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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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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.

THE GREAT ASSISES Holden in *PARNASSUS* BY APOLLO AND HIS ASSESSOVRS:

At which Seſſions are Arraigned

Mercurius Britanicus.
Mercurius Aulicus.
Mercurius Civicus.
The Scout.
The writer of Diurnalls.
The Intelligencer.
The writer of Occurrences.
The writer of Paſſages.
The Poſt.
The Spye.
The writer of weekly Accounts.
The Scottiſh Dove. &c.

LONDON,
Printed by *Richard Cotes*, for *Edward Husbands*, and are to be ſold at his Shop in the *Middle Temple*, 1645.

APOLLO.

The Lord VERVLAN, *Chancellor of Parnassus.*	ERASMUS ROTERODAM.
Sir PHILIP SIDNEY, *High Constable of Par.*	JUSTUS LIPSIUS
WILLIAM BUDEVS, *High Treasurer.*	JOHN BARCKLAY
JOHN PICVS, *Earle of* Mirandula, *High Chamberlaine.*	JOHN BODINE
	ADRIAN TURNEBVS
	ISAAC CASAVBON
	JOHN SELDEN
	HVGO GROTIVS
	DANIEL HEINSIVS
JVLIVS CESAR SCALIGER	CONRADVS VOSSIVS
	AUGUSTINE MASCARDIUS

The Jurours.	*The Malefactours.*
George Wither	*Mercurius Britanicus*
Thomas Cary	*Mercurius Aulicus*
Thomas May	*Mercurius Civicus*
William Davenant	*The Scout*
Joshuah Sylvester	*The writer of Diurnals*
Georges Sandes	*The Intelligencer*
Michael Drayton	*The writer of Occurrences*
Francis Beaumont	*The writer of Passages*
John Fletcher	*The Poste*
Thomas Haywood	*The Spye*
William Shakespeare	*The writer of weekly Accounts*
Philip Massinger.	*The Scottish Dove, &c.*

JOSEPH SCALIGER, the Censour of manners in *Parnassus*.

BEN. JOHNSON, Keeper of the Trophonian Denne.

JOHN TAYLOVR, Cryer of the Court.

EDMVND SPENCER, Clerk of the Assises.

THE

"THE GREAT ASSIZES HOLDEN IN PARNASSUS"

In the year 1645 an anonymous satyrical poem entitled "The great Assizes holden in Parnassus by Apollo and his assessours" was printed at London in pamphlet form, and is generally attributed to the poet George Withers. The theme of the poem is similar to that of contemporary Parnassian literature of Spain and Italy, viz:the attempt of the God Apollo and his favourites to defend Parnassus from the assaults of poetasters and scribblers.

In this English version certain journals are singled out for trial. The interest of the pamphlet lies in the fact that Apollo is represented by his Chancellor Lord Verulam aided by the other great wits of the age.

The jurors are selected from the English poets of the period and it will be noted that the list of Jurors corresponds with the list of parties arraigned, with whom indeed they are identified.

William Shakespeare is the last but one on the list of jurors and is identified with the writer of weekly accounts.

This identity of jurors and parties arraigned is clearly shown in the course of the trial.

The two main facts arising out of this pamphlet are:

1. The position of Lord Verulam as Chancellor of Parnassus, i.e. chief among poets.

2. The position of Shakspere at the foot of the jurors list and himself arraigned as a writer of weekly accounts.

In his examination he is stated to be only a mimic.

On page three of the facsimile it will be noted that Ben Jonson is keeper of the Trophonian denne (gaoler) and Edmund Spenser clerk of the assizes.

George Wither political satyrist and minor poet (1588-1667) is better known as the author of an emblem book published in 1635. The actual emblems are reproductions of Rollenhagen's two books published in 1611 and 1613 respectively. Wither merely added a copious explanation of the emblems couched in homely verse.

Bacon wrote In a letter of advice to King James touching the charge against the Somersets, dated 28th April 1616, offering a middle course of procedure. The King's apostyle or marginal note to this letter reads:

"I saye with Apollo 'media tutius itur' (the middle way is safer) if it may stande with lawe. — (Spedding, Life v. 276). Here we find the King directly calling and referring to Bacon as Apollo.

L.B.

N.B.—Probably James knew that Bacon was the Author of Hamlet and other plays, and so referred to him as Apollo.

W.S.M.

BACONIANA

VOL. XXVI. No. 105. OCT., 1942.

"LORD BACON WAS A POET."

The words of Shelley, which I have placed at the head of this article, are important, as they sum up, in the fewest possible words, the considered opinion of one of the greatest English poets. It was in the philosophic writings of Bacon that Shelley had detected the mind and pen of the poet. He compared Bacon with Plato, especially in that "his language is that of an immortal spirit rather than of a man."

From time to time the assertion is aired with great confidence by anti-Baconians, who certainly lack Shelley's qualifications, that Bacon showed no interest in poets or poetry (by which presumably they mean contemporary poets, as his works are crammed with allusions to the ancient poets and dramatists), and as an example of Bacon's "invention" they refer us to his translation of certain Psalms into verse. Firstly, consideration must be given to the fact that Bacon paraphrased these Psalms when incapacitated by illness, two years before he died, and we cannot judge a poet's capabilities by a sick-bed effort with an impossible subject. What induced Bacon to undertake this thankless task is a difficult problem to decide. Possibly, as Appleton Morgan stated, the paraphrases made by Bacon and by Milton were so written purposely, "in order that the meanest intellects might commit them to memory and sing them, and no one familiar with those times can doubt this for a moment."

Comparison has been made between the efforts of Bacon and Milton in turning the Psalms into verse. We should expect Milton, who was a puritan, as well as a great poet,

to have excelled in the reproduction of the strains of Hebrew poetry, yet the result was merely ridiculous doggerel. The results achieved by the old and bed-ridden Verulam were brilliant in comparison. Milton's rendering of Psalm VII is childish and ludicrous. The suggestion is, of course, that the same man could not have produced the Shakespeare plays and poems and also these Psalms, but by this line of argument Milton would have been incapable of writing, say, *L'Allegro* and *Paradise Lost*. Sidney also attempted to turn some Psalms into verse, but gave up the task, which was finished by his sister, the Countess of Pembroke.

It is difficult to believe that the man who wrote the following could also have written *Astrophel and Stella*:

> O Lord, of thee lett me still mercy wynne;
> For troubles of all sides have hemm'd me in:
> My eyes, my guts, yea all my soule, grief doth waste,
> My life with heaviness, my yeares with moane,
> Doe pine: my strength with paine is wholly gone;
> And e'en my bones consume where they be plast.

Other adventures have been made in attempting to turn the Psalms into verse, and the results have been appalling. Bacon's efforts were far more successful on the whole. He wrote some fine lines when he departed somewhat from the originals and so gave scope to his own imagery. After quoting from Bacon's version, Spedding said, "I infer from this sample that Bacon had all the natural faculties which a poet wants—a fine ear for metre, a fine feeling for imaginative effect in words, and a vein of poetic passion." I do not consider the author of the Sonnets could have done better with the subject, and under the circumstances in which Bacon wrote the Psalms. Some of Shake-speare's Sonnets fail to rise above the level of doggerel, while others "ascend the brightest heaven of invention." It comes as a shock amidst the lovely poetry of *A Midsummer Night's Dream* to find such lines as:

> Do not say so, Lysander; say not so,
> What though he love your Hermia? Lord, what though?

Could the man who wrote, say, the description of Antony's first meeting with Cleopatra, have also written:

When at your hands did I deserve this scorn?
Is't not enough, is't not enough young man,
That I did never, no, nor never can,
Deserve a sweet look from Demetrius' eye?

Pope had some justification for saying of Shakespeare that "as he has written better, so he has perhaps written worse, than any other."

The various authors of the Latin elegies which were printed soon after Bacon's death under the title of *Manes Verulamiani* would not have declared him the greatest poet of their own or any other age if the Psalms, which had been published in the previous year, represented his poetic output. We know these writers were closely associated with Bacon's labours for the advancement of learning and literature, and one of them (in the fourth elegy) gives Bacon the credit for having united philosophy to the drama, and restoring it through the mediums of comedy and tragedy. The nineteenth elegy informs us that Bacon had died without claiming all he had given "to the world and to the muses."

To-day, it is universally admitted that "Shakespeare" was the supreme poet of his own or any other age. Those men of the Universities and Inns of Court who contributed the *Manes* declared that honour to belong to Francis Bacon. There cannot have been two men living at the same time equally entitled to the crown of literature. Preference must be given to contemporary evidence and testimony.

Some years ago, I gave a lecture to the members of a Shakespeare Society on the authorship of Shakespeare. In the course of it I mixed up a selection of prose passages from the less familiar plays with some passages from Bacon, and challenged the audience to write against each whether the author was Bacon or "Shakespeare." Nobody got more than half of them correct, and what they did get right was more luck than judgment. I might have gone further and taken some lines from Bacon's Psalms and some from the poems or sonnets. I wonder, for instance, how many could have separated Bacon and Shakespeare from:

> But like a stormy day, now wind, now rain,
> Sighs dry her cheeks, tears make them wet again.
>
> Or call it winter, which, being full of care,
> Makes summer's welcome thrice more wished, more rare.
>
> Or as the grass which cannot term obtain,
> To see the summer come about again.

It has never been explained why Bacon should conclude a letter to the poet and courtier John Davies, when the latter went to Scotland on the death of the Queen to meet James I, with the words, "so desiring you to be good to concealed poets." Bacon was requesting Davies to recommend his services to the new king. It is significant that when Bacon's chaplain, Dr. Rawley, printed this letter in 1657, among hitherto unpublished works of his master, he should have printed "concealed poets" in italics. The intention was obviously to draw attention to those words.

