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The Bacon Society

(INCORPORATED).

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

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

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AN APPEAL TO OUR READERS.

The collection of Elizabethan literature which the Society now possesses is unique. This is mainly due to gifts and bequests of books made to the Society by generous donors in the past. The Society appeals to those who have acquired books relating to the Bacon-Shakespeare problem and the Elizabethan-Jacobean period generally and who would be unwilling that such should be dispersed in the future or remain unappreciated. Bequests of collections, large or small, or gifts of books, especially early editions, would greatly benefit the Society and would be gratefully accepted.

BACONIANA

VOL. XXV. No. 100. JULY, 1941.

EDITORIAL.

MR. JAMES AGATE spent St. George's Day reading to soldiers stationed in the Thames Estuary. He chose *"Henry V"* because it was also Shakespeare's birthday.

This curious tradition rests, according to Sir E. K. Chambers, on an eighteenth century blunder. All we know is that a child was, according to the parish records, christened as Gulielmus filius Johannis Shaksper(e) on the 26th April 1564 (old style). The entry was not made at the time, but is a transcript (as are all the entries to the year 1600) in the same handwriting. Further, the 26th April (old style) would be, in any event, twelve days before the corresponding date in the present or "new style," but, as it has been thought that our national poet's birthday ought to be that dedicated to our patron saint, a custom has been discovered by Shakspere's biographers, although there is no evidence whatever that any importance was attached to this interval, of christening infants in Warwickshire on the third day after birth.

These are times when great writing comes into its own, Mr. Agate tells us, and they are indeed. Never did the Shakespeare historical plays seem so *English*. Mr. Agate has felt this about *"Henry V."* "The modern playgoer," he wrote in a notice of the recent revival of this great play at the Vaudeville Theatre, "gets an almost motoring sense of the country round St. Albans and Daventry . . . here is a native land more recognisable to the English sense than any prating about "demi-paradises" and "other Edens." We think that the case for Bacon as the real Shakespeare will soon be most effectively proved by evidence supplied by its expert opponents.

And now Mr. Osbert Sitwell, writing to the *Times Literary Supplement* of *"The Phoenix and the Turtle,"* suggests that its tremendous opening is derived from the mind of a great poet who read "Marco Polo's *Travels*." "So little is known of Shakespeare," proceeds Mr. Sitwell, "that almost every new guess, however slight, is a discovery." It is a little difficult to follow Mr. Sitwell; there seems to be some confusion of thought. How can a guess be a discovery? The language of rapture must not, however, be taken too seriously. "What a triumphant, miraculous coincidence it would be if those same *'Travels'* were responsible for, or at any rate entered into the composition of, the most strange and magical of all Elizabethan poems."

It really would indeed: it would not be less miraculous than that Shakspere of Stratford wrote *"The Phoenix and the Turtle."*

But ere his vision failed—Mr. Sitwell writes his mind was still open and he seemed to see and hear still farther—he was bidden to stop and take refuge in the cellar. If he had taken Robert Chester's *"Love's Martyr, or Rosalind's Complaint"* (1601) with him he would have noticed perhaps not only the hyphen Shake-speare, but remembered in tranquility that, if it had personal allusions at all, the Phoenix, according to Dr. Grosart, was Queen Elizabeth, and the male Turtle, Essex. It is too much, of course, to expect that he would have identified the *Shake-speare* as the *Pallas* of the Essex Device.

Mr. Sitwell's explorations aroused some questioning in the mind of the writer of the leader in the same *Times Literary Supplement* (April 26th). "Why Marco especially? The phoenix bird and tree were common property long before Marco Polo. Chaucer and Skelton knew all about them. Florio defined the sole Arabian tree: "There was but one, and upon it the Phoenix sits." "And we know that Shakespeare," proceeds the erudite leader writer, "made use of Philemon Holland's translation of Pliny's *'Natural History'* where are described the Antho-

pophagi: with stories of that weird beast Othello entertained Desdemona. In Pliny, too, the phoenix's habit of building himself a nest with the twigs and branches of the Canell or Cinnamon and Frankincense trees is explained minutely.'' With Holland's translation of Pliny (1601) Francis Bacon was, of course, quite familiar: Holland indeed was at Trinity College when Bacon was there.

How can Mr. Sitwell's scholarship, or anyone else's, reconcile Shakespeare's adventurous metaphysical gesture, his noble music, his dark arresting symbols, the spiritual ecstasy of the strange marriage of true souls which is the subject of *''The Phoenix and the Turtle''* with the practical and thrifty soul of the Stratford bourgeois or the deserving man player? According to orthodox opinion the composer of this strangely beautiful verse was the Shakspere who at some time of his life was one or the other: the internal evidence of the poem is spread before the scholar, side by side with the records of Shakspere's life, many of them quite as authentic and unquestionable. The dilemma is to reconcile them. It is an insoluble dilemma: it is not surprising that orthodox scholars no longer seek to solve it.

If it were not for the association of the name of William Shakspere by tradition with the Shakespeare plays and poems and, somehow or another, we had to identify their author, Shakspere of Stratford would be one of the last names we should choose as out-topping knowledge. To whom should we point but to Francis Bacon as the supreme and enlightened genius, inspiring alike both plays and philosophy? If considered without reference to any personality *''The Phoenix and the Turtle''* would never have been ascribed to Shakspere of Stratford, in whose life, apart from the tissue of learned fancies, there is nothing to suggest the poet or mystic, nor indeed a youth or maturity in any way distinguished from those around him.

We regret to announce that the headquarters of the Bacon Society and the offices of its Hon. Secretary, Mr.

Valentine Smith, at Number 3, Farringdon Avenue, E.C.4, have been completely destroyed as a result of enemy action.

Mr. Smith's energy enabled him to save the Society's records and correspondence files, and to remove the library bequeathed to the Society by the late Mr. B. G. Theobald from Brighton in the space of a few hours before this place became a prohibited area. He has rescued from Canonbury Tower many van loads of books and pamphlets which are the property of the Society. His services have been invaluable and to them the Society undoubtedly owes the greater measure of protection a great part of its books now enjoys. It will be recollected that, at its last meeting, the Council entrusted him with this task and he has performed it with enthusiastic efficiency.

In addition to the Society's gratitude, its sympathy goes out to him in the loss of all his furniture, etc., at his offices.

For the present time communications should be addressed to Mr. Valentine Smith at his private house, "The Thatched Cottage," Virginia Water, Surrey.

Little is left of Gray's Inn. Its 16th-century hall has been utterly destroyed and the library and most of its 20,000 volumes burned out. As the list of war's victims lengthens daily, we are inclined to echo Voltaire that "history is but a picture of the crimes and misfortunes of man."

PROFESSOR SPURGEON AND HER IMAGES.

"SHAKESPEARE'S Imagery and what it tells us," by Caroline F. E. Spurgeon, D.Lit., London; Doc. Univ. Paris; Hon. Litt.D. (Michigan, U.S.A.); Emeritus Professor of English in the University of London, is an impressive work. Its publishers (Cambridge University Press) describe it as "not just another set of essays upon Shakespeare, but a study of the poet from an entirely new angle, based on entirely new evidence which is drawn from the whole of Shakespeare's images now for the first time collected, sorted and examined."

It is not our purpose to criticize this book as a study of the whole of Shakespeare's images, a term which the authoress employs to include every kind of simile and metaphor, connoting any and every imaginative picture, nor her method of counting these images, placing them in categories of analogy and deducing therefrom the characteristics of the poet's personality, temperament and thought. We think there are very strong objections indeed both to the validity of the method itself and the conclusions reached as a result of its application, but we shall, for the present, limit what we have to say of this book to consideration of a part of its second chapter, in which Shakespeare's imagery is compared with that of Bacon and join issue with the writer's conclusions (from her premises which we think entirely false) that "between these two sets of writings we have not one mind only but two highly individual and entirely different minds."

Dr. Spurgeon, for the purposes of her comparison, has analysed only Bacon's Essays, the Advancement of Learning (we are not told whether the Latin or English version was used), Henry VII and the first part of the New Atlantis. In the comparative anatomy of two brains, she might just as well have ignored a lobe of one of them, or, having carefully dissected Shakespeare's body, removed

from Bacon's only the skin, crying "The poor man was without bones!"

It is difficult indeed to understand how, when writing of nature images and telling us those of Bacon and Shakespeare are of a very different character, Dr. Spurgeon could have dispensed with the light an analysis of those in Bacon's Natural History would have afforded her; she dispenses, however, not only with this light, but with a great many others, and, as we shall see, it is not surprising that thus partially blinding herself she misleads her readers.

Dr. Spurgeon states (1) With Shakespeare, nature images are the most frequent: with Bacon, nature definitely takes second place. This statement cannot, of course, be supported because, as we have pointed out, Dr. Spurgeon has not counted Bacon's nature images; her analysis has ignored the work in which she might reasonably have expected to find most of them; but let us see how far comparison of a few will take us.

In the first place Bacon thinks of Nature as a Book of God both in his "Interpretation of Nature" and "Parasceve IX." The same image is to be found in "As You Like It," II, 1, and in "Anthony and Cleopatra," I, 2. Again, both for Bacon and Shakespeare, the Mind is a Mirror held up to Nature. Dr. Spurgeon is familiar, of course, with "Hamlet," III, 2, but, although she has not analysed "The Interpretation of Nature," she should have noted in the "Advancement of Learning" that "the mind of a wise man is a glass wherein images of all kinds in nature are represented." Again, both Bacon and Shakespeare insisted upon our liability to account to Nature: one in "Cogitationes de Natura Rerum" and the other in Sonnet 126; both saw Custom as an "ape of Nature"; one in the "Advancement of Learning" and the other in "Winter's Tale," V, 2; to both the laws of Nature furnished models for government; Bacon in the "Union of England and Scotland," Shakespeare in "Richard III," III, 4. Bacon was greatly attracted by analogies between Nature, animate and inanimate, and

human society; he found one such analogy in the harmony of music, another in a bee-hive and a third in a garden. Shakespeare, too, used all three. Again both Bacon and Shakespeare compare the benefits of Nature with a loan; Bacon in "Valerius Terminus" and Shakespeare in "Measure for Measure," I, 1, and Sonnet 4.

