shakespeare's workshop stands ajar"!!!

After reading this textual introduction I am really wondering in what a puzzling position the "Keepers" must be in as to which direction to take in order to search for and find the escaped lunatics.

I am,
Yours, etc.,
H. P. DEAN.

CYPHER IN ATTIC DRAMA.

To the Editors of "BACONIANA."

Sirs,—In the issue of *BACONIANA* for September, 1924, "J. R. of Gray's Inn" had an illuminating article under the above caption in which he called the attention of Baconians to certain disclosures made by Professor Margoliouth of Oxford in his book, *The Homer of Aristotle*, who declared that it now became quite certain that the greatest of Greek dramatists concealed in cypher, and generally in the first few lines of their works, the authorship of their supreme productions. The professor, through his intimate knowledge of Greek and minute examination of the texts of the *Iliad*, *Odyssey*, and Attic dramas, successfully deciphered a number of these cryptic inscriptions, which are anagrammatic in form.

It then occurred to "J. R." that it might not be improbable that Francis Bacon acted similarly and adopted the same or analogous methods in works issued anonymously or with the ascription of others' names; and whilst professing no skill in the art of discreting cyphers he made an experimental attempt at a reading from the transposed letters of the first three lines or spoken words) of the "Shakespeare" plays.

By applying the same method and taking the Roman letters which make up the first three lines of the first play in the *First Folio* (1623), viz., *The Tempest*, he was able to extract an intelligent interpretation from 45 out of the total 57 letters. The letters involved are:

- * [2] Boteswaine.
 [8] Heere Master: What cheere?
 [7] Good: Speake to th' Mariners: fall.

The interpretation was:

"Read Fr. Bacon not Master W. Shakespeare wrote all these —"

There are, as already indicated, twelve letters unused, whereas the old Greek authors invariably took in the whole. The residue of twelve letters are:

E, E, E, E, G, H, H, I, I, M, O, T.

Quite a number of words might easily be extracted from this residue of letters, but not simultaneously. The following will jump to the eye:

TO, GET, ME, MEET, THE, MIGHTIE, EIGHT, MET,
 HOT, HIGH, TIME, I, GOT, HOME, HOG, HIT, etc.

But there does not seem to be any sequential connection between any of these words and the incomplete solution of "J. R.," without still leaving over a number of letters unused. It struck me that the anagram might profitably be reconstructed, in order that the unused letters could be taken in, and the following is the result of my attempt:

"W. SHAKSPEARE WROTE NOTHING AT ALL:
 A MEERE ACTOR: HEE HIDES MEE BEST: FR'. O."

The whole of the letters are thus accounted for, and further than this, I found that the Anagram could be doubled, thus:

"WEE TEL SHAKESPEARE FOR DRAMATIC ART:
 HEE WROTE LESSE THEN O. I AM B'N: HOG."

The word *then* was current for *than* in Bacon's time, as *O* was the common sign for cypher, as well as a negative numeral. The verb *tel*, notwithstanding its quaint sound in modern ears, was also common three centuries ago to express what we now better understand by the word *number*, being derived from the Anglo-Saxon *tellan*, meaning to count.

Now, by counting the numerical equivalents of the letters in "Shakespeare" and in "Dramatic Art" we find they precisely agree. Also, if counted by the method of the Secret (reverse) cabala, they agree. And, finally, if counted by that of the Kaye Cabala, they agree once more, thus providing the triple index of intention. Even the abbreviation of Bacon in the signature, followed by the word *hog*, may not be altogether meaningless, for

* Mr. Grimshaw has noted the "Bacon is Shakespeare" seal in the marginal initials of these lines, as shewn in brackets.

the numerical equivalent of the word *hog* (=29) may be read back-handedly as 92, which is the equivalent of the word *Bacon* in the Secret (or reverse) Cabala.

Yours truly,
H. SEYMOUR.

DID "SHAKESPEARE" SIGNAL ?

THE BACON SOCIETY, LONDON.

DEAR SIR JOHN COCKBURN,—I have the honour to apply to the Bacon Society, through you as both its honoured President and as having before you both a copy of my recent pamphlet *Did Shake-speare Signal ?* and a copy of the 110 lines long *Times* review of it, for an official reference to a mathematician of recognised standing of the coincidence to which *The Times* more especially calls the attention of the experts in matters mathematical in the said review.

The conclusion of *The Times* review runs, as you know :

"Whether or not Mr. Parsons has succeeded in proving the existence of these 'signals' must be left to experts to determine. They will, no doubt, take into consideration the high mathematical odds quoted by him against such occurrences being only coincidences."

Only twice had I quoted or mentioned "mathematical odds," and each time with regard to the *fourfold 55* coincidence—General Sir N. Yermoloff, K.C.B.'s estimate on page 12, and my own first rough and still built upon and somewhat lower estimate on page 16—as the number of lifetimes spent in search that would be required ere one would have had one probability of meeting with such a coincidence brought about by chance (100,000).

The Times was aware that 55 is the *digit sum* of "Francis Bacon." Also that this digit based fourfold 55 coincidence is a *digit sum* coincidence. Also that 55 is the letter numerical value of the word specially associated with the name "Shake-speare"—by alone having been set up in the same character of type in the poem supplying the utilised word totals of letter numerical value, the *First Folio* poem signed "I. M."

A reference is suggested on *the one point queried by "The Times"*—the actual odds against the occurrence of such a fourfold 55 by chance.

Believe me,
Very respectfully yours,
J. DENHAM PARSONS.

Ravenswood,
45, Sutton Court Road, Chiswick, W.
October 12th, 1925.

THE "UNSEEN HAND" OF AMBASSADOR
GONDOMAR.

To the Editors of "BACONIANA."

Sirs,—The American *Baconiana* for October, 1924, published three letters of "Bacon" to Count Gondomar, whom he regarded as a friend.

"An honest noble friend at Court, to whom he was infinitely indebted," says the unsuspecting Editor. "To be an honest man as this world goes is to be one man in ten thousand." Gondomar was hardly that. But did he fool Sir Francis? Was he pulling the wool over his eyes in *re* the Virginia Company?

I ask the question. Will some historical scholar please reply?

Ian D. Colvin, in *The Unseen Hand in English History*, says: "James I. and his courtiers were notoriously under the unseen band of Gondomar; English merchants could find no remedy against the corruption and tyranny of Spain. . . . The Virginia Company was a national organization to found an empire in opposition to the American Empire of Spain. . . . The Spanish Government viewed the growth of Virginia with apprehension. Gondomar was perpetually intriguing against it, and James's anxiety to conclude the Spanish match inclined him to give ear to the Spanish Ambassador's complaints."

" Ferrar, Sandys, Lord Cavendish, and Sir John Danvers, all spoke for the Virginia Company in Parliament. Gondomar and his successors were not spared, and declared to have used their utmost endeavours to destroy the Company and the Plantation."

The "Celestial Aristophanes," as Heine called Providence, is nothing if not ironic. Spain has certainly reaped as she has sown in America. *Sic semper Tyrannis!*

HAROLD SHAFTER HOWARD.

NOTES AND NOTICES.

It is with deep regret that we have to chronicle the death of our old and esteemed member, Major Godsall, of Whitchurch, who passed away at an advanced age. It is our painful duty, also, to record the death of Mr. Augustus Lawrence Francis, at the age of 78. He was at one time Headmaster of Blundell's School, Tiverton, and incidentally was the tutor of the Duke of Somerset (third Seymour). Notwithstanding his years, he was keen on Bacon research until the last, and was lately engaged in the study of the real authorship of *Don Quixote*, which has been imputed to Bacon. We extend our sympathy to the relatives of both.

The usual Annual Dinner in commemoration of the birthday anniversary of Francis Bacon will take place on January 22nd, at 7.30 p.m., at Stewart's Restaurant (corner of Bond Street and Piccadilly). Tickets 7s. 6d. Those of our readers (whether members or not) who would like to be present should apply to the Honorary Treasurer, Mrs. Henry Wood, at 32A, Clanricarde Gardens, W., in the early part of January, for particulars and tickets.

We welcome the rather lengthy letter of Mr. H. P. Dean, as a temperate expression of a point of view in the Bacon interest that is entitled to consideration. In point of fact, there are some members of the Society who already share the writer's views, if not as a whole, then in a great part. On the other hand, there are members who would regard them, if not as a whole, then in some part, as open to question. There would be no possibility of securing that unanimity of opinion which would be indispensable in order to carry into effect any one cut-and-dried policy of propaganda tactics. That is the real situation in which the editors are placed, and they hope and believe that Mr. Dean will bear with them in adopting the only possible alternative policy, which is not to put any veto upon any point of view whatsoever, being assured that it is only by free and full discussion that the truth about these vexed questions will ultimately emerge, which is all that matters. As Robert Hall says: "Whatever retards a spirit of enquiry is favorable to error; whatever promotes it is favorable to truth." Of course, it must be remembered that the Bacon Society does not necessarily hold itself responsible for any particular views expressed by contributors to *BACONIANA*, nor is it committed to any other course than that specifically pointed out in its published objects.

The pamphlet entitled *Did 'Shake-speare' Signal?* which Mr. J. Denham Parsons has issued is a reply to the published British Museum criticisms of the "Texi" anagram clue found in the First Folio poem initialled "I. M." of the Latin word "Exit" (*Texi* being also a Latin word meaning "I have hidden"), which, with its coincidences, arguably proves the existence of contemporary signalling in connection with the publication name of the author of the poetry ascribed to Shakspeare the actor; together with an account of the "666 Letters" surface clue found coincidences pointing the same way; as well as a renewed appeal to the British Museum Trustees for a report on his proffered full statement of relied upon coincidences—all of which have been properly audited and certified correct.

In this pamphlet Mr. Parsons says: "In the 13th chapter of the *Apocalypse* at the end of the Bible, is a famous prophecy

about Anti-Christ, and the 'number of his name,' which in our authorized version runs: 'Here is wisdom: he that hath understanding let him count the number of the beast: for it is the number of a man, and his number is six hundred threescore and six.' As a natural consequence of such Bible prophecy, some unobtrusive presentation of the number 666 became the best (if not only) surface hint or clue capable of carrying a suggestion of the presence of letter numerical value signalling about a NAME. Hence, as our national poet's surname was often hyphenated by others (for instance, in the 1594 reference 'And Shake-speare paints poore Lucrece rape'), arguably as hinting at knowledge that it was a pseudonym, while it is at the bottom of the dedication page of *Venus and Adonis* of 1593 that the name 'William Shakespeare' first occurs in connection with poetry, it is a fair question whether the said one available surface hint or clue suggestive of the presence of letter numerical value signalling about a NAME was put before his readers on such dedication page by the author of the poetry ascribed to Shakespeare the actor. Now the answer is that it was. And in the most suggestive way possible, namely, in no sectional way, but as the sum total of the letters printed over the signature to the dedication."

The author then shews that precisely 666 letters occur in the dedication of *Venus and Adonis* (1593), the first of "Shakespeare's" published productions, and also that 666 letters precisely occur in a conspicuous block of lines on the first page of the dedication of the last of "Shakespeare's" published productions, viz., the *First Folio* (1623). He shews, further, that there are 36 plays in the collection and that the simple addition of all the numbers from 1 to 36 amounts again precisely to the number 666. The author further proceeds to show that the numerical equivalents of the name "William Shakespeare" total 177; that those of the lines containing the 666 letters in the *Venus and Adonis* dedication total 7,644; which, if divided by the smaller number (177) the significant number 33 is presented, not as a quotient, but as the remainder presented. He then proceeds to discover if any confirmation of this number 33 is available, as associated with 177 (the poet's publication name numerical equivalent) and finds that the digit values of the said 666 letters total 210, which is extraordinary. For 210 equals $177+33$.

Carrying the process to the *First Folio*, which presents the same conspicuous results in a different manner, he presents further remarkable coincidences which are too intricate to review here, and the pamphlet should be closely studied by every Baconian who has any taste for figures.

A copy of the Shakespeare *First Folio* was sent by the publishers to the Bodleian Library in the latter part of the year 1623, and was lost for nearly 250 years, but was found and re-purchased by public subscription in the year 1906. A curious feature about the title-page of this copy is the omission of the printers' names, place, and date of publication, which, in all other copies that we have seen, appear immediately beneath the Droeshout engraving. A further peculiarity consists in an obvious *camouflage* by which it is made to appear that the lower part of the title-page has been carelessly torn away in the middle. On the left-hand side, which remains intact, is the word "Honest" in hand-written script, and on the right-hand side of the page, which also remains intact, are the letters "peare." The neat hand-writing is a very close resemblance to that of Francis Bacon. Whether the Stratfordians will laugh at this suggestion we know not. But what is enough to make a cat laugh is the obvious meaning of the letters that are not there, *viz.*, WILLIAM SHAKES!

Is it not both uncommon and peculiar for anyone to write such a prefix as *Honest* before the name William Shakespeare, and in so conspicuous a position as the title-page of so important a book, presumably sent direct from the publishers at the time of publication to so important a Library? There is, doubtless, more in this than meets the eye. Perhaps Mr. J. Denham Parsons may discover what it is. On a superficial examination, the numerical equivalents of the letters in "Honest William Shakespeare" total 254, which deducted from the Key-number of the *First Folio* (287) leaves 33!

We wonder how many Baconians remember that the present month reaches the centenary of the publication of the Diary of Samuel Pepys? Without intending it, so it is supposed, the author bequeathed to us one of the most interesting books ever written. Using a cypher of his own contriving, which he fondly imagined nobody would ever be able to decode, he put his inmost soul on paper. Dying in the year 1703, he bequeathed his books and papers to Magdalen College, Cambridge, and here the diary lay forgotten for more than a century. In 1825, an industrious and painstaking divine, the Rev. John Smith, discovered the cypher Key and translated the hieroglyphics into plain English, giving the result of his labour to the world.

We shall endeavour to publish the next number of *BACONIANA* on or before the 9th April, 1926, which date marks the tercentenary of the traditional death of Francis Bacon. As fitting the occasion, we intend to print the "Manes Verulamiani" in Latin

and English, a collection of elegies which the most learned men of the period penned in praise and admiration of Bacon as the supreme POET and genius of all time. These famous contributions are not so widely known as they should be, and it has been thought well to put them together in a handy and compact form. They will probably occupy the greater part of the issue, but they will doubtless serve a useful purpose.

Dr. Rosenbach claims to have brought to light a copy of Bacon's *Essays*, dated 1597, in which the following occurs:

"To my perfect Friend, Mr. Wylliam Shakespeare I give this booke as an eternall Witnesse of my love. FRA. BACON."

It has been said that "this surely complicates the Bacon-Shakespeare controversy somewhat." Possibly; if it is not another pious fraud. The peculiar spelling of *Wylliam* also suggests that we may have come across yet another of Bacon's Pythagorean puzzles. We have noticed before such significant abbreviations of William as "WM" = 33 and "WILM" = 53, and of the combination "MR. WILLIAM" = 103, all of which are well-known name-numbers of Bacon. And in "WYLLIAM" we possibly encounter another, for its numerical equivalents are 88, precisely those of *Fr. St. Alban*. The reverse (or secret) count gives us 87, precisely the number of letters in the inscription. And by taking away 55 (the root digits of *Francis Bacon*) from 88, the remainder of 33 is presented.

The hare started by the *Morning Post* about the "relics" of "Shakespere" and the "manuscripts" of "Shakespeare" which Mr. Rogers declares he has unearthed from the Marquis of Northampton's estate in Warwickshire, has not yet been run to earth. According to Mr. Coxswell, Mr. Rogers' solicitor, these "finds," pending examination, are "either the greatest literary discovery of all time, or the greatest literary swindle ever perpetrated." A safe conclusion, certainly. A representative of the *Daily Chronicle* interviewed Mr. Rogers and says he "was privileged to see the plan which led to the discovery of the Shakespeare MSS. It is a small piece of paper on which are drawn three trees [presumably oaks] named William Shakespeare (in the middle), John Harvard and Charles Rogers. At the top there is an inscription that Harvard, Day, Argent and Rogers planted these three trees on the estate of Wingate House, Compton. The William Shakespeare tree is marked by a cross [italics ours] and the following sentence: 'William Shakespeare, his writing, which nobody will ever see again.'" *Verb. sap.*

H. S.

TERCENTENARY NUMBER, 1926.

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BACONIANA

APRIL, 1926.

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The Bacon Society

(INCORPORATED.)

CANONBURY TOWER, CANONBURY SQUARE,
LONDON, N.1.

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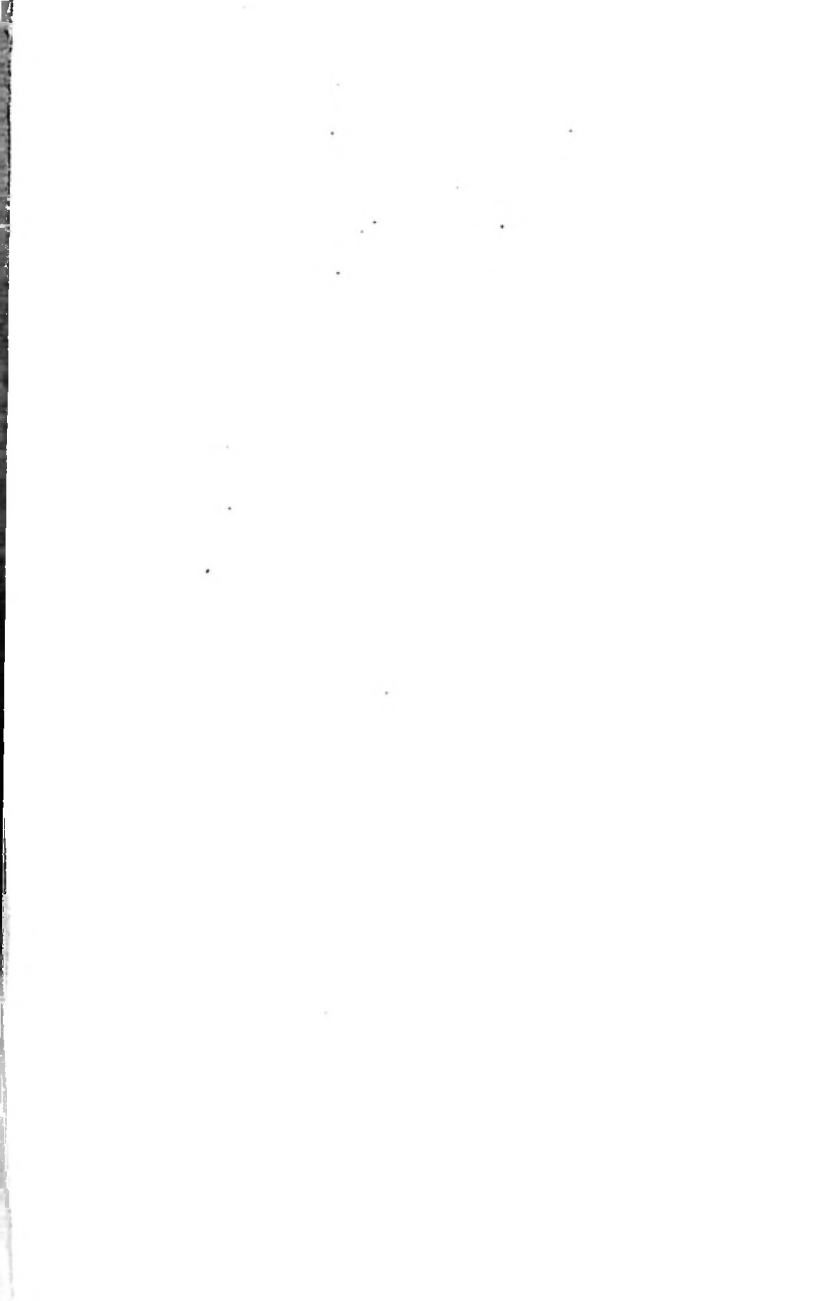
1. To encourage the study of the works of Francis Bacon as philosopher, lawyer, statesman and poet; also his character, genius and life; his influence on his own and succeeding times, and the tendencies and results of his writings.
2. To encourage the general study of the evidence in favour of his authorship of the plays commonly ascribed to Shakspeare, and to investigate his connection with other works of the period.

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PALLAS ATHENE

*The Spear Shaker of the Grecian civilization and
Symbol of Philosophy and Dramatic Art.*

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It should be clearly understood that the Bacon Society does not hold itself responsible for the views expressed by contributors to "Baconiana."

Tercentenary Number

BACONIANA

9th April, 1626—9th April, 1926

"Place any other man of yours by this of mine."

—SIR TOBIE MATHEW

(In a letter to Cosimo, Grand Duke of Tuscany).

Francis Bacon.

ILLUSTRIOUS SON of an illustrious sire,
Immortal mortal—deathless still, though dead,
Whose heavenly alchemy with golden fire,
Could gild the pale stream in its sandy bed.
Had I the power to paint thee as I ought,
Philosopher and poet, doubly great!

With courtliest grace thy wit and wisest thought,
 Should reign for ever throned in sovran : tate.
 What though awhile the darkened cloud may hide
 Thy splendour from our eyes, yet soon shalt thou
 Shine forth in all thy glory long denied :
 And truth shall spread its halo round thy brow,
 For though the darkness lingers through the night,
 The morning comes, and morn shall bring the light.

SAMUEL WADDINGTON.

ORDINE sequeretur descriptio Tumuli Verulamiani, monumentum Nobiliss. Mutisii, in honorem domini sui constructum; quâ pietate, & dignitatem Patroni sui, quem (quod rari faciunt, etiam post cineres Coluit) consuluit; Patriae suae opprobrium diluit; sibi nomen condidit. Busta haec nondum invisit Interpres, sed invisurus: Interim Lector tua cura Commoda, & abi in rem tuam.

Crescit occulto velut Arbor aevo
 Fama Baconi,——

The Advancement of Learning, 1640.

“Nevertheless I do not pretend, and I know it will be impossible for me, by any pleading of mine, to reverse the judgment, either of Aesops cock, that preferred the barley-corn before the gem; or of Midas that being chosen judge between Apollo, President of the Muses, and Pan, god of the flocks, judged for plenty; or of Paris, that judged for beauty and love against wisdom and power; or Agrippina, ‘occidat matrem, modo imperet’; that preferred empire with any condition never so detestable; or of Ulysses, ‘qui vetulam praetulit immortalitati’; being a figure of those which prefer custom and habit before all excellence; or of a number of the like popular judgments. For these things must continue as they have been: but so will that also continue, whereupon learning hath ever relied, and which faileth not. ‘Justificata est sapientia à filiis suis.’”

—The Conclusion of the First Book of *The Advancement of Learning*.

INTRODUCTION.

BY THE HON. SIR JOHN COCKBURN, K.C.M.G., M.D.

APRIL 9TH will ever be memorable in the annals of England as the day on which Francis Bacon died. This number of *BACONIANA* is published in pious memory of the man who throughout the world is known as the Father of that Experimental Philosophy by which the secrets of nature were revealed and the machinery of the modern world set in motion. Three centuries ago the words "Crescit Fama Baconi" were uttered. Succeeding ages confirm the statement. It has been well said that "there is scarcely a book of solid worth published in which the name of Francis Bacon does not occur"; and hardly a day passes without his maxims being quoted in the Journals as giving sound advice in dealing with problems which perplex the present generation. He well knew that he stood on solid ground when he bequeathed his name and memory to foreign nations and the next ages. But, while the majesty of his intellect and the unerring prescience of his political genius have been amply acknowledged by the whole world, his moral character has been shamefully traduced by some of his fellow countrymen. It is strange that Englishmen, though saturated with his teaching and guided by his precepts, should have failed to recognise the nobility and grandeur of his life. This discrepancy has been forcibly expressed by Hepworth Dixon, who, in the "Personal History of Lord Bacon," says "We cannot hide his light, we cannot cast him out. For good if it be good, for evil if it must be evil, his brain has passed into our brain, his soul into our souls. We are part of him; he is part of us; inseparable as the salt and the sea. The life he lived has become our law. If it be true that the Father of Modern Science was a rogue and a cheat, it is also most true that we have taken a rogue and a cheat to be our god."

Captain Gundry has collected the opinions of those who knew Bacon or have conscientiously studied his character. These will be found in this number of *BACONIANA* and should for ever dispel the imaginings of men who have

maligned him. It is doubtful if such tributes as those of Sir Tobie Matthew, Dr. Rawley, Ben Tonson and Archbishop Tenison have ever been paid to the moral worth of any other mortal. The estimation in which Bacon was held at the seats of learning may be gathered from the eulogy pronounced by the celebrated divine, George Herbert, as Public orator at the University of Cambridge, vide p. 162.

When Francis Bacon died, a wail of lamentation, at the loss which the world had sustained, ascended from the Universities of Oxford and Cambridge. These outpourings of sorrow were written in the form of Latin verses and came from the pens of the classic scholars of the day. Although they were published in 1626 and printed in the Harleian Miscellany in 1813 they seem to have escaped the notice of recent Biographers. The originals, together with a translation by the Rev. W. A. Sutton appear in these pages. They completely refute the frequently expressed opinion that Bacon was not a poet. Williams calls him "Apollo, the leader of the choir of disciples of the Muses." Another writer describes him as "the day star of the Muses" and makes Melpomene, the Muse of Tragedy, appeal thus to Atropos, one of the Fates. "Take the whole world, only give me back my Phœbus." He is also styled "the tenth Muse and the glory of the Choir." Thomas Randolph, himself a poet and dramatist of note, fancies "that Phœbus withheld his healing hand from his rival, because he feared his becoming King of the Muses." In addition to the testimony of the "Manes" the opinions of some of those best qualified to judge of Bacon's merit as a poet will be found herein. That of Shelley alone should be sufficient to settle the question. It is sometimes urged that Bacon's translation of the Psalms of David does not reveal high poetical genius, but the exigencies of rendering Holy Writ in verse are such as to preclude the usual poetic licence. In any case, Bacon's attempts in this direction are superior to those of Milton, which have never been allowed to detract from his reputation as a great poet. The disparagements of Bacon uttered by the ignorant and

unthinking are based chiefly on Pope's brilliant antithesis and Macaulay's amplification of it. Pope needed a dark background to set off his adjectives "wisest" and "brightest," yet he could hardly have selected a phrase so inapplicable as "meanest of mankind" to Bacon who was noted for his liberality and lavish expenditure. There are numerous instances of the manner in which he requited those who brought him gifts. One example will suffice. To a man who brought him fruit he gave £10, whereupon the King exclaimed "My Lord, my Lord, this is the way to beggars' bush." Magnificence, munificence and magnanimity rather than meanness, were Bacon's distinguishing characteristics. Macaulay, who paraphrased Pope's line, and was also a consummate artist in producing effect by contrasts, praises Bacon's intellect to the skies in order to make the condemnation of his moral character more striking. As a work of fiction his essay is superb but it is full of glaring inaccuracies. Indeed undergraduates are warned against ever accepting his statements as history. Lord Acton describes his writings as "flashy and superficial" and adds "he was not above par in literary criticism; his Indian articles will not hold water; and his most famous reviews, on Bacon and Ranke, show his incompetence." Macaulay accuses Bacon of servility, cruelty, faithlessness in friendship and corruption. Bacon lived in an age of sycophancy and flattery, but he was less prone to these faults than his contemporaries. One great statesman of honoured name gave to his son lessons in the art of fawning which to-day would be considered incredibly base. Sir Frederick Pollock remarks in a letter that Macaulay's "legendary Bacon cringed; the real Bacon addressed persons of high rank as general custom required him to address them, but did not fear to give them counsel which at that time was very bold, and which they neglected to their loss. The legendary Bacon sold himself; the real Bacon thought it better to serve his country with, and under, men inferior to himself than not to serve it at all. The legendary Bacon was a pleaser of men; the real Bacon pleased great men, on the whole, ill rather than well,

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When Francis Bacon died, a wail of lamentation, at the loss which the world had sustained, ascended from the Universities of Oxford and Cambridge. These outpourings of sorrow were written in the form of Latin verses and came from the pens of the classic scholars of the day. Although they were published in 1626 and printed in the Harleian Miscellany in 1813 they seem to have escaped the notice of recent Biographers. The originals, together with a translation by the Rev. W. A. Sutton appear in these pages. They completely refute the frequently expressed opinion that Bacon was not a poet. Williams calls him "Apollo, the leader of the choir of disciples of the Muses." Another writer describes him as "the day star of the Muses" and makes Melpomene, the Muse of Tragedy, appeal thus to Atropos, one of the Fates. "Take the whole world, only give me back my Phœbus." He is also styled "the tenth Muse and the glory of the Choir." Thomas Randolph, himself a poet and dramatist of note, fancies "that Phœbus withheld his healing hand from his rival, because he feared his becoming King of the Muses." In addition to the testimony of the "Manes" the opinions of some of those best qualified to judge of Bacon's merit as a poet will be found herein. That of Shelley alone should be sufficient to settle the question. It is sometimes urged that Bacon's translation of the Psalms of David does not reveal high poetical genius, but the exigencies of rendering Holy Writ in verse are such as to preclude the usual poetic licence. In any case, Bacon's attempts in this direction are superior to those of Milton, which have never been allowed to detract from his reputation as a great poet. The disparagements of Bacon uttered by the ignorant and

unthinking are based chiefly on Pope's brilliant antithesis and Macaulay's amplification of it. Pope needed a dark background to set off his adjectives "wisest" and "brightest," yet he could hardly have selected a phrase so inapplicable as "meanest of mankind" to Bacon who was noted for his liberality and lavish expenditure. There are numerous instances of the manner in which he requited those who brought him gifts. One example will suffice. To a man who brought him fruit he gave £10, whereupon the King exclaimed "My Lord, my Lord, this is the way to beggars' bush." Magnificence, munificence and magnanimity rather than meanness, were Bacon's distinguishing characteristics. Macaulay, who paraphrased Pope's line, and was also a consummate artist in producing effect by contrasts, praises Bacon's intellect to the skies in order to make the condemnation of his moral character more striking. As a work of fiction his essay is superb but it is full of glaring inaccuracies. Indeed undergraduates are warned against ever accepting his statements as history. Lord Acton describes his writings as "flashy and superficial" and adds "he was not above par in literary criticism; his Indian articles will not hold water; and his most famous reviews, on Bacon and Ranke, show his incompetence." Macaulay accuses Bacon of servility, cruelty, faithlessness in friendship and corruption. Bacon lived in an age of sycophancy and flattery, but he was less prone to these faults than his contemporaries. One great statesman of honoured name gave to his son lessons in the art of fawning which to-day would be considered incredibly base. Sir Frederick Pollock remarks in a letter that Macaulay's "legendary Bacon cringed; the real Bacon addressed persons of high rank as general custom required him to address them, but did not fear to give them counsel which at that time was very bold, and which they neglected to their loss. The legendary Bacon sold himself; the real Bacon thought it better to serve his country with, and under, men inferior to himself than not to serve it at all. The legendary Bacon was a pleaser of men; the real Bacon pleased great men, on the whole, ill rather than well,

though he had nothing to learn (as one may read in his Essays) about the politic act of pleasing." There never was anyone against whom a charge of cruelty could be laid with less truth than against Bacon. One apostrophe to his memory was "O thou who in thy lifetime wast so good to all things living, how they now seem to lament thy death." Bacon's nature was gentle and benign. He was as lenient in his treatment of criminals, as Coke, his contemporary, was brutal. Macaulay accuses Bacon of torturing a prisoner and says that he "went to the Tower to listen to the yells of Peacham." But Bacon had nothing to do with the matter beyond performing his duty as an officer of the Crown in reporting to the King the result of an examination which was ordered by the Privy Council. This was not, as Macaulay alleges, illegal; it was the custom of the times under the exercise of the Royal Prerogative. As for the accusation of infidelity to Essex; although this still rankles in the mind of the public, it is devoid of any foundation. The outbreak of Essex was the result of deep laid treason, and not, as some imagine, of a sudden impulse. He had been entrusted by the Queen with a large army to conquer Tyrone and subdue Ireland. Instead of this he even contemplated at one time invading England and using the Queen's troops against a Monarch who had loaded him with honours, had indulged his caprices and had treated him as a fond mother might have treated a spoilt child. He was, however, dissuaded from pursuing this course as too hazardous. Eventually, against the Queen's orders, he returned to England with a select number of followers intending to surprise the Court and force the Queen to consent to his terms. This intention was, however, frustrated by the policy of Elizabeth who, uncertain as to the strength of his adherents, received him kindly but kept him in custody. Bacon from first to last did all he could for Essex, and ignorant of his designs, pleaded for his release. But, when eventually set free, Essex entered again into seditious projects which resulted in a futile rebellion. He was, together with Southampton, brought to trial for high treason, and

Bacon, as a Counsel for the Crown, had to take a subordinate part in the prosecution. Macaulay maintains that he ought to have refused and should have stood by the side of Essex to solicit a mitigation of the penalty. Apart from the absurdity of committing such a flagrant act of insubordination, to have done as Macaulay suggests would have sealed the fate of Essex. With the overwhelming evidence in the possession of the Crown a sentence of death was inevitable. Any attempt at extenuation could only aggravate the offence; nevertheless Essex strove to justify himself by feeble and untenable excuses. These Bacon demolished in the hope of bringing Essex to reason and inducing him to adopt the only chance of saving his head by throwing himself on the Queen's mercy as Southampton successfully did. Had he followed the course urged by Bacon his death warrant would never have been signed by Elizabeth who to her dying day lamented his fate with tears and only consented to his execution on account, as Camden says, of "his perverse obstinacy, who scorned to ask her pardon and had declared openly that his life would be the Queen's destruction." It is not the case, as Macaulay alleges, that Bacon's conduct at the trial of Essex excited great and general disapprobation. But it is true that his life was threatened by some disappointed conspirators who were under the erroneous impression that he had used his influence with the Queen against Essex. The execution of a nobleman who was the idol of the people involved Elizabeth in some odium. It was, therefore, determined by the Government to set forth clearly the depth and danger of his treason and to demonstrate that his condign punishment was necessary to secure the safety of the Crown by deterring other malcontents, of whom there were many, from following his example. Bacon played only a subordinate part, hardly more than that of a secretary, in preparing the "Declaration of the Treason of Robert, Earl of Essex." The Queen accused him of thinking more of his old friend than of her interests and the draft was altered accordingly after it left his hands. Bacon doubtless concurred in its production as necessary to remove

popular misapprehensions. But as he had once told Essex, his duty to his Sovereign was above all other considerations. Nevertheless Macaulay upbraids him for exerting "his professional talents to shed the Earl's blood, and his literary talents to blacken the Earl's memory." Throughout the whole period of their association, and up to the last, Bacon's conduct to Essex was that of a true friend. His intercessions sometimes excited the Queen's wrath and, but for Bacon's unswerving loyalty, would have created a suspicion that he had some sympathy with designs which Essex had always carefully concealed from him. Elizabeth, despite her love for Essex, had suspicions as to his loyalty. Indeed she once warned him not to touch her sceptre lest she should be compelled to punish him, not by her own laws, but by the laws of England. Elizabeth must have laughed in her sleeve at the innocence of her usually wise adviser when he was pleading for the restitution of Essex. On one occasion she said, "Whensoever I send Essex back again into Ireland I will marry you; claim it of me." Bacon was known to his contemporaries as a "friend unalterable to his friends." Macaulay's aspersions may therefore in this respect be dismissed as baseless. If taken at its face value Bacon's confession of corruption gives Macaulay more ground to build upon. But this so-called confession was only a verbal acquiescence made at the desire of the King to save Buckingham. Bacon never ceased to assert his own innocence. He lived in an age of corruption yet, as Isaac Disraeli says, he was himself incorruptible and never gave an unjust or partial judgment. Mallet puts the matter in a nutshell when he remarks that Bacon was made the scapegoat of Buckingham. The charges against him were trumped up by his political enemies. Presents from suitors were in accordance with the custom of the day and were part of the perquisites of officials whose salaries were merely nominal. Bacon could easily have defended himself, but in view of the attitude of the King and Buckingham he could do nothing without jeopardising the Crown. He might have urged that, though he had cleared the

Courts from arrears in an almost incredibly short time and had given about 2,000 decrees in each year, not a single case of perverted judgment could be charged against him. Had he challenged a comparison with his predecessors and contemporaries in accepting gifts, no one would have ventured to cast a stone at him. But such action on his part would have defeated one of the objects of his life. He rejoiced at the prospect of purging the Courts of Justice from the abuses of the day, and in his "submission and supplication" to the House of Lords he finds it in his heart to say in the midst of his affliction—"Though it be my fortune to be the anvil in which these good effects are beaten and wrought, I take no small comfort." The condemnation of Bacon was merely a gesture on the part of Parliament to appease the wrath of the public at the misdeeds and exactions of those in power. Little was said in England at the time for fear of offending the all-powerful favourite; but on the Continent the infamous Cabal which led to Bacon's fall from power was denounced in no measured terms. The treatment meted out to the great philosopher was described as a monstrous ingratitude and unparalleled cruelty, and the highest praise was given to his character in such words as—"He was as truly a good man as he was an upright judge, and by his life corrected vice and bad living as much as by pains and penalties."

At the time when Macaulay made his furious onslaught against Basil Montagu, who as a leading lawyer, had written an appreciative "Life of Bacon," the fear of the biting pen of the brilliant essayist may have restrained critics from openly expressing their views on his fallacies. But his influence is now steadily declining and only appears in the speeches and articles of the ignorant and superficial; although at one time it was sufficient to lead so famous a scholar and poet as Edward Fitzgerald to express regret that his friend Spedding had wasted his life in "washing his blackamoor!" But later on Spedding's "Evenings with a Reviewer" caused him to alter this opinion; as will be the case with all doubters who look into the works of Basil Montagu, Hepworth Dixon, Professor Adamson,

and Sir Frederick Pollock. It is an error to suppose that last century's libels against Bacon were current among his contemporaries; they knew him to be a man of fearless and independent judgment, an unfailing friend and an upright judge; and nothing would have surprised them more than the distorted views of Macaulay.

It is strange in these days of Empire that one of the most important and far reaching of Bacon's public services as an Empire Builder should have been overlooked or ignored by most of his biographers. He regarded the material gains to be expected from the New World as typical of the discoveries to be made by his experimental philosophy. Naturally therefore he took a deep interest in the American colonies. It was he who as Solicitor General framed in 1609 a new charter for Virginia which saved that plantation from impending ruin. Bancroft in his "History of the United States," says that "of all men in the Government of that day Bacon had given the most attention to Colonial enterprise." He also remarks that William Strachey dedicated "The History of Travaile into Virginia Britannia" to Bacon as the encourager, pattern and perfection of all virtuous endeavours," addressing him as "a most noble fautor of the Virginian Plantations." Bacon's hand may be recognised in the "Broad-sides" issued as propaganda by the Virginian Council, in which "they prayed to God so to nourish this grain of seed that it may spread till all the people of the earth admire the greatness and seek the shade and fruit thereof." In Bacon's last speech as Lord Chancellor in the House of Lords he saw a vision of the future and predicted the growth of America in the words, "This Kingdom, now first in His Majesty's times, hath gotten a lot or portion in the New World by the plantation of Virginia and the Summer Islands. And certainly it is with the Kingdoms of Earth as it is in the Kingdom of Heaven, sometimes a grain of mustard seed proves a great tree." Not only to Virginia, but also to the Dominion which still retains its ancient name of Newfoundland, was Bacon's colonizing zeal directed. Judge Prowse, in his "History of Newfoundland," remarks

that "it was entirely due to the great Chancellor's influence that the King granted the advances and issued the Charter to Bacon and his associates in Guy's Newfoundland Colonization Company." In recognition of Bacon's inestimable services there is among the postage stamps, issued in Newfoundland in 1910 to commemorate its tercentenary, one bearing the image of Francis Bacon with the superscription "1610—1910 Lord Bacon the guiding spirit in Colonization Scheme." As may be gathered from the "Manes," the heroes of Earth were said by the classic writers of antiquity to be translated, after their death, into constellations, so that they might still shine in the Heavens as glorious memories of the past. But Bacon's vision was of the future. The light which he brought into the world irradiates the path of human progress and invention. He it was who found a way out of the closed circle of scholasticism and boldly adventured into the open sea of discovery. Indeed he always likened the course of his experimental philosophy to that of Columbus in sailing through the *ne plus ultra* pillars of Hercules into the wonders of the New World. The frontispiece of "The Advancement of Learning" shows a ship in full sail passing triumphantly through those previously forbidding barriers. It was no "ship of fools" as Coke derisively called it. It may rather be said to have carried the pioneers of modern thought. Bacon's Philosophy of Usefulness and the wisdom of his practical counsels are still reliable guides to right conduct in the affairs of the nation, and above all they direct us in pursuing the path of Empire. His Essays, his letter to the King, "Of the true greatness of Britain" and his "Advice to Sir George Villiers" contain words of wisdom and warning which we follow to our advantage and disregard at our peril. They were penned by a hand that has been still for 300 years, but they are as applicable to-day as if they had just come damp from the press. He describes our merchants as the great veins of the Community and adds that "taxes and imports on them do seldom good to the King's revenue . . . the particular rates being increased but the bulk of trading rather decreased"; a

remark that might well be applied to the crushing Budgets of to-day. He emphasised over and over again the importance to Great Britain of strength at sea, remarking that "the wealth of both Indies seemed in great part but an accessory to command of the Sea." He calls the Navy Royal and Shipping "the outworks and walls of the Kingdom." Indeed, he thus provides many texts which might well be used for speeches at the Annual Meetings of the Navy League; just as his denunciation of the importation of articles which could be produced at home furnishes forcible arguments for the campaign of "Buy British Goods." At a critical stage Francis Bacon saved the Colonies from perdition. Perchance his counsels, if timely adopted to-day, may yet prove to be the salvation of the Empire. At the Judgment Bar of the future it will not be Francis Bacon but his traducers who will be called to account, and the memory of those who maligned him will be held in undying detestation.

MANES
 VERULAMIANI
 SIVE
 IN OBITUM
 INCOMPARABILIS
 FRANCISCI
 DE VERULAMIO &c.
 EPICEDIA*

INCLYTA Academia Cantabrigiensis, cujus felicitas fuit, *viro* ad salutem scientiarum *nato*, primas sapientiae mammas prebere; ac *Philosophum*, post occasum Graeciae, *maximum*, orbi dare: super funus Alumni sui Lacrymas effudit, doctas ac duraturas maestitias. Ex hoc integro Musarum fonte, modica haec sed facunda fluentia collegit *interpres*; ut quod, viventi, seculum dederat decus, gliscente adhuc invidiâ; & morienti dedisse constaret, cessante nunc adulatione, Reliqua sui nominis aeternitati consecranda, continuatâ seculorum serie ad ultimas usque mundi favillas, rependet posteritas: Quis supremam suis laudibus manum imponet, novit tantum *Fundator ille, ac simul eversor Seculorum*.

[*Translation.*]

THE SHADES OF VERULAM.
 OR
 FUNERAL CHANTS AT THE DEATH
 OF THE INCOMPARABLE
 FRANCIS OF VERULAM.

The famous University of Cambridge, whose felicity it was to be the first to offer the breasts of wisdom to the man

* This tribute is prefixed to the selection of the *Manes Verulamiani* which appears in *The Advancement of Learning*, 1640, and the late Father Sutton is not responsible for the translation which follows.—EDITORS.

born to be the Saviour of the Sciences, and to give to the world the greatest philosopher since the fall of Greece, pours forth her tears over the burial of her foster-child, songs of grief both learned and everlasting. From this fresh fount of the Muses the interpreter has collected these short but easy-flowing verses, in order that that honour which his age had given him, albeit with growing envy, during his life, and that which, now that flattery has ceased, it was meet should be given him when dead,—that is the remains of his name as dedicated to eternity—might be requited by posterity through successive centuries even unto the uttermost ashes of the world. Who will be the last to put his hand to these praises, only he knows who is at once the founder and demolisher of the centuries.

LITERAL TRANSLATION OF THE “*MANES
VERULAMIANI.*”

I HAVE undertaken to supply a literal translation with notes of the poems known as *Manes Verulamiani*—The Verulamian Shades. This is the title prefixed to them in Blackbourne's edition of Bacon's Works (London, 1730). Dr. Cantor published a reprint of them at Halle, in 1897, taken from the *Harleian Miscellany*, Vol. X., p. 287, “a collection of scarce, curious, and entertaining pamphlets,” among which these form “a tract of very rare occurrence, consisting of seventeen leaves.” This in its turn was a reprint of the original pamphlet printed in 1626—the year of Bacon's death—by John Haviland. I have followed the Latin text therein given. There are several obscurities in the text. Scholars will differ as to their interpretation. The poems nevertheless are full proof that a large number of contemporaneous scholars, fellows of the Universities and members of the Inns of Court, knew Bacon to be a supreme poet. In the fourth poem he gets credit for uniting philosophy to the drama, for restoring philosophy through comedy and tragedy. Other equally amazing titles to literary fame are also lavished on him in many places throughout the series.

In this attempt of mine at translating and elucidating these extraordinary elegies I am deeply indebted to the articles contributed by Mrs. Pott chiefly, but also by Dr. Cantor and others to *BACONIANA* (1896-98). Indeed, but for these articles, I never would have taken up the subject. I am also under great obligations to Mr. W. Theobald for revising my version and even placing at my service his own. There is plenty of room for difference of opinion here and there, but, on the whole, there can be no doubt of the general drift and extreme value of these pieces connected with the Bacon-Shakespeare question.