There are so many statements and hints as to Bacon's hidden authorship of poetical works made during his lifetime and for some time after his death, that the "secret" was clearly an open one. It was known to Thomas Campion, who, in his *Epigrammatum*, addressed Bacon, who was then Lord Chancellor, praising his "sweet Muse." It was known to John Davies of Hereford, who, in 1610, in a sonnet toasted the health of Bacon "in Helicon," stating that he used the company of the Muses "for sport," adding "all thy notes are sweetest airs."

Camden, Edmund Waller, Ben Jonson and the unknown author of *The Great Assizes holden in Parnassus* (1645) were familiar with the unobtrusive and anonymous activities of Bacon as poet.

Then we have Bacon's own admission in a letter to the Earl of Essex in 1594 that he had quenched his appetite for Poetry at the fountain of Castalia—those waters sacred to the Muses, which were imputed to impart the virtue of poetic inspiration. He writes:

> "I am neither much in appetite (for the office which Essex was endeavouring to obtain for him in return for his services) nor much in hope; for, as to the appetite, the

> waters of Parnassus are not like the waters of the Spaw, that give a stomach, but rather they quench appetite and desires."

It is also clear from this letter that Bacon had paid a visit to a Spa for his health. Was it Bath, as indicated in the last two of Shakespeare's Sonnets? The word "appetite" is used in the Sonnets in connection with "Shakespeare's" return to his Muse (as personified by the "beauteous and lovely youth" after his bitter experiences in pursuit of Fortune, represented by the fickle "dark lady":

> Mine appetite I never more will grind.

It is a curious "coincidence" that the words "quench" and "desire" both appear in Sonnet 154, which contains the allusion to the Bath Spa.

In a letter to Henry Howard, Earl of Northampton,* explaining how duty left him no alternative to the part he had been compelled to act in the prosecution of Essex, Bacon again alludes to taking the waters from the Muses' well,

> "We have both tasted of the same waters, the best in my account, to knit minds together."

He complains of being the victim of "lies" and "libels" and writes:

> "I have deserved better than to have my name objected to envy, or my life to a ruffian's violence. But I have the privy coat of a good conscience."

*Lord Henry Howard was the second son of the poetical Earl of Surrey, and lived 1540-1614. He was a Cambridge man and of the same College (Trinity) as the Bacon brothers. Being a Catholic, he was frequently under suspicion, and in 1582-3 retired under restraint to St. Albans. Probably he lived at Gorhambury, as in 1584 he was sent to the house of Bacon's half-brother, Sir Nicholas Bacon, at Redgrave in Suffolk. He attached himself to Essex and came in contact with Francis and Anthony Bacon, much to the disgust of Lady Anne, who warned her sons to avoid him as "a Papist and a Spaniard." He was, however, a very learned man, and became Chancellor of Cambridge University in 1612. He built Northumberland House, London, where the Northumberland manuscript was discovered in 1867, with the names of Francis Bacon, Anthony, William Shakespeare, extracts from Shakespeare's plays and Lucrece, and the titles of *Richard II* and *Richard III* among the jottings on the cover. Was he one of the concealed poets of the period?

It cannot be "just another coincidence" that the author of the Sonnets had endured similar lies and libels; that his name had "received a brand" (111); had suffered under "a vulgar scandal" (112); and was likewise under the threat of "a ruffian's violence," fearing he might become "the coward conquest of a wretch's knife." (74.) Bacon wrote an almost identical letter to Sir Robert Cecil, again referring to "libels and lies," and continues, "For as for any violence, to be offered to me, wherewith my friends tell me to no small terror that I am threatened, I thank God, I have the privy coat of a good conscience; And have, a good while since, put off any fearful care of life, or the accidents of life."

Now Sonnet 74, containing the allusion to the assassination threat, largely concerns indifference to "the care of life, or the accidents of life;"

> But be contented; when that fell arrest
> Without all bail shall carry me away,
> My life hath in this line some interest,
> Which for memorial still with thee shall stay.

and again:

> The earth can have but earth, which is his due;
> My spirit is thine, the better part of me:
> So then thou hast but lost the dregs of life,
> The prey of worms, my body being dead;
> The coward conquest of a wretch's knife.

The meaning is that whenever death may come, it will make no difference to his immortal or "better part," as that will be a perpetual monument.

Sonnet 66, beginning, "Tir'd with all these, for restful death I cry," deals with the same idea. In the letter to Robert Cecil, he writes of "my last years, for so I account them, reckoning by health not by age." The author of Sonnet 118 was a sick man, who thought himself in "the twilight of years" (73), though only about "forty winters" had laid siege to his brow (S. 2).

It may be thought that all this is wandering from the subject of this article. But Bacon's letters (particularly during and following the Essex trial) prove his authorship of the Sonnets, and so of "Shake-speare," and his title

as "Chancellor of Parnassus." The series of Sonnets (97-113) tell of his "absence" in pursuit of worldly affairs and Fortune, his suffering in this "madding fever," and his penitential return to his Muse. There is a letter on this subject which Bacon wrote to Sir Thomas Bodley when sending him a copy of *The Advancement of Learning*. The parallels are most striking:

I think no man may more truly say with the Psalm, *Multum Incola fuit Anima mea*, than myself; For I do confess, since I was of any understanding, my mind hath in effect been absent from that I have done: And in *absence* are many *errors*, which I do willingly acknowledge; and amongst the rest, this great one that led to the rest; that knowing myself by inward calling to be fitter to hold a book than *play a part*, I have led my life in Civil Causes, for which I was not very fit by Nature, and more unfit by the preoccupation of my Mind.

* * *

Therefore, *calling my Self home* I have now, for a time, enjoyed my Self; whereof likewise I desire to make the *World* partaker.

Most true it is that I have looked on truth.
Askance and *strangely*. (110)
(Bacon's quotation means, "My soul hath been a *stranger* in her pilgrimage").
How like a winter hath my *absence* been. (97).
What wretched *errors* hath my heart commited. (119).
Alas, 'Tis true, I have gone here and there
And made myself *a motley to the view*. (110).
You are so strongly in my purpose bred,
That all the world besides methinks is dead. (112).
As easy might I from myself depart
As from *my Soul*. (*Anima mea*). . . . That is my *home* of love; if I have ranged,
Like him that travels *I return again*. (119).
So I *return* rebuk'd to my content. (119).

As for making the "world partaker," study sonnet 124, where he says his Muse is not subject to Time or accident ("the accidents of life," as Bacon puts it), but will live to be shared by the world, for which he laid "great bases for eternity" (125).

Who can doubt that the writer of these Sonnets was also the writer of the letter to Bodley? Bacon's letters concerning the bitter experiences of the Essex treason provide the key. Well might he write:

What freezings have I felt, what dark days seen!
What old December's bareness ev'rywhere!

Yet Shakspere's prosperity was at its peak. He is quite out of the reckoning; but Bacon's life and works, his legal acquirements, his philosophical opinions, his poor health and sleepless nights (deep into which he worked); his concern about the premature loss of his youth, and the immortality of his writings, are all guides to the understanding of the Sonnets. When this is generally admitted, the muddle, contradictions, and confessions of failure which the orthodox "experts" have bequeathed, will be forgotten, and a new era in Shakespeare studies will have begun. We need a new edition of "Shake-speare" annotated from Bacon.

O, learn to read what silent love hath writ!

R. L. EAGLE.

THE WISDOM OF SHAKESPEARE.

By M. SENNETT.

One of the great advantages which are gained by the acceptance of the theory that Bacon is the true "Shakespeare" is the light that is thrown on the Plays by the works of the Philiospher. Among Bacon's writings, too little attention has been given to "The Wisdom of the Ancients," a work in which Bacon sets forth his interpretation of a moral or philosophical teaching underlying the fables of the Greeks, such as the story of Prometheus, of Pan, of Narcissus, and many others. The preface to this volume is, in fact, an essay on symbolism and allegory, which is in keeping with the author's reflections on these subjects in "The Advancement of Learning." Francis Bacon believed that under many of the fables, which have come to us through the Greeks from a still earlier civilization, lies a meaning and a purpose very different from the outward story. In support of this theory he points to the fantastic and impossible events which are related in the fables, which no man in his senses could believe, and which the authors of the stories could not have expected anyone to accept as literally true. They must, therefore, have had some other purpose. He also draws attention to the significance of the names of persons in the tales, which aptly describe the Quality which, in the allegory, they represent. In "The Advancment of Learning" Bacon commends this allegorical method of teaching, which is not for all and sundry, but is reserved for those whose wit is sharp enough to pierce the veil. To find symbolic value in poetry is now again becoming acceptable to the critic and the scholar. It had long been out of fashion. But in recent years some general knowledge of symbolism has been regained. The New Psychology, with its study of the Unconscious Mind and of the symbolism in dreams, has gradually led to a reawakened interest in this profound subject. When the investigation of the deeper levels of Mind was in its earlier

stages, fifty years ago, F. W. H. Myers wrote," Perhaps symbolism is the inevitable language in which one stratum of the mind makes its report to another." It is not surprising therefore to find that the spontaneous or inspired words of the poets may carry a meaning deeper than they were themselves aware of. An important book, recently published by Prof. G. Wilson Knight, with the title, "The Starlit Dome," deals with the symbolic values in the writing of the four great Romantics, Wordsworth, Coleridge, Shelley and Keats. In a full page review of this book the Times Literary Supplement makes some interesting comments:—*

"One of the clearest, and as we now see, most deathly characteristics of the modern age is its loss of a true polarity between the temporal and the eternal. Human experience should be both vertical and horizontal. It should be related vertically to a spiritual plane at once high and deep, or, to use the familiar symbols, to heaven and hell. Horizontally it should be a Movement through time . . . "

". . . Prof. Knight discovers not merely a symbolical pattern but a universal panorama of existence in which the drama of the interplay of eternity and time is wonderfully imaged . . . "

". . . It is, of course, no proof of error in the interpreter of a poem that the poet himself was unaware of the deeper implications of what he had written. . . "

To the Christian student, versed in the teaching of the Gospel parables, there is nothing new in this concept of the union of the vertical and the horizontal ; it is the eternal cross, the explanation and reconciliation of the conflict of life and death.