Examples might be multiplied indefinitely: not only did the same images occur in Bacon and Shakespeare again and again, but it is impossible to justify the statement that with the former they definitely take second place.

(2) "When thinking of mental activity," Dr. Spurgeon states, "some picture of light seems nearly always to come before Bacon. Shakespeare shows no sign of this great interest in light nor of Bacon's association of light with intellect." Well, for Shakespeare "there is no darkness but ignorance" ("Twelfth Night") and, if ever there were a fine association of light with intellect, surely it is to be found in "Love's Labour's Lost," I, 1. The passage is familiar and too long for quotation, but the image of light as a window is not as well known. It is common to both Bacon and Shakespeare and is to be found in "De Augmentis," VII, and in "All's Well," II, 3, and "Love's Labour's Lost," V, 2. The light of reason is referred to in the "Two Gentlemen of Verona," II, 4, and the light of truth in "Love's Labour's Lost," I, 1, these examples would appear to indicate that Shakespeare as well as Bacon associated light (lumen siccum) with the operation of the intellect and its results. But does not Dr. Spurgeon completely falsify her own statement when she writes that Shakespeare shows no signs of Bacon's great interest in light? On page 213 of her book she writes that in "Romeo and Juliet" the dominating image is light; in the first scene of "I Henry VI" she writes that we are at once struck by the effect produced upon us by the contrast of a blaze of dazzling light (p. 225) against a background of black and mourning. The conception of the King as the Sun is fairly constant with Shakespeare (page 235) and is not this a "light" image? Dr. Spurgeon traces it in "Richard II," both parts of "Henry IV,"

"Henry V" and "Henry VII." Surely Shakespeare shows some signs of Bacon's great interest in light, Dr. Spurgeon herself being the judge. We have counted forty references to light in the Shakespeare plays, beside those referred to by Dr. Spurgeon.

(3) Shakespeare visualises human beings as plants and trees choked with weeds or well pruned and trained. Bacon pictures them in terms of light. If Bacon does, he compares Man, just as Shakespeare does, to a tree in the Essay on Death. "Man having derived his being from the earth, first lives the life of a tree, drawing his nourishment as a plant and made ripe for death: he tends downwards and is sowed again in his mother, the earth, where he perisheth not, but expects a quickening." Again Bacon writes "I compare men to the Indian fig-tree which being ripened to his full height is said to decline his branches down to the earth."

It is worth while to consider this glorious essay, so entirely Shakespearian in thought and expression. Dr. Spurgeon will have noted that like the Indian fig tree "Nature as it grows again towards earth is fashioned for the journey, dull and heavy" (Tit. And., II, 2) and, just as Bacon writes "Man is made ripe for death," so Shakespeare tells us "from hour to hour we ripe and ripe. And then from hour to hour we rot and rot" ("As You Like It," II, 7) and "Men must endure their going hence, even as their coming hither. Ripeness is all" (King Lear, V, 2). Once more, just as Shakespeare compares our bodies with gardens planted with herbs or weeds (Othello, I, 3) Bacon tells us "A man's nature runs either to herbs or weeds." Neither does the identity of visualisation, as Dr. Spurgeon calls it, end there. "Man is sowed again in his mother, the earth," and Shakespeare makes Charles, the wrestler, ask "Where is this gallant so desirous to lie with his mother earth?" (As You Like It, I, 2). The entire eighth paragraph of the Essay of Death, with its seven different images, all appear in one or other of the Shakespeare plays.

(4) Bacon's mind is steeped in Biblical story and phrase

in a way of which there is no evidence in Shakespeare, whose comparisons and references are few and familiar.

In stating that Shakespeare's comparisons and references to the Bible are few and familiar, Dr. Spurgeon has not only dispensed with the light of all the authorities, but her own light as well. We should hardly have thought it possible that even a cursory reader of the Bible and of the Shakespearian plays could have failed to have been struck by Shakespeare's exceptional knowledge and use of the Old and New Testaments. We know that Dr. Spurgeon has analysed Shakespeare and would not dare to suggest that she has neglected the Bible as she has neglected so much of Bacon's works, but what are we to think in view of the following facts?

Besides referring to Cain twenty-five times, to Jephthah seven times, to Samson nine times, to David six times, to Job twenty-five times. In two plays, "2 Henry VI" and "Henry VIII," the number of allusions to the Psalms runs into double figures, all of which references may be familiar but are certainly not few. Shakespeare definitely makes identifiable quotations from, or allusions to, at least forty-two books of the Bible, eighteen each from the Old and New Testaments and six from the Apocrypha. Shakespeare's biblical images and references are not to be analyzed only be reference to those in which proper names are actually mentioned. He often used an incident recorded in the Bible without mentioning proper names at all. Examples furnished by Mr. Richmond Noble (Shakespeare's Biblical Knowledge, p. 21) are the allusions in "King John" to the sun standing still: Joshua is not mentioned. In "Twelfth Night" and "Cymbeline" those who cared to do so could identify the allusion to setting the feet on the necks of five kings. Again, without mentioning her name, the story of Jael and Sisera is referred to in "The Tempest." Five times reference is made to the reply by the Shunamite woman to Elisha's enquiry as to her dead child's health and "Richard II" contrasts the reception by Christ of the children with His attitude to the rich young man who sought the Way of Salvation.

Secondly, we would refer Dr. Spurgeon to the following authorities, all unimpeachably orthodox in regard to the authorship controversy, that Shakespeare's knowledge of the Bible was altogether exceptional and, as the late Mr. E. E. Fripp wrote, "Probably Francis Bacon alone among contemporary laymen knew his Bible as well. Not the most subtle allusion in Shakespeare to Scripture would be lost on Bacon." (Shakespeare, Man and Artist, Vol. I, p. 102.)

Dr. Wordsworth, Bishop of St. Andrews; Dr. Thomas Carter; Dr. Christian Ginsburg, one of the most learned Biblical scholars of the 19th century and one of the Revisers of the Old Testament; Canon Todd, among the greatest Biblical authorities in the Irish Church, and Mr. Anders, who in "Shakespeare's Books," mentioned the Bible as one of the books of which Shakespeare had especial knowledge.

It is not, of course, necessary to the purposes of our argument to demonstrate that Shakespeare's knowledge of the Bible was exceptional; we have, as we think we have done, only to show the utter absurdity of Dr. Spurgeon's statement that Shakespeare's comparisons and references to the Bible are few and familiar. If she still plead they are familiar, let us remind her of "the base Judean," Othello V, 2; St. Philip's daughters, 1 Henry VI, 2; Shylock's reference to "the stock of Barabbas," and Antony's to "the horned herd." Doubtless these are familiar enough to her, but to how many except to those whose knowledge of the Bible and Shakespeare is as profound as her own are they familiar to-day? And to whom among lay-men, except Francis Bacon (to him upon her own admission) would they have been familiar in Shakespeare's time?

(5) Astronomical images reveal very definite differences between Bacon and Shakespeare, yet both hold by the old Ptolomaic system. This statement is also entirely unsupported except by one example—Shakespeare never mentions the primum mobile. Against this we will record three very striking identities between Bacon and

Shakespeare's astronomical images. First, to both the stars are fires; Shakespeare "The skies are painted with unnumber'd sparks; They are all fire." (Julius Caesar, III, 1;) Bacon "The stars are true fires." (Descriptio Globi Intellectualis.)

Second, both Bacon and Shakespeare think of the stars as like the frets in the roofs of houses—a very unusual comparison and we think a highly individual one. Shakespeare "This majestical roof, the sky, fretted with golden fire," (Hamlet II, 2;) Bacon "For if that great Workmaster had been of a human disposition, he would have cast the stars into some pleasant and beautiful works and orders, like the frets in the roofs of houses." (Advancement of Learning.)

Third, and a singular conception, is of God as an Ædile arranging the stars as a show and this is common to both Bacon and Shakespeare and seems to have been derived from Cicero's De Natura Deorum. This identity is very remarkable. "This huge stage presenteth nought but shows Whereon the stars in secret influence comment." (Sonnet 15.)

"Velleius, the Epicurean, needed not to have asked why God should have adorned the heavens with stars, as if he had been an Ædilis, one that should have set forth some magnificent shows or plays." (Advancement of Learning.)

Deep in the consciousness of Bacon and Shakespeare lay the idea which so frequently finds expression in the works of both, that of the world as a theatre; this image is indeed a dominant one and is identical with both writers even in minor details; to enumerate these would lead us, however, too far from Dr. Spurgeon whom we will pursue on this ground only so far as to remind her that not only did Bacon and Shakespeare adhere to the old Ptolomaic system to the end after the entire scientific world had rejected it, but they were also agreed in rejecting the Copernican theory long after the entire scientific world had accepted it. We except, of course, the opinions of the churchmen and those astronomers writing under the influence of the church.

The astronomical images, as far as these are lunar, instead of revealing very definite differences, as Dr. Spurgeon states, reveal the most startling similarity in the work of Bacon and Shakespeare. For both writers the Moon is cold and fruitless; both record her influence operating upon the earth in exactly the same way (a) By the drawing forth of heat, (b) By the inducing of putrefaction, (c) By the increase of moisture and (d) By the exciting of the motions of spirits as in lunacies. These are set out by Bacon in "Sylva Sylvarum"; the first two by Shakespeare in exactly the same order in "Timon of Athens," IV, 3; the third in "A Midsummer Night's Dream," II, 2, and III, 1, and "Richard III," II, 2, and the fourth in "Othello," V, 2.

