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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. XXVI. No. 104. JULY, 1942.

COULD BACON HAVE COMMITTED THE "ERRORS" IN THE PLAYS?

This is one of the oldest and most persistent shibboleths of the tribe of Stratford. It has been the subject of frequent articles in "Baconiana" and of correspondence in the Press. My excuse for re-stating the Baconian reply is that this article forms one of a series of replies to our opponents which will ultimately constitute what, it is hoped, will prove a useful little book.

It is suggested that Bacon "who took all knowledge to be his province" could not have committed the errors and anachronisms found in the plays ; but it is overlooked that by the same line of argument those dramatists of the period who had taken their degrees at the Universities could not have written *their* plays Chapman, the learned translator of Homer, took far more liberties with the canons of the classical drama (place, time and action) than Shakespeare, but it has not been suggested that he could not have been the author of both these widely contrasted works. I recommend a study of his translation of the *Georgics* of Hesiod, followed by a reading of his play, *The Blind Beggar of Alexandria.* Here, the scene is Egypt in the time of the Ptolemies ; but there are allusions to pistols, tobacco, and the English plants rosemary, thyme and rue. One of the characters is a Spanish gallant named "Bragadino." References to Osiris are followed by such oaths as "God knows !" and "Jesu !" Pego wears a velvet gown, and has a patch of buckram over his eye ! The dramatists were not alone in playing havoc with the Unities. A study of the poetical works of Spenser, Sidney and others reveals the same license. It is as unreasonable to allege ignorance on the part of the dramatists and poets as it would be to call W. S. Gilbert "half-educated" because he makes his Mikado sing of amateur tenors, billiard sharps, and parliamentary trains, or makes English institutions of 1890 the objects of his satire in the *Gondoliers* (period 1750).

If Shakespeare is to be charged with ignorance because,

for instance, he introduced cannon into the reign of King John, he is in the good company of Bacon "whose presence, like rich alchemy, will turn all to virtue and to worthiness." S. H. Reynolds says, in his Introduction to Bacon's Essays, that "for accuracy of detail Bacon had no care whatever, and this may be set down as part of his craft. Carelessness of detail is certainly one of the characteristics of Bacon's Essays." I doubt whether there is, in the Shakespeare plays, a more glaring anachronism than that to be found in the Essay *of Friendship* where the poetical-philisopher's imagination runs riot like this :

> It was well said by Themistocles to the King of Persia that speech was like cloth of Arras, opened and put abroad whereby the imagery doth appear in figure ; whereas in thoughts they lie but in packs.

If "the wisest of mankind" could make such a statement in a serious work, we may pardon Shakespeare for giving prehistoric Athens a Duke, and of creating Timon a lord, and equally Spenser for furnishing the more ancient infernal regions with a "prince" of mediaeval chivalry.

In *King Lear* and *Cymbeline*, Shakespeare followed the example of the Greeks in using native legend as a vehicle for presenting great examples. He also follows them up by mixing the past with contemporary life, and making the characters speak in contemporary, though idealised, language.

What does it matter if in *King Lear* (who is supposed to have ruled over Britain a thousand years before the Roman conquest) we find a mixture of manners and customs extending from the Normans to Shakespeare's time ? The titles of Duke and Earl ; the putting of Kent in the stocks ; the allusions to Bedlam, holy water, the pinfold, the curfew and bear-baiting are deliberate anachronisms and of great assistance to the effect of the drama. They add to the truth of the tragedy by bringing it from "the backward abysm of time."

Bacon was equally unconcerned about strict accuracy so long as his purpose in metaphor, simile or illustration was served. Thus we find him in *The Advancement of Learning* misquoting Aristotle where, like Shakespeare in

Troilus and Cressida (II-2), he makes Aristotle a teacher of *moral* instead of political philosophy. The error had its origin in the *Familiar Colloquies* of Erasmus, published in Latin in 1519, and not translated until sixty years after Shakespeare's play. Shakespeare might have repeated the mistake after reading it in Bacon, but that is less likely than it being a case of the same author repeating himself.

We have often been reminded that Shakespeare committed the "blunder" of introducing a striking clock into *Julius Ceasar*, but why do we never get a reminder that he also inhabited the Forest of Arden with lions ? Because it does not fit in with the Stratford point of view, and even presents an insuperable difficulty against the orthodox notion that the poet was recollecting the Warwickshire countryside !

Many of Shakespear's alleged "errors" are transported from the sources whence he derived the outlines for his plots. Among these mention must be made of tenacious Sea-coast of Bohemia, lifted from Greene's *Dorastus and Fawnia* on which *The Winter's Tale* is based. It is improbable that either Greene, though "Master of Arts of both Universities," or Shakespeare knew that in the thirteenth century Bohemia *did* extend from the Adriatic to the Baltic, but as this was the case it is ignorance on the part of the critic to quote it as evidence of the poet's lack of geography. The Stratford rustic should, however, have known better than to make Perdita in this play parade her knowledge of clasical mythology in her talk about scientific gardening, especially as she had been brought up from infancy by a couple of rustic "clowns."

The insistence upon accurate detail in the writing and presentation of dramatic works is of quite recent origin. As late as the eighteenth century Shakespeare's plays were presented in the wigs and costumes of current fashion—no matter what the scene might be, or the period of the the action. In painting, as in poetry and drama, the old masters gave to subjects applying to Bibical incidents the setting and costume of their own times and countries. Thus the picture "Moses Saved" by Paul Veronese has an Italian landscape for the banks of the Nile. Pharoah's

daughter and her ladies are dressed in the style of Louis XIV, while a guard of royal halbadiers wait by her coach ! It is as reasonable to accuse Shakeapeare of ignorance on account of his liberties with time and place as it would to accuse Saint-Saens, because he scored his opera *Samson and Delilah* for modern instruments instead of sackbuts, psalteries &c.

Dr. Johnson observed that Shakespeare "had no regard to distinction of time or place, but gives to one age or nation without scruple the customs, institutions and opinions of another at the expense not only of liklihood, but of possibility. We need not wonder to find Hector quoting Aristotle when we see the loves of Theseus and Hippolyta combined with the Gothic mythology of fairies. Shakespeare, indeed, was not the only violator of chronology for, in the same age, Sidney, who wanted not the advantages of learning, has in his *Arcadia* confounded the pastoral with the feudal times." "I undertake," says Schlegel, "to prove that Shakespeare's anachronisms are for the most part committed *purposely* and after great consideration. It was frequently of importance to him to bring the subject exhibited from the background of time quite near to us."

It was Shakespeare's purpose to gain access to the minds of people of average intelligence, but who had not the means of acquiring learning in the difficult paths of scholarship. To carry out this object, it was necessary to make the subject attractive even at the sacrifice of strict accuracy.

The Poet who appears in the first scene of *Timon of Athens*, is careful to point out that his art is not restrained :

> My free drift
> Halts not particularly, but moves itself
> In a wide sea of wax.

In view of what Bacon has to say about Poesy in the *Advancement of Learning*, it would be an argument, and a very powerful one, against his authorship of the Plays if Shakespeare had observed the unities. In the *De Augmentis* II-13, published in Latin in the same year as the First Folio, Bacon writes :

> Poesy is a part of learning in measure of words for the

most part restrained, but in all other points extremely licensed, and doth truly refer to the imagination ; which, not being tied to the laws of matter, may at pleasure join that which nature hath severed, and sever that which which nature hath joined, and so make unlawful matches and divorces of things.

He then proceeds to quote to the effect that Poets and Painters have always been allowed to take what liberties they would, and mentions how the poets have feigned history into "events greater and more heroical" and into actions "more agreeable to the merits of virtue and vice."

One of the ablest literary critics, Lessing, pointed out that dramatic art should represent not what men have done, but what under given circumstances, without regard to actual occurrences, men would do ; not historical truth, but the laws and principles of human nature. To G. E. Lessing belongs the honour of having been first in the world to appreciate and expound the true genius of Shakespeare. Lessing was a German of the mid-eighteenth century who, as a critic, was far in advance of his time. It is distressing to have to admit that few of the men-of-letters of Shakespeare's own country have, two hundred years later, reached his standard of judgment.

Of all the objections which have been brought against Bacon's authorship of the Shakespeare works, that raised by the alleged "errors" is not only unfounded but actually redounds to the favour of Bacon, in whose acknowledged works it is less excusable to find, for instance, in the Essay *of Revenge* a faked quotation from Solomon, and another from Tacitus in the Essay *of Tradition*. In Bacon's *Apothegms* there are many misquotations and statements put into the mouths of persons who never uttered them. Several of these blunders are pointed out in Devey's notes in Bohn's Standard Edition of Bacon's Works. Dr. Edwin A. Abbott observed that Bacon "was eminently inattentive to details," for, as Taine mentioned (long before the shadow of the Bacon-Shakespeare controversy had dimmed the honesty and perception of literary critics) "he thought in the manner of artists and poets, and spake in the manner of prophets and seers."

R. L. Eagle.

ELIZABETHAN LITERARY PHENOMENA.

By Howard Bridgewater.

While the evidence indicating Francis Bacon as the author of "Shakespeare" grows, and receives more and more widespread acceptance, it should be borne in mind that even if such irrefragible proof were forthcoming as to convince the whole world of his authorship of the immortal plays, the problem presented by the phenomenal character of the works of other Elizabethan dramatists would still demand solution.

The problem resides in the fact that various other writers, contemporary with Bacon, appeared to be capable of the production of dramas largely if not wholly of equal merit with those of "Shakespeare"—if we accept as genuine the ascription to them of such plays, for example, as that of Edward I, by George Peele and of Edward II, by Marlowe.

Various critics, orthodox and otherwise, have from time to time, animadverted upon the Shakespearean quality of these and other plays of the Elizabethan age, and some of them have expressed themselves as finding it logically impossible to believe that at such a time in the history of literature there could have existed a variety of authors capable of the production of poetic dramas comparable with those of the world's greatest genius.

The question, therefore, that has to be determined is —were these other works written by the scribes to whom they have been attributed, or were their names, as in the case of "Shakespeare," employed to conceal the true author of them ?

Over ten years ago I contributed to "Baconiana" a series of articles drawing attention to the curious gaps in the "Shakespeare" sequence of "English-King" plays. Omitted from this sequence, which commences with King John and ends with Henry VIII are plays dealing with the Edwards I-VI, Henry III, Queen Mary and Henry VII.

The question I then asked myself was—could these omissions be due to the fact that the lives of these Kings were regarded as being unsuitable for dramatic presentation, or had they in fact been written and excluded from the "Shakespeare" canon for the reason that they had been deliberately attributed to other writers. Investigation brought to light the fact that amazingly beautiful plays, dealing with the lives of these Kings in the same medium of blank verse, had been written, but

Edward I had been attributed to George Peele.
Edward II had been attributed to Christopher Marlowe.
Edward III had been published anonymously.
Edward IV had been attributed to Thos. Haywood.

No play entitled Henry III had been written, but events in the life of that King are described in a masterly play somewhat significantly entitled "The Hon. History of Friar Bacon and Friar Bungay"— published as by Robert Greene two years after his death !

One does not expect to find separate plays relative to the reigns of Edward V or Edward VI, for neither of them could well have been made the subject of a play, as the former reigned only for a few months and the latter only as a youth under the protectorship of Somerset : but the reigns of Edward VI and Queen Mary are referred to in a play entitled "Sir Thomas Wyatt" published in 1607 as by Decker and Webster. As regards Henry VII Bacon's wonderful prose history of that King may explain his omission to deal with it in dramatic form ; but it is to be noted that this King's reign is dramatised in "Perkin Warbeck," published as by John Ford in 1634.

Now concerning the plays listed above one may legitimately enquire by what extraordinary concateration of circumstances it happened that Messrs. Geo. Peele, C. Marlowe, Thos. Heywood and Robt. Greene should each write one, and *only one* play descriptive of the life of an English King, and how it occurred that they each wrote these masterpieces in the then new and always difficult medium of blank verse : and by what peculiar process of coincidence it should transpire that these plays are pre-

cisely those that are missing from the "Shakespeare" sequence. Strangest of all is the fact that in the main these plays are of equal merit with those of "Shakespeare". How can it be explained that each of these writers should have proved himself capable of composition of such exceptional literary quality-except upon a "Miracle" hypothesis as great as that which must be envisaged to enable one to believe that the immortal plays were the fruit of the brain of the Stratford "gentleman" ? Lest anyone should doubt whether the works in question really can be described as reaching a Shakespearean degree of literary merit let him study, for example, the following passage from Edward II concerning the deposition of that King and then compare it with the "deposition" scene in Richard II.

From Edward II—Act V Scene v.

Enter King Edward, Leicester, the Bishop of Winchester and Trussel.

Leices. Be patient good my lord, cease to lament,
Imagine Killingworth Castle were your Court,
And that you lay for pleasure here a space,
Not of compulsion or necessity.

King. Leicester if gentle words might comfort me,
Thy speeches long ago had eas'd my sorrows . . .
But tell me must I now resign my corwn
To make ursurping Mortimer a King ?

B. of Win. Your grace mistakes ; it is for England's good,
And Princely Edward's right we crave the crown.

King. No, 'tis for Mortimer, not Edward's head ;
For he's a lamb encompassed by wolves,
Which in a moment will abridge his life.
But if proud Mortimer do wear this crown,
Heaven turn it to a blaze of quenchless fire !
Or like the snaky wreath of Tisiphon,
Engirt the temples of his hateful head ;
So shall not England's vine be perished,
But Edward's name survive though Edward dies.

Leices. My lord, why waste you thus the time away ?
They stay your answer ; will you yield your crown ?