There is, therefore, nothing surprising if we find the language of symbolism used by the greatest of our poets. To those who know Bacon's interest in this method of instruction, and who are convinced that the "Shakespeare" plays are his work, the only surprise is that we have not earlier sought for his hidden teachings. By this means

*"Times Literary Supplement," 3rd January, 1942.

also some of the apparent errors and contradictions can be explained.

Some time ago, I endeavoured to read the inner story of "*As You Like It*" which is an account of the Human Soul struggling through many difficulties, wrestling with temptation, wandering in the dark forest and eventually winning its way to the Kingdom. Let us now turn to a new study of "Twelfth Night" and see what the attempt to unveil its allegory will reveal.

Twelth Night or What you will.

The sub-title of the play gives us the first hint; "What you will : this phrase does not mean a casual "anything you like," but quite definitely, What you WILL : i.e. How your will works, What will is. And the story is a study of the human will, its failings and virtues, its relation to the Will of God, and the scheme for its redemption.* Looking thus at the play we are at once struck by the name of MALVOLIO, Wrong will, and we remember how Bacon attached great importance to the names of the persons in the Greek fables. This Wrong Will is the steward of the household of the Countess Olivia. The household represents the Human Will with its many frailties and aberrations. Olivia, young and inexperienced, cannot control her people and the management of affairs has drifted into the hands of Malvolio, long the Steward of the house. Sir Toby Belch, a self-indulgent glutton, and Sir Andrew Ague-Cheek, a braggart and coward, have added themselves to the party. Weak will, self will and ill will are all represented here and there is conflict among them as to which shall occupy the place of the directing Will. Olivia,† who by association of her name with the olive tree of Pallas Athene, should represent wisdom and peace, is shown as mourning for the loss of her father and her brother, dead within a year. The Will, as all other functions of the human mind, is dual and should be composed of both

*Miss A. A. Leith first showed me this meaning of the Sub-Title of the Play.

†Compare the name of Oliver who stands for Will in *As You Like It*.

positive and negative aspects, male and female characteristics. But in this case the male positive half has disappeared and the feminine, left alone, is unable to rule the house of life. This problem of the insufficiency of one unbalanced half of any part of mental life is often shown in the Shakespeare plays as twins, of whom one is lost, as in this case of Viola and Sebastian in Twelfth Night the twins in the Comedy of Errors and the dearer-than-sisters pair, Celia and Rosalind, in As You Like It. There is always confusion when the feminine acts or masquerades as the masculine. I do not see Olivia as the calm, confident, self-possessed and mature lady, often shown upon the stage; such a lady would certainly have been able to manage her house and servants and would never have had the self-indulgent Sir Toby in her home. Olivia is young and ignorant, she has been the spoilt and petted darling of her father and her beloved brother, untrained in the management of affairs and quite unable to deal with the problems that faced her on the sudden death of the two on whom she depended. Her grief is deep, and further deepened by her sense of weakness and unableness in the face of life. There is self-pity too, as well as sorrow and loneliness. She tries to withdraw from these difficulties by retiring into mourning for a year. Unable to deal with her own estate she shrinks from the invitation to become Orsino's duchess, a position in which greater dignity and responsibility would be hers. In the allegory, the Duke represents The Will of Heaven, the over-ruling Lord of all, whose other name is Love. Love is the theme of the duke's every word and action; out of love he seeks to woo Olivia and to draw her to himself. In him is pictured the manner in which Heaven calls and woos the human will, desiring its allegience and offering it gifts. But the will rejects and will not listen to the call. It is a common experience of human life. Ignorant of our true powers and exercising only half our faculties, longing for guidance yet fearing the responsibility of the new life, we turn from the Voice which calls us and refuse his messengers. So self-indulgence and ill-will enter into the life and destroy its calm. So far the story

excellently symbolises the opposition between the Divine and human wills. Of the Divine Will, in the person of the Duke, little is said ; he is all love, yet holds himself somewhat aloof, communicating with Olivia only through his messengers, Valentine and Curio, until Cesario's coming.

Maria, the saucy gentlewoman-in-waiting, is another aspect of her mistress. Some importance is attached to to the fact that the two write the same hand. It should be remembered that the words "character" and "handwriting" have practically the same meaning and thus the likeness of their writing implies an identity of character.

Malvolio, the steward, represents Wrong Will : not necessarily Ill-Will, in the sense of hatred, but the naturally faulty will of our human nature. It is, I believe, one of the "classical" heresies to hold that our will can rightly direct our lives. Inheriting the frailty of Adam, the will inevitably leads us astray into ignorance and darkness, until it is enlightened and led by the Grace of God. In the outer story of the play I see Malvolio as a Major Domo, who has been long in the family, a capable manager, accustomed to the obedience of the staff. Olivia has known him from her infancy, she has always been fond of him, and in her bereavement it is very natural that she should ask him to take over the complete control of her household. (Thus "Dear Malvolio, you are now my only friend, you're so clever and such a good manager, do take over the whole household and run it for me''). Such a relationship, makes his idea of marriage with his young mistress not so outrageous or impossible. And such a relationship is in keeping with the qualities which these persons represent. For the inherited Natural will is older than the individual will and easily overrules it. While the individual will rejects the call of the Divine it must tend to fall under the control of the naturally wrong and sinful will. Thus Malvolio's pretension to the hand of Olivia is a necessary part of the story.

Fabian, a gentleman-in-waiting, and Feste, the clown or jester, complete the household. Fabian may represent caution or reason, but we do not see much of him. Feste

stands for the quality of humour and imagination ; the saving graces of this distracted situation. It is through the jester that Olivia first begins to see the folly of her prolonged mourning and to take up the threads of life again.

There arises a great tempest on the coast of Illyria. This typifies the tempest in the soul. Weather conditions frequently are in use by the poets to represent the states of mind which are present. Modern dream analysis supports this and it seems to be a natural language of the sub-conscious mind. A study of weather, and especially the tempests, in the Shakespeare plays would doubtless be of great interest. In the Illyrian tempest a ship is wrecked and broken in two. The breaking is again a symbol of the divided state of mind, and the conflict between the two wills. It is Boeme I believe who deals so interestingly with this struggle between the one will which is above and should be lord, and the other will which is below and should be subject to the Higher, though now in this life the two are set as it were back to back and diverse from each other. Such a state of conflicting will is shown in the tempest and shipwreck in the play. Out of the storm the captain and Viola are washed ashore : Viola's twin brother, Sebastian, is believed to have been drowned, but as they saw him clinging to a mast they keep hope of his being able to get to land. Viola, though sad, does not give way to grief, she is practical and sensible, indeed, of an adventurous spirit. Having recovered from the sea a chest of her brother's clothes she decides to dress as a boy and to seek service with the Duke, offering her music and singing for his delight. It is significant that Viola is linked to the Duke by music. "Music is the food of Love." In this service, calling herself Cesario, she is employed as the Duke's messenger to Olivia, and to her astonishment, finds Olivia falling in love with her, while she is further embarrassed by her own growing love for the Duke.

In the production of the play I see the twins as about nineteen years of age. They cannot well be more, for while Viola is boy enough to pass unsuspected, her brother, when he turns up, is so youthful as to be indistinguishable from

her. But Cesario, as a young man, is self-possessed and carries an air of authority and trustworthiness. He thus fills for Olivia the place of her adored brother, one on whom she can lean, by whom she can be advised, yet not so far removed in age or station as is the Duke. The confusion of the situation seems to increase, yet, parallel to Olivia's growing attachment for Cesario runs the discrediting of Malvolio.

The appearance of the new intermediary is very important in the inner story. The human will, which cannot respond to the Will of God is given a Mediator : One who combines the functions of the human and the Divine : here symbolised by the feminine and the masculine. We remember how Bacon wrote, in The Wisdom of the Ancients, referring to Hercules coming to deliver Prometheus, there is in this story much conformity with the truths of the Christian Religion; but we need not forbid our pen to write of the matter, as he did, lest he should burn strange fire at the altar of the Lord. There is much here upon which we may ponder. The human saviour, bringing the Divine message to earth, wins the devotion of the erring heart of humanity, and bridges the chasm which had been made between the human and the divine. This link having been established, the time has come for the revelation of the other aspect of the mediator. Accordingly it is stated that three months have elapsed since the shipwreck, and Sebastian comes with his rescuer, to the capital city of Illyria. Is it not strange and notable that, even in such detail, the story conforms to the inner meaning ? As far as the story goes, any interval of time would have satisfied the needs of the drama. But Three always symbolises the interval between loss and recovery, between separation and reunion, between death and resurrection. Three months have therefore been allowed to go by in the action of the play, before Sebastian appears in the streets of the city. He arrives at a moment when a new trick is being played by the frivolous Sir Toby : Sir Andrew has been induced to undertake a fight with young Cesario, who of course, is no swordsman, and tries to avoid the encounter. Mean-

time, Olivia, fearing that she will lose the attractive Cesario, offers herself and her estates in marriage to him. Cesario, knowing the impossibility of this, withdraws in some bewilderment. Then, Sebastian, coming upon the scene, meets the surprised Sir Andrew, who gets much more than he had expected. Olivia comes walking in the street in front of her house. Her love for Cesario has drawn her from her mourning. But it is Sebastian whom she meets, and begs to go to the priest and there pledge formally the vows they had made. Sebastian accepts the marvellous offer. Soon after, the Duke, walking in the city, meets the various persons, and as he is attended by his devoted Cesario, both he and Olivia are astonished at the appearance of the twin brother and sister, "one face, one voice, one habit, and two persons." The riddle is solved, the twins united, Sebastian joyfully confirms the marriage alliance with Olivia, and the duke, rewarding the love of his faithful Cesario, takes her in marriage, "Her master's mistress, and his fancy's queen." Last of all, Malvolio is released from his prison or madhouse and allowed to state his grievances, though he cries for revenge.