(6) We think Dr. Spurgeon's next dictum is again entirely unsupported by evidence of any kind. It is that "the nature images are of a very different character. Bacon's interest is in the practical processes of farming; Shakespeare's of gardening. Dr. Spurgeon is aware that Bacon wrote an essay "Of Gardens" and she has analysed its images, metaphors, similies—we care not what she calls them—comparing them carefully with those of Shakespeare. She or her assistants have, we presume, read this essay; if she or they under her direction had done so desiring impartially to reach a true conclusion whether these two minds as she thinks them—Bacon's and Shakespeare's—were twain or one, she and they would have realised—must have realised—and then honestly recorded Bacon's intense love of gardening which he describes in the second sentence of his essay as the purest of human pleasures. But no. Dr. Spurgeon prefers to write that Bacon's interest was in the practical processes of farming. Must we not conclude that prejudice, the desire to make a case, to bolster up a conclusion with which somehow or another at whatever cost of truth and candour her premises must be fashioned to justify, induce her to do so.

We write plainly about this not because we have any particular quarrel with Dr. Spurgeon, but because her

controversial methods are typical of modern orthodox scholarship, which, it seems, will sacrifice every ethic of criticism and even intellectual honesty of purpose upon the Stratford Shrine.

In the essay just referred to, twenty-one of the thirty-five flowers mentioned in the Shakespearian plays are enumerated. Of the rest, all but three are noted or studied by Bacon; the exceptions are the columbine, pansy and long purples. All these flowers were but a few of those well known in the time of Bacon and Shakespeare; in all the former's gardening notes there are only five which are not mentioned by Shakespeare, while of Ben Jonson's list of flowers only half are ever alluded to by Bacon.

Again Bacon was the first writer to distinguish flowers by the season of their blossom. Shakespeare follows this order exactly. He says Daffodils come with March; Bacon that for March there come violets, especially the single blue which are the earliest; Shakespeare writes "spongy April betrims the banks with peonies and lilies" and with May comes the Rose. Bacon studied gardening in every detail with loving care. As an old man he wrote to Lord Cranfield that he proposed to visit him at Chiswick and gather violets in his garden. In the "New Atlantis" he writes of grafting and inoculating as well of wild trees as fruit trees which Shakespeare makes Polixenes explain that "we marry a gentle scion to the wildest stock and make conceive a bark of baser kind by bud of nobler race." The trial of seeds by skilful gardeners, the curious idea that the earth was especially prepared for the corn-flower, the image of our bodies as gardens and our England as a sea-walled garden are all common to Bacon and Shakespeare. We will add one extraordinary parallel. In "Troilus and Cressida," I, 3, Shakespeare writes

> "Checks and disasters
> Grow in the veins of actions highest reared;
> As knots, by the conflux of meeting sap
> Infect the sound pine and divert his grain
> Tortive and errant from his course of growth."

Bacon studied the effect of sap upon a tree's growth,

too, and wrote "The cause whereof is, for that sap ascendeth unequally, and doth, as it were, tire and stop by the way. And it seemeth, they have some closeness and hardness in their stalk which hindereth the sap from going up, until it hath gathered into a knot and so is more urged to put forth." And so we find that Shakespeare writes the knots are caused by the conflux of the meeting sap; Bacon writes that where it is arrested the sap gathereth into a knot and both think the knots produce the new branches. Yet Dr. Spurgeon writes that in Bacon and Shakespeare we have two highly individual and entirely different minds. Bacon's interest is in farming processes. Be it so. And so was Shakespeare's.

Bacon writes "Of the Pacification of the Church," "And what are mingled but as the chaff and the corn which need but a fan to sift and sever them." Shakespeare's is the same image, "the broad and powerful fan Puffing at all, winnows the light away: And what hath mass or matter by itself Lies rich in virtue and unmingled" ("Troilus and Cressida," I, 3).

But Bacon writes "Money is like muck, not good except it be spread." And this is a farming image and therefore his interests are in the practical interests of farming and not like Shakespeare's in gardening. But, alas! Shakespeare thinks of wealth as "common muck," too (Cor. II, 2), and of money as dire (Cymbeline, III, 6), so that by parity of Dr. Spurgeon's reasoning Shakespeare's interests must be in farming as well, and what becomes of her images and her beautifully coloured chart showing the result of a classification which is an entirely arbitrary one, based as far as we can see upon no principle of selection whatever. We will not compare them to that "mass of wealth that was in the owner little better than a stack or heap of . . . spread over Your Majesty's Kingdom to useful purposes" (Bacon's Letter to James I *re* Sutton's Estate, 1611). "Money is like muck, not good except it be spread" is a remark, according to Dr. Spurgeon, peculiarly characteristic of Bacon. It really is no such thing. Bacon appropriated it from Mr. Bettenham,

a reader of Gray's Inn, and exactly the same comparison is made by Jonson, Webster and Dekker. Money is described as muck by Nashe, Peele, Marston, Beaumont and Fletcher, Middleton and Rowley, Heywood and Massinger. The "remark" is therefore not peculiarly characteristic of Bacon or of Shakespeare. But here is something which is. Another word for "muck" is "compost." Writes Bacon "We have also great variety of composts . . for the making of the earth fruitful" (New Atlantis); but composts also make weeds grow, so Shakespeare has it "do not spread the compost on the weeds to make them ranker." (Hamlet, III, 4.)

(7) We will consider Dr. Spurgeon's comparisons of Bacon's and Shakespeare's sea images together. She tells us (a) They differ in that Shakespeare's are general, Bacon's concrete and particular; (b) Shakespeare's most constant images are those of a tide rushing through a breach, a ship being dashed on the rocks and the infinite size, depth and capacity of the Ocean. These three, Dr. Spurgeon says, she never finds in Bacon. We cannot think she can have looked: we know that she has not looked far. She adds that Shakespeare's is the landsman's view of the sea; Bacon's that of a man in a ship or boat and Shakespeare she says never once uses the word "ballast." She will find, if she looks again, that he does, in the "Comedy of Errors," III, 2. An example of Bacon's "general" sea images is furnished by Apothegm. "A sea of multitude." In this image Bacon refers to the large army with which Charles VIII invaded Italy, against which it would be perfectly correct to say, if such were the fact, the Italians, like Hamlet, thought of "taking arms." A very curious identity of metaphor or image is to be found in "The Advancement of Learning," Book II, and "Timon of Athens," IV, 2. Both Bacon and Shakespeare write of a "Sea of air." Other Baconian images are "Vast seas of time"; "a sea of quicksilver"; "a sea of baser metal," while Shakespeare has seas of joys, cares, tears, glory, blood and tears.

If Dr. Spurgeon will compare the orders given by the

Boatswain in "The Tempest," I, 1, with Bacon's "History of the Winds," she will find that the latter writes, when a ship is on a lee shore, and, to avoid disaster, must put to sea again, she can lie within six points of the wind, provided she set her courses." Those were the exact orders given by the Boatswain in the play lest "we run ourselves aground."

Both Bacon's and Shakespeare's view was "that of a man in a ship or boat." Shakespeare refers (Henry VIII, I, 2) to a curious piece of sea lore:

"As ravenous fishes do a vessel follow
That is new trimm'd, but benefit no further
Than vainly longing."

How many landsmen knew or know what was meant by "trimming" a ship? Shakespeare's knowledge of seafaring, like Bacon's, was technical, but he thought, of course, in terms of the ships of his time. In "Richard III," I, 4, we have "the giddy footing of the hatches." Hatches were then movable planks laid on the ship's beams, taking the place of the modern upper deck: they afforded a very insecure foothold indeed. In "Pericles," III, 1, a sailor cries "Slack the bolins," and besides this Shakespeare uses a great number of clearly nautical expressions, for example, "clapp'd under hatches," "fetch about" and anchor "coming home"; "bear up and board 'em," "the wind sits in the shoulder of your sail" and "to hull here." No landsman ever wrote like that: Shakespeare had been to sea.

So much, then, for Shakespeare as a landsman. Now we will look at three sea images Dr. Spurgeon finds in Shakespeare, but never in Bacon. She will find "the great deluge of danger" in "The Felicities of Queen Elizabeth"; she will find "peremptory tides and currents which, if not taken in due time, are seldom recovered," in the "Advancement of Learning," II, as well as in "Julius Caesar," IV, 3; she will moreover discover that Bacon and Shakespeare use the word "tide" in exactly the same metaphorical sense—the tide of opportunity, the tide of affairs, the tide of business, the tide of error,

the tide of blood. Again the size, depth and capacity of the ocean is, pace Dr. Spurgeon, as common an image with Bacon as she writes it is with Shakespeare; she will find in the "Experimental History," the "Ocean of Philosophy" and in the "Great Instauration" the "ocean of history." In their attempt to express great quantity and extent, both Bacon and Shakespeare refer to the ocean as a symbol; we have already referred to their identical sea-images. They cannot be said to be in one case "general" and in the other "concrete"; they do not differ in quality at all.

(8) On page 24, Dr. Spurgeon writes "Mr. Wilson Knight has shown recently how constant is the "tempest" idea and symbolism in Shakespeare's thought, and, on page 25, "I never once find this analogy in Bacon." She will find it in several places; she will find (Works, VII, p. 158), "Solon compared the people unto the sea and orators and counsellors to the winds, for that the sea would be calm and quiet, if winds did not trouble it"; she will find it in the "Advancement of Learning," II, xxii, 6, "For as the ancient politiques in popular estates were wont to compare the people to the sea, and the orators to the winds; because as the sea would of itself be calm and quiet, if the winds did not move and trouble it; so the people would be peaceable and tractable, if seditious orators did not set them in working and agitation; so it may be fitly said, that the mind in the nature thereof would be temperate and stayed, if the affections, as winds, did not put them in tumult and perturbation," and in Works, VI, p. 589, "Shepherds of people had need know the calendars of tempests in state . . . as there are certain hollow blasts of wind and secret swellings of the seas before a tempest, so there are in states" (Essay XV); "as, by proof, we see the waters swell before a boisterous storm" (R. 3, 2, 3, 43); and "when any of the four pillars of government are mainly shakened or weakened (which are religion, justice, counsel, and treasure) men had need to pray for fair weather," just as doubtless she has found the "windy orator" in "King John," V, 1, where we have

the "tempest" idea and the "fair weather which men have need to pray for" to calm the storm as well as the cause of the tempest which was religion (stubborn usage of the Pope).