King. Ah, Leicester, weigh how hardly I can brook
To lose my crown and kingdom without cause ;
to give ambitious Mortimer my right,
That like a mountain overwhelms my bliss,
In which extreme my mind here murdered is.
But what the heavens appoint, I must obey !
Here, take my crown ; the life of Edward too ;
(*taking off the crown*)
Two kings in England cannot reign at once.
But stay awhile, let me be king till night,
That I may gaze upon this glittering crown ;
So shall my eyes receive their last content,
My head the latest honour due to it,
And jointly both yield up their wished right.
Continue ever thou celestial sun ;
Let never silent night possess this clime :
Stand still you watches of the element ;
All times and seasons rest you at a stay,
That Edward still may be fair England's king !
But day's bright beam doth vanish fast away,
And needs I must resign my wished crown.
Inhuman creatures ! nurs'd with tiger's milk !
Why gape you for your soverign's overthrow !
My diadem I mean, and guiltless life.
See, monsters, see, I'll wear my crown again !
(he puts on the crown)
What, fear you not the fury of your king ?
But hapless Edward thou art fondly led
They pass not for thy frowns as late they did.
But seek to make a new-elected king;
Which fills my mind with strange despairing thoughts . . .
And, in this torment, comfort find I none,
But that I feel the crown upon my head ;
And, therefore, let me wear it yet awhile.

Trus. My lord, the parliament must have present news
And, therefore, say, will you resign or no ?
(The King rageth)

King. I'll not resign, but whilst I live be King.
Traitors be gone and join with Mortimer ?
Elect, conspire, install, do what you will ;
Their blood and yours shall seal these treacheries !
Bishop of Win. This answer we'll return, and so farwell.
(Going with Trussell)
Leices. Call them again, my lord, and speak them fair ;
For if they go the prince shall lose his right.
King. Call them back, I have no power to speak . .
Leices. My lord, the king is willing to resign.
B. of Win. If he be not, let him choose.
King. O would I might, but heavens and earth conspire
To make me miserable ! Here receive my crown ;
Receive it ? No, these innocent hands of mine
Shall not be guilty of so foul a crime.
He of you all that most desires my blood,
And will be called the murderer of a king,
Take it ! What, are you mov'd. Pity you me ?
Then send for unrelenting Mortimer,
And Isabel, whose eyes being turn'd to steel,
Will sooner sparkle fire than shed a tear.
Yet stay, for rather than I'll look on them,
Here, here ! (Gives the crown)
Now sweet God of Heaven,
Make me despise this transitory pomp
And sit for aye enthronised in Heaven !
Come death, and with thy fingers close my eyes,
Or, if I live let me forget myself.
B. of Win. My lord—
King. Call me not lord, away out of my sight !
Ah, pardon me : grief makes me lunatic !
Let not that Mortimer protect my son ;
More safety is there in a tiger's jaws
Than his embracements. Bear this to the queen,
Wet with my tears and dried again with sighs ;
(Gives a handkerchief)
If with the sight thereof she be not mov'd,
Return it back and dip it in my blood.
Commend me to my son, and bid him rule

Better than I. Yet how have I transgressed,
Unless it be with too much clemency ?

Trus. And thus most humbly do we take our leave.
(Exeunt of B. of Win. and Trussell.)

King. I know the next news that they bring
Will be my death ; and welcome shall it be ;
To wretched men, death is felicity.

Among the orthodox critics F. G. Fleay, M.A. has written that there is nothing finer in Richard II than this passage from Edward II "nor are the characters better discriminated

Passages as beautiful as this occur in all the plays above mentioned and manifest in the writers of them knowledge of the Greek classics and a refinement of mind that is characteristic of "Shakespeare" and altogether at variance with what we know of the life experience of the putative authors. "What in common" asks Harold Bayley in "The Shakespeare Symphony" had the supreme and peerless intellect of Francis Bacon with the brain of the sportive Kyd. of the blaring young atheist Marlowe, of the scoundrelly Greene or the lascivious Peele?"

When in 1931 "Baconiana" published my series of addresses on the "Missing Plays of Shakespeare," I was under the impression that I was the first to indicate how these curious omissions might be accounted for. I now find that in his work above mentioned Mr. Harold Bayley indicated (in 1906) that the gaps in Shakespear's historic series of plays were largely filled by his fellow dramatists."

When it is realised, as Mr. Bayley also points out, that all the plays which appeared between 1584 and 1594 were published anonymously and that no single play was title-paged to Marlowe, Greene, Kyd or Peele until after the death of these writers (it would I think be more correct to describe them as scriveners) students of these wonderful works may find additional reason for questioning whether they really were the authors of them.

John . H. Ingram quotes Richard Simpson as saying that "the very structure of Edward II seems to bear witness to the counsel and aid of Shakespeare." "And indeed"

continues Mr. Ingram, it is difficult to resist the belief that Shakespeare's own work is present in the play."

"There is," he says, "the ring of Shakespeare's voice in the words of fiery young Mortimer, the prototype of the still more fiery Hotspur."

"I scorn that one so basely born
Should by his soverign's favour grow so pert,
And riot it with the treasure of the realm,
While soldiers mutiny for want of pay,
He wears a lord's revenue on his back,
And Midas-like he jets it in the court,
With base outlandish cullions at his heels . . .
He wears a short Italian hooded cloak,
Larded with pearl, and, in his Tuscan cap,
A jewel of more value than the crown."

"All this (I am still quoting Mr. Ingram) is quite foreign to Marlowe's customary tone." And again he says : "Does not the sign-manual of Shakespeare appear in such similes as these :

"The shepherd nip't with biting winter's rage,
Frolics not more to see the painted Spring,
Than I do to behold your Majesty."

I am, of course, unable to agree with Mr. Ingram as to Marlowe's "customary style" in view of the fact that there is no evidence that he possessed any literary style at all. We know, indeed, little or nothing of him except that he was supposed to have been killed in a tavern brawl in May, 1593, being apparently then in Government service as a secret intelligence agent. Neither Tamburlain, Dr. Faustus Edward II, The Jew of Malta, nor indeed any other of the plays subsequently attributed to him were published as by him during his life-time, and, as already indicated, this post mortem attribution of them is more than suspect.

The play of Edward III, published anonymously, is generally conceded to have been written by "Shakespeare"

Of the other alleged authors of the plays missing from the "Shakespeare" canon, both Peele and Greene were disreputable and as unlikely as Marlowe to have been

capable of such literary attainment. As Lt. Francis Cunningham writes, in his introduction to "The Plays of Philip Massinger," a relative to the extraordinary coruscation of literary talent that apparently sprang to life at this time—in despite of the degraded condition of the universities and the extremely low level of general erudition: "Never before or since has the earth witnessed such a simultaneous outburst of minds of kindred power. Napoleon and his marshals did not make their appearance in a thicker cluster"

It can of course be argued, like a sum in simple proportion—if the butcher's apprentice of Straftord wrote "Shakespeare" why should not any other Tavern brawler of his time have been equally gifted with the divine afflatus ? Maybe the answer is that as in the case of Mr. William Shakespere these "gentlemen's" names were used to shield from the abuse and bigotry of the time the personality of the greatest scholar and poet of all time—Francis Bacon.

BACON, SHAKESPEARE AND NASHE.

By W. S. MELSOME, M.A., M.D., &c.

In the April issue of BACONIANA we saw that when Bacon and "Shakespeare" had patients suffering from the more violent sicknesses of the mind, such as Anger and Love, they called in the same physician to deal with them; and his name was REASON.

In the following pages we shall hear more of this physician, and have a little more material to enable us to judge the relationship between Bacon, "Shakespeare" and Nashe.

Love was a huge subject which occupied the minds of these men all through life. Bacon's early essay upon this subject (1592) remained in manuscript for more than 250 years. His last printed essay is dated 1625. The first will be referred to as his "MS. essay," and the last as "Essay X."

Bacon and "Shakespeare" deal with nuptial love, friendly love, love by rote, herculean love, the mad degree of love, wise love (love mingled with reason), foolish love (love without reason), constant love (like the loadstone), inconstant love (like the force of gravitation) and love in moderation.

As in this year, 1942, we are short of paper, we must, without preliminaries, dive straight into this subject of love.

Bacon "*What! nothing but tasks, nothing but working days? No feasting, no music, no dancing, no triumphs, no comedies, no love, no ladies?*" (Life I, p. 341).

Shak. "O, these are barren tasks, too hard to keep,
Not to see ladies, study, fast, not sleep."
(L.L.L., I, 1, 47).

Bacon "*Love doth so fill and possess the powers of the mind.*"
(MS. essay),

Shak. "And gives to every power a double power."
(L.L.L., IV, 3, 331),

Bacon "*As it sweeteneth the harshness of all deformities.*" (Ib.).

Shak. "How long hath she been deformed?" (T. G. Verona, II, 1, 71).

"Ever since you loved her."

"Because love is blind. O, that you had mine eyes!" (Ib., II, 1, 76).

"What should I see then?"

"Your own present folly and her passing deformity." (Ib., II, 1, 80).

When is love a Hercules?

Why, when he can equal or overcome Hercules.

Then

Bacon "*Let no man fear the yoke of fortune that's in the yoke of love. What fortune can be such a HERCULES that shall be able to overcome two? When two souls are joined in one, when one hath another to divide his fortune withal, no force can depress him.*" (MS. essay);

for not even HERCULES can overcome two.

("Ne Hercules quidem contra duos,"—Aulus Gellius).

Therefore,

Shak. "For valour, is not love a HERCULES?" (L.L.L., IV, 3, 340).

Whose love did read by rote?

Why, Romeo's:—

Shak. "Thy LOVE did read by ROTE and could not SPELL." (Romeo, II, 3, 88).

Bacon "*Now therefore will I teach lovers to LOVE that have all this while loved by ROTE. I will give them the alphabet of LOVE. I will show them how it is SPELLED.*" (MS. essay).

Bacon "*Love is the only passion that opens the heart.*" (MS. essay).

Bacon "*And no receipt openeth the heart but a true friend, to whom you may impart griefs . . . and whatsoever lieth upon the heart to oppress it.*" (Works VI, p. 601).

Shak. And "cleanse the stuff'd bosom of that perilous stuff that weighs upon the heart." (Macb., V, 3, 44).

Bacon "*And if it should be said that the care of men's minds belongeth to sacred divinity, it is most true.*"
(Adv., II, 22, 1).

Shak. "Can'st thou not minister to a mind diseased?"
(Macb., V, 3, 40).

No;

Shak. "This disease is beyond my practice."
(Ib., V, 1, 65).

Shak. "More needs she the *divine* than the physician."
(Ib., V, 1, 82).

Bacon "*Love is a pure gain and advancement in nature; it is not a good by comparison, but a true good: it is not an ease of pain, but a true purchase of pleasures.*" (MS. essay).

Shak. "There's not a minute of our lives should stretch without some pleasure." (Antony to Cleopatra, I, 1, 46);

Bacon "*and therefore when our minds are soundest, when they are not as it were in sickness and therefore out of taste, but when we be in PROSPERITY, when we want NOTHING, then is the season the opportunity and the SPRING OF LOVE.*"
(MS. essay).

Shak. "Where NOTHING wants that want (love) itself doth seek." (L.L.L., IV, 3, 237).

Shak. "O, how this SPRING OF LOVE resembleth
The uncertain glory of an April day."
(T. G. Verona, I, 2, 84).

Shak. "The April's in her eyes: it is 'LOVE'S SPRING.' "
(A. and Cleo., III, 2, 43).

Bacon "*This passion* (love) *hath his floods in the very times of weakness, which are great PROSPERITY and great adversity, though this latter hath been less observed.*"
(Essay X).

Shak. "Devils soonest TEMPT, resembling spirits of light."
(L.L.L., IV, 3, 257).

Amongst Nashe's devils are

Nashe "*TEMPTERS, who for their interrupting us in all our good actions are called our evil angels.*"
(Vol. II, p. 118).

And is not love a tempter, an evil angel, and a devil? Yes,

Shak. "Love is a devil; there is no evil angel but love."
(L.L.L., I, 2, 178).
"Yet was Sampson so TEMPTED, and he had an excellent strength." (Ib., 179).

Shak. "O, sweet-suggesting love, if thou hast sinn'd,
Teach me (thy TEMPTED subject) to excuse it!"
(T. G. Verona, II, 6, 7).

The devil takes upon himself many and varied shapes. He walks by night, and his works are called the works of darkness.

Nashe "*Off with your gown and untruss.*" (Vol. II, p. 65).

Shak. "Claudio is condemned for untrussing."
(Meas., III, 2, 190).

Nashe "*To whom his master stands preaching a long time, all law and no gospel, ere he proceed to execution.*"
(Vol. III, p. 262).

Shak. Angelo preached all law and no gospel to Isabel before proceeding to the execution of Claudio.
(Meas., II, 2).

Nashe "*If you send your wife or some other female to plead for you, she may get your pardon upon promise of better acquaintance.*" (Vol. II, p. 54).

Shak. Claudio sent Isabel to get his pardon from Angelo; and Angelo agreed upon promise of better acquaintance with Isabel.

Nashe "*But whist, these are the works of darkness, and must not be talked of in the day time.*" (Ib.);

Shak. "For day hath nought to do what's done by night."
(Lucrece 1091).

Shak. "Are there no other tokens between you?"
(Meas., IV, 1, 41).

Shak. "No, none, but only a repair i' the dark."

Shak. "The duke yet would have dark deeds darkly answered; he would never bring them to light." (Ib., III, 2, 187).

Nashe "*A general principle it is, he that doth ill hateth the light.*" (Vol. III, p. 223).

Nashe "*Hence it is, that sin generally throughout the scriptures is called the works of darkness, for never is the devil so busy as then.*" (Vol. III, p. 281);

And that is why Demetrius warned Helena not

Shak. "To trust the opportunity of night
And the ill counsel of a desert place."
(Dream, II, 1, 217).

Bacon "*And now to you sir that so much commend virtue fortitude, and therein chiefly commend it because it doth enfranchise us from the tyrannies of fortune, yet doth it not in such perfection as doth love.*" (MS. essay).

Bacon "*We see what rich tribute curiosity and desire of novelty pay unto love: being indeed if not the highest, yet the sweetest affection of all others.*" (Ib.).