It is thus, through the operation of a human-divine mediator that the will of man is led to union with the divine. After her marriage with Sebastian, Olivia is greeted by the Duke as "sister." And only when this union has been accomplished can there be hope that the natural will can be brought out of darkness and ignorance, even though it still threatens to be revenged.

In his preface to the Wisdom of the Ancients, Bacon says that the compilers of the Greek fables were either great or happy ; great if they knew what they were doing and constructed the stories to fit the teaching ; Happy, if without intending it, they fell upon matter which gives so much occasion for contemplation.

We must then account Bacon-Shakespeare to be both great and happy in his modern fables full of heavenly teaching, sources of contemplation, and yet holding their supremacy in drama for three hundred years.

One word more : As our first clue to the play's meaning

was found in the sub-title, we may, at the end, come back to the title itself. I do not think that there has been any satisfactory reason shown why this play was called "Twelfth Night" unless it was first presented at "Twelfth Night" revels at Court. It was apparently not printed until it appeared in the First Folio. But in the light of the inner meaning we may re-consider this point. The wrong and erring human will is represented as darkness and ignorance and the perfect Divine will is that Love which, according to the Greek teaching, first manifests as Light. We may consider that Bacon, who had so long studied the Greek fables would be likely to use their language in constructing his own Mystery plays. He tells us that he did not think it expedient to speak directly in the terms of Christian Doctrine so we may look to the Greek mythology. The divine Love which manifests as Light is named PHANES in the Greek Trinity : from this word we derive our ecclesiastical EPIPHANY, and Epiphany is Twelfth Night !

The true title of this play is therefore : Epiphany : The manifestation of Light, or, The story of the human will.

(The above is written in the country where I have not access to my books or to a reference library. Quotations, except from the play itself, are from memory, and readers are asked to deal kindly with any inaccuracies.)

CONSTANT AND INCONSTANT LOVE.

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

Bacon "*Health consisteth in the UNMOVABLE CONSTANCY and FREEDOM from PASSION.*" (Life II, p. 7).

Shak. "Free from gross PASSIONS or of mirth or anger,
CONSTANT in spirit, not swerving with the blood."
(H5, II, 2, 133).

Shak. "Give me the man that is not PASSION'S slave."
(Ham., III, 2, 77).

Shak. "Bring me a CONSTANT woman."
(H8, III, 1-134).

Shak. "Friendship is CONSTANT in all other things
Save in the office and affairs of love."
(Ado, II, 1, 182).

Shak. "Men were deceivers ever . . . to one thing
CONSTANT never." (Ib., II, 3, 67).

Bacon But yet "*CONSTANCY is the foundation of virtue.*"
(De Aug., VI, III).

Shak. "As it is virtuous to be CONSTANT in any undertaking."
(Meas., III, 2, 239).

Shak. "Were man but CONSTANT he were perfect."
(T. G. Verona, V, 4, 111).

Bacon "*As of iron to the adamant, for perfection.*"
(Works, VII, p. 169).

Bacon But "*his wanes and changes are like the moon.*"
(Life, I, p. 384).

Shak. "And the moon changes even as your mind."
(Shrew, IV, 5, 20).

Shak. Then "swear not by the moon, the INCONSTANT moon."
(Romeo, II, 2, 109);

Bacon "*The moon, so* CONSTANT *in* INCONSTANCY."
(Works, VII, p. 282).

Bacon "*Grave natures led by custom, and therefore* CONSTANT, *are commonly loving husbands.*" (Essay 8).

Shak. "The Moor . . . is of a CONSTANT, lovable, noble nature,
And I dare think he'll prove . . .
A most dear husband." (Oth., II, 1, 297).

The same is true of the loadstone; for the loadstone is of a constant, loving, noble nature, and has always proved to the iron a most dear husband.

The loadstone is an attractive force, a force which draws; and so is gravity. The Latin word "adamare" means to have a particular affection for a person or thing; and Bacon and Shakespeare derive the word "adamant" sometimes from adamare and sometimes from adamas.

Example from adamare:—

Bacon "*To be used at all times for an adamant of* DRAWING *them on to our desires.*" (Life, III, p. 339).

Bacon "*Credulity is the adamant of lies.*" (Life, I, p. 81).

Bacon "*Let him change his lodgings . . . which is a great adamant of acquaintance.*" (Essay 18).

"*Excellent queen! true adamant of hearts.*"
(Gray's Inn Revels, 1594. G. W. Thornbury, Shakespeare's England, Vol. II, p. 361.)

Bacon "*Doth it not appear that though her wit be as the adamant of excellencies, which* DRAWETH *out of any book,*" etc. (Life, I, p. 139).

Bacon "*If your son had continued at St. Julian's it mought have been an adamant to have* DRAWN *you.*" (Life, IV, p. 218).

Helena to Demetrius:

Shak. "You DRAW me, you hard-hearted adamant;
But yet you DRAW not iron" (in particular).
(Dream, II, 1, 195).

Bacon for "*iron in particular sympathy moveth to the loadstone.*" (Adv., II, 20, 7).

Bacon "*As of iron to the adamant.*" (Works, VII, p. 169).

Shak. "As iron to adamant." (Troilus, III, 2, 186).

Bacon But "*Gravity hath no affinity with the form or kind.*" (Sylva Sylvarum, 704).

Shak. "My love
Is as the very centre of the earth
DRAWING ALL THINGS to it."
(Troilus, IV, 2, 109).

Helena's speech continued:—

"for my heart
Is true as steel: leave you your power to DRAW,
And I shall have no power to follow you."
(Dream, II, 1, 196).

Bacon "*This dependeth upon one of the greatest secrets in all nature; which is that similitude of substance will cause attraction where the body is wholly freed from the motion of gravity; for if that were taken away, lead would* DRAW *lead, and gold would* DRAW *gold, and iron would* DRAW *iron, without the help of the loadstone.*" (Syl. Syl., 704).

At the time of Helena's speech Hermia was the loadstone:

Shak. "Your eyes are load-stars." (Dream, I, 1, 183),

And now the link between Helena and Demetrius no longer resembles that particular affection which the loadstone has for iron, but merely the force of gravitation which treats all women alike,—"hard-hearted," because gravity listens to no appeal for mercy; and if this power be eliminated ("Leave you your power to draw") "I shall have no power to follow you," because there is no "*similitude of substance*" between us,—"My heart is true as steel," and you are false: a "spotted and inconstant man." (Dream, I, 1, 110)—see James, I, 27).

This notion of similitude of substance and attraction is one of Bacon's bad guesses; for many modern schoolboys could devise experiments to prove it false; but what interests us most is that Shakespeare makes the same bad guess.

Professor Skeat (Tudor Glossary) takes "adamant" in the Dream to represent the loadstone. But there are two powerful arguments against him. First, "But yet you draw not iron" is very strong, and nobody has ever come upon a loadstone that did not draw iron (and steel). Secondly, the adjective "hard-hearted" does not apply to the loadstone; for there is no more constant nor more perfect love in the world than that which exists between the loadstone and iron; and that is why Bacon wrote, "*As iron to the adamant, for* PERFECTION," and why Shakespeare wrote, "Were man but constant he were

PERFECT." If, then, it is not the loadstone, it must surely be intended to represent gravity, and how well the adjective "hard-hearted" fits that word; for it matters not whether you are rich or poor, heavy or light, ugly or beautiful, step off the platform and down you go, and it is useless to ask for mercy. Therefore gravity is hard-hearted, and when Helena says, "Leave you your power to draw" she must mean, "Eliminate the force of gravity" and "I shall have no power to follow you," because, as Bacon says, there is no "*similitude of substance*" between them.

Heredity precludes the possibility of any two men thinking alike in all subjects, and it is just these bad guesses that we find in Bacon and Shakespeare which force us to believe that the two men must be one and the same. Call to mind another bad guess where Bacon writes, "*A little leaven . . . doth commonly sour the whole lump*" (Hist. Henry VII). A little leaven never yet turned anything sour, but Bacon had been reading one of Pliny's bad guesses, and so had Shakespeare when he wrote "o'er-leavens" in Hamlet's pre-ghost speech (I, 4, 29); so they both made the same blunder which is fully described in BACONIANA (Oct., 1939, p. 182).

Many critics tell us that Shakespeare blundered in deriving adamant from adamare, but if this is true Bacon many times made the same blunder as we have seen in the quotations above; but, blunder or no blunder, Bacon also derives adamant from adamas under "Pan" in his "Wisdom of the Ancients," and so does Shakespeare in 1H6 (I, 4, 52).