In place of Bacon's "hollow blasts of wind . . . before the tempest" we have in Shakespeare, "The Southern wind, . . . by his hollow whistling in the leaves foretells the tempest and a blustering day" (1 H4, V, 1, 5), and in each case it was "the affections, as winds," that put men's minds "in tumult and perturbation," and caused the blustering. Here, then, is the very analogy which Dr. Spurgeon says "I never once find in Bacon."

(9) On page 28, Dr. Spurgeon writes "Bacon . . . definitely asserts that he strongly approves of war," while "Shakespeare hates war . . associates it with loud and hideous noises" (pp. 28-29). Here again Dr. Spurgeon is very misleading. Bacon, too, associates war with noise (Life, I, p. 384); tells us "war is too outwardly glorious to be inwardly grateful" (Ib., p. 383); that "the humour of war is raving" (Ib., p. 381); that "wars with their noise affright us" (Works, VII, p. 272). Bacon disliked war as Shakespeare did; but what kind of war? Surely civil war, and here again Bacon and Shakespeare entirely agree. They both approve, too, of an energetic oreign policy calculated to distract people from internal politics—to "busy giddy minds with foreign quarrels." It is well known that Bacon was averse to civil war, religious or political, and he tells us the Greeks were full of divisions among themselves. Of these divisions Shakespeare, too, must have been aware, for he makes Ulysses say "Troy in our weakness stands, not in her strength."

Dr. Spurgeon quotes Timon's words: "beastly mad-brain'd war"; but Timon is dealing with civil war, and so is Ulysses. If Shakespeare hated all kinds of wars, why does he rail at peace? He says it breeds cowards, is a very apoplexy, is a kind of lethargy which expressions are echoes of Bacon's statement that "men's minds are

enervated and their manners corrupted by sluggish and inactive peace'' (De Aug., VIII, III).

We will leave Dr. Spurgeon's images of the sea and of the tempest and close fittingly enough with those of Time.

(10) On page 29, she writes ''On certain abstract subjects (such as the action of time) they (Bacon and Shakespeare) held diametrically opposite views'': and on page 29 she quotes from ''Lucrece'':

''Time's glory is to command contending Kings
To unmask falsehood and bring truth to light.''

Dr. Spurgeon compared this passage with one from the ''Advancement of Learning,'' which has nothing whatever to do with time and truth; and to demonstrate once more how careless has been her comparison of the minds of Bacon and Shakespeare, on the preceding page of the same book she might have read Bacon's real view of time and truth, which is substantially the same as Shakespeare's ''As time, which is the author of authors, be not deprived of his due, which is, further and further to discover truth'' (''Advancement of Learning,'' I, 4), and on page 220 she could have read that ''the inseparable propriety of time is ever more and more to disclose truth'' (Ib., II, xxiv).

With regard to the action of time, Bacon and Shakespeare both plead that advantage should be taken of it; both enjoin that its order must be observed, for ''men frequently err and hasten to the end when they should have consulted the beginning''; both compare the value of time to a man in sickness or in sorrow; both see that men are as the Time is and finally for them both, as for us, Time is the wisest Judge, the supreme Arbitrator.

Let us for the last time now listen to Bacon-Shakespeare.

''Time is the wisest of all things and the author and inventor every day of new cases.'' (*Bacon.*)

''It is an argument of weight as being the judgment of time.'' (*Bacon.*)

''The counsels to which Time is not called, Time will not ratify.'' (*Bacon.*)

"Time trieth troth." (*Bacon.*)
"Time is the old Justice . . and let Time try."
(*Shakespeare.*)
"O Time thou must untangle this." (*Shakespeare*).
"That old arbitrator Time will one day end it."
(*Shakespeare.*)
"I entreat your honour to scan this matter no further. Leave it to Time." (*Shakespeare.*)

for "Time must friend or end" and "the time will bring it out."

We may perhaps return to Dr. Spurgeon's images of Shakespeare. We may perhaps try to show on some future occasion that her exhaustive analysis of these discloses not the Shakspere of Stratford-upon Avon at all, but in part the real Shakespeare, the Shakespeare of Gray's Inn and St. Albans, that the Figure of Shakespeare which she writes "emerges" "although his senses, especially those of sight and hearing and taste were abnormally acute" was certainly not "a countryman through and through" nor "most interested in homely indoor occupations and routine." Dr. Spurgeon has attempted to fashion a Shakespeare to fit the Stratford shrine, but he cannot be made to shrink to this little measure. Despite her own efforts, she has found a Shakespeare "the most diversely minded, having an understanding of all varities of human nature which has never been approached."

In seeking Shakespeare she has discovered Bacon.

F.E.C.H.
W.S.M.

BACON-SHAKESPEARE ANATOMY.

(PART VIII.)

By W. S. MELSOME.

ANOTHER lesson taught by the author of *Measure for Measure* is, that before a judge is fit to weigh the offences of other people he must first know and judge himself; for, says Bacon, "*that oracle 'know thyself' is not only a rule of universal wisdom, but has also a principal place in politics*" (*De Aug. VIII*, II); and these are the words of the duke who "contended especially to know himself" (*Meas., III*, 2, 246):

> "He who the sword of heaven will bear
> Should be as holy as severe;
> Pattern in himself to know"
> (*Ib., III*, 2, 275).
>
> "More nor less to others paying
> Than by self offences weighing."
> (*Ib., III*, 2, 279).

So sure was the duke that other judges would follow this same precept that when Isabel reported Angelo's offence, which was similar to Claudio's, his reply was:

> "If he had so offended,
> He would have weighed thy brother with himself,
> And not have cut him off." (*Ib., V*, 1, 110);

For

> "When vice makes mercy, mercy's so extended,
> That for the fault's love is the offender friended."
> (*Ib., IV*, 2, 116).
>
> "*And St. James excellently observes of mankind, that 'he who views his face in a glass, instantly forgets what manner of man he was.' Whence we had need be often looking.*" (*De Aug., VIII*, II).

Isabel and Escalus were of the same opinion, and made frequent attempts to induce Angelo to behold his natural face in a glass.

Isabel. "Go to your bosom;
Knock there, and ask your heart what it doth know
That's like my brother's fault." (*II*, 2, 136).

Escalus. "Whether you had not sometime in your life." (*II*, 1, 14).

Isabel. "If he had been as you, and you as he,
You would have slipped like him; but he, like you,
Would not have been so stern." (*II*, 2, 64).

Isabel. "How would you be,
If He, which is the top of judgment, should
But judge you as you are? Oh! think on that,
And mercy then will breathe within your lips,
Like man new made." (*II*, 2, 75).

The mercy in the play is of two kinds, based upon the wisdom of Solomon; and the subject dealt with is immorality, which is another of those "*passions, which are indeed the sicknesses of the mind.*"

It is a disease in a state "*like to infection*" and often blasts men's lives; and

"In the morn and liquid dew of youth
Contagious blastments are most imminent."
(*Ham.*, *I*, 3, 42).

It was these contagious blastments that brought Claudio to the block in *Measure for Measure*; and when his sister asked the judge to "show some pity," he used Bacon's argument against her; and as this argument comes in Bacon's explanation of Proverbs XII, 10, we must now examine it.

Proverbs XII, 10, is the fourteenth of Bacon's selected parables in the *De Augmentis* (*VIII*, II); and, like his explanation of Ecclesiastes, X, 1, it was not published before the 13th of October 1623; therefore William of Stratford, who died in 1616, could never have seen it.

"*Antitheta*," says Bacon, "*are theses argued pro et contra*" (*Adv. II*, 18, 8); and in his Essex Device he puts up a man to argue in favour of war, and another man to argue against it (*Life*, *I*, pp. 381-3); so, in *Measure for*

Measure, the author puts forward Isabel to argue in favour of mercy, and Angelo to argue against it. Isabel stands *"pro sententia legis"* (for the intention of the law) as laid down by Bacon in those 23 lines of his *Essay of Judicature*, beginning with *"A judge ought to prepare his way to a just sentence,"* and ending with: *"and to cast a severe eye upon the example, but a merciful eye upon the person."*

Angelo stands *"pro verbis legis"* (for the letter of the law) as laid down by Bacon in his legal maxims (*De Aug., VIII*, III). Isabel's arguments are based upon the first part of Proverbs *XII*, 10, in which mercy is a virtue; and Angelo's are based upon the second part, in which mercy is a vice; and the following is Bacon's version of it:—

"Justus miseretur animae jumenti sui; sed misericordiae impiorum crudeles." (A just man is merciful to the life of his beast; but the mercies of the wicked are cruel.)

(*De Aug., VIII*, II, parabola XIV).

As a just man is merciful to the life of his beast, so should princes and governors of states be merciful to their subjects, especially regarding those faults which all men by nature are liable to commit; and this is why the duke in *Measure for Measure*, who knew himself, could be merciful to others with similar tendencies, and why he instituted forced marriages instead of death for betrayal.

In his explanation of this parable Bacon says: *"Nature has endowed man with a noble and excellent principle of compassion which extends itself even to the brutes, which by divine appointment are made subject to him."*

"The beasts, the fishes, and the winged fowls
Are their males' subjects and at their controls:
Man, more divine, the master of all these."

(*Errors, II*, 1, 18).

"Nay, the Turks, though a cruel and bloody nation, both in their descent and discipline" ("Stubborn Turks and Tartars never trained to offices of tender courtesy"—*M. of V., IV*, 1, 32) *"give alms to brutes and suffer them not to be tortured."*

"Whence this compassion has some resemblance to that of a prince towards his subjects."

"'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown."
(*M. of V.*, *IV*, 1, 188).

". . . *And it is certain that the noblest souls are most extensively merciful*" (*Ib.*).

"Sweet mercy is nobility's true badge"
(*Titus*, *I*, 1, 118).

"*A great soul, the noblest part of creation, is ever compassionate*" (*Ib.*).

"Not the king's crown, nor the deputed sword,
The marshal's truncheon, nor the judge's robe,
Become them with one half so good a grace
As mercy does" (*Meas.*, *II*, 2, 60).

"No word like 'pardon' for kings' mouths so meet"
(*R2*, *V*, 3, 118).