Bacon "*Now turn we our view on ambition. . . Is not love a goal of ambition, a perfection of commandment, including not only the commandment of the person but of the will. Do we not see it in popular states. . . Do we not observe how the Heresiarchae and beginners of sects, making it their summum bonum to reign in men's minds, are therefore justly called stupratores mentium, the deflowerers of understandings? So that as it is the disease of such extravagant and strange spirits* to seek a commandment over reasons and beliefs, so it is natural in man to aspire to commandment of minds and especially of affections and wills.*" (Ib.).

Shak. "But nothing can affection's course control
Or stop the headlong Fury of his speed."
(Luc. 500).

Moreover

Shak. "The will of man is by his REASON sway'd."
(Dream, II, 2, 115).

But

Bacon "*Scholars come too soon and too UNRIPE to the study of logic,*" which is the art of REASON.
(Works, IV, p. 288).

Shak. "So I being young, till now NOT RIPE in REASON . ."
(Dream, II, 2, 117).

Shak. ". . . REASON becomes the MARSHAL to my will
And leads me to your eyes, where I o'erlook

---

*"Extravagant and erring spirit." (Ham., I, 1, 154).
"Extravagant and strange spirit." (Essay 58).
"Foolish extravagant spirit." (L.L.L., IV, 2, 68).

Love's stories written in love's richest book."
(Ib., 119).

Shak. "Young men's love then lies
Not truly in their hearts, but in their eyes."
(Romeo, II, 3, 68).

Shak. "It is engender'd in the eyes, with gazing fed."
(Merch., III, 2, 67).

Shak. Then "gaze where you should and that will clear your sight." (Errors, III, 2, 57).

Shak. "Love first learned in a lady's eyes."
(L.L.L., IV, 3, 327).

Bacon "*To leave where love beginneth, who discerneth not that the eye is the most affecting sense?*" (MS. essay).

Shak. "With that which we lovers entitle affected."
(L.L.L., II, 1, 232).

Shak. "Why, all his behaviours did make their retire
To the court of his eye." (Ib., 234).

Shak. "All senses to that sense did make their repair
To feel only looking on fairest of fair:
Methought all his senses were lock'd in his eye."
(Ib., 240).

Shak. "Young blood doth not obey an old decree."
(L.L.L., IV, 3, 217).

Bacon "*It is noted also that absolute idleness and leisure when the mind is without object is but languishing and weariness.*"
(MS. essay);

Bacon and that "*the mind grows languid that hath no excesses.*"
(De Aug., VI, III).

Shak. "I remember, when I was in France, young gentlemen would be as sad as night only for wantonness."
(K. John, IV, 1, 14);

Shak. and, "but for my love, day would turn to night."
(L.L.L., IV, 3, 233).

But

Shak. "The blood of youth burns not with such excess
As gravity's revolt to wantonness." (Ib., V, 2, 74).

Call up Angelo, who said,

Shak. "My gravity wherein—let no man hear me—I take pride."
(Meas., II, 4, 9);

and you know the rest.

Shak. "The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree." (Merch., I, 2, 19);

Bacon and although "*the cripple in the right way outstrips the runner in the wrong.*" (Works, IV, p. 284),

yet

Shak. "such a hare is madness the youth, to skip o'er the meshes of good COUNSEL the cripple." (Merch., I, 2, 21).

We are dealing with what Bacon calls "*The mad degree of love.*" (Essay X),

and Shakespeare says,

Shak. "Love is merely a madness." (As You, III, 2, 420).

And that's true, too, because

Shak. "REASON and love keep little company together now-a-days." (Dream, III, 1, 46).

Shak. "But are you so much in love as your rhymes speak?" (As You, III, 2, 418).

"Neither rhyme nor REASON can express how much."

How, then, are we to cure this madness, this PASSION or sickness of the mind?

Bacon "*By eloquence and persuasion.*" (Adv., II, 18, 4).

Bacon "*By the eloquence and wisdom of speech and persuasion.*" (Essay 58).

Shak. "Where you may temper her with your persuasion." (T.G.V., II, 1, 64).

Shak. "I profess curing it by COUNSEL." (As You, III, 2, 425).

But what can be done with a man who says,

Shak. "I thank your worship for your good COUNSEL, but I shall follow it as the flesh and fortune shall better determine?" (Meas., II, 1, 267);

Or with another rascal who says,

Shak. "Ask me no REASON why I love you, for though love use REASON for his physician, he admits him not for his COUNSELLOR?" (Wives, II, 1, 5);

for

Shak. "My will is strong past REASON'S weak removing." (Lucrece, 243).

Shak. "All this beforehand COUNSEL comprehends;
But WILL is deaf and hears no heedful friends."
(Lucrece, 494).

Shak. "O, then I see that madmen have no ears."
(Romeo, III, 3, 61).

Shak. "Then all too late comes COUNSEL to be heard
Where WILL doth mutiny with WIT'S regard."
(R2, II, 1, 27);

Nashe for "*When WIT gives place to WILL and REASON to affection, then FOLLY with full sail launcheth forth.*"
(Vol. I, p. 27, and Eccles. X, 1).

This is the kind of love that Bacon says is "*The child of FOLLY.*" (Essay X).

Bacon "*Men are transported by PASSIONS.*" (Adv., II, 18, 2); and when they are, they are difficult to deal with because they will not listen to REASON, which is Bacon's sovereign remedy for the "*PASSIONS, which are indeed the sicknesses of the mind.*" (Life, II, p. 7).

Shak. "See how his rage transports him!"
(The Birth of Merlin, II, 2, 112).

Shak. "Those affections in him are like powder,
Apt to inflame with every little spark,
And blow up all his REASON."
(Ib., II, 2, 19).

Shak. "It is not REASON that DIRECTS you thus."

Shak. "Then have I none, for all I have DIRECTS me."
(Ib., II, 2, 80-81).

Again, in the History of Henry VIII, which was obviously written by "Shakespeare":—

Shak. "Stay, my lord,
And let your REASON with your choler question
What 'tis you go about . .
. . Anger is like
A full hot horse . . .
. . . Be advised:
I say again, there is no English soul
Shak. More stronger to DIRECT you than yourself,
If with the sap of REASON you would quench,
Or but allay, the fire of PASSION."
(H8, I, 1, 129-30).

We shall see later how the same argument is used regarding love.

Bacon "*You may perhaps think me partial to Potycaries, that have been ever puddering in physic all my life.*" (Life, VII, p. 515).

Shak. " 'Tis known, I ever
Have studdied physic." (Pericles, III, 2, 31).

And

Bacon "*Physic hath no more medicines against the diseases of the body, than REASON hath preservatives against the PASSIONS of the mind.*" (Life, II, p. 8).

Bacon Now, "*in medicining of 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.*" (Adv., II, 22, 6).

Shak. Call up Romeo, who lost his "golden sleep," and was supposed to have been "uprous'd by some DISTEMPERATURE." (Romeo, II, 3, 38-40).

Shak. "Young son, it argues a DISTEMPER'D head
So soon to bid good morrow to thy bed."
(Ib., II, 3, 33).

Next, call up Hector, who upbraided his brothers regarding their loose morals, and said,

Shak. "The REASONS you allege do more conduce
To the hot PASSION of DISTEMPER'D blood
Than to make up a free determination
'Twixt right and wrong."
(Troilus, II, 2, 168).

The Bacon equivalent of "the hot passion of distemper'd blood" is "*the boiling heat of their affections*" :—

Bacon '*Is not the opinion of Aristotle wise and worthy of regard, "That young men are no fit auditors of moral philosophy," because the boiling heat of their affections is not yet TEMPERED with time and experience?*'
(Works V, p. 26).

Shak. "I thought thy disposition better TEMPER'D"
(Romeo, III, 3, 115).

Call up Hector again, accusing his brothers of being

Shak. "not much
Unlike young men, whom Aristotle thought
Unfit to hear moral philosophy."
(Troilus, II, 2, 165).

Right or wrong, Bacon and "Shakespeare" always think alike, and they were both keen students of Aristotle.

The "green hair" on Troilus's chin (I, 2, 166) was fetched from Aristotle's "De Coloribus"; and so was the "*green hair*" in Bacon's "Sylva Sylvarum."
(Works, II, p. 340).

Bacon "*The end of morality is to procure the affections to obey REASON.*" (Adv., II, 18, 2);

But what can be done with a man who says,

Shak. "My will is strong past REASON'S weak removing?"
(Lucrece, 243).

And that

Shak. "Nothing can affection's course control
Or stop the headlong FURY of his speed?"
(Lucrece, 500).

Shak. Like "the unreasonable FURY of a beast."
(Romeo, III, 3, 111).

Bacon "*In life it* (this mad degree of love) *doth much mischief, sometimes like a Siren, sometimes like a FURY.*"
(Essay X—1625).

Shak. "What zeal, what FURY hath inspired thee now?"
(L.L.L., IV, 3, 229).

Bacon "*Great spirits and great business do keep out this weak PASSION.*" (Essay X).

Shak. "From love's weak childish bow she lives unharm'd."
(Romeo, I, 1, 217).

Look at Julius Caesar!

Bacon "*He so governed his pleasures, that they were no hinderance to his interest nor main business.*"
(Works, VI, p. 345);

and although "Shakespeare" says,

Shak. "The WILL of man is by his REASON sway'd,"
(Dream, II, 2, 115).

Yet, in the case of Julius Caesar, he says,

Shak. "I have not known when his affections sway'd
More than his REASON." (J. Caesar, II, 1, 20).

Shak. "Do not you love me?"
"Why, no; no more than REASON."
(Ado, V, 4, 74).

Bacon Although "*the end of morality is to procure the affections to obey REASON*," yet "*to show her* (virtue) *to REASON only in subtilty of argument was a thing ever derided in Chrysippus and many of the Stoics, who thought to thrust virtue upon men by sharp DISPUTATIONS and conclusions, which have no sympathy with the WILL of man.*"
(Adv., II, 18, 3).

Shak. "Thus, graceless, holds he DISPUTATION
'Tween frozen conscience and hot-burning WILL."
(Lucrece, 246).

"*But in regard of the continual mutinies and seditions of the affections,*

Bacon *Video meliora, proboque,*
Deteriora sequor."
(Adv., II, 18, 4).

(I see the better course, and I approve, yet follow the worse).

Shak. "Urging the worser sense for vantage still."
(Luc., 249).

Shak. "The worst is but denial and REPROVING."
(Ib., 242);

but as I said,

Shak. "My WILL is strong past REASON'S weak removing."

Shak. "My WILL that marks thee for my earth's delight,
Which I to conquer sought with all my might;
But as REPROOF and REASON BEAT it dead,
By thy bright beauty was it newly bred."
(Lucrece, 487);

Shak. And so, "I cannot BEAT
With REASON and REPROOF fond love away."
(Ed. III, II, 1, 291).

Shak. A. "Didst thou but know the inly touch of love,
Thou would'st as soon go kindle fire with snow

As seek to QUENCH the fire of love with words."
(T. G. Verona, II, 7, 18).

Shak. B. "I do not seek to QUENCH your love's hot fire,
But qualify the fire's extreme rage,
Lest it should burn above the bounds of REASON."
(Ib., II, 7, 21).

But

Shak. C. "The more thou damm'st it up the more it burns."
(Ib., 24).

Shak. D. And, "spaniel-like, the more she scorns my love,
The more it grows." (Ib., IV, 2, 14).

Shak. E. "His unjust unkindness that in all REASON should have QUENCHED her love hath, like an impediment in a current, made it more violent and unruly."
(Meas., III, 1, 250).

"I do not, nor I cannot love you."

Shak. F. "And even for that do I love you the more.
I am your spaniel."
(Dream, II, 2, 201).

Shak. "The story shall be changed:
Apollo flies, and Daphne holds the chase."
(Ib., II, 2, 230).

How fond Bacon was of the word "antiperistasis" (see BACONIANA for April 1942):—

Bacon "*Every PASSION grows fresh, strong and vigorous by opposition, or prohibition or as it were by reaction or antiperistasis,*"

And there are excellent examples of it on this page. Compare 'A,' 'B' and 'E' with the quotation from Hen. VIII on page 129. 'C,' 'D,' 'E' and 'F' are all derived from "Action and reaction are equal and opposite"; and also from

Bacon "*The force with which an agent acts is increased by the antiperistasis of its opposite.*" (De Aug., III, I).

Bacon and Shakespeare took exception to this doting idolatry:—

Bacon "*As if man, made for the contemplation of heaven and all noble objects, should do nothing but kneel before a little IDOL.*" (Essay X).

Shak. "Was this the IDOL that you worship so?—even she."
(T. G. Verona, II, 4, 144).

Shak. "To the celestial and my soul's IDOL, the most beautified Ophelia." (Ham., II, 2, 109).

Shak. "Pure, pure idolatry. God amend us!"
(L.L.L., IV, 3, 75).

According to Bacon the love which is kindled in prosperity or adversity is "*the child of folly*." (Essay X); and in his 48th essay he says, "*there is little friendship in the world*."

Shak. "Most friendship is feigning, most loving mere folly."
(As You, II, 7, 181).

Nashe "*It is a difficult rare thing in these days to find a true friend*." (Vol. III, p. 102).

Bacon "*Love me little love me long*." (Promus, 959).

Nashe "*Love me a little and love me long*."
(Vol. IV, p. 158).

Shak. "Love moderately: long love doth so."
(Romeo, II, 6, 14).

Bacon *Friendly Love.* (Essay X).

Bacon "*Another delight ministered unto the nature of man by this condition* (love) *is to have such as may be companions unto him. Many are the griefs and diseases whereto men's states are subject; the very representation of them by foresight doth disrelish their present prosperities. But then when one forseeth withal, that to his many GRIEFS cannot be added solitude, but that he shall have a partner to BEAR them*

Shak. (in other words, "when GRIEF hath mates and BEARING fellowship,"—Lear, III, 6, 114) *this quieteth the mind*." (MS. essay);

Bacon for "*no man imparteth his GRIEFS to a friend but he grieveth the less*." (Essay 27).