Bacon "*They do best who, if they cannot but admit love, yet make it keep quarter, and sever it wholly from their serious affairs and actions of life; for if it check once with business, it troubleth men's fortunes, and maketh men that they can nowise be true to their own ends.*" (Essay X).

We see in "Measure for Measure" how Angelo, disregarding Bacon's precepts, allowed his love affair to interfere with his business, and how it troubled his fortunes and caused his downfall, and the same is true of Marcus Antonius and Appius Claudius. Bacon brings these two men into each of his essays "Of Love" (1592 and 1625)

and the attributes which he gives to Antony are the same as Shakespeare gives; and although Shakespeare does not mention Appius, yet he gives us a picture of Angelo which is copied from a portrait of Appius hanging on the wall of his memory before him. (See BACONIANA, Oct., 1941, p. 274.)

The duke, like Isabel, follows Bacon's precepts throughout the play. Not until he has finished the entire business of the court, including the forced marriages and the casting of "*a severe eye upon the example and a merciful eye upon the person*" in the cases of Barnardine and Lucio, does he "*admit love*"; and then:

"Dear Isabel,
I have a MOTION much imports your good;
Whereto if you'll a willing ear incline,
What's mine is yours and what is yours is mine."
(Meas., V, 1, 540).

Bacon "*There is in man's nature a secret inclination and* MOTION TOWARDS *the love of others.*" (Essay X).

Shak. "We do request your kindest ears, and after, your loving MOTION TOWARDS the common body."
(Coriol., II, 2, 56).

Bacon "*I read in nature there be two kinds of* MOTIONS *or appetites in sympathy, the one as iron to the adamant, for perfection, the other as the vine to the stake for sustentation.*"
(Works, VII, p. 169).

Examples of each in Shakespeare:—
"As iron to adamant." (Troilus, III, 2, 186).
"Thou art an elm, my husband, I a vine."
(Errors, II, 2, 176).

In "Measure for Measure" Isabel is the adamant, and the duke the iron; and the good this MOTION or appetite imports is that, after marriage, Isabel will be able to look to the duke for sustentation and say,

"Thou art an elm, my husband, I a vine."

Bacon "*In Italy and other countries where they have hotter sun, they raise them* (the vines) *upon elms and trees.*"
(Works, II, p. 483.)

Again:—

Bacon "*There are but two sympathies, the one towards perfection, the other towards preservation. That to perfection, as the iron contendeth to the loadstone; that to preservation, as the vine will creep towards the stake or prop that stands by it . . . to uphold itself.*" (Life III, p. 156). Bacon is here referring to Elizabeth and Essex. There was a time when the Queen was the adamant and Essex the iron, and at that time the Queen was also a prop or stake and Essex the vine. She had given him a monopoly of sweet wines, and he wished it renewed, and to gain his end he wrote her sweet words; but at this time the Queen had her suspicions and no longer believed that she was the adamant and Essex the iron, and refused any longer to be a prop for his sustentation or preservation. And just as Bacon says "*I read in nature*" and speaks of "*sustentation*" and "*preservation*"; so Shakespeare looked into this same book of nature, and wrote:

"And nature does require
Her times of preservation, which perforce
I, her frail son, amongst my brethren mortal,
Must give my tendance to."

(H8, III, 2, 145).

If there is anything certain in this world it is that Bacon had a hand in the production of Henry VIII, because he can be traced by his explanations of Ecclesiastes, X, 1, and Proverbs, XII, 10; and in this regard it is not possible to trace any other man.

Bacon and Shakespeare had the same habit of instructing persons by praise:—

Bacon "*Some praises come of good wishes and respects, which is a form due in civility to kings and great persons, 'laudando praecipere,'* (to instruct by praise) *when by telling men what* THEY ARE, *they represent to them what they should be.*"

(Essay 53).

Shak. "Brave conquerors, for so YOU ARE
That war against your own affections."

(L.L.L., I, 1, 8).

This speech was addressed to three young rebels, who were anything but conquerors of their own affections."

Bacon's fulsome praise of Queen Elizabeth, when he wished her to help introduce learning into England, must have caused many people to smile, especially where he says,

Bacon "*What variety of knowledge; what rareness of conceit; what choice of words; what grace of utterance. Doth it not appear that though her wit be as the adamant of excellencies, which draweth out of any book ancient or new, out of any writing or speech, the best, yet she refineth it, she enricheth it far above the value wherein it is received?*"

(Life, I, p. 138).

This is anything but the truth; but, as we have just seen, Bacon gives us his reason for this flattery in his 53rd essay, and he played the same trick upon James I in the beginning of the Advancement of Learning. In each case he gives his own attributes, which were, among other things, the refining of speeches and writings of others. Hear what his Chaplain says of him:—

"I have often observed, and so have other men of great account, that if he had occasion to repeat another man's words after him, he had an use and faculty to dress them in better vestments and apparel than they had before; so that the author should find his own speech much amended and yet the substance of it still retained."

(Works, I, pp. 12, 13).

Who can deny that "Shakespeare" possessed the same faculty?

There is an excellent example of "*instruction by praise*" in the first part of Henry IV (II, 3, 111) which should be noted by all married officers serving in this war:—

"Constant YOU ARE,
But yet a woman: and for secrecy,
No lady closer; for I well believe
Thou wilt not utter what thou dost not know;
And so far will I trust thee, gentle Kate."

One more instance out of many, where Bacon praises Elizabeth by telling her that in the matter of love she may be wiser than other women or men:—

Bacon "*Your Majesty may be invested of that which the poet saith was never granted, amare et sapere.*"
(Life, I, p. 390).

"Amare et sapere vix deo conceditur" (Publilius Syrus) (To be wise and love is scarcely conceded to a god)—much less to a man.

Bacon "*It is not granted to man to love and be wise.*"
(De Aug., II, I);

Shak. "For to be wise and love exceeds man's might."
(Troilus, III, 2, 164);

Bacon "*and therefore it was well said that it is impossible to love and be wise.*" (Essay X).

Shak. "Fortune is painted blind." (H5, III, 6, 32).

Bacon "*If a man look sharply and attentively, he shall see fortune; for though she is blind, she is not invisible.*"
(Essay 40).

Shak. "But love is blind and lovers cannot see."
(Merch., II, 6, 36).

Bacon "*This makes poor lovers used as blind horses, ever going round about in a wheel; and this makes them ever unfortunate, for when blind love leads blind fortune, how can they keep out of the ditch?*" (Life, I, p. 389).

Shak. "For 'tis a question left us yet to prove
Whether (blind) love lead (blind) fortune, or else
(blind) fortune (blind) love."
(Ham., III, 2, 213).

To be continued.

FACTS THAT FIT.

II.

By H. KENDRA BAKER.

In the "Merry Wives of Windsor" we have a most amusing character, Dr. Caius, a hot-tempered and exceedingly pugnacious French physician whose rapier is ready for action on the slightest provocation. His pet aversion is a Welsh parson, Sir Hugh Evans, to whom, as a possible rival for the hand of Mistress Anne Page, he sends a challenge. His bloodthirsty message accompanying such challenge may be found in Act I, Scene 4, and concludes with the words:—

'By gar, I vill kill de jack priest."

The latter, thinking, perhaps, that discretion were the better part of valour, failed to enter an appearance, whereupon the fiery Caius favours his servant with his opinion of the defaulter in his customary bellicose manner. "By gar," he says, "he has save his soul, dat he is no come; he has pray his Pible well, dat he is no come; by gar, Jack Rugby, he is dead already if he be come." And then he orders poor Jack to take his rapier so that he can show him "how I vill kill him!" to which his servant, not unnaturally demurs.

On another occasion this irascible Doctor threatens Simple, who has been concealed by Mistress Quickly in a cupboard, with sundry kinds of death. From all this it will be seen that Dr. Caius was no apostle of appeasement, and that a Welshman was to him as a red rag to a bull.

Now, it is a curious coincidence that this irascible physician is by no means a fancy character; he is, in fact, a full-length portrait of a Cambridge professor of the same name (latinised from Kaye, and pronounced Keyes), who was a physician, refounded Gonville Hall, and, in his

relations with the students, was, to say the least of it, exceedingly impatient and objectionable. In particular he had a loathing for all Welshmen; so much so that "in the ordinances of the College founded by him, Welshmen are expressly excluded from the privileges of fellowship." He had been educated abroad and aped foreign manners. From the extremely unfavourable notice of him to be found in the Dictionary of National Biography he seems to have been a most unpleasant person! He ruled with a rod of iron and, we are told, "expulsions were frequent, not less than twenty of the fellows, according to the statement by one of their number, having suffered this extreme penalty." (D.N.B.) For other particulars of this pugnacious professor one need only study his namesake in *M.W.W.*

Why, it may be asked, do we dwell on so unprepossessing a personality? For this reason, it is a "fact that fits!" Dr. Caius of Cambridge died in July, 1573, when our "gifted" Stratford friend was of the tender age of *nine* years—an age, we must all admit, at which a personal controversy, hardly known beyond Cambridge University circles, was hardly likely to create a profound impression on the youthful mind—even of a "genius"—in the wilds of Stratford. Though the Professor and the students "furiously raged together" at the University—as rage they did—there were no newspapers or door-step reporters in those days to make such a controversy common property, like Union Debates of modern times. Probably those—and only those—who were in the thick of it knew much, or anything, about it.

And who were in this privileged (or perhaps unfortunate) position! Well, the impressionable and somewhat timid youth, Francis Bacon, was one, for it is recorded, "He entered the University in April, 1573, three months before Dr. Caius' death and in the height of the excitement."