I ought also to mention that through the kindness of Mr. G. Stronach I have been able to profit by the translation of these poems by Mr. E. K. Rand, of Harvard University, printed by him for private circulation, Boston, 1904. As this translation is not generally available, it has been thought advisable to proceed with the present version, which was begun under the impression that no complete and literal translation had been yet published.

WILLIAM A. SUTTON, S.J.

MEMORIÆ
HONORATISSIMI DOMINI
FRANCISCI
BARONIS DE VERULAMIO
VICE-COMITIS SANCTI ALBANI
SACRUM.

LONDONI:

IN OFFICINA JOANNIS HAVILAND.

MDCXXVI.

LECTORI S.

Quod præcipuum sibi duxit honoratissimus Dominus meus Vice-Comes Sancti Albani, academiis et viris literatioribus ut cordi esset, id (credo) obtinuit; quandoquidem insignia

hæc amoris et mæstitiæ monumenta indicant, quantum amissio ejus eorundum cordi doleat. Neque vero parca manu symbolum hoc conjecerunt in eum musæ: (plurimos enim, cosque optimos versus apud me contineo); sed quia ipse mole non delectabatur, molem haud magnam extrusi. Satis etiam sit, ista veluti fundamenta præsentis sæculi nomine jecisse; fabricam (puto) hanc exornabit et amplificabit unumquodque sæculum; cuinam autem sæculo ultimam manum imponere datum sit, id Deo tantum et fati manifestum.

G. RAWLEY, S.T.D.

SACRED
TO THE MEMORY OF
THE RIGHT HONOURABLE LORD
FRANCIS BARON VERULAM, VISCOUNT
ST. ALBANS.

LONDON:
AT THE PRESS OF JOHN HAVILAND.
1626.

TO THE READER GREETING.

What my Lord the Right Honourable Viscount St. Albans valued most, that he should be dear to seats of learning and to men of letters, that (I believe) he has secured; since these tokens of love and memorials of sorrow prove how much his loss grieves their heart. And indeed with no stinted hand have the Muses bestowed on him this emblem (for very many poems, and the best too, I withhold from publication); but since he himself delighted not in quantity, no great quantity have I put forth. Moreover let it suffice to have laid, as it were, these foundations in the name of the present age; this fabric (I think) every age will embellish and enlarge; but to what age it is given to put the last touch, that is known to God only and the fates.

• W. RAWLEY, S.T.D.

I.

DEPLORATIO OBITUS OMNIA DOCTISSIMI ET
CLARISSIMI VIRI D.

FRANCISCI BACON S. ALBANENSIS.

Albani plorate lares, tuque optime martyr,
Fata *Verulamii* non temeranda senis.
Optime martyr et in veteres i tu quoque luctus,
Cui nil post dirum tristius *amphibalum*(1).

[*Translation*].

I.

LAMENT FOR THE DEATH OF THE ALL-LEARNED
AND RENOWNED MAN LORD FRANCIS BACON OF
ST. ALBANS.

Bewail ye guardian spirits of St. Albans, and thou most
holy martyr, the death not to be profaned of the ancient of
Verulam. Holy Martyr, do thou also betake thyself even
to the old wailings, thou to whom nothing is sadder since
the fateful (change of) raiment(1).

II.

BACONI OPERA LITERARIA VOCANTUR AD ROGUM

Instauratio magna: dicta acute (2);
Augmentum geminum scientiarum,
Et scriptum patrie et dein Latine
Auctu multiplici, profunda vitæ
Mortisque historia, ut lita anne lœta
Rivo nectaris Atticive mellis!
Henricus neque *Septimus* tacetor;
Et quidquid venerum politiorum, et
Si quid præterii inscius libellum
Quos magni peperit vigor Baconi.
Plus novum edecumata musa musis,
Omnes funebribus subite flammis,
Et lucem date liquidam parenti;
Non sunt sæcula digna quæ fruuntur
Vobis, ah Domino (ah nefas) perempto.

S. COLLINS, R.C.P.

[*Translation*].

II.

THE LITERARY WORKS OF BACON ARE SUMMONED TO THE PYRE.

The Great Instauration; stimulating aphorisms (2); the twofold Advancement of the Sciences, written both in English and then in Latin with manifold increase; the profound History of Life and Death, how suffused with (or is it bathed in?) a stream of nectar or Attic honey! Neither let Henry the Seventh be passed over in silence; and whatever there is of more refined beauties, and any smaller works I may have omitted in my ignorance, which the power of great Bacon brought forth, a muse more rare than the nine muses, all enter ye the funeral fires, and give bright light to your Sire. The ages are not worthy to enjoy you, now alas! that your Lord, oh shocking! has perished.

S. COLLINS, R.C.P.

III.

IN OBITUM INCOMPARABILIS FRANCISCI VICECOMITIS SANCTI ALBANI, BARONIS VERULAMII.

Dum longi lentique gemis sub pondere morbi
Atque hæret dubio tabida vita pede;
Quid voluit prudens fatum jam sentio tandem:
Constat, Aprile uno te potuisse mori:
Ut flos hinc lacrymis, illinc Philomela querelis
Deducant linguæ funera sola tuæ.

GEORGIUS HERBERT.

[*Translation*].

III.

ON THE DEATH OF THE PEERLESS FRANCIS,
VISCOUNT ST. ALBANS, BARON VERULAM.

While you groan under the weight of a long and slow disease, and languishing life holds on with lingering step, what foreseeing fate had in view, I now at length perceive. It is evident that in April alone you could have died: in order that on the one hand the tearful flower and on the

other the nightingale might celebrate the only obsequies of your tongue.

GEORGE HERBERT.

IV.

IN OBITUM HONORATISSIMI VIRI AC DOMINI, D.
FRANCISCI DE VERULAMIO, VICECOMITIS SANCTI
ALBANI, NUPERI ANGLIÆ CANCELLARII.

Adhuc superbis insolente purpura
Feretri rapinis inclytos in tot viros
Sterile tribunal? (3) cilicio dicas diem,
Saccumque totam facito luxuriam fori.
A Themide (4) libra nec geratur pensilis,
Sed urna, prægravis urna VERULAMII.
Expendat. Eheu! *Ephorus* haud lancem premit,
Sed *Areopagus* (5); nec minor tantus sophos,
Quam porticus bracchata (6). Nam vester scholæ,
Gemiscit axis, tanta dum moles ruit.
Orbis soluta cardo litterarii,
Ubi studio coluit togam et trabeam pari.
Qualis per umbras ditis *Eurydice* vagans
Palpare gestiit *Orphæum* quali *Orphæus*,
Saliente tendem (vix prius crispa) Styge,
Alite fibras lyræ titillavit manu;
Talis plicata philologon ænigmati
Petiit BACONUM vindicem, tali manu
Lactata cristas extulit philosophia:
Humique soccis reptantem comicis
Non proprio ardelionibus molimine
Sarsit, sed instauravit. Hinc politius
Surgit cothurno celsiore, et *organo*
Stagirita Virbius reviviscit *novo* (7).
Calpen superbo *Abylamque* vincit remige
Phæbi Columbus, artibus novis novum
Daturus orbem; promovet conamina
Juvenilis ardor, usque ad invidiam trucem
Fati minacis. Quis senex vel *Hannibal*,
Oculi superstitis timens caliginem,
Signis suburram ventilat victricibus? (8)

Quis *Milo* multus quercubus bilem movet,
 Senecta tauro gibba cum gravior premit? (9)
 Dum noster heros traderet scientias
 Æternitati, prorsus expeditior
 Sui sepulchri comperitur artifex.
 Placida videtur ecstasis speculatio,
 Qua mens tueri volucris idæas boni
 In lacteos properat *Olympi* tramites.
 His immoratur sedibus domestica,
 Peregrina propriis. Redit. Joculariter
 Fugax; vagatur rursus, et rursus redit (10).
 Furtiva tandem serio, se substrahit
 Totam; gementi, morbido cadaveri
 Sic desuescit anima, sic jubet mori.
 Agite lugubres musæ, et a Libani jugis
 Cumulate thura. Sydus in pyram illius
 Scintillet omne; scelus sit accendi rogam
 Rogum *Prometheo* culinari foco.
 Et si qua forte ludat in cineres sacros
 Aura petulantior, fugamque suadeat,
 Tunc flete; lacrymis in amplexus ruent
 Globuli sequaces. Denuo fundamine
 Ergastuli everso radicitus tui
 Evehere fælix anima, *Jacobum* pete,
 Ostende, et illuc civicam fidem sequi.
 E tripode juris, dictites oracula
Themidos alumnis. Sic (beati cælites)
Astræa pristino fruatur vindice,
 Vel cum Bacono rursus *Astræam* date.

R.P.

[Translation].

IV.

ON THE DEATH OF THE RIGHT HONOURABLE
 LORD FRANCIS OF VERULAM, VISCOUNT ST.
 ALBANS, LATE CHANCELLOR OF ENGLAND.

Do you, yet arrayed in proud purple, exult over so many
 renowned men with the spoils of the bier, O barren tri-
 bunal?(3). Proclaim a day for hair-cloth, turn all the
 luxury of the Forum into sack-cloth, let not the pendent

balance be borne by Themis (4), but the urn, the ponderous urn of Verulam. Let her weigh. Alas! it is not an Ephorus presses down the scale, but the Areopagus (5); nor is so great a sage less than the foreign Porch(6). For your axis groans, ye schools, as the mighty mass crashes down. The pole of the literary globe is dislocated, where with equal earnestness he adorned the garb of a citizen and the robe of state. As Eurydice wandering through the shades of Dis longed to caress Orpheus, so did Philosophy entangled in the subtleties of Schoolmen seek Bacon as a deliverer, with such winged hand as Orpheus lightly touched the lyre's strings, the Styx before scarce ruffled now at last bounding, with like hand stroked Philosophy raised high her crest; nor did he with workmanship of fussy meddlers patch, but he renovated her walking lowly in the shoes of Comedy. After that more elaborately he rises on the loftier tragic buskin, and the Stagirite (like) Virbius comes to life again in the *Novum Organum*(7). The Columbus of Apollo with his lordly crew passes beyond the Pillars of Hercules in order to bestow a new world and new arts; youthful ardour advances his efforts even to the harsh envy of menacing fate. What ancient or what Hannibal fearing blindness of his remaining eye agitates (winnows) the Subura with his victorious standards (companies)?(8) What mighty Milo enrages the oaks, when gibbous old age weighs more heavily than the ox?(9). While our demigod transmitted sciences to all ages to come, he is found to be the altogether too premature constructor of his own tomb. His philosophic thinking seems tranquil ecstasy, whereby his mind wings its way through the galaxy of the heavens to contemplate the ideas of the good. There it abides as in its home, a stranger in its own. It returns. Playfully coy again it roams, and again returns(10). At last in earnest secretly it wholly withdraws; thus the spirit gets disused to the groaning, sickly, dead body, thus bids it die. Come, mourning Muses, gather frankincense from the heights of Libanus. Let every star emit a spark into his pyre; be it sacrilege that the kingly pile should be kindled for Prometheus from a kitchen fire. And if perchance some mischievous breeze should frolic amid the sacred ashes and try to scatter them, then weep; the sequent teardrops will rush to mutual embraces. Once more, go forth, happy soul, the foundation of your prison being

utterly destroyed, seek James, prove that even thither a subject's loyalty follows. From the tripod of Law go on uttering oracles for the disciples of Themis. Thus, blessed inhabitants of heaven, let Astræa enjoy her champion of old, or with Bacon give back Astræa.

R.P.

V.

MEMORIÆ MERITISQUE HONORATISSIMI D.
FRANCISCI D. VERULAMII, VICE-COMITIS SANCTI
ALBANI.

Lugete fletu turbulenta flumina,
Sub calce nata *Pegasi*,
Rivoque nigrum vix trahente pulverem
Limo profana currite(11).
Viridisque *Daphnes* decidens ramis honos
Arescat infælicibus.
Quorsum *Camnæ* laureas inutiles
Mæsti colatis hortuli?
Quin vos severis stipitem bipennibus
Vanæ secatis arboris!
Vivos reliquit, cui solebat unico
Coronam ferre lauream,
Divum potitus arce *Verulamius*
Coronâ fulget aureâ:
Supraque cæli terminos sedens amat
Stellas videre cernuus:
Sophiam qui sede cælitum reconditam
Invidit immortalibus,
Aggressus orbi redditam cultu novo
Mortalibus reducere:
Quo nemo terras incolens majoribus
Donis pollebat ingeni:
Nec ullus æque graviter superstitum
Themis maritat *Palladi*.
Adductus istis, dum vigebat, artibus
Aonidum sacer chorus,
In laude totam fudit eloquentiam,
Nihil reliquit fletibus.

Posui WILHELMUS BOSWELL.

[Translation].

V.

TO THE MEMORY AND MERITS OF THE RIGHT
HONOURABLE LORD FRANCIS, LORD VERULAM
AND VISCOUNT ST. ALBANS.

Wail with weeping turbulent streams sprung from beneath the hoof of Pegasus, and ye streams profane flow muddily with your current scarce dragging along the black dust. (11) And let the foliage of verdant Daphne falling from the hapless branches wither. Wherefore, ye Muses, would you cultivate the useless laurels of your sad garden? Nay, with stern axes cut down the trunk of the worthless tree. He hath left the living, whom alone it was wont to bear the laurel crown for. Verulam reigning in the citadel of the gods shines with a golden crown; and enthroned above the bounds of the sky he loves with face towards earth to view the stars; who grudged the immortals that wisdom should be confined to the abode of the blessed, undertaking to bring it back and restore it to mortals by a new cult. Than whom no inhabitant of earth was master of greater intellectual gifts: nor does any survivor so skilfully unite Themis and Pallas. While he flourished the sacred choir of the Muses influenced by these arts poured forth all their eloquence in his praise (and), left none for wailings.

I, WILLIAM BOSWELL,

have laid (this offering on the tomb).

VI.

IN OBITUM HONORATISSIMI DOMINI FRANCISCI
BACONI, MAGNI NUPER TOTIUS ANGLIÆ
CANCELLARII, &c.

Audax exemplum quo mens humana feratur

Et sæcli vindex ingeniose tui,

Dum senio macras recoquis fæliciter artes,

Substrahis et prisco libera colla jugo,

Quo deflenda modo veniunt tua funera? quales

Exposcunt lacrymas, quid sibi fata volunt?

An timuit natura parens ne nuda jaceret,

Detraxit vestem dum tua dextra sacram?

Ignotique oculis rerum patuere recessus,
 Fugit et aspectum rimula nulla tuum?
 An vero, antiquis olim data sponsa maritis,
 Conjugis amplexum respuit illa novi?
 An tandem, damnosa piis atque invida captis
 Corripuit vi æ fila (trahenda) tuæ?
 Sic ultra vitreum *Siculus* ne pergeret orbem
 Privati cecidit militis ense senex.
 Tuque tuos manes (12) ideo (Francisce) tulisti,
 Ne non tentandum perficeretur opus.

[*Translation*].

VI.

ON THE DEATH OF THE RIGHT HONOURABLE
 LORD FRANCIS BACON, LATE LORD CHANCELLOR
 OF ENGLAND.

Daring example of how far the human mind may reach to, while you rejuvenate successfully the arts worn out with age, and extricate and free necks from the yoke of antiquity, in what way to be mourned does your funeral approach? What tears are demanded, what mean the fates? Did their mother Nature fear she should lie all bare, while your hand drew away her sacred robe? while, too, the unknown recesses of things were exposed to sight and no nook escaped your ken? or was it that, having been of old espoused to consorts of past ages, she has rejected the embrace of a modern lord? or, finally, baneful and envious towards humane enterprises has she snapped the thread of your life, which ought to have been prolonged? Thus, lest Archimedes should soar beyond the crystal sphere, he fell by the sword of a legionary. And you, O Francis, have therefore met your doom (12), lest the work, which should not have been essayed, should be completed.

VII.

IN EUNDEM.

Sunt qui defuncti vivant in marmore, et ævum
 Annosis credant postibus omne suum:
 Aere micant alii, aut fulvo spectantur in auro,
 Et dum se ludunt, ludere fata putant.

Altera pars hominum, numerosa prole superstes,
 Cum *Niobe* (13) magnos temnit iniqua deos;
 At tua cælatis hæret nec fama columnis,
 Nec tumulo legitur, *siste viator iter*;
 Siqua patrem proles referat, non corporis illa est,
 Sed quasi de cerebro nata *Minerva Jovis*:
 Prima tibi virtus monumenta perennia præstat,
 Quæ (Francisce) tui nil nisi corpus habent.
 Utraque pars melior, mens et bona fama supersunt,
 Non tanti ut redimas vile cadaver habes.

T. VINCENT, T. C.

[*Translation*].

VII.

TO THE SAME.

Some there are though dead live in marble, and trust all their duration to long lasting columns; others shine in bronze, or are beheld in yellow gold, and deceiving themselves think they deceive the fates. Another division of men surviving in a numerous offspring, like *Niobe* (13) irreverent, despise the mighty gods; but your fame adheres not to sculptured columns, nor is read on the tomb (with) "Stay, traveller, your steps;" if any progeny recalls their sire, not of the body is it, but born, so to speak, of the brain, as *Minerva* from *Jove's*: first your virtue provides you with an ever-lasting monument, your books another not soon to collapse, a third your nobility; let the fates now celebrate their triumphs, who have nothing yours, Francis, but your corpse. Your mind and good report, the better parts survive; you have nothing of so little value as to ransom the vile body withal.

T. VINCENT, Trinity College.

VIII.

IN OBITUM NOBILISSIMI DOMINI FRANCISCI
 BARONIS VERULAMII, &c.

Visa mihi pridem nec in uno vivere posse
 Tot bona sunt, unquam nec potuisse mori;
 Queis, quasi syderibus cælum, tua vita refulsit,
 Et quæ sunt fatum cuncta secuta tuum;

Ingenium, et largo procurrens flumine lingua,
 Philosophi pariter, juridicique decus.
 Nunc video potuisse quidem; sed parcite amici,
 Hic si non redeat, nec reditura puto.

I. VINCENT, T.C.

[*Translation*].

VIII.

ON THE DEATH OF THE MOST NOBLE LORD
 FRANCIS, BARON VERULAM, &c.

Formerly so many good parts seemed to me impossible either to co-exist in one, or ever to have died; with these, as the heavens with stars, your life was resplendent, and all have followed you to the grave. Genius and eloquence flowing with mighty stream, the ornament equally of the philosopher and the judge. Now I see such things could be; but friends refrain, if he returns not, neither will they I ween.

I. VINCENT, Trin. Col.

IX.

IN OBITUM ILLUSTRISSIMI CLARISSIMIQUE
 HEROIS, DOMINI FRANCISCI BACONI, BARONIS
 DE VERULAMIO, *θρηνώδία*.

Musæ fundite nunc aquas perennes
 In threnos, lacrymasque *Apollo* fundat
 Quas vel *Castalium* tenet fluentum:
 Nam Letho neque convenire tanto
 Possint nœnia parva, nec coronent
 Immensa hæc modicæ sepulchra guttæ:
 Nervus ingenii, medulli suadæ
 Dicendique *Tagus* (14), reconditarum
 Et gemma pretiosa literarum (15)
 Fatis concidit, (heu trium sororum
 Dura stamina) nobilis BACONUS.
 O quam te memorem BACONE summe
 Nostro carmine! et illa gloriosa

Cunctorum monumenta seculorum,
 Excusa ingenio tuo, et *Minerva*!
 Quam doctis, elegantibus, profundis,
Instauratio magna, plena rebus!
 Quanto lumine tineas sophorum
 Dispellit veterum tenebricosas
 Ex chaos procreans novam σοφίαν;
 Sic ipse Deus inditum sepulchro
 Corpus restituet manu potenti:
 Ergo non moreris (BACONE) nam te
 A morte, et tenebris, et a sepulchro,
Instauratio magna vindicabit.

R.C., T.C.

[*Translation*].

IX.

A THRENODY ON THE DEATH OF THE MOST
 ILLUSTRIOUS AND RENOWNED PERSONAGE, SIR
 FRANCIS BACON, BARON VERULAM.

Muses, now pour forth your perennial waters in lamentations, and let Apollo shed tears (plentiful as the water) which even the Castalian stream contains; for neither would meagre dirges befit so great a loss, nor our moderate drops the mighty monument. The very nerve of genius, the marrow of persuasion, the golden stream of eloquence (14) the precious gem of concealed literature (15), the noble Bacon (ah! the relentless warp of the three sisters) has fallen by the fates. O how am I in verse like mine to commemorate you, sublime Bacon! and those glorious memorials of all the ages composed by your genius and by *Minerva*. With what learned, beautiful, profound matters the Great *Instauration* is full! With what light does it scatter the darksome moths of the ancient sages! creating from chaos a new wisdom: thus God Himself will with potent hand restore the body laid in the tomb; therefore you do not die (O Bacon!) for the *Great Instauration* will liberate you from death and darkness and the grave.

R.C., T.C.

X.

IN OBITUM

HONORATISSIMI BARONIS VERULAMIENSIS, &c.

En iterum auditur (certe *instauratio* magna est!)

Stellata camera fulgidus ore BACON :

Nunc vere albatus, iudex purissimus audit ;

Cui stola (*Christe*) tuo sanguine tincta datur.

Integer ut fiat, prius exuit ipse seipsum :

Terra, habeas corpus ; (dixit) et astra petit.

Sic, sic, *Astræam* sequitur prænobilis umbra,

Et *Verulam* verum nunc sine nube videt.

[*Translation*].

X.

ON THE DEATH OF THE RIGHT HONOURABLE
BARON VERULAM, &c.

Lo! again is heard (surely a great restoration) Bacon with shining countenance in the starry vault (Star Chamber): now truly robed in white, a spotless judge he listens; to whom, O Christ, a robe dyed in Thy blood is given. To become whole he first put off himself. Earth, said he, receive my body; then he sought the stars. Thus, thus, the glorious spirit follows *Astræa*, and now beholds all cloudless the true *Verulam*.

XI.

DE CONNUBIO ROSARUM.

Septimus *Henricus* non cere et marmore vivit ;

Vivit at in chartis (magne Baconæ) tuis (16)

Junge duas (*Henrice*) rosas ; dat mille Baconus ;

Quot verba in libro, tot reor esse rosas.

T.P.

[*Translation*].

XI.

ON THE MARRIAGE OF THE ROSES.

The seventh Henry lives not in bronze and marble; but in your pages great Bacon he lives(16). Unite the two

roses Henry ; Bacon gives a thousand ; as many words in his book, so many roses I ween.

T.P.

XII.

IN OBITUM NOBILISSIMI DOCTISSIMIQUE VIRI
DOM. FRAN. BACONIS, BARONIS VERULAMIENSIS,
&c.

Sic cadit *Aonii* rarissima gloria cætus?

Et placet *Aoniis* credere semen agris?

Frangantur calami, dirumpanturque libelli,

Hoc possuit tetricæ si modo jure deæ.

Heu quæ lingua silet, quæ jam facundia cessat,

Quo fugit ingenii nectar et esca tui?

Quomodo musarum nobis contingit alumnis

Ut caderet nostri præses *Apollo* chori? (17)

Si nil cura fides, labor, aut vigilantia possint,

Sique feret rapidas, de tribus una, manus?

Cur nos multa brevi nobis proponimus aevo?

Cur putri excutimus scripta sepulta situ?

Scilicet ut dignos aliorum a morte labores

Dum rapimus, nos Mors in sua jura trahat.

Quid tamen incassum nil proficientia fundo

Verba? quis optabit te reticente, loqui?

Nemo tuam spargat violis fragrantibus urnam,

Nec tibi pyramidum mole sepulchra locet;

Nam tua conservant operosa volumina famam,

Hoc satis, hæc prohibent te monumenta mori.

WILLIAMS.

[*Translation*].

XII.

ON THE DEATH OF THE MOST NOBLE AND
LEARNED LORD FRANCIS BACON,
BARON VERULAM, &c.

Is it thus falls the rarest glory of the Aonian band? and do we decree to entrust seed to the Aonian fields? Break pens, and tear up writings, if the dire goddesses may justly act so. Alas! what a tongue is mute! what eloquence

ceases! Whither have departed the nectar and ambrosia of your genius? How has it happened to us, the disciples of the Muses, that Apollo, the leader of our choir, should die? (17). If earnestness, loyalty, toil or watchfulness avail nought, and if one of the three (fates) shall put forth her ravening hands, why do we propose many undertakings to ourselves in our brief span? Why do we ransack MSS. covered with mouldering dust? Forsooth! for death to drag us to his realm, while we force from death the worthy labours of others. Yet, why do I vainly pour forth profitless words? Who will wish to speak, you being silent? Let no one scatter fragrant violets on your urn, nor rear your sepulchre with the vastness of pyramids; for your laboured tomes preserve your fame. This suffices; these memorials will not let you die.

WILLIAMS.

XIII.

IN OBITUM HONORATISSIMI DOMINI, D. FRANCISCI VICECOMITIS SANCTI ALBANI, BARONIS VERULAMII, VIRI INCOMPARABILIS.

Parcite: Noster amat facunda silentia luctus,
 Postquam obiit solus dicere qui potuit:
 Dicere, quæ stupeat procerum generosa corona,
 Nexaque sollicitis solvere jura reis.
 Vastum opus. At nostras etiam *Verulamius* artes
 Instaurat veteres, condit et ille novas.
 Non qua majores: penitus verum ille recessus
 Naturæ, audaci provocat ingenio.
 Ast ea, *siste gradum serisque nepotibus* (inquit)
Linque quod inventum sæcla minora juvet.
Sit satis, his sese quod nobilitata inventis,
Jactent ingenio tempora nostra tuo.
Est aliquid, quo mox ventura superbiat ætas;
Est, soli notum quod decet esse mihi:
Sit tua laus, pulchros corpus duxisse per artus,
Integra cui nemo reddere membra queat:
Sic opus artificem infectum commendat Apellem,
Cum pingit reliquam nulla manus Venerem.

Dixit, et indulgens cæco natura furori,
 Præsecuit vitæ filum operisque simul.
 At tu, qui pendentem audes detexere telam,
 Solus quem condant hæc monmenta scies.

H.T., Coll. Trin. Socius.

[*Translation*].

XIII.

ON THE DEATH OF THE RIGHT HONOURABLE
 LORD, FRANCIS VISCOUNT ST. ALBANS, BARON
 VERULAM, A PEERLESS MAN.

Forbear: our woe loves eloquent silence, since he has died who alone could speak, could speak what the chivalrous ring of princes were lost in admiration at, and (who alone could) resolve the intricacies of the law in the case of anxious defendants. A mighty work. But Verulam restores too our ancient arts and founds new ones. Not the same way as our predecessors; but he with fearless genius challenges the deepest recesses of nature. But she says, "Stay your advance and leave to posterity what will delight the coming ages to discover. Let it suffice for our times, that being ennobled by your discoveries they should glory in your genius. Something there is, which the next age will glory in; something there is, which it is fit, should be known to me alone: let it be your commendation to have outlined the frame with fair limbs, for which no one can wholly perfect the members: thus his unfinished work commends the artist Apelles, since no hand can finish the rest of his Venus. Nature having thus spoken and yielding to her blind frenzy cut short together the thread of his life and work. But you, who dare to finish the weaving of this hanging web, will alone know whom these memorials hide."

H.T., Fellow of Trinity College.

XIV.

IN OBITUM NOBILISSIMI VIRI, FRANCISCI DOMINI
 VERULAM, VICE-COMITIS SANCTI ALBANI.

Te tandem extincto secum mors læta triumphat
 Atque ait; hoc majus sternere nil potui;

Hectora magnanimum solus laceravit Achilles,

Obrutus ac uno vulnere *Cæsar* obit :

Mille tibi morbos dederat mors, spicula mille,

Credibile est aliter te potuisse mori ?

THO. RHODES, Col. Regal.

[*Translation*].

XIV.

ON THE DEATH OF THE MOST NOBLE FRANCIS
LORD VERULAM VISCOUNT ST. ALBANS.

You at length being dead exultant death in triumph exclaims:—"Nothing greater than this could I have laid low;" Achilles alone destroyed magnanimous Hector, Cæsar perished overwhelmed by one blow; death against you a thousand diseases, a thousand shafts had sent: is it credible that otherwise you could have died?

THOMAS RHODES, King's College.

XV.

IN CLARISSIMI VIRI FRANCISCI BACON, BARONIS
DE VERULAMIO, VICE-COMITIS SANCTI ALBANI,
MEMORIAM.

Naturæ vires pandens, artisque labores,

Arte potens quondam studio indagavit anhelus

Anglus, Rogerius Bacon, celeberrimus olim:

Optica qui chymicis, physicisque mathemata jungens,

Perspectiva, suæ præclara munere famæ.

Anglus et alter erat clarus Bacon Joannes,

Abdita Scripturæ reserans oracula Sacræ.

Stirps BACONIADUM quamvis generosa Brittannis

Pignora plura dedit, longe celebrata per orbem;

Franciscum tandem tulit hunc: generosior alter

Ingenio quisquamne fuit? majora capessens?

Ditior eloquio? compluraque mente revolvens?

Scripta docent; veterum quis hic monumenta sophorum

Censura castigat acri; exiguoque libello

Stupendos ausus docet *Instauratio Magna;*

Ventorum Historiæ; Vitæque et Mortis imago.

Quis mage magnanimus naturam artesque retexens?
 Singula quid memorem, quæ multa et clara supersunt?
 Pars sepulta jacet; parti quoque visere lucem
 RAWLEYUS præstat Francisco fidus *Achates*.

ROBERTUS ASHLEYUS, Medio-Templarius.

[*Translation*].

XV.

TO THE MEMORY OF THE ILLUSTRIOUS FRANCIS
 BACON, BARON VERULAM, VISCOUNT ST. ALBANS.

Roger Bacon of Yore, a most distinguished Englishman, potent in art, with burning zeal in days gone by searched out and made known the forces of Nature and the works of art: joining optics to chemistry, mathematics and perspective to physics, the glorious enterprises of his genius, he lives immortal through the gift of distinguished fame. Another Englishman, John Bacon, became famous by explaining the obscure oracles of Holy Scripture. Though the Baconian stock had given many noble pledges, widely celebrated throughout the world, to England, at length it produced this Francis: was ever other of nobler genius? of greater enterprise? of richer eloquence? of ampler mental range? His writings answer; wherein with sharp censure he corrects the works of ancient sages; and in modest volume the *Great Instauration*, the *History of the Winds*, the *Image of Life and Death* reveal his stupendous aims. Who of loftier soul exists unravelling nature and art? Why should I mention each separate work, a number of which of high repute remain? A portion lies buried; for some also, Rawley, his *fidus Achates*, ensures for Francis, that they should see the light.

ROBERT ASHLEY, of the Middle Temple.

XVI.

IN DOMINI FRANCISCI BACONI JAM MORTUI
 HISTORIAM VITÆ ET MORTIS.

Historiæ scriptor *Vitæ Mortisque* BACONE,
 Sera mori, ac semper vivere digne magis;
 Cur adeo æternas præfers extincte tenebras,
 Nosque haud victuros post te ita tecum aboles?

Nostrum omnium *Historiam Vitæ Mortisque*, BACONE,
 Scripsti; quæso tuam quis satis historiam
 Vel vitæ, vel mortis, iō? quin cedite *Graii*,
 Cede *Maro Latiâ* primus in historiâ (18).
 Optimus et fandi, et scribendi, et nomine quo non
 Inclytus, eximius consilio atque scholâ;
Marte idem, si *Mars* artem pateretur (19), et omni
 Excellens titulo semihomoque (20) ac studio;
 Temptor opum, atque aurum tenui dum posthabet auræ,
 Terrea regna polo mutat, et astra solo.

[*Translation*].

XVI.

ON THE HISTORY OF LIFE AND DEATH, BY LORD
 FRANCIS BACON, LATELY DECEASED.

Writer of the *History of Life and Death*, O! Bacon! deserving to die late, nay rather to live for ever, why, departed one, do you prefer the everlasting shades, and so destroy with yourself us, who will not survive you? You have written, O! Bacon! the history of the life and death of us all; who, I ask, is capable of (writing) the history either of your life or death? alas! Nay, give place, O Greeks! give place, Maro, first in Latin story (18).

Supreme both in eloquence and writing, under every head renowned, famous in council chamber and lecture hall; in war too, if war would submit to art (19), surpassing in every pursuit, under every title, a very Chiron (20); a despiser of wealth, and while he reckons gold less than light air, he exchanges earthly realms for the sky, the ground for the stars.

XVII.

IN EUNDEM VIRUM ELOQUENTISSIMUM.

Viderit utilitas, moniti meliora, sed adde
 Ex *Ithacâ*, fandi fictor, et omnes tenes (21).

E. F. REGAL.

[Translation].

XVII.

TO THE SAME MOST ELOQUENT PERSONAGE.

Let expediency consider the better parts of counsel, but
add, a poet from Ithaca, and you hold all(21).

E.F., King's College.

XVIII.

IN OBITUM LITERATISSIMI JUXTA AC NOBILISSIMI
VIRI FRANCISCI DOMINI VERULAM VICECOMITIS
SANCTI ALBANI.

Occidit ante diem musarum phosphorus! ipsa

Occidit ah *Clarii* (22) cura, dolorque Dei.

Deliciæ (naturæ) tuæ, mundique BACONUS;

Mortis (quod mirum est) ipsius ipse dolor.

Quid non crudelis voluit sibi parca licere?

Parcere mors vellet, noluit illa tamen.

Melpomene objurgans hoc nollet ferre; deditque

Insuper ad tetricas talia dicta deas:

Crudelis nunquam verè prius *Atropos*; orbem

Totum habeas, *Phœbum* tu modo redde meum.

Hei mihi! nec cælum, nec mors, nec musa, BACONE,

Obstabant fatis, nec mea vota tuis(23).

[Translation].

XVIII.

ON THE DEATH OF THE MOST LEARNED AND
NOBLE FRANCIS, LORD VERULAM, VISCOUNT ST.
ALBANS.

The day-star of the Muses has set before his hour! the special care and special grief, alas! of the Clarion (22) God has perished, Bacon, thy darling, O! Nature! and the world's; the special sorrow of death itself, which is a marvel. Why was not cruel fate willing to allow herself liberty? Death would be willing to spare, but fate refused. *Melpomene* rebuking would not endure this; and addressed the dire goddesses in these words:—*Atropos*,

never before truly cruel; take the whole world, only give me back my Phœbus. Ah! woe is me! neither heaven, nor death, nor the muse O Bacon! nor my prayers prevented your doom(23).

XIX.

IN OBITUM EJUSDEM.

Si repetes quantum mundo musisque, BACONE,
 Donasti, vel si creditor esse velis;
 Conturbabit (24) amor, mundus, musæque, *Jovisque*
 Arca, preces, cælum, carmina, thura, dolor:
 Quid possunt artes, quidve invidiosa (25) vetustas?
 Invidiam tandem desinat esse licet.
 Sustineas sælix, manesque, BACONE, necesse est,
 Ah natura nihil, quod tibi solvat, habet.

[*Translation*].

XIX.

ON THE DEATH OF THE SAME.

If you will claim, O Bacon! as much as you have given to the world and to the muses, or if you mean to be a creditor, love, the world, the muses, Jove's treasury, prayers, heaven, poetry, incense, grief will stop payment(24); what can the arts do, or envied (25) antiquity? At length envy may cease. It is necessary O Bacon! that you should kindly submit and remain a creditor, ah! nature has not wherewithal to repay you.

XX.

IN OBITUM EJUSDEM, &c.

Si nisi qui dignus, nemo tua fata, BACONE,
 Fleret, erit nullus, credito nullus erit.
 Plangite jam verè *Clio*, *Chiusque* sorores,
 Ah decima occubuit musa, decusque chori.
 Ah nunquam verè infælix prius ipse *Apollo*!
 Unde illi qui sic illum amet alter erit?
 Ah numerum non est habiturus; jamque necesse est,
 Contentus musis ut sit *Apollo* novem.

[*Translation*].

XX.

ON THE DEATH OF THE SAME, etc.

If none but the worthy should mourn your death, O Bacon! none, trust me, none will there be. Lament now sincerely, O Clio! and sisters of Clio, ah! the tenth muse and the glory of the choir has perished. Ah! never before has Apollo himself been truly unhappy! Whence will there be another to love him so? Ah! he is no longer going to have the full number; and unavoidable is it now for Apollo to be content with nine Muses.

XXI.

AD UTRASQUE ACADEMIAS CARMEN.

Παραμυθητικόν

Si mea cum vestris valuissent vota sorores,
 (Ah venit ante suum nostra querela diem!)
 Non foret ambiguum nostri certamen amoris,
 (Et pia nonnunquam lis in amore latet :)
 Nos nostrum lacrymis, et te potiremur *Apollo*
 Delicium patriæ, docte BACONE, tuæ(26).
 Quid potuit natura magis, virtusque? dedisti
 Perpetui fructum nominis inde tui.
 Cum legerent nostri pars te prudentior ævi,
 Unum jurabant usque decere loqui.
 Hunc nimium tetricæ nobis, vobisque negarunt
 (Ah sibi quid nolunt sæpe licere) deæ,
 Dignus erat cælo, sed adhuc tellure morari
 Pro tali quæ sunt improba vota viro?
 O fælix fatum! cum non sit culpa, BACONE,
 Mortem, sed fælix gloria, flere tuam.
 Sistite jam meritos fletus, gemitusque, sorores;
 Non potis est mæstos totus inire rogos.
 Et noster, vesterque fuit: lis inde sequuta est,
 Atque uter major sit dubitatur amor.
 Communis dolor est, noster, vesterque; jacere
 Uno non potuit tanta ruina loco.

GULIEL. LOE, Coll. Trinit.

[Translation].

XXI.

CONSOLATORY POEM TO BOTH UNIVERSITIES.

If my prayers with yours O Sisters! had prevailed (ah! our plaintive song comes before its time), the contest of our love would not be ambiguous (sometimes too in love lurks affectionate strife), we should be in possession of our tears and of thee, Apollo (26), the darling, learned Bacon of your native land. What more could nature or worth produce? Thence have you put forth the fruit of your undying name. When the best critics of our age read your works, they kept vowing that it was fitting that you alone should express yourself. To grant him to us and to you (sisters) the excessively dire goddesses have refused (ah! why are they so seldom willing to make concession?). He deserved heaven but that he should yet a little while tarry on earth, what prayers are too importunate considering his worth? O happy fate! since it is not a fault but highly and auspiciously creditable to lament your death, O Bacon! Restrain at length your just tears and wailings, sisters; we cannot all enter the sad funeral pyre. He was ours and yours: thence a contest ensued, and which of our loves be the greater is uncertain. Our grief and yours is mutual; so vast a catastrophe could not be confined to one place.

WILLIAM LOE, Trinity College.

XXII.

IN OBITUM ILLUSTRISSIMI VERULAMII,
VICE-COMITIS SANCTI ALBANI.

Dum scripturavit multum *Verulamius* heros,
Imbuit et crebris sæcla voluminibus:
Viderat exultos (27) mors dudum exosa libellos,
Scripta nec infælix tam numerosa tulit.
Odit enim ingemi monumenta perennia, quæque
Funereos spernunt æmula Scripta rogos.
Ergo dum calamum libravit dextera, dumque
Lassavit teneras penna diserta manus;
Nec tum finitam signarat pagina chartam
Ultima, cum nigrum *Theta* (28) coronis (29) erat:
Attamen et vivent seros aditura nepotes,
Morte vel invitâ, scripta, BACONE, tua.

JACOBUS DUPORT, T. C.

[*Translation*].

XXII.

ON THE DEATH OF THE MOST ILLUSTRIOUS
VERULAM, VISCOUNT ST. ALBANS.

While the Verulam sage was filled with the desire of writing and enriched the ages with crowds of books: death detesting polished (27) books had long had his eye on them, nor did the wretch endure such numerous writings. For he hates the everlasting monuments of genius, and ambitious compositions, which despise funeral pyres. Therefore while the (writer's) hand wielded the pen, and while the eloquent pen wearied the frail hands, nor yet had the page wound up the completed manuscript, when the black Theta(28) became the crowning period of the work(29): nevertheless in spite of death your writings, O Bacon! will live and descend to our remote posterity.

JAMES DUPORT, Trin. Col.

XXIII.

AD VIATOREM, HONORATISSIMI DOMINI, FRAN-
CISCI DOMINI VERULAM, MONUMENTUM
INSPICIENTEM.Marmore Pieridum gelido *Phœbique* choragum

Inclusumne putes, stulte viator? abi:

Fallere: jam rutilo *Verulamia* fulget Olympo;

Sydere splendet aper (30), magne JACOBÆ, tuo.

[*Translation*].

XXIII.

TO THE PASSER-BY LOOKING ON THE TOMB OF
THE RIGHT HONOURABLE LORD FRANCIS, LORD
VERULAM.

Think you, foolish traveller, that the leader of the choir of the Muses and of Phœbus is interred in the cold marble? Away, you are deceived. The Verulamian star now glitters in ruddy Olympus: The boar(30), great James shines resplendent in your constellation.

XXIV.

IN OBITUM ILLUSTRISSIMI ET SPECTATISSIMI
TUM A LITERIS TUM A PRUDENTIA ET NATIVA
NOBILITATE VIRI, DOMINI FRANCISCI BACON,
VICE-COMITIS SANCTI ALBANI, etc.

Non ego, non *Naso* (31) si viceret ipse litaret,
Exequiis versu, magne BACONE, tuis.
Deducti veniunt versus a mente serena,
Nubila sunt fato pectora nostra tuo.
Replesti (32) mundum scriptis, et sæcula fama,
Ingredere in requiem, quando ita dulce, tuam.
Et tibi doctrinæ exaltatio scripta, BACONE,
Exaltat toto jam caput orbe tuum.
Curta cano, quin nulla magis; sin carmina vitæ
Te reparare tuæ, quanta, BACONE, darem?

C. D. REGAL.

[*Translation*].

XXIV.

ON THE DEATH OF THE MOST ILLUSTRIOUS LORD
FRANCIS BACON, VISCOUNT ST. ALBANS, MOST
DISTINGUISHED BOTH IN LETTERS AND WISDOM,
AS ALSO FOR INNATE NOBILITY.

Nor I, nor *Naso*(31) himself, were he alive, could duly celebrate your obsequies with verse, great Bacon. Poetry comes as the product of a tranquil mind, our hearts are troubled by your death. You have filled the world with your writings (32), and the ages with your fame. Enter into your rest, since to do so is so sweet. The *Advancement of Learning* written by you, O Bacon! exalts your head now throughout the entire globe. I utter verses incomplete, or rather none, but could verses restore you, O Bacon! to life, what verses would I then contribute!

C.D., King's College.

XXV.

IN OBITUM HONORATISSIMI DOMINI, DOMINI
FRANCISCI BARONIS DE VERULAMIO, VICE-
COMITIS S. ALBANI.

Qui fuit legis moderator, illa
Lege solutus, reus ipse mortis
Sistitur, nostram politeia turbat

Sic *Radamanthi* (33).

Qui Novo summum sophiæ magistrum (34)

Organo tandem docuisset uti,
Mortis antiqua methodo coactus

Membra resolvit.

Quippe præmissis valide novicis
Parca conclusum voluit supremum
Huic diem, sensus ratione fatis

Insit iniquis.

Multa qui haud uno revelanda sæclo

Κυπρτα naturæ patefecit, ipse

Justa naturæ facili novercæ

Debita solvit

Artium tandem meliore vena

Occidit plenus, moriensque monstrat

Quam siet longa ars, brevis atque vita,

Fama perennis;

Qui fuit nostro rutilans in orbe

Lucifer, magnos et honoris egit

Circulos, transit, proprioque fulget

Fixus in orbe.

[*Translation*].

XXV.

ON THE DEATH OF THE RIGHT HONOURABLE
LORD FRANCIS, BARON VERULAM, VISCOUNT
ST. ALBANS.

He who was the arbiter of law, freed from that law, is himself arraigned before the tribunal of death; thus does the polity of Rhadamanthus (33) clash with ours. He who would at last have taught the greatest master (34) of wisdom to use a *New Organ*, himself compelled by death's

ancient method makes useless his own members. In fact Destiny wished from premisses quite modern, a conclusion to be arrived at as to this man's death, whether or not there were sense or reason in the unpropitious fates. He who disclosed secrets of nature, which in one age should not be revealed, nevertheless had to pay the debts due to nature, a compliant stepmother. Finally he dies full of an unusually rich vein of arts, and dying demonstrates how extensive is art, how contracted is life, how everlasting fame; he who was in our sphere the brilliant Light-bearer, and trod great paths of glory, passes, and fixed in his own orb shines refulgent.

XXVI.

CARMEN SEPULCHRALE.

Sub tumulo est corpus (non debita præda sepulchri),
 Virtutum externus nomina marmor habet;
 Sic pia saxa loqui docuit vestigia figens
 Marmore in hoc virtus, ipsa datura fugam:
 Nostra dabunt tumulumque æternum corda, loquantur
 Ut famam illius saxa hominesque simul.