It is the kind of mercy that grieves neither heaven nor man:—

"Let him that is without sin first cast a stone."

Bacon: "*In causes of life and death judges ought* (*as far as the law permitteth*)" (*Essay* 56).

Isabel: ("Lawful mercy is nothing kin to foul redemption") (*Meas.*, *II*, 4, 112).

Bacon: ". . . *in justice to remember mercy*" (*Essay* 56).

Isabel: "Yes; I do think that you might pardon him,
And neither heaven nor man grieve at the mercy"
(*Meas.*, *II*, 2, 50).

Bacon: ". . . *and to cast a severe eye upon the example, but a merciful eye upon the person*" (*Essay* 56).

Isabel: "I have a brother is condemned to die:
I do beseech you, let it be his fault,
And not my brother." (*Meas.*, *II*, 2, 34).

Bacon: "*Such is our inclination to clemency and moderation as we are willing rather to correct the fault than to deal with the persons whom it may concern*"
(*Life*, *III*, p. 387).

Angelo: "Condemn the fault and not the actor of it?"
(*Meas.*, *II*, 2, 37).

Bacon: Yes; "*because the example is more than the man.*"
(*Life*, *V*, p. 160).

"But lest this principle" (which is the principle that Isabel is fighting for) *"might seem to include all kinds of compassion, Solomon wisely adds that 'the mercies of the wicked are cruel.' Such is the sparing to use the sword of justice upon wicked and guilty men"*; ("For sparing justice feeds iniquity"—*Lucrece*, 1687); *"for this kind of mercy is the greatest of all cruelties, as cruelty affects but particular persons* (such as the murderer or traitor), *whilst impunity lets loose the whole army of evil doers and drives them upon the innocent."* (*De Aug., VIII*, II, parabola XIV).

Isabel: "Yet show some pity."

Angelo: "I show it most of all when I show justice;
For then I pity those I do not know,
Which a dismissed offence would after gall,
And do him right that, answering one foul wrong,
Lives not to act another." (*Meas., II*, 2, 100).

If I harden my heart and show justice towards your brother (*the particular person*), and do him right that, answering one foul wrong, lives not to act another (i.e., if he be cut off with the sword of justice) why then I pity those I do not know, i.e., the innocent people which a dismissed offence (*impunity*) would after gall (by letting loose the whole army of evil doers upon them).

Isabel, while behaving like a Fury towards her brother, also makes use of Bacon's argument:—

"Thy sin's not accidental, but a trade.
Mercy" (*impunity*, or a dismissed offence) "to thee, would prove itself a bawd" (by letting loose the whole army of evil doers upon the innocent).
(*Meas., III*, 1, 149).

Observe how these arguments are repeated in *Richard II*.

York: "If thou do pardon whosoever pray,
More sins for this forgiveness prosper may.
This fester'd joint cut off, the rest rests sound;
This let alone will all the rest confound"
(*R2, V*, 3, 83).

If this fester'd joint (Rutland, the traitor, formerly

known as Aumerle) be cut off with the sword of justice, the rest of the body politic remains sound. This let alone (*impunity*) will all the rest confound, by encouraging sedition, and letting loose the whole army of rebels.

Bolingbroke: "And thy abundant goodness shall excuse
This deadly blot in thy digressing son."
(*R2, V*, 3, 65).

York: "So shall my virtue be his vice's bawd."

The virtue here alluded to is excusation, pardon and forgiveness; dismissed offence, impunity; and so it is in all the above. York's argument is therefore equivalent to Isabel's (Mercy to thee would prove itself a bawd), and Isabel's to Angelo's, and Angelo's to Bacon's; and things that are equal to the same third are equal to one another.

But why this persistent attack upon mercy? Clearly to enforce discipline; for "*It is the part of discipline to punish the first buddings of all grave offences.*" (*De Aug., VIII*, III, 41); because

"Those many had not dar'd to do that evil
If the first that did the edict infringe
Had answered for his deed."
(*Meas., II*, 2, 91).

But does repentence count for nothing?

Aumerle: "I do repent me" (*R2, V*, 3, 52).

So in *Measure for Measure* (*II*, 3, 29):

Juliet: "I do confess it, and repent it, father."

Duke: "But lest you do repent
As that the sin hath brought you to this shame,
Which sorrow is always towards ourselves, not heaven,
Showing we would not spare heaven as we love it,
But as we stand in fear."

Compare *Richard II* (*V*, 3, 56):—

"Fear, and not love, begets his penitence."

And although "*The worst tyranny is law upon the rack*" (*De Aug., VI*, III, Antitheta), and

"Pity is the virtue of the law
And none but tyrants use it cruelly."
(*Timon, III*, 5, 8);

nevertheless *"he who shows mercy to his enemy denies it to himself"*—(*De Aug., VI*, III, Antitheta); therefore

"Forget to pity him, lest thy pity prove
A serpent that will sting thee to the heart."
(*R2, V*, 3, 57).

"I'll mayst thou thrive if thou grant any grace!"
(*Ib., V*, 3, 99).

"Let him be punish'd, sovereign, lest example
Breed, by his sufferance, more of such a kind."
(*H5, II*, 2, 45)

"Let the traitor die,
For sparing justice feeds iniquity."
(*Lucrece*, 1687).

Remember, too, that

"Cruelty proceeding from danger is prudence"
(*Exempla Antithetorum*).

"He should have lived,
Save that his riotous youth, with dangerous sense,
Might in the time to come have ta'en revenge"
(*Meas., IV*, 4, 31);

and that

"No virtue is so often delinquent as clemency."
(*Exempla Antithetorum*).

"Mercy is not itself that oft looks so;
Pardon is still the nurse of second woe"
(*Meas., II*, 1, 298).

"Nothing emboldens sin so much as mercy"
(*Timon, III*, 5, 3).

"Mercy but murders, pardoning those that kill"
(*Romeo, III*, 1, 202),

(by letting loose an army of murderers upon the innocent);

"For we bid this be done,
When evil deeds have their permissive pass
And not the punishment." (*Meas., I*, 3, 37).

Turning to the Latin *De Augmentis* we find that Bacon's *'misericordia'* agrees well with Isabel's 'pity,' and his *'impunitas'* with Angelo's 'dismissed offence, and York's 'let alone.' His *'clementia'* agrees well with Isabel's 'mercy,' and York's 'virtue,' which is also mercy, pardon

and forgiveness. Bacon tells us what 'impunity' does do; Angelo what 'a dismissed offence' would do; Isabel, also, what 'mercy' would do; but the absolute echo of Bacon, as we have just seen, occurs in *Romeo and Juliet* and *Timon of Athens*, where we are told what mercy does.

From reading Proverbs XII, 10, Bacon concluded that mercy could be a virtue at one time and a vice at another; and so did the author of *Romeo and Juliet*:—

"Virtue itself turns vice being misapplied,
And vice sometimes by action dignified"
(*Romeo, II*, 3, 21).

This is easy to understand if we substitute 'mercy' for 'virtue' in the first line, and for 'vice' in the second; and then it will be seen that the first line applies to Julius Caesar, and the second to Hector:—

"Nothing is more popular than to forgive our enemies, through which virtue or cunning he (Julius Caesar) *lost his life"* (Bacon's *Julius Caesar*).

As to the second line:—

Troilus: "Brother you have that vice of mercy in you.
Hector: "What vice is that good Troilus?
Troilus: "When many times the Grecian captive falls,
Even in the fan and wind of your fair sword,
You bid him rise and live.
Hector: "Oh! 'tis fair play."
(*Troilus, V*, 3, 37).

Caesar's virtue (mercy) turns vice being misapplied, and Hector's vice (mercy) is by action dignified; and mercy is a vice because *"He who shows mercy to his enemy denies it to himself."*

Therefore, says Troilus to Hector:

"For the love of all the gods,
Let's leave the hermit pity with our mothers"
(*Troilus, V*, 3, 46).

So in *Richard II*:—

"Forget to pity him lest thy pity prove
A serpent that will sting thee to the heart."

For the same reason

"Cruelty proceeding from danger is prudence."

As to the difference between Bolingbroke and York: it is but the difference between youth and old age.

"If it were visible old age deforms the mind more than the body" (*Exempla Antithetorum*).

"He is deformed, crooked, old and sere,
Ill-fac'd, worse bodied, shapeless everywhere;
Vicious, ungentle, foolish, blunt, unkind,
Stigmatical in making, worse in mind."
(*Errors, IV*, 2, 19).

"I remember when I was a young man, at Poitiers, in France, I conversed familiarly with a young Frenchman of great wit." (*Hist. Life and Death*).

"I reasoned with a Frenchman yesterday."
(*M. of V., II*, 8, 27).

". . . He used to inveigh against the manners of old men, and say that if their minds could be seen as well as their bodies, they would appear no less deformed" (*Ib.*).

"He is as disproportion'd in his manners as in his shape" (*Tempest, V*, 1, 290).

"As crooked in thy manners as thy shape!"
(2 *H6, V*, 1, 158).*

". . . And further indulging his fancy, he argued that the defects of their minds had some parallel and correspondence with those of the body . ." (*Ib.*).

"As with age his body uglier grows, so his mind cankers"
(*Tempest, IV*, 1, 191).

". . . For the dryness of thy skin he would bring in impudence; and for the hardness of their bowels, unmercifulness." (*Ib.*).

"A young man's bowels are soft" (*Ib.*).

And Hector, speaking of himself, says:

"There is no lady of more softer bowels."
(*Troilus, II*, 2, 11).

Now *"The bowels are expressive of charity."*
(Bacon's *Prometheus*),

* "What, is my Richard both in shape and mind Transform'd and weaken'd?" (R2, V.1, 26).

and *"A young man is full of bounty and mercy"* (*Hist. Life and Death*), but *"Plautus maketh it a wonder to see an old man beneficent"* (*Adv., II*, 22, 5).