Whereas,

Shak. "Who alone suffers, suffers most i' the mind
Leaving free things and happy shows behind."
(Lear, III, 6, 111).

Bacon "*Amongst comforts it is not the least to represent to a man's self the like examples of calamity in others*."
(Letter to Bishop of Winchester, after his "fall.")

Moreover,

Shak. "GRIEF best is pleased with GRIEF'S society."
(Lucrece, 1111).

Therefore,

Shak. "Because kind nature doth require it so,
Friends should associate friends in GRIEF and woe."
(Titus And., V, 3, 168).

Shak. "One pain is lessen'd by another's anguish . .
. . . . One desperate GRIEF cures with another's
languish." (Romeo, I, 2, 47).

Shak. "Pity me then dear friend, and I assure ye
Even that your pity is enough to cure me."
(Sonnet 111).

Bacon "*And that same middle comfort . . . proceeding from your Majesty . . . hath been a great cause that such a sickness hath been PORTABLE.*" (Life, V, p. 249).

Shak. "How light and PORTABLE my pain seems now,
When that which makes me bend makes the king
bow." (Lear, III, 6, 115).

Again:—

Bacon "*If our betters have SUSTAINED the like events, we have the less cause to be grieved.*" (Life, VII, p. 371).

Shak. "When we our betters see bearing our woes
We scarcely think our miseries our foes."
(Lear, III, 6, 109).

Shak. "And in this thought they find a kind of ease
Bearing their own misfortune on the back
Of such as have before ENDUR'D the like."
(R2, V, 2, 28).

Bacon "*Those who want friends to open themselves unto are cannibals of their own hearts,*" and "*we know that diseases of STOPPINGS and suffocations are the most dangerous in the body, and it is not much otherwise in the sorrows of the mind* (in aegritudinibus animae)."
(Essay 27, Latin edition only).

Shak. "An oven that is STOPP'D, or river stay'd,
Burneth more hotly, swelleth with more rage;
So of concealed sorrow may be said."
(Venus, 331).

Shak. "Sorrow concealed, like an oven STOPP'D,
Doth burn the heart to cinders where it is."
(Titus And., II, 4, 37).

Shak. "The more thou damm'st it up the more it burns."
(T. G. Verona, II, 7, 24).

As we give vent to the "corruption" in an abscess, so we must give vent to our sorrows; therefore

Shak. "Give sorrow words, the grief that does not speak
Whispers the o'er-fraught heart and bids it break."
(Macb., IV, 3, 209).

Shak. "My tongue will tell the anger of my heart,
Or else my heart concealing it will break."
(Shrew, IV, 3, 77).

Shak. "I cannot, nor I will not, hold me still:
My tongue, though not my heart, shall have his will."
(Errors, IV, 2, 17).

But if the Gestapo be near

Shak. "What my tongue dares not, that my heart shall say."
(R2, V, 4, 97).

Bacon "*If we cannot speak justly, at least let us speak what we think.*" (De Aug., VI, III, Antitheta).

Nashe "*That which we think let us speak.*" (Vol. I, p. 67).

Shak. "What I think I utter." (Coriol., II, 1, 58).

Nashe "*What they thought they would confidently utter.*"
(Vol. V, p. 94).

Shak. "What his heart thinks his tongue speaks."
(Ado, III, 2, 14).

Shak. "Then he speaks what's in his heart."
(Coriol., III, 3, 35).

Shak. "His heart's his mouth
What his breast forges, that his tongue must vent."
(Ib., III, 1, 257).

Bacon "*It were better to relate himself to a statue or picture, than to suffer his thoughts to pass in smother.*"
(Essay 27).

Shak. "If so, then be not tongue-tied: go with me,
And in the breath of bitter words let's *smother*
My damned son, which thy two sweet sons smother'd."
(R3, IV, 4, 132);

Shak. "for losers will have leave
To ease their stomachs with their bitter tongues."
(Titus, III, 1, 233).

Bacon "*Always let losers have their words.*" (Promus, 972).

Nashe "*I will give losers leave to talk.*" (Vol. II, p. 14).

Shak. "I will give losers leave to chide."
(2H6, III, 1, 182).

Shak. "And well such losers may have leave to speak."
(Ib., III, 1, 185).

Shak. "Then give me leave, for losers will have leave
To ease their stomachs with their bitter tongues."
(Titus And., III, 1, 233).

Bacon "*The principal fruit of friendship is the ease and discharge of the fullness and swellings of the heart.*" (Essay 27).

Shak. "That my tongue may utter forth
The venomous malice of my swelling heart."
(Titus And., V, 3, 13).

Shak. "Let them have scope: though what they do impart
Help not at all, yet do they ease the heart."
(R3, IV, 4, 130).

Shak. "O that I knew thy heart; and knew the beast,
That I might rail at him, to ease my mind."
(Titus And., II, 4, 34).

Shak. "Why should calamity be full of words?"
(R3, IV, 4, 126).

Shak. "Free vent of words love's fire doth assuage;
But when the heart's attorney once is mute,
The client breaks, as desperate in his suit."
(Venus, 334).

Shak. Then "break, my heart! for I must hold my tongue."
(Ham., I, 2, 159).

Shak. "O, break, my heart! poor bankrupt, break at once!"
(Romeo, III, 2, 57).

Shak. "My heart is great; but it must break with silence."
(R2, II, 1, 228).

WHO WROTE THE SO-CALLED "SHAKESPEARE" PLAYS?

QUESTIONS AND ANSWERS ON THIS FASCINATING PROBLEM.

PROS AND CONS FOR THE MAN IN THE STREET.

A RECORD OF A RECENT CONVERSATION.

BY SIR KENNETH MURCHISON.

Questioner: What does it matter *who* wrote the famous Shakespeare-Plays?

Answer: Nothing except that it is the greatest of literary problems, and historical accuracy is worth maintaining wherever possible.

Q. Why make such a fuss three hundred years after the Plays were written?

A. Because errors and misrepresentations have no claim to perpetuity solely on the grounds of their antiquity.

Q. Who started this ramp?

A. A Mr. J. C. Hart, U.S. Consul at Santa Cruz in 1848.

Q. It is ridiculous even to suggest that an author could publish and sell his writings under the name of another; if both men were living the truth would have become public immediately.

A. It was the custom in those days for writers to use the names of others; anyone might suddenly find himself famous or infamous by becoming the reputed author of writings of which he knew nothing.

Francis Bacon had very good reasons, which I will mention later, for not wishing his name to be associated with some of the Plays, especially "Richard II."

Q. You will never persuade me that old Will Shakspere did not write everything to which his name has been attached for three centuries, so you can save your breath and time.

A. *I* don't want to persuade you, I prefer that you should convince yourself.

Q. How?

A. By the force of facts, and by regarding them without prejudice: by judging the matter fairly and without any partiality one way or the other.

Q. How can you expect me to disbelieve and un-learn what I was taught at school, to discard what is the opinion of everyone I know, except that of a few cranks and agnostics like you?

A. Everyone should examine the foundations of his beliefs and not accept ready-made with his mother's milk all that he is told. You would not be the first person to discover that much of what you were taught at school was incorrect.

Q. What evidence have you got to support your fantastic theory?

A. A great deal, both direct and circumstantial: but it will be of no avail unless you approach the subject with an absolutely free and unbiassed mind.

Q. How can I?

A. Only by inhibiting all prejudice; and by presuming that all the facts are new to you.

Let us assume that upon your decision either Shakspere or Bacon is to lose his place in fame and history.

Q. All right, get on with it: I will do my best.

A. If you will really do so, that is all I ask.

Q. How long are you going to gas about it?

A. Only ten minutes.

Q. If you do not take one second more I will stick it.

A. Brevity shall be my endeavour. I only intend to touch the fringe of this vast subject, *you* will wish to approach more closely when you know more.

Q. Don't be dull.

A. I have three objects in view:

(a) to prove that whoever did write the immortal plays

it could not have been William Shakspere of Stratford,

(b) to prove that the only alternative author was Francis Bacon because no one else who lived throughout the period covered by the Plays and Poems was possessed of the necessary knowledge.

(c) to instil into your mind such an atmosphere of curiosity that you will pursue it ever further on your own account; you will live to thank me openly instead of secretly cursing me, as you are now doing!

What do you know about Shakspere?

Q. Nothing, really.

A. Nor does anybody else, really.

Q. Then how could Sidney Lee write nearly four hundred printed quarto pages about him?

A. It is wonderful what can be done by pictures, presumption and embroidery.

Q. What facts can be proved about Shakspere's life?

A. Not more than can be recorded on two sides of a half sheet of note paper. Little of it is to Shakspere's credit. There is no trace of any of his writing except six reputed signatures, four of them disputed; as far as is known the actor never wrote his name in full.

Many are of opinion that it would have been better for Shakspere if the details of his life had never been probed.

Here they are:—

Shakspere was the son of a Warwickshire tradesman, his mother was the daughter of a farmer.

They both made their mark instead of a signature.

Shakspere was born 23 April 1564: there is *No evidence* that he ever attended the Grammar School at Stratford-on-Avon, which place in 1564 had probably only about 1,400 inhabitants. Even if he did there would not be more than two or three books in the school other than the horn-book, a leaf of paper containing the alphabet (often, also, the ten digits, some elements of spelling, and the Lord's Prayer), protected by a thin plate of translucent horn, and mounted on a tablet of wood with a handle.

When Shakspere was thirteen he left school, it is said,

to assist his father, John Shakespere, in his business as a butcher. At the age of eighteen William seduced a widow eight years older than himself, named Whateley; her maiden name had been Anne Hathaway. Her relatives compelled him to marry her. Six months later, May 1583, a daughter was born to him. There were two more children in 1585, twins. Thereafter William saw little or nothing of his wife and children for eleven years. Even Lee, in his *Life of Shakespeare* (p. 24) writes:—

"The independent testimony of Archdeacon Davies, who was vicar of Saperton, Gloucestershire, late in the seventeenth century, is to the effect that Shakespeare was much given to all unluckiness in stealing venison and rabbits, particularly from Sir Thomas Lucy, who had him oft whipt, and sometimes imprisoned, and at last made him fly his native county to his great advancement."

Shakspere fled to London, where, speaking the Warwickshire patois, he earned a precarious living by holding the horses of visitors outside the theatre.

Inside the theatre at this time, 1587, "Hamlet," an anonymous play was then on the stage,

Q. Are you asking me to believe that Shakspere had to earn his daily bread by holding horses' heads outside the theatre while his own play "Hamlet" was being performed inside? It's preposterous.

A. Of course it is.

Q. Then what's your explanation?

A. None other than that it is impossible to believe that the Stratford rustic could have been the author, unless you assume he wrote in a trance.

Q. You mean that someone else wrote the Plays?

A. Of course.

Q. Let's finish off Shakspere first.

A. He is assumed to have soon obtained work inside the theatre, first as call-boy and later as actor. But even in that capacity, "the top of his performance was the ghost

in his own 'Hamlet.' " (Nicholas Rowe's "Life," 1709.)

Although Shakspere made money by buying and selling land, he continued while in London to ignore the financial and other embarrassments of his wife and father at Stratford.

Q. When did Shakspere and Bacon meet to discuss the Plays?

A. Never.

Q. What did Shakspere do in the last twenty years of his life?

A. He was engaged in petty trade and litigation.

Q. When did Shakspere die?

A. In 1616, after an illness said to have been superinduced by having "drunk too hard," leaving a Will covering his minutest belongings, and cutting off his wife with his "second best bed." There is no mention of any plays, manuscript or even books. His children were reared in profound ignorance, yet his partisans ask us to believe that he wrote that:—

Ignorance is the curse of God,
Knowledge the wing wherewith we fly to Heaven.

Q. What about all the exhibits at Stratford?

A. All enquiries should be addressed there, let them answer if they can. "There is but one authentic relic of the Stratford Actor in existence, namely, his Will." (Baxter.)

Q. When were the "Shakspere" works published?

A. Seven years after the Actor's death they were collected and published in a volume, the First Folio, by Bacon's printer. Many of them had been enlarged *years after the actor's death* by additions unmistakably written by their original author.

* * * *

Q. I must read up these matters for myself: your statements have annoyed me!

A. I am glad; I hoped they would. They have at least and at last sown the seeds of doubt. There are endless

books to consult in addition to Sidney Lee's "Life": the fullest and best I know is by James Phinney Baxter, it was published in Boston in 1915. If you write to the Hon. Secretary of the Bacon Society at The Thatched Cottage, Knowle Hill, Virginia Water, Surrey, he will tell you of several from which to choose.

Q. But there are alternative writers other than Bacon who might have written the immortal works?

A. No one else had the knowledge, shown in the 'Shakespeare' works, of law, diplomacy, state affairs, medicine, botany, and foreign languages, including Hebrew, Greek, Latin, Spanish, Italian and French.

Q. But what other arguments have you got? I am not convinced.

A. Here are three:—

(a) Some of the 'Shakspere' plays were altered after the actor's death with additions embodying facts which Bacon had actually experienced himself, e.g. circumstances in connection with the surrender of the Great Seal described in "Henry VIII."

(b) Bacon kept a note book which he called a Storehouse or Promus: in it he jotted down any idea, word or phrase which he wished to remember: more than 1,000 of these appear in this note book *and* in Bacon's prose writings *and* in the 'Shakespeare' plays. "The world's a stage": "for loan oft loses both itself and friend," are two well-known examples.

Surely this in itself is convincing enough, but Bacon actually tells us in so many words that he is the author, not only of the so-called Shakespeare works, but also of plays published by others. He is described by himself and by his contemporaries as a "concealed poet."

Q. Where and how does he make these incredible statements?

A. In many of his writings by means of a cipher.

Q. Could any one man ever have had time to write so much, especially a man like Francis Bacon who gave so many years of his life to affairs of State?

