

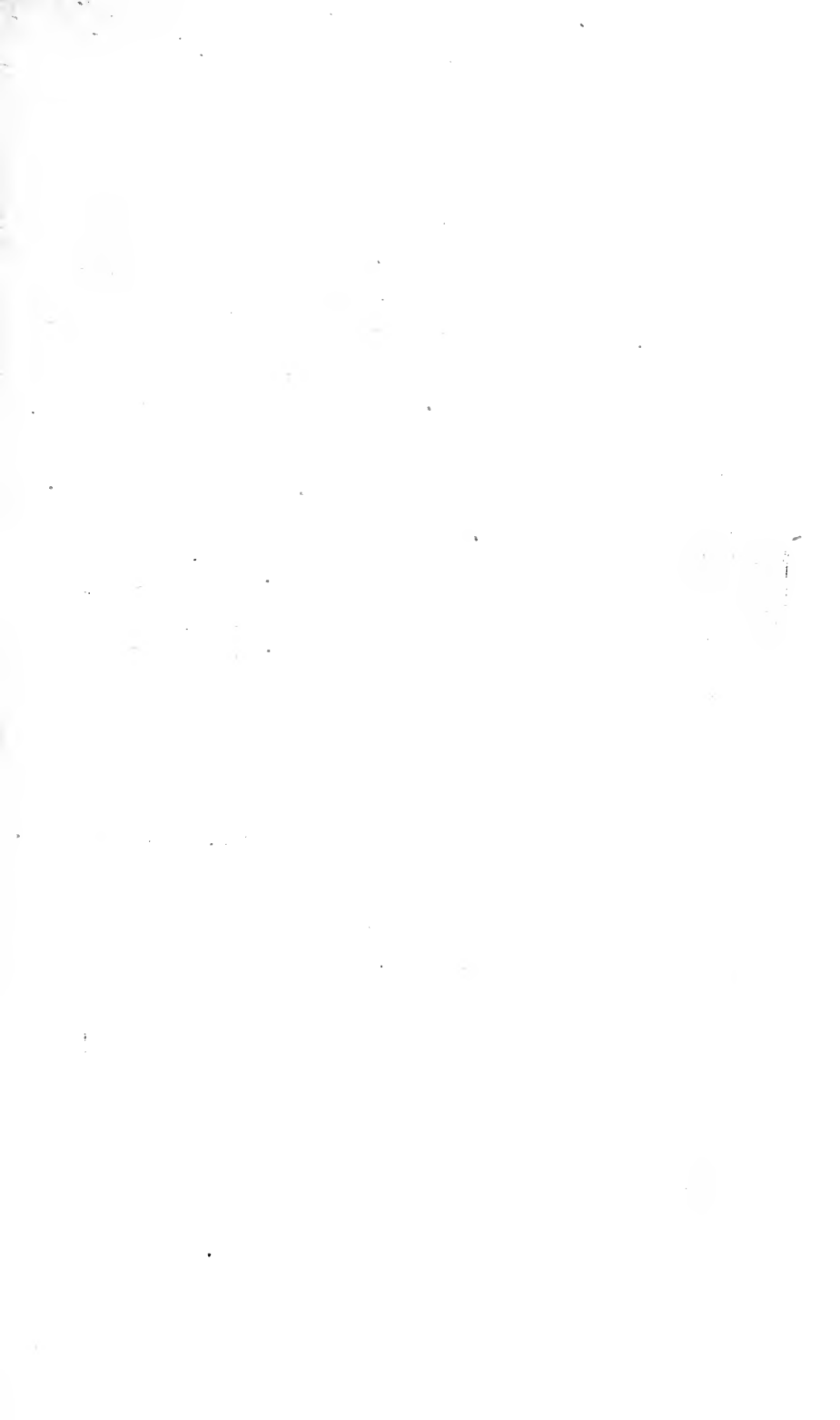


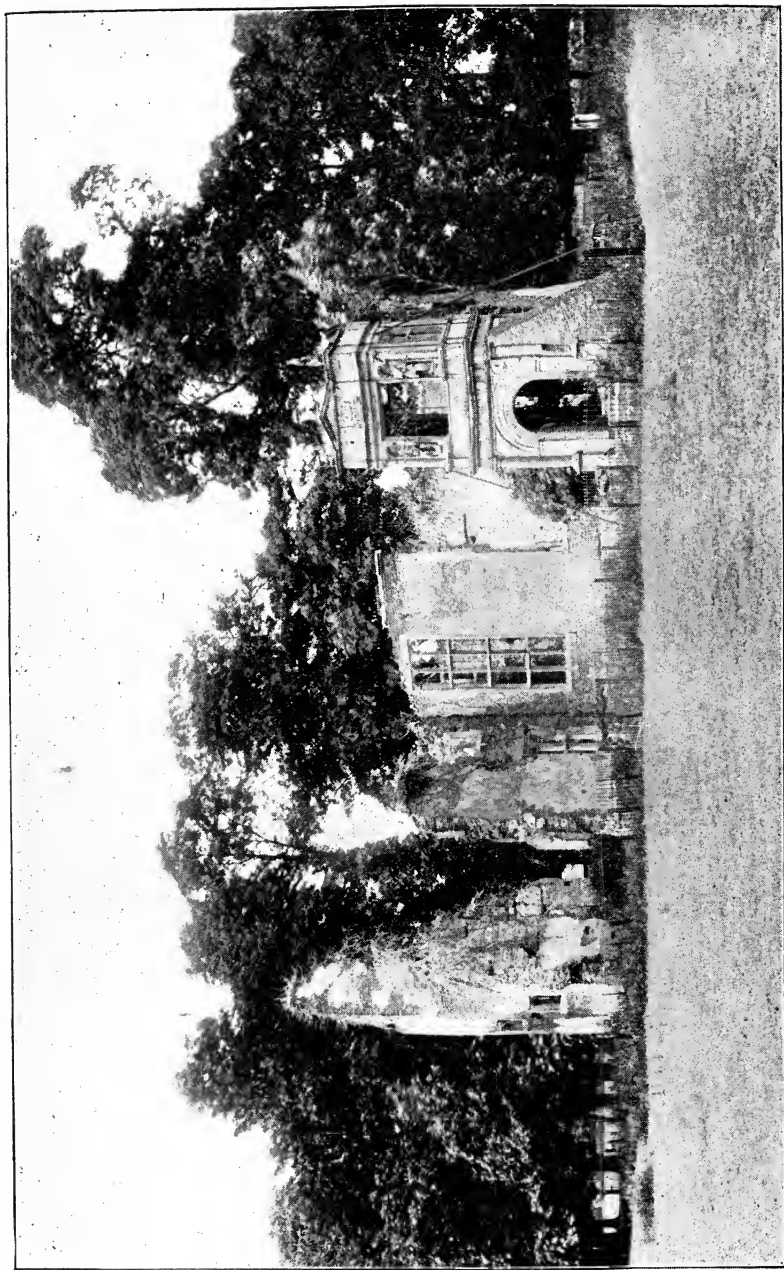
WAS HELFFEN FAKELN LICHT
ODER BRILN
SO DIE LEVT NICHT SEHEN
WOLLEN



THE COLUMBUS OF LITERATURE.







TEMPLE HOUSE, GORHAMBURY PARK, AS IT IS.

From a recent photograph.

THE
COLUMBUS OF LITERATURE
OR,
BACON'S
NEW WORLD OF SCIENCES.

BY

W. F. C. WIGSTON,

AUTHOR OF

“A New Study of Shakespeare,” “Bacon, Shakespeare and the Rosicrucians,”
“Hermes Stella,” “Francis Bacon, Poet, Prophet and Philosopher.”

And now we have with a small bark, such as we were able to
set out, sailed about the universal circumference, as well
of *the old as the new*, WORLD OF SCIENCES, with how prosper-
ous winds and course, we leave to posterity to judge.

(Book ix. p. 467, *Advancement*, 1640.)



CHICAGO:
F. J. SCHULTE & CO., PUBLISHERS.
298 DEARBORN STREET.