York was an old man and his bowels were hard; but Bolingbroke was a younger man and his bowels were softer; so, when Aumerle came to confess his sin and say "I do repent me," Bolingbroke was charitable enough to say "I pardon him as God shall pardon me" (*R2, V*, 3, 131); for "if we confess our sins he is faithful and just to forgive us our sins," and *"it is owing to justice"* (of this kind here on earth) *"that man to man is a god and not a wolf"* (*Antitheta*).

Duchess of York to Bolingbroke:

"A god on earth thou art"
(*R2, V*, 3, 137).

"Wilt thou draw near the nature of the gods?
Draw near them then in being merciful"
(*Titus, I*, 1, 118).

On the other hand,

"To delight in blood one must be either a wild beast or a fury" (*Exempla Antithetorum*).

"Her life was beast-like, and devoid of pity,
And, being so, shall have like want of pity"
(*Titus, V*, 3, 199);

for "with what measure ye mete, it shall be measured to you again."

And *"If justice consists in doing to another what we would have done to ourselves, then mercy is justice"* (*Exempla Antithetorum*).

"The very mercy of the law cries out
Most audible, even from his proper tongue,
'An Angelo for Claudio, death for death!'
. . . Like doth quit like, and measure still for measure"
(*Meas., V*, 1, 412);

for "With what measure ye mete," etc.

It seems strange that mercy should cry out for the death of a man. If the duke had said "the very justice" instead of "the very mercy," we should have instantly agreed

with him; but the duke's speech is ironical; he is referring Angelo to the kind of mercy he had handed out to Claudio when the circumstances were similar. When Angelo was yet "the voice of the recorded law" (*II*, 4, 61) two persons tried to persuade him to show mercy to Claudio. To Escalus he replies, "When I, that censure him, do so offend, let mine own judgment pattern out my death" (*II*, 1, 30), as much as to say "I am willing, in similar circumstances, that others should do to me as I have done to Claudio"; and these are the circumstances in which Bacon says "*Mercy is justice*"; and the duke, while pronouncing sentence, takes him at his word.

Further, when Isabel appeals for pity (*II*, 2, 99), Angelo uses Bacon's argument against her, and teaches her that other kind of mercy spoken of by Solomon, which is not towards the criminal, but towards the innocent people "which a dismissed offence would after gall"; showing that the author had in mind the principle "*Salus populi est suprema lex*," just as Bacon had while writing his explanation of "*the mercies of the wicked are cruel*"; namely, that "*the sparing to use the sword of justice . . . lets loose the whole army of evil doers and drives them upon the innocent.*" When, therefore, the duke says, "The very mercy of the law cries out . . . even from his proper tongue," he is referring Angelo to his own argument against Isabel's appeal for mercy, and assuming that he would have others say to him as he had said to her:

"I show it most of all when I show justice"
(*Meas.*, *II*, 2, 100).

The duke (speaking of Angelo) has already said, "If his own life answer the straitness of his proceeding, it shall become him well; wherein if he chance to fail, he hath sentenced himself" (*III*, 2, 269); "for wherein thou judgest another, thou condemnest thyself" (*Romans*, *II*, 1). Therefore, "as he adjudg'd your brother, being (himself) criminal . . . the very mercy of the law cries out . . . death for death!" "For he shall have judgment without mercy that hath showed no mercy" *James*, *II*, 13):

"How shalt thou hope for mercy rendering none?"
(*Merchant*, *IV*, 1, 88).

"The mercy that was quick in us but late,
By your own counsel is suppress'd and kill'd."
(*H5*, *II*, 2, 78).

"You must not dare, for shame, to talk of mercy;
For your own reasons turn into your bosoms,
Like dogs upon their masters."
(*Ib.*, *II*, 2, 81).

These repetitions in the plays are instructive. In *Henry V* (*II*, 2, 45), Scroop argues against mercy as Angelo does in *Measure for Measure*, and as York does in *Richard II*.

On the other hand we find Bolingbroke, Isabel and Henry V all arguing in favour of mercy.

Scroop: "Let him be punish'd, sovereign, lest example
Breed, by his sufferance, more of such a kind."
(*H5*, *II*, 2, 45).

Henry: "O, let us yet be merciful . . .
If little faults, proceeding on distemper,
Shall not be wink'd at, how shall we stretch our eye
When capital crimes, chew'd, swallow'd and digested,
Appear before us"
(*H5*, *II*, 2, 47 and 54).

Cf. "*Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.*"
(*Essay* 50).

But to return to *Measure for Measure*.

Because "Mercy triumphs over judgment" (*James*, *II*, 13), and desires not the death of a sinner; and because the duke, "who knew himself" (*III*, 2, 247), was a merciful man, we see no bloodshed in the play: even Ragozine dies before mutilation (*IV*, 3, 75).

This is brought about by a process of deception:

"Craft against vice I must apply" (*III*, 2, 291).

The duke, as it were, shuffles the cards, both queens and knaves, and saves Isabel from dishonour and Claudio from death; and the saving of Claudio leads to the saving

of Angelo. All this is due "to the love I have of doing good" (*III*, 1, 203); "*I have, though in a despised weed, procured the good of all men*" (*Life*, *VII*, p. 230).

Nevertheless we have "Measure still for Measure"; namely, exposure to the world, and loss of reputation, which Bacon says is "*beyond recovery*" (*De Aug.*, *VIII*, II), and Shakespeare says is "past all surgery" (*Oth.*, *II*, 3, 260).

Measure for Measure is "*Commutative justice wherein equity requires that equal portions be given to unequal persons; but if equals be added to unequals the wholes will be unequal*" (*De Aug.*, *III*, I); therefore the punishment of Claudio will be unequal to that of Angelo; for "*the great downfall of so great persons carrieth in itself a heavy punishment*" (*Life*, *V*, p. 277), and so we come round full circle from Bacon's Proverbs *XII*, 10, to his Ecclesiastes *X*, 1, in which he says:

> "*The condition of men eminent for virtue is, as this parable well observes, exceeding hard and miserable, because their errors, though ever so small, are not overlooked*"; because "the little foolery that wise men have makes a great show." (*As You*, *I*, 2, 96). And "*as in the fairest crystal every little grain or little cloud catches and displeases the eye*" (*De Aug.*, *VIII*, II, Parabola XI); so, "the more fair and crystal is the sky the uglier seem the clouds that in it fly" (*R2*, *I*, i, 41), "*which in a duller stone*" (or a duller sky) "*would scarcely be noticed; so in men of eminent virtue their smallest faults (or defects) are readily seen, talked of, and severely censured*" (Bacon's *Explanation of Eccles. X*, 1).
>
> "These men
> carrying, I say, the stamp of one defect . .
> . . Shall in the general censure take corruption
> From that particular fault." (*Ham.*, *I*, 4, 30),

even as the sweet-smelling ointment takes corruption from putrid flies; "*whereas in ordinary men they* (these faults or defects) *would be either entirely unnoticed or readily excused.*" (Bacon's *Eccles. X*, 1), because

> "Folly in fools bears not so strong a note
> As foolery in the wise." (*L.L.L.*, *V*, 2, 75).

(*To be continued*).

THE NOTES IN HALL'S CHRONICLES.

By R. L. EAGLE.

In a copy of Hall's Chronicles (1550) there have been discovered marginal notes made in a sixteenth century handwriting, which notes have been suggested as being made by Shakespeare. The book was bought in a non-descript bundle at a sale of a library in the country and was bound in cheap eighteenth century binding. The discovery was made by Mr. Alan Keen, a London collector and dealer, who does not, however, commit himself further than to say that, in his judgment, the notes were made for the purpose of compiling the three plays of "Richard II," "Henry IV" and "Henry V," and were not necessarily made by their author. No annotations appear in connection with the history of any other monarch.

Mr. Keen traces possession of the book back to Richard Newport, said to have been a member of a Warwickshire family related by marriage to the Underhills who were the occupiers of New Place before Shakspere.

The fact that the book was purchased from a library in Warwickshire has, of course, been relied upon as corroborating Shakspere as the annotator, but Holinshed died at Bramcote, Warwickshire, in 1580, leaving his MS. to Thomas Burdett, to whom he had been steward during the latter part of his life, and to whom he left his books and manuscripts.

A correspondent, Mr. R. F. W. Fletcher, of St. Edmund Hall, Oxford, argued with considerable force, in the "Times Literary Supplement" of the 14th September, 1940, that the notes were made by Holinshed himself, who, of course, appropriated much of Hall's work verbatim. They may equally well be the groundwork of an assistant, whose task was to note incidents which lent themselves to dramatic treatment. Shakespeare was mainly indebted to the second edition of Holinshed (1587)

for the subject and treatment of the plays as we have them, but several other historical works of older date were consulted, including those of Hall. We do not know whether these plays, in their present form, are as they first came from the author's pen or when they or earlier drafts were written. Other poets and dramatists wrote plays and poems on these same subjects and would, like Shakespeare, have turned to the chroniclers. It can be stated fairly confidently that the handwriting is not that of the six so-called signatures of Shakspere, nor is it that known as hand D in the manuscript play of "Sir Thomas Moore." They are made very neatly in handwriting such as the writer of the signatures could never have accomplished and there is not a single letter which will bear any comparison. For this reason Mr. Keen's discovery is somewhat unpopular with the professional scholars and experts. He has written a book, the subject of which are these interesting annotations, and this is awaiting a publisher. It will be reviewed in due course in BACONIANA.

FALSTAFF REDIVIVUS.

By "SALVAMEN."

"May it be my latter fate,
In my tavern to die!
May the sack
Each tippler sips,
Still be held against my lips!
My stirrup cup! Good-bye!

Let the angels' chorus sing,
As with my soul, they upwards wing:
May our God be kind at last,
To this toper now *down* cast
Before his frowning majesty."

SOME NOTES ON CERVANTES

By L. BIDDULPH.

MIGUEL DE CERVANTES SAAVEDRA was born at Alcala de Henares in 1547, possibly on 29th September, St. Michael's day, and baptized on 9th October following. His father practised as an apothecary earning a meagre living. There is no record of his attendance at the University of his native town, founded by Cardinal Ximenes, though he is said to have studied at that of Salamanca. He is also said to have exhibited a taste for poesy and dramatic composition at an early age.