HENR. FERNE, Trin. Coll. So.

[*Translation*].

XXVI.

A FUNERAL CHANT.

Beneath the tomb lies the body (spoil not due to the grave), the outer marble recounts his virtues; thus virtue, about to flee away herself, imprinting these traces, has taught the pious slab to speak: our hearts will furnish an everlasting tomb, so that stones and men together may speak of his fame.

HENRY FERNE, Fellow of Trinity College.

XXVII.

AD STATUAM LITERATISSIMI VEREQUE NOBILIS-
SIMI VIRI DOMINI FRANCISCI BACON.

Octoginta negat qui te numerasse *Decembres*,
 Frontem, non libros inspicit ille tuos;
 Nam virtus si cana senem, si sarta *Minervæ*,
 Reddant, vel natu *Nestore* major eras (35).

Quod si forma neget, *veterum sapientia* monstret;

Longævæ ætatis tessera certa tuæ.

Vivere namque diu cornicum condere lustra

Non est, sed vitâ posse priore frui.

G. NASH, Aul. Pem.

[*Translation*].

XXVII.

TO THE STATUE OF THE MOST LETTERED AND
NOBLE LORD, LORD FRANCIS BACON.

He who says you have not numbered eighty Decembers, examines your brow, not your books. For if venerable virtue, if Wisdom's wreaths make an ancient, you were older than Nestor(35). But if your appearance denies, your "Wisdom of the Ancients" proves it: the certain token of your advanced age. For to live is not to outlast the lustrums of crows, but to be able to enjoy past life.

G. NASH, Pembroke Hall.

XXVIII.

DE INUNDATIONE NUPERA AQUARUM.

Solverat (36) *Eridanus* tumidarum flumina aquarum:

Solverat; et populis non levis horror erat:

Quippe gravis *Pyrrhæ* (37) metuentes tempora cladis

Credebant simili crescere flumen aquâ.

Ille dolor fuerat sævus, lachrymæque futuri

Funeris, et justis (38) dona paranda novis.

Scilicet et fluvios tua, vir celeberrime, tangunt

Funera, nedum homines, mæstaque corda virum.

JAMES.

[*Translation*].

XXVIII.

ON THE LATE FLOODS.

Eridanus(36) had let loose the floods of his swollen waters: he had loosed them; and great fear fell on men: since fearing the time of the great cataclysm of Pyrrha(37), they believed that the flood would increase with like inundation. That (event) had been wild grief and tears

for the coming death, and offerings fit to be furnished for the recent obsequies(38). It is clear that your death, most illustrious man, affects even rivers, much more human beings and the sad hearts of men.

JAMES.

XXIX.

IN OBITUM HONORATISSIMI VIRI FRANCISCI
BACON, VICECOMITIS SANCTI ALBANI, BARONIS
DE VERULAM, etc.

Ergo te quoque flemus? et æternare Camænas

Qui poteras, poteras ipse, BACONE, mori?

Ergo nec ætherea fruerere diutius aurâ?

(Indigni scriptis *Ventus et Aura* tuis:)

Scilicet indomiti tandem vesania fati

Placari voluit nobiliore rogo:

Sævaque vulgares jam dedignata triumphos

Ostendit nimio plus licuisse sibi:

Unaque lux tanti nunc luctus conscia, peste (39)

Insolita quanti nec prior annus erat.

R.L.

[*Translation*].

XXIX.

ON THE DEATH OF THE RIGHT HONOURABLE
FRANCIS BACON, VISCOUNT ST. ALBANS, BARON
VERULAM, ETC.

Do we then bewail you too? And you, who were able to immortalize the Muses, could you die yourself, O Bacon? Will you then no longer enjoy the upper air? (The wind and the air deserve not that you should write their history.) It is evident the frenzy of uncontrollable fate longed to be appeased with an uncommon funeral pile: and now fiercely scorning vulgar triumphs she ostentatiously shows that much too much has been put into her power: and one day is now conscious of grief as great as not all the previous year was, notwithstanding an unusually severe visitation of the plague(39).

XXX.

IN OBITUM NOBILISSIMI VIRI FRANCISCI BACONIS
OLIM MAGNI SIGILLI ANGLIÆ CUSTODIS.

Quid? an apud Deos coorta lis fuit?
An æmulum senex *Saturnus* filium
Jovem vocavit in jus, rursus expetens
Regnum? sed illic advocatum non habens
Relinquit astra, pergens in terras iter,
Ubi cito invenit parem sibi virum,
BACONEM scilicet, quem falce demetens
Jus exequi coegit inter angelos,
Et ipsum se *Jovenque* filium suum.
Quid? an prudentiâ BACONUS indigent
Dei? vel liquerit Deos *Astræa*?
Ita est: abivit: ipsaque astra deserens,
Ministrabatur huic BACONI sedule.
Saturnus ipse non fælterioribus
Degebat ævum sæculis, quibus nomen
Vel aureum fuit, (sunt hæc poëtica)
Quam judicante nos BACONE degimus:
Beatis ergo nobis numina invidentia,
Volebant gaudium hoc commune demere:
Abiit, abiit: sat hoc doloribus meis
Est protulisse: non dixi est mortuus:
Quid est opus jam vestimentis atris? en en
Arundo nostrâ tincturâ fluit nigrâ;
Camænarumque fons siccum se fecerit,
In lachrymas minutas se dispertiens;
Frequentibusque nimbis *Aprilis* madet
Dolores innuens: quippe insolentius
Furit fraterna ventorum discordia:
Uterque scilicet gemens non desinit
Ad intus altius suspirium trahens.
O omnibus Bone, ut videntur omnia
Amasse te vivum, et dolere mortuum!

HENR. OCKLEY, C.Tr.

[*Translation*].

XXX.

ON THE DEATH OF THE MOST NOBLE FRANCIS
BACON, SOMETIME KEEPER OF THE GREAT SEAL
OF ENGLAND.

What? Has then litigation sprung up among the gods? Has aged Saturn, again aiming at supremacy, summoned into court his rival and son Jove? But having no pleader there he leaves the stars, directing his course to earth, where soon he finds one suitable for his purpose, namely Bacon, whom, mowing down with his scythe, he compels to administer justice among the angels and between himself and his son Jove. What? Do then the gods need the wisdom of Bacon? Or has Astræa left the gods? It is so: she has gone: and even she, abandoning the stars, sedulously ministered to our Bacon. Saturn himself spent not his time in happier ages, to which the name even of gold is given, (these are poets' fancies) than we experienced when Bacon judged us. Therefore the gods, envying our happy state, willed to remove this universal joy. He is gone, he is gone: it suffices for my woe to have uttered this: I have not said he is dead: What need is there now of black raiment? See! see! our pen flows with black pigment; and the fountain of the Muses shall have become dry, resolving itself into tiny tears: April, implying sorrows, drips: surely the fraternal discord of the winds rages more than usual: that is to say, each moaning ceases not to draw deep sighs from the heart. O benefactor of all, how all things seem to have loved you living and to mourn you dead!

HENRY OCKLEY, Trinity College.

XXXI.

IN LANGUOREM DIUTURNUM, SED MORTEM
INOPINATAM, NOBILISSIMI DOMINI SUI, VICE-
COMITIS SANCTI ALBANI.

Mors prius aggressa est, fuit inde repulsa: putabam

Incepti et sceleris pœnituisse sui.

Callidus obsessas ut miles deserit urbes

Incautis posito quo ferat arma metu;

Mors pariter multum hunc vulnus defendere doctum,

Averso a musis lumine sæva ferit.

Quam cupiam lacrymis oculos absumere totos;

Nostra sed heu libris lumina servo suis.

Sic maculis chartam lugentem emittere cordi est;

Nil salis hic nisi quod lacryma salsa dedit.

GUIL. ATKINS,

Dominationis suæ Servus Domesticus.

[*Translation*].

XXXI.

ON THE LANGUISHING ILLNESS, BUT UN-
EXPECTED DEATH OF HIS MOST NOBLE LORD,
VISCOUNT ST. ALBANS.

Death first attacked, then was repulsed: I thought he had repented of his design and crime. As a skilful general marches off from besieged cities, in order to attack the garrison when off their guard and freed from fear, just so Death relentless on a day hostile to the Muses smites this man much skilled in warding off a blow. How I would long to consume utterly my eyes with weeping! But, ah! I preserve my eyes for their own books. Thus I am glad to produce a poem stained with tears; in it there is no salt, save what the salt tear has given.

WILLIAM ATKINS,

His Lordship's Domestic Attendant.

XXXII.

IN OBITUM DOMINI FRANCISCI BACONI, BARONIS
DE VERULAMIO, ET TOTUS ANGLIÆ NUPERI
CANCELLARII (40).

Dum moriens tantam nostris Verulamius Heros

Tristitiam Musis, luminaque uda facit:

Credimus heu nullum fieri post fata beatum,

Credimus et *Samium* desipuisse senem.(41)

Scillicet hic miseris fælix nequit esse *Camænis*

Nec se quam Musas plus amat iste suas.

At luctantem animam *Clotho* imperiosa coegit.

Ad cælum invitos traxit in astra pedes.

Ergone *Phæbeias* jacuisse putabimus artes?
 Atque herbas *Clarii* nil valuisse Dei?
Phæbus idem potuit, nec virtus abfuit herbis,
 Hunc artem atque illas vim retinere putes:
 At *Phæbum* (ut metuit ne Rex foret iste *Camænis*)
 Rivali medicam crede negasse manum.
 Hinc dolor est; quod cum *Phæbo Verulamius* Heros
 Major erat reliquis, hac foret arte minor.
 Vos tamen, O tantum manes atque umbra, *Camæna*
 Et pæne inferni pallida turba *Jovis*,
 Si spiratis adhuc, et non lusistis ocellos,
 Sed neque post illum vos superesse putem:
 Si vos ergo aliquis de morte reduxerit *Orpheus*,
 Istaque non aciem fallit imago meam:
 Discite nunc gemitus et lamentabile carmen,
 Ex oculis vestris lacrima multa fluat.
 En quam multa fuit? veras agnosco *Camænas*
 Et lacrimas, *Helicon* vix satis unus erit;
Deucalionæis et qui non mersus in undis
Parnassus (mirum est) hisce latebit aquis.
 Scilicet hic periit, per quem vos vivitis, et qui
 Multa *Pierias* nutriit arte Deas.
 Vidit ut hic artes nulla radice retentas,
 Languere ut summo semina sparsa solo;
 Crescere *Pegaseas* docuit, velut hasta *Quirini* (42)
 Crevit, et exiguo tempore *Laurus* erat.
 Ergo *Heliconiadas* docuit cum crescere divas,
 Diminuent hujus sæcula nulla decus.
 Nec ferre ulterius generosi pectoris æstus
 Contemptum potuit, Diva *Minerva*, tuum.
 Restituit calamus solitum divinus honorem
 Dispulit et nubes alter *Apollo* tuas.
 Dispulit et tenebras sed quas obfusca vetustas
 Temporis et prisci lippa senecta tulit;
 Atque alias methodas (43) sacrum instauravit acumen,
Gnossiaque eripuit, sed sua fila dedit. (44)
 Scilicet antiquo sapientum vulgus in ævo
 Tam claros oculos non habuisse liquet;
 Hi velut *Eöo* surgens de littore *Phæbus*,

Hic velut in media fulget *Apollo* die:
Hi veluti *Tiphys* (45) tentarunt æquora primum,
At vix deseruit littora prima ratis,
Pleiadas hic *Hyadasque* atque omnia sidera noscens,
Syrtes, atque tuos, improba *Scylla*, canes;
Scit quod vitandum est, quo dirigat æquore navem,
Certius et cursum nautica monstrat acus:
Infantes illi Musas, hic gignit adultas;
Mortales illi, gignit et iste Deas.
Palmam ideo reliquis *Magna Instauratio* libris
Abstulit, et cedunt squalida turba sophi.
Et vestita novo *Pallas* nodo prodit amictu,
Anguis depositis ut nitet exuviis.
Sic *Phœnix* cineres spectat modo nata paternos,
Æsonis (46) et rediit prima juventa senis.
Instaurata suos et sic *Verulamia* muros
Jactat, et antiquum sperat ab inde decus.
Sed quanta effulgent plus quam mortalis ocelli
Lumina, dum regni mystica sacra canat;
Dum sic naturæ leges arcanaque Regnum,
Tanquam a secretis esset utrisque, canat;
Dum canat *Henricum*, qui Rex idemque Sacerdos,
Connubio stabili junxit utramque rosam.
Atqui hæc sunt nostris longe majora Camænis,
Non hæc infælix *Granta*, sed *Aula* sciat
Sed cum *Granta* labris admoverit ubera tantis
Jus habet, in laudes, maxime alumne, tuas.
Jus habet, ut mæstos lacrimis extingueret ignes,
Posset ut e medio diripuisse rogo.
At nostræ tibi nulla ferant encomia Musæ,
Ipse canis, laudes et canis inde tuas.
Nos tamen et laudes, qua possumus arte canemus,
Si tamen ars desit, laus erit iste dolor.

THO. RANDOLPH, T.C.

[*Translation*].

XXXII.

ON THE DEATH OF LORD FRANCIS BACON, BARON
VERULAM, LATE CHANCELLOR OF ALL
ENGLAND (40).

While by dying the Verulamian demi-god is the cause of such sadness and weeping eyes in the Muses, we believe, alas! that no one after his death can become happy: we believe that even the Samian sage(40) was unwise. Assuredly the object of our sorrow cannot be in a state of felicity, since his Muses are grieving, and he loves not himself more than them. But the imperious Clotho compelled his reluctant spirit. To heaven among the stars she drew his unwilling feet. Are we to think then that the arts of Phœbus lay dormant and the herbs of the Clarian god were of no avail? Phœbus was as powerful as ever, nor was efficacy absent from his herbs; be sure that he retained his skill and they their force. But believe that Phœbus withheld his healing hand from his rival, because he feared his becoming King of the Muses. Hence our grief; that the Verulamian demi-god should be inferior to Phœbus in the healing art, though his superior in all else. O Muses! mere shadowy ghosts. little more than the pallid suite of Dis, yet if still you breathe and do not mock my poor eyes (but I would not think you would have survived him); if therefore some Orpheus should have brought you back from death and that vision deludes not my sight, apply yourselves now to lamentations and canticles of woe, let abundance of tears flow from your eyes.

See! how plentiful the flood! I acknowledge these for genuine Muses and their tears. One Helicon will scarce equal them; Parnassus, not covered by Deucalion's flood, will, wonderful to say, be hidden beneath these waters. For he has perished, through whom you live, and who has fostered the Pierian goddesses with many an art. When he perceived that the arts were held by no roots, and like seed scattered on the surface of the soil were withering away, he taught the Pegasean arts to grow, as grew the spear of Quirinus(42) swiftly into a laurel tree. Therefore since he has taught the Heliconian goddesses to flourish no lapse of ages shall dim his glory. The ardour of his noble heart could bear no longer that you, divine Minerva,

should be despised. His godlike pen restored your wonted honour and as another Apollo dispelled the clouds that hid you. But he dispelled also the darkness which murky antiquity and blear-eyed old age of former times had brought about; and his super-human sagacity instituted new methods(43) and tore away the Labarynthine windings, but gave us his own(44). Certainly it is clear that the crown of ancient sages had not such penetrating eyes. They were like Phœbus rising in the East, he like the same resplendent at noon. They like Tiphys(45) first explored the seas, but scarcely did their bark depart from the coast; he knowing the Pleiads and the Hyads and all the constellations and your dogs, insatiate Scylla, sees what is to be shunned, whither to steer his ship over the sea; and the mariner's compass with greater security points the way.

They begot the infant Muses, he adult. They were parents of mortal muses, he produced goddesses. Consequently the "Great Instauration" took the palm from all other books, and the sophists, uncouth mob, retire. Pallas too, now arrayed in a new robe, paces forth, as a snake shines, when it has put off its old skin. Thus the new-born Phoenix regards the ashes from which it springs, and the bloom of youth returns to aged Æson(46). So too, Verulam restored, boasts its new walls, and thence hopes for its ancient renown. But how much more brightly than poor mortal vision gleam his eyes, while he sings the sacred mysteries of the State, while he sounds forth the laws of nature and the secrets of kings, as though he were secretary in both spheres, while he celebrates Henry, who both king and priest joined in a stable union both the roses. But these themes far surpass our Muses' power, such let not unhappy Granta but the Court profess skill in. But since Granta gave her breasts to such lips, she has a claim on your glories, O greatest of her offspring! She has a right to extinguish with her tears the sad funeral fires, that she might pluck something from the midst of the funeral pile. But my song can bring you no praises, a singer yourself you chaunt your own praises thereby. Let me, however, with what skill I may, celebrate your renown, yet if art fail me, my very grief will redound to your fame.

THOMAS RANDOLPH, Trinity College,

NOTES ON THE MANES VERULAMIANI.

(1) St. Alban (A.D. 303) was martyred through having changed clothes with a priest—his friend—whose name was Amphibalus. Amphibalus also means a cloak, *vestis exterior*. There is therefore a play upon the word here. [c. f. Bacon's letter to the King thanking him for a further step in rank: "And when your Majesty could raise me no higher it was your grace to illustrate me with beams of honour; first making me Baron Verulam, and now Viscount St. Alban. So this is the eighth rise or reach, a diapason in music, even a good number and accord for a close. And so I may without superstition be buried in St. Alban's habit or Vestment."—EDITORS.]

(2) The *Novum Organum* appeared in 1620 under the title *Instauratio Magna*. It is written in aphorisms. *Dicta acute* therefore describes briefly the first work on the list; others which follow are similarly treated.

(3) The House of Lords.

(4) Goddess of law, custom and equity, represented carrying scales.

(5) That is, not a single judge, but the whole Supreme Court. The Areopagus of Athens was sometimes called *Ἡ ἀνω βουλή*, "The Upper House." Cicero writes to Atticus: "Senatus Ἄρειος ἡγάγος, the Senate is in Areopagus" (ad. Att., I. 14).

(6) Literally, *trousered Porch*. All the nations around the Greeks and Romans were represented *braccatæ*. Seneca was a Spaniard. Stoic philosopher, statesman, writer of tragedies and brilliant man of letters, he was condemned to death by Nero, who put to death other Stoics too. In fact, under the Claudian and Flavian emperors and Senate, the Stoics had a bad time. Hence it seems that the allusion in the text is to these, and especially to Seneca.

(7) Aristotle, like Bacon, had "taken all knowledge for his province." He called his logic the *organon*—that is, the instrument of reason for demonstration. Hippolytus restored to life by Æsculapius was worshipped in Italy under the name of Virbius. In this passage the grammatical concordance is not clear—e.g., whether *repilantem* refers to philosophy or to Bacon, and consequently what the subject of the verbs following is. However, apart even from other considerations which would enable us to settle the matter, the parallelism of the complex simile requires the interpretation given. In any case the ultimate meaning is the same, viz., that philosophy was renovated by Bacon in the guise of the drama. All the Shakespeare plays are saturated with Bacon's science, learning and wisdom.

(8) I will make some suggestions to interpret this enigma. In the first place, it is enough for a comparison that some striking feature should be some way common to both members, *Omnis comparatio claudicat*—every comparison halts. Every schoolboy knows that Hannibal lost an eye soon after invading Italy. When he marched his army—always victorious in the field—to the very walls of Rome, great panic there was the result, especially in the Subura, the most crowded quarter. Near the Subura ran the *Argiletum*, a street mostly occupied by the booksellers. *Ventilare* means to fan, to agitate, to winnow, in a special manner the last. Bacon's eye referred to here means (I suggest) "the poet's eye in a fine frenzy rolling," and, by a common figure of speech, the products of that eye; so that "his surviving (superstitious) eye" would mean such of his plays as survived; for he had been writing plays since his youth, and had allowed multitudes of them to perish. We are told not one in fifty of the Elizabethan plays have probably come down to us. Even his surviving plays were winnowed—that is, the thirty-six plays of the folio were selected by him to represent his wisdom and philosophy, and when the news got abroad that Shakespeare's plays were to be published, and when Ben Jonson and others ("good pens which desert (forsake) me not") busied themselves in collecting copies and in entering them where necessary at Stationers' Hall, thereby securing and notifying copyright or its equivalent (see Webb's "Mystery of William Shakespeare," p. 261), the Subura of London, inhabited by actors, playwrights, booksellers (pirates several of them), &c., was much agitated.

(9) The elegist in this couplet implies that Bacon had tried to do away with certain rooted abuses; but one of them (judges taking gifts, not necessarily bribes, from suitors) had caught him by the hands in his old age and left him a prey to his enemies. Milo, of Crotona, the most famous athlete of antiquity, carried an ox on his shoulders and ate it afterwards in one day. In his old age, trying to rive a partly split oak, it closed on his hands, and so he perished by wild beasts. *Multus* looks like a misprint for *inultus*, unavenged or unvindicated.

(10) Bacon used to keep himself very retired at times. His friends complained that they could not gain access to him. His own expression was that he was keeping state. Spedding tells us that, amazingly frank as he is in the letters and documents he has left regarding his life generally, yet he never admits us to his fireside. His private life remains a mystery.

Note to v.

(11) I think in these couplets the sacred streams of Pegasus and profane streams are called upon to mourn in different ways. However, better scholars do not think so. They make *profana* equiva-

lent to *profanata*, and {translate: "Lament, ye streams, which born beneath the hoofs of Pegasus, are now turbid with weeping, and run distained with mud in a stream barely sufficing to carry its load of black soil." So Mr. W. Theobald.

Note to vi.

(12) Cf. *Quisque suos patimur manes*, we all; undergo our penal sufferings (*Æn.*, VI. 743).

Note to vii.

(13) Niobe was so proud of her numerous children that she despised Latona, mother of Diana and Apollo, who therefore slew her children. Niobe herself was changed by Jupiter into a stone.

Notes to ix.

(14) The metre, a spondee, a dactyl and three trochees require Tagus to be taken for the river famous for its golden sand. The first syllable is long in the Greek word signifying commander, otherwise an excellent rendering.

(15) If the writer wished to allude to Bacon's reference to himself as a "concealed poet," the phrase, *reconditarum et gemma pretiosa literarum*, answers the purpose very well. "Recondite literature" will do too.

Note to xi.

(16) Alluding to the concluding words in Bacon's *History of Henry VII.*: "So that he dwelleth more richly dead, [in the monument of his tomb, than he did alive at Richmond, or any of his palaces. I could wish he did the like in this monument of his fame." (*Works*, VII., p. 245).

Note to No. xii.

(17) Here Bacon is identified with Apollo, the god of poetry and music and leader of the choir of the Muses. Of the nine Muses, seven were expressly goddesses of poetry and every kind of song and music, the remaining two—Clio and Urania—were goddesses of History and Astronomy respectively.

Notes to Nos. xvi and xvii.

(18) cf. "Leave thee alone, for the comparison
Of all, that insolent Greece, or haughtie Rome
Sent forth."—From Ben Jonson's Poem prefixed to the First Folio. In his "Discoveries" he gives to Bacon the self-same superiority over "insolent Greece and haughtie Rome."

(19) *Marte idem*. Bacon here is declared great alike "in the field and in the Cabinet." But where did he distinguish himself as a military genius except in the plays of Shakespeare, where the soldiery is said to be as perfect as the seamanship or any other excellency of knowledge of all the "mysteries" of arts and crafts

therein contained? It is known that Bacon was a master in all (or nearly all) arts and crafts, liberal and mechanical; nothing of the kind is known about Shakspeare the actor.

(20) *Semihomo*. This word here means Centaur. Chiron, the wisest and justest of the Centaurs and the son of Saturn, was renowned for skill in hunting, medicine, music, prophecy, &c. Himself the pupil of Apollo and Diana, he became the teacher in the above-mentioned arts of the most famous heroes of Grecian story—Peleus, Achilles, Diomedes, &c.

(21) No one can deny the extreme obscurity of this couplet. *Moniti meliora sequamur* are Anchises' words in *Æn.* III. 188. "Admonished let us follow better counsels." But the two words *moniti meliora* are inscribed on the outer scroll of the left-hand title-page of the Frankfort edition of Bacon's works 1665, while inside is written the motto of the Bacon family, *mediocria firma*—moderation is strength. It seems to me that the two phrases are to be taken as forming one sentence. The meaning would then be: the best part of counsel is what combines strength and moderation. Now, applying this to the couplet, and in the light of what is now known of Bacon, the writer seems to warn the literary intimates of Bacon not to tell too much or claim too much for him, but that his memory would be best served, and the ends he had in view best promoted, by making so seemingly exaggerated claims of authorship, as in justice might be done; but to be moderate and yet to intimate that he was "a concealed poet" (*ex Ithaca fandi factor*) which virtually covers the whole ground of the Baconian contention.

Factor fandi Ulixes (*Æn.* IX. 602.) means Ulysses the counterfeiter or feigner, but *factor fandi* would also signify poet ("The truest poetry is the most feigning,"—*As you Like It*, III. 3; so *Ex Ithaca fandi factor* well suggests the "concealed poet," as Bacon writes to Sir John Davies he was.

Notes to No. xviii.

(22) Claros, a small town on the Ionian coast with a celebrated temple and oracle of Apollo, surnamed Clarius.

(23) This poem from beginning to end affords the strongest support to the Baconian theory. Bacon is called the "day star of the Muses." He is the chief care and grief of Apollo, their leader, god of poetry, music, &c. Melpomene above all is concerned for him. Now Melpomene, the songstress, is the muse of tragedy, and Shakespeare compared with himself even, is supreme, unapproachable in tragedy. The muse of tragedy recognises this and calls him, not her disciple or votary—no matter how excelling—but her Phæbus, her god. Such was Bacon to the poetic eye of the scholar

who wrote this elegy, and such and so much space did he fill in the eyes of many other contemporaries—some represented by these memorials.

No doubt Melpomene or any muse need not always stand for the goddess of that department of poetry she is usually entrusted with. Horace certainly speaks of Melpomene as goddess of poets generally, but this does not lessen at all the force of the testimony here supplied.

Notes to No. xix.

(24) *Conturbabit.* cf. *Sic Pædo conturbat, Matho deficit*, [so Pædo stops payment, Matho fails.—*Juv.* VII. 129.

(25) *Invidiosa*, here means envied, not envious. cf. *Mæcenas nostræ spes invidiosa juventæ*, Mæcenas the envied hope of our youth.—*Prop.* II.I.83. We need no longer envy antiquity its literary greatness, since we have Bacon's works.

Notes to No. xxi.

(26) *Apollo* god of poetry, music. &c., is here identified with Bacon.

Notes to No. xxii.

(27) *Exultos.* Probably a misprint for *exultos*. There is no reason in the nature of things why *exolescere*, to grow up, to come to maturity, should not form its participle the same way as *adolescere*, *adultus*, but as a matter of fact the form *exoletus* only is found. I am inclined to think the writer meant it as the participle of *exolescere*.

28) Theta, the first letter of *θάνατος*, death, and used as an abbreviation for it.

(29) *Coronis*, a flourish of the pen at the end of a book. It also means the end or completion.

Note to No. xxiii.

(30) The boar, Bacon's crest.

Notes to No. xxiv.

31) *Naso.* Ovid was a great favourite with Bacon.

(32) *Keplesti mundum scriptis*, you have filled the world with your writings. cf. *supra* Elegy 22. Here we have emphatic corroboration of Bacon's widespread relations both as author and otherwise with Elizabethan and Jacobean literature. People laugh at some Baconians for claiming vastly more for Bacon than the "immortal plays," but this contemporary evidence "should give us pause" before drawing the line at the Shakespeare works. Moreover, it is to be noted that it is chiefly as a poet, the votary, nay the leader, of Apollo and the Muses, that Bacon is held up to admiration by these Latin versifiers.

Notes to No. xxv.

(33) Rhadamanthus, son of Zeus and Europa, for his justice made one of the judges in the next life.

(34) *Summum sophiæ magistrum*, Aristotle, called by Dante "Master of them that know." He called his logic the "*Ὀργανον*," the instrument (of reason), which suggested to Bacon the title of his work.

Contrasted ideas run through the stanzas of this poem, which makes clearer what the writer meant. In the second stanza Bacon's new method, as opposed to Aristotle's, is alluded to, and besides, organs and members provide a punning antithesis. In the third stanza "modern premisses" must mean facts or examples, and this with the indirect question (*sensus ratione*) shows how *conclusum* is to be interpreted.

Notes to No. xxvi.

(35) *cf.*, *Cani autem sunt sensus hominis, et ætas senectutis vita immaculata*, but the understanding of a man is grey hairs, and spotless life is old age. (*Wisdom*, IV. 8.)

Notes on No. xxviii.

(36) Eridanus, a river god, the Po, subject to devastating floods. One of these must have happened shortly before Bacon's death.

(37) Deucalion and his wife Pyrrha were the only mortals saved on account of their piety, when Zeus destroyed by a great flood the degenerate race of men.

(38) *Iusta*—funeral rites.

Note to No. xxix.

(39) The plague raged in London the year before Bacon's death.

Note to No. xxxii.

(40) Two excellent translations of this, the longest, the last, and in many ways the most remarkable of these wonderful elegies, have already appeared in *Baconiana*, July, 1896. It was the first presented along with its translation to the public by Dr. Cantor when he had, as may be said, discovered them, after their lying practically unnoticed for well nigh three hundred years. The author of it was Thomas Randolph (1605—1635), poet, fellow of Trinity College, Cambridge, and playwright "of the tribe of Ben," that is, friend of Ben Jonson and one of his dramatic school.

It is evident that Randolph in the elegy laments Bacon as being the greatest poet as well as sage the world ever saw. He does not allude so openly to the drama being the vehicle of Bacon's wisdom as the writer of the fourth elegy, but he puts no limit to his panegyric of Bacon's muse, calling him another Apollo, a greater than

Apollo, one whom Apollo feared would oust him from being king of the Muses, and again as incomparably surpassing all the poets and sages of antiquity.

Sir Leslie Stephen some years ago ridiculed the logic of Baconians, because he said they argued that Bacon could have written the Shakespeare plays, and therefore did. The argument would not be ridiculous in such a case, though it is not the Baconian proof—only an essential part. Most anti-Baconians ridicule the idea of Bacon's being capable of such poetical creations as Shakespeare. Randolph and others of these elegists judged him to be a poet unapproached and unapproachable by any other, ancient or modern—"Eclipse first, the rest nowhere."

(41) *Samium desipuisse senem*. Pythagoras, born at Samos. He professed to teach and train men how to raise themselves above mortal conditions—to approach the state of the gods and so become happy.

(42) *Hasta Quirini*—spear of Quirinus. Quirinus was a surname of Romulus, who is said to have cast his spear into the ground on the Quirinal Hill, where it took root. Quirinus is supposed to be derived from the Sabine word *quiris* meaning a lance or spear. Quirinus would therefore mean spearman. That there is here an allusion to Bacon's *nom de guerre*, Shakespeare, no one who knows who the dramatist really was can doubt. The lance which he brandished and hurled at ignorance (Ben Jonson in his famous prefatory poem to the first Folio compares Shakespeare's works to this lance) took root and became a laurel tree, thereby supplying unending crowns of literary glory.

(43) *Alias methodos*—i. e., new methods of learned and scientific research and discovery, and also new methods of "tradition and delivery" for the results of these researches and discoveries.

(44) *Gnossia*. At Gnossus in Crete was the famous Labyrinth of the Monotaur, Bacon calls his secret method, *Filum Labyrinthi*, the clue of the Labyrinth. His *Wisdom of the Ancients* too professes to unravel the mysteries contained in the myths of antiquity:

(45) *Tiphys*. The pilot of the Argo, the ship that fetched the golden fleece from Colchis.

(46) *Æsonis*. Æson, father of Jason, the hero of the golden fleece, was, according to Ovid, made young again by Medea.

WILLIAM A. SUTTON, S. J.

BACON AND SEATS OF LEARNING.

“Quod præcipium sibi duxit honoratissimus Dominus meus Vice-Comes Sancti Albani academiis et viris literatioribus ut cordi esset id (credo) obtinuit.”

—WILLIAM RAWLEY in his Preface to the *Manes Verulamiani*.

FRANCISCUS

BARO DE VERULAMIO

VICE-COMES SANCTI ALBANI.

ALMAE MATRI
INCLYTAE ACAD.
CANTABRIGIENSI S.

Debita Filii qualia possum persolvo; quod vero facio, idem & vos hortor, ut Augmentis Scientiarum strenuè incumbatis: & in Animi modestia libertatem ingenii retineatis: Neq; talentum à veteribus concreditum in sudario reponatis. Assuerit proculdubio affulserit Divini Luminis Gratia, si humiliata & submissa Religioni Philosophia clavibus sensus legitime & dextrè utamini: & amoto omni contradictionis studio, Quisq; cum alio, ac si ipse secum disputet, *Valete*.

INCLYTAE
ACADEMIAE
OXONIENSI S.

Cum Almae Matri meae inclytæ Cantabrigiensi Scripserim, deessem sanè officio, si simile Armoris pignus sorori ejus non deferrem. Sicut autem eos hortatus sum, ita & vos hortor ut Scientiarum Augmentis strenuè incumbatis & veterum labores, neq; nihil, neq; omnia esse putetis; sed vires etiam proprias modeste perpendentes, subinde tamen experiamini, omnia cedent quam optime; si Arma non alii in alios vertatis sed junctis copiis in Naturà rerù impressionè faciatis, sufficit quippe illa Honori & Victoriae, *Valete*.

From *The Advancement of Learning*, 1640.

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[*Translation*].

FRANCIS,
BARON VERULAM,
VISCOUNT ST. ALBANS.

TO HIS BOUNTIFUL MOTHER
THE FAMOUS UNIVERSITY OF
CAMBRIDGE.

The debts of a son, such as I can, I discharge. And what I do myself, I exhort you to do likewise; that is to apply yourselves strenuously to the advancement of the Sciences, in modesty of mind to retain liberty of understanding, and not to lay up in a napkin the talent which has been transmitted to you in trust from the Ancients. Surely the grace of the divine light will attend and shine upon you, if humbling and submitting Philosophy to Religion you make a legitimate and dexterous use of the keys of sense; and putting away all zeal of contradiction, each dispute with other as if he were disputing with himself. Farewell.

TO THE FAMOUS UNIVERSITY
OF OXFORD.

Having written to my renowned nursing-mother, the University of Cambridge, I should be wanting in my duty if I did not send a pledge of love to her sister. And as I have exhorted them, so likewise I exhort you to apply yourselves strenuously to the advancement of the sciences and to account the labours of the ancients neither as being nothing nor as being all; but to weigh your own powers modestly and yet nevertheless to make trial of them. All will succeed best, if instead of turning your arms one against the other, you join your forces to make an impression upon the nature of things. For that is enough for honour and Victory. Farewell. *

* These two letters, which accompanied presentation copies to the Universities of *De Augmentis Scientiarum*, are not dated but belong to the end of the year 1623. The Latin text is to be found in *The Advancement of Learning*, 1640. The translations into English are taken from Spedding's *Lord Bacon's Letters and Life*, Vol. VII., p. 439.

PRAENOBILIS, & (QUOD IN NOBILITATE PAENE MIRACULUM EST) SCIENTISSIME VICE-COMES.

Nihil concinnius tribuere Amplitudo vestra, nihil gratius accipere potuit Academia, quam scientias: Scientias, quas prius inopes, exiguas, incultas emiserat, accepit tandem nitidas, proceras, ingenii tui copiis (quibus unice Augeri potuerant) uberrime dotatas. Grande ducit munus illud sibi a peregrino (si tamen peregrinus sit, tam prope consanguineus) auctius redire, quod filiolis suis instar patrimonii impendit, et libenter agnoscit hic nasci Musas, alibi tamen quam domi suae crescere. Creverunt quidem, et sub calamo tuo, qui, tanquam strenuus literarum Alcides, columnas tuas, mundo immobiles, propria manu in orbe scientiarum, plus ultra statuisti. Euge exercitissimum athletam, qui, in aliorum patrocinandis virtutibus occupatissimus, alios; in scriptis propriis, te ipsum superasti: Quippe in illo honorum tuorum fastigio viros tantum literatos promovisti; nunc tandem (O dulce prodigium!) etiam et literas. Onerat clientes beneficium hujus angustior munificentia, cujus in accipiendo honor apud nos manet, in fruendo emolumentum transit usque in posteros.

Quin ergo si gratiarum talioni impares sumus juncto robore alterius sæculi nepotes succurant; qui reliquum illud, quod tibi non possunt, saltem nomini tuo persolvent. Felices illi, nos tamen quam longè feliciores, quibus honorifice conscriptam tuam manu epistolam, quibus oculatissima lectitandi praecepta, et studiorum concordiam, in fronte voluminis demandasti: quasi parum esset Musas de tuo penu locupletare, nisi ostenderes quo modo et ipsæ discerent. Solenniori itaque osculo acerrimum judicii tui depositum exceptit frequentissimus purpuratorum senatus; exceperunt pariter minoris ordinis gentes; et quod omnes in publico librorum thesaurario, in memoria singuli deposuerunt.

Dominationis vestrae studiosissima,

E domo nostrâ
Congregationis
20 Dec., 1623.

ACADEMIA OXONIENSIS.*

* *Letters of Bacon*, Robert Stephens, pp. 182-3, London, 1736.

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[*Translation*].

RIGHT NOBLE AND (WHAT IS ALMOST MIRACULOUS IN NOBILITY) MOST LEARNED VISCOUNT.

“Nothing could have been more fittingly given by your generosity, nothing more gratefully accepted by a university than the sciences; which sciences, previously sent forth poor, mean and rude, she at length receives glorious, mighty and most richly endowed with the stores of your learning (from which alone could their advancement have come).

Splendid indeed she considers it that this gift should come back to her with increase from a stranger (if indeed he is a stranger, whose kinship is so close)—a gift which she gets before her own sons as an example of their heritage, and gladly acknowledges that, though the Muses may be born here, yet they flourish elsewhere than in their home. They have flourished indeed and beneath your pen, you, who, like some mighty Hercules of letters, have with your own hands set up your columns, immovable on earth, in the world of the sciences. All hail! most practised athlete who hast surpassed others in thy care to protect other's virtues, and hast surpassed thyself in thine own writings. On to that high peak of thine honours thou hast advanced only men of letters, and now at length (sweet is the token) even letters themselves. A Kingly munificence is laid upon the beneficiaries of this foundation, the honour of accepting which rests with us, but the fruit of its enjoyment passes even to our successors. So therefore, should we prove unequal to the burden of gratitude, let the young men of another century add their strength to ours in assistance, and pay to thy name at least, since to thee they cannot, all the debt of thanks which remains. Happy will they be, but how much happier are we, to whom in the forepart of the book, thou hast committed a letter from thine own hands, written in the most honourable terms; where is also the clearest guidance for reading and the agreement of studies, as if it were too little for the Muses to be enriched from thy stores, unless thou also shewedst in what way even they might learn. With a solemn Kiss then did the Senate, full of Doctors and Masters receive this learned produce of thy genius: in like manner did

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those of lesser rank accept it, and while all placed it in the public treasure-house of books, each man severally stored it in his memory.

THE UNIVERSITY OF OXFORD most
zealous in your pre-eminence.

Given at Our House of Congregation,
20 Dec., 1623.

FRANCISCUS
BARO DE VERULAMIO
VICE-COMES SANCTI ALBANI
PERCELEBRI COLLEGIO SANCTAE ET INDIVIDUAE
TRINITATIS IN CANTABRIGIA
SALUTEM.

Res omnes earumque progressus initiis suis debentur. Itaque cum initia Scientiarum è fontibus vestris hauserim, incrementa ipsarum vobis rependenda existimavi. Spero itidem fore, ut haec nostra apud vos, tanquam in solo nativo, feliciter succrescant.

Quamobrem et vos hortor, ut, salva animi modestia et erga veteres reverentiâ, ipsi quoque Augmentis Scientiarum non desitis: verum ut post volumina sacra Verbi Dei et Scripturarum, secundo loco volumen illud magnum operum Dei et creaturarum strenuè et prae omnibus libris (qui pro commentariis tantum haberi debent) evolvatis. Valet.*

[Translation].

FRANCIS
BARON VERULAM
VISCOUNT ST. ALBAN.

TO THE THRICE-FAMOUS COLLEGE OF THE HOLY
AND UNDIVIDED TRINITY AT CAMBRIDGE,
GREETING.

All things and their fruits belong to their beginnings. Wherefore since I drew the beginnings of learning from your sources, I have thought right to pay back to you

* Letter to Trinity College, Cambridge, which accompanied a presentation copy of the *De Augmentis Scientiarum*. Spedding, *Lord Bacon's Letters and Life*, Vol. XII., pp. 439-40.

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the increase thereof. I hope therefore that these our first fruits may multiply exceedingly among you, as it were, in their native soil. Wherefore I exhort you also, that, with all modesty of spirit and reverence towards your elders, ye yourselves be not behindhand in the Advancement of Learning; and further that, after the sacred book of the Word of God and of the Scriptures, in the second place ye be most zealous to unfold that great work of God and of His creatures before all other books (which ought merely to be considered commentaries upon it).

FAREWELL.

IN HONOREM
ILLUSTRISSIMI DNI.
FRANCISCI
DE VERULAMIO
VICE-COMITIS STI. ALBANI
POST EDITAM AB EO
INSTAUR. MAG.

Quis iste tandem? non enim vultu ambulat
Quotidiano. Nescis Ignare? Audies,
Dux Notionum; Veritatis Pontifex
Inductionis Dominus; Verulamii;
Rerum Magister unicus, at non Artium:
Profunditatis Pinus; atque Elegantiæ:
Naturæ Aruspex intimus: Philosophiæ
Aerarium: Sequester Experimentiæ,
Speculationisque: Aequatatis Signifer:
Scientiarum sub pupillari statu
Degentium olim Emancipator: luminis
Promus: Fugator Idolum, atque Nubium:
Collega Solis: Quadra Certitudinis,
Authoritatis exuens Tyrannidem:
Rationis et sensus stupendus Arbitrator;
Repumicator Mentis: Atlas Physicus
Alcide succumbente STAGIRITICO:
Columba Noæ, quæ in vetustis Artibus
Nullum locum, requiemve Cernens, præstitit
Ad se suamque Matris Arcam regredi.
Subilitatis terebra; Temporis nepos

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Ex veritate matre: Mellis Alveus:
Mundique et Animarum, sacerdos unicus:
Securis Errorum: inque Natalibus
Granum sinapis, acre aliis, Crescens sibi.
O me prope Lassum; Juvate Posteris.

GEOR. HERBERT ORAT. PUB. in Academ.
Cantab.

(From the Introduction to *The Advancement of Learning*).

[*Translation*].

TO THE HONOUR
OF THE MOST ILLUSTRIOUS
FRANCIS
OF VERULAM
VISCOUNT SAINT ALBAN
AFTER THE PUBLICATION
BY HIM
OF
THE GREAT INSTAURATION.

“Say who is he? For with no common face he passes?
Dost thou not know dullard? Thou shalt hear. The
Leader of Ideas, the High Priest of Truth, the Lord of
Induction, as of Verulam. The Sole Master of Nature,
but not of the Arts: The Sanctuary of Profundity and of
Elegance. The innermost Seer of Nature, the Treasury of
Philosophy, the Trustee of Experience and Speculation.
The Standard-bearer of Equity: The Liberator of Learning
once living in ward: The Steward of Light, the Banisher of
Idols and of Mists, the Colleague of the Sun, the Keystone
of Certainty: The Scourge of Sophistry: A Brutus of Letters
that put off the Tyranny of Authority: The Mighty Judge
of Reason and the Senses, the Pruner of the Mind, an Atlas
of Physics with the Stagirite Alcides prone before him.
The Dove of Noah, which seeing no place of rest in the
Ancient Arts, stood forth to return to herself and the Ark
of her Mother: The Gimlet of Subtlety: The Grandson of
Time with Verity for Mother. A Hive of Honey. The
only Priest of the World and of Spirits: The Mower down of

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Errors, and at his Birth a grain of Mustard-seed, bitter to others, growing in himself. Ah me! I am almost fore-done, Posterity help me

GEORGE HERBERT, PUBLIC ORATOR AT
THE UNIVERSITY OF CAMBRIDGE.

ALMAE MATRI ACADEMIAE CANTABRIGIENSI.

Cum vester filius sim et alumnus, voluptati mihi erit, partum meum nuper editum vobis in gremium dare: aliter enim velut pro exposito eum haberem. Nec vos moveat, quod via nova sit. Necesse est enim talia per aetatum et sæculorum circuitus evenire. Antiquis tamen suis constat honos; ingenii scilicet: nam fides Verbo Dei et Experientiae tantum debetur. Scientias autem ad experientiam retrahere, non conceditur: at easdem ab experientia de integro excitare, operosum certè sed perivium.

Deus vobis et studiis vestris faveat.

Filius Vester amantissimus,
FR. VERULAM CANC.*

Apud Ædes,
Eboracenses,
31st Oct., 1620.

[Translation].

TO HIS BOUNTIFUL MOTHER THE UNIVERSITY OF CAMBRIDGE.