A. Bacon thus answers this question himself:—"One must give as great a portion of time as seven days in the week can furnish, and must not use many hours for recreation, would he leave aught of any value to men, for life is so short. It is for this cause that I use my time so miser-like, never spending a moment idly when in health; and, *monte videbor*, by the mind shall I be seen. One lives in his genius, other things depart in death."

Q. What else does he tell us of his private history in this cipher?

A. Of his royal parentage.

Q. What?!

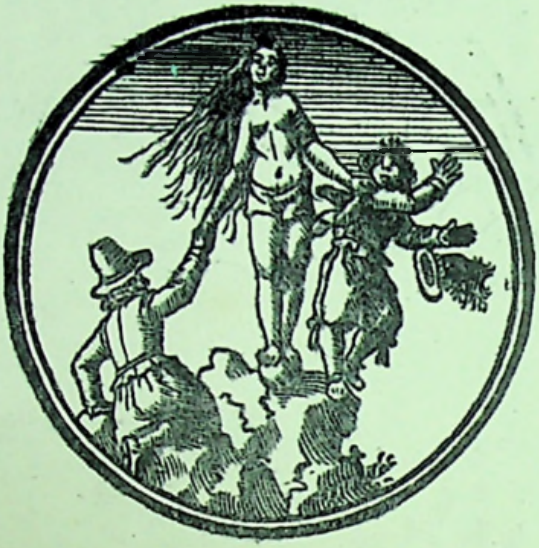
A. Read it for yourself—it is fascinating.

PRIGENTI VLTIMA
Quas tibi non justum nuper glomeramea avare
Congessit, misceas prodigit altre opes.
Vivus eras cunctis invisus, inutilis ipsi:
Famam defuncti nunc Libitina tegit.
34.

FIG. I.

EMBLEMATA.

EMBL. I.



En Fòrtuna : manu quos rupem ducit in altam,
Præcipites abigit : carnificina Dea est.
Firma globo imponi voluerunt fata caducam,
Ipsa quoquè ut posset risus, & esse iocus.
Olim unctos Salij qui præsilière per utres,
Ridebant caderet si qua puella male.
O quàm sæpe sales, plausumque merente ruinâ,
Erubuit vitium fors inhonesta suum!
Obscœnùmque nimis crepuit, Fortuna Batavis
Appellanda; sono, quo sua curta vocant.
Quoque sono veteres olim sua furta Latini:
Vt nec, Homere, mali nomen odoris ames.

2 ²

WAS FRANCIS BACON CONNECTED WITH THE EMBLEM LITERATURE OF THE 16th and 17th CENTURIES?

Continued. PART II

By L. BIDDULPH

WE have seen that Jacob de Bruck, in his Emblem book, published 1616, aptly illustrates some of Francis Bacon's "wisdom knots," and it is now proposed to show that certain secret knowledge concerning Bacon was also conveyed in Emblems, readily recognized by those who knew his secret work as Dramatist and intended to convey that secret to those who had wit to pierce the veil of mystery surrounding him and his work. Attention to the following Emblem was first drawn by "Oliver Lector," in 1905, and noticed in BACONIANA in the January number, 1906. It is number 34 in de Bruck's edition of 1616, the year of Shakespeare's death, and is generally referred to as the Eel emblem. (See figure I.)

It represents a jousting spear standing upright on its butt encircled by cyphers threaded on a string, the loose end of which at the point of the spear is seen floating in the breeze, causing the spear to shake. A dead eel lying on its back (Back-on) is curved round the butt of the spear in the form of an "U"; immediately behind is a stream with sedge or reeds gently stirring along the banks. In the left background is a house, in front of which a man is seated at a table counting piles of coin from bags which are being brought to him by two attendants.

In the right background a table is set in the shelter of two trees and a screen where a party of roysterers is seated eating and drinking.

The Latin motto round the Emblem reads "Ultima frigent," which Oliver Lector translates "at last they shake," or we might say "the extremities shake,"

referring to the tips of the sedge and the floating end of the string of cyphers. In any case the meaning is obscure.

The Latin verses at the foot of the picture may be translated as follows: "Another shall squander the vile wealth which former unrighteous hoarding amassed for thee, miser. Living thou wast hated by all and useless to thyself; now the undertaker buries the memory of the dead man." It will be at once evident to the reader that the principal object in the drawing is passed over without explanation or even mention, and is a picture rebus meant to portray the name "Shake-speare." The dead eel curved in the form of an U, would in conjunction with the spear read "You Shakespeare, etc.," thus identifying the dead miser. Modern Shakespearean critics have reluctantly admitted that the yokel of Stratford was a miser and moneylender. As Oliver Lector points out, the U form of the dead eel also represents the letter V, and thus, in conjunction with the string of cyphers, links up the emblem with Francis Bacon and his five-fold cypher. The rebus is extremely ingenious and such a one as Bacon would devise. The point of the eel appears to be that, unlike the ordinary dead fish which floats, it sinks to the bottom of the pond and is hidden from sight and memory as is the dead man. This emblem may be said to reveal secret history to posterity.

What may be termed a pendant to the foregoing is to be found in Cornelius Plempy's emblem No. 1 in a book published in the same year, 1616. This emblem is here reproduced as Figure II.

It represents Fortuna standing on a globe on the pinnacle of a rugged rock. With her left hand she is thrusting over the precipice a man with a bunch of feathers in his hat which has fallen from his head? His hands are large and clumsy. (Is this the man who has ramped to gentility?) With her right hand she is helping up another man wearing a Bacon hat and ruff. His face cannot be seen, as it is turned away from the reader, but the general appearance strongly suggests Bacon. This hint is supported by the ingenious method of spelling out F.

EMBL. xlix.

Vicerat iratam ſub Bellerophonte Chimæram;
Lætior hinc tandem Pegaſus aſtra petit.
Objicitur monſtris dum corpore ſpiritus hæret,
Frenaque ſubmiſſus cogitur arcta pati.
Victor abit læto ſublimis ad aſtra triumpho:
Datque lubens illi turba ſuperna locum.
Vobis hinc igitur continget abire beatis,
Quorum nunc virtus monſtra ſuperba domat.
Monſtra ſuperba viri, male qui mortalia turbant
Omnia; qui ſceleri dantque, petuntque decus.

Fig. III.

AD ILLUSTREM ET GENEROSUM DOMINUM, DN. ADAMUM GODFREDUM BERCKA, L. B. de Duba & Lippa; Dynastam in Lautschin, Teschen, Hauska, Neo-Berckstein, Wiediemb & Beezdietz &c:

EMBLEMA XVI.

VINDICE VIRTUTE.

CRimina fœda movent animos persæpè potentum;
Ad pœnam ut sontes non sine bile trahant.
Debeat offensas quòd miti ast pectore Princeps
Ferre, in magnanimo signa Leone vides.
Unguibus haut furit, hoste sibi jam supplice facto.
Hoc vicisse sibi comprobat esse satis.
Nobile vindictæ genus est; Ignoscere victis.
Vixq; Ducis Virtus altius ire potest.

FIG. IV.

Bacon with the initial letters of six consecutive words between stops—thus in the ninth and tenth lines of the Latin text beneath the emblem.

*O*bscoenumque *n*imis *c*repuit *F*ortuna *B*atavis
*A*ppellanda; sono, quo sua curta vocant.

An examination of the text makes it clear that the semi-colon after "appellanda" should not be there but has evidently been placed there to segregate the words whose initial letters are required to spell out the name F. Bacon; the capital letters F and B are also carefully selected.

The judicious reader is here left to infer that the "gentleman" with the feathers in his hat is Shaksper, who, like his namesake in the eel emblem, is being cast into oblivion. It will be remembered that Ben Jonson made great fun of the player who obtained a grant of a coat of arms and assumed gentility, in his play "Every man out of his humour," where the player is identified as Shaksper and is associated with Francis Bacon by the Coat of Arms, "A boar without a head" garnished with the motto "non sans moutarde."

Fig. III. Plempy's emblem No. 49 is also of interest, representing, as I believe, Francis Bacon seated on Pegasus, the horse of the Muses, with what might be a pen or a spear in his right hand, winging his flight to a mountain in the distance, presumably Parnassus, whilst below in the plains lies a dead monster, the Chimaera of Ignorance.

In 1618 a second book of emblems was published, under the name of Jacob de Bruck, entitled "Emblemata Politica" (Political Emblems), in which matters concerning the policy of Princes and Statecraft are set out and discussed at length. Emblem No. 16 bears the Impression of Francis Bacon's hand. (Fig. IV.)

The picture represents a lion holding a small animal under its paw. "Virtue as avenger" is the caption above the emblem. The lines beneath may be rendered as follows:

"Vile offences frequently impell the minds of Princes to drag the guilty to severe punishment."

In the picture you see in the example of the great-hearted lion how a Prince ought to bear offences with mercy in his breast, in that the lion rages not with his talons when his foe becomes his suppliant, but is satisfied with his victory. The noble sort of vengeance is to overlook the vanquished, and a Prince's virtue can hardly surpass this.

In the commentary which follows, the excellency of clemency and mercy on the part of princes and officers of State is set forth at length. Bacon's essay on Revenge epitomizes this emblem in a few apt phrases: "Certainly in taking revenge a man is but even with his enemy, but in passing it over he is superior; *for it is a Prince's part to pardon*, and Solomon, I am sure, saith—it is the glory of a man to pass by an offence."

Let us now turn to an emblem book published under the name of Jacob Bornitius at Moguntiae or Mainz in 1659 and again in 1669, this time with a commentary; Oliver Lector mentions an edition dated 1664 which the present writer has not met with. This book contains many interesting emblems, some of them, according to Oliver Lector, authentic portraits of Lord Bacon himself, whilst others represent Sir Thomas Meautys, his private secretary, but we are not concerned with these for the present.

The following emblems reflect Bacon's views as set forth in the Advancement of Learning:—Sylloge I, plate 44, (see Fig. V) represents a man with wings fitted to his feet walking on the surface of the water, with the caption "Ars imitatur Naturam" (Art imitates Nature). The Latin verses signify:

> Who used to walk the earth, now through the seas
> With air-born feet goes lightly as the breeze.

The commentary adds: "All nature's works are marvellous and most excellent—ars perficit naturam (art perfects Nature)."

Now see what Bacon has to say (Adv. L., Wats 1640), Bk. 4, ch. 2, pp. 197-8: "Therefore the part of the imitation of Nature in artificial bodies (a thing without question both profitable and easy to be done) we take to be

XLIV.

Sufflatis caligis mediis incedit in undis,
Interra pedibus qui modò fecit iter.

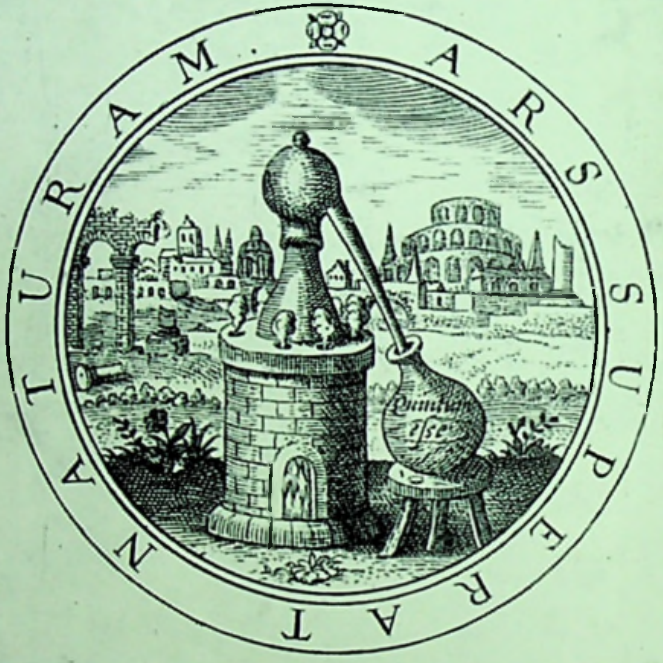
Kunſt der Natur offt ahmet nach/
Was nicht Natur die Kunſt vollbrach.

Cun-

Fig. V.

XLVII.

Materiem natura rudem producit, at arte
Corpus Vulcanus Spirituale parit.



Kunſt offtmals übertrifft Natur/
Und bringt ein Ding ſubtil herfür.

FIG. VI.

deficient." Again in Bk. 5, ch. 2, speaking of the transfer of the works of Nature into Art material he says: "For Nature is the mirror of Art." (See also Spedding, IV, 417.)

Fig. VI. Plate No. 47 shows a furnace with distilling vessels and has the caption "Ars superat Naturam." This is to be found clearly enunciated in Bacon's "Descriptio Globi intellectualis." (Spedding, V, 506.) "She (nature) is constrained, moulded, translated and made as it were new by Art and the hand of man; as in things artificial."

There are also other emblems dealing with Nature and methods of dealing with deficiencies and overcoming them.

Fig. VII. The next emblem deals with a subject in which Bacon was very interested, viz., the Gout. He was apparently a martyr to this painful malady in later life, for we find a recipe for the gout in the "Sylva Silvarum," published by Dr. Rawley after Bacon's death. This plate, No. 9, sylloge 2, is here reproduced showing an elderly man in bed with one foot protruding from the end of the bed, surrounded by flames, and his two hands resting on the counterpane, also surrounded with flames, to indicate the excruciating torture he is suffering; with the caption:

> En quale ante oculos! cum saeva podagra dolores
> Elicit, et planctus ignibus usta suis!

which may be rendered:

> Lo! see what dire pain the savage gout
> inflicts, what groans, and fires that burn not out.

The Motto runs: "Purgatory is not entirely fictitious," from which we may infer that the author of this emblem was not a believer in the Roman doctrine of Purgatory.

Bornitius' book is full of interest for the Baconian student and is well worth careful study.