His first appearance in print was in 1569, when he published a small volume of 6 pieces of very little merit. In 1570 we find him in the household of Cardinal Aquaviva who had been on a visit to Madrid the preceding year. In 1571 he enlisted as a volunteer in Don John's expedition against the Turks and took part in the naval engagement at Lepanto where he received a wound disabling his left hand and other severe injuries. He subsequently served in other expeditions including that to the Levant, and in 1575 set out to return to Spain furnished with letters of commendation from his commanders to King Philip II. These letters however proved to be his undoing, for the ship *El Sol*, which was conveying him and other wounded soldiers to Spain, was captured by Algerine pirates on 26th September, 1575, who, finding the letters on Cervantes judged him to be a person of wealth and influence whose friends could pay a heavy ransom.

Cervantes remained a captive 5 years in Algiers, and was finally liberated on payment of a ransom of 500 gold ducats raised by the complete impoverishment of his widowed mother and sisters, aided by the generous assistance of some monks who devoted themselves to the task of liberating Christian captives. After his release

Cervantes again joined the army and served in Portugal under the Duke of Alva's command and also in an expedition to the Azores. In 1584 he published a pastoral poem called "Galatea," and married a lady of small means but much respectability; Dona Catilina de Palacios y Salazar. From this time he is said to have devoted himself in order to earn a living to play writing. Of some 30 pieces he is supposed to have written only two survive. "Los tratos de Argel" (Manners of Algiers) and "Numancia." The first of these is described as a badly constructed and for the most part indifferently written play in 5 acts; an example of the wretched dramatic art in Spain before its regeneration by Lope de Vega. Its only interest lies in the picture it presents of the horrors of the life of a Christian captive in Algiers. The other play, "Numancia" is a description of the siege of Numantia by the Romans stuffed with horrors and described as utterly devoid of the requisites of dramatic art. He lived in Madrid till 1588, when having failed to earn a living by literary composition, he returned to Seville where he remained for 10 years.

From 1598 until 1603 when he settled in Valladolid, nothing is known of him, though it is assumed that he continued to act as tax collector. In any case he appears to have had the greatest difficulty in securing a meagre livelihood and on one if not two occasions he suffered imprisonment by reason of his inability to give a satisfactory account of monies entrusted to his care.

In 1604 the first part of Don Quixote was licensed at Madrid and printed there in the following year. In 1605 we find Cervantes also in Madrid; he remained there until 1616, the year of his death. During this latter period he is definitely known to have been employed by the Revenue Authorities.

He is reputed to have died on the 23rd April, the same day and year as William Shaksper of Stratford. It is a remarkable coincidence that these two twin Suns should as it were, have made their bows of Adieux to the literary world simultaneously.

The works of Cervantes are given as follows:—

(a) Galatea 1st part 1583.
(b) Espaniola Inglesa 1611.
(c) Novelas Exemplares 1613.
(d) Viaje de Parnaso 1614.
(e) 7 Comedies 1615 of which the present writer knows nothing.
(f) The second part of Don Quixote was published in the same year.
(g) Finally in 1616, the year of his death, he was engaged in writing a prose romance, Persiles y Sigismunda.

Cervantes' claim to be numbered amongst the Immortals rests solely on "Don Quixote." Now in the preface to the Reader prefixed to this work, Cervantes plainly states that he is the step-father only of "Don Quixote" although appearing as the father of it. In conjunction with this statement it is significant to note that he attached no value to this work. He considered his best work to be Galatea, and all his life his aim was to be counted as a great poet, a claim which was ridiculed by Lope de Vega the day-star of the dramatic literature of the Spanish renaissance and other literary men of his own age. This judgement has not altered with modern critics to-day in Spain.

Further, Cervantes is said to have declared that the Immortal History of Don Quixote was only a trifling composition written for amusement. However that may be, it is certain that he failed to recognise his own genius as stepfather of the Valorous Knight of La Mancha; which is peculiar, as Shakespeare, his great contemporary, with whom Cervantes may not unfittingly be compared, was aware, more than any man, of his own immortality as a writer and did not hesitate to declare it in the Sonnets.

This attitude of Cervantes invites the attention of the curious reader and we shall now place before him some of the unnoticed or disregarded hints to be found in the early editions of Don Quixote both Spanish and English.

The best and corrected Spanish Edition was published in Madrid in the year 1608. A fascimile of this edition

We have already noted the statement of Cervantes in the original preface (repeated in the English version) that he was not the father but only the stepfather of Don Quixote.

In Book 2 Part 1 we find this idea repeated where the nominal author (Cervantes) informs the reader that the real author is an Arabian Historiographer called Cide Hamet Ben Engeli, which might perhaps be rendered Lord Hamet the son of the Englishman or Sir Bacon the Englishman. This implication is supported by a passage dealing with the same Arabian (?) author in John Philip's version of 1687, which has many peculiar references in it. John Philips was a nephew of John Milton and brought up in his uncle's house, and was therefore likely to have been a member of the Rosy Cross Literary Society, and to have been acquainted with their secret methods of marking literature brought out under the Aegis of the Society and of identifying the true authors thereof.

To turn to our text: the author (Cervantes) describes how he found the manuscript containing the continuation of the history of Don Quixote in the market place of Toledo, bought it and arranged with a Moorish Jew to translate it into Spanish which he accomplished in a month and a half. This is a curious coincidence with the forty days which it took Shelton to translate the Spanish text into English.

At this point stress is laid on the fact that "Dulcinea del Toboso" so many times spoken of in this history, "had the best hand for powdering of pork (salting of Bacon) of any woman in all La Mancha." Is this a hint that the Spanish text was only a translation and that the true author was masking under the pen name of Cyde Hamete Ben-engeli? He is brought into prominent notice several times in the course of the history. To recapitulate; the Preface to the Reader, the remarkable Frontispiece, and lastly the hints dropped throughout the book all tend to point to a concealed author and even hint at a great literary name. In such a matter one cannot be dogmatic, but it seems that there remains much to be discovered with regard to the authorship of this famous Masterpiece.

shadow of a doubt that she has located Bruton Vault. We are not disposed to deny it, but we find it a little difficult to believe that if it were opened any scheme of eliminating war from the face of the earth would come to light, or that Rockfeller interests restored Stratford on Avon, or that Bacon's true *New Atlantis* is America.

The quest for the Bruton Vault itself was inspired by the discovery of a collection of emblems made by George Withers in 1635. The authoress thinks that the portrait of Withers was really of Shakespeare and so, for reasons that will possibly be made clear in the future, she decided to proceed to Bruton Parish, Williamsburgh, Virginia. She visited the churchyard there and found that the first tombstone near the entrance gate has a stone engraving of the same coat of arms shown in the dark portion of the background of the portrait just referred to. Disclosures, the nature of which are not indicated, persuaded her that this portrait is one of Nathaniel Bacon, the older, a true descendant of Sir Francis Bacon, who brought the records to America and for protection adopted this name. We are not told how this Nathaniel Bacon could possibly have been a descendant of a man we have hitherto believed to be childless. We cannot follow the story of the search for the vault. Miss Bauer encountered a great deal of opposition, which, apparently, she has not been able to overcome.

The Rockfeller interests, which are stated to have also restored Stratford-on-Avon, proved very difficult and so did the Vestry who stationed a police guard and closed the churchyard doors for the first time in many years.

The pamphlet ends with an appeal to the American people to acquire a claim for the uncovering of the Bruton Vault and I think we can do no more than await the result. The American people are promised much if they bestir themselves in this respect.

"Not only will they vote for the salvation of their own future, for the recognition of their founder, the Empire builder of their nature and their culture, the giver of the most stupendous godfather gift ever prepared for man, the

hope and salvation of their oppressed, misjudged brothers in Europe, but they will reap the fruits of this work in a healing medicine for the sick earth," a consummation which we are quite sure the American people desire as much as do their less fortunate European brothers.

To leave these fantasies. Bacon was a member, of course, of the Virginia Trading and Discovery Adventurers and was greatly interested in Virginia. Indeed in a very real sense he, Southampton, Herbert and other subscribers to the expeditions to the New World must be reckoned among the true founders of the United States. Among the State Papers there is an account of his receipts and payments for the months July—September, 1618, and there in the column for disbursements prepared by his secretary may be read "Sept. 1 1618. To one that went to Virginia by your Lordship's order £2. 4. 0.
Sept. 11 1618. To George the Verginian by your Lordship's order £0 10. 0."

"Sometimes," his Lordship told Parliament in 1620, referring to the plantation of Virginia, "a grain of mustard seed proves a great tree. Who can tell?"

NOTES AND NOTICES.

A Picture of Life, 1872-1940, by Viscount Mersey (Murray) reviewed in the *Spectator*, April 4th, suggests some rather exciting historical research. A diary entry reads:

"Lady Wakehurst (Lady Louise Loder) told me of an account of a confinement of Queen Elizabeth being found among the archives at Windsor. It was given to Queen Victoria, who burnt it, saying that it was Queen Elizabeth's private affair."

A correspondent to the *News Review*, May, writes:

"One of the famous buildings damaged in the blitz on London is the old "Devereux Tavern," adjoining the Inner Temple. Built on the site of the town house of the 1st Earl of Essex, favourite of Queen Elizabeth, this tavern possessed the only contemporary likeness of Essex in the form of a bust over the main door. All portraits, etc., of the Earl were ordered to be destroyed when he fell from power, but this one bust was smuggled into safety, only to be restored to public view in Stuart times.

Is there not some museum or society that will rescue this valuable historic monument before it falls beneath the pickaxe of a demolition squad?"

The B.B.C. were criticised in the House of Commons for including in its overseas service to Germans on Shakespeare's birthday, St. George's Day, a programme of Shakespeare lyrics set to jazz and sung by a crooner.

The Minister of Information, in answer to a question whether he was satisfied that this kind of broadcast assists our propaganda, replied, it is pleasant to note, in the negative. Mr. Harold Nicholson, however, appeared to think the offence was palliated by a special talk and by a commentary on the Stratford-on-Avon celebrations. Whether these or the crooning were the more ridiculous is, we suppose, a matter of the Parliamentary Secretary's opinion.