As your son and pupil, I desire to lay in your bosom my new-born child. Otherwise I should hold it for a thing exposed. Let it not trouble you that the way is new; for in the revolutions of times such things must needs be. Nevertheless the ancients retain their proper honour—that is, of wit and understanding; for faith is due only to the Word of God and to Experience. Now to bring the

* Bacon's letter which accompanied a copy of the *Novum Organum* which he presented to Cambridge University Library. *Ibid.*, Vol. VII., pp. 135-6.

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sciences back to experience is not permitted; but to grow them anew out of experience, though laborious, is practicable.

May God bless you and your studies.†

Your most loving Son,

FR. VERULAM CHANCELLOR.

York House,

31st Oct., 1620.

“Layeing for a place to command wyttts and pennes, Westminster, Eton, Wynchester; spec(ially) Trinity Coll., Cam., St. John’s, Cam., Maudlin Coll.; Oxford.

Qu. Of young schollars in ye Universities. It must be the *post nati*. Giving pensions to four, to compile the two histories, ut supra. Foundac: Of a college for inventors, Library, Inginary.

Qu. Of the order and discipline, the rules and praescripts of their studyes and inquiryes, allowances for travelling, intelligence, and correspondence with ye Universities abroad.

Qu. Of the maner and praescripts touching secrecy, traditions, and publication.”—

Entries in Bacon’s *Transportata*.

† Ibid., p. 136.

FRANCIS BACON AND GRAY'S INN.

BY THE RIGHT HONOURABLE SIR D. PLUNKET BARTON,
BARONET, P.C., K.C.,

RESIDENT BENCHER OF GRAY'S INN.

I FEEL honoured by the request of the Bacon Society that I should contribute an article upon "Francis Bacon and Gray's Inn" to the tercentenary number of *Baconiana*. I have consented to do so upon condition that I may preface my article by dissociating myself from what I understand to be the prevailing opinion of the Society upon the Bacon-Shakespeare controversy. I confess to being what is called "an old-fashioned Stratfordian." At the same time I venture to advocate, especially in this year of anniversary celebration, an attitude of mutual courtesy and tolerance among all the admirers of Francis Bacon.

Francis Bacon was in his sixteenth year when he was admitted to Gray's Inn on the same day as his four elder brothers. Being the son of Sir Nicholas Bacon, and the nephew of Lord Burghley, he started with a great advantage, and was the recipient of special privileges. Three years afterwards Sir Nicholas Bacon died, and Francis Bacon took up his residence in the Inn.

Francis Bacon's mother was anxious about his health. It appears that he suffered from indigestion, which, in her opinion, was caused by his late hours of going to bed and rising. She attributed these irregular habits to his studies, or, to use her words, to his "musing," about "nescio quid." The good lady, being a rather narrow-minded Puritan, is found exhorting her sons that "they will not mum nor masque nor sinfully revel at Gray's Inn." Her exhortations were unheeded; but his uncle Burghley obtained special permission, "in respect of his health," to choose his diet and have his meals in his own chambers.

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Meanwhile, his promotion in the Inn was hurried forward. There is an extant note in Burghley's handwriting to the effect that Francis Bacon was given "ancienty" over the head of forty of his fellows. He became a Bencher in 1586 at the age of twenty-five, and thereafter took a very active interest in the affairs of the Society. For example we find him accepting responsibility at one time for the chapel, at another time for the financial administration of the Inn, and at another time for the library. For a great part of his life the Inn was his home, and its service was one of the principal occupations of his leisure hours. The two departments of the social life of the Inn in which he took the deepest interest were the garden and the masques.

Francis Bacon's work in laying out and in planting the garden was a labour of love. For him horticulture was a fascinating pursuit. In his essay, "Of Gardens," he enlarges upon the perfume and the beauty of flowers and plants, and upon their respective times and seasons, and he gives expression to his own sentiments on the subject in the following passage: "God Almighty first planted a garden; and, indeed, it is the purest of human pleasures. It is the greatest refreshment to the spirit of man, without which buildings and palaces are but gross handiwork."

It appears from the extant records of the Society that between 1597 and 1600 Francis Bacon was busily engaged in laying out and planting the garden, in railing and fencing it, and in "the garnishing of the walkes." Indeed, it is to his designs that we owe the general contour of the garden as it exists to-day. We know that in his time there were more than eighty elm trees, besides walnut and ash. There are still to be seen in the garden, preserved and underpropped, the remains of an old catalpa tree, which, if ancient tradition can be trusted, was planted by Bacon. It has been conjectured that it was brought from the New World by Sir Walter Raleigh, who, as Spedding relates, paced the Gray's Inn walks with Bacon before starting on the last of his adventurous voyages.

In the garden Bacon erected a summer-house in memory of a friend and fellow-Bencher, Jeremy Bettenham, whose

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name is frequently found in the books of the Society in connection with his own. The summer-house remained for about a hundred and fifty years, with Bacon's memorial inscription upon it, until it was removed for the purpose of opening the prospect.

Bacon displayed no less activity in the organization of masques than in the planting of the garden. Here, again, he has revealed his mind in his essay, "Of Masques and Triumphs," where he tells us that "these things are but toys, to come among such serious observations. But yet, since princes will have such things, it is better that they should be graced with elegancy than daubed with cost." Masques for him were princely toys; and in order to grace them with elegance, he frequently turned aside from more serious occupations.

It was for the Entertainment of Queen Elizabeth at her palace at Greenwich that Francis Bacon collaborated with Sir Christopher Yelverton and other members of the Inn in producing "The Misfortunes of Arthur" in 1588. At the Christmas Revels, which were presented at Gray's Inn with great magnificence in 1594, Francis Bacon was the principal organizer and contriver of ingenious merry-makings. One of the masques represented a mock meeting of the Privy Council of the mimic Prince of Purpoole, who was the Lord of Misrule. At this meeting wise and witty speeches were delivered by six of the Prince's Councillors. Mr. James Spedding in his *Letters and Life of Francis Bacon* writes of these speeches that they carry Bacon's "signature in every sentence," and that the councillors "speak with Bacon's tongue and out of Bacon's brain."

In the next reign we find Francis Bacon busying himself on at least three occasions with Masques for the entertainment of James I. In 1613—1614 we find it recorded that he "spared no time in the setting forth, the ordering and the furnishing" of the Masque which was given jointly by Gray's Inn and the Inner Temple to celebrate the marriage of the King's daughter to the Count Palatine. In the following winter he is said to have spent upwards of £2,000 in organizing a "Masque of Flowers," which was

presented by the gentlemen of Gray's Inn on the occasion of the marriage of the Earl of Somerset. A few years afterwards, when he was Lord Chancellor, he dined at Gray's Inn "to give his countenance to" the Christmas revels of 1617—1618, in the course of which a Masque was played by Members of the Inn before the King.

It was in 1607 that Francis Bacon became Solicitor-General. His duties as Law Officer of the Crown did not prevent him from continuing to take an active interest in Gray's Inn. From 1608 he held the office of Treasurer for eight years, a continuity of tenure never approached except in our own time in the person of Lord Birkenhead. He continued his care of the garden, planting it with birch, beech and elm, and introducing beds of roses and of other flowers.

During his tenure of the office of Solicitor-General, he published his "Arguments of Law," which he dedicated to "My Loving Friends and Fellows, the Readers, Ancients. Utter Barristers and Students of Gray's Inn." He proceeded in his Preface to pay the following tribute of homage and affection to the Society:

"This work I knew not to whom to dedicate rather than to the Society of Gray's Inn, the place whence my father was called to the highest place of Justice, and where myself have lived and had my proceedings so far as, by His Majesty's rare, if not singular, grace, to be of both of his counsels, and therefore few men so bound to their societies, by obligations both ancestral and personal, as I am to yours which I would gladly acknowledge, not only in having your name joined with mine own in a book, but in any other good office and effect which the active part of my life and place may enable me unto, toward the Society, or any of you in particular, and so I bid you heartily farewell.

"Your assured loving friend and fellow,

"FRANCIS BACON."

Gray's Inn has always been loyal to its distinguished sons when they have fallen into adversity. Francis Bacon had a set of chambers in the Inn on a lease, the term of

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which was running out. In November, 1622, the Benchers granted him a double set of chambers for a fresh term of forty years. Soon afterwards we read in a letter from a London gossip to a friend abroad: "The Lord St. Albans is in his old remitter, and come to lie in his lodgings in Gray's Inn."

It had been from Gray's Inn that a procession of nobles, knights and gentlemen had escorted him to Westminster Hall after his appointment as Lord Keeper; and it was to what he called his "cell" at Gray's Inn that he returned, after his fall, in order to find consolation in literature and in the society of his friends. It was there that he wrote most of his great philosophical works. It was on the road to Gray's Inn, near Highgate, in March, 1626, that, in carrying out a scientific experiment, he caught the fatal illness which ended in releasing his broken spirit.

In his Will he bequeathed "to the poor of St. Andrew's in Holborn, in respect of my long abode in Gray's Inn, thirty pounds," and he directed his chambers at Gray's Inn to be sold, and the proceeds, which he estimated at £300, to be applied for the benefit of fifteen poor scholars in Oxford University and ten poor scholars in Cambridge University."

It is a proud reflection for the members of Gray's Inn that so great a man as Francis Bacon made it his home, his chosen place of study and relaxation, and the peaceful background of the whole of his wonderful life.

BACON AND THE DRAMA.

“Qui unica brevi vita perennis emerit duas, agit vitam secundam cœlites inter animas.”

“Francis of Verulam reasoned thus with himself, and judged it to be for the interest of the present and future generations that they should be made acquainted with his thoughts.”—From the *Præmium of Instauratio Magna*.

BACON'S great philosophic scheme the *Instauratio Magna*, by means of which he hoped, with Divine approval, to put a new scientific weapon into the hands of Mankind, was divided into six parts, named as follows:—

- I.—*Partitiones Scientiarum* or *The Divisions of the Sciences*. This part is represented by *De Augmentis Scientiarum* and *The Advancement of Learning*; These books are a survey of the state of knowledge as it existed in Bacon's time.
- II.—*Interpretatio Naturæ*, or *The Interpretation of Nature*, which reveals the method by means of which the human mind is to be directed in its work of renewing Science. This part is supplied by the *Novum Organum*.
- III.—*Historia Naturalis et Experimentalis*, a *Natural and Experimental History*; this contains observed facts in nature and is the basis of the structure of Bacon's philosophy and it comprises *Historia Ventorum*, *Historia Vitæ et Mortis*, *Historia Densi et Rari* and *Sylva Sylvarum*.
- IV.—*Scala Intellectus*, or *The Ladder of the Intellect*: This division appears to be represented only by a fragment of a few pages called *Filum Labyrinthi* or *The Thread of the Labyrinth*. This was found among Bacon's papers after his death. It is endorsed in his hand “*Ad filios*,” presumably to those “*Sons of the Morning*” (*Auroræ Filii*) whom

he hoped would carry on the campaign which he had inaugurated, those whom he believed would hear the bell which he was ringing "to call other wits together."

Bacon intended that this "ladder of the intellect" should consist of types and examples of the manner in which the new method worked in order that the mind might readily grasp the rungs of ascent and descent and thus become versed in its use.

Except for *Filum Labyrinthi* there is apparently nothing to fill this division in Bacon's acknowledged works.

V.—*Prodromi, or Anticipations of the New Philosophy.*

This was to be separate from the general design but, perhaps, ancillary to it, and was to contain speculations of Bacon's own by the unassisted use of his understanding.

Spedding thinks that the following treatises were to be included in this division: *De Principiis, De Fluxu et Refluxu, Cogitationes de Natura Rerum*, but it is by no means certain that this is so.

VI.—*The New Philosophy*, which is the work of future ages and the result of the *New Method*.

In *De Augmentis Scientiarum** Bacon divides Poesy into three divisions:—Narrative, Dramatic, and Parabolical. Of the first he says:—

"For if the matter be attentively considered, a sound argument may be drawn from Poesy, to show that there is agreeable to the spirit of man a more ample greatness, a more perfect order, and a more beautiful variety than it can anywhere (since the Fall) find in nature. And, therefore, since the acts and events which are the subjects of real history are not of sufficient grandeur to satisfy the human mind, Poesy is at hand to feign acts more heroical; since the successes and issues of actions as related in true history are far from being agreeable to the merits of virtue

* Book II, Chap. XIII.

and vice, Poesy corrects it, exhibiting events and fortunes as according to merit and the law of providence; since true history wearies the mind with satiety of ordinary events, one like another, Poesy refreshes it, by reciting things unexpected and various and full of vicissitude. So that this Poesy conduces not only to delight but also to magnanimity and morality. Whence it may be fairly thought to partake somewhat of a divine nature; *because it raises the mind and carries it aloft*,* accommodating the shows of things to the desires of the mind, not (like reason and history) buckling and bowing down the mind to the nature of things.

And by these charms, and that agreeable congruity which it has with man's nature, accompanied also with music, to gain more sweet access, it has so won its way as to have been held in honour even in the rudest ages and among barbarous peoples, when other kinds of learning were utterly excluded.

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

But Parabolical Poesy is of a higher character than the others, and appears to be something sacred and venerable; especially as religion itself commonly uses its aid as a

* Our Italics.—*Editors.*

means of communication between divinity and humanity. But this too is corrupted by the levity and idleness of wits in dealing with allegory. It is of double use and serves for contrary purposes; for it serves for an infoldment; and it likewise serves for illustration. In the latter case the object is a certain method of teaching, in the former an artifice for concealment. Now this method of teaching, used for illustration, was very much in use in the ancient times.

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But there remains yet another use of Poesy Parabolical, opposite to the former; wherein it serves (as I said) for an infoldment; for such things, I mean, the dignity whereof requires that they should be seen as it were through a veil; that is when the secrets and mysteries of religion, policy, and philosophy are involved in fables or parables."

In the *Novum Organum*,* Bacon says:—

"For I form a history and tables of discovery for anger, fear, shame and the like"; and writing to King James in October, 1620, about the publication of this book he says: "In what colours soever it may be set forth is no more but a new logic teaching to invent and judge by induction."

In a letter to Father Fulgentio he says, "After these [works] shall follow the *Novum Organum*, to which a second part is to be added which I have already comprised and measured in the idea of it."

Mr. Parker Woodward, in an illuminating article on *Bacon's New Method* in *Baconiana* for October, 1905, says:

"Philosophy, therefore, according to Bacon, operates by *persuasion* and *insinuation*. In the *Advancement of Learning* (printed 1605) we are told: '*Men generally taste well knowledges drenched in flesh and blood, civil history, morality, policy, about which men's affections, praises, fortunes do turn, and are conversant*'."

In an article in *Baconiana* some years† ago Mr. F. C.

* *Aphorism*, CXXVII.

† *Shakespeare's Delineation of the Passion of Anger. Baconiana*, July, 1910.

Hunt dealt with this aspect in the following words: "It seems to have been the intention of Bacon to divide his philosophy into two great branches—Natural Philosophy or Science—and Moral Philosophy, or the science of human passions and dispositions. He early and repeatedly asserts the mirror of the human mind must first be cleansed from its layer of ignorance, superstition, prejudice and passions before it can truly reflect the rays of the truth of nature. There must be a marriage, he says, between nature and the mind of man. His philosophy was a new thing in the world, but as he writes to the King, it was 'but copied from a very ancient pattern, no other than the world itself, and of the mind.' "

That he intended to anatomise human passions seems clear.

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This branch of philosophy he described in other words as 'that knowledge which considereth of the Appetite and Will of Man' and thus must be studied, inquired of, and illustrated by examples, as he further says:

"Another article of this knowledge is the inquiry touching the affections, for as in medicining of the body, it is in order first to know the divers complexions and constitutions; secondly, the diseases; and lastly, the cures: so in medicining the mind, after knowledge of the divers characters of men's *natures* it followeth, in order, to know the diseases and infirmities of the mind, which are no other than the perturbations and distempers of the affections."

Now it is peculiar that we look in vain for an open handling of this subject by Bacon in the manner he suggested, and further, that that work, has already been accomplished by poets and historians. He continues thus:

"But the *poets* and writers of histories are the best *doctors* of *this knowledge*; where we may find painted forth with great life, how affections are *kindled* and *incited*; and how *pacified* and *refrained*; and how again *contained from act* and further degree; how they *disclose themselves*; how they *work*; how they gather and fortify; how they are en-

wrapped one within another; how they do fight and encounter one with another; and other the like particularities; amongst the which this last is of special use in moral and civil matters; how I say, to set affection against affection, and to master one by another; even as we used to hunt beast with beast, and fly bird with bird, which otherwise perhaps we could not so easily recover; upon which foundation is erected that excellent use of 'præmium' and 'pœna' whereby civil states consist; employing the predominant affections of fear and hope, for the suppressing and bridling the rest. For as in the government of states it is sometimes necessary to bridle one affection with another, so it is in the government within.'"

But by the unanimous verdict of the literary world it is Shake-speare who is the great doctor paramount of this knowledge—the mighty master of human nature, whose art parallels at every point Bacon's own philosophy; and in the above extract we are brought to a realisation that Bacon, beyond any subsequent critic, has furnished the most perfect description of the principles of the Shake-speare art.

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Who taught Shakespeare to repudiate the authority of Socrates and Plato, and re-unite Philosophy with Poetry?

Bacon treats in short essays of five human passions—Ambition, Revenge, Envy, Love *Anger*. Why does Shakespeare step in and furnish the 'civil examples' of these passions which Bacon seems to have forgotten to supply?

If the Shakespeare Plays constitute Bacon's Moral Philosophy presented to mankind by insinuation and entertainment (as Bacon says it should be so taught) then we may safely ground the proposition that wherever Bacon in his admitted writings has laid down the principles of action of any certain passion, then those principles would be followed in the Shake-speare delineation of such passion. Here would be a fair test of the identity of Shake-speare and Bacon."

In *The Shakespeare Enigma*, the late Father Sutton, S. J., says:

“Students of the Bacon-Shakespeare controversy gradually become aware that they are dealing with a question involving, not merely the authorship of the works commonly ascribed to Shakespeare, but a question that in proportion as it is investigated and understood reveals a personality endowed with moral and intellectual qualities of the most amazing, bewildering, stupendous description. When one gets to know in some proportionate degree what Bacon’s character was, one is obliged to confess that there is nothing too strange to be true in his regard, and that anything about him, short of contradiction in terms, would be credible, if evidence can be produced. If nothing more could be proved about the so-called Shakespearean creations than that ‘the greatest, wisest’ of mankind was their real author, it would be illimitably interesting and important. But what shall we say, when it is seriously asserted, and the assertion supported by amazing evidence, that the *Comedies*, *Histories* and *Tragedies* actually form the fourth, fifth and sixth parts of the *Instauratio Magna*, the ‘Great Restoration of Learning?’

Able and learned men in England, Germany and America, working independently, have come to this astounding conclusion, and the more it is examined the more it becomes established.

In the year 1894, there appeared in Germany a remarkable work by Mr. Edwin Bormann, a distinguished literary and philosophical writer, which work was translated into English by Mr. H. Brett, and published in London, 1895. It is called *The Shakespeare Secret*. Its thesis is, that the *Comedies Histories* and *Tragedies* are what Bacon intended as the crown and consummation of his philosophy, by forming the fourth, fifth, and sixth parts of the *Instauratio Magna*.

An earlier investigator, Mr. W. F. C. Wigston, in the

New Study of Shakespeare (London 1884), had arrived at somewhat similar conclusions, and showed how the plays and sonnets not only drew their vast learning from Bacon's literary and philosophical works, but were also intimately connected with the origins of the classical drama and with the Platonic Philosophy, in other words, with the Eleusinian and other mysteries of antiquity. Almost at the same time with Bormann's work appeared another in America, by Mr. Henry J. Ruggles, entitled *The Plays of Shakespeare, Founded on Literary Forms*, showing how each play is the development of a 'form' or Baconian law or idea, for a root, and Baconian facts and notions drawn from Bacon's acknowledged works for stem and branches, leaves, flowers and fruit.

The American, Judge Holmes, in his famous work *The Authorship of Shakespeare*, in the early eighties, had maintained that the plays were examples of the 'Types' and 'Plasmata' with which Bacon said the fourth part of the *Instauratio* was to work. These works, profound and learned, seem to be quite independent of each other. Mr. Wigston's original and erudite studies may have suggested Mr. Bormann's investigations, but all give proof of wide and deep knowledge of Bacon and Shakespeare, and of quite independent lines of investigation. When the world wakens up to the fact that Bacon was Shakespeare, these works will gain the recognition and fame which they deserve, as pioneers and discoverers of literary worlds of surpassing interest and importance.

As has already been suggested, it is only ignorance of the *status questionis* which can assert that the *Plays of Shakespeare* cannot possibly be the missing part of the *Instauratio Magna*. They are conceded to be replete to overflowing with all kinds of learning—physical, metaphysical, political, social, artistic, mechanical, literary, ethical, religious—in all the ways that human thought can employ itself on human experience.

If they are Bacon's ultimate philosophy, they are so, as, what he calls, 'parabolic poesy,' in which all his ideas and principles are enclosed and delivered to mankind to be

investigated and discovered by being interpreted in some such way as he himself interpreted the parables and philosophic myths of the ancients.

* * * * *

This deeply-planned mystery of the Shakespearean drama and Baconian philosophy constitutes the most marvellous feat of human wisdom and wit in existence, taking the world for its playing ground in a game which exercises and recreates all the intellectual and moral faculties, for the purpose above all of ministering to minds diseased, of healing, as far as may be, the universal insanity, which the idols of the tribe, of the den, of the market-place and of the theatre have caused."

Space does not allow more than a passing notice of the strong corroboration of the foregoing views of the writers quoted, which is so amply furnished by the *Manes Verulamiani* published in the present number of *Baconiana*.

In the fourth elegy we have the following:

"As Eurydice wandering through the shades of Dis longed to caress Orpheus, so did Philosophy entangled in the subtleties of Schoolmen seek Bacon as a deliverer, with such winged hand as Orpheus lightly touched the lyre's strings, the Styx before scarce ruffled, now at last bounding, with like hand stroked Philosophy raised high her crest; nor did he with workmanship of fussy meddlers patch, but he renovated her walking lowly in the shoes of Comedy. After that more elaborately he rises on the loftier tragic buskin, and the Stagirite (like) Virbius comes to life again in the *Novum Organum*."

Attention may also be called to the reference to "the precious gem of concealed literature" (*reconditarum et gemma pretiosa literarum*) in the ninth elegy and to the significant statement in the fifteenth: "Why should I mention each separate work, a number of which of high repute remain? A portion lies buried (*pars sepulta jacet*); for some also, Rawley, his *fidus Achates*, ensures for Francis that they should see the light." The writer of the last quotation was Robert Ashley of the Middle Temple.

It is natural to ask what are these hidden works and where are they buried.

Is it possible that these works are the Shakespeare Plays—the missing parts of the *Instauratio Magna*?

Dean Church, in his *Life of Bacon*, states that Bacon lived in the constant and almost unaccountable faith that his life would be understood and greatly honoured by posterity.

In a letter to Father Fulgentio of the Republic of Venice, Bacon said, "I work for posterity, these things requiring ages for their accomplishment." Can it be that this is a reference to the New Philosophy in the disguise of Shakespearean drama, and the effects on the minds of men which Bacon expected it to produce in the course of centuries?

As Mr. Parker Woodward says in the article already alluded to in these pages, "After three hundred years we can report that Bacon's *New Method* has prospered and borne fruit. The brimstone has been so cleverly mixed with the treacle that the compound has been gulped down with universal satisfaction. Moreover, Bacon always enjoyed a jest, and would have laughed consumedly to know that some of the most ardent and accomplished partakers of his brimstone and treacle, to wit, the faculty of *ad literam* critics, have swallowed the label as well!"

What a stupendous, what a benevolent jest! With the world as his theatre and centuries for the duration of the performance the man who, in the words of his friend, Ben Jonson, "could not spare or pass by a jest," remains awaiting his call to come before the curtain, a call which surely cannot be long delayed.

And whether I shall have accomplished all this I appeal to future time.—BACON.

BACON AS A POET.

“Poesis autem Doctrinae tanquam Somnium.”

—BACON'S *De Augmentis Scientiarum*.

“Bacon was a poet. His language has a sweet and majestic rhythm, which satisfies the sense, no less than the almost superhuman wisdom of his philosophy satisfies the intellect. It is a strain which distends and then bursts the circumference of the reader's mind and pours itself forth together with it into the universal element with which it has perpetual sympathy.”

—SHELLEY'S *Defence of Poetry*.

“La nature l'avait créé bel esprit, moraliste sensé et ingénieux, écrivain élégant, avec je ne sais quelle veine poétique qui lui fournit sans cesse une foule d'images extrêmement heureuses, de manière que ses écrits, comme fables, sont encore très amusant.”

.....
“Rarement il résiste à l'envie d'être poète.”

—COUNT JOSEPH DE MAISTRE.

“It has been said, that in the constructing of Shakespeare'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 every one.”

—CARLYLE (who was not a believer in Bacon's Authorship of the Shakespeare Plays) quoted in *Shakespeare Criticism* by NICHOL SMITH.

“There is something about him not fully understood or discerned which, in spite of all curtailments of his claims in regard to one special kind of eminence or another, still leaves the sense of his eminence as strong as ever.”

—GEORGE L. CRAIK.

"We have only to open *The Advancement of Learning* to see how the Attic bees clustered above the cradle of the new philosophy. Poetry pervaded the thoughts, it inspired the similes, it hymned in the majestic sentences of the wisest of mankind."

—E. BULWER LYTTON.

"The poetic faculty was powerful in Bacon's mind."

—MACAULAY.

"Another virtue of the book [*Bacon's Essays*] is one which is not frequently found in union with the scientific or philosophical intellect, viz., a poetical imagination. Bacon's similes, for their aptness and their vividness, are of the kind of which Shakespeare, or Goethe, or Richter might have been proud."

—JOHN STUART BLACKIE.

"To this Bacon would bring something of that big poetical spirit which gleams out of every page of his philosophy."

—CHARLES KNIGHT.

"Reason in him works like an instinct; the chain of thought reaches to the highest heaven of invention."

—WILLIAM HAZLITT.

"The truth is that Bacon was not without the fine frenzy of the poet . . . Had his genius taken the ordinary direction, I have little doubt that it would have carried him to a place among the great poets."

—*Lord Bacon's Works*, Vol. VII. Literary and Professional Works, Vol. II., p. 248. JAMES SPEDDING.

"It is as if into a mind poetical in form there had been poured all the matter that existed in the mind of Shakespeare."

—DAVID MASSON.

“Dramatic poetry, which has the theatre for its world, would be of excellent use if well directed.”

—BACON'S *De Augmentis Scientiarum*.

“For your Lordship's love, rooted upon good opinion I esteem it highly, because I have tasted of the fruits of it; and we both have tasted of the best waters, in my account, to knit minds together.”

—BACON to Lord Henry Howard.

“For as for appetite, the waters of Parnassus are not like the waters of the Spaw, that give a stomach; but rather they quench appetite and desires.”

—BACON in a letter to Essex, 1594.

“Be kind to concealed poets.”

—BACON in a Letter to Sir John Davies, 1603.

“His Lordship was a good poet, but concealed, as appears by his letters.”

—JOHN AUBREY (see his *Brief Lives* by A. Clarke), Vol. I., p. 72, pub. 1898.

BACON ON HIMSELF AND HIS WORK.

“I have, though in a despised weed, procured the good of all men.” (From a prayer by Bacon).

“I think, no man may more truly say with the Psalm, *Multum Incola fuit Anima mea*, than myself. For I confess, since I was of any Understanding, my Minde, hath in effect been absent from what I have done; and in Absence, are many Errours, which I do willingly acknowledge; and amongst the rest, this great one that led the rest: That knowing my Self, by inward Calling, to be fitter to hold a Book, than play a part, I have led my life in Civil Causes; For which I was not very fit by Nature, and more unfit by the preoccupation of my Minde. Therefore calling my Self home, I have now, for a time enjoyed my Self; whereof likewise, I desire to make the World partaker.”

—BACON in a letter to Sir Thomas Bodley, upon sending him his *Advancement of Learning*.

“Truly I (worthiest King), in speaking of myself, as matters stand, both in that which I now publish, and in that which I plan for the future, I often, consciously and purposely, cast aside the dignity of my Genius and my name (if such a thing be), while I serve the welfare of humanity.”

—*De Augmentis Scientiarum*.

“For in my judgement, it is a matter which concernes not only the Benefit of others; but our own reputation also; that no man imagine that we have projected in our minds some slight superficial notion of these Designes; and that they are of the nature of those things, which we could Desire, and which we accept only as good Wishes. For they are such as without question, are within the power and possibility of men to compasse, unlesse they be wanting to themselves; and thereof, we for our parts, have certain and evident demonstration; for we come not hether, as Augures, to measure

Countries in our mind, for Divination; but as Captaines, to invade them for a conquest.

The Author's Censure upon himselfe."

—*Advancement of Learning*, 1640.

"I doe foresee that many of those things which I shall register as Deficients will incurre divers censures; as that some parts of this enterprize were done long agoe, and are now extant; others that they taste of curiosity & promise no great fruit; others, that they are impossible to be compassed by humane industries. For the two first, let the particulars speak for themselves. For the last touching impossibilities, I determine this. All those things are to be held possible and performeable which may be accomplisht by some person, thoe not by every one; and which may be done by the united labours of many, thoe not by any one apart, and which may be effected in a succession of Ages, thoe not in the same Age; and in briefe which may be finisht by the care and charge of the pub., thoe not by the abilities and industry of private persons.

If for all this there be any, who would rather take to himself that of Solomon, 'Dicit Piger Leo est in via,' than that of Virgil 'Possunt quia posse videntur' . . . it is enough for me, if my labours may be estimed as votes yet the better sort of wishes: for as it asks some knowledge to demand a Question not impertinent; so it requires some understanding to make a wish not absurd.'

—*Ibid* Proem Lib. II. (From the *Testimonies* at the beginning of that edition).

"As for my Essays, and some other particulars of that nature, I count them but as the recreation of my other studies, and in that sort purpose to continue them; though I am not ignorant, that those kind of writings, would with less pains, and embracement perhaps, yield more lustre and reputation unto my name, than those other which I have in hand. But I account the use that a man should seek of the publishing of his own writings before his death, to be but an untimely anticipation of that, which is proper to follow a man, and not to go along with him.'

—BACON in a letter to Lancelot Andrews, Bishop of Winchester, 1622.

“I have taken all knowledge for my province.”

—BACON in a letter to his uncle, Lord Burleigh.

“A little before that time, being about the middle of Michaelmas term (1599), her majesty had a purpose to dine at my lodge at Twickenham Park, at which time I had (though I profess not to be a poet) prepared a sonnet, directly tending and alluding to draw on her majesty's reconcilment to my lord; which I remember, also I showed to a great person and one of my lord's nearest friends who commended it.”

—BACON in the *Apology Concerning Essex*.

“About the same time I remember an answer of mine in a matter which had some affinity with my Lord's case, which though it grew from me went after about in others' names. For her Majesty being mightily incensed with that book which was dedicated to my Lord of Essex, being a story of the first year of King Henry the Fourth, thinking it a seditious prelude to put into the people's heads boldness and faction, said she had good opinion that there was treason in it, and asked me if I could not find any places in it that might be drawn within case of treason; whereto I answered: for treason surely I found none, but for felony very many. And when her Majesty hastily asked me wherein, I told her the author had committed very apparent theft, for he had taken most of the sentences of Cornelius Tacitus, and translated them into English, and put them into his text. And another time, when the Queen would not be persuaded that it was his writing whose name was to it, but that it had some mischievous author, and said with great indignation that she would have him racked to produce his author, I replied, ‘Nay, Madam, he is a Doctor, never rack his person, but rack his stile; let him have pen, ink, and paper, and help of books, and be enjoined to continue the story where it breaketh off, and I will undertake by collecting the stiles to judge whether he were the author or no.’”

—*Ibid.*

“Hereupon the next news that I heard was, that we were all sent for again, and that her Majesty’s pleasure was, we all should 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 carriage of my Lord, in giving occasion and countenance to a seditious pamphlet, as it was termed, which was dedicated unto him, which was the book before-mentioned of King Henry the Fourth. Whereupon I replied to that allotment, and said to their Lordships, that it was an old matter, and had no manner of coherence with the rest of the charge, being matters of Ireland, and therefore that I having been wronged by bruits before, this would expose me to them more; and it would be said I gave in evidence mine own tales. It was answered again with good shew, that because it was considered how I stood tied to my Lord of Essex, therefore that part was thought fittest for me which did him least hurt; for that whereas all the rest was matter of charge and accusation, this only was but matter of caveat and admonition.”

—*Ibid.*

“The book for deposing King Richard the Second and the coming in of Henry the Fourth, supposed to be written by Dr. Hayward, who was committed to the Tower for it, had much incensed Queen Elizabeth; and she asked Mr. Bacon, being then of her counsel learned, ‘Whether there were any treason contained in it?’ Who intending to do him a pleasure, and to take off the Queen’s bitterness with a merry conceit, answered ‘No, Madame, for treason I cannot deliver an opinion that there is any, but very much felony.’ The Queen, apprehending it gladly, asked, ‘How? and wherein?’ Mr. Bacon answered, ‘Because he had stolen many of his sentences and conceits out of Cornelius Tacitus.’ ”

—BACON’S *Apophthegms*.

“My name and memory I leave to foreign nations; and to mine own countrymen after some time be passed over.”

—BACON’S Will quoted in *Baconiana*, 1679.

“Francis, Lo Verulam consulted thus, and thus con-

cluded with himselfe; the publication whereof he conceiv'd did concerne the present and future age.

Seeing it was manifestly known unto Him, that humane understanding creates itselfe much trouble; nor makes an apt and sober use of such Aides, as are within the Command of Man; from whence infinite ignorance of Things; and from the ignorance of Things, innumerable disadvantages; his opinion was, that with all our industry we should endeavour, if happily that same COMMERCE OF THE MIND AND OF THINGS (than which a greater blessing can hardly be found on Earth, certainly of earthly Felicities), *might by any means be entirely restored; at least brought to termes of nearer correspondence.*"

—*Vicount [sic] St. Albans Motives to his Instauration of Sciences in The Advancement of Learning, 1640.*

“Wherefore thou, O Father, who hast conferred visible Light as the Primitiae on the Creature; and breathed into the face of Man Intellectual Light, as the accomplishment of thy works; protect and conduct this Work, which issuing from thy Goodnesse, returns to thy Glory! Thou, after thou hadst surveyed the works thy hands had wrought, saw that all was exceeding Good, and hast rested; but Man surveying the works his hands had wrought, saw that all was vanity and vexation of Spirit, and found no Rest: Wherefore if we labour with diligence, and vigilance in Thy works, thou wilt make us Participants of thy Vision, and of thy Sabbath. We humbly supplicate, that we may be of this resolution, and inspired with this mind; and that thou wouldest be pleased to endow human Race, with new Donatives by our hands; and the hands of others, in whom thou shalt implant the same SPIRIT.”

—*Ibid.* The end of Bacon's Preface.

“But so let great authors have their due, as time, which is the author of authors, be not deprived of his due, which is, farther and farther to discover truth.”

—*Ibid.*

“The glory of God is to conceal a thing, but the glory of the King is to find it out’; as if, according to the innocent play of children, the Divine Majesty took delight to hide his works, to the end to have them found out; and as if Kings could not obtain a greater honour than to be God’s playfellows in that game, considering the great commandment of wits and means, whereby nothing needeth to be hidden from them.”

—*Ibid.*

TO THE MARQUIS OF BUCKINGHAM.

“Good my Lord,

Procure the warrant for my discharge this day. Death, I thank God, is so far from being unwelcome to me, as I have called for it (as Christian resolution would permit) any time these two months. But to die before the time of his Majesty’s grace, and in this disgraceful place, is even the worst that could be; and when I am dead, he is gone that was always in one tenor, a true and perfect servant to his master, and one that was never author of any immoderate, no, nor unsafe (no I will say it), not unfortunate counsel; and one that no temptation could ever make other than a trusty, and honest, and thrice loving friend to your Lordship; and howsoever I acknowledge the sentence just, and for reformation sake fit, the justest Chancellor that hath been in the five changes since Sir Nicholas Bacon’s time. God bless and prosper your Lordship, whatsoever become of me.

Your Lordship’s true friend, living and dying,

FR. ST. ALBAN.”

Tower, 31st May, 1621.

TO THE KING.

“May it please your most excellent Majesty,

I humbly thank your Majesty for my liberty, without which timely grant, any further grace would have come too late. But your Majesty that did shed tears in the beginning of my trouble, will I hope shed the dew of your grace

and goodness upon me in the end. Let me live to serve you, else life is but the shadow of death to

Your Majesty's most devoted servant,

FR. ST. ALBAN.'

4th June, 1621.

"One day, during his trial, as he was passing through a room where several of his domestics were sitting; upon their getting up to salute him, 'sit down my Masters,' he cried; 'Your rise hath been my fall.' '*

"It is enough for me that I have sown unto posterity and unto the Immortal God."—BACON.

* *The Life of Francis Bacon*, by David Mallet. Note on p. 85. London, 1768.

BACON'S FRIENDS AND CRITICS,

“SI TABULA DARETUR DIGNA ANIMUM MALLEM.”—
*Lines circumscribing Bacon's miniature
painted by Hilliard in 1578.*

“**W**HEN the Marquis d'Effiat brought into England the Princess Henrietta Maria, wife to Charles the First, he paid a visit to my Lord Bacon; who being sick in bed, received him with the curtains drawn. ‘You resemble the angels,’ said that minister to him: ‘We hear those beings continually talked of, we believe them superior to mankind, and we never have the consolation to see them.’

Among his countrymen, the names, alone, of those who have adopted his notions, and proceeded on his plan, are his highest encomium. To pass over a long line of philosophers, all illustrious; he reckons in the list of his followers a Boyle, a Locke, a Newton himself.

One singularity there was in his temperament not easily to be accounted for: In every eclipse of the moon whether he observed it or not, he was certainly seized with a sudden fit of fainting, which left him, without any remaining weakness, as soon as the eclipse ended.

Knew how much reason there was to admire him. In this respect we may apply to Bacon what Tacitus finely observed of his father-in-law, Agricola: ‘a good man you would readily have judged him to be, and have been pleased to find him a great man’.”

“Those talents that commonly appear single in others, and they too men of reputation, shone forth in him united and eminent.”

“In conversation, he could assume the most differing characters, and speak the language proper to each, with a

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facility 'hat was perfectly natural; or the dexterity of the habit concealed every appearance of art: a happy versatility of genius, which all men wish to arrive at, and one or two, once in an age, are seen to possess.

As he accompanied what he spoke with all the expression and grace of action, his pleadings, that are now perhaps read (?) without emotion, never failed to awaken in his audience the several passions he intended they should feel."

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As a philosopher, it is scarce hyperbolic to say of him, in Mr. Addison's words, that he had the sound, distinct, comprehensive knowledge of Aristotle, with all the beautiful lights, graces, and embellishments of Cicero. To this commendation of his talents, the learned throughout Europe have given their common sanction, and own him for the father of the only valuable philosophy, that of fact and observation. It remains then to consider him, more particularly than we have hitherto done, in this most known and conspicuous part of his character; where his merit is unquestionably great and entirely his own: for to the writings of the antients he was not, he could not, be obliged. They had either mistaken the right road to natural knowledge: or if any of them struck into it by chance, finding the way difficult, obscure, and tedious, they soon abandoned it for ever. He owed to himself alone, to a certain intellectual sagacity, that beam of true discernment which shewed him at once, and as it were by intuition, what the most painful enquirers, for more than twenty ages backward, had searched after in vain."

—*The Life of Francis Bacon, Lord Chancellor of England*, by DAVID MALLET. Pp. 97—100; London 1768.

"Sir Tob. Mathews, In his Epist. to the Duke of Florence prefixt his Italique Translation of my Lo. Bacon's *Essaies*," amongst other Eulogies deciphers him thus:

'St. Austen, said of his illegitimate sonne *Horreri mihi erat illud ingenium, and truly I have known a great number whom I much valed, many whom I admire, but none who hath so astonisht me, and as it were, ravisht my senses, to see so many and so great parts, which in other men were wont to be incompatible, united, and that in an eminent degree in one sole person. I know not whether this truth will find easy beliefe, that there can be found a man beyond the Alpes, of a most ready wit; most faithful memory; most profound judgement; of a most rich and apt expression; universall in all kinds of knowledge, as in part may be seen by that rare incompatible piece, the "Advancement of Learning," which future ages shall render in different languages. But be the faith of other Nations what it will in this point, the matter I report is so well understood in England, that every man knowes and acknowledges as much, nay, hath bin an eye witness thereof; nor if I should expatiate upon this subject should I be held a flatterer, but rather a suffragan to truth, etc'.*'

—Testimonies Consecrate to the Merite of the Incomparable Philosopher St. Francis Bacon by some of the Best-Learned of this Instant Age. *The Advancement of Learning*, 1640.

'Praise is not confined to the qualities of his intellect, but applies as well to which are matters of the heart, the will, and moral virtue; being a man both sweet in his conversation and ways, grave in his judgments, invariable in his fortunes, splendid in his expenses, a friend unalterable to his friends; an enemy to no man; a most indefatigable servant of the King, and a most earnest lover of the Public; having all the thoughts of that large heart of his set upon adorning the age in which he lives, and benefitting, as far as possible, the whole human race. And I can truly say, having had the honour to know him for many years, as well as when he was in his lesser fortunes as now that he stands at the top and in the full flower of his greatness, that I never yet saw any trace in him of a vindictive mind, what-ever injury were done him, nor ever

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heard him utter a word to any man's disadvantage which seemed to proceed from personal feeling against the man, but only (and that too very seldom) from judgment made of him in cold blood.

It is not his greatness that I admire, but his virtue; it is not the favours I have received from him (infinite though they be) that have thus enthralled and enchained my heart, but his whole life and character; which are such that were he of an inferior condition I could not honour him the less, and if he were mine enemy I should not the less love and endeavour to serve him."

—SIR TOBIE MATHEW in a Dedicatory letter prefixed to an Italian translation of the *Essays and Wisdom of the Ancients* addressed to the Grand Duke of Tuscany.*

"The fourth [Bacon] was 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 severall 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. I know this may seem a great hyperbole, and strange kind of riotous excesse of speech, but the best means of putting me to shame will be for you to place any other man of yours by this of mine. And, in the meantime, even this little makes a shift to show that the genius of England is still not onely eminent, but predominant for the assembling in great variety of those rare parts in some single men, which may be incompatible anywhere else."

—From the Preface, by Sir Tobie Mathew of the *Collection of Letters*, edited by DR. DONNE, son of the Dean of St. Paul's, and published 1660.

* *Saggi Morali del Signore Francesco Bacono, cavagliero Inglese, gran cancelliero d'Inghilterra.* In Londra, 1618.

“The most prodigious wit that ever I knew of my nation, and of this side of the sea, is of your Lordship's name, though he be known by another.”

—Sir Tobie Mathew in a postscript to a letter to Bacon circa 1620.

“I have heard his Lordship say also, That one great reason, why he would not put these Particulars into any exact Method, (though he that looketh attentively into them, shall finde, that they have a secret order) was, Because he conceived that other men would now think that they could do the like; and so go on with a further Collection, which, if the Method had been exact many would have despaired to attain by Imitation. As for his Lordship's love of Order, I can refer any Man to his Lordship's Latin Book, De Augmentis Scientiarum, which, if my judgment be anything, is written in the exactest order, that I know any writing to be. I will conclude with a usual speech of his Lordship's. That this Work of his Natural History, is the World, as God made it, and not as Men have mad it; for that it hath nothing, if Imagination.”

—WILLIAM RAWLEY, D.D., in his Address to the Reader in *Sylva Sylvarum*, 1669.

“I have been induced to think, that if there were a Beam of Knowledge derived from God upon any Man in these Modern Times, it was upon him.”

—*The Same*, in *The Life of the Right Honourable Francis Bacon, Baron Verulam, Viscount St, Alban* prefixed to *Resuscitatio*, 1671.

“Francis Bacon, the glory of his age and nation, the adorer and ornament of learning, was born at York House or York Place in the Strand.”

—*The Same* in *Resuscitatio*, 1671.

“He was no plodder upon Books, though he Read much, and that with great judgment, and rejection of Impertin-

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encies incident to many Authors: for he would interlace a moderate Relation of his Mind with his Studies as Walking, or taking the Air abroad in his Coach, or some befitting Recreation; and yet he would lose no time, inasmuch as upon his first and immediate return, he would fall to reading again, and so suffer no moment of time to slip from him without some present Improvement.

His meals were refectations of the Ear as well as of the Stomach, like the *Noctes Atticae*, or *Convivia Deipno-Sophistarum*, wherein a Man might be refreshed in his Mind and Understanding as no less than in his body. And I have known some, of no mean Parts, that have professed to make use of their Note Books, when they have risen from his Table."

—*The Same in Resuscitatio*, 1671.

"Seeing Winwood strike a dog for having leaped upon a stool, he very justly set him down as of ungentle nature. 'Every gentleman,' he said loudly, 'loves a dog.'"

—An Anecdote of Bacon related by HEPWORTH DIXON in *Personal History of Lord Bacon*.