As previously mentioned, Oliver Lector states that several of the emblems in this book contain authentic portraits of Bacon, amongst which he includes numbers 44, sylloge 1, and number 9, sylloge 2, reproduced above. The reader can use his own judgement as to the exactness of this claim; these plates were not selected specially to

illustrate the hypothesis, but to show the analogy between their matter and the peculiar references contained in Bacon's writings.

The few examples given in April and the present number of the Journal, will, it is hoped, stimulate other members to institute research in these and the other numerous collections of emblems published during Bacon's lifetime and after his death. There seems little doubt that Francis Bacon employed the emblem book very widely in order to instil his philosophy and moral teaching into the hearts of men of all nations and all sorts, both small and great, by every means he could devise. For, like the Father of Solomon's House, he pitied mankind and sought to raise them up from their miseries and to restore them to that happy state that man enjoyed before the Fall.

IX.

En quale ante oculos! cùm sæva podagra dolores
Elicit, & planctus ignibus usta suis!

Wer allhie leid die Brunst der Gicht/
Darff leiden dort kein Fegfewr nicht.

Fel

Fig. VII.

FACTS THAT FIT.

By H. KENDRA BAKER.

Facts, we are told, are sometimes stranger than fiction. Frequently they are more eloquent than words, and we find an abundance of such facts in connection with the Authorship controversy. Indeed so "eloquent" are they that they are usually ignored by Stratfordians altogether. They are facts which, like the pieces of a jig-saw puzzle, fit into their places without forcing, and which with patience and perseverance, form in combination, the finished picture. We judge of a jig-saw piece by its shape : we judge of a fact by its relation to the general scheme, and it is only when the final piece or fact has been fitted that we are entitled to say that the end has justified the means.

It is proposed to consider one or two such facts and see how they bear on the Stratfordian claim.

Samuel Taylor Coleridge tells us that 'a young author's first work almost always bespeaks his recent pursuits." This being so we should expect to find, for example, in the play of "King Henry VI," which was the first in order of composition of the Shakespeare historical dramas, and bears, we are told "unmistakable marks of the immaturity of a great genius," indicatious of the author's "recent" pursuits.

Do we ? Well, it depends on the man to whom the authorship is attributed. There are 78 scenes in the three parts of the Play, 30 are laid in London where Bacon was born—and William was *not* ; 3 at St. Albans where Bacon was brought up—and William was *not* ; 20 in France where Bacon had lived and William had *not* ; one at the Temple to which Bacon had the entree— and William had *not* ; and one in the Houses of Parliament of which Bacon was a member and William was *not*.

That, in a nutshell, is the situation, and be it noted that the traditional bard who, as "nature's child" is supposed to have "warbled his native wood-notes wild" (according

to Milton) never even so much as mentions Stratford or the Avon, but goes out of his way to drag in St. Albans. Curious is it not ?

Let us examine the facts a little more closely. Bacon, born in London, spent the years of his childhood partly there and partly at the country seat of Sir Nicholas Bacon at Gorhambury near St. Albans. He went to Cambridge in 1573, and from 1576 to 1579 he was at the Court of France in the suite of the English Ambassador, Sir Amyas Paulet ; on his return he entered Grays Inn, closely associated with the Temple, and, in 1584, entered Parliament. Thus, if we are looking for traces of "recent pursuits" we have not far to seek in the case of Bacon, the Play having been written in 1590, but a very long way in the case of William.

"Interesting coincidences !" says the Stratfordian. Very well ; let us follow them up.

The author of the Plays was proficient in the French language—even its colloquial use, as is shown by long conversations in the Venacular in "King Henry V." Bacon is known to have acquired a mastery of the language during his three years residence in France whereas there is no evidence whatever that the "Gifted William" knew so much as one word of the language. Certainly he had no opportunity of learning it in *situ*, for even Sidney Lee in his highest flights of biographical fancy never ventures to assert that he ever left these shores. His knowledge of French is confidently *assumed* from the fact that its use is so general in the plays ! Biography made easy !

Again, this play of Henry VI deals, in part, with the English campaigns in France during that reign, and the author displays the most remarkably intimate knwoledge of the places where the battles were fought, such as Orleans, Blois, Tours, and Poictiers. So intimate, indeed, is that knwoledge that, as has been pointed out by Edwin Reed, "he mentions a church where pilgrims were accustomed to resort, calling it by the name of the Saint to which it was dedicated. Richard Grant White wonders at this local and apparently uncalled for reference in the play."

Bacon had been there; he visited the cities mentioned, and spent three months at Poictiers where Edward the Black Prince won his great victory. Strange that all this useful information should have been at the disposal of the Gifted William !

And when we come to Joan of Arc, there is quite a lot to think about and one is forced to envy the gifted one his amazing intuition !

The circumstances under which the "unpoetic" Bacon was residing in France, however, relieved him of any undue strain on his intuitive faculties ; his position afforded him exceptional facilities for access to the political records of the country.

The use to which he put such facilities would—but for the Stratfordian dogma—seem to be reflected in the Play of Henry VI, Part I.

We owe it to Edwin Reed—as indeed we owe a great deal to him—that certain curious circumstances have come to light in connection with this Play. In part I Act III, scene 3 there is a dialogue between Joan of Arc and the Duke of Burgundy ; the maid is accompanying the French King at the head of his troops, while the Duke, then an ally of the English, is marching towards Paris. A parley being demanded by the King, Burgundy consents and is then addressed by Joan who begins :

"Brave Burgundy, undoubted hope of France !
Stay let thy humble handmaid speak to thee."

She then proceeds to make an impassioned appeal to him to desist from fighting against his own countrymen in so unnatural a way, (the text is too long to set out but should be consulted) and in the end Burgundy admits himself "vanquished" and asks forgiveness of his King and countrymen.

Now, this interview is not historical ; in fact it never took place at all. It is true that the Duke subsequently abandoned the cause of the English, but this was not until 1435, four years after the Maid's death. This incident has, however, been proved to be something more than mere poetic license or, if the term be preferred, arbitrary violation

of history. "In 1780," as Edwin Reed relates," according to the well-known historian of the House of Burgundy, M. Brugiere de Barante, someone in France for the first time put in print a letter, dated July 17th, 1429, addressed to the then reigning duke, and written by Joan of Arc. It contains a passionate appeal to the duke to take precisely the same course which is urged upon him in the play."

This letter, also, is too long to be set out ; suffice it to say that the correspondence between its terms and those in the speech is so remarkable as to admit of no doubt that the incident in the play is inspired directly by the letter. The existence of the latter, appears to have been unknown in Shakespeare's time ; it is not mentioned by Hall or Holinshed or, in fact, by any other English Chronicler. It also seems to have been unknown also in France, for it remained in manuscript among the ducal papers for 350 years after it was written. Fabert, the historian of the House of Burgundy, writing in 1687 apparently knew nothing of it. And yet, it appears, this identical letter "opened the series of negotiations that finally resulted in the treaty of peace in 1435, as represented in the play. The Dramatist simply changed its form, preferring a spoken address in the open field as better suited to stage effects."

It also appears that even for this there was some historical basis, "for the duke is known to have marched to Paris over the plain of Rouen in the Summer of 1429, and to have agreed to a truce soon after his receipt of the Maid's letter."

Now, does not this point to knowledge on the part of the author of "Henry VI" of an important fact in French history undiscovered by English and French historians for more than two centuries after the date of the Play ? Edwin Reed sums up the situation as follows :—

"The only rational explanation of the mystery seems to us to be this : the author we call Shakespeare was in France when he first formed the plan of portraying dramatically the foreign campaigns of his countrymen in the reign of Henry VI ; and "that in pursuance of this design he not only visited the scenes made memorable by those great cam-

paigns (as we know Bacon did), but that he also personally gathered some of the materials for his undertaking from the French and Burgundian national archives."

Is that a "rational explanation" or are we to assume that the Gifted William knew all this by sheer unaided intuition, never having set foot in France, or even knowing the lang uage ? And even if Carlyles' "Warwickshire Peasant" had had such a knowledge, it would have had to be of an exceptionally high order and quite incompatible with the description accorded him by his own ardent biographer, Halliwell Philips, as "all but destitute of polished accomplishments" when he left Stratford.

For not only does the French of the plays betoken absolute proficiency, even to colloquial use, but, the author actually puns on the language, as in "Loves' Labour's Lost," where he plays upon the words *"capon,"* in its double meaning of a fowl and a love-letter, and *"point"* as the tip of a sword and a strong French negative.

Again, take scene IV of Act IV of "Henry V" where a French soldier, Pistol and a Boy are concerned—a most amusing incident on "the field of battle"—in which after a good deal of haggling Pistol is induced to spare the Soldier's life—for a consideration ! Read it, and judge if anyone but a proficient in the language could have been capable of playing on the French words as here displayed.

The author was, in fact, an inveterate punster, and although in these sophisticated days punning is not considered a very high order of humour, it must be remembreed that in those days our language was excessively crude until it had been raised by "Shakespeare" to a standard which has never since been excelled. So punning was a novelty, and no doubt regarded as rather a notable accomplishment. Anyway, however it was regarded, we find numerous puns in the plays. A good instance of English punning can be found in Act I, scene 1 of Henry VI, Part II :

Salisbury Then let's make haste away, and look unto the main.

Warwick "Unto the main ! O father, Maine is lost ; That Maine which by main force Warwick did win,

And would have kept so long as breath did last !
Main chance, father, you meant, but I meant Maine,
Which I will win from France or else be slain."

As already mentioned French puns abound ; but this play on words is not confined to modern languages alone. In "Anthony and Cleopatra" we find the Greek is pressed into service in order to indulge this peculiar propensity. In Act V, ii, Cleopatra thinking Anthony dead is pronouncing a Eulogy up on him. She says :—

"For his bounty,
There was no winter in't ; an Anthony 't was,
That grew the more by reaping."

This has puzzled commentators and Editors, some of whom seem to have thought the word "Anthony" to be a printer's error, and have substituted "Autumn," though the "improvement" is not obvious. Had they looked for "scholarship" instead of "wood notes wild" all might have been well. As it is, we must let our friends Liddell and Scott, supply the solution from their Greek Lexicon, first observing that Anthony boasted of his descent from Hercules after whose son Anthos he claimed to have been named. This the author of the Play knew, for speaking of Hercules in the play, he adds, "whom Anthony lov'd" and Anthony speaks of 'Alcides my great ancester." Now the Greek word anthos means, "that which buds, a young bud or sprout, a flower, the bloom of a flower." Hence the analogy between Anthony's bounty and a flowering plant "that grew the more by reaping." Thus the phrase, so far from being a printers' error, is an extremely subtle play on the word "Anthos." William must, indeed, have been exceedingly gifted, especially for one so "destitute of polished accomplishments" as his candid biographer represents him.

And, a propos of this, it is interesting to note that another of his so-called biographers—Richard Grant White—credits his hero with having the M.S. of "Venus and Adonis" in his pocket when he left home. When one remembers that this same poem forms one of the choicest compositions in

the English language, full of classical allusions and Scholarship, one marvels at the length to which credulity can be strained.

Another fact that fits the author's knowledge of Greek is found in "King Lear," where the King, referring to Edgar says :—

"I'll talk a word with this same learned Theban,"

This, it has been suggested, evidently alludes to Simmias in the *Phaedo*, whom Socrates calls "my Theban friend," and with whom he discusses the nature of the human soul. As the dialogues of Plato had not been translated into English when the play was written, there is not much of the "native wood note wild" about this allusion, whereas Greek was so familiar to Bacon that we find traces of his having used it even for his private purposes. An instance of this is to be found in the Lambeth Palace Library where there is a M.S. by him in Greek characters, which when converted into the corresponding English ones, produces the following :

"Of my offence, far be it from me to say, *dat veniam corvis* ; *vexat censura Columbas* : but I will say that I have good warrant for : they were not the greatest offenders in Israel upon whom the wall fell." Presumably this was in reference to the charge of bribery which was so unjustly brought against him..

The above are but a few samples from the bulk of the innumerable facts that fit the Baconian authorship and conflict with the Stratfordian. Taken individually they may not be impressive, but, in the mass, they constitute a demonstration which cannot be ignored.

THE TESTIMONY OF MRS. JUDITH HALL.

By EDWARD D. JOHNSON

The Reader will please imagine that he is visiting the Law Courts one day when he finds himself in a Court where an action is being brought by the Representatives of one William Shakspear claiming on behalf of the deceased the copyright in certain plays. The Reader arrives at the following stage of the proceedings:—

Usher: Call Mrs. Judith Hall.

Mrs. Judith Hall steps into the witness box.

The evidence which you shall give to the Court shall be the truth the whole truth and nothing but the truth so help you God. Kiss the Book please.

Mrs. Hall kisses the book.

Counsel for the Defence: Your name is Judith Hall.

Mrs. Hall: Yes, sir.

Counsel: You are the wife of Dr. John Hall and the eldest daughter of the late William Shakspur of Stratford-on-Avon.

Mrs. Hall: Yes, Sir.

Counsel: I understand that your late father went to London and eventually returned to Stratford when he told you that he had made a fortune and was going to retire. Is this so?

Mrs. Hall: Yes, Sir.

Counsel: Your late father bought the property known as New Place and you lived with him there until you were married to Dr. Hall.

Mrs. Hall: Yes, Sir.

Counsel: How did your late father occupy his time on his return to Stratford to live at New Place?

Mrs. Hall: He dealt in Barley and Malt and anything else which would give him a profit, and he also lent money to people in the village.

Counsel: I suppose that he also spent a considerable part of his time in his study.

Mrs. Hall: In his what, Sir?

Counsel: In his study—the room where he kept his books.

Mrs. Hall: Father had no books, Sir.

Counsel: You say that your father had no books. How was that?

Mrs. Hall: Father could not read, Sir.

Counsel: You swear on your oath, Mrs. Hall, that your father could not read?

Mrs. Hall: Yes, Sir.

Counsel: Could your father write?

Mrs. Hall: No, Sir.