Now, here we have two characters, both of the same name; both were physicians, both came from abroad, both were diabolically quarrelsome, both retaliated violently

and corporally on malcontents, and both detested Welshmen! There is no caricature about this; it is a portrait. Who is more likely to have been acquainted with the idiosyncracies of this tyrant and to have been sufficiently interested in the subject as to induce him, twenty-nine years after the Professor's death, to hold such a man up to public ridicule in a play—the "boy of nine" at Stratford, who was never at Cambridge, or the "impressionable youth" who was present and whose Uncle, Lord Treasurer Burleigh, was appealed to for protection against the common oppressor?

I have said that the "boy of nine" was never at Cambridge. Fortunately for us, the University Records are fool-proof or we should, long ago, have been told that "*doubtless* the bard of our admiration"—meaning, of course, the gifted William, graduated there and was hail-fellow-well-met with all the wits and wags and Dons and Dukes who pursued their studies (or pursued the students) at that seat of learning.

Tempting indeed to our "imaginative reconstruction" specialists—but it won't do: the cold, bald statement is extant—and the facts support it—that "no person by the name of Shakespeare or Shakspere, was ever enrolled at any of the Institutions above mentioned"—the Universities. "Indeed we have no pretence in any quarter that Shaksper of Stratford ever attended one of them."

But, the play of "Titus Andronicus" was written, as S. T. Coleridge affirms, "when the dramatist must have been fresh from College life"—and moreover, from an expression in the play peculiar to students there—from *Cambridge* College life.

Here, in the line:—"Knock at his study where, they say, he *keeps*," we have this peculiar usage—"keeps" for "lives"—and no less reliable an authority than Charles and Mary Cowden Clarke, whose Concordance is a standard work, support this allusion as proof of Cambridge authorship.

Now, here is a dilemma for the Stratfordians: but it is not the only one by any means. The earliest notice of

"Shakespeare" is stated in Lowndes' Bibliographers' Manual to have appeared in a book entitled "Polimanteia," printed at Cambridge by John Legate, the Printer to the University, in 1595, and stated to be "By W. C. Cambr:." The Bodleian Catalogue attributes the authorship to William Clerke, a Fellow of Trinity College, who matriculated in 1575, while Bacon was a student at the same College. Sidney Lee, however, asserts that the Author was William Covell, Fellow of Queen's College. However that may be, we may safely assume, as does Dr. Grosart in his Introduction to a reprint of the book, that the Author was "familiar with his illustrious contemporaries"—of which "the gifted William" was *not* one, though Francis Bacon *was*.

This book contains a Letter purporting to be written by England to her "Three Daughters," the Universities of Cambridge, Oxford and the Inns of Court, and is highly eulogistic.

Throughout the text and in the margins appear the names of about thirty persons who have done honour to these Institutions by their presence as students in one or more of them, and are described as "England's Grandchildren." They include "Sweet Shakspeare," and identify him with the authorship of "Venus and Adonis" and "Lucrece."

Now, seeing that our Stratford friend was at none of these Institutions, an interesting problem is presented. Of the persons mentioned all those whose careers can be traced were connected with one or other of the Universities and the Inns of Court; "Sweet Shakspeare" alone lacks an *alma mater*.

But for the present paper shortage, quite a lot could be written about this remarkable book, which is of so damaging a character to the Stratfordian faith that it is usually ignored altogether, though Sidney Lee, in his text, is constrained to admit that the Author gave "all praise" to "Sweet Shakespeare" for his "Lucretia," while omitting all reference to "Wanton Adonis." He also, somewhat significantly, fails to index the subject—too

dangerous, presumably! Who then was this "Sweet Shakspeare?"

An interesting fact is that between these marginal notes which ascribe "All praise worthy" to "Sweet Shakspeare" for his "Lucretia" and "Wanton Adonis" are the words "Eloquent Gaveston," which unquestionably refers to the anonymous play of "Edward II," as full of Piers Gaveston as of King Edward or Mortimer. It was not until two years after his death that this play was attributed to Marlowe, who does not appear in the list at all. It is quite remarkable what a lot of high-class works were produced by dead men in those days! That "Edward II" is a Shakespearean play is an opinion widely held, and thus the inferential attribution of the play, under the allusion "Eloquent Gaveston," to "Sweet Shakspeare," would seem to indicate that the author of "Polimanteia" (whether Clerke or Covell) had as good grounds for such attribution as for that of the two poems.

Be that as it may, "Sweet Shakspeare" is credited with the poems, and we are forced to the conclusion that such was a *nom de plume*, as no person of that name—or even approximating to it—had ever graced these Institutions or brought honour to them.

Another curious fact is that, although the book is dedicated in almost fulsome terms to the Earl of Essex, with whom, of course, Bacon was at that date closely associated as friend and adviser, the name of "Francis Bacon" does not appear in Clerke's (or Covell's) list at all. As has been pointed out by a writer on the subject, this is remarkable seeing that "he had at that time been out of College nineteen years, was a leading member of Parliament, had produced a work on philosophy, and become generally known as a man of extraordinary talents. The omission can hardly be regarded with any probability as inadvertent; design can be the only possible explanation. Baconians will readily appreciate the motive for this.

Is it not possible, too—indeed highly probable—that, as the same writer suggests, the Author of "Polimanteia"

included him under a pseudonym, as anyone now, in making a list of the distinguished graduates of Miss Marian Franklin's School in Coventry, would insert, not the name of Mary Ann Evans by which one of the pupils was known in school, but that which Mary Ann Evans subsequently adopted for literary purposes, "George Eliot."

Anyway—even if we have to look elsewhere for the identity of "Sweet Shakespeare"—the facts do not fit—and obviously cannot be made to fit—"the gifted William."

As stated in a previous article, coincidences of this description—of which there are a large number—may be likened to the pieces of a jig-saw puzzle. Individually, the pieces may not be impressive, and even half a dozen together may not make much of a show, but when all are in place and the picture is complete, their relation to each other is so obvious as to admit of no further question.

So it is with the Baconian evidence—it must be studied as a whole, and then it will be seen that the facts fit.

OBITUARY NOTICE.

We much regret to have to inform our members that Mr. G. L. Emmerson, A.C.I.S., F.L.A.A., passed away on the 28th of August from an attack of angina. Mr. Emmerson was for many years the Society's auditor and took a deep interest in the affairs of the Society.

The Council and members of the Bacon Society join in offering their deep sympathy to Mrs. Emmerson and the other members of his family.

NOTES.

There is a copy in a famous library in America of LES TENURES DE MONSIEUR LITTLETON (1588), "Imprinted at London in Fleet Street within Temple Barre, at the Signe of the Hand and Starre, by Richard Tottell. *Cum Privilegio.*"

The margins occupy two-thirds of the page, and they are crowded with MS notes in Bacon's writing, consisting of Cases and Statutes, with comments on the various points on the Law of Tenure.

Almost the whole extent of the Old English Law of Tenures is drawn upon in Shakespeare's Sonnets to give legal parallel to his poetic fancies. *All's Well that Ends Well* refers to the Law of Dower; in *The Merry Wives*, Mrs. Page speaks of Fee Simple with Fine and Recovery (the first chapter in Lyttleton); Homage is referred to in *Twelfth Night*, and Hamlet while handling Yorick's skull draws illustrations from the Law of Tenure.

The Star of June 18th reported that Mr. Geoffrey Shakespeare, senior M.P. for Norwich, has discovered that he will be the first Shakespeare in history to have a title: (he was made a baronet in the last "Honours List"). He claims to trace his ancestry back to 1649, and with the help of the Garter King-at-Arms he is trying to establish his descent from "the poet's family." If this could be verified he would be entitled to use Shaksper's coat-of-arms obtained by his father in 1599 after three years "toiling among the harrots," as Ben Jonson puts it in Act III, Sc.I of *Every Man out of his Humour*. Shaksper appears in the character of *Sogliardo*, who is described as "an essential clown." Ben Jonson was aware that the Shakspers had obtained the coat-of-arms by means of false representations and had thus succeeded in

"ramping to gentility." Instead of "non sans droict" it is suggested that the appropriate motto for "a boar without a head" should be "not without mustard!"

It could scarcely be a matter for pride on Sir Geoffrey Shakespeare's part to use a coat-of-arms originally obtained under false pretences.

John O' London's Weekly of 3rd July contained an enlightening article on "the Causes of Bad Taste" by Robert Lynd. Whether or not Mr. Lynd believes that the man of Stratford, brought up in the crowded and illiterate home of John Shakspere, wrote the plays and poems, I cannot tell. If he believes in that miracle it is difficult to imagine how he explains it in view of the opinions which he has stated. No sensible person could disagree with what he writes, as in the following extract:

"I believe the home plays an equally important part in the formation of taste in literature, painting and music. The boy who grows up in a house in which good books are a part of the furniture (and rather more than that), is, other things being equal, more likely to acquire a lifelong love of literature than a boy whose home is as bare as Old Mother Hubbard's cupboard was of bones. In the same way, children familiar with good music, almost from the nursery find as they grow older that music is in their blood. Few of the great composers, so far as I have been able to discover, were brought up in an unmusical environment."

Shakespeare had taste, discrimination and knowledge in all these arts. His skill in music has been made the subject of books, and who but a connoisseur of painting could have described in such detail, and with such admiration, the picture of the siege of Troy, as Shakespeare does through no less than twenty-nine verses of *Lucrece* (lines 1366-1568). Where was this good taste formed and acquired? The opportunities could only have been gained in an aristocratic household.