"In future ages men will wonder how my Lord St. Alban could have fallen, how my Lord Middlesex could have risen."

—A contemporary remark quoted in the same, p. 301.

AD AMPLISS. TOTIUS ANGLIAE CANCELLARIUM
FR. B.A.

"Quantus ades, seu te spinosa volumina juris
Seu schola, sea 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."

Tho. Campiani *Epigrammatum Lib II.**

* See *Francis Bacon, a Great Poet*, by Hilda Hartwell Pfeiffer, Bac. Soc., U.S.A.

(Translation).

“How great standst thou before us, whether the thorny
volumes of the Law,
Or the Academy, or the sweet Muse call thee, O Bacon!
How thy Prudence rules over great affairs!
And thy whole tongue is moist with celestial nectar!
How well combinest thou merry wit with silent gravity!
How firmly thy kind love stands by those once admitted
to it.”

“Anagrammatismus ex nomine et cognomine ornatissimi
virtute,
Pariter ac eruditionis gloriæ insignis
Juvenis M. Francisci Bacon, juris
Municipalis in Hosp. Graiens studiosi
Musarum fautoris, benignissimi.

FRANCISCUS BACONUS
FAC BONUS, SIC CARUS

“Anagrammatis in epigrammate explanatio:—
Serpere nescit humi virtus, sed ut altius effert
Ad loca cultores, nobiliora trahit
Sola etenim virtus, et quæ virtute paratur
Gloria non fictum creditur esse bonum.
FAC BONUS ut maneat virtutem semper ama or.
Virtutem cures vita, colesque sacram.
Sic vir CARUS eris cordi quibus inclita virtus:
Quæis animi pietas, quæis tua nota fides.
Observantiae ergo Fecit.”

—THOMAS ZWANGER.*

“One, though hee be excellent, and the chiefe, is not to
bee imitated alone. For never no Imitator, ever grew up
to his *Authour*; likenesse is alwayes on this side Truth:
Yet there hapn'd, in my time, one noble *Speaker*, who was
full of gravity in his speaking. His language, (where hee
could spare, or passe by a jest) was nobly *ensorious*. No

* See *Francis Bacon, a Great Poet and Baconiana*, April, 1909.

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man ever spake more neatly, more presly, more weightily, or suffer'd lesse emptinesse, lesse idlenesse, in what hee utter'd. No member of his speech, but consisted of the owne graces: His hearers could not cough, or looke aside from him, without losse. Hee commanded where hee spoke; and had his Judges angry, and pleased at his devotion. No man had their affections more in his power. The feare of every man that heard him, was, lest hee should make an end.'

■ ■
 'But his learned, and able (though unfortunate) *successor* [Bacon] is he, who hath fill'd up all numbers; and perform'd that in our tongue, which may be compar'd or prefer'd, either to insolent *Greece*, or haughty *Rome*. In short, within his view, and about his times, were all the wits borne, that could honour a language, or helpe study.

Now things daily fall: wits grow downe-ward, and *Eloquence* growes back-ward: So that hee may be nam'd, and stand as the marke, and ἀκμή of our language. I have ever observed it, to have been the office of a wise Patriot, among the greatest affaires of the *State*, o take care of the *Common-wealth* of Learning. For Schooles, they are the Seminaries of State: and nothing is worthier the study of a States-man, than that part of the Republic, which wee call the *advancement* of Letters. Witnessse the care of Julius Cæsar; who in the heat of civill warre, writ his bookes of Analogie, and dedicated them to Tully. This made the late Lord S. Albane, entitle his worke, *Novum Organum*. Which though by the most of superficial men; who cannot get beyond the Title of *Nominals*, it is not penetrated, nor understood: it really openeth all defects of Learning whatsoever and is a Booke.

'Qui longum noto scriptori porriget ævum.' My conceit of his Person was never increased toward him, by his place, or honours. But I have, and doe reverence him for the greatnesse, that was onely proper to himselfe, in that hee seem'd to mee ever, by his worke one of the greatest men, and most worthy of admiration, that had been in many Ages.

In his adversity I ever prayed, that God would give him strength: for *Greatnesse* hee could not want. Neither could I condole in a word, or syllable for him; as knowing no Accident could doe harme to vertue; but rather helpe to make it manifest."

—BEN JONSON in *Discoveries*.

"Hail, happy genius of this ancient pile!
How comes it all things so about thee smile?
The fire, the wine, the men! and in the midst
Thou stand'st as if a mystery thou didst!
Pardon, I read it in thy face, the day
For whose returns, and many, all these pray;
And so do I. This is the sixtieth year
Since Bacon and thy Lord was born, and here;
Son to the grave, wise Keeper of the seal,
Fame and foundation of the English weal.
What then his father was, that since is he,
Now with a little more to the degree;
England's High Chancellor, the destin'd heir
In his soft cradle to his father's chair:
Whose even threads the Fates spun round and full
Out of their choicest and their whitest wool.
'Tis a brave cause of joy, let it be known,
For 'twere a narrow gladness, kept thine own.
Give me a deep-bowl'd crown, that I may sing,
In raising him, the wisdom of my King."

—A poem on Bacon's Sixtieth birthday by
BEN JONSON.

"Graveur, le papier de ce livre
Où Bacon a peint son sçavoir,
Aura sur le temps ce pouvoir,
Qu'il durera plus que ton cuivre."

Lines written by *Les Oeuvres Morales et
Politiques de Messire François Bacon*.*

* De la version de J. Baudoin, Paris, 1633; see also *Bacon's Secret Disclosed in Contemporary Books*, by Granville C. Cuninghame.

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A MONSIEUR FRANCOIS BACON.

“Ce qu' inspiré du Ciel, et plein d'affection
Je comble si souvent ma bouche, et ma poitrine
Du Sacré Nom fameux de ta Royné divine
Ses valeurs en son cause et sa perfection
Si ce siècle de fer si mainte Nation
Ingratte à ses honneurs, n'avait l'ame Æmantine
Ravis de ce beau Nom, qu'aus Grace je destine
Avec eus nous l'aurions en admiration.
Donc (Baccon) s'il advient que ma Muse l'on vante
Ce n'est pas qu'elle soit ou diserte, on sçavante:
Bien que *vostre Pallas* me rende mieus instruit
C'est pource que nom Lut chant sa gloire sainte
Ou qu'en ces vers nayfz son Image est empreinte:
Ou que la vertu claire en mon ombre reluit.”

—LA JESSEE.*

“And, now, my good Lord, if anything make me diffident, or indeed almost indifferent how it succeeds, it is that my sole ambition having ever been, and still is, to grow up under your Lordship, it is become preposterous, even to my nature and habit, to think of prospering or receiving any growth, either without or besides your Lordship. And, therefore, let me claim of your Lordship to do me this right, as to believe that which my heart says, or rather swears to me, namely, that what addition so ever, by God's good providence comes at any time to my life or fortune, it is, in my account, but to enable me the more to serve your Lordship in both; at whose feet I shall ever humbly lay down all that I have, or am, never to rise thence other than

Your Lordship's in all duty and reverent affection,
Sept. 11th, 1622. T. MEAUTYS.”

—A letter from Thomas Meautys, Bacon's Secretary; he was subsequently Knighted, and he it was who erected the monument to Bacon in St. Michael's Church at St. Albans.

*Probably Jean de la Jessée, Secraite de la Chambre to Francois Duc d'Anjou who was a suitor for the hand of Queen Elizabeth, affectionately called by her “The Frog.” See *Is it Shakespeare?* by a Cambridge Graduate, p. 284.

"Yet with great applause he acted both these high parts, of the greatest scholler and the greatest States-man of his time: and so quit himselfe in both, as one and the same Person, in title and merit, became Lord Keeper of the Great Seal of England, and of the Great Seale of Nature both at once, which is a mystery beyond the comprehension of his own times, and a miracle requires a great measure of faith in Posterity, to believe it."

—GILBERT WATS in the Dedication of *The Advancement of Learning*, 1640.

"My memory neither doth, nor, I believe, ever can, direct me to an example more splendid in this kind than Lord Bacon, Earl (sic) of St. Albans, who in all companies did appear a good proficient, if not a master, in those art^s entertained for the subject of every one's discourse. So I dare maintain, without the least affectation of flattery hyperbole, that his most casual talk deserveth to be written: As I have been told that his first or foulest copies required no great labor to render them competent for the nicest judgments. A high perfection, attainable only by use, and treating with every man in his respective profession, and what he was most versed in! So as I have heard him entertain a country lord in the proper terms relating to hawks and dogs, and at another time outcant a London Chirurgeon.

Thus did he not only learn himself, but gratify such as taught him; who looked upon their callings as honoured through his notice.

Nor did an easy falling into argument,—not unjustly taken for a blemish in the most,—appear less than an ornament in him; the ears of the hearers received more gratification than trouble; and so not less sorry when he came to conclude than displeased with any that did interrupt him. Now, this general knowledge he had in all things, husbanded by his wit, and dignified by so majestic a carriage he was known to own, struck such an awful reverence in those he questioned, that they durst not conceal the most intrinsic part of their mysteries from him, for

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fear of appearing ignorant or saucy. All which rendered him no less necessary than admirable at the Council-table, where in reference to impositions, monopolies, &c. the meanest manufactures were an usual argument: and, as I have heard, did in this baffle the Earl of Middlesex, that was born and bred a citizen."

—FRANCIS OSBORNE in his *Advice to his Son*.

"The most universal genius I have even seen or was like to see."

—*The Same*.

"In short, all that were *great and good* (Aubrey's italics), loved and honoured him: His favourites took bribes, but his Lordship always gave judgment, *Secundum Alquum et bonum*. His decrees in Chancery stand firm, there are fewer of his decrees reversed than of any Chancellor."

—JOHN AUBREY.

"His Lordship would many times have musique in the next room where he meditated."

—*The Same*.

"Posterity I hope will do his Lordship honour and benefit to themselves in a larger and more accurate collection of his works."

—ARCHBISHOP TENISON in *Baconiana*, 1679.

"And those who have true skill in the works of the Lord Verulam, like great masters in painting, can tell by the design, the strength, the way of colouring, whether he was the author of this or the other piece though his name be not on it."

—*The Same*.

"Such great wits are not the common births of time, and they surely intended to signify as much, who said of the Phoenix, (though in hyperbole as well as metaphor), that nature gives the world that individual species but once in five hundred years."

—*The Same*.

"Verulamius and Campanella are the two Hercules that have vanquished the monster Aristotle."

—KOMENSKY in his *Physica*.

"Grace, Honour, Vertue, Learning, witt,
Are all within this Porture Knitt;
And left to time that it may tell
What worth within this Peere did dwell."

—Verses under a portrait of Bacon in *The Mirror of State and Eloquence*, 1656.

"Le jugement et la memorie ne furent jamais en aucun home [?] au degre qu'ils estoient en celuy-cy; de sorte qu'en bien peu de temps il se rendit forte habile en toutes les sciences qui s'apprenent au Colleege. Et quoi que deslors il fust jugé capable des charges des plus importantes, neanmoins pour ne tomber dedans la mesme faute que sont d'ordinaire les jeunes gens de son estoffe, qui par une ambition trop précipitée portent souvent au maniemment des grandes affaires un esprit encore tout rempli des crudities de l'escole. Monsieur Bacon se voulut acquerir cette science qui se rendit autre-fois Ulysse si recommandable et luy fit meriter le nom de Sage, par la connaissance des moeurs de toutes de nations diverses."

—M. PIERRE d'AMBOIS Sr. de la Magdelaine in *Histoire Naturelle de Mre. François Bacon, Baron de Verulan (sic) Vicomte de Sainct Alban et Chancelier d'Angleterre*; Published y Antoine de Sommaville and André de Soubbron, Paris, 1631.

"He now continually growing in wisdom is by James, King of Great Britain, and also by the Parliament, chosen High Chancellor of England and Keeper of the Privy Seal of the King, to whom many affairs of jurisdiction have their appeal from divers provinces, towns and places—to have them again looked over by him and have his verdict anew. Of this task he acquitted himself in a way that all eyes were fixed on him, and that many foreign Kings,

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potentates and ambassadors honoured him greatly when they had to present their embassies and lay their requests before the King and thereupon expected answer from the King by him. Further, showing himself as a second Seneca, or as a light of the world. he first became suspect to some learned men in his country, but by divers authors in Italy, France, Germany, the Netherlands, highly esteemed, and often greeted by them in letters, some of which I have seen and read, as also the answers to the same.

Once the last line of one of them ran—'*perge ut cepisti me, præcipere autem veritatem, amare.*' He thus excelling in wisdom and eloquence and surpassing all (ut et Libri et acta probant), was therefore lastly envied by many imitators in his own country as a phoenix who had no equals and like a prophet who seldom received honour in his own country.'

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“This is also noteworthy in him, that both high wisdom and high offices were at the same time with him; it is doubtful if this could have been so with anyone in such a high degree.

On this account he can the more be held *rari quid*, hereby holding a State, as there was none greater under the Crown; holding open house and free kitchen; also a retinue of servitors (sometimes a hundred or more persons, when he had invited some ambassadors or grantees) being thereto partly bid by the honour of the King.

In the winter he resided in London, in the summer in the country—about half-a-day's journey from thence, near to his vice-countyship of St. Albans, at his Seignourial Verulam—this being a very beautiful and pleasant place, where sometimes were seen together forty or fifty coaches of gentlemen and Lords coming to take counsel with him and to perform their affairs and matters of business. Here a word concerning his memory must needs be told. I have never seen him having a book in his hand; only that he sometimes charged either his chaplain or me to look in such and such an author—how he described this or that in

such or such a place—and then, what he had thought in the night or had invented, in the morning early he bid us write.’

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“But how runneth man's fortune? He who seemed to occupy the highest rank is, alas! by envious tongues near King and Parliament deposed from all his offices and Chancellorship, little considering what treasure was being cast in the mud, as afterwards the issue and the result thereof have shown in that country.

But he always comforted himself with the words of Scripture—*nihil est novi*; that means, ‘there is nothing new’: Because, so is Cicero by Octavianus; Callisthenes by Alexander; Seneca (all his former teachers) by Nero. Yea Ovid, Lucanus, Statius (together with many others for a small cause very unthankfully—the one banished, the other killed, the third thrown to the lions.

But even as for such men banishment is freedom—death their life; so is for this author his deposition a memory to greater honour and fame, and to such a sage no harm can come. This was also proved later. When the Parliament was once assembled, and a certain affair was being treated and could not well be brought to an end King James said: ‘O! had I my old Chancellor Bacon here, I would speedily have an end to the affair.’

The only cause of his before-told disfavour with the King and Parliament is held to be, either his great state, or his enjoyed endowments; whereupon followed that when he entered Parliament with his state and retinue the King, paying attention thereunto, said, ‘My Chancellor's servants are costlier than mine own; they are besemed and behung with gold buttons as if it cost no money; and so on.’

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“To conclude, although his rivals had robbed him of his state, afterwards he carried on the same state as he did before his Chancellorship—to stop the mouths of those who spread that he died in a low degree. And to conclude as I

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began, so it is that whilst his fortunes were so changed, I never saw him—either in mien, word, or acts—changed or disturbed towards whomsoever; *ira enim hominis non implet justitiam Dei*. he was ever one and the same, both in sorrow and in joy, as becometh a philosopher; always with a benevolent allocution—*manus nostrae sunt oculatae, credunt quod vident*.

He was also bountiful, and he would gladly have given more, and also with greater pleasure, if he had been able to do more; therefore it would be desirable (he having died anno 1626, on the 9th April, being 66 years old) that a statue or a bronzen image were erected in his country to his honour and name, as a noteworthy example and pattern for everyone of all virtue, gentleness, peacefulness and patience."

—Extracts from PETER BÖENER'S Life of Bacon prefixed to the Dutch edition of Bacon's *Essays*, Leyden, 1647. The Translation above is by Professor J. d'Aulnis de Bourouill, of Utrecht University. See *Baconiana*, July, 1906.

"To True Nobility, and Tryde Learning, Beholden To no Mountaine for Eminence nor Supportment for Height, Francis, Lord Verulam, and Viscount St. Albanes.

O Give me leave to pull the Curtaine by,
That clouds thy Worth in such obscurity,
Good Seneca, stay but a while thy bleeding,
I accept what I received at thy Reading.

Here I present it in a solemne strayne,
And thus I pluckt the Curtayne backe againe."

—THOMAS POWELL, in *Attorney's Academy*, 1830.

"The Lord Chancellor Bacon, was a man of the most strong brain, and a chymical head; designing his endeavours to the perfecting of the Works of Nature; or rather improving Nature to the best Advantages of Life, and the common benefit of Mankind. Pity it was, he was

not entertained with some liberal salary, abstracted from all Affairs both of Court and Judicature, and furnished with sufficiency of means and Helps for the going on of his Design. Which had it been, he might have given us such a body of Natural Philosophy, and made it so subservient to the public good, that neither Aristotle, nor Theophrastus amongst the ancients; nor Paracelsus, or the rest of our latter chymists, would have been considerable."

—A Character of Lord Bacon, given by DR. PETER HEHLIN, in his *Life of Arch-Bishop Laud*, Part I., page 64, Anno 1620.

"To the royall ingenious, and all-learned Knight, Sir Francis Bacon.

Thy *bounty* and the *Beauty* of thy witt
 Compris'd in lists of *Law* and learned *Arts*
 Each making thee for great *Employment* fitt
 Which now thou hast (though short of thy deserts)
 Compells my pen to let fall shining *Inke*
 And to bedew the *Baies* that deck thy *Front*
 And to thy health in *Helicon* to drinke
 As to her *Bellamour* the *Muse* is wont:
 For thou dost her embozom; and doth use
 Her company for sport twixt grave affaires;
 So utter'st *Law* the livelyer through thy *Muse*
 And for that all thy *Notes* are sweetest *Aires*;
My Muse thus notes thy worth in ev'ry line,
With yncke which thus she sugers; so to shine."

—JOHN DAVIES of HEREFORD in his *Scourge of Folly*, Circa 1610.

"When you awake, dull Brittons, and behold
 What treasure you have thrown into your mould,
 Your ignorance in pruning of a state,
 You shall confess, and shall your rashness hate:
 For in your senseless fury you have slain
 A man, as far beyond your spongy brain

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Of common knowledge, as is heaven from hell;
And yet you triumph, think you have done well."

.....
"O! that I could but give his worth a name
That if not you, your sons might blush for shame!
Who in arithmetic hath greatest skill
His good parts cannot number, for his ill
Cannot be called a number; since 'tis known
He had but few that could be called his own:
And these in other men (even in these times)
Are often praised, and virtues called, not crimes.
But as in purest things the smallest spot
Is sooner found than either stain or blot
In baser stuff; even so his chance was such
To have of faults too few, of worth too much.
So by the brightness of his own clear light,
The motes he had lay open to each sight."

.....
"O could his predecessor's ghost appear,
And tell how foul his Master left the chair!
How every feather that he sat upon
Infectious was, and that there was no stone
On which some contract was not made to fright
The fatherless and widows from their right.
No stool, nor board, no rush, nor bench, on which
The poor man was not sold unto the rich,
You would give longer time the room to air
And what ye now call foul would then be fair."

—DR. LEWIS, Provost of Oriel College, Oxford.

"From these, and all long errors of the way,
In which our wandering predecessors went
And like the old Hebrews many years did stray
In deserts but of small extent,
Bacon like Moses, led us forth at last,
The barren wilderness he past,
Did on the very border stand
Of the blest promis'd Land
And from the Mountain's top of his exalted wit,

Saw it himself, and shew'd us it.
 But life did never to one Man allow
 Time to discover Worlds and conquer too ;
 Nor can so short a line sufficient be
 To fathom the vast depths of Nature's sea .
 The work he did we ought t' admire,
 And were unjust if we should more require
 From his few years, divided 'twixt th' excess
 Of low affliction, and high Happiness:
 For who on things remote can fix his sight
 That's always in a Triumph, or a Fight ?"

—*A Character of the Lord Bacon's Philosophy*
 by MR. ABRAHAM COWLEY, in his poem to the
 Royal Society.

"Lord Bacon, one of the greatest geniuses that our owne
 or any country has produced."

—ADDISON, in *The Tatler* .

"His wit was brilliant, and when it flashed upon any
 subject it was never with ill-nature, which, like the crack-
 ling of thorns, ending in sudden darkness, is only fit for the
 fool's laughter. The sparkling of his wit was that of the
 precious diamond, valuable for its worth and weight
 denoting the riches of the mine."

—BASIL MONTAGU.

"In wit, if by wit be meant the power of perceiving
 analogies between things which appear to have nothing in
 common, he never had an equal—not even Cowley, not
 even the author of *Hudibras*. Indeed he possessed this
 faculty, or this faculty possessed him, to a morbid degree.

When he abandoned himself to it, without reserve, as he
 did in the *Sapientia Veterum*, and in the end of the second
 book of the *De Augmentis*, the feats which he performed
 were not merely admirable, but portentous and almost
 shocking."

—MACAULAY'S *Essays* .

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“With great minuteness of observation he had an amplitude of comprehension, such as has never yet been vouchsafed to any person. The small fine mind of Labruyère had not a more delicate tact than the large intellect of Bacon. . . .

His understanding resembled the tent which the fairy Parabanon gave to Prince Ahmed. Fold it, and it seemed a toy for the hand of a lady; spread it, and the armies of powerful Sultans might repose beneath its shade.”

—*The Same.*

“In keenness of observation he has been equalled, though perhaps never surpassed. But the largeness of his mind was all his own.”

—*The Same.*

“Il y a pour les ouvrages d'esprit comme pour le caractère des hommes, une qualité qui ne peut être ni acquise, ni imitée, qui, si elle n'est pas la plus nécessaire, est la plus imposante, une qualité qu'on supplée, mais que rien n'égale, et qui produit sur l'imagination plus d'effet encore que le vrai et le beau, c'est la grandeur. La grandeur semble résider plutôt dans la manière, que dans la pensée.”

. . . . “Il est impossible de ne pas reconnaître une certaine grandeur dans Bacon.”

L'excès d'admiration qu'il inspire à ses compatriotes s'expliquerait par l'allure de sa pensée et sa diction, quand le fond des doctrines ne le justifierait en rien.” . . .

“Il se saisit tellement de l'imagination, qu'il force la raison à s'incliner, et il les éblouit autant qu'il les éclaire. C'est que, même en rasant presque toujours le sol, il montre les ailes d'un aigle.”

—CHARLES DE REMUSAT.*

Dean Church, in his *Life of Bacon*, states that Bacon lived in the constant and almost unaccountable faith that his life would be understood and greatly honoured by posterity.

* *Bacon, sa vie, son temps, Sa Philosophie*, p. 1, Paris, 1857

"There is something about Bacon's diction, his quaintness of expression, and his power of illustration, which lays hold of the mind, and lodges itself in the memory, in a way which we hardly find paralleled in any other author, except it be Shakespeare."

—PROFESSOR FOWLER in his Introduction to Bacon's *Novum Organum*.

"The wisdom displayed in Shakespeare is equal in profoundness to the great Lord Bacon's *Novum Organum*."

—HAZLITT.

"He (Bacon) seems to have written his Essays with the pen of Shakespeare."

—ALEXANDER SMITH.

"There is an understanding manifested in the construction of Shakespeare's plays equal to that in Bacon's *Novum Organum*."

—CARLYLE.

"It may be safely affirmed that no works, either in our own or any other language can be produced, however bulky or voluminous, which contain a richer mine of perceptive wisdom than may be found in these two books of the philosopher and the poet—the *Essays* of Bacon and the *Aphorisms* of Shakespeare."

—DR. NATHAN DRAKE in *Shakespeare and his Times* (1817) referring to a collection of aphorisms from Shakespeare by a MR. LOFFT.

"The philosophical writings of Bacon are suffused and saturated with Shakespeare's thought."
 "These likenesses in thought and expression are mainly limited to those two contemporaries. It may also be admitted that one must have copied from the other. This fact is reasonably certain, and deserves to be treated with courtesy."

—GERALD MASSEY.

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“An activity so unparalleled neither the cares of office, not illness, nor vexation of spirit, nor the shadow of disgrace, or of age, could impede.

His work as a lawyer and statesman would have filled a life had not his labours as a philosopher and a man of letters been sufficient to adorn it. With an energy like that of Scott after his ruin, he set himself to add fresh tiers to his enduring monument.”

—PROFESSOR JOHN NICHOL.

“No Man was ever a Great Poet without being at the same time a Profound Philosopher.”

—SAMUEL TAYLOR COLERIDGE.

BACON IN THE SHADOW.

“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 that as I am the first so I may be the last of sacrifices in your Times’.”—
Archbishop Tenison in Account of all the Lord Bacon's Works published with Baconiana, 1679.

“But even as for such men banishment is freedom—death their life; so is for this author his deposition a memory to greater honour and fame, and to such a sage no harm can come.”—*Peter Bœner.*

“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. A thing whereof his Lordship would often speak during his active life, as if he affected to die in the Shadow and not in the Light; which also may be found in several Passages of his Works.”

WILLIAM RAWLEY, D.D., in a life of Bacon prefixed to *Resuscitatio* 1671.

“Now that at once my age, my fortunes, and my genius, to which I have hitherto done but scanty justice, call me from the stage of active life, I shall devote myself to letters, instruct the actors on it,* and serve posterity. In such a course, I shall, perhaps, find honour. And I shall thus pass my life as within the verge of a better.”

BACON in a letter to Count Gondomar, Ambassador from the Court of Spain, dated 6th June, 1621.

“But when it seemed that nothing could destroy his position, Fortune made clear that she did not yet wish to abandon her character for instability, and that Bacon had too much worth to remain so long prosperous. It thus came about that amongst the great number of officials such as a man of his position must have in his house, there was one who was accused before Parliament of exaction, and of having sold the influence that he might have with his

*“et ipsos actores instruam.”

master. And though the probity of M. Bacon was entirely exempt from censure, nevertheless he was declared guilty of the crime of his servant, and was deprived of the power that he had so long exercised with so much honour and glory. In this I see the working of monstrous ingratitude and unparalleled cruelty; to say that a man who could mark the years of his life, rather by the signal services that he had rendered to the State, than by times or seasons, should have received such hard usage, for the punishment of a crime which he never committed."*

"To the Reader

Common censure hath stamp't it for a currant Proverb, that it is better for a man to be *fortunate* than *wise*, for worldly wisdom, though she seem always to fawn on fortune, yet can never command, and seldome intreat her service: It hath been thought the pride and privilege of that power we call fortune to bestow her best favours, where she finds least worth to crown folly, and cross wisdom to make fools happy, and the wise unfortunate, as a Queen she is supposed to shew her greatest Majesty in man's weakness, to pity sloth and envy industry, as most jealous, lest man's wit or endeavours should challenge any part of her *Prerogative*: But he that knows wisely to Arbitrate betwixt the clouds of Pagan ignorance, and the clear sun-shine of Christianity, betwixt Poetick fancies and Prophetical visions, shall find vulgar opinion only mistaken in the name, ascribing that transcendent power of disposing of worldly actions to a Deity which they call *Fortune*, which Christianity might have taught them more properly to have termed *Providence*, and howsoever they have bounded her large Empire beyond their own reason, yet Christianity hath travailed much farther, and yet can prescribe no limits, as that which transcends into an Infinite, and out-reaching the eye of all discovery, and though no place hath been found so base in the Theater of Nature or Civil Actions

**Histoire Naturelle de Mre. François Bacon, Baron de Verulan* [sic] *Vicomte de Sainct Alban et Chancelier d'Angleterre*, Paris, 1631.

See *Bacon's Secret Disclosed in Contemporary Books*, by Granville C. Cuningham. pp. 54—55.

wherein Providence cannot shew the abundant Trophies of her magnificence; yet there desires she to triumph most, where to men she seems to have least power; Her chiefest glory is to set up her Ensigns on the gates of man's wisdom, and tread on the neck of worldly policy.

No marvel then that our learned *Author*, in whom neither Philosophy could add, or reason dictate more, whom neither wisdom could encrease, or affliction diminish, only Providence could challenge a Jurisdiction, his Eminent Parts subjecting him to the detraction of his Enemies, whose malice soon Eclipt his Glories, and laid his honours and virtues bleeding in the dust. Those whom neither the Sword could Conquer, nor Treason Undermine, whom neither pleasure could allure, nor riches persuade, nor greatness tempt to the least dishonour, only envy and malice could bring into subjection, as the curst Hand-maids that providence permits (but not allows) to humble our greatness and aspiring thoughts; And although dispaire is an Infirmity in man's nature, rather deserving men's pity than indignation, A Child it is whom the sence of misfortunes begets on great spirits, which no sooner beholds the light, but covers darkness, as if it made no more use of life, then to instruct him the next way to death; yet when the sad cloud of Royal-frown lay hovering over his Lordship's head, entered not that accursed infirmity into his most excellent breast, nor in that bottomless pit wherein no passenger could cast Anchor finds he himself plung'd, nor as one arrested by death's immediate Sergeant, prepares he for his next appearance, no thoughts of better dye once than fear always, and shut up all mischiefs in one death, than spin out life in many misfortunes.

And though to live at another man's benevolence seems the smallest privilege of a Subject, and to dye at his own command the greatest Prerogative of a King, yet a base Heads-man shall not share so great a glory, as Chopping of a Head* enriched with so much policy and wisdom,

*This is an extraordinary statement. History does not record that Bacon was ever in imminent danger of execution. It was thought well, in view of the above, to set out all the address, *To the Reader*.—EDITORS.

but rather Justice herself shall seem to entreate no other hands in his stately execution than his Royal Master's mercy; which he no sooner besought but obtained, and then with a head filled up to the brim, as well with sorrow as wisdom, and covered and adorned with grey hairs, made a holy and humble retreat to the cool shades of rest, where he remained triumphant above fate and fortune, till heaven was pleased to summon him to a more glorious and triumphant rest: Nor shall his most excellent pieces part of which though dispersed and published at several times in his life time, now after his death lie buried in oblivion, but rather survive time, and as Incense smell sweet in the nostrils of posterity; this was the pious care of Doctor *Rawleigh* his Lordship's first and last Chaplain, who having the custody of all his Manuscripts, did intend so to pay the last tribute of his faithful service to his dear Master's memory, and in order to which those most excellent pieces of his Lordships *Natural History* and *Resuscitation*, both first and second Impression, he both carefully and faithfully look'd over, before he committed them to the Press, were by the great diligence and industry of Master *Leigh*, they suffered almost no worse fate, being publish'd not with above two literal faults; and then being desirous that all other of his Lordship's pieces that were extant in *Quarto*, *Octavo*, and *Twelves*, might be so Reprinted, as to be reduct (together with what other Manuscripts were yet conceal'd from the eye of the world) into one Folio Volume; but death preventing his eyes from beholding the accomplishment of so good a design; The structure remained unfinished, but those to whom the memory of the learned *Author* remains as a precious Ointment, would never behold so great a general good lie neglected, and therefore what of those pieces that could be collected and got together, and that were beginning to espouse dust by the hand of Envious Time, you have here united into one body, and if any of his other *Pieces* or *Manuscripts* should by an accident arrive into those hands, that will make it their business to be in the enquest of them, such care will be taken to have them so Printed, as

capable of being Bound up (if occasion serves) with all or any of his other *Works* extant in Folio: It being his desire, that such excellent pieces might be preserved an Eternal Monument to future Ages, who is his Lordship's Admirer,
and your humble Servant
 CHARLES MOLLOY.''

Charles Molloy's address *To The Reader* in Second Part of *Resuscitatio*, 1670.

BACON'S FAREWELL TO FORTUNE.

A FAREWELL TO THE VANITIES OF THE WORLD.

'Farewell, ye gilded follies, pleasing troubles!
 Farewell, ye honoured rags, ye glorious bubbles!
 Fame's but a hollow echo; gold pure clay;
 Honour the darling of but one short day;
 Beauty, the eyes' idol, but a damasked skin;
 State but a golden prison to live in
 And torture freeborn minds; embroidered trains
 Merely but pageants for proud swelling veins;
 And blood allied to greatness is alone
 Inherited, not purchased, nor our own.
 Fame, honour, beauty, state, train, blood and birth,
 Are but the fading blossoms of the earth.
 I would be great, but that the sun doth still
 Level his rays against the rising hill;
 I would be high, but see the proudest oak,
 Most subject to the rending thunder-stroke.
 I would be wise, but that I often see
 The fox suspected, while the ass goes free;
 I would be fair, but see the fair and proud
 Like the bright sun, oft setting in a cloud;
 I would be poor, but see the humble grass
 Still trampled on by each unworthy ass:
 Rich, hated; wise, suspected; scorned, if poor;
 Great, feared; fair, tempted; high, still envied more;
 I have wished all, but now I wish for neither,
 Great, high, rich, wise, nor fair; poor I'll be rather.
 Would the world now adopt me for her heir;

Would Beauty's Queen entitle me the fair ;
 Fame speak me fortune's minion ; could I vie
 Angels with India ; with a speaking eye
 Command bare heads, bowed knees, strike Justice dumb,
 As well as blind and lame ; or give a tongue
 To stones by epitaphs ; be called 'Great Master'
 In the loose rhymes of every poetaster .
 Could I be more than any man that lives,
 Great, fair, rich, wise, in all superlatives ;
 Yet I more freely would these gifts resign,
 Then ever Fortune would have made them mine ;
 And hold one minute of this holy leisure
 Beyond the riches of this empty pleasure .
 Welcome pure thoughts ! Welcome ye silent groves !
 These guests, these courts, my soul most truly loves .
 Now the winged people of the sky shall sing
 My cheerful anthems to the gladsome spring ;
 A prayer book now shall be my looking glass,
 In which I will adore sweet virtue's face .
 Here dwell no hateful looks, no palace cares,
 No broken vows dwell here, nor pale faced fears ;
 Then here I sit and sigh my hot love's folly,
 And learn to affect an holy melancholy ;
 And if contentment be a stranger then,
 I'll ne'er look for it, but in heaven, again .''

A PRAYER OF BACON'S.

"Most gracious Lord God, my merciful Father, from my youth up, my Creator, my Redeemer, my Comforter. Thou, O Lord, soundest and searchest the depths and secrets of all hearts: Thou acknowledgest the upright of heart: Thou judgest the hypocrite: Thou ponderest men's thoughts and doings as in a balance: Thou measurdest their intentions as with a line: vanity and crooked ways cannot be hid from Thee. Remember, O Lord, how Thy servant hath walked before Thee: remember what I have first sought, and what hath been principal in my intentions. I have loved Thy assemblies: I have mourned for the

divisions of thy Church: I have delighted in the brightness of thy sanctuary. This vine which Thy right hand hath planted in this nation, I have ever prayed unto Thee, that it might have the first and the latter rain; and that it might stretch her branches to the seas and to the floods. The state and bread of the poor and oppressed have been precious in mine eyes.

I have hated all cruelty and hardness of heart: I have though in a despised weed procured the good of all men.

If any have been my enemies, I thought not of them; neither hath the sun almost set upon my displeasure; but I have been as a dove free from superfluity of maliciousness. They creatures have been my books, but Thy Scriptures much more. I have sought thee in the courts, fields and gardens, but I have found Thee in Thy temples.

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

O! Lord my strength, I have since my youth met with Thee in all my ways, by Thy fatherly compassions, by Thy comfortable chastisements, and by Thy most visible providence.

As Thy favours have increased upon me, so have Thy corrections; so as Thou hast been always near me, O! Lord; and ever as my worldly blessings were exalted, so secret darts from Thee have pierced me; and when I have ascended before men I have descended in humiliation before Thee.

And now when I thought most of peace and honour, Thy hand is heavy upon me, and hath humbled me according to Thy former loving-kindness, keeping me still in Thy fatherly school not as a bastard but as a child. Just are Thy judgments upon me for my sins, which are in number than the sands of the sea, but have no proportion to Thy mercies; for what are the sands of the sea, earth, heavens, and all these are nothing to Thy mercies.

Besides my innumerable sins, I confess before Thee, that I am debtor to Thee for the gracious talent of Thy gifts and

graces, which I have neither put into a napkin, nor put it as I ought to exchanges, where it might have made best profit, but misspent in things for which I was the least fit; so I may truly say my soul hath been a stranger in the course of my pilgrimage.

Be merciful unto me, O Lord, for thy Saviour's sake, and receive me into thy bosom or guide me in Thy ways.'

"I have lost much time with my own age which I would fain recover with posterity."—BACON.

"There is heresy enough in Shake-speare to have carried him to endless stakes; political liberty enough to have made him a glorious jacobin. If he had appeared as a Divine, the authorities would have burned him; as a politician, they would have beheaded him."
—*Rev. George Dawson.*

"History furnishes no parallel to the imposition that prevails on this subject in and around Stratford; a whole community devoting itself more than one hundred years to every kind of deception and fraud for commercial purposes in the name of a poet; whilst a nation of forty millions of people, admittedly one of the most intelligent and high-minded in the world, looks on and approves."
—*Edwin Reed.*

BACON AS A CRYPTOGRAPHER.

‘Find out knowledge of witty inventions.’—*Proverbs*, VIII., xii.

‘It is the glory of God to conceal a thing: but the honour of kings is to search out a matter.’—*Proverbs*, XXV., ii.

LET us come unto the Art of Delivery, or of Expressing, and Transferring those things which are Invented; Judged; and laid up in the Memory; which, by a generall name, we will terme Tradition. . . For there seemes to be other Traditive Emanations besides Words and Letters. For this is certaine whatsoever may be distinguished into differences, sufficient for number, to express the variety of Notions (so those differences be perceptible to sense) may be the Convoy of the Cogitations from man to man. For we see Nations of different Language to trade with one the other, well enough to serve their turne, by Gestures. Nay in the Practice of many, that have bin dumbe and deafe from their birth, and otherwise were ingenious, we have seen strange Dialogues held between them, and their friends, who have learned their Gestures. Moreover it is now generally knowne that in China, and the Provinces of the high Levant, there are at this day in use, certain Reall, and not Nominall Characters; that is, such as express neither Letters, nor Words; but Things, and Notions: in so much that many Countries that understand not one an others Language, but consenting in such kind of Characters (which are more generally receiv'd amongst them) can communicate one with another by such Figures written; so as every Country can read and deliver in his owne native tongue, the meaning of any Book written with these Characters. . . Let us come to CYPHARS.

Their kinds are many, as *Cyphars simple*; *Cyphars intermixt with Nulloses*, or non-significant Characters; *Cyphars of double Letters under one character*; *Wheele-Cyphars*; *Kay-Cyphars*; *Cyphars of words*; *Others*. But the virtues of them whereby they are to be preferr'd are three; That

268 Bacon as a Cryptographer.

they be ready, and not laborious to write; That they be sure, and lie not open to Deciphering; And lastly, if it be possible, that they may be managed without suspicion.

We will annexe an other invention, which in truth, we devised in our youth, when we were at *Paris*: and is a thing that yet seemeth to us not worthy to be lost. It containeth the *highest degree of Cypher*, which is to signifie *omnia per omnia*, yet so as the *writing infolding*, may beare a quintuple proportion to the *writing infolded*; no other condition or restriction whatsoever is required. It shall be performed thus: First let all the *Letters* of the *Alphabet*, by transposition, be resolved into two *Letters* onely; for the transposition of two *Letters* by five placings will be sufficient for 32. Differences, much more for 24. which is the number of the *Alphabet*.

"The knowledge of Cyphering, hath drawne on with it a knowledge relative unto it, which is the knowledge of Discyphering, or of Discreting Cyphers, though a man were utterly ignorant of the Alphabet of the Cypher, and the Capitulations of secrecy past between the Parties. Certainly it is an Art which requires great paines and a good witt and is (as the other was) consecrate to the Counsels of Princes: yet notwithstanding by diligent prevision it may be made unprofitable, though, as things are, it be of great use. . . The judgement hereof we referre to those who are most able to judge of these Arts. For seeing it is the fashion of many who would be thought to know much, that every were makeing ostentation of words and outward terms of Arts, they become a wonder to the ignorant, but a derision to those that are Masters of those Arts: we hope that our Labours shall have a contrarie successe, which is, that they may arrest the judgment of every one who is best vers'd in every particular Art; and be undervalued by the rest."

—*Advancement of Learning*, 1640.*

* See further description in "A Cypher within a Cypher," by Henry Seymour.

APPENDIX.

We append a list of the household of Francis Bacon as given by James Spedding in *Lord Bacon's Letters and Life*, Vol. VI., pp. 336-8. His notes give the following authority for the list (S.P. Dom James I, Vol. XCV., No. 64) and state that those names marked with an asterisk have a line drawn through them in the MS.

In his introduction to this list Spedding says: "Though imperfect, it will help to complete our idea of his style of life in the day of his greatness; and the names and functions of his principal officers and attendants may sometimes be of use in explaining transactions which would be otherwise obscure."

This sentence expresses our reasons in giving the list.

A Cheque [Roll] of all the servants of the Right [Honourable Sir Francis] Bacon, Knight, Lord Chancellor of [England].

- Mr. Oates, Mr. Lewis: Chaplins.
- Mr. Leigh: Sergt. at arms.
- Mr. Sharpeigh: Steward.
- Mr. Hatcher: Seale-Bearer.
- Mr. Yonge, Mr. Thomas Mewtys: Chief Secretaries.
- Mr. Johnson, Chief Gentn. Usher.
- Mr. Phillips: Auditor.
- Mr. Edmund Mewtys: Gent. of the Horse.
- Mr. Harris, Mr. Jones: Remembrancers for Benefices.
- Mr. Troughton, Mr. Boroughs: (illegible).
- Mr. Butler, Mr. Bushell: Gentn. Ushers.
- Mr. Alman: Clerk for the Commission of Peace.
- Mr. Hunt: Receiver of Casual Fines.
- Mr. Lowe, Mr. Edney, Mr. Woder, Mr. Nicholson,
Mr. Sherborne, Mr. Goodrick: of the Chamber.
- Mr. Bassano: Sewer.
- Capten Garrett, Mr. Kemp, Mr. Faldo, Mr. Travers,
Mr. Wells. Mr. Bowes, Mr. Guilman, Mr.
Fletcher, Mr. Anthony, Mr. Percy, Mr. Nicholas
Bacon, Mr. Underhill, Mr. Mannering, *Mr.
Carrell, *Mr. Parsons, Mr. Allen, Mr. Portington,

*Mr. Goodericke, Mr. Josline, Mr. Moyle, Mr. Walley, Mr. Hogins, *Mr. Ball, *Mr. Price. *Mr. Pearce, Mr. Beall Saperton: Gentlemen Waiters.

Mr. Cokayne, Mr. Bettenham, Mr. Cooke, Mr. Pad-don: Pages.

James Edwardes: Door Keeper.

Robert Durant: Barber.

Stephen Read: Messenger.

Humphrey Leigh, Neale: Yeomen Ushers.

Henry Syll, (Blank in MS.): Mr. Cooks.

Willm. Ockold, John Nicolson, Christopher King: Yeomen of the Wardrobe.

Roger Pilkington: of the wine cellar.

Edward Isaack, John Humphrey, *Joan Humphrey: of the ewry and pantry.

Richard Edwards, Morrice Davies, John Oakes, Wood: Butlers.

Richard Wood: Bottleman.

George Price: Yeoman of the Horse.

John Whitney, Cook.

Spedding concludes the above list by saying: "The sheet of parchment on which this is written is divided into two columns, the first of which ends here. Of the second which has been almost obliterated, enough remains to shew that it contained the remainder of this list (making the number of names 100), and then another list of some other household (Gorhambury, perhaps) which fills the rest of the column, and appears to have been continued on the other side. The number of names on this side is about 50. How many on the other it is impossible to guess."

A LIST OF THE CHIEF ACKNOWLEDGED WORKS OF FRANCIS BACON.

The Essays, editions in following years, 1597, 1598, 1604, 1606, 1612, 1625.

Treasons of the Earl of Essex, 1600-1.

An Apology Concerning Essex, 1603.

The Advancement of Learning, 1604-5.

In Felicem Memoriam Elizabethæ, 1606-7.

The Plantation of Ireland, 1608-9.

- De Sapientia Veterum*, 1610-11.
Novum Organum, 1619-1620.
The History of Henry VII., 1621-2.
Historia Ventorum, 1621-2.
Historia Vitae et Mortis, 1622-3.
De Augmentis Scientiarum, 1622-3.
A Dialogue touching an Holy War, 1622-3.
Apophthegms, 1623-4.
Translations of Certain Psalms, 1623-4.
Sylva Sylvarum, 1625-6.

POSTHUMOUSLY PUBLISHED WORKS.

- New Atlantis*, 1627.
Tracts on the Law, 1630.
Latin Edition of Bacon's Works, edited by Rawley,
 1638.
The Advancement of Learning, *Interpreted* by Gilbert
 Wats, 1640.
The Felicity of Queen Elizabeth, 1651.
Resuscitatio, edited by Rawley, 1657.

WORKS STATED TO BE LOST.*

- Abeedarium Naturae*, A Metaphysical Fragment.
Historia Gravis et Levis.

"In 1665, the first real 'Complete edition of Francis Bacon's Works' in Latin (1324 Folio columns) appeared in Frankfort-on-the-Main (not in London, not in England). In 1694, the second, still completer (sic) edition of the 'Opera Omnia' (1584 Folio columns) appeared in Leipzig (not in England this time either, nor in London)."
 —Edwin Bormann's *Francis Bacon's Cryptic Rhymes*, *Appendix to Chapter I*, p. 222.