Picture Post, April 26th, reproduced the marginal

notes imagined to have been made by Shakespeare in a copy of Hall's *Chronicles*. Mr. Howard Wadman indulges in some wishful thinking. "Shakespeare," he writes, "always charming and with a growing London reputation, *may* have been entertained by the leading family of Stratford and made free of their library. He *may* have worked there in the yearly summer holidays he spent in his home town, and may have grown to love the house which, when he was rich enough, he bought. At some time in the 1590's he *may* have worked from this copy of Hall, his brain changing the plodding prose by some heavenly alchemy into the world's most splendid poetry."

Or on the contrary he may not.

Here is an example of *The Tatler's* humour, 2nd April, 1941:—

"The only Baconian we ever met in the flesh was a mild creature addicted to gardening and the *Spectator*, perfectly sane on every other topic; but the loathly figure of Shakespeare loomed constantly on his mental horizon, and his eyes then became mad. If, we thought idly, these boys married into that curious sect which wears long Druidical beards and prophesies, the offspring might be prophesying bearded ladies, who could then all write for the *New Statesman*."

The first Baconian the Editor met was an Oxford classic who read Latin and Greek as easily as he could English: he won five world's medals for athletics, including the Diamond Sculls and championship prizes for light, middle and heavy-weight boxing. He was the leader writer for one of the most important literary journals of his day and he and several other students combined to discover the Real Shakespeare. All were classical scholars and after a long and patient investigation their conclusion was unanimous in favour of Francis Bacon.

There is more of the imaginary Shakespeare. Mr. S. R. Littlewood, writing in *Winter Holidays* of Bath. "Here it was, you remember, that Shakespeare came and

sought forgetfulness for his sorrow over the 'Dark Lady'." Here it was we remember that Queen Elizabeth may have come in 1592 and it was Steevens who suggested that Sonnets 153 and 154 contain an allusion to Bath. The real Shakespeare who, in the two Sonnets referred to, paraphrased a Greek epigram, is more likely to have visited a city popular in Elizabethan times, not only as a health resort, but as a favoured home of the Muses than the Stratford actor, who, according to his biographers, had just made his debut on the London stage.

SHAKESPEARE, CRICKET AND CUCKOOS.—Some of us [illegible] correspondent to the *News Review*, May, writes:

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SHAKESPEARE, CRICKET AND CUCKOOS.—Some of us who feel that the maximum war effort can best be attained and maintained by conserving at least a small ration of cultural and recreational relief for mind and body, take note with satisfaction . . . of faint promises of some cricket matches to come. The world of sanity and peace—which, after all, middle-aged men *did* enjoy for the larger part of their lives—seems so far away, behind and before us, that we can hardly hope to recapture to-day the atmosphere of its careless rapture. But if you asked me what April in England stood for in the happy years, I would try to answer, for myself, in some such words as these: It is a picture of Shakespeare's England, with grey church towers embowered in vivid new greenery, flying each one the cross of St. George. Of green verges and banks gay with celandine and wild cherry-blossom, of copses musical with the notes of birds, and, mingling with that chorus, the first mocking notes of the cuckoo from a bare elm top, and from the village green the first sound of bat on ball. A warm westerly breeze from the Bristol Channel, carrying along with it the first scent of new-cut lawn-grass, children whipping their tops, with exact traditional punctuality, in the village street, and boys in grey flannel trousers hanging over the river bridges. And primroses, primroses all the way, tumbling from the hands of little girls. And lark song up in a pale blue sky and meadows painted with delight. Six times in our lives we have been robbed of all but a tithe of that supreme moment of rapture in the year, the essential sweetness of the year. But whatever we may be called on to endure, whatever the end may be, these

things will remain and those who come through will taste the sweetness again and find it a hundredfold sweeter. If Death and Hitler seem sometimes to take all away, these they cannot take. The flag of St. George will fly proudly over Shakespeare's England, and over meadows painted with delight when Hitler is forgotten, and our children's children will still approve my little daub of spring in England.

THE OLD STAGER, in *The Sphere*.

Gray's Inn, which suffered badly in a recent London air raid, is one of the Inns of Court. Its fine hall was erected in the time of Elizabeth, while its library had a valuable collection of books and manuscripts. Behind the two squares are gardens which were laid out by Lord Bacon, who here outlined the work *Novum Organum*. He dedicated his essays "From my chamber at Graie's Inn this 30 of Januarie, 1597." This Inn, which Stow says has been "a goodly house since Edward III's time, was so called from Edmund, Lord Gray of Wilton (time of Henry VII)." The hall was finished in 1560. The men at Gray's Inn had their revels, masques and interludes. The Society of Gray's Inn drink publicly only one toast, "To the glorious, pious and immortal memory of Queen Elizabeth." Charles Dickens, in his "Uncommercial Traveller," gives a description of Gray's Inn. Pepys in May, 1662, wrote, "When church was done my wife and I walked to Gray's Inn to observe the fashions of the ladies, because of my wife's making some clothes."

One of the tragedies of modern war, writes Mr. B. S. Townroe, in the current *Chambers' Journal* is the bombing of libraries. In that of Gray's Inn was a copy of the First Edition of the *Raigne of King Henry the Seventh* presented by the late Lord Birkenhead. "It is a curious coincidence," adds Mr. Townroe, "that the only drama missing in Shakespeare's plays on the Kings of England is that of Henry VII. Bacon's history begins where Shakespeare's *Richard III* leaves off." Does Mr. Townroe really think that the long arm of coincidence can be made to stretch so far?

CORRESPONDENCE.

8, Park Street,
Taunton, Somerset.
April 25th.

Dear Editors,

With regard to Francis Bacon at Cambridge, I have the assurance of the Trinity College Librarian that Bacon obtained his Master of Arts degree a year after his Matriculation, an important fact, not included in any *life* of his as far as I know. The idea has generally been that he never took his M.A. degree at all.

The Librarian added that Francis took meals at the High Table.

I remain,
Yours sincerely,
ALICIA A. LEITH.

19, The Circus,
Bath.
May 5th, 1941.

Dear Dr. Melsome,

The internal evidence seems to show that *The Life and Adventures of Common Sense* was written by Dean Swift, and it was certainly written in 1726, for it says so; this was only 100 years after "Shakespeare's" death, and only about 80 years after the death of Bacon. It points to "Shakespeare" as being a *name* only and seems to suggest a conspiracy of silence about the author among literary men reaching down to the time of Swift. I was especially interested in the accounts of expenses of Francis Bacon and his brother Anthony at Cambridge in the current *Baconiana*.

Francis at the age of 12 was reading Latin and Greek. I notice there are items for mending Anthony's doublet, Tyrrell's gown and some "curtans", they evidently had a "rag," and Francis needed "oyle" for his neck!! Very human touches. Why did Francis Bacon & Co. need 24 *pairs of shoes* in six months?

Yours sincerely,
PRESTON KING.

31, Arundel Road,
Cheam,
Surrey.
18*th May*, 1941.

The Editors, BACONIANA.

Dear Sirs,

In the heavy raid on London on the night of Saturday, 10th May, Gray's Inn Hall and the adjoining Chapel were completely destroyed by fire. Only the shell of the outer walls remain, and when we saw it six days later, the beams which supported the roof were still smouldering in the debris of what had been a precious heritage of Tudor architecture and history. One of the most

notable events in connection with the Hall was, of course, the performance of "The Comedy of Errors," on December 28th, 1594, by "a company of base and common fellows," which included Shakspere, when Bacon was master of the revels.

Gray's Inn has suffered so badly from modern "scientific warfare" that little of it is left standing with any possibility of repair. Most of "Verulam Buildings" have been destroyed, and the same fate has overtaken several other early 18th century chambers surrounding the Square. Bacon's statue has been smashed by blast and only the ruins of its pedestal remain. It should be preserved as a monument to "progress" and to "civilisation."

No mention of the destruction at Gray's Inn has appeared in the Press up to the time of writing as being among "the memorials and things of fame that do renown the city" and which are the victims of modern "warfare." So much has gone that was precious beyond all reckoning that while such a catastrophe would, between wars, have raised consternation, a state of almost callous indifference appears to have descended with the general barbarism of the times.

Prince Henry's Room in Fleet Street, the former meeting place of the Bacon Society, still stands. But for how long?

Yours faithfully,

R. L. EAGLE.

BOOKS FOR SALE

	Published at	*Price including British postage*
The Vindicators of Shakespeare: A Reply to Critics. By Sir George Greenwood	3/-	1/10
Shakespeare's Law. By Sir George Greenwood	2/6	8d.
Bacon's Secret Disclosed in Contemporary Books. By Granville C. Cuningham	3/6	2/9
Bacon's Nova Resuscitatio: Bacon's Secret works and Travels (3 vols.). By Walter Begley	15/-	8/-
Exit Shakspere: An outline of the case against Shakspere. By Bertram G.Theobald	2/-	1/9
Enter Francis Bacon: The case for Bacon as the true "Shake-speare." By Bertram G. Theobald	3/-	2/10
Francis Bacon Concealed and Revealed: Bacon's Secret Signatures in his unacknowledged books. By Bertram G. Theobald	7/6	5/6
Bacon is Shakespeare, with reprint of Bacon's *Promus*. By Sir E. Durning-Lawrence	6/-	4/-
The Shakespeare Myth, Milton's epitaph on Shakespeare, etc. By Sir E. Durning-Lawrence	2/6	8d.
Some Acrostic Signatures of Francis Bacon. By William Stone Booth		21/-
The Hidden Signatures of Francesco Colonna and Francis Bacon. By William Stone Booth		6/3
These two are offered by Messrs. Constable & Co., London.		
Shakespeare's Heraldic Emblems. By W. L. Goldsworthy. This is offered by W. Heffer & Sons, Ltd., Cambridge.		6/3
The Personal Poems of Francis Bacon: Shake-speare's Sonnet Diary. Sixth edition. By Alfred Dodd	2/6	2/9
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