Everybody's Weekly of July 25th included the article "Should Shakespeare be Exhumed?" which originally appeared in April *Baconiana*. New facts were added, particularly on what has been discovered from previous exhumations, such as that of King Charles I in 1815. The article was accompanied with five excellently reproduced illustrations. The writer was careful not to proclaim that he is a Baconian (to have done so might have ruined its chance of acceptance), but the readers' attention was directed to the faked Droeshout engraving, and the monument in the Church at Stratford, as it is, and as it was. It was also pointed out that there is no reliable portrait or other representation of the player, and that the first attempt to manufacture a "line" was not made until 93 years after his death.

Although the Press generally is far less one-sided in its attitude towards the Shakespeare authorship controversy, and sometimes scrupulously fair, it is advisable to tread cautiously, Editors who may feel convinced that the Stratford case is hopeless dare not admit articles or letters which are contrary to the views

of the proprietors, or would affect any income from advertisements, or loss of such readers who will not consider any argument contrary to "authority." The B.B.C. is so nervous that it will not allow controversial matter through the microphone. As long ago as November 1927, Mr. St. John Ervine criticised this bigoted attitude of the B.B.C. and remarked:

> "Controversy is the salt of life. Out of differences of opinion mind grows. What possible interest can there be for an active intelligence in hearing arguments from which all acrimony has been removed?. . . Every man in this country should periodically be compelled to listen to opinions which are infuriating to him. To hear nothing but what is pleasing is to make a pillow of the mind."

It is somewhat startling to find that there are a few persons more intolerant of any suggestion that the Stratford player was not the author of the Shakespeare works, than Mr. St. John Ervine! We should like him to be compelled to listen to opinions against that tradition! His attitude reminds us of what Bernard Shaw wrote in a letter to the Hon. J. M. Kenworthy some twelve years ago:

> "The extent to which people's minds run in the old grooves is beyond belief, except by those who have not broken their shins over it."

SHAKESPERE'S WILL.

On another page, we publish a letter implying that Shakspere's will is a forgery. The suggestion was put forward in "Baconiana" October 1937, and was followed up by an excellent article by Mr. Archibald Stalker in the *Quarterly Review* for April 1940, concluding as follows:

> "Lawyers and scholars have examined this will on the assumption that it is genuine. I am certain that if they proceed to examine it with reasonable suspicion that it might be a forgery many other blunders such as no lawyer would commit will be exposed, and the document will be revealed as the compilation of a forger whose immunity from suspicion has rested on the impudence of his inventions, and on the disposition of men to believe that great poets are witless in the conduct of affairs."

It is significant that the Rev. Joseph Greene, who was appointed as the schoolmaster at Stratford in 1735, and was the prime mover for the reconstruction of the monument in the Church in 1746-1749, should be the supposed discoverer of the will in or before 1747, though no announcement was made until 1763, and then not by Greene, but by a writer in *Biographia Britannica*, who signed himself "P". Though Greene lived until 1790, he never claimed the fame of having "discovered" it. Maybe he forged it himself and, being a reverend gentleman, felt ashamed afterwards. As to where the will was found no evidence exists.

Mr. Stalker's article has not been followed up by other qualified investigators or, if so, the findings have not been published. Although an unsatisfactory document from the orthodox point

of view, especially in its failure to mention any book or manuscript, and its outrageously impudent interlineation leaving the second-best bed to his wife as an afterthought, it is given an inflated value owing to the lack of "relics" of the "bard". The repudiation of the will would include the loss of three of the six precious and multiform "signatures." Of the remainder, two were "signed" *on successive days* on a conveyance and mortgage relating to a tenement in Blackfriars in 1613. Why Shakspere should purchase property in London when he had retired to Stratford is inexplicable. The natural thing to do would be to buy in his home town where he could keep an eye on his property and collect his rent. The two "signatures" are utterly unlike each other, and Mr. Stalker attributes this to "the jocularity of the forger, whose delight it is to anticipate how his jokes will be explained." At this tenement is said to have resided one John Robinson. Some unknown "John Robinson" also appears as one of the witnesses at Stratford to Shakspere's will!

The peculiar "R" of "Robinson" of the will is, Mr. Stalker declares, repeated several times in the body of the will, and the "signatures" of the four witnesses were, he affirms, though disguised, written by the same person. Here is a chance for the handwriting expert.

Mr. Stalker shows how the forger made use of the phraseology in West's *Simboleography* (sections 642 and 643), first published in 1598, but in doing so resorted to the commonest trick of forgers of Tudor documents in exaggerating the old spelling. It is also noteworthy that but for an interlineation conferring 26s. 8d. on "my ffellowes John Hemynge, Richard Burbage and Henry Cundell," there is nothing to connect the testator with the theatre. These are the three names which a forger would naturally select for insertion. No interlineation is signed or initialled by Shakspere, and would consequently be legally invalid.

An unfortunate error appeared in the July *Baconiana*. "The Testimony of Judith Hall" should have been "The Testimony of *Susannah* Hall." Judith married Thomas Quiney. Though Judith was quite illiterate, Susannah was able to make an apology for a signature. The error would not have appeared but for labour and other difficulties of these times. The issue was delayed and proofs of all the articles were not revised. We tender our apologies and regrets.

In the accounts kept by Whitgift of his expenses connected with Anthony and Francis Bacon at Trinity College, there is an item for a visit to "my L. Northes at Redgrave." They made the journey from Cambridge some time between April and September 1573. Redgrave was the seat of their half-brother Sir Nicholas Bacon. What was Lord North doing there? His family home was at Kirtling near Newmarket. Roger, 2nd Lord North was 43 years of age at the time. His younger brother, Sir Thomas North, was the translator of Plutarch and other works. According to the Dictionary of National Biography, Lord North was a patron of players,

and at this time was High Sheriff of the town of Cambridge. He had recently been on a special mission to Charles IX of France and in the following year (1574) was sent on a special embassy to Henry III of France.

Possibly Whitgift abbreviated Lord Northampton to 'L.Northe.' Henry Howard (Lord Northampton) was very friendly with the Bacon family, and is known to have stayed at Redgrave at a little later date, and also at St. Albans.

We learn with great regret of the death on August 7th of Frederick Wellstood, M.A., F.S.A., at the age of 58. He was secretary and librarian at the "Birthplace," and hon. librarian of the Memorial Theatre. A learned and courteous gentleman and surprisingly broad-minded, considering the difficult position of any custodian of the so-called "birthplace" He was present, with three members of The Bacon Society, at the search for Spenser's grave in Westminster Abbey in the Autumn of 1938.

Our President received a letter from Canada dated July 12th in which mention is made of a discussion on the radio between two American University professors on Bacon and Shakespeare. It is pleasing to learn that our case was ably stated and that the Baconian "had the best of it." There could not be any other result under the circumstances. The very suggestion of such a debate would almost cause a panic at Broadcasting House!

Several new members have recently joined The Bacon Society and among them we welcome Mr. Horace Sequeira. Those who were patrons of The Old Vic. from 1918 to 1923 will recall the many delightful character studies he contributed. At the moment of writing he is appearing in Mr. Robert Atkins' productions in The Open Air Theatre, Regent's Park. He has acted under many distinguished managements, and been Professor of Dramatic Art in several well-known schools of acting and music. For some time he was Secretary of The British Empire Shakespeare Society, a position which his wife (known professionally as Miss Doris Buckley) now occupies. Hundreds of monologues, sketches and short plays have come from his pen, and we hear that he has written a new light comedy called "Emergency Exit" to be produced at Leeds October 26th.

Among experts in Elizabethan and Jacobean books, the name of Mr. Edgar Rogers stands high. He has been a buyer for many years in this highly-skilled business, and has taken particular note of the peculiar signs and marks drawn by Bacon and Ben Jonson in the margins of books which had been in their possessions, and which have passed through Mr. Rogers' hands. We are pleased to welcome him in the Society, and hope he will contribute an article on this fascinating subject. He has very kindly offered to value the Society's library.

In a further article by Mr. Robert Lynd, headed "On being an Intellectual" appearing in *John O'London's Weekly* of August 14th, he says:

> "No one ever speaks of Shakespeare as an intellectual. Shakespeare, it seems likely, was a man who was as capable of enjoying the company at the Boar's Head Tavern, as the conversation of Bacon. If Shakespeare had cultivated the exclusiveness of the intellectual, he would never have become acquainted with human nature in all its varieties."

If no one speaks of Shakespeare as an "intellectual" it is, surely, because the man who has taught the world must have been one. How can anybody be termed an intellectual who has *not* become acquainted with human nature in all its varieties?" London was such a small and compact town that nobody could be "exclusive" as meant by Mr. Lynd. At the Inns of Court were all varieties of human nature, much of it unruly and boisterous as we know, for instance, from Lady Anne Bacon's letters to Francis and Anthony, and as "Shakespeare" recalled when he described the pranks of "mad Shallow" of Clement's Inn. The implication seems to be that Bacon was "exclusive" and, therefore, an "intellectual" which Shakespeare was not. We might remind Mr. Lynd that Shakespeare's scenes and characters mostly belong to the courts of kings, princes and dukes, access to which society was denied to a man of the player's status. Such was the amazing versatility of Shakespeare's knowledge that he could adapt his style and vocabulary to suit court or tavern, king or yokel. He could speak in the terms of navigation, or pun on the implements of shoemakers and other handicrafts with equal facility. One of his most astonishing feats in this direction is that oriental touch in Othello's mind and expressions which sets him apart from the other characters in the play. That Bacon possessed "infinite variety" is attested by a contemporary, Francis Osborn:

> "I have heard him entertain a country lord in the proper terms relating to hawks and dogs; and at another time outcant a London chirurgeon."