* By Rawley in his *Life of Bacon*, prefixed to *Resuscitatio*, 1671.

PALLAS ATHENE.

“The philosophers of Greece durst not for a long time appear to the world, but under the mask of poets.”—*Sir Philip Sidney*.

“**P**ALLAS ATHENE was the tutelary Divinity of the Greeks. The name *Pallas* was derived from *παλλειν*, meaning to shake, evidently so-called from the fact that she is represented in statuary art as armed with a spear. On the Acropolis in Athens where her statue by Phidias was long the wonder of the world, the spear rose far above her head; it is said to have been seventy feet in length. In Liddell and Scott's Greek-English lexicon her name is given etymologically as

“THE BRANDISHER OF THE SPEAR.”

The Romans, viewing her in the light of her intellectual qualities, called her *Minerva*, a word derived from *mens*, signifying mind. With them, accordingly, she was the personification of thought; thus under the two appellations combined she is presented to us by these great nations as the Divine symbol of wisdom and power. Her father, Zeus, was the greatest of the gods, and her mother, Metis, the wisest of them.

Among the ancients, therefore, Pallas Athene became the patroness of learning. As such she was universally worshipped. The great temple of learning in Athens, where poets, philosophers, and men of letters generally were accustomed to meet and read their works for the instruction of others, was named for her, Athenæum. In the second century of the Christian era, Hadrian founded a similar institution in Rome under the same sacred name. Indeed, this has been the custom in nearly all literary communities throughout the world (as in Paris, London, Berlin, Boston, Brunswick, and elsewhere) to the present day, however unconscious modern generations may be that the brightest, most god-like image of the highest civilization which the world has ever known is still animating and inspiring them. Athens, the home of the noblest cult; Pallas Athene, the

recognised source of its intellectual and moral power. That is to say, the goddess with her spear stands for the strength that is always inherent in the cause of truth.

Another and deeper view of the subject remains to be considered. Pallas Athene represents not only Art in general, but also in the highest sense precisely that branch of art to which the plays of "Shake-speare" belong. Richard de Bury, who was high chancellor of England in the fifteenth century, and one of the most learned men of that age, attributed to Minerva (or Pallas Athene) a special function in literature, thus:

"The wisdom of the ancients devised a way of inducing men to study truth by means of pious frauds, the delicate Minerva secretly lurking beneath the mask of pleasure."

This was published under the title, "A Vindication of Poetry," meaning, of course, epic or dramatic poetry, such as the Greek poets have given us, and such as *Macbeth*, *King Lear*, and *Anthony and Cleopatra* are now recognised to be. These and all others of their kind, viewed historically, are what was meant by de Bury as "pious frauds." It thus appears that in the highest cultivated circles of England, long before the time of Francis Bacon, Pallas Athene was identified with the Dramatic instinct and became an exceedingly appropriate pseudonym, for the author of plays to be known as Shake-speare's, or as those of the goddess, so named."—From the Preface to *The Truth concerning Stratford-upon-Avon*, by EDWIN REED.

BOOK NOTICES.

The Stratford Bust and the Droeshout Engraving. By SIR GEORGE GREENWOOD (Cecil Palmer, 49, Chandos Street, London, W.C.2.) 2s. 6d. net.

This excellent little book is a smashing reply to Mr. M. H. Spielman's work, "The Title-page of the First Folio of Shakespeare's Plays—A comparative study of the Droeshout Portrait and the Stratford Monument." The author shews the striking incongruity between the present apocryphal Bust of Shakespeare in Trinity Church, Stratford-on-Avon, and the Engraving of the original Bust in Sir William Dugdale's *Warwickshire*, which copy was made by Sir William himself—now in the possession of his lineal descendant, Mr. W. F. S. Dugdale, of Merevale Hall—and shews that Mr. Spielman makes out a wretched case in attempting to explain such incongruity by an alleged inaccuracy of Sir William, or by the inaccuracy of the engraver, whether Hollar or another. Sir George argues with a great deal of perspicuity in maintaining that the extraordinary dissimilarity of the two busts was brought about by some structural repairs done to the Monument and particularly to the Bust itself in 1748 and 1749. An amusing as well as instructive piece of reading is his tracing of the dandified moustache (now upon the Bust) of foreign origin as not having been seen in this country at the time of the actor's death. It is unfortunate that the restricted space at our disposal in the present issue prevents a fuller notice of this latest but not least of Sir George Greenwood's pungent criticisms of the Shakespeare myth, and we urge our readers to procure the book itself without delay.

The "Impersonality" of Shakespeare. By the late EDWARD GEORGE HARMAN, C.B. (Cecil Palmer, 12s. 6d.)

A remarkable posthumous work of 330 pages, and worthy a place in every Baconian library. As the author of *Edmund Spenser and Impersonations of Francis Bacon* we recognise a scholarly, literary and historical critic and one who has no doubt about the real authorship of the books commonly ascribed to Spenser. In the present work, he brings much light and cogent logic to bear in relation to Bacon's authorship of other works of the period, and particularly in reference to the Immortal Plays. "The great connecting link," he says, "between Bacon and Shakespeare's plays is to be found, in my opinion, in the anonymous Latin play *Pedantius*, which was performed in the hall of Trinity College,

Cambridge, probably about 1583. In some correspondence in the Literary Supplement of the *Times* (Mar. 27th, April 17th, May 1st, 1919), I drew attention to a concealed design to be seen in the ornamental border of the title page, which, in my opinion, points to the authorship of Bacon. But I attach much more importance to the internal evidence pointing to the same conclusion. . . .

So far as I have observed, most of our experts in Elizabethan literature are orthodox "Shakespeareans." When editing or noticing obscure works of this character they often display great erudition in citing parallels from other books, however worthless they may be in themselves. For some curious reason, however,—perhaps because they fear the contamination of 'Baconianism,'—they seem always to avoid the works of Bacon. In the case of *Pedantius* all the most striking parallels are to be found in his works.''

The Prince of Poets and Most Illustrious of Philosophers. By S. A. E. HICKSON, Brig.-General., C.B., D.S.O. (R.E.ret.). 366 pp., 16 illustrations, and with Epilogue by Harold Shafter Howard. (Gay & Hancock, 12, Henrietta Street, London, W.C., 7s. 6d. net).

Here is a timely and valuable work by an author who has the real Baconian perception. With a rare instinct the author engages in the task of drawing a continuous sketch, absorbingly interesting, of the life of the young "Shakespeare" in the guise of early Francis Bacon, based primarily on his own extensive researches, but supported by those of other writers. He links these up together by means of Dr. Rawley's "Life of Bacon," the authentic history of Queen Elizabeth's Progresses and visits to Theobalds, to Bacon's home at Gorhambury, and the Earl of Leicester's castle, and festivities at Kenilworth, the Queen's Entertainments at Woodstock, and references to the Calendar of State Papers, of Hatfield MSS., the Acts of the Privy Council, etc. Incidentally he throws light on the true meaning of Bacon's "Valerius Terminus" which has been regarded as obscure, but the first and true origin of which he traces to Gascoigne's "The Needle's Eye" in the "Droomme of Doomesday," in which the *terminus ad quem* is defined as the ends to which a man's actions tend.

The book is written in a style which, whilst it transfixes and rivets the reader's attention throughout, fills his mind with an insatiable admiration for the genius of the immortal exponent of human passion and character and greatest of all masters of the art of expression, known to the world as Shakespeare. In him, the author sees, not only the Prince of Poets, but a Prince of the royal blood, the son of a Queen-mother, the gifted but flinty-hearted

Queen Elizabeth, the "Fairy Queen," so jealous of her own power that she feared the rivalry of her own son, and for this and other reasons, it seems, disinherited him and destroyed every record by which he could assert his claim, as stated by Mrs. Gallup or Dr. Owen in their cypher disclosures. But the author demonstrates his thesis by the method of inductive reasoning recommended by Bacon himself in his philosophical works. He does not hold a brief for any cypher revelation, as referred to, but merely confirms their substantial accuracy by a collection of historical and literary evidences so numerous and striking that his inferences seem inevitable. The illustrations are arresting, and that facing p. 59, shewing the Hilliard portrait of Bacon at 18, side by side with the Queen Elizabeth portrait at the National Portrait Gallery, reveals a facial configuration and expression of close resemblance which the student of comparative physiognomy will immediately recognise.

The Cipher Inscription beneath the Bust of William Shakespeare at Stratford-on-Avon. Deciphered by H. A. W. Speckman, Doctor of Mathematics, Driebergen, Holland. 8 pp., with coloured wrapper.

This important pamphlet shews most clearly that the inscriptions on the Stratford Monument are cryptic revelations that "Francis Bacon, Lord Verulam" was the "concealed" author of "Shakespeare." The cypher methods used by Bacon in these inscriptions are (a) the *Gematria*, by which a name can be expressed by a number, and (b) the method of the Abbot Trithemius, whereby secret letters are involved in a covering text orchematically, their ordinal number being the terms of an arithmetical series; and these letters may be *transposed* by the rule adopted by Julius Cæsar, and extended by Trithemius. A photographic *facsimile* of the Stratford Monument is given, together with that of the Latin inscription (enlarged), and a complete demonstration of the secret message therein contained. We regard this as one of the most important contributions to our subject at the present time.

H.S.

NOTES AND NOTICES.

THE usual annual dinner of the Bacon Society took place at Stewart's Restaurant, Piccadilly, on January 22nd, in celebration of the 365th Birthday Anniversary of Francis Bacon. A good number of members and friends attended. Sir John A. Cockburn presided, and amongst those present were the Dowager Lady Boyle, Lady Sydenham, Sir Edward Boyle, Sir Plunket Barton (late Judge), Prebendary Gough, Sir St. Clair Thomson (President, Royal College of Medicine), Sir George Greenwood, Dr. Geikie Cobb, His Honour Judge Cooper, Mr. Bridgewater (Gray's Inn), and others. Sir John Cockburn, in proposing the first toast, "The Immortal Memory of Francis Bacon," outlined the life of Bacon and described him as the greatest of Englishmen. His opinions on almost every topic, he said, were as true as applied to our own times as they were three centuries ago, and were as essential to the highest aims of modern statesmanship. Judge Cooper, in proposing the toast, "The Bacon Society," said that with regard to the disputed authorship of the "Shakespeare" plays he was, so to speak, sitting on the fence. His intellect certainly directed him to come down on the side of the Baconians, but his conservative instincts made him incline to the other side. In order to settle the vexed question, he suggested the formation of a Royal Commission which should have access to all the available data on the subject and then he would abide by its decision. Several other toasts followed, which were spoken to by Sir Plunket Barton, Sir St. Clair Thomson, Mr. Crouch Batchelor, Miss Alicia Leith, Sir George Greenwood, Mr. Wilfred Gundry, Dr. Geikie Cobb, Mr. Henry Seymour, and Mrs. Henry Wood.

The *death* of Francis Bacon took place, according to Dr. William Rawley, on April 9th, 1626. The Hertfordshire Archæological Society is organising a Tercentenary Commemoration of that event at Gorbamby, St. Albans, on Saturday, April 1st. Sir Edgar Wigram, Bart., the honorary secretary, cordially invites the members and friends of the Bacon Society to take part. The proceedings are set out hereunder.

- 12 noon. Service at St. Michael's Church, with special prayers of Bacon's composition, and a special address by the very Rev. Dr. Hutton, Dean of Winchester.
- 1 p.m. Luncheon at St. Michael's Memorial Hall.

- 2 p.m. Visit (a) to the Pondyards; (b) to the Ruins of Sir Nicholas Bacon's house; (c) Gorhambury House, where an exhibition of Bacon relics will be on view.
- 5 p.m. Tea at the Memorial Hall.
- 5-30 p.m. Lecture (in Memorial Hall) by Sir Richard Lodge, L.L.D. "Bacon as a Politician and a Historian." Discussion.

Some members of our Society have already expressed their desire to attend, and the hon. sec. of the "Ladies' Guild of Francis St. Alban," Miss Alicia A. Leith, requests as many members of the Guild who can to make an effort to be present, and that each will wear a red rose as a badge. Miss Leith will meet her members and their friends outside St. Michael's Church shortly before noon, when a procession will be formed and Miss Leith will lay a wreath upon the famous Bacon cenotaph in the chancel prior to the Service. Owing to a rather unsatisfactory morning train service from London to St. Albans, Sir Edgar Wigram suggests that if a minimum number of fifty persons will engage to take train to St. Albans his Committee would arrange with the railway company for a special non-stop, starting from St. Pancras at 11 a.m. We find that many of our members intend to make the journey in their own cars. So if by any chance the required number cannot be obtained, then arrangements will be made to charter a motor-bus, or more than one if necessary, if those wishing to attend will communicate as soon as possible with Henry Seymour, as announced in *Fly-Leaves*, at "St. Maur," 544, Caledonian Road, N.7. It is also desirable that they indicate, at the same time, the number requiring lunch and tea, on account of the necessary catering preparations.

TICKETS. Inclusive Tickets (A, B, C) prepaid; will also (subject to the foregoing) be issued to those applying before March 31st, by M. G. DASHWOOD, Esq., The Pré, St. Albans, Herts.

(A)	Return fares from London (1st Class), Bus Transport, Lunch, Tea and Lecture	..	..	15	0
(B)	3rd Class Ditto	..	..	12	6
(C)	Lunch, Tea and Lecture only (no transport)	..	..	6	0

LOCAL TICKETS, PREPAID (C and D), to be obtained from Mr. H. A. RICHARDSON, 5, High Street, St. Albans, up to April 16th.

(D)	Tea only, and Lecture (in Hall)	..	..	3	0
(E)	(Lecture in Hall) only; (Pay at Door)	..	..	1	0

The Annual General Meeting of the Bacon Society took place on March 4th, at Canonbury Tower. Sir John Cockburn presided. After the balance-sheet had been duly accepted, the election of

Officers followed, when Sir John Cockburn was again unanimously elected as the President for the ensuing year. Lady E. Durning Lawrence, Miss Alicia A. Leith, Mr. Granville C. Cuninghame, and Mr. H. Crouch Batchelor were duly elected Vice-Presidents. Mr. Horace Nickson was elected as Chairman of the Council, and Mr. Henry Seymour, Vice-Chairman. Mrs. Henry Wood and Mr. R. E. Mitchell were elected as Hon. Treasurer and Auditor respectively. The following Members of the Council were also elected: Dr. H. P. Dean, Mr. H. Bridgewater, Mrs. Vernon Bayley, the Rev. E. F. Udny, Mrs. Ernest Hill, Mrs. T. Dexter, Miss A. Turner, Mr. Parker Brewis, and Mr. A. H. Barley. When the business was concluded, refreshments were served and a pleasant *conversation* ensued.

It is with deep regret that we have to record the deaths of two of our most valued and esteemed members, Mr. W. M. Grimshaw (of Eastry) and Mr. John Rose (of West Monkton), formerly a Metropolitan magistrate and the Senior Bencher of Gray's Inn, aged 84. Both were indefatigable researchers in the fields of classic literature and archæology, and both took the keenest interest in Bacon cyphers. Shortly before his death Mr. Grimshaw sent in the MS. of an article for *Baconiana*, which we hope to find room for in the next issue. To the relatives of Mr. Grimshaw and of Mr. Rose, we extend our profound sympathy in their bereavement.

We regret further, to learn of the recent demise of Sir Sidney Lee, after a trying illness, at the age of 66. At one time a vigorous opponent of Baconians, he lived long enough to qualify his opinions as to their sanity. He retired from the Professorship of English Language at East London College, University of London, about a year ago. According to the *Daily Sketch* "it was on the advice of Jowett, who saw a great future for the clever young Jew, that Solomon Lazarus became Sidney Lee while at Balliol." We were under the impression that Sir Sidney's real name was Solomon Lazarus Levi, but that is a matter of no importance. "What's in a name?" asks the master. It is the man that matters, and Sir Sidney was certainly in many ways a charming personality, if somewhat pedantic.

Prometheus has been active lately at Stratford-on-Avon. On the 6th ultimo the "Shakespeare" Memorial Theatre was ablaze and damage was sustained, estimated at £50,000. By a happy chance, the greater part of the wonderful library was rescued, ten thousand volumes being passed from hand to hand by willing helpers and brought to safety. The ceremony of laying the first

stone of the "Memorial" took place, with full Masonic honours, on April 23rd, 1877, at 2 o'clock in the afternoon, by the Right Hon. Lord Leigh, Lord Lieutenant of the County of Warwick, and Provincial Grand Master of Warwickshire. The building, by the late Mr. Charles E. Flower, was formally opened in 1879, on which occasion Lady Helena Faucit (afterwards Lady Martin) appeared in William Shakespeare's delightful and singularly appropriate comedy, *Much Ado About Nothing*. If a re-building is contemplated, has not the time now arrived to consider the removal of the Memorial to St. Albans? Has not the Stratford foolery been sufficiently played out? Pertinent questions these, challenging reply.

"My hour is almost come
When I to sulphurous and tormenting flames
Must render up *myself*."—SHAKESPEARE.

H. S.

Just as we go to press our attention is called to a remarkable illustrated article in the *Graphic* for March 20th by Mr. C. W. Hopper, entitled, "Was Bacon Queen Elizabeth's Son?" The most prominent picture is that of the crowned head of a youth which occupies the pride of place upon the "Shakespeare" Monument in Westminster Abbey. Until Mr. Hopper detected the anatomical resemblance of the bust to the head of Bacon at 18, nobody, apparently, so much as suspected it. The Tudor expression is plainly in evidence, while the reproductions of the Queen Elizabeth and Francis Bacon miniatures by Hilliard make a three-fold harmony. The author also goes deeply into the Rosicrucian connection of the "Shakespeare" and the "Nicholas Rowe" monuments, and Pope's connection with Rowe, Shakespeare's first biographer. The cabala number 157 is in evidence on both, and we may say that in addition to this seal being that of "Fra Rosi Crosse," as Mr. Hopper believes, it is also that of "W. Shakespeare, Bacon."

ERRATUM.

Page 277 line 31 read 17 for 1ϕ. *By a careless omission (not sooner detecting, evidently, a typic hybrid) we are sorry for error in Gorhambury note. Earmark date.*

BACONIANA

DECEMBER, 1926.

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The Bacon Society

(INCORPORATED.)

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THE objects of the Society are expressed in the Memorandum of Association to be :—

1. To encourage the study of the works of Francis Bacon as philosopher, lawyer, statesman and poet; also his character, genius and life; his influence on his own and succeeding times, and the tendencies and results of his writings.
2. To encourage the general study of the evidence in favour of his authorship of the plays commonly ascribed to Shakspeare, and to investigate his connection with other works of the period.

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THE LOCALITY OF "LOVE'S LABOURS LOST."

BY THE HON. SIR JOHN A. COCKBURN, K.C.M.G., M.D.

THE Play of *Love's Labours Lost*, though now somewhat out of fashion, had an immense vogue when it was first performed, partly because it bubbled with fun and was full of allusions to contemporary topics; but chiefly because its hero was the King of Navarre, who at that time was valiantly fighting for the cause of the reformed religion in France. Queen Elizabeth had provided him with men and money for his campaign and his victories were hailed with the utmost enthusiasm by the people of England. It is generally taken for granted that the scene of the play was in the kingdom of Navarre. But by that time almost the whole of Navarre had fallen into the hands of Spain. Henry of Navarre was born at Pau in the old province of Béarn. He was known as the Bearnois and held his Courts at Pau and Nerac, but until he became *Henri quatre* of France he was practically a King without a kingdom. Yet formerly the kings of Navarre had great possessions in Normandy. They were the Counts of Evreux and at the time of the play there was

still near the city of Evreux a chateau which bore the name of Navarre. All traces of this have now disappeared; but His Excellency the French Ambassador has been so good as to furnish the following information regarding it.

The Chateau was built in 1330 by Jeanne heiress of Navarre. Madame de Sévigné writes of it with enthusiasm. It was one of the most beautiful of domains. Its gardens especially enjoyed an unsurpassed reputation. The poet Delille in his verses on "Gardens" writes that "the shade of the Great Henry still cherishes Navarre." After the dissolution of her marriage with Napoleon the Empress Josephine held her Court in the Chateau which, with its extensive grounds, was then entitled the Duchy of Navarre. But with the exception of the ancient gardens nothing now remains; and "thus was ruthlessly closed the book of souvenirs of one of the most celebrated domains in Normandy."

The battle of Ivry, which made Henry of Navarre secure on the throne of France, was fought in the neighbourhood of the Chateau of Navarre. Voltaire in "La Henriade" makes out that the amorous Henry after his victory stole away from his army to visit the fair Gabrielle, whom, despite his innumerable vagaries, he never failed to love. Fontanes in his poem entitled *La Foret de Navarre*, apostrophising those who cherish Navarre, says that the God of Love had told him of the secret trysts that gave the grove its beauty. Here it was that once dwelt the beloved lover, the best of our Kings. "Yes, in that sweet retreat, full of thy renown thy shade still walks close to thy beloved one. Henry, tender Henry, thou comest once more to visit the scenes where far from Courts happiness awaited thee."

Whether or not these episodes have a sound historical foundation, they at least show that Navarre breathed an atmosphere of love. There was a sheltered nook by the water's edge called *L'île d'Amour* and later a temple known as the Temple of Love was built. Certainly no locality could have been more fittingly selected as the scene of a love-lorn romance.

Although the source of most of Shakespeare's plays has been discovered all search to find an original for *Love's Labours Lost* has proved futile. It is surmised that it may be derived from an unknown French novel. But is it necessary to look further than to picture the play as good humoured raillery on the amorous propensities of Henry the Great? The height of absurdity is reached by imagining that he who could hardly endure a day without the society of women, should abjure their company for three whole years. The words put into the mouth of Longaville:—

“What fool is not so wise
To lose an oath to win a Paradise?”

may likewise be regarded as a subtle allusion to Henry's conduct in forswearing Protestantism for the sake of the Crown. The saying *Paris vaut bien une Messe* is attributed to him.

The play is a medley of events past and present. The Aquitaine episode has been traced to 1425. The laughable pedantry of Sir Nathaniel, the curate, and Holofernes, the schoolmaster, with the “priscian a little scratched,” points to the time of Francis the first. He it was who forbade the dog Latin current in public Acts and enjoined the use of the French language in all but ecclesiastical suits. “Matchless Navarre” clearly stamps the King as Henry, although in the play he is called Ferdinand, for to lampoon a reigning and friendly monarch by his proper name would have been a gross international discourtesy. Biron and Longaville were Henry's famous generals. The former was the Marshall Armand who was renowned as a great wit and scholar, not his son Charles whom, for his repeated treachery, Henry had at last to hand over to Justice. The Princess of France, sometimes called the Queen in the Folio of 1623, is evidently meant for the accomplished and beautiful Margaret, the first wife of Henry. The descriptions of her ladies are so vivid as to appear to be drawn from life.

They probably formed part of the bevy of Court

beauties known as the "Flying Squadron" who accompanied Queen Catherine de Medicis to various places including a visit to Nerac in 1580. The intention was to intervene in the disputes between Henry and Margaret, but the former made off and started a little war named from its origin the *guerre des Amoureux*.

The question arises how did these details of contemporary history in France become known in England. It is possible that Robert Earl of Essex was one of the channels of communication. His surname was Devereux and his family derived from the City of Evreux close to Navarre in Normandy. He was in command of the English forces in France and was an intimate friend of Henry of Navarre who interceded for his life with Elizabeth but changed his mind when he learnt the full facts of the case. He then admitted that no monarch could pardon such overt treason. Essex was bound to be interested in Navarre and familiar with its history. A French writer, alluding to the trial of Essex, thus quotes the words of the Crown Prosecutor, Coke:—

"It is to be wished that this Lord, who wanted to be
"the first King of England by the name of Robert,
"should be the last of the Counts of Essex of the
"branch of Evreux."

A significant statement was made at the last Baconian Banquet by Sir St. Clair Thomson, to the effect that the intimate knowledge of Italy displayed in the Shakespeare plays had led Italians to believe that the Author must have been either an Italian or long resident in their country. Many resemblances have been traced between the plays and Montaigne's essays, and in this connection it is interesting to note that M. Guizot regarded Montaigne as more of an Italian than French in his writings.





CHAPTER II
OF
NOTES ON ANTHONY BACON'S
PASSPORTS OF 1586.

BY A. CHAMBERS BUNTEN.

AS several correspondents have made inquiries as to the exact position in France of Henri IV's country of Navarre, it has been thought well to have a photograph made of a section of an old French map, which shows the position of Béarn in the extreme south, with its principal town of Pau, which was the birth-place of Prince Henri in 1553. His mother, the courageous Jeanne d'Albert, and her rather weak husband, Antoine, occupied the ancient castle, and their children were born there.

The map will also help in giving an idea of the mileage Anthony Bacon had to cover on his travels to get to Navarre from the north, and back again on his way home to England.

He was absent about eleven years, the last four of which he apparently spent as a follower of King Henri in his various courts and towns in the south.

Some of the passports which he had to secure on starting northward to get through France on his way home, show us the route from Navarre to Montauban, a town lying to the north-east of Béarn, on the junction of the rivers Garonne and Tarn, where Anthony had headquarters, and welcomed the King's counsellors who frequently met there to consult together.

His route would then go upwards through Cahors towards his place of embarkation. He had to traverse the country over which King Henri's Marshal Biron was in command, which can be traced on the map, namely,

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Santonge (written Xainctonge in the passport), Angoulmois, Poitou, and Aunys. He also, as seen in the passports, had to get a permit to pass through from the Count Bishop of Caors, or Cahors, for himself and his servants. Nerac was also one of his stopping places, and he resided off and on at Bourdeaux, the chief town of the department of the Gironde and the capital of the old province of Guyenne.

Anthony Bacon, after the death of his father Sir Nicholas in 1579, had left England for the milder climate of France, with a view to both improving his health which was delicate, and engaging in the business of being "Intelligencer" to Queen Elizabeth's Government.

He first joined some friends in Paris, and then made his way south by easy stages, visiting most likely on the way some of the Spas whose waters had been recommended for his trying complaint.*

At that time Henri of Navarre (who did not become King of France till 1589) was a much talked of hero, and Anthony Bacon shared with others a desire to know him personally, so he gradually and slowly worked his way towards the Pyrenees, hoping that as he was a nephew of the great Englishman, Lord Cecil, he would not be denied audience.

Having once gained an audience, and perhaps his knowledge of politics making him of use to his Royal hero, he lingered on in the various towns adjoining the Principality, such as Montauban, Sainte Foi, or Nerac.

It is evident that Anthony rode horseback most of the way over the mule-tracks, or was carried in a litter, and he would use the rivers and boats whenever possible.

His bodily ailments were aggravated by defective eyesight, from which he had suffered since childhood, added to which he had wrenched his ankle on his travels, which caused continual lameness.

His little retinue of attendants such as the cook (mentioned in the passports) and grooms for his horses and pack

*He is said to have had "stone."

mules, must have cost him a good deal of money and kept his purse empty, for we find he even borrowed money from King Henri. He had several heavy cases containing the numerous papers and letters from his correspondents which he carried home with him and which are now housed in the Lambeth Palace Library, London. Unfortunately, only one or two of these letters are from his brother Francis. The brothers had evidently arranged that their private correspondence should not be read by others, and it is thought nowadays that they must have corresponded with each other in Norman-French, and not in English, and used a secret signature known to themselves. We are still in hopes that more of these letters will turn up.

Anthony Bacon arrived in London in February, 1591, and shortly afterwards, as mentioned in Chapter I of this article, the play of *Love's Labour's Lost* was performed before Queen Elizabeth, in which the hero is a King of Navarre, and the principal men characters have names on slightly changed from the actual commanders and consuls in King Henri's army.

Young Prince Henri's upbringing had been rather peculiar for a Prince who would inherit a throne, for he was sent at an early age by his strong-minded mother, Jeanne d'Albert, to the Châteaux of Coarraze and Ney which are on the Gave about 76 miles from Pau. There he was reared in a hardy manner, "à la paysanne," his associates being grooms and farmers, which accounts for his taste later in life for that kind of society. His Protestant mother, Queen Jeanne, is chiefly remembered by her crusade against the Roman Catholics whom she tried to clear out of her province by massacre, having first secured their presence by inviting them to a banquet and fête which they unsuspectingly attended. This butchery began when the young prince of Béarn was about 11, and continued for a year or two.

In 1572, he and his mother, at the invitation of Queen Marie de Medicis, went to Paris, where his mother died, just after a marriage had been arranged between Henri of Navarre and Princess Marguerite de Valois, sister of Charles

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IX of France. On the death of Queen Jeanne, her son became King of Navarre.

Henri and his bride witnessed the horrors of the Massacre of Saint Bartholomew, which massacre must have reminded the Béarnais of scenes which took place in his own Navarre when he was a lad, at the time his fanatical mother tried to exterminate the Roman Catholics round about her. His marriage was not a happy one, but he was too much engaged in troublesome civil wars to lead a domestic life, and after fighting the League and finally changing his religion, he became King of France in 1689.

It was during these unsettled times that Anthony Bacon was travelling in France and placing his knowledge as an intelligencer at Henri's disposal.

A STARTLING DISCOVERY IN CYPHER.

A remarkable announcement has been made in the press recently from America. Professor Romaine Newbold, of Pennsylvania University, has, after years of patient study, at length found the key to one of the several cyphers said to have been employed by Friar Bacon, the "alchemist" and "magician" of the 13th century, who concealed in his writings some extraordinary chemical formulae, one of which has just been put to a strict laboratory test and practical demonstration. The test selected was the production of Salts of Copper, which was successful. The retort used was presented to the University. In their report made in connection with the presentation, Drs. Edgar F. Smith and Luken (Chemical experts at the University) state that "this retort contains Salts of Copper made from the secret formula of the 13th century philosopher, Roger Bacon, which Professor Newbold found by means of a cypher recently discovered. This formula was unknown to us, and could not have been evolved by Professor Newbold's subconscious mind." The presentation was made at a memorial meeting in honor of Professor Newbold, who is professor of Intellectual and Moral Philosophy, and the now famous manuscript of the Franciscan monk is owned by Mr. W. M. Voynich, the well-known bibliophile of New York.

THE PSYCHOLOGY OF "SHAKESPEARE:" A NAME ON A PLAY AND A PLAY ON A NAME.

BY HENRY SEYMOUR.

THE widespread controversy about the real authorship of the "Shakespeare" plays, which Queen Elizabeth originated in the year 1597, is due, doubtless, to the fact that the problem involved is essentially a psychological one whose solution, failing direct evidence, can only be approached by the method of psychoanalysis.

No direct evidence has yet been discovered that William Shakspere, of Stratford-on-Avon, wrote these plays. And all that has been discovered about him precludes the possibility that he could have had anything whatever to do with their authorship. That he was an actor, of a sort, although scorned as such by his contemporaries, is conceded. So the question of their authorship must be regarded as an open one, just as though they had come down to us as anonymous productions; and the identity of their actual author can only be determined (as all other scientific hypotheses are determined) by rational inference from all the known circumstances in connection with it.

As a matter of fact, the earliest published plays, viz., *King John*, *Taming of a Shrew*, *Henry VI.*, (*Edward III.* and *The Spanish Tragedy* alleged to be apocryphal), *Romeo and Juliet*, *Richard III.*, *Henry V.*, *Henry IV.*, and *Richard II.*, were brought out anonymously, and this simple fact, which the superficial investigator will be likely to regard as of small importance, is the very crux of the problem, inasmuch as it affords us the most conclusive evidence that the author, whoever he might be, determined from the outset that his personal identity should be *concealed*. Whether the motive for such concealment might have been due to the existing prejudice in

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the early Elizabethan period against play-writing; or to a desire for personal self-effacement; or to a want of freedom of utterance which, in other forms of expression, he found impossible, is unnecessary to discuss.

In the year 1598 the plays ceased to appear anonymously. That it was the original intention of the author that they should go down to posterity as anonymous productions is probable. But owing to unforeseen circumstances arising in the year 1597 it is likely that he was obliged to modify that intention. For in this year appeared the last of the anonymous plays, *Richard II.*, which was regarded by Queen Elizabeth to be treasonable in the highest degree, inasmuch as it assailed the divine right of Kings, and which so enraged Her Majesty that she sought, by all the measures in her power,—even enlisting Bacon in that service,—to discover the author for the purpose of bringing him to the rack.*

The author of the plays, therefore, was in a quandary, and something desperate had to be done. And strange as it may appear, a new edition of *Richard II.* was shortly thereafter published (in 1598) with the name of "William Shake-speare" (thus hyphenated) upon its title-page as the author!

I suggest that it requires but little sagacity to discern that this was merely a *ruse*; that it was a clever "red-herring" thrown across the scent of the real author who was evidently suspect; and that the peculiar exigencies of the situation compelled him to make use of the courtly

* "I remember an answer of mine in a matter which had some affinity with my Lord's cause; *which though it grew from me, went after about in other's names* (italics mine); for Her Majesty being mightily incensed with that book which was dedicated to my Lord Essex, being a story of the first year of King Henry IV., thinking it a seditious prelude to put into the people's heads boldness and faction, said, she had an opinion there was treason in it, and asked me if I could not find any places in it that might be drawn with Case of Treason. . . . And another time, when the Queen could not be persuaded that it was his writing whose name was to it, but that it had some more mischievous author, . . . said with great indignation that she would have him racked to produce his author."—Extracted from a letter of *Francis Bacon to the Earl of Devonshire.*

art of dissimulation* in the adoption of a name not actually, though suggestively, the name of an actor who was known to have been associated with the plays during their production on the stage. If to any of my readers such an assumption seems far-fetched, what of the alternative assumption, which amounts clearly to a *reductio ad absurdum*? For if the said actor, whose name was "Shakspere" and not "Shake-speare," really wrote the plays, he surely would not have concealed his identity at all for years before this emergency arose, when fame and profit might thereby have been added to his theatrical reputation (such as it was), and when no ostensible danger existed by the public acknowledgement of their authorship; and then, at the very moment of extreme danger, to have subscribed his name to this treasonable play when the Crown officers were in hot pursuit to discover nothing else than his personal identity!

The story proves too much, and it is a reflection on the world's sanity that it has ever been believed, and what is more, clung to by simple persons with all the tenacity and ardour of religious zeal!

That the ascription "William Shakespeare" was but a pseudonym and not the name of a person at all is manifest from other circumstances of its adoption. For, in the same year of 1598 another play was printed, entitled *Loves' Labor's Lost* as by "W. Shakspeare"—a further variation in the spelling. Or are we to assume that the highly-educated author of the plays was so ignorant or careless as not to be able to spell his own name twice alike in the same year? Still other variations appeared in connection with subsequent plays, but never once as the actor's name was spelt. The scheme was obviously suggestive.

In the logical sequence of events it is pertinent to enquire what happened to the actor on the appearance of the author's name. There is no evidence that he ever

* "Openness in fame and opinion; secrecy in habit; dissimulation in seasonable use; and a power to feign if there be no remedy."—*Francis Bacon's Essays*.

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appeared on the stage again. He appears to have been prudently missing for some few years. But when the storm had blown over—notably after the death of Queen Elizabeth—he returned to his native town of Stratford-on-Avon, settled in "New Place," which tradition reports was bought for or by him from money provided by Bacon's intimate friend, the Earl of Southampton, and secured as early as 1597.* It is an interesting circumstance that a cottage adjacent to "New Place," was surrendered to Shakspeare in 1602, and that this was in the keeping of one of Bacon's relatives, viz.: Ann Russell, Countess of Warwick, whose brother, Sir John Russell, had married Bacon's aunt Elizabeth. In Halliwell-Phillips' *Outlines*, 2nd ed., p. 595, may be seen an excerpt from the Court rolls of the Manor of Rowington in the original Latin of the surrender from one Walter Getley to Shakspeare "of premises in Chapel Lane, Stratford-on-Avon, 1602." And the author of the *Outlines* thus comments on the document and cites a curious stipulation that the custody of "New Place" should remain in the hands of the Lady of the Manor, Ann Russell, until such time that Shakspeare could appear *in person* to complete the transaction:—

"On September the 28th, 1602, at a Court Baron of the Manor of Rowington, one Walter Getley transferred to the poet [sic] a cottage and garden which were situated in Chapel Lane, opposite the lower grounds of New Place. . . . It appears from the roll that Shakspeare did not attend the manorial Court then held at Rowington, there being a stipulation that the estate should remain in the hands of the Lady of the Manor until he appeared in person to complete the transaction with the usual formalities. At a later period, he was admitted to the copyhold and then he surrendered it to the use of himself for

* A fine, Easter term 39 Eliz. (1597) assuring "New Place" from William Underhill, gent., to William Shakspeare for £60 Recorded 4 May, 39 Eliz.

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life, with a remainder to his two daughters in fee."*

Shakspere, after the year 1603, lived an utterly uneventful life at Stratford, engaging in the vulgar occupation of malt-dealing and lending small sums of money at usury to his neighbours until 1616 when, it is recorded as a local tradition, he died after a drunken bout, unhonored and unsung! Not a line of any contemporary mourned his decease.

After his death, new "Shakespeare" plays continued to pour forth as if nothing had happened. Queen Elizabeth had been in her grave a dozen years. Not only a number of new plays which were unheard of before, and the greatest of them all, but some of the old plays were considerably augmented, revised, and virtually re-written, as those, notably, brought out in the collection known as the First Folio in 1623.

The plays were handed down to us from the seventeenth century by the medium of the printing press, as by "William Shakespeare." Who "William Shakespeare" was remained a mystery to the world at large for nearly a century, at which time the plays were being read and appreciated by literary critics as masterpieces of art. Investigations were then for the second time set on foot, but with a different object, to discover something about the personal history of their author, with a view to contriving some fitting memorial to his honour and fame. The first thing to be found out was that an actor of the period known by a similar name had been associated in some way with the plays and that he had hailed from rural Stratford-on-Avon. Betterton, an old actor, was

* With regard, also, to the Blackfriars property, this was held by another branch of the Bacon family, Matthew Bacon, of Gray's Inn, from 1590, and in pursuance of a "friendly" arrangement was sold to one Henry Walker in 1604 for £100. In the deed, "Anne Bacon, Widowe" is referred to. There was a mortgage taken on this property, which Shakspere did not redeem, and the estate remained with the trustees until 1618. John Heminge (presumably the actor) was named as one of the trustees the deed.

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a remembrancer of Shakspeare, although born after Shakspeare's death; and he was employed or engaged in his advanced years to furnish what facts he could discover about the poet in Warwickshire. A search in the Baptismal Register of Holy Trinity Church at Stratford revealed, opposite the date April 26, 1564, the following entry:—

"Gulielmus filius Johannes Shakspere XXX."

Here was the first authentic evidence of the actor's existence, and it was thereupon taken for granted that he was the author of the plays. Every line that has since been written by his numerous biographers has been based on that bald assumption. Pious frauds, by the hundred, have been invented or elaborated to bolster up that legend. The town of Stratford-on-Avon, the reputed home of our national poet, has become, by degrees, a centre of absorbing interest to which pilgrimages are made, year in and year out, from all parts of the world. "Shakespeare relics" have acquired an importance and value from a purely commercial point of view which would be difficult to estimate.

The startling fact remains that, notwithstanding the most diligent research by his devotees, there has not been found a single iota of evidence that William Shakspeare was less illiterate than his parents who were obviously unable to write their own names; nothing to connect him with writing anything at all; and nothing to show in the remotest manner that he ever claimed to have written anything. He allowed his children to grow up with the disability that one of them, at least, was unable to sign her name to the marriage contract. There is no evidence whatever that he ever went to a school. Nor has there been found a single scrap of correspondence in his handwriting. No manuscripts of the plays* have

*The only scraps of M.S., which make up a private notebook called "Promus of Formularies and Elegancies," containing one of the titles of the Shakespeare plays, as well as numerous choice proverbs and epigrammatic sentences found in the plays, are actually found in Bacon's handwriting, and may be seen at the British Museum (Harleian Collection, No. 7017). Some of these

yet been brought to light, and the half-a-dozen scrawls or alleged signatures attached to his will and other legal documents, reputed but disputed to be his, are in obviously different hands, as any tyro in caligraphy will know, even though they are scarcely decipherable; and it is not unreasonable to assume that they were written, or his pen guided, by others in his behalf. One thing, however, is certain: if the manuscripts of the plays had been written with the same degree of illiterate illegibility there never was a printer born capable of setting up the type from which the plays were printed. No practical compositor can be found, I will venture to declare, who will have the temerity to dispute that unmistakable fact.

The suspicion that Bacon himself was the author of the plays must have been rife amongst the educated classes of his own time, for the suggestion was ambiguously put out by several contemporary authors. If we therefore presume that Bacon had cogent reasons for withholding his personal connection with them, and in a moment of imminent danger was obliged to cover himself by employing a fictitious or pseudonymous ascription, then it is quite clear that the whole aspect of the problem takes on a new form, and we have to deal with the element of deception by the author. Such a deception, in the circumstances, would require no apology or excuse. All art is a species of deception, and if the substitution of an author's name, something like but not exactly the same as that of an actor who was generally known to have been connected with the production of these plays, required art to give the suggestion more than a semblance of reality, then we know that the real author of them was the greatest artist in duplicity that ever lived. That very *trait* is his glory.

That Bacon really designed the all-absorbing and collected phrases are also to be found in Bacon's acknowledged works, and it has been suggested that Bacon probably plagiarized them from the plays of Shakespeare, but this is absurd, because the note-book bears date 1594-5, which was before the Shakespeare plays were printed.

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perennial Bacon-Shakespeare problem, as Mr. Sydney Grundy, the dramatist, once said, is not an opinion to be despised. If he set out to make the world believe, without telling a deliberate lie about it, that the actor was the author, his success in that direction may be estimated by the intensity of the literary combat which has already persisted for three centuries.

That the actor was to some extent, also, in Bacon's power, is very possible, by the reason of the protection he was able to afford him from a star-chamber prosecution for felony, if the "deer-stealing" escapade of Shakspeare, before and because he ran away from Stratford, is authentic. For Bacon was practically Government-General Prosecutor from 1592 onwards. There were doubtless pecuniary considerations as well, inasmuch as the mystery regarding Shakspeare's sudden acquisition of property leaves much to be explained. We certainly know that Bacon was spending money with apparent recklessness about 1597, although we are unaware to what ends. He was borrowing largely and was hopelessly in debt. He was even temporarily arrested in 1598 for default in payment of £300 due to an exacting money-lender in the city named Sympson, whom he probably caricatured as "Shylock" in the *Merchant of Venice*, which was published for the first time in the following year. It is also reasonable to assume that Shakspeare had a counter-pull over Bacon, as things were, by the convenient or pretended use of his name.

From the foregoing circumstances, the assumption that Francis Bacon was the real author of the "Shakespeare" plays is not a wild one. It is at least consistent with all the known facts of Bacon's life. Moreover, it removes all the peculiar difficulties which are otherwise inexplicable. For he was the one man amongst his contemporaries who possessed the requisite qualifications for writing them. He was, furthermore, interested in dramatic representations, and at an early age devised "masques" for Gray's Inn, the Court, and other places. Lady Anne Bacon was very puritanical and pious and was

averse to theatrical performances. In one of her extant letters to her son Anthony she betrays a suspicion that both he and Francis were associating secretly with "mummers" and bad company and warns them against such evil courses. Thus there were domestic as well as other reasons why Francis should write as behind a mask anything to do with the stage.

It is in the plays themselves, also, that we should look for evidence of authorship. As a matter of fact, they teem with poetic examples of Bacon's philosophical ideas. Even the same errors in scientific speculation occur together in Bacon's works and in the Plays, and the subsequent revision of these errors is made at the same time in later editions of both. The plays also reflect numerous actual incidents in Bacon's life, but are treated allegorically, a method which he commends particularly in his acknowledged works when it is unsafe to proclaim truth from the housetops. Parallelisms, also, of thought and speech, of identical diction, of peculiar modes of expression, besides extraordinary classical allusions as well as newly-coined words, abound alike in each. As Carlyle said: "there is an understanding manifested in the construction of Shakespeare's plays equal to that in Bacon's *Novum Organum*."

"Whether Bacon wrote the wonderful plays or not, I am quite sure the man Shakespere neither did nor could."—*J. Greenleaf Whittier*.

THE SHAKESPERES' ASSUMED COAT-OF-ARMS.

BY H. P. DEAN.

BOOKS written both by Stratfordians and non-Stratfordians concerning Shakespeare often have imprinted upon them the well-known coat-of-arms or contain references to it as having been granted.

There seems, however, to be no evidence in existence that the grant of a coat-of-arms to the Shaksperes was ever officially issued.

All the documents that exist at the Heralds' College are merely drafts for coat-armor. That this is the case is clearly shewn in two strongly Stratfordian books. They are Halliwell-Phillips' "Outlines" and "Shakespeare's England," Clarendon Press, Oxford, 1916.