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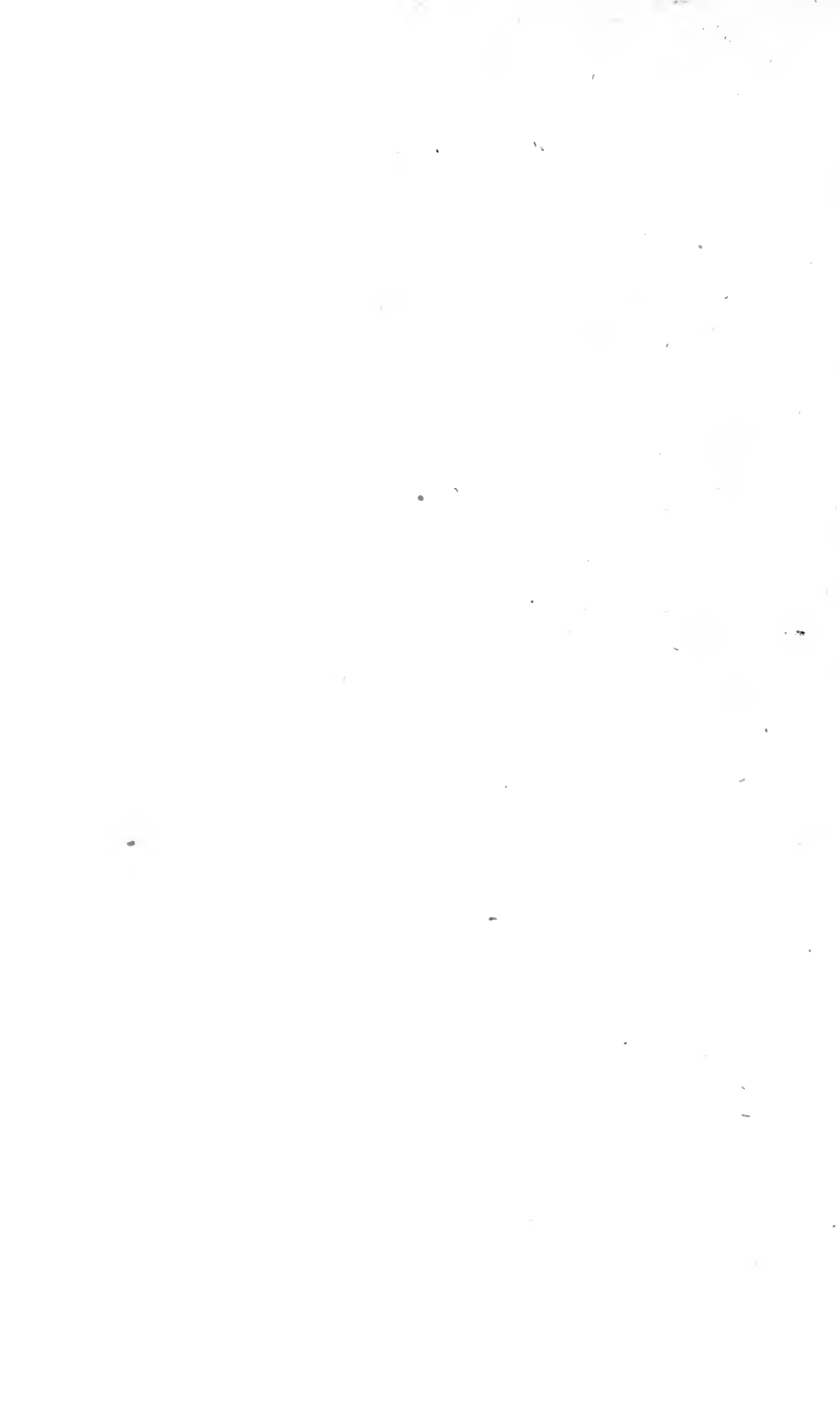


TO A
GREAT CLASSICAL SCHOLAR
AND
UNFAILING FRIEND,
SIR STEWART MACNAUGHTEN,
OF
BITTERN MANOR, SOUTHAMPTON,
THIS WORK IS DEDICATED
BY
THE AUTHOR.