Counsel: You say that your father had no books and could neither read nor write. I therefore assume that that is the reason why the Plaintiffs have not produced in evidence any letters written by your father or any letters written by anyone to your father except the one letter written by Thomas Quinney asking for a loan of money. The Plaintiffs have given evidence that your father was a keen business man and they say that your father wrote the plays the authorship of which is in dispute solely for the purpose of making money. Have you any knowledge of any publisher or producer paying your father any money in respect of the copyright in any plays or books.

Mrs. Hall: No, Sir.

Counsel: If your father had owned anything which had a monetary value do you think it at all likely that he would have given it away?

Mrs. Hall: No, Sir.

Counsel: Your late father in his will makes no mention of any plays or other literary work of which he was the author and no provision to enable his family to obtain the benefit of any monies receivable in respect of the copyright in any literary work. That is so, is it not?

Mrs. Hall: Yes, Sir.

Counsel: You have sworn that your father could neither read nor write.

Mrs. Hall: Yes, Sir.

Counsel: Can you yourself read?

Mrs. Hall: No, Sir.

Counsel: Or write?

Mrs. Hall: No, Sir.

Counsel: Your father took no steps to have you taught reading and writing?

Mrs. Hall: No, Sir.

Counsel: Then I submit that it is very strange that in one of the plays the authorship of which is being claimed on behalf of your father we find this sentiment—"Ignorance is the curse of God—Knowledge the wing on which we fly to Heaven." I take it, Mrs. Hall, that even if your late father had written the plays you yourself would not have been able to read them?

Mrs. Hall: No, Sir.

Counsel: Thank you, Mrs. Hall. I have no further questions to ask you.

The Reader leaves the Court pondering.

BOOK REVIEWS AND NOTICES.

The Council of the Bacon Society has much pleasure in informing members that a copy of Mr. Edward D. Johnson's new brochure on the cypher signatures of Sir Francis Bacon accompanies this issue of Baconiana, and Cypher Students will, we are certain, appreciate the results of Mr. Johnson's careful and painstaking research work.

Francis Bacon's Cypher Signatures, by Edward D. Johnson, author of "The first Folio of Shakespear." Birmingham: Cornish Brothers Ltd. Published at the University, 1942.

A LIFE OF SHAKESPEARE. By Hesketh Pearson. Penguin Books, 9d.

The publishers of the Penguin and Pelican books have done some excellent service in placing great literature within the reach and pockets of the masses. It is, therefore, all the more regrettable that they should have recently issued this thoroughly misleading and false "life" of Shakespeare. Either the author is completely ignorant as to the facts, or his book was written regardless of the truth for the purpose of propping up the tottering Stratford tradition. There is no excuse for ignorance on the author's part as he was for some years secretary of The British Empire Shakespeare Society which had, for one of its objects, the promotion of knowledge concerning the life of Shakespeare. He has chosen the same title as the late Sir Sidney Lee's famous, though since discredited biography. Perhaps calling it "A Life" instead of "*The Life*" allows scope for flights of imagination, but Lee had the decency to qualify his statements for which no evidence existed by the frequent use of the word "doubtless."

Although there is a plentiful employment of such cautionary terms as "quite likely," "may have," "must have," I did not encounter a "doubtless," in the usual manner observed among Shakespearean biographers, the nearest approach being "no doubt!" I am not so much concerned with the statements made under such reserve, as no life of Shakespeare can be put before the public without them. But it is nothing less than scandalous that the author's own inventions should, on page after page, be put into print in such form that "the uninstructed and popular world" would accept them as established facts.

We are told, for instance, that "as long as he remained an actor Shakespeare wrote parts for himself, and it is easy enough to detect them because we know the kind of part he enjoyed playing." We know nothing about what parts, if any, Shakespere performed in these plays, yet Mr. Pearson informs us that "Shakespeare could do little with the part of Antonio, but in Richard II, which soon followed he probably played the best part of his career." A few pages further on it is stated that "*Henry* IV, *part* II was such a huge success that in May 1597, Shakespeare was able to buy the best house in Stratford, New Place, for sixty pounds." The truth is that no record exists of any performance of the play in, or prior to, 1597, so how can it be said to have been "a huge success ?" The inference to be drawn is, of course, that Shakespeare made a fortune out of the theatre. A better suggestion is that he was provided with funds by Southampton or Bacon and bundled off to Stratford where he was safely out of the way of the authorities of Tudor despotism. Up to 1597 three Shakespeare plays had been printed without an author's name, and it was not until 1598 that the name appeared on a title-page. The author's impudence exceeds all bounds when he says, "Our *certainty* that Shakespeare played the King in both Parts of *Henry* IV is *established* by the emergence of the poet's nature in a character mostly at variance with his own"

Having written down *Henry V* as "a pot-boiler," we are next informed that "the author would not have allowed anyone else to speak the Chorus . . . and our assurance that he played it is made trebly sure by the appropriateness of his appearance in such a part at the opening of the new theatre."

Henry V is anything but a "pot-boiler." It is a magnificent piece, with the exception of the discourse of the Salic law which does not adapt itself to verse. There is no record as to its performance, nor do we know with what play the Globe playhouse opened. Far from being trebly sure, doubly sure, or even sure, we have not the slightest evidence of any kind as to who played Chorus or any other part.

Mr. Pearson sees Shakespeare as "a social magnet !" Those who have endeavoured to fit him into society have

always confessed their failure. Dr. C. M. Ingelby, who collected all the known allusions to "Shakespeare" correctly stated that "the bard of our admiration was unknown to the men of that age."

There are no bounds to Mr. Pearson's ingenuity. Quite casually, as if it were merely a reminder of a well-known fact, he says, "Shakespeare, by the way, came across Dogberry at Grendon in Buckinghamshire, while journeying from London to Stratford." The manner in which "by the way" is inserted into the sentence is calculated to throw dust in the readers' eyes. Actually, of course, there is no truth in the statement, nor is there in what follows to the effect that "the forest of Arden is the Warwickshire forest he had known." It is "lifted" straight from Lodge's Forest of Ardenne, with all its barrenness of detail, and with the lioness to complete it.

Dishonesty could hardly be carried further in "biography" than in the reference by Mr. Pearson to the jokes about Shakspere's coat-of-arms and motto in Ben Jonson's *Every Man out of his Humour*. He is careful not to mention that Shakspere is brought on under the name of "Sogliardo" who instead of "heralds" says "harrots" and who is described as "an essential clown." Like the clown, William, in *As You Like It*, he uses the expression, "I thank God." Was this a favourite with Shakspere ? Mr. Pearson says that when *Hamlet* was written, Shakespeare had been through "a painful period" and he tried to solace himself by reading Florio's translation of Montaigne's *Essays*, adding, in a footnote, "His autographed copy is now in the British Museum." The author of *Hamlet* had been through a painful period, but Shakspere of Stratford had been doing well as malster and moneylender in his *native* Hamlet. There are no difficulties if we think of the author as Francis Bacon. The signature on the copy of Montaigne to which Mr. Pearson alludes is a pronounced forgery. Surely he is aware of that ?

There is no evidence for the assertion that "Richard Burbage was the greatest actor who ever lived," nor that "he had the inestimable advantage of being rehearsed by Shakespeare," nor that Shakespeare himself was seen as the Ghost in *Hamlet*. The latter suggestion was put forward somewhat doubtfully for the first time one hundred

years later (in Rowe's edition of Shakespeare, 1709).

On what grounds does Mr. Pearson state that "It was in 1609 that Shakespeare's portrait was painted by Martin Droeshout ?" Nobody, so far as I am aware, has dared to make such a statement before, or even to the effect that there is a single authentic portrait of Shakspere. Perhaps he will be good enough to inform us.

There are so many gross and palpable absurdities and falsehoods in this book that to quote them would occupy a whole issue of "Baconiana," but I cannot refrain from mentioning this gem from the last chapter (page 144) offering an explanation for "the breathless babblings of Leontes" in *The Winter's Tale* :

> "The lines ache with personal suffering ; and one cannot help wondering whether Shakespeare, returning home unexpectedly in an overwrought condition, found "Sir Smile" at his house "paddling palms and pinching fingers' with his wife ; and whether he made a terrible scene with Anne."

The reason for the "overwrought condition" is not stated. Was it the several places of call between London and Stratford, and the strong English ale ? As Mrs. Shakspere was 54 years of age in 1610 (the date Mr. Pearson assigns to the play) we think she should have settled down respectably, whatever indiscretions she committed in her youth. Mr. Pearson forgot that Mrs. S. was eight years older than William.

It is news that Shakespeare "designed and Burbage painted" an *impresa* for the Earl of Rutland. The record says nothing about the work performed by these two "deserving men."

Mr. Pearson sees nothing improbable in the tradition that Shakspere died of a fever as the result of a drinking orgy in the company of Drayton and Ben Jonson. It is, on the contrary, a most improbable yarn as Drayton had the reputation for being abstemious. Neither of these poets ever referred to his death. Mr. Peason contradicts the statement he had previously made (page 107) that Shakespeare "would not be debauched and gave the excuse of illness when asked to drinking parties." All previous biographers appear to have been denied the

source of this information, or even that he received such invitations. Where did Mr. Pearson obtain it ?

In the Note about the author of this book it is mentioned that Shakespeare has been "the main interest of his life." He has certainly wandered in the course of his pilgrimage and gathered some strange and remarkable delusions in his enthusiasm for his hero. They are highly original and have never been advanced before. To nobody else's intuition have they been vouchsafed !

R. L. Eagle.

THE MAN IN THE SHAKESPEARE MASK. By J. S. L. Millar, W.S. 6d.

This excellent little pamphlet of 16 pages will prove a useful guide-book for those who set out to investigate the greatest of all literary mysteries. It makes no extravagant claims, and the evidence produced for the Baconian authorship of the Shakespeare Works is unassailable, although in a pamphlet it is not possible to do more than select a few of the innumerable arguments on which our case is established. It is always advantageous to quote the orthodox Professors, such as Dr. Herford's surprisingly frank, but perfectly true observation, that Shakespeare "was the first master of polished and astute debate, of high-bred conversation, of courtly ceremony." This fits Francis Bacon like Cinderella's glass slipper restored to its elusive owner. A book might be compiled with advantage from remarks, similar to that of Professor Herford, where the truth has slipped out of the mouths and from the pens of commentators from the 18th century to the present day.

Mr. Millar inclines towards the opinion of the late Sir George Greenwood that the Plays, or rather the majority of them, are the product of "a master-mind and several pens," and, like the Pléiade, of a fraternity of writers "working in semi-masonic secrecy." The proved existence of Bacon's secret scriptorium at Gray's Inn, Twickenham and Gorhambury, and the evidence provided by the Northumberland manuscript, the Manes Verulamiani, &c., support his view. The pamphlet is obtainable from The Bacon Society, or from the author at 20, Castle Street, Edinburgh.

NOTES.

We are informed by the Librarian of Trinity College, Cambridge, that according to Venn's *Alumni Cantabrigienses*, and Rouse Ball's *Admissions to Trinity College*, that Bacon Matriculated as a Fellow-Commoner in 1573 and resided for two years, taking his M.A. in 1594. That Bacon ever took his M.A. degree is not generally known.

A correspondence lasting intermittently for three months (January until April) has taken place in the columns of *The Evening Advertiser* (Swindon). Mr. R. L. Eagle was opposed solely by the Rev. Raymond Taunton until the last round when the latter was "supported" by an innocuous "second"—a certain Mr. Hollick—who flung himself wildly into the fray uttering such nonsense as "the Baconians seek to belittle Shakespeare." Both these correspondents suffered under the delusion that it was as easy to acquire knowledge in Tudor times as it is today.

Once more, Keats was brought into the argument as an instance of a middle-class genius who achieved literary fame, and had a good knowledge of the classics. Apart from the fact that Keats lived two hundred years later when books were plentiful and cheap, this studious young man had an excellent education under Mr. Clarke at Enfield. Mr. Clarke was the father of that great Shakespearean scholar. Cowden Clarke. On the other hand, there is no evidence that Shakspere went to school (the only specimens of his "handwriting," *viz.*, the six so-called "signatures" make it unlikely) and there is no analogy whatever between Keats and Shakspere.

For once the Baconian was allowed the last word in this correspondence before the editor closed it on April 15th

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It is known that the author of *Love's Labour's Lost* made use of some information which he found in the untranslated Chronicles of Monstrelet when alluding to the payment of 200,000 crowns in consideration of the surrender by Charles of Navarre, of Aquitaine to the King of France.

This event occurred in the year 1425. In *Henry* VI *part* I, written about the same date as *Love's Labour's Lost*, another incident occurs of which the only source appears to be Monstrelet. This is the disgrace of Sir John Fastolfe because of his flight at the battle of Patay for which he is deprived of the Order of the Garter. Shakespeare was evidently attracted to French history at the time these plays were written. This was quite natural on Bacon's part as he had resided both in France and Navarre, and his brother Anthony spent much of his life in Navarre.

Sir John Ferne, of the Inner Temple, after dealing with the seven liberal arts in "*The Blazon of Gentrie* (1586) proceeds to describe the seven "Mechanical Artes" at the end of which he says :

> The seventh and last Mechanical Arte is called *Theatrica* that is to say the arte and skill of players practised in Theatres and exposed to the spectacle of multitudes. . . If they be played for the cause of gaine, to move laughter and sport to the people, such playes be reprobate, and not only worthy of dispraise, but rather to be accounted infamous."

John Davies of Hereford in *Microcosmos*, written thirty years later says, "The Stage doth staine pure gentle blood." Davies was no puritan. Some of his writings are scurrilous and excessively indecent even for those times.

The author of *The Arte of English Poesie* (1589) confirms that the writing of verse was regarded as contemptible, and he claimed to have known "many notable gentlemen in the Court who have written commendably and suppressed it again, or else suffered it to be published without their own names to it." He adds that it was considered "discreditable for a *gentleman* to seem learned, or to show himself amorous of any good art."