1. Halliwell-Phillips. 5th edn., p. 152.

"Towards the close of this year, 1599, a renewed attempt was made by the poet to obtain a grant of coat-armor to his father. It was now proposed to impale the arms of Shakespeare with those of Arden, and on each occasion ridiculous statements were made respecting the claims of the two families. Both were really descended from obscure English country yeomen, but the heralds made out that the predecessors of John Shakespeare were rewarded by the Crown for distinguished services, and that his wife's ancestors were entitled to armorial bearings. Although the poet's relatives at a later date assumed his right to the coat suggested for his father in 1596 it does not appear that either of the proposed grants was ratified by the college, and certainly nothing more is heard of the Arden impalement."

2. Mr. Oswald Barron; Shakespeare's England, Vol. II., pp. 85 to 87.

"This John (i.e., John Shakspere) showeth a pattern

thereof under Clarenceux Cooke's hand in paper twenty years past. . . .

“For some unknown reason no grant was issued in 1596; the drafts never came to a fair copy on parchment.”

In 1599 another attempt was made and a new draft was drawn up by William Dethick Garter, and William Camden, Clarenceux. In this draft it is stated that John Shakespere, now of Stratford-on-Avon, gentleman, comes of a great-grandfather who was advanced for faithful and approved service by Henry VII.

Mr. Barron states that no document has come to hand to support this boast. He adds that the first drafts of 1568 and 1596 vary in their wording between 'grandfather' and 'ancestor' in the description of the loyal forbear and Mr. Barron suggests that 'great-grandfather' is the second thought of the clerk in 1599.

John Shakspere tried to have impaled the arms of the well-known and prosperous Warwickshire Arden, but Mr. Barron points out that "It is significant that the rough sketch of arms upon the draft show the arms of the Warwickshire Ardens struck out."

The Shaksperes then went further away and tried to impale the arms of the Cheshire Ardens, but adds Mr. Barron, "Squire Arden of Parkhill was alive to question the claim of any persons thrust upon him as kinsfolk."

Mr. Barron says, "Although the grant itself, signed and sealed by Dethick and Camden, is not known to be extant: that it was used is not to be doubted." This latter statement is grounded on the fact that the arms and falcon crest are over Shakespeare's monument.

A royal Commission was appointed in 1619 and Henry Peacham wrote, after the report of the commission was published, as follows: "Coats sometimes by stealth purchased, stuffed into records and monuments by painters, glaziers, carvers, and such. . . ."

Ralph Brooke, York Herald, from 1593 to 1625 seems to have been a reformer of abuses, and to shew up these abuses he tricked Segar, Garter King, into

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granting a coat of arms to the common hangman of London, Gregory Brandon, for which indiscretion in the cause of reform he was imprisoned for a time in the Marshalsea.

The evidence seems certain that the Shaksperes tried hard to get a coat of arms in 1596 and 1599: that they endeavoured to impale their assumed arms with those of the influential Warwickshire Ardens and failed: that then they resorted to the Cheshire Ardens and again failed.

The definite fact emerges that, although two or three drafts were drawn up, no actual grant of a coat-of-arms was ever issued to the Shaksperes: at any rate there is no record of such a grant. It is quite likely that the zealous Ralph Brooke, York Herald, prevented the arms being officially granted. In fact this official "attacked Dethick and Camden for sanctioning the use by a man in a base rank of a bearing which only the spear differenced from the shield of ancient magnates, the Lords Mauley." (Barron).

MORE "FEIGNED HISTORY."

In a report made for the Historical Manuscripts Commission revelations are disclosed which shatter the four-century old pedigree of Lord de L'Isle and Dudley, the head of the Sidney family, of which Sir Philip Sidney (whose godfather was Philip of Spain) was an illustrious member. One Robert Cooke is stated to have been the pedigree expert who forged this pedigree of one of the famous families in the British Peerage. Mr. C. L. Kingsford, F.B.A., has detected the fraud and established the real origin of the family from ancient MSS. preserved at Penshurst. "The original home of the Sidneys," says Mr. Kingsford, "was a farm which still bears their name in the parish of Alford, about ten miles south of Guildford. The first member of the family . . . is a John de Sydenie . . . who was a Surrey yeoman in the reign of Edward I. Part of Cooke's original document is still at Penshurst; the parchment is very brittle and discolored, and its appearance suggests that it may have been treated to give it a false appearance of antiquity. The documents are of manifestly later date."

A WORD TO ANTI-BACONIANS.

BY ALICIA AMY LEITH.

MANY people find it difficult to accept Francis Bacon as the author of the Immortal Plays because they find his Essays wanting the poetical charm of Shakespeare. They find them cold, unimpassioned; they miss the emotion, the fervency, the imagination that breathes from the pages of Romeo and Juliet. I shall offer these Anti-Baconians an argument which will, I hope, lay their difficulty to rest and make them see the matter in a different light.

Mrs. Shelley, in her Preface to the First Collected Edition of Percy Bysshe Shelley's Poems, 1839, writes: "No poet was warmed by more genuine and unforced inspiration." Again: "No poet ever expressed in sweeter, more heart-reaching or more passionate verse, the gentler or more forcible emotions of the soul." In her Postscript to a later edition Mrs. Shelley writes of "the radiance of the Poet's (her Poet's) imagination;" imagination which she says: "has been termed too brilliant." She also states: "He delivered up his soul to Poetry, and felt happy in the wildest regions of fancy."

William Michael Rossetti, in his Memoir of Shelley in his edition of that Poet's Poetical Works says:—

"To write the life of Shelley is (if I may trust my own belief) to write the life of the greatest English poet since Milton, or possibly Shakespeare."

Regarding Shelley's poems Rossetti speaks of "their astonishing beauty of musical sound." He says Byron found Shelley's imagination "brilliant," and Browning declared his verse "moved by and suffused with a music at once of the soul and the sense, expressive of an external might of sincere passion."

Rossetti quotes Swinburne also: "Shelley outsang all poets on record, but some two or three throughout all time; his depths and heights of inner and outer music are as divine as Nature's. He was the perfect singing-god."

If Anti-Baconians will read Shelley's prose with these great tributes to his poetry in their memory, they will miss the emotion, the fervency, the imagination that irradiates *The Cloud*, and *The Skylark*; and will with truth say:

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"Where is the singing-god? We don't find him here." His poetical fancy hardly finds any scope there, except perhaps in his Fragment "*Coliseum*" and in the half-page 167, Vol. 1, of Mrs. Shelley's Edition of his Letters etc. (Moxon, 1840).

"The Master Singer of our modern race and age," as Swinburne terms Shelley, possessed according to Mrs. Shelley: "two remarkable qualities of intellect, . . . a brilliant imagination, and a logical exactness of reason." These he knew how to use separately, as well as unitedly. If anti-Baconians are unable to marry Bacon the Essayist to Bacon the Dramatist, I would invite them to read a letter from Shelley to a critical friend, where he shows clearly his ability to write prose absolutely without what Rossetti calls "his pure out-pouring of poetry, a bubbling fountain of freshness and music, magical with its own spray-rainbows," and without what Swinburne calls "The sweetness and glory of his songs."

(Extract from a Letter quoted by Mrs. Shelley in her Notes of *The Revolt of Islam*. W. M. Rossetti's Edition of Shelley's Works. Vol. I. p. 42.)

"Marlow, Dec : 1817.

"The productions which you commend hold a very low place in my own esteem . . . When you advert to my Chancery paper, a cold, forced, unimpassioned piece of cramped, and cautious argument . . . as a specimen of my powers more favourable than that which grew as it were from the 'agony and bloody sweat' of intellectual travail . . . surely I must feel that in some manner either I am mistaken in believing I have any talent at all, or you in the selection of the specimen of it."

This reminds one of what Ben Jonson says in his *Discoveries*:

"A Poem is the 'end and fruit' of a poet's labour."

"Poetical rapture . . . contemns common and known conceptions."

"Utters something above a mortal mouth," and "Euripides brought forth three verses in three days, and those with difficulty and throes."

As we read Shelley's defence we seem not only to feel his heart throbbing but Francis Bacon's beating against the bars of its cage, and hear him pleading with critics who find his "cramped and cautious" Essays so much unlike the inspirations of "Twelfth Night" and "As You Like It." "When you advert to these," we fancy him saying, "as a specimen of my powers, I must feel you are mistaken in the selection of the specimen of it."

That Bacon was a Poet, Shelley, his enthusiastic disciple, asserts repeatedly and with sincere admiration. His contemporaries say the same and something more. Aubrey and others declare he was a *concealed* one. This being the case he would hardly have permitted his poetry to "while away with him and fly whither he had forbidden it to ascend" while he had the pen of an essayist in his hand, though he got very near doing so in his Essay of Gardens.

A great prose writer, which is what Francis Bacon certainly was, when writing prose is not under the spell of poetry, nor engaged in what Ben Jonson* calls "the skill and craft" of "making poetry." If I may I will recapitulate, as briefly and clearly as I can, the argument I offer anti-Baconians.

If Shelley the sublime and immortal poet, "one of the ultimate glories of our race and planet," as Rossetti names him, was the author of reasonable, logical, prose papers, unimpassioned, unpoetical, there can be no difficulty whatever in accepting the fact, which we Baconians believe, that while Francis Bacon clothed his more cool, calm, philosophical, and logical thoughts in sober vestments, he also robed his unbounded enthusiasm and poetical inspirations in the iridescent, scintillating language and measure of the Plays!

If I have given, as I hope, the *coup de grace* to the chief anti-Baconian difficulty, it is a thing most devoutly to be wished that it will not prove a hydra-headed monster, sowing new objections, born only to spring up with fresh ardour in its stead.

* *Discoveries.*

SHAKESPEARE COMMENTARIES BY GERVINUS.

By W. H. M. GRIMSHAW.

THIS most exhaustive commentator of Shakespeare's Plays who wrote his vast work of 940 pages, seems very little known amongst Baconians; at least, he is never called as a witness on their side, and those Stratfordians who may have read him treat him with discrimination.

Gervinus published his book in 1849 before there was any idea of the Baconian authorship of the plays, and so he seems to be an unconscious witness to Shakespeare and Bacon being the same, the *alter ipse* of one another.

He speaks of them as distinct personalities, but for every characteristic of the Poet he finds a parallel in the Philosopher and *vice versa*, and how he failed to jump to the possibility of their identity seems a mystery.

To illustrate this I quote a few extracts from pp. 884-887 of the translation published in 1875. There is much more, but this is enough to show the analogies Gervinus, a foreigner and an onlooker, drew between these two giants of Art and Philosophy.

"Both in philosophy and poetry everything conspired, as it were, throughout this prosperous period, in favour of two great minds, Shakespeare and Bacon; all competitors vanished from their side, and they could give forth laws for art and science which it is incumbent even upon present ages to fulfil.

"That Shakespeare's appearance upon a soil so admirably prepared was neither marvellous nor accidental is evidenced even by the corresponding appearance of such a contemporary as Bacon. Scarcely can anything be said of Shakespeare's position generally with regard to mediæval poetry which does not also bear upon the

position of the renovator Bacon with regard to mediaeval philosophy. Neither knew nor mentioned the other, although Bacon was almost called upon to have done so in his remarks upon the theatre of his day.

“For just as Shakespeare was an interpreter of the secrets of history and of human nature, Bacon was an interpreter of lifeless nature. Just as Shakespeare went from instance to instance in his judgment of moral actions, and never founded a law on single experience, so did Bacon in natural science avoid leaping from one experience of the senses to general principles.

“In the scholastic science of the middle ages, as in the chivalric poetry of the romantic period, approbation and not truth was sought for, and with one accord Shakespeare’s poetry and Bacon’s science were equally opposed to this. As Shakespeare balanced the one-sided errors of the imagination by reason, reality and nature, so Bacon led philosophy away from the one-sided errors of reason to experience: both, with one stroke, renovated the two branches of science and poetry by the renewed bond with nature; both, disregarding all by-ways, staked everything upon this ‘victory in the race between art and nature.’

“Bacon, therefore, insisted on the closest union between experience and reason, just as Shakespeare effected that between reality and imagination. While they thus bade adieu to the formalities of ancient art and science, Shakespeare to conceits and Taffeta-phrases, Bacon to logic and syllogisms, yet at times it occurred that the one fell back into the subtleties of the old School, and the other into the constrained wit of the Italian style.

“Both reached this height from the one starting point that Shakespeare despised the million, and Bacon feared with Phocion the applause of the multitude. Both are alike in the rare impartiality with which they avoided everything one-sided.

“Both, therefore, have an equal hatred of sects and parties: Bacon of Sophists and dogmatic philosophers, Shakespeare of Puritans and zealots. Both, therefore,

are equally free from prejudices, and from astrological superstition in dreams and omens.

"Just as Bacon banished religion from science, so did Shakespeare from art; and when the former complained that the teachers of religion were against natural philosophy they were equally against the stage.

"In both, a similar combination of different mental powers was at work; and as Shakespeare was often involuntarily philosophical in his profoundness, Bacon was not seldom surprised into the imagination of the poet.

"In Bacon's works we find a multitude of moral sayings and maxims of experience, from which the most striking mottoes might be drawn for every Shakespearian play, aye, for every one of his principal characters (we have already brought forward not a few proofs of this), testifying to a remarkable harmony in their mutual comprehension of human nature."

Bacon himself, consciously I think, gives posterity a hint of his double identity in his essay of *Counsel* (editions 1612 and 1625) where he says "It is good to be conversant in them; specially the books of such, as themselves have been Actors on the Stage."

In the 1638 Latin Edition translated by William Rawley or more probably by Bacon himself and left to be published posthumously, the above is rendered "Libros multum revolvere; praeertim eorum auctorum qui et ipsi Gubernacula Rerum tractarunt." That translates roughly, To turn over thoroughly the books especially of those authors who themselves hold the Helm of State (of Affairs).

The former in the past, the latter in the present tense, which would look as if Bacon while chancellor or soon after had written the Latin Edition.

It is a big jump from a dead actor to a live Lord Chancellor even for a bit of free translation.

A STUDY OF "THE TEMPEST."*

BY A. H. BARLEY.

THE first collected edition of Shakespeare's plays, issued in 1623, divided them into three categories, Comedies, Histories, and Tragedies; and emphasised this categorization by paging each division separately. It would seem, therefore, that some considerable attention was given by the compiler, or compilers, to the order in which the plays should be presented to the reader. For it is not usual in issuing the collected works of a defunct author to observe any other order than that of original publication, and as here that is not the case the order of presentation invites scrutiny.

That the series of historical dramas should be set by themselves, and that they should be arranged in the same order as the events to which they relate occurred, is natural enough. That they should be preceded by the comedies, and followed by the tragedies, need occasion no surprise; for comedies are more popular than either histories or tragedies. And in presenting the collected works of a dead author it would be mere policy to put in the forefront those likely to be most readily appreciated and most favourably remembered.

For this reason it is strange indeed that the first play in the Folio is one which, even if ever performed, had never previously been published. And the strangeness is increased when one observes that the ostensible compilers, Heming and Condell, in their epistolary introduction to the reader, make no allusion to the fact that of the 36 plays contained in the volume more than half had never before appeared in print at all! Such reticence is not usual with compilers, or even with publishers, and

* *Shakespeare's Mystery Play*: by Colin Still; (Cecil Palmer, 12s. 6d. Published in 1921).

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the curiosity which it prompts as to the selection of the *Tempest* for this place is intensified by the absence of any very obvious claim for that honour. It is, on the face of it, a slight, fantastic, ingenuous piece of work, suggestive—so far as its plot, main outline and general structure are concerned—of the idealistic amateur rather than the practised writer for the stage. The elaborate stage-management and complicated mechanical devices needed, are just such as the inexperienced writer is apt to demand. And yet it is not an early play. Nor, so far as we know, was it ever a popular one. Why, then should it be given pride of place? What is there about this play to entitle it to a leading position?

Consider the plot. Crudely stated it is this: The King of Naples, his son, and a small retinue, are shipwrecked on a desolate island inhabited only by Prospero (a magician), his daughter Miranda, and a deformed monster named Caliban. The King's son Ferdinand sees and falls in love with Miranda and she with him. Prospero, though approving the match, separates the lovers and occupies Ferdinand with menial tasks. Meanwhile two sub-plots are in progress. Whilst the King is wandering in search of his son (who he fears is drowned), his brother Sebastian is prompted by a fellow courtier, Antonio, to kill the King and step into his shoes; Antonio advancing, in support of his proposal, the complete success that has attended a like manoeuvre on his own part, whereby he has usurped his own brother's position in Milan. The audience is already aware that the rightful Duke of Milan (supposed dead) is no other than magician Prospero of this very isle, whose death is at the same moment being plotted by Caliban and a pair of drunken scoundrels (Stephano and Trinculo) washed up from the wreck. By his prevision Prospero is cognizant of this, and by means of his attendant sprite Ariel and certain subsidiary emissaries (who, by the way, also in accordance with his orders had caused the storm and shipwreck) brings both schemes to naught. All ends happily. The lovers are united, the bereaved parent

restored to his son, the evil-doers brought to repentance; and the curtain falls on Prospero ushering the whole company—except the three determined ruffians aforesaid—amicably into his cell to spend the remainder of the evening in friendly entertainment.

Is it not an ingenuous tale, eminently suitable for prize-day performance at a young ladies' school? If not this, or if not *only* this, then surely there must be brought forward cogent reasons, or irrefutable evidence, to render this unflattering appraisal invalid?

Perhaps we shall be told that the transcendent characterization redeems the story from mawkishness. But where? What is there to show that Ferdinand is not a milksop, Miranda not a milkmaid—as colourless a hero and heroine as unfledged romance ever put upon paper? The low comedy scenes are tolerable, indeed amusing, if accepted as intelligible farce. The other scenes are either frankly unintelligible or wanly homiletic.

As a whole, then, the play, regarded as a play, and from our modern standpoint, is unattractive—notwithstanding that it contains several exquisite lyrics—and it is seldom staged. Again one asks, what led the compilers of the Folio to place it in the forefront? Perhaps in the present writer's case this question is stressed by the fact that the *Tempest* was the first Shakespeare play he ever read. And yet, if a schoolboy find a story dull that may legitimately be read during "prep," the verdict of 13 is likely to stand unreversed at 31, or even later. And so I repeat that on the face of it this play appears slight, fantastic, ingenuous; words which certainly impute no grievous condemnation, but which do not on the other hand imply singular merit. Why then place it first? Why should this later-written and comparatively unknown play be chosen to introduce the first collected edition of the Shakespeare plays?

It is odd that students of Shakespeare in general do not seem to have framed this question, much less set themselves to answer it. But Mr Colin Still in his study of this play has provided the answer without propounding the

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riddle. For the meaning which he finds in the play amply justifies, if it does not indeed necessitate, its position at the beginning of the volume. To state the whole thing in a sentence, the *Tempest*, so far from being a mere comedy designed to the sole end of an hour's amusement, is a fully conceived representation of those ancient and yet eternal mysteries known under the general term of Initiation, or the Lesser and Greater mysteries: in which are symbolised, in the form of drama, the changes in consciousness which take place through the gradual purification of man's nature from the dross of such earthly appetites and passions as he holds in common with the beasts, and their concomitant replacement by the wider faculties and powers which he shares with celestial beings. Mr. Still expressly disavows any ulterior motive or objective as regards the authorship controversy, pleading that his argument shall be dealt with on its merits alone. And in this I think he is wise, for the meaning of a Shakespeare Play is manifestly of more consequence than any barren disputation as to what man wrote it: moreover, it may be that a settled conviction on the former point will have a marked bearing on the latter.

It is not easy to summarise the book, and if it were, it would hardly be fair to do so; the book itself must be read if the evidence brought forward is to be assessed at its due value. But an account of it may be given. It is divided into two parts, the first of which shows the relation of the play to certain features of the Ancient Rites, as they have been transmitted to us through the agency of classical writers.

"What I shall seek to prove" says the author (p. 8) "by textual evidence is: (i) That the play belongs to the same class of religious dramas as the mediæval Mysteries, Miracles and Moralities; (ii) That it is an allegorical account of those psychological experiences which constitute what mystics call Initiation; (iii) That its main features must, therefore, of necessity resemble those of every ritual or ceremonial initiation which is based upon the authentic mystical tradition; and (iv) That actually the resemblance to initiatory rites, and more especially to

those of the Pagan world, is so consistent and exact that, if we do not accept the foregoing three propositions in explanation of it, we must assume either the occurrence of an incredible series of coincidences or the perpetration by the poet of an equally incredible literary freak."

And again (p. 236): "The questions I wish to put to every reader of independent and well qualified judgment are these:—can we be satisfied to regard *The Tempest* as pure fantasy without any dominant and controlling idea behind it; or must we regard it as an allegory having some inner significance which transcends its immediate and obvious purpose as a stage play? Can we say of it as can be said of any pure fantasy, that it is entirely self-sufficient, needing no explanation at any point? Must we not admit on the contrary that it contains a very large number of strange and suggestive features—in respect both of action and of dialogue—which challenge us to look behind its peculiar outward forms for some intelligible and permanent idea that unites and explains them all? . . . Are we to believe that one of the maturest works of the greatest poet of all time, a work which is strongly allegorical in character and full of obscure passages, is simply an indeterminate mixture of moral platitudes, topical allusions, and autobiographical intimations? . . . Quite apart from the fact that no other all-inclusive theory of any kind has yet been forthcoming, could a better or more likely interpretation be suggested than one which implies (as mine does) that the play is a version of the universal epic, that it deals with something which has appealed to the purest æsthetic genius of all the world, something which is enshrined in all that is best and most enduring in ancient myth and ritual, in religious concepts and ceremonies, in art and literature, and in popular tradition?"

The evidence collected in Part I. of Mr. Colin Still's book shows the substantial identity of the symbolism of the *Tempest* and that of Ancient Ritual. To account for the occurrence of resemblances so numerous as those he has pointed out, our author says, there can be but three possible hypotheses; deliberate design, sheer coincidence, or inherent necessity. . . . "The theory that Shakespeare,

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at the height of his creative power, deliberately collected a number of fragmentary records whose meaning he did not very clearly understand, and ingeniously fitted them together for the simple purpose of illustrating the outward form of the ancient initiation ceremonies, is not one that is likely to commend itself to any thoughtful mind, however strong may be the appearance in its favour. Yet a very remarkable similarity does undoubtedly exist between the play and the pagan rites; and this similarity is of a kind and a degree which practically exclude the suggestion that it occurred fortuitously and has no special significance. It must therefore be mainly (though perhaps not wholly) due to some factor of inherent necessity; and the question arises, Why and to what extent are these resemblances inevitable?

"The answer to this question is implied in the propositions I shall now seek to establish—namely, (i) that what the ritual initiate cherishes as a recondite secret is in fact simply the figurative representation of truths which are known, even if they are not always appreciated, by all mankind; and (ii) that the *Tempest* is one of the many works of art in which these same truths are expressed. . . . that the inner theme of the *Tempest* is one which is expressed not only in the pagan initiatory rites, but also in such words as Dante's *Divina Commedia*, Virgil's *Aeneid VI*, Milton's *Paradise Regained*, and Bunyan's *Pilgrim's Progress*, and in such stories as the Wanderings of Israel and the Temptation of Christ in the Wilderness; in the Zoharic tradition; in the Greek, Persian, and Norse mythological cycles; and even in the popular and enduring fairy-tales. In short, I shall show that the *Tempest* is a version of the one epic theme which has appealed irresistibly to the human imagination throughout the ages." (p. 84)

It is clear that if this claim is made good, as in my judgment it is, the slighting appraisal of the play in the earlier part of this article loses its force. The play is no longer to be judged according to the canons of modern realistic art, but by standards of another kind altogether. It at once jumps from the position of a tantalising piece

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of mummery redeemed by fantasy, to that of a symbolical representation worthy of intensive study.

We will now turn to Mr. Colin Still's illustrations and arguments, in connection with the text of the play itself. One point may be mentioned in passing. Stage directions in the Shakespeare plays are remarkably meagre: *Enter*, *Exit*, (*Dies*), (*Stabs him*), are sufficiently explicit for the greatest plays and the most tremendous situations. In the play of *The Tempest*, however, they are—in strong contrast to the general practice of the Folio—strangely detailed and precise, e.g., 'Solemn and strange music. Prospero above, invisible. Enter several strange shapes, bringing in a banquet; they dance about it with gentle actions of salutation; and inviting the King, etc., to eat, they depart.' . . . 'Thunder and lightning. Enter Ariel like a harpy; claps his wings upon the table; and with a quaint device the banquet vanishes.' . . . 'He vanishes in thunder; then, to soft music, enter the shapes again, and dance with mocks and mows and carry out the table.' And so on. In fact it would scarcely be an exaggeration to say that in this and the following scene are more words of actual stage direction than in the whole volume besides. Why is this? Why such strange particularity in the *Tempest* and such meagreness in, say, *Othello*? Surely there must be some reason for it.

It is impossible to do the book justice by any pretence at summarizing the argument, and we will therefore just dip about and fish up interesting morsels.

"That the *Tempest* does in fact correspond with significant accuracy," says our author, "to the pagan ceremonies will be demonstrated beyond question. That Shakespeare consciously intended it to correspond to those ceremonies is quite another matter, upon which I offer no opinion. Now the first thing to observe about the pagan mysteries is that they were divided into the Lesser and the Greater mysteries, and must therefore have involved a Lesser and a Greater Initiation. The exact difference between the two initiations is a point I defer for the present. But if the reader will now turn to the *Tempest* he will find that

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Prospero expressly enjoins Ariel to land the men from the ship in different groups:

As thou bad'st me,
In troops I have dispersed them 'bout the isle.
(Act I. Sc. 2).

There are three parties, namely (1) Stephano and Trinculo, (2) the Court party, and (3) Ferdinand. I propose to demonstrate the three following propositions:

- (i) That the experiences of Stephano and Trinculo represent a failure to achieve Initiation;
- (ii) That the experiences of the Court Party constitute the Lesser Initiation; and
- (iii) That the experiences of Ferdinand constitute the Greater Initiation.

The first of these propositions is incapable of proof by the 'mechanical' method; but a notable case can be made out for the other two by the simple process of comparing the experiences of the Court Party and of Ferdinand with what is known concerning the incidents which occurred during ceremonial admission to the pagan Mysteries." (p. 14)

Attention has already been drawn to the singularity of the stage directions, e.g. Act III Scene 3 'Thunder and Lightning. Enter Ariel like a Harpy, claps his wings upon the table, and with a quaint device the banquet vanishes.' There is here a notable resemblance to one of the passages in Virgil's *Aenid*, Book VI (lines 604-7): 'And full in their view are banquets furnished out with regal magnificence; the chief of the Furies sits by them, and debars them from touching the provisions with their hands; and starts up, lifting her torch on high, and thunders over them with her voice.' (And in fact at this very point Ariel delivers that terrible speech beginning "You are three men of sin"). 'Here are those who, while life remained, had been at enmity with their brothers, had beaten a parent, or wrought deceit against a client.' What were the misdeeds of the three "men of sin" in the play? Antonio has been at enmity with his brother Prospero, and has usurped his title. Sebastian

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has just conspired to kill his brother Alonso and usurp his throne. And Alonso, twelve years before, wrought deceit against the too trustful Prospero.

Again, there are perhaps no more familiar lines in the *Tempest* than Ariel's song beginning "Where the bee sucks, there suck I." Now it would seem that in some of its aspects (as just shown) the part played by Ariel is that of a junior minister who assists the hierophant in the conduct of the initiations; and Porphyry records that some of the junior ministers of the Ceres Mysteries of Eleusis were called 'bees.' (*De Antro Nympharum*, c. 8.). This is one of the many small scraps of evidence, out of a multitude of which our author constructs his case, and it shows the attentive thought and wide range of study that go to make up the book. Not without significance in this direction, perhaps, is the fact that Ceres herself is represented in the short masque in Act IV.

These two examples are given only as illustrations, and not necessarily typical illustrations, of the author's matter and method. Yet perhaps even more useful than the comparative evidences offered in this manner is his general treatment of the subject of Initiation, which has a value of its own apart from its especial application to this play. He opens with the following observations on "Natural Symbolism": (p. 86):—

Natural Symbolism is the result of man's imperative need for some convenient and appropriate mode of expressing the facts of his own inner experience, and it consists in describing the subjective world in terms peculiar to the objective world. . . . Indeed the impulse to describe the world within by analogy with the external world is universal and irresistible. It has been an important factor in the complex organic development of human expression; and its effects are deeply engrained in art and literature, in religious concepts and ceremonies, in popular tradition, and in the common speech of the peoples. No doubt it is true that every mystery cult, pagan or non-pagan, contains a certain amount of artificial symbolism derived from the particular myth or history with which its

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rites are associated—as the Eleusinian cultus, for instance, contained its own peculiar symbols derived from the Persephone myth. But the first step towards an understanding of the pagan and other rituals must be taken by the light of the natural symbolism common to them all.

From the earliest times the physical body of man has been described as being earthy, the emotional part of him as being watery, the rational part of him as being airy, and the divine part of him as being fiery (or æthereal). The great antiquity of this form of natural symbolism is proved by the fact that it is involved in the almost immemorial art of astrology; and that Shakespeare was consciously familiar with it is evident from Sonnets 44 and 45. wherein he declares that his 'life's composition' is made up of 'four elements' which he expressly calls *Earth, Water, Air* and *Fire*.*

Scarcely less ancient and wide-spread is the belief that the human constitution comprises not only the physical body, but also a series of superphysical bodies or vehicles. The chief of these latter were called by the Egyptians *Ka, Bi, and Khou*; by the Greeks *Psyche, Pneuma, and Nous*; and by the old Jewish mystics *Nephesh, Ruach, and Neshamah*. They are respectively the sensitive, the rational, and the divine parts of man.

Equating these four 'bodies' with the four 'elements', a series of useful definitions is given, and these form a basis for the analytical description of the process or processes involved in what may be termed the phenomenon of Initiation.

The present writer being familiar in a general way through other studies with the line of thought here put forward, has naturally found no difficulties in it, and has possibly tended to "short-circuit" some of the conclusions; but the explanation given by Mr. Still is so moderately stated and progressively developed, that any sympathetically inclined reader will follow it without trouble. As for instance this:—"According to all mystical philoso-

*Cf. *Ant. and Cleo.* iv. 2. 292.; *Jul. Caesa.* v. 5. 73.; also *Hen. V.* iii. 7. 21, where the four elements are mentioned in reference to the constitution of a horse.

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phies, the several 'bodies' compressed in the human constitution—(a) are the planes through which the consciousness rises or falls in the changing phases of subjective experience, and (b) are successively discarded at death. The 'elements' with which they are equated may therefore be used for the purpose of expressing—(a) subjective states during life, and (b) states of existence after death. For example, an immersion in water may be employed as a piece of natural symbolism to represent—(a) an upward movement of the consciousness from the physical plane to the plane of sensuous emotion, and (b) the shedding of the physical body at death. As a successive discarding of the several 'bodies', the process which the mystic supposes to ensue at death must correspond to an ascent of the consciousness through those same bodies in the course of subjective experience. We may say therefore that at death the soul rises out of EARTH, through WATER, to AIR, and finally mounts (when perfectly purified) to AETHER OR FIRE."

On these lines the shipwreck, immersion, and other like incidents of the drama, are taken severally in their relation to the different characters of the play. But to say this is only to indicate in the barest manner how the author has performed his task; it is difficult without having the book in one's hand to form any idea of the thoroughness with which his analysis and co-ordination of the several parts has been carried out, nor of the learning brought to bear on it. One stray instance may be given. Caliban's father and mother, Setebos and Sycorax, come in for scant explanation in the usual commentaries; but here seven pages are given to their names and attributes. It is pointed out as an odd coincidence that the Egyptian word *seteb* means 'what is hostile'; that *sy* means 'pig,' and *korax* 'curved,' and that Osiris was sometimes depicted as stabbing with a spear a curved pig or boar, to represent his triumph over evil, (compare and contrast Shakespeare's poem of Venus and Adonis, concluding verses,); and that there is a curious association of these words in the "Odyssey" (xiii) where it is said that the *swine* are beside the rock *korax*. Can it be that Shake-

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spere's "small Latin and less Greek" was less 'small' and less 'less' than the usual commentator has hitherto been content to proclaim?

In Ben Jonson's commendatory verses prefixed to the Folio, culpably omitted from modern editions of the plays, occur these lines:—

Leave thee alone for the comparison
Of all that haughty Greece or mighty Rome
Sent forth, or since did from their ashes come.

This is a very extraordinary eulogium. It is usually treated as high-flown, and therefore empty, hyperbole. But the whole tenour of the verses, (which should be read in their entirety and more than once), is far too calculated and deliberate to sustain this interpretation; especially when we remember that Jonson was not only a very independent-minded man, but also a man deeply read in, and proud of his familiarity with, the Greek and Latin classics. What if he meant it literally and exactly, just as it stands; namely that, in his dramatic works Shakespeare has re-incorporated the whole of the classic mysteries of the ancient Greeks and Romans?

It is likely that this book* will be the first to set students upon the task of verifying Ben Jonson's statements. Incidentally also it shows the substantial identity of the Pagan and Christian mythology, as well as their relation to psychological states in mystical or, if that word be preferred, religious consciousness. One cannot but welcome a book of this kind. To show a new and hitherto unrecognized meaning in a play of Shakespeare's is a meritorious act; and when, as here, it is a useful meaning and not merely an interesting one, it is doubly meritorious. Long ago, in 1884, the anonymous author of *A New Study of Shakespeare* performed a like service for the *Winters Tale*, and we may hope that the deserved success of Mr. Colin Still's work will send a new tributary of readers to that almost forgotten work to rediscover its treasures.

* A good index would double its usefulness by rendering its many valuable references easy of access. No doubt one will be supplied in a later edition.

NEW LIGHT ON THE 'DOUBTFUL' PLAY EDWARD III.

By W. H. DENNING.

THE play of *Edward III and the Black Prince* was entered in the register of the Stationers' Company on December 1st, 1595, and printed for the first time in 1596 anonymously. It was not until 1760 published as "A play thought to be writ by Shakespeare." Apparently it is in two parts, the first being founded on, and following pretty closely, the 46th novel in the *Palace of Pleasure*.

Now the first two acts dealing with love and passion have, as I will shew, a great affinity with the sonnets, and with *Lucrece* apart from the theme, which, being practically the same, called for the same treatment.

The *Encyclopaedia Britannica* gives the approximate date of the play as 1593, and it does appear highly probable that both poem and play were in manuscript at the same time. That the poet of the last written had inspiration from the first is certain; in some instances just one or two words betray that fact, and some words and phrases not in the play, but in the poem, suggest, on the hypothesis of two authors, that both had the novel before them.

In the "New Shakespeare Society's Transactions 1887-92" p. 58, the play is compared with *Henry V*, but I can find no comparison with the poems, so that the following will be new to most. Many more could be given but space will not permit. In each instance the first quoted is from the play.

What strange enchantment lurk'd in those her
eyes,

That now their dim decline hath power to draw
My subject eyes from piercing majesty,
To gaze on her with doting admiration? —I.ii.

The 'Doubtful' Play

And death's dim look in life's mortality:

What he beheld, on that he firmly doted,
 And in his will his wilful eye he tired,
 With more than admiration he admired.
 —*Lucrece*, 58 & 60.

What needs a tongue to such a speaking eye,
 That more persuades than winning oratory?
 —I.ii.

Beauty itself doth of itself persuade
 The eyes of men without an orator; —*Lucrece*, 5.

Countess:

Let not thy presence, like the April sun,
 Flatter our earth, and suddenly be done.
 More happy do not make our outward wall,
 Than thou wilt grace our inward house withal.
 —I.ii.

So guiltless she securely gives good cheer
 And reverend welcome to her princely guest,
 Whose inward ill no outward harm express'd:
 —*Lucrece*, 13.

☞ The soliloquy by Lodowick opening Act II is too long to quote in full; it involves several comparisons, among them:

I might perceive his eye in her eye lost,

 And changing passion, like inconstant clouds,—

That rack'd upon the carriage of the winds,
Increase and die,—in his disturbèd cheeks.

.
Anon with *reverent fear* when she grew pale,
His cheeks put on their *scarlet ornaments*;—II. i.

And how her hand, in my hand being lock'd,
Forced it to tremble with her *loyal fear*;
—*Lucrece*, 38.

Anon, permit the basest clouds to ride
With ugly rack on his celestial face.
—Sonnet 33.

{Note how easy it is to read these last lines into the play :

And changing passion, like the basest clouds,—
That ride upon the carriage of the winds,
With ugly rack,—on his disturbèd face.)

Or if it do, not from those lips of thine,
That have profaned their *scarlet ornaments*,
—Sonnet 142.

Although the curious expression "scarlet ornaments" has been observed in both, the following missing link has apparently been overlooked:

But that your lips were sacred, O my lord,
You would prophane the holy name of love:
II—i.

As lend my body, palace to my soul,

.
My body is her bower, her court, her abbey,
And she an angel, pure, divine, unspotted;
If I should lend her house, my lord, to thee,
I kill my poor soul, and my poor soul me.—II. i.

The 'Doubtful' Play

My body or my soul, which was the dearer?
When the one pure, the other made divine.

—*Lucrece*, 167.

Her house is sacked, her quiet interrupted,
Her mansion batter'd by the enemy;
Her sacred temple spotted, spoil'd, corrupted,

.
If in this blemish'd fort I make some hole
Through which I may convey this troubled soul.

—*Lucrece*, 168.

“Her constant forte,” is in the novel and so is
“I intend to keep the same unspotted so long as
my soul shall be carried in the Chariot of this
mortal body.” ‘Fort’ is not in the play, and the
paraphrase appears only in the poem.

—
That love, you beg of me, I cannot give;
For Sarah owes that duty to her lord. —II.i.

I'll beg her love;—but she is not her own;
—*Lucrece*, 35.

—
Here comes her father: I will work with him,
To bear my colours in this field of love. —II.i.

The colour in thy face

.
Shall plead for me, and tell my loving tale:
Under that colour am I come

—*Lucrece*, 69.

Then, Wife of Salisbury,—shall I so begin?
 No, he's my friend; and where is found the friend,
 That will do friendship such endamage?—
 Neither my daughter, nor my dear friend's wife.
 —II. i.

Had Collatinus kill'd my son or sire,
 Or lain in ambush to betray my life,
 Or were he not my dear friend, this desire
 Might have excuse —*Lucrece*, 34.

The greater man, the greater is the thing,
 Be it good, or bad, that he shall undertake:
 —II. ii.

The mightier man, the mightier is the thing
 That makes him honour'd, or begets him hate;
 —*Lucrece*, 144.

Lilies, that fester, smell far worse than weeds;
 —II. ii.

Lilies that fester smell far worse than weeds.
 —Sonnet 94.

. O, how his mother's face,
 rates my heart, and chides my thievish
 eye;
 Who, being rich enough in seeing her,
 Yet seeks elsewhere; and basest theft is that
 Which cannot check itself on poverty,— —II. ii.

Save sometime too much wonder of his eye,
 Which, having all, all could not satisfy;
 But, poorly rich, so wanteth in his store,
 That, cloy'd with much, he pineth still for more.
 —*Lucrece*, 14.

Thy mother is but black ; and thou, like her,
Dost put into my mind how foul she is, —II.ii.

This is the theme of the 'dark lady' sonnets :

In the old age black was not counted fair,
Or if it were, it bore not beauty's name ; etc.
—Sonnets 127, 131 & 132

Ah, France, why should's't thou be so obstinate
Against the kind embracements of thy friends ?

.
But that, in froward and disdainful pride,
Thou, like a skittish and untamed colt,
Dost start aside, and strike us with thy heels ?
—III.iii.

Being proud, as females are, to see him woo her,
She puts on outward strangeness, seems unkind ;

.
Beating his kind embracements with her heels.
—*Venus and Adonis*, 52.

What bird, that hath escap'd the fowler's gin,
Will not be ware how she's ensnar'd again ?
Or, what is he, so senseless, and secure, —IV.iii.

Birds never limed no secret bushes fear :
So guiltless she securely gives good cheer.
—*Lucrece*, 13.

Mine ears are stopp'd against your bootless cries ;
—V.i.

And trouble deaf heaven with my bootless cries,
—Sonnet, 29.

The sun, dread lord,

.
Did in the orient purple of the morn
Salute our coming forth. —V.i.

Lo, in the Orient when the gracious light
Lifts up his burning head, each under eye
Doth homage to his new-appearing sight,
—Sonnet 7.

No, let the captain talk of boistrous war;
The prisoner, of immurèd dark constraint;
The sick man best sets down the pangs of death;
The man that starves, the sweetness of a feast;
The frozen soul, the benefit of fire;
And every grief, his happy opposite; —II.i.

'When wilt thou sort an hour great strifes to end?
Or free that soul which wretchedness hath
chain'd?
Give physic to the sick, ease to the pain'd?
—*Lucrece*, 129.

The patient dies while the physician sleeps;
The orphan pines while the oppressor feeds;
Justice is feasting while the widow weeps;
—*Lucrece*, 130.

There we have in two consecutive verses, not only a paraphrase of several ideas, but in the same order. Those of the fifth and sixth lines are in verse 127.

Thou blow'st the fire when temperance is thaw'd;
and
Thy honey turns to gall, thy joy to grief.

In the king's last speech in Act II, the poet actually alludes to the theme of *Lucrece* as having "tasked the vain endeavour of so many pens." If he were indebted to Shakespeare's poem, we have a singular instance of a plagiarist hinting at the source of his piracy.

Concluding his remarks on the play Dr. Ulrici says: "Truly if this piece as the English critics assert, is not Shakespeare's own, it is a shame for them that they have done nothing to recover from forgetfulness the name of this second Shakespeare, this twin brother of their great poet." There are reasons for believing that this 'second Shakespeare,' whose name it is a duty to 'recover from forgetfulness,' was Anthony, the *lame* brother of Francis Bacon.

As evidence that Anthony Bacon was a poet, there is that French elegy to his memory in Lambeth Palace, which addresses him as "the flower of English Gentlemen and the honour of the nine Muses and of Pallas," etc. For yet stronger evidence, turn to sonnet 37 where is found a deliberate statement of fact little known and less realised:

So I made lame by fortune's dearest spite
Take all my comfort of thy worth and truth,

Now on the assumption that Francis Bacon was responsible for the plays in the 1623 folio, we can come to no other conclusion than that Anthony was the author of the sonnets. Other lines supporting the theory are:

Speak of my lameness, and I straight will halt,
—89

And strength by limping sway disabled. —66

This line represents one of those evils in that famous schedule from which he gladly would be gone.

Then hate me when thou wilt ; if ever, now ;
Now while the world is bent by deeds to cross,
Join with the spite of fortune, make me bow, —go

The obscurity of the last line being explained by the line from 37, it would appear that his lameness compelled him to bend or bow, and although this was a personal matter concerning this poet, the same association of words occurs within three lines in the play. King Edward, on being invited to meet the King of France agrees :

But how ? not servilely dispos'd to bend ;
But like a conqueror, to make him bow :
His *lame* unpolished shifts are come to light ; —I. i

This calls to mind the first two lines of the Epilogue in *Henry V* :

Thus far, with rough and all unable pen,
Our bending author has pursu'd the story.

It has been suggested by several writers of late that Anthony probably helped Francis in his literary labours including the plays. Did he collaborate in *Henry V* a play having many points in common with *Edward III*? In the former there is a considerable amount of French, the author being so familiar with that language that he was able to turn it into slang.

In considering the authorship of *Edward III* that of the two narrative poems is immaterial, because Anthony would have had access to the manuscripts if they were by Francis.

Taking into consideration the foregoing, together with the undisputed Shakespearean character of *Edward III*, it can safely be asserted that it was produced in Shakespeare's workshop.

It would seem then that this "workshop" held two

poets so allied in nature and genius that their works can hardly be told apart, and that both addressed sonnets or dedicated poems to a patron common to both; of this there are hints in the sonnets, one will suffice:

There lives more life in one of your fair eyes
Than *both your poets* can in praise devise. —83.

"The Shakespeare myth is practically dead. The Freemasons who were admitted to the highest degree, the 'Thirty-third' (Thirty-three, as I said before, spells Bacon), have always been entrusted with Bacon's secrets. Up to 1910 the number of Masons admitted to the thirty-third degree was always strictly limited to nine; but since that year, which is 287 years after the 1623 folio of the Shakespeare plays, the number of Masons admitted to the thirty-third degree has been permanently increased from nine to thirty-three. I am at the present time (1912) endeavouring—I trust not, unsuccessfully—to force these to reveal Bacon's secrets, at least so far as concerns the authorship of the plays hitherto known under the name of the illiterate clown of Stratford . . . who was never able to write so much as a single letter of his own name."—*The Late Sir Edwin Durning-Lawrence, Bart.*

"You can trace the life histories of the whole of them (the world's celebrities) save one—far and away the most colossal prodigy of the entire accumulation—Shakespeare. About him you can find out *nothing*. Nothing of even the slightest importance. Nothing worth the trouble of stowing away in your memory. Nothing that even remotely indicates that he was ever anything more than a distinctly common-place person—an actor of inferior grade, a small trader in a small village that did not regard him as a person of any consequence, and had forgotten him before he was fairly cold in his grave. We can go to the records and find out the life-history of every renowned *race-horse* of modern times—but not Shakespeare's! There are many reasons why, and they have been furnished in cartloads (of guess and conjecture) by those troglodytes; but there is one that is worth all the rest of the reasons put together, and is abundantly sufficient all by itself—*he hadn't any history to record*. There is no way of getting around that deadly fact."—*Mark Twain*.