Another wrote in *Manes Verulamiani*:

> "At length we ask "Who art thou?" for he walks not every day showing the same face."

Mallett, in his *Life of Bacon*, says:

> "In conversation he could assume the most different characters, and speak the language proper to each, with a facility that was perfectly natural."

Will Mr. Lynd explain exactly what he does mean?

The Tatler of July 1st resurrected the old "joke" of comparing the Baconians with, what it calls "the Flat Earth boys." This sample of "smart journalism" is at least forty years old, and as out-of-date as the snobbish "society" for which the *Tatler* still endeavours to cater. As the Press must needs provide for the intelligence, or otherwise, of its particular readers, we can only assume that the average standard of intellect among its subscribers must be low, unless, as is more likely, the *Tatler's* judgment is at fault. The paragraph concludes with a reference to the "fury" of the Baconians created by the present editor of *Punch* "who made that pleasing amende:"

> "We admit there is no proof that Bacon ever took bribes. We only know he said he did."

Actually this appeared in *Punch* on January 11th, 1939, as the best that the editor (E.V. Knox) could manage in reply to protests against an offensive and libellous piece of doggerel about Bacon which disgraced its issue of 14th December, 1938. We are glad to find the *Tatler* more up-to-date!

It is remarkable how lies, if their intention be malicious, manage to stick, especially when they are spread through the mouths and pens of ignorant imitators.

Commenting on the demand for original editions of famous books, Mr. A.C.R. Carter in *The Daily Telegraph* of 19th August writes:

> "Old books are keeping up their prices at auction. Yesterday, at Sotherby's, a copy of Bacon's "De Augmentis" issued in 1623, the date of Shakespeare's First Folio, realised £76.
>
> The rarest Bacon book, of course, is the first edition of his famous essays printed in 1597. A copy of this fetched £1950 thirty one years ago, and there is a perfect example of it in the library of Trinity College, Cambridge.
>
> It is known that Shakespeare consulted Geoffrey Whitney's "Choice of Emblems," a motto book printed at Leyden from the Plantin Press. Whitney dedicated his work to Robert, Earl of Leicester, who appointed him under-bailiff of Great Yarmouth. A copy brought £41."

If Mr. Carter means that player Shakspere consulted Whitney's book, we doubt his statement very much. We do know, however, that Bacon was intensely interested in emblems and emblem literature, and even appears as the subject in several of them. Mr. Biddulph's recent articles in "Baconiana" on the emblem books of the period have made this abundantly clear. The copy of the Essays to which Mr. Carter refers was lost in the "Titanic."

R.L.E.

CORRESPONDENCE.

To the Editor, "BACONIANA."
Dear Sir,

While reading Sir Kenneth Murchison's article, page 142, about Shakespeare leaving a "Will" which is an authentic relic in the Stratford Museum, I thought of my correspondence with Henry Seymour who replied, "What you tell me about Shakspeare's Will is not only interesting but *staggering* and I must follow this up, as no Baconian has noticed this discrepancy, so far."

The genuine "Will" of Shakespeare, as an original document, was deposited in the Office of Prerogative Court of Canterbury, 25th March, 1616, and the final clause states; "And I do revoke all former wills and publish this to be my last will and testament. in witness whereof I hereunto put my hand, the day and year first above written, by me William Shakspeare; but, this signature is not like any of the specimens re-produced in Sir E. Durning-Lawrence's, "Signatures (so called) of Shakespeare." The peculiarity of this "original Shakespeare's Will" is that the Testator, "in the name of God" etc., is JOHN Shakespeare who acknowledges that, "in my past life I have been a most abominable and grievous sinner," and after this confession, follow the items as, bequests; number 1, I JOHN Shakspeare doe by this present etc., give and bequeath unto my Wife my second best bed with the furniture; item number eleven.

Aye, there's the rub for Stratford Trustees to whom I wrote, but no reply was received; also, Baconians might exercise their ingenuity for the benefit of other Members, including,

Yours truly,

W. A. VAUGHAN.

21st., July, 1942.

"THE SWEET SWAN OF AVON"

HOW THE STRATFORD TRADITION IS MAINTAINED.

In the Children's hour on 28th May last the B.B.C. broadcast a fantasy under the above title—purporting to represent incidents in the youthful life of William Shakespeare. To the accompaniment of much singing of nightingales, he is caught in the act of tickling trout in a stream on Sir Thomas Lucy's estate, and this irate gentleman, in the effort to catch Master William, who defies him, is made to fall in the river. Master William is then rebuked by his sweetheart, Ann Hathaway, who repeats the dose later when she gathers that he has been guilty of stealing deer in the same park: after which, being chased by the beadle, at the instance of Sir Thomas, it is understood that Master William has fled to London in the company of Leicester's troupe of actors. After an interval of thirty years (sic) he returns to his native place where we are given to understand his fame has preceded him, and one of the

characters is made to indicate that he is a friend of Queen Elizabeth!

It was all very "pretty-pretty" and not really a bad effort of its kind having regard to the almost total lack of information at the author's disposal, but it seemed to me misleading to state as a fact that William had become a personal friend of Queen Elizabeth!

Accordingly I wrote the author (Mrs. ?) L. du Garde Peach, indicating that as a student of the subject I should be glad to be informed what authority there was for this statement, for which of course there was no authority whatever. In reply I received the following letter, which, as an example of the manner in which the Stratfordian tradition is maintained, deserves, I think, to be put on record:—

Dear Sir,

In reply to your letter of May 30th, forwarded to me by the B.B.C. I am afraid I have no authority at all for supposing that Queen Elizabeth and Shakespeare were friends, any more than I have for presuming that George VI and Bernard Shaw are friends, but at a distance of 350 years it is more than a dramatist can resist to make the two most romantic figures of an epoch meet and know one another.

Actually, I did not hear the play myself and have entirely forgotten what was in it, so that I do not know how strong the incident was—I expect it really was no more than an incident. But I have always understood that Queen Elizabeth more or less commissioned THE MERRY WIVES and she was, I imagine, the kind of woman who would appreciate Shakespeare's plays. Anything else in my play is pure invention.

Yours very truly,

L. du Garde Peach.

One can only admire the frankness of this communication: but in view of the fact that, a few days earlier, Mr. Leslie Mitchell broadcast an address in which it was particularly stressed that the youth of this country should not have their educational facilities presented in such a way that they would think in droves, "in a one-way track in the manner which obtains in Germany," perhaps the B.B.C. will now consider favourably the idea of arranging for the broadcasting of a dissertation on the basic arguments upon which the Baconian theory of the authorship of the immortal plays is founded.

H. Bridgewater.

BOOKS FOR SALE

	Published at	*Price including British postage*
The Vindicators of Shakespeare: A Reply to Critics. By Sir George Greenwood	3/-	1/10
Shakespeare's Law. By Sir George Greenwood	2/6	8d
Bacon's Nova Resuscitatio: Bacon's Secret works and Travels (3 vols.). By Walter Begley	15/-	8/-
Exit Shakspere: An outline of the case against Shakspere. By Bertram G. Theobald.	2/-	1/9
Enter Francis Bacon: The case for Bacon as the true "Shake-speare." By Bertram G. Theobald	3/-	2/10
Francis Bacon Concealed and Revealed: Bacon's Secret Signatures in his unacknowledged books. By Bertram G. Theobald	7/6	5/6
Bacon is Shakespeare, with reprint of Bacon's *Promus*. By Sir E. Durning-Lawrence	6/-	4/-
Some Acrostic Signatures of Francis Bacon. By William Stone Booth		21/-
The Hidden Signatures of Francesco Colonna and Francis Bacon. By William Stone Booth		6/3
These two are offered by Messrs. Constable & Co., London.		
Shakespeare's Heraldic Emblems. By W. L. Goldsworthy.		6/3
This is offered by W. Heffer & Sons, Ltd., Cambridge.		
Queen Elizabeth and Amy Robsart. A Reprint of *Leycester's Commonwealth*. Edited by Frank J. Burgoyne . . .	7/6	5/-
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Francis Bacon's Cypher Signatures. By Edward D. Johnson		3/9
The Secret History of Francis Bacon. By Alfred Dodd		4/6
To be obtained from the publishers, C. W. Daniel & Co., 40, Great Russell Street, London, W.1.		
Shake-speare's Sonnet Diary. 7th Edition. C. W. Daniel Co. Ltd., Ashingdon, Rochford, Essex		4/6

The following by the same author can be had from the publishers, Rider & Co., 47, Princess Gate, London, S.W.7.

The Secret Shake-Speare	4/6
The Marriage of Elizabeth Tudor.	12/6
Shake-Speare the Creator of Freemasonry	12/6

PAMPHLETS FOR SALE

	Price, including British postage.
Shakspere's Real Life Story (published by the Bacon Society). . .	2d.
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The Shakespeare Myth and the Stratford Hoax. By Walter Ellis .	7d.
Pope and Bacon: The meaning of "Meanest." With Foreword by Marjorie Bowen. By H. Kendra Baker	1/1
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The Man in the Shakespeare Mask. By J. S. L. Millar, W.S. . .	7d.
Who wrote the so-called "Shakespeare" Plays? By Sir Kenneth Murchison	3d.

Shakespearean Acrostics. By Edward D. Johnson. Copies may be had by applying to the author at London Assurance House, 36 Bennett's Hill, Birmingham 2.

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Back numbers can be supplied at reduced prices when four or more are ordered and the selection is made by the Librarian. When enquiry is made for particular numbers the date should be carefully specified, as some are now very scarce and, in the case of early issues, difficult to obtain except from members of the society who may have spare copies for disposal.

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