It will be noted that in the Gray's Inn Revels in 1594, the name of the chief producer of the entertainment, which included *The Comedy of Errors* performed by professional players, is merely referred to as "a certain sorcerer." Yet

the names of the other promoters are mentioned. Why was not Bacon, who was actually "the chief contriver," named ? Surely the reason for the concealment is that he did not wish, nor consider it advisable, to publicly connect himself with anything so "base" as a stage play.

Greene, in A *Farewell to Folly* (1591), complained of authors of the upper classes who passed off their writings by getting "some other to set his name to their verses," adding "thus is the Ass made proud by this underhand brokery, and he that cannot write true English without the aid of Clerks of Parish Churches will need make himself the father of interludes." Was Bacon one of those who fathered his "interludes" on an "ass" who profited by the "brokery ?" Judging by the six so-called "signatures" (the only specimens of his "handwriting") his education would have been on the level mentioned by Greene. About the same time Nashe alluded to "sundry sweet gentlemen" who as authors had "tricked up a companie of taffeta fooles with their feathers."

One of these "sweet gentlemen" was the poet whom the satirist, Joseph Hall, named as "Labeo" and who was undoubtedly the author of *Venus and Adonis*, *Love's Labour's Lost* and *All's Well*. His allusions to the poem are unmistakable, while the references to the titles of the two plays occur together—"there's so much labour lost," "nay, much is seldom well." Labeo was a concealed poet, but what annoyed Hall was not so much that he hid his identity but that he shifted his licentious and popular poem "to another's name."

An early allusion to the Stratford monument is to be found in Gerard Langbaine's *Account of the English Dramatic Poets* (1691). It is particularly interesting because it preceeds the alterations to the monument. All he says about it is :

> "In the North Wall of the Chancel is a Monument fixed which represents his true Effigies, leaning upon a cushion."

In the present-day monument the figure is not "leaning upon a cushion but writing upon it, with the left hand lightly resting on a piece of paper. In the original, as shown by Dugdale and Rowe, there is neither pen nor paper and the figure is pressing the cushion to its body.

Langbaine was probably the first to detect Shakespeare's "skill in the French and Italian tongues" and mentions that "we not only find him beholding to Cinthio Giraldi and Bandello for his plots, but likewise a scene in Henry the Fifth written in French, besides Italian Proverbs scattered up and down his writings."

If Henry James was not a Baconian, he was certainly very near it. In a letter to Miss Violet Hunt from Lamb House, Rye, dated 26th August 1903, he writes :

> "I am 'a sort of' haunted by the conviction that the divine William is the biggest and most successful fraud ever practised on a patient world. The more I turn him round and round the more he affects me."

The Catalogue of Messrs. Myers & Co., Ltd., 102, New Bond Street, W. includes a First Folio of Beaumont and Fletcher, 1647, priced at £48. It includes a dedicatory epistle addressed to the survivor of the "Incomparable Paire" to whom the Shakespeare Folio of 1623 was dedicated *viz.* Philip, Earl of Pembroke and Montgomery, who was then Lord Chamberlain. This was signed by ten of the players of the King's Company, but it has never been claimed that they, or any one of them, wrote it.

Sir Sidney Lee, who pretends not to see the folly of accepting Heminge and Condell as the authors of the Preface "To the Great Variety of Readers" prefixed to the Shakespeare Folio, rejects the possibility of the players having written the dedicatory epistle of Beaumont and Fletcher's Plays. Of course, it is vitally important that doubts should not be expressed with regard to Heminge and Condell, even though it is apparent to anybody familiar with Ben Jonson's style that he wrote it, and also

the "Epistle Dedicatory" to the "Incomparable Paire." Nobody, unused go composition as were the two players, could have framed these splendid epistles. The authorship of Beaumont and Fletcher of the plays in the 1647 Folio is not challenged, and nothing depends upon connecting them with the players as is the case with Shakespeare.

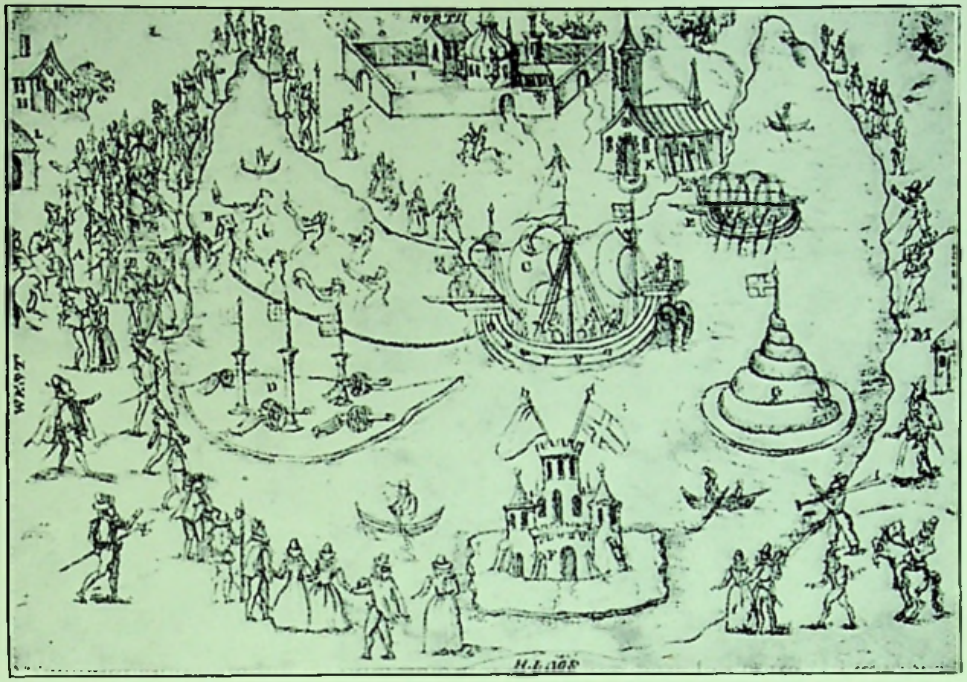
In the same Catalogue, the 1625 Edition of Bacon's Essays, printed by John Haviland for Hanna Barret and R. Whitaker, is marked at £16. This was the first complete edition of the Essays.

Another interesting item is *The Wisdom of the Ancients*, "written in Latine by the Right Honourable Sir Francis Bacon Knight, Baron of Verulam, and Lord Chancellor of England, done into English by Sir Arthur Gorges Knight,' 1619 to be sold at £25. This copy has the contemporary signature of Alice Egerton on the title-page. Alice was the third wife of Sir Thomas Egerton, Baron Ellesmere She was the daughter of Sir John Spencer of Althorpe, and the widow of Ferdinando, 5th Earl of Derby. Lord Ellesmere died in 1617 and was succeeded by Bacon as Lord Keeper. Probably the book was presented by Bacon to Alice Egerton.

At the General Meeting of The Bacon Society, held on March 21st at the Great Eastern Hotel, London, Dr. W. S. Melsome of Bath was elected President, and Sir Kenneth Murchison and Mr. Howard Bridgewater joined the Council. It is encouraging to be able to report that interest in the objects of the Society is fully maintained, even in these difficult and distracting times. The demand for literature, particularly from members of the Forces, has never been greater. The Shakespeare problem is being discussed all over the Country.

AN EARLY BACONIAN.

"I am one of the many who have never been able to bring the life of William Shakespeare, and the Plays of



PROGRESS AT ELVETHAM

(Reproduced from an old print)

Shakespeare, within a planetary space of each other. Are there any two things in the world more incongruous ?

Had the Plays come down to us anonymously; had the labour of discovering the author been imposed upon after generations, I think we could have found no one of that day but Francis Bacon to whom to assign the crown."

William H. Furness in 1866.

(W. H. Furness was the father of Dr. H. H. Furness who edited *A New Variorum Edition of Shakespeare*, 1877.)

"A FAIR VESTAL THRONED BY THE WEST."

In September 1591, Queen Elizabeth paid a four-day visit to Lord Hertford at Elvetham in Hampshire. It nearly ruined him. Three hundred workmen were engaged; two hundred and eighty new rooms were built for the accommodation of the guests and royal household. A lake was cut in the shape of a crescent moon for an elaborate aquatic fête. There was music on the water, elaborately decorated boats, and the appearance of sea-gods made an enchanting scene. In the old engraving, now reproduced, her Majesty is seen "throned by the west"—the word "west" appearing hard by the royal throne. There can be no doubt that "Shakespeare" had this occasion in mind in Act II, Sc. 2, of *A Midsummer Night's Dream*, where the above allusion occurs in Oberon's speech. At this "Progress" a poem was delivered concerning the loves of Corin (or Coridon) and Phillida, mentioned by Titania early in the same scene. A reminiscence of this kind, and a similar one in Sonnets 153 and 154 of a visit to the warm waters of Bath as a "guest" of "the fairest votary," is indisputable evidence that the poet was privileged by right of birth and social rank.

Elvetham is near Fleet and about ten miles from Basingstoke. It was here, during this visit of the Queen, that the first game of tennis was played in England. Ten of the Earl's servants took part.

The present Hall was rebuilt in 1851—1868 by Frederick, 4th Baron Calthorpe. The park contains some 300 acres,

and is the family seat of the Calthorpe family. The present owner of Elvetham Hall has written as follows

> I am sorry to tell you that there does not exist to-day any signs of the lake that was made for Queen Elizabeth's entertainment here.
>
> Until this century there were two small ponds in that part of the Park regarded by local tradition as the site of Queen Elizabeth's entertainment. The small stream which may have fed them still runs and is now taken underground shortly after it flows into the Park.
>
> The existing lake in Elvetham Park was made in the 18th century in a different part altogether and is fed from a river which was diverted for the purpose.
>
> Yours faithfully,
>
> Signed. FITZROY A. G. CALTHORPE.

CORRESPONDENCE.

May, 1942.

To the Editor, "BACONIANA."

Dear Sir,

I have never been able to understand the hostile attitude of certain prominent Catholic writers towards Francis Bacon, and perhaps you may be interested in my "cogitations" on this matter . . . And first of all, as you must know, Catholics do not accept the "official", or current, Protestant version of English history, and specially of the "Reformation," because it is, in spirit, anti-Catholic. They accuse writers of lies, omissions, garblings and misrepresentation of facts. How is it then, that they themselves do accept the Protestant, "official" account of Francis Bacon? . . . If the Tudor apologists "white-washed" whom they would, were they not also likely to make use of the tar-bucket, and blacken whom they would? . . . (2) Has it not been noted by Catholic writers and thinkers, that Francis Bacon was accused of the very same crime as was Thomas

More ? In the latter case it didn't work, and Henry's minions had to think of something else ! But the question is, why did they seek to "blacken" Thomas More ? It was because he was the Greatest Catholic Layman of his time. He was a "token", and was "destroyed" for the same reason that the cathedrals were destroyed. (3) Francis Bacon was *only just* not murdered because he was the greatest Catholic scientist, philosopher, and dramatist of his time, for the "work" of the so-called "reformers" was by no means finished. He was another "token" and "product" of Catholic culture, and so was blackened, and *all but* destroyed. He certainly was not to be credited with writing the greatest plays of all time ! And as he had adopted a pen-name, it was not difficult to establish a myth, especially in those days, and so we got the Protestant "Shakespeare": until the "more thorough godly reformers" awoke to the fact that playacting, (as well as singing, and dancing) was itself of Catholic origin : and so for years poor "Shakespeare" himself was "blackened." . . . And as to Bacon's corrupt dealings—is it not remarkable that the fine was never enforced, and that the imprisonment lasted only two days ? . . . I am merely taking a detached, and "unlearned" view of these matters, as a man in the street might do, acquainted with a few facts. (4) Have Catholics never read the Essays, particularly those on Unity in Religion, on Usury, Atheism, Sedition and Troubles and Innovations? Francis wrote enough here to get himself,—at that time, and by those powers, seen *and unseen*, who were misruling England,—incarcerated! He saw as plainly as St. Thomas More the effects of disunity in religion, and the establishment of *"religions,"* and it was for the sake of Unity that the saintly More died . . . But Francis Bacon did not agree with usury, nor monopoly, cornerings, "trusts and combines" the enclosure of land, the new rich and the new poor :— *that* is why he was "corrupt," and had to be blackened, and got out of the way ! He was a "dangerous" man ! . . . Then again, Catholics are distributists, and certainly F.B. was one. He wrote : "Money is like Muck, not good except it be spread," and why this mot was not

adopted as a motto for "G.K.'s Weekly" I cannot well make out ! ! . . . (5) Then what of Sonnet 66 ? This was obviously written by one who saw the corruption of the court, and the awful change that had come about, and could only have been written by a man like Bacon. The very same sort of thing is expressed in the "M. of V."—"O that estates, degrees, and offices were not obtained corruptly . . " A man who wrote in this strain was obliged to use a pseudonym. . . Those who propagated the myth that the plays were written by "Shakespeare" of Stratford were driven to attribute the Sonnets and poems as well to him . . . It was quite impossible to "burden him" with the Essays" . . . The point is that in essays, plays, and sonnets, there is critisism of the new power and ruling, and this is in keeping with Catholic thought . . . And we know so much about the "great" man who wrote the essays : and so little about the still "greater" man who wrote the plays ! ! . . .
(6) Bacon regarded the "Reformation" as an innovation ; it was too swiftly carried out. This can be seen in the Essay, and in the Apophthegms, and is in line with Catholic views. (7) If Catholics "disown" Francis because of the Essex affair, then all I can say is what I said before : viz. they are swallowing the Tudor, Protestant, official, "Macaulayan" account of it, and of Bacon. Anyone can see that Bacon was the victim of the envious, malicious, change-coat Cecil. He was *forced* into the trial of Essex, and *forced* to write the Apology, to bring hatred and contempt upon himself. It was Cecil's work . . . And to my thinking Cecil is largely responsible for the Myth.

Yours faithfully,
Alfred G. Hadman.

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