THE BACON TERCENTENARY CELEBRATION AT ST. ALBANS.

BACONIANS from various parts of the country attended the Bacon Tercentenary at St. Albans on April 17th last. At noon, a short service was held in St. Michael's Church, Gorhambury. Prior to the service, which was attended by the Mayor and Corporation of St. Albans in their official robes, Miss Alicia A. Leith, the Hon. Sec. of the "Ladies Guild of Francis St. Alban," and other members placed a beautiful wreath of red roses on the famous statue of Bacon in the chancel.

The service was conducted by the Vicar (Canon the Hon. Robert Grimston) who read the collect and two prayers composed by Francis Bacon for students and writers. The Earl of Verulam read the lesson, *Eccl.* xliv., 1-7 and 12-15, and the hymn was "O God, our Help in ages past." A prayer composed by Bacon was read by the Rev. G. A. Guest, D.D. Canon A. Mathew was also one of the robed clergy present.

The Archdeacon of St. Albans (the Ven. the Hon. Kenneth F. Gibbs) read the address, prepared by the Dean of Winchester, who was unable, through illness, to attend. "The Memory of Francis Bacon," he said, "would ever remain green at Gorhambury and at St. Michael's Church. He was knighted in the first year of the reign of James I., and created Viscount St. Alban in 1621. Within a few days of the meeting of James' third Parliament, he was charged with bribery and corruption, and was imprisoned within the Tower. but he was pardoned soon after. If there were blots on his career, which could not be forgotten, there were services he rendered to mankind which could not be ignored. There was, too, his remarkable character, full of charm. On the charge of bribery, he thought it was true to say that Bacon never allowed bribes to deflect his judgment from what was true and right. It was the

custom at that time to give presents to judges—a bad custom, no doubt—but he could remember when highly-religious persons used to bribe voters. That bad custom had also passed. Bacon, so far as one could judge, was never influenced in the smallest degree by any presents he or his friends received. When the charges had been made against him, he said: 'There is a great deal of corruption and neglect, for which I am heartily and penitently sorry.' The fact was that Bacon made many enemies. An honest man with a sharp tongue always did make enemies. Whatever wrong he had done, it was not that which caused his fall, but the jealousy of men who envied his great powers and high place. That was the only explanation he could offer of his fall without denying his admitted folly and carelessness.

On his sixtieth birthday, Bacon seemed to reach the highest point of his happiness and success. He was Lord Chancellor of England, he had published perhaps his greatest work, and he was established at Gorhambury, with his books, his gardens, and his friends. His hopes had blossomed to bear his blushing honors thick upon him. The sentence of the Lords was severe almost to savagery, but like most of the sentences of that time, it was not meant to be fully carried out. He was not kept long in the Tower, and after a time, James, who had shed tears at the beginning of Bacon's trouble, gave him a full pardon. He went back to Gorhambury, with its lovely terraces and gardens, there to walk with Thomas Hobbes, talking philosophy and science.

Bacon's life was not a double one in the ordinary sense of the words. . . . He stood in the first rank of men of letters in the greatest age of English literature. He wrote, according to his own deliberate choice, in Latin, and appeared to despise his native tongue. When he wrote in English he wrote like a master.

Bacon, as a philosopher and man of science, had a noble idea of life and a glorious conception of knowledge. He did not seek knowledge solely for his own sake, but that it might benefit his fellow-men. His belief was that all true

knowledge must be based on fact. The danger of basing conclusions on a mere accumulation of facts had often been pointed out, but the danger was not so great as conclusions based on hasty and imaginative hypothesis. Bacon put before the world, as it had never been put before, the real and only means of reaching right decisions. Ever since his time, scholars had followed him in his experimental and inductive method. To Bacon might be attributed the basis of true learning, and to him, fitly, might be given the title of the founder of modern science. In practical Church politics Bacon showed no more insight than other people; yet the nice balance of justice which he preserved in his Court he carried with him in matters ecclesiastical. The tolerant spirit which was inseparable from all true godliness was certainly conspicuous in Bacon.

After the service, lunch was served at the Memorial Hall, and the party, under the guidance of Sir Edgar Wigram, later visited the site of Verulam Lodge and the Pondyards, constructed by Bacon, and also the ruins of Sir Nicholas Bacon's house in Gorhambury Park, where the boyhood days of Francis were spent. On the invitation of the Earl of Verulam, they were also enabled to inspect the family relics and portraits at Gorhambury. The three busts of Sir Nicholas, Lady Anne, and Anthony Bacon were on view in the grand Hall, which evinced great interest.

Tea was afterwards served at the Memorial Hall, which was followed by a lecture on "Bacon as a Politician and Historian," by Sir Richard Lodge, LL.D., late Professor of History at Edinburgh University.

"Prince Bismarck said that 'he could not understand how it were possible that a man, however gifted with the intuitions 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.'"—*Sydney Whitman* in "Personal Reminiscences of Prince Bismarck."

TERCENTENARY CRITICISMS OF FRANCIS BACON.

BY PARKER WOODWARD.

ONE cannot libel a dead man but Mr. Noyes' article in the *Sunday Times*, and Mr. Drinkwater's in *Cassell's Weekly* shew that some critics can be very unfair to the memory of Viscount St. Alban. He never claimed to be the "Great Father of Modern Science." Neither would Mr. Noyes (however justifiably) affirm himself to be a great modern Poet.

Bacon did not say he had personally tested wolf's skin as a remedy for colic. Until critics can negative the statement from personal experience, it would be fairer to let it pass. Had Bacon been alive to-day he might have made a similar note of the remedy called "Yadil."

What, however, induced those critics to let off their thunders may be, as Mr. Noyes says, because of "the pathetic futilities of those who believe that Bacon wrote 'The Faerie Queene' and 'Hamlet.'"

Maybe they are perturbed to find that on the authorship subject their wits have not yet been of such sharpness and discernment as to pass the veils so cleverly planned.

Should they apply to the Bacon Society they can be supplied with cogent proofs that the author was indeed the Francis Bacon they scoff at.

Even Lord Macaulay seems to have been much fairer to Bacon's memory. Bacon never claimed to have originated the inductive method of reasoning but he did claim a new application of an esoteric form of teaching as used by the Ancients whereby teaching was made to glide gently into the minds of men.

Above all Bacon was cautious. In common with other educated and religious men he did not at once accept the Copernican argument. Even to-day Mr. Einstein's researches shew that in astronomy finality has possibly not yet been reached.

Why should not Bacon have cautiously hesitated to

accept the argument of Harvey as to the circulation of blood? He seems to have dallied with the subject in his Shakespeare play of "Coriolanus," but Harvey never completed his thesis by shewing how blood passed through the arteries to the veins, so that the chain was wanting this link in Bacon's lifetime. Melpighi only supplied that link in 1661.

Sir Francis Bacon was one of several officials under the direction and control of certain Privy Councillors whose duty was at the desire of a much enraged King to obtain information from an old preacher Peacham about a pamphlet written by the latter.

For purposes of discovery only the torture applied to the preacher was probably not as severe as the present day methods of certain foreign detectives. Had the old man disclosed the un-important information he obstinately refused, he might not have suffered at all.

I refer Mr. Noyes to the article by the late Sir Sidney Lee in the Dic. Nat. Biography entitled "Peacham."

Bacon's "Essay of Love" had nothing to do with the widow Hatton but with his own unhappy married life.

Mr. Noyes, if by charging Bacon as "superintending the execution of his best friend" refers to Robert, Earl of Essex, the answer is that Bacon did not superintend it. He was ordered by the Queen to hold one of the briefs in the Crown prosecution of Essex for high treason and it thus became his duty as a subject to conform to her order to support her in a matter in which the Queen's safety was deeply concerned.

Nor did Lord Chancellor Bacon send Sir Walter Raleigh to the scaffold. James 1st had (through Gondomar) promised the King of Spain that Raleigh should on return to this country be arrested and prosecuted for ravaging a Spanish colony. Raleigh had some years before been condemned for other serious offences and the Lord Chancellor and others of the King's Officers were required to advise on procedure. As a matter of fact they advised a trial before the Privy Council, a course not followed by the King.

THE PASSING OF THE TUDORS.

BY HISTORICUS.

MANY new facts are being disclosed regarding the selection of the Stuarts to the English throne which throw fresh light on the turning-point of our history. It is well known that Henry VII., the first of the Tudor monarchs, provided in his will that in the failure of heirs by the house of Tudor, England and Scotland should be united as one Kingdom. Margaret Tudor, sister of Henry VIII., married James IV. of Scotland, from whom descended James VI. (James I. of England and Scotland) in a regular line. But, according to Giovanni Michiel, in a communication dated six years before the accession of Queen Elizabeth, and dispatched to the Venetian Senate, an old municipal law of England had decreed that persons born out of England were prohibited from inheriting anything within the realm. Objection had been urged to this enactment, it appears, that "even were it a true one, which they utterly deny, it cannot in the case of succession be opposed to the law of nature, because neither by law, by testament, or donation, nor by any other sort of compact or convention, can a successor be deprived of his natural right, constituted by God, except by force, or when the heir is acknowledged to be a rebel and traitor, and after condemnation as such; and admitting this to have been the law, they say that it was not made prior to the marriage of Margaret to the King of Scotland, as it is not to be found amongst the ancient Statutes of the Crown, and that the Act was passed subsequently to invalidate her claim."

How did it come to pass, therefore, that James VI. of Scotland succeeded Elizabeth in March, 1603? Why did the English people select an alien for their king? The answer is given by Professor R. S. Rait, who says that the

real reason may be sought in a document which nearly everybody possesses, but few ever read—the Preface to the Authorized Version of the Bible, in which the translators dedicate their work to a Sovereign who was a Protestant and had a hopeful seed to wear the crown after him.

“There were at least three other descendants of Henry VII,” says Professor Rait, “one of them also descended from Queen Margaret and the other two from her younger sister. But there were objections to all three. Of the two women, one was so unbalanced and flighty that nobody could treat her claim seriously and the other was only remotely descended from royal blood. The possible *male* claimant was, in the eyes of the law, illegitimate at the time of Elizabeth’s death, although it was discovered or admitted long afterwards that his parents had been legally married.”

England had been so torn with religious conflict during the reign of Mary that, when Elizabeth died, the people were fearful lest the Romish religion should again get a foothold and repeat the burning of persons who had espoused the Protestant cause. So they took James, mainly on this account, although it is known that Robert, Earl of Essex, had been in conference with him long before, concerning Elizabeth’s successor. After the execution of Essex, brought about by the malice of Robert Cecil,* a plot was engaged in by Cecil to put James securely on the throne of England; and while James remained officially ignorant until he received the Privy Council’s intimation of the Queen’s death, and of his own proclamation as her successor, he received the news, he said, with sorrow, although he had spent more than half his life-time waiting

*In a work entitled “Elizabeth and Essex” by “A Person of Quality,” which was first published in English at Cologne and afterwards in London, towards the latter part of the 17th century, it is said that the Queen had already revoked the death sentence on Essex, but by a villainous artifice concocted by the Countess of Nottingham and Cecil (who were then carrying on an amour), the former put the Queen into a fearful rage against Essex, that she was completely ungovernable, and ordered his death forthwith, which the crafty Cecil, before the Queen had time to relent, immediately carried out.

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for Elizabeth's death and speculating on the chances of the succession.

"The English Ministers," says Professor Rait, "were not unfriendly to the Scottish succession, provided that it was not to be represented by Mary, but by her Protestant son, and James was well aware of this: he knew that his chance of mounting the English throne would be greatly improved by his mother's death. While Elizabeth was hesitating, he sent ambassadors to plead for Mary's life. They were not only to plead for her life, they were also to ask that, if she should be put to death, nothing in her sentence or in her execution should prejudice her son's claim!"

This was not the only "sacrifice" which James made for the prospect of being a King of England. "As a youth of twenty," says Rait, "he actually proposed to marry Elizabeth, who was nearly old enough to be his grandmother. His agent was to urge Elizabeth to re-open the question, to tell her that she had made such an impression upon the susceptible heart of the young King of Scots that her image reigned there alone."

"Elizabeth did him a greater injury," he continues, "than refusing his hand in marriage. She took an unconscionable time in dying, and James, like most people who wait for dead men's shoes, became very impatient and he entered into very risky intrigues with France, with Spain, with the Catholic Powers of Italy, and even with the Pope himself.

"If the English people had known the story of all this secret diplomacy—or even as much of it as we know today—they might well have refused to allow the King of Scots to remove from Holyrood to Whitehall."

"Any man that believes that William Shakspeare of Stratford wrote Hamlet or Lear is a fool."—*John Bright*.

"Viscount Palmerston, the great British statesman, used to say that he rejoiced to have lived to see three things—the re-integration of Italy, the unveiling of the mystery of China and Japan, and the explosion of the Shakespearean illusions."—*From the Diary of the Right Hon. Mount-Stewart E. Grant*.

AN HISTORICAL DISCOURSE.*

BY "JACQUES-PIERRE."

IN the *Resuscitatio* published by Dr. William Rawley there appears a posthumous fragment entitled "The Beginning of the Historie of Great Britain" by Francis Bacon, making in all about three printed folio pages, which shews that before he died, Bacon contemplated the monumental task of compiling a complete history of England. In fact, some such plan was suggested by Bacon to King James I., which, however, for some undisclosed cause, failed to materialise.

One is apt to wonder if this project was really abandoned after all by Bacon who clearly saw the need and value of such a work which should contain a true and trustworthy account of the laws and customs of our ancestors from the earliest times, political objections notwithstanding. Instead of being the "beginning" of such an history, it looks more like an ending; for the project of Bacon was an account of the reigns and of the laws of England from the earliest times to the time of Elizabeth, whereas the fragment referred to is nothing more than an adulatory introduction of King James who succeeded Elizabeth to the throne.

"By a rare event in the pedigree of Kings," Bacon wrote, "It seemed as if the Divine Providence, to extinguish and take away all note of a stranger, had doubled upon his person within the circle of one Age, the royal blood of England, by both parents. This succession drew towards it the eyes of all men, being one of the most memorable accidents that had happened for a long time in the Christian world."

From the reading of the entire fragment it is difficult to believe that it was ever intended to form what it expressed itself to be, but far more easy to suppose that it was something entirely different.

* "An Historical Discourse of the Uniformity of the Government of England, from the first times." London: Printed for Mathew Wallbancke, at Grayes-Inne-Gate, 1647.

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By the courtesy of Mrs. Vernon Bayley, I have just perused a rare book from her library which bears the title indicated by the foregoing footnote. I have been no little astonished, not only by the vast scope of its treatment—covering, as it does, a complete historical narrative from the times of the early Britons, Saxons, and Normans, together with a discourse on the laws and customs of each reign down precisely to the reign of Elizabeth—but by the fact that this important work is anonymous, save only for a short “Epistle Dedicatory” signed “Nath. Bacon.” This epistolary dedication, “To the Speaker of the House of Peeres, and to the Speaker of the House of Commons, in Parliament,” has so much similitude in form and style with Francis Bacon’s prose dedications that suspicion is aroused whether Francis and not Nathaniel (his half-brother) was not its principal contriver. For the benefit of those who may not have an opportunity to inspect the book, the “dedication” follows here:—

“May it please You to accept of this Sacrifice which I offer before Your Supream Judicatory to the service of the times. The fire is that of loyalty, neither wilde nor common; nor is the thing altogether forbidden and uncleane. I confesse its maymed and unworthy, yet its the best that I have; and in that regard whiles I now stand at Your Barre, if You shall please to dismisse me without kneeling, I shall in that posture doe the Houses the best service that I can elsewhere.

NATH. BACON.”

I have not been able to find any references, from a cursory examination of contemporary writers, to this book, which could not have failed to create some stir, judging from some particulars which follow,

It was originally published, it seems, about the time of the execution of Charles I. It was suspect from the outset, possibly by reason of the circumstances of that turbulent period. Later, when Charles II. came to the throne, and efforts were made to advance the Prerogative beyond its just bounds, it became to be sought after and looked

into by learned men, who were not willing to part easily with their birthright; so that in a short time it became very scarce and sold at a high price. This occasioned its reprinting privately in 1672, which, when it was brought to the notice of the Government, was violently prosecuted. Many hundreds of copies were seized and burnt. It was thereafter printed, or re-printed, a second time, without alterations or omissions, in the year 1682.

When the press became more free by the expiration of the Act for printing, but Prerogative then getting above the law, new prosecutions took place and the printer was indicted for re-printing it. The passages on which the indictment was founded were these: "*I do easily grant that Kings may have occasions and opportunities to beguile their people, yet can they do nothing as Kings, but what of Right they ought to do. They may call Parliaments, but neither as often or seldom as they please, if the Statute laws of this Realm might take place* (Pt. II., p. 129); "*And the Kings may be Chief Commanders, yet they are not the chief rulers*" (Pt. II., Pp. 253).

The prosecution of this work went on so vigorously that the publisher, though beyond the seas, yet willing to try the cause, appeared (according to the constant practice of the Court of King's Bench) by his attorney; but for not being personally present in the Court he was by the arbitrary ruling of Chief Justice Jeffreys (of otherwise infamous memory) outlawed for a misdemeanor, and so remained till the revolution by the wise conduct of the then Prince of Orange.

A manuscript note in old script written in the cover of the book states that this particular copy was owned by the then late Lord Chief Justice Vaughan, "who was one of the executors of the great and learned Mr. Selden; that the groundwork was his, upon which Mr. Bacon raised this superstructure."

It is interesting to remember that Mr. Selden and Mr. Herbert, of the Inner Temple, were entrusted by Bacon with the responsibility of publishing or suppressing his unpublished manuscripts after his death.

FURTHER NOTES ON THE A.A. HEADPIECE.

THERE has been much speculation as to the meaning of the light and dark A which appeared as a scroll in the headpieces of books published in London and on the continent during the hundred years commencing about 1560. Repeated references to this have been made in *BACONIANA*. Among them there is an interesting article by Y. Ledsem in Vol. VIII., No. 31 (Third Series), and a note by Lady Durning-Lawrence in Vol. XVIII., March, 1925. This scroll is to be found in the Quartos of Shakespeare and in the Folio of 1623, and in at least one of the early editions of Bacon's Essays, as well as in books attributed to him by many Baconians. Sir Edwin Durning-Lawrence placed it on the title page of "Bacon is Shake-speare" and at the head of most of the chapters. By many the clear and shaded A's are regarded as symbolising the contrasts which pervade Creation, to which Bacon frequently alludes. There are however, other possible derivations. The Dictionaries give A.A. as an abbreviation of *Alteses* signifying "Their Highnesses." Two A's under a ducal crown are embossed in gold on the leather cover of a book published at Venice in 1584. This book contains the emblems of Emperors, Kings, Grand Dukes, Cardinals and other illustrious personages. Two capital A's each in a circle were displayed over the portals of the headquarters of the Guise family in Paris. A still more prosaic origin may be surmised in the facts that a famous engraver named Andrea Andreana, who flourished at Mantua about the time that the double A appeared, used his initials as one of his book marks. He was the first to employ *Chiaro Scuro* in his woodcuts and this may account for the use of the light and dark A as a device. But this does not preclude its subsequent employment as a symbol. Several marks to which a symbolical meaning is attached have, in the opinion of many, had a material

and utilitarian origin. The heavenward spire of a church may have sprung from the bell tent placed on the summit of a town for the protection of the watchman, its spiritual significance being a later development. Some even trace the Cross to the Nilometer on which a cross-bar marked the height of the inundation. Others derive the sacred Ankh, a Crux Ansata of Egypt, from the staple to which cattle were tethered. Indeed, there are few emblems which have not at various times conveyed different meanings. The whole subject of book and paper marks deserves more attention than it has hitherto received and doubtless much elucidation of perplexing problems will follow on further research into this fascinating field of study.

JOHN A. COCKBURN.

BOOK NOTICE.

An Historical Account of Canonbury House. By HENRY W. FINCHAM, F.S.A., Second edition. (Swain and Son, Shoe Lane, London, E.C.4., 1926. 2s.)

This attractively printed booklet contains some very interesting information and a number of rare illustrations connected with the famous old Canonbury Tower. We note that some particulars which appeared in the original edition have been omitted in this. In a foreword, Mr. Fincham expresses thanks to the Marquess of Northampton and his agent, Lieut.-Col. P. J. Story, for many valuable suggestions, and to Mr. R. Whitbread, M.S.A., for his survey plan of the buildings, and Mr. A. W. Clapham, F.S.A., of the Royal Commission on Historical Monuments, and his colleagues.

We learn that Queen Mary (Tudor) granted the Manor of Canonbury to Thomas Low Wentworth on June 10, 1556, who, by an indenture dated 1st February, 1570, —the 12th year of Elizabeth,—first mortgaged, and soon after sold, it to John Spencer, whose heirs have owned it since.

Spencer was knighted and was Lord Mayor of London, 1594—5.

“Sir John Spencer was one of the great City merchants of the day, and so widely were his riches known that a little syndicate was formed over in Dunkirk to kidnap him and hold him to ransom; for in an old book, entitled, *The Vanity of the Lives and Passions of Men*, by D. Pappillon, Gent., 1651, we read that ‘in Queen Elizabeth’s days, a pirate of Dunkirk laid a plot, with twelve of his mates, to carry away Sir John Spencer, which if he had done, fifty-thousand pounds had not redeemed him. He came over the seas in a shallop, with twelve muscateers, and in the night came into Barking-Creek, and left the shallop in the custody of six of his men, and with the other six came as far as Islington, and there hid themselves in ditches, near the path in which Sir John came always to his house; but, by the providence of God, Sir John, upon some extraordinary occasion, was forced to stay in London that night, otherwise they had taken him away; and they, fearing they should be discovered, in the night-time came to their shallop, and so came safe to Dunkirk again.’ ”

This romantic episode is somewhat varied by the author of a book on “Canonbury House,” dated 1870, which I found amongst some dusty old papers at the Tower itself some time ago, who repeats the above story substantially in detail, except that five of the six pirates deputed to way-lay Sir John were killed outright in Canonbury-lane during an armed fight, only one of the band escaping in the darkness. This author also has it that at this precise time Sir John’s sister Dorcas (who kept house for Sir John and his daughter Elizabeth) had the custody, as a ward at Canonbury House, of a beautiful middle-aged lady known as “Ada Arundel,” whose birth and parentage had become the subjects of suspicion, and it was said that she was a natural child of the Earl of Devonshire. It happened that on this eventful night Ada Arundel was the victim of a dangerous illness, bordering on death. So concerned and alarmed was Queen Elizabeth about it that on that very night she made a hurried exit from her palace at Whitehall to make a journey to Canonbury to attend the sick chamber.

In her haste, she commandeered the coach of the Lord Mayor, which was at the time at Whitehall, and taking with her Lady—and others. On approaching Canonbury the coach was molested by the six pirates, thinking Sir John to be inside. On alarm being given, several armed noblemen on horseback came quickly upon the scene, and hence the bloody encounter which sent five of the six ruffians to their doom.

Queen Elizabeth is said to have consoled Mistress Ada in her last hours at Canonbury Tower by the confession that she was *de facto* her mother, amidst affecting scenes! And we are told that "Her Majesty survived the death of her daughter Ada for about six years; but during this period it was evident that the royal mind had undergone a remarkable change, and which day by day, became more and more peculiar, as well as alarming to those who were about the Sovereign's person. Sometimes the Queen would remain for hours plunged in the deepest despondency—at others she would burst forth into passionate complaints and violent lamentations, but all so vague as to leave the minds of those about her in utter uncertainty and bewilderment as to the cause of these stormy outbursts. Many reasons indeed had Queen Elizabeth for grief and affliction, remorse and melancholy, during the last few years of her life; but amidst those sources of mental distress and agitation, none perhaps was more thoroughly fraught with bitterness in all its associations than the recollection of her dead daughter, Ada Arundel."

H.S.

BACON DID NOT DIE UNDER A CLOUD.

"When King James wrote to the Attorney-General to have a warrant prepared for remitting the entire sentence passed upon the Viscount St. Alban, he wrote of him as his *Cousin*, and in finishing his letter said: 'these are to will and require you to prepare for our signature a bill containing a pardon, in due form of law, of the whole sentence, for which this shall be your sufficient warrant.' We do not know whether King James signed the warrant, for he died soon after directing the drawing of it up; but we know that when the First Parliament of Charles I. met, the Viscount St. Alban was summoned to attend, which shews he had by then received his entire pardon."—*Mrs. Isabella S. Nichols.*

NOTES AND NOTICES.

It is painful to have to record the deaths this year of three of our most valiant and active members. The first, Mr. Crouch Batchelor, who was too well known and respected to require further comment, —the second, Mrs. Ernest Hill, sister of Mr. Tanner and of Mrs. Patrick Campbell; and the third, Mr. W. H. Knight, of Yeovil, Somerset, who was one time a leader of the Calcutta Bar, and later retired from the legal profession which was not to his taste, preferring to study medicine (homœopathic) for the purpose of assisting mankind to live better lives. He was at all times a friend to the poor. To the relatives of each of these, our co-workers, we extend our deepest sympathy.

A series of lectures, under the auspices of the Bacon Society, took place at Canonbury Tower. On 10th December, 1925, Sir John A. Cockburn spoke on "Biographies and Memoirs of Bacon," on 7th January last Mr. W. Gundry spoke on "Bacon's Mind and Shakespeare's Wit," on 4th February Mr. Horace Nickson spoke on "Shakespeare the Author and the Man," and on 3rd March the concluding lecture, which was to have been given by our late-lamented Mr. H. Crouch Batchelor, was read, at his request, by Mr. Henry Seymour. Some interesting discussion followed each of the lectures, some literature was sold, and new members were attracted to our ranks.

A Reception was given by Lady E. Durning-Lawrence to the Bacon Society and friends at 13, Carlton House Terrace, S.W., on April 22nd, last. The opening speech was delivered by the President, Sir John A. Cockburn, K.C.M.G., M.D., after which Mr. Harold Hardy (Gray's Inn) gave an interesting address which was much appreciated, on "Bacon and the Secret Service." He pointed out that the two brothers Bacon were actively engaged in cypher work during the reign of Elizabeth, both at home and abroad, and that Francis was found to be frequently in communication with Thomas Phillips, probably the greatest cypher-expert of the time who was responsible for the decoding of the numerous cyphers of Mary, Queen of Scots, which resulted in the discovery of her treasonable operations against Elizabeth. Afterwards, a number of Elizabethan madrigals were sung by the Morley Singers, which elicited enthusiastic applause. Mr. W. Gundry and Mrs. Dexter spoke to the votes of thanks to all concerned. Refreshments were thereafter served in the large dining room, and our hostess invited the guests to inspect the famous and unique library of rare books, which the late Sir Edwin had collected, specially calling attention to an original edition of the latin work "Cryptomenyctices et cryptographiæ" ascribed to "Gustavus Selenus," but which is held by most Baconian scholars to be the work of Francis Bacon, and principally designed, by numerous cryptic devices and tables

to disclose the revelation that Bacon was "Shakespeare." It was brought out in the same year as the First Folio.

Amongst the Lambeth papers there are letters of Lady Anne Bacon to her son Anthony. In one of these, there is a tacit confirmation that Francis was but a "ward." Anthony had been writing to his mother about disposing of some estate or property of his (in which his mother had an interest) for the benefit of Francis. Lady Anne required some conditions promised first, which Francis had objected to because he considered they would belittle him. She writes: "The scope of my so-called by him (Francis) circumstance, which I am sure he must understand was not to use him as a ward, a remote phrase, to my plain motherly meaning; and yet, I thank the Lord and the hearing of His word preached; not void of judgment and conceiving," etc. In another letter—"Nobody but yourself see my letters, I pray you." A further sidelight to this effect is provided by a Redgrave muniment which is an original receipt by Lady Anne Bacon to her husband, Sir Nicholas Bacon, for her annuity of £100! What is the inner meaning of such a document? It is drawn up in a cold and formal manner and was signed by one of her servants.

The Burlington Fine Arts Club held a special exhibition in June in honour of the tercentenary of Francis Bacon. The Duke of Richmond, Lord Salisbury, the Duke of Beaufort, and Lady Vansittart Neale were only a few of the well-known people who kindly lent treasures and portraits of their famous Elizabethan ancestors. Amongst the portraits was a striking miniature of Robert Essex, at about the age of 15, painted by the Elizabethan Court limner, Hilliard, who did a similar one (better known) of Francis Bacon at 18! There were also shewn some wonderful pieces of old silver and needlework.

The Ladies' Guild of Francis St. Alban met at 5, Bolton Gardens, Kensington, by the kind invitation of Mrs. Crouch Batchelor, on October 20th last. The large drawing room was packed to overflowing by members and friends to hear and discuss a very interesting address by Miss Alicia A. Leith on the subject of "Macbeth." Miss Leith said that most of us believed that ancient Scottish history provided the basis of *Macbeth*, and that we were right only in a way. Hector Boyce told us much the same story in Latin as does "Shakespeare." But Erskine of Mar in the *Observer* (1923) condemned some of the "lively imaginings" of that dramatist, for brave Macbeth was no usurper nor was his queen Grunach a wicked murderess who slew an unoffending, unsuspecting guest. We must search on the banks of the Ver, not the Avon, for the true

author of this tragedy which had for its chief characters King Offa of Mercia and his queen Gwendrida, far and away truer models of the wicked twain painted on the canvas of Macbeth, than were Scotland's King and Queen. Hertfordshire and its beautiful Abbey, founded by Offa on the site of ancient Verulam, were indeed dear from childhood to great Verulam, Viscount St. Alban. He brooded early on the tragic history of weak Offa and his fiendish wife who compassed the murder of virtuous King Ethelbert, their unoffending guest. Details of this tragedy so closely akin to "Macbeth" were given by Miss Leith, which we understand will be printed in the next issue of *Fly-Leaves*. An interesting discussion followed the address, in which the Princess Karatja, Mr. Hewett, K.C., Mr. C. W. Hopper, Mr. Seymour and others took part.

It is said that a fragment of a supposed shrine of St. Alban, consisting of a frontispiece 16 inches broad and 5 feet in length, has been unearthed in Denmark, but whether this is so or not remains to be authenticated. It appears that it had been for some time in the possession of a Mrs. Nielson, of Nyborg, on the Island of Funen, and was purchased by a Mr. Schmidt, of Sjaelborgg, Jutland, and was reputed to have come from Odense, where the Danish church of St. Alban stands. St. Alban, as is generally supposed, was martyred at ancient Verulam (now St. Albans) in Hertfordshire, in the persecution under Diocletian, between 286 and 303 A.D., and a "church" was built there in his honour by King Offa of Mercia in 793. This was the period of Charlemagne with whom it is known that King Offa corresponded and they were on friendly terms. This seems to lend colour to the belief that the figures on the frontispiece referred to are almost an exact replica of carvings which are known to date from the time of Charlemagne.

It has been said that, notwithstanding expectations to the contrary, the Cambridge University celebration of the Bacon tercentenary in October passed without any authoritative pronouncement in favour of Bacon's authorship of the "Shakespeare" plays. We can only repeat the slogan—"the time is not yet." For all that, Dr. Broad, in his opening remarks said this much: "The great man whose memory we are honouring to-day was so universal a genius, his speculative and practical activities were so various, that we must be content either with a superficial glance at his achievements as a whole or with the contemplation, at the risk of one-sidedness, of a single aspect of his work. Faced with these unsatisfactory alternatives, I choose the second, and I shall consider only his claims to be the Father of Inductive Philosophy." Lord Balfour, in moving a vote of thanks afterwards, said "the discourse, if rather critical, was an honour to the memory of Francis Bacon."

Mr. R. L. Eagle had a pertinent letter in the *Herbs Advertiser* of October 16th anent the *non-possimus* attitude of Cambridge University. He says: "My experience is that professors are not, as a rule, pioneers in the mine of truth. Their mission and occupation is to expound accepted doctrines, and anything which is contrary to the text-book must be taboo. . . . Many of the greatest discoveries have been made by those whose minds were not confined within the limits of ancient and accepted dogma. Remember Bruno and Galileo and a host of original thinkers who have suffered for opinions which did not, in their times, conform with the teaching of authority. Even Bacon's 'Advancement of Learning' was placed upon the 'Index Librorum Prohibitorum,' because he demonstrated that mere plodding upon Aristotle and the ancients was a false idea of knowledge and, in so doing, cast a reflection upon the 'schoolmen.' "

Mr. Hannan Swaffer had a broadside in the *Sunday Times* of November 14th, entitled "This Shakespeare Humbug." He went to the recent Drury Lane Matinee in aid of the rebuilding fund of the Stratford Memorial Theatre, and came away, evidently, bubbling over with disgust and disappointment. "After all the publicity that has been given to the fund," he says, "only £25,500 had been subscribed! Then half the London stage was called on for services which resulted . . . in another trifle of £2,600. The King and Queen were present in the royal box, and nearly eighty high-sounding names were in the list of the patrons and committee. . . . There were all sorts of people on the committee, who if they really loved Shakespeare as much as it would seem, could have given the whole sum needed without being very much the poorer for it." Has it not occurred to Mr. Swaffer that the bottom has been knocked out of this Shakesperian humbug, thanks to the Baconians?

A series of illustrated and uncompromising articles appeared in *The Midlander* in July and subsequent months, on "The Stratford-on-Avon Forgeries," by Mr. R. M. Ruston. As this well-known illustrated magazine has the largest circulation of any in the Midland Counties, the publication of these articles must have caused no little flutter in the Warwickshire dovecot. The rank impostures, by which the traditional Henley St. "birthplace" of Shakespeare was established were ruthlessly exposed, and the origin of the Shakespeare "relics" did not escape the author's scathing condemnation. "The Museum of Relics," he says, "to which a part of the premises is devoted, was originally opened to the public as a private enterprise by a Mrs. Hornby in 1777. Among the articles collected together by Mrs. Hornby and exhibited as

Shakespeare's personal belongings were a carved oak chest, a portion of a carved bedstead, an iron deed box, a sword, a lantern, pieces of the famous mulberry tree, a card and dice box, a tablecloth in black velvet embroidered in gold (*said* to have been a gift of Queen Elizabeth), one of Mrs. Shakespeare's shoes, a drinking glass made expressly for Shakespeare during his illness, and the table at which he wrote his works." *But*, in his historical and descriptive account of the Birthplace of Shakespeare, published in 1824, Mr. R. B. Wheeler (the historian of Stratford and author of the first local guide-book) states that the relics scarcely deserve a word, except in reprobation. "*It is well known that there does not exist a single article that ever belonged to Shakespeare.*" And in conclusion Mr. Ruston eloquently adds: "To those who really pay reverence to the great author of the immortal plays, to those who are proud to have had such a man for a fellow-countryman, to those who worship at the shrine of this great intellect, and appreciate however humbly his vast store of learning, and his prodigious knowledge of the classical works of all countries, to those who recognise the debt we owe to the Englishman who converted our barbaric tongue into a beautiful language, we speak with no uncertain voice. The time has come to put an end to the insults we have heaped upon the memory of the greatest genius and the noblest character of all ages. Truth must prevail, and the Stratford-on-Avon deception must cease."

In the September issue, Mrs. Charlotte Carmichael Stopes, who is recognised as one of the leading authorities on the life of Shakespeare, ventured to counteract this blast by attempting to show that William Shakespeare was not the "illiterate peasant" that the late Sir Edward [*sic*] Durning-Lawrence and his followers make him. "Shakespeare must have been at school through what he learned." "It is true that the registers of the school have been lost." Such specimens of logic betray a poor case, indeed. But we are certainly indebted to Mrs. Stopes for the information that "there were many William Shakespeares in Warwickshire; one of them had a daughter Susanna, another was the same age as the poet, and 'sold malt.' I saw his bills in the library of the late Earl of Warwick, signed and dated, but they went on until 1626, while the poet died in 1616!" Perhaps this was the William Shakespeare who is reported to have died in that year, at Highgate, after a goose-stuffing experiment.

From Frank A. Mumby's "Girlhood of Queen Elizabeth" we may read some interesting love-letters (translated from Leti's Life) which passed between Elizabeth and Edward Courtenay, Earl of Devonshire, and which are dated 1553. These throw a further sidelight on the notorious amours of "the virgin queen." The

Earl died mysteriously, and it was openly alleged at the time, by the hand of a poisoner, at Padua, in September some three years afterwards. His last letter to Elizabeth is a pathetic valedictory. "I am dying in exile," he writes, "being guilty of no other crime than that of supporting the cause of the dear one who did me the honour of loving me, and who permitted me to love her. In the depths of my trouble I have no other consolation than the pleasure of writing this letter to you. I hope you will be so kind as to receive it with the same royal generosity with which you have deigned to love me, and that you will also accept the two rings which are enclosed, so that I may replace them in the same dear hands from which I took them. . . . My illness is too violent to last long, and very soon I think death will end it. Adieu, my dear Princess." The Earl's marriage with Elizabeth was thought to be likely by the French ambassador, who duly apprised the French King of the circumstances (see State Papers). Even Queen Mary (Tudor) appeared to favour such an alliance. For the Earl was her kinsman, a Plantagenet and representative of the White Rose, his grandfather, the Earl of Devon,—like Elizabeth's grandfather Henry VII.,—having married one of the daughters of Edward IV. Before the Earl's death, a great deal of political intrigue was being carried on in connection with the succession, and after his death, Elizabeth came into closer contact with Robert Dudley (a notorious poisoner, according to "Leicester's Commonwealth"), and when Elizabeth came to the throne, she showered the greatest favours upon this "favourite" who, however, was a married man. When he subsequently became a widower (from causes in connection with his wife's (Amy Robsart's) peculiar death,—it having been publicly charged against him that he had privily put her away,—Dudley, who had meantime been created Earl of Leicester by Elizabeth,—unbosomed himself to La Foret, the then French ambassador, in the year 1566 to the following effect: "that he knew not what to hope or fear; that he was more uncertain than ever whether the Queen wished to marry him or not; that she had so many and great princes suitors, that he knew not what to do or what to think." He further said, "I believe not in truth that the queen will marry. I have known her from her eighth year better than any man upon earth: from that date she has invariably declared that she would remain unmarried. Should she, however, alter that determination, I am all but convinced she would choose no other man than myself. At least, the queen has done me the honour to say as much to me, and I am as much in her favour as ever."

Miss Agnes Strickland, in her life of Elizabeth, says that Rapin, who wrote upwards of a century later than the time of the Spanish Armada, cites "that it was pretended that there were then in

England descendants from a daughter of queen Elizabeth by the Earl of Leicester," but makes no allusion to a son. That Elizabeth's matrimonial intentions were hedged in by all sorts of political considerations, both before and after she ascended the throne, is very clear from a review of contemporary documents. By the very terms of her father's will it amounted to a forfeiture of the succession if she or other of his issue married without the sanction of the reigning sovereign or of the sixteen executors whom he had appointed. She was but a cypher in this respect, and any question of marriage, unless secretly performed, became one, not of personal inclination, but of State policy; and those who are too ready to condemn her promiscuous escapades in love ought to temper such condemnation with the charity of pity, to some extent, for a woman who was a congenital freak as well as a victim of unhappy circumstances.

A series of illustrated articles on the subject, "Was Bacon Queen Elizabeth's Son?" by Chas. W. Hopper, appeared in the London *Graphic* for March 20th, March 27th, April 3rd, and April 10th, which aroused a great deal of interest not only in England, but on the continent and in America. The orthodox and conservative attitude with regard to Bacon being the author of the great Plays persisted in by the literary societies and universities of Germany has evidently received a shock, as the articles referred to were reprinted in a summarised form recently in the *Munich Illustrated Press*, from which the following translated extract, signed by Dr. S. Fortner, is taken:

"Queen Elizabeth has always been an idol of English History and indeed of Englishmen generally. The legend of the Virgin Queen (to our feeling a strange title, considering that her *liaison* with the Earl of Leicester is unquestioned) has been an article of faith. Another article of faith was that the actor Shakspeare of Stratford was the author of the Shakespeare dramas. We may regard it therefore in the light of a revelation in the intellectual life of England that Charles Hopper, in the *Graphic*, the most prominent English illustrated paper, dares to challenge these two beliefs, a thing which, before the war, would have been impossible. The claim that Bacon, the great humanist, who later became Lord Chancellor, and whose tercentenary is being celebrated this year, was the real author of the dramas, and that Shakspeare was a man of straw, is not new.

"What is new and unheard of, for England, is that he should be declared to be a son—the first son—of Queen Elizabeth. Even before the question of Bacon's birth arose, there had been a suspicion that the Earl of Essex was a son of the virgin queen, although the official records would show him to have been the second lover of the elderly ruler after Leicester's death. Essex,

after the failure of his Irish expedition, led a rising which was intended to establish his right to the throne; and which eventually cost him his head. This could only have been attempted at that time by a man who the people believed to be an heir to the royal house. Shortly before his execution Essex cut out on the wall of his cell in the Tower the name of 'Robart Tidir,' a contemporary form of spelling Tudor. It is strange that the period of birth of both Bacon and Essex is missing from the entries in the registers of the Privy Council, and are also missing from the entries at their probable birthplace.

"Hopper finally points to the resemblance between Leicester, Bacon, and Essex. This strikes one even more in the case of Essex than of Bacon. Summing up the whole matter, there still arises the pressing suspicion that Bacon and Essex were the sons of Elizabeth by her marriage with Leicester. That the Earl of Leicester caused his young wife Amy Robsart to be murdered a couple of months before the birth of Bacon is also a remarkable coincidence."

Another remarkable coincidence is that on the same date March 20th, a further series of articles on the same subject of Bacon's royal birth and authorship of "Shakespeare" but by an altogether different author who signs himself "Junius Junior" appeared in the weekly illustrated, *The Gentlewoman and Modern Life*. The author writes:—"I hate to read of any building being burnt down, for it seems to be such a case of sheer waste; but I must confess to a sneaking satisfaction in reading that the Teutonic Shakespeare Memorial Theatre at Stratford-on-Avon was burnt out last Saturday, for to my mind it perpetrates, in a town which is a mean usurper trailing false laurels, the greatest sham in the world's history. It may have been the birthplace of the illiterate person called Shakspere, or Shagspere, who could only sign his name—if at all—with an effort, and whose only claim to immortal fame is that he left his wife in his will his 'second-best' bed. But as the Mecca of the lovers of the most wonderful genius the world of letters, of statecraft, of philosophy, and, I might add, of the fire of patriotism the world has ever known, it is a perpetual insult to the 'hidden poet,' as he acknowledged himself, the immortal Bacon, and a lasting reflection upon the stupidity of the British public. The original monument of Shakspere, formerly in the parish church, showed him with a sack of barley; the man who had made a small fortune in London and went back to Stratford-on-Avon to embark in trade, a bourgeois ignoramus of the late Tudor age, when only the very few had considerable learning, and the rest had no pretensions to it."

A double number of the American *Baconiana* was published in

March with a splendid collection of reading matter. The third year's work of the American Bacon Society is reviewed, and an article "In Memoriam" lamenting the late death of the venerable Hofrat Professor Gustav Holzer of Heidelberg, is a glowing tribute to the labours of this fearless truth-seeker concerning the origin and world-wide significance of the great literature of the English Renaissance, and rightly says that his loss to the world of letters is incalculable. Mrs. Elizabeth Wells Gallup, notwithstanding her 80th year, has an interesting "Story of a Book," about her life-work in research; and a facsimile letter from our departed Queen Victoria is shewn for the first time, dated from Windsor Castle, 20th November, 1900, as follows:—

"Madam. The work on the bifiteral cypher of Lord Verulam which you have sent to me has been submitted to the Queen and Her Majesty has been pleased to accept it.

"I am desired to return thanks to you for this interesting addition to the Royal Library.

"I have the honour to be,

"Madam,

"Your obedient Servant,

"RICHARD R. HOLMES.

"MRS. E. W. GALLUP."

Other interesting articles are by Miss A. M. von Blomberg, Parker Woodward, Willard Parker, Hilda Hartwell Pfeiffer, Dr. Speckman, Arthur B. Cornwall, Chas. E. Shepard, Lillie B. C. Wyman and others. The issue has 128 pages and a number of valuable illustrations. Its price is 2 dollars, and is published by the Bacon Society of America, National Arts Club, 15, Gramercy Park, New York City.

We would like to chronicle the happenings at St. Albans following the Tercentenary celebration in April, but space prevents. We should, however, publicly acknowledge the courage and impartiality of the editor of the leading Hertfordshire newspaper, the *Herts Advertiser and St. Alban's Times*, who has ever since thrown open this journal for the full and free discussion of the Bacon-Shakespeare question. Mr. C. W. Hopper resides at St. Albans, and has contributed a number of articles. He has also endeavoured to establish a local Society,—“The Verulam Society,”—at St. Albans, together with such important public men as Professor Ireland, Mr. S. P. Sisley, and the Mayor (Mr. E. W. Hitchcock), the latter having generously invited the members of the London Bacon Society as guests to a public dinner in St. Albans, after which a number of speeches were delivered. We understand that Sir Edgar Wigram (also a Baconian friend) has just succeeded Mr. Hitchcock in the Mayoralty of the city.

H. S.