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INTRODUCTION.

This work follows close upon the heels of Mrs. Henry Pott's remarkable work, *Francis Bacon and His Secret Society*. I venture to cherish the hope, some of the chapters in this work of mine, may throw further light upon her theories, and prove a humble corollary to her book. The arrangement of my chapters, it must be confessed, are somewhat erratic, but not without design and method. The first chapter is intended to point out the fact, that there are Rosicrucian affinities and parallels in *The Tempest*, showing the author of the plays was well acquainted with the Utopian literature, which finds its reflection in the *New Atlantis*. In the fact, Bacon corresponded with the martyr, Father Fulgentio, we obtain a powerful hint as to his sympathies with the Reformation, and a proof he was secretly in communication with a wide movement abroad, which could at that period only be furthered by means of a secret society or brotherhood. I am in hopes my notes upon the water-marks in some of Bacon's works may throw a further light upon Mrs. Pott's plates in her learned work.

This work has been written to stimulate curiosity, and excite interest, in just those works of Bacon's, which are hardly known at all. I refer to the *Advancement of Learning* of 1640, which is the first English edition of the *De Augmentis* of 1623. This valuable and rare book is difficult to obtain, and has never been reprinted. It is really the only work of Bacon's which contains the ground plan, method and proportions of the *Instauration* as a whole. It was written for the "better opening up," or unlocking of the *Instauration*, which latter was, I maintain, a perfectly complete and developed scheme in Bacon's mind, connected with the second half of his works missing, and which latter are described as examples of inquisition and invention. It is, indeed, a most remarkable thing, that no one, with the exception of Delia Bacon, has pointed out, or recognized the fact, the *Instauration* is not merely a design widely directed toward inductive research in science and nature generally, but also a purely creative scheme, perfect in its apprehension, and borrowed from the six days of *Genesis*, as a god in art might be

humbly imitating creation. All Bacon's works massed together, are as nothing to this one work I refer to, in the Distribution Preface of which, he unlocks his intentions, in guarded language, but, nevertheless, with assured confidence of his designs.

This book is founded upon three great principles,—History, Poetry, Philosophy,—which he respectively terms Memory, Imagination, Reason. And on a table or platform of the design of the work, we find the entire structure of the third principle, Reason or Philosophy, emanating and affiliated upon the former two, bracketed together as History and Poesy, or Memory and Imagination. When we further examine his treatment of the philosophy, we find it has nothing whatever to do with metaphysics, or philosophy in its generally accepted sense, but find it a strictly inductive method of discovery, by means of parallels, analogy, logic, and a great method of ciphers, which are to deliver the things invented,—whatever they may be,—by means of memory or recollection. All this is involved in the subtlest possible language, and has been written with two distinct objects,—reserve and secrecy,—discovery and penetration of his design. His own words to Doctor Playfer establishes this fact, and the critic who questions my theory, must explain why Bacon wrote this work first in English, and had it translated into Latin, reserving the English version for a posthumous publication? Was he afraid of a premature discovery of its real character? Why should he write a work of this sort in obscure language? Why, was it to “choose its reader?” Why was it to “fly too high over men's heads?” What is the design hidden behind the fourth, fifth and sixth parts of the *Instauration*? It is quite impossible to convey to the reader any idea of this work, unless he has it by his side to collate my statements and study them further. The curious part of all this is, even Englishmen well acquainted with the *Two Books of the Advancement of Learning* of 1605, know nothing, or next to nothing, of the *De Augmentis*, (Bacon's chief work,) which embraces the *Instauration*, as a whole with parts, and with a distinct end or aim (by discovery) hidden under its mispaging, its strange italicizing, its dark language and its inspired character. Critics who deny any poetic inclinations to Bacon's mind, seem oblivious of the astonishing fact this work is mainly based upon poetry, although entitled the *Partitions of the Sciences*. Did Bacon consider poetry a science? Yet he distinctly states poetry, “to be a play of wit,” and not a science, in this self-same work! It is not as the imagination of the scientific

mind he introduces poetry, but as stage-plays, and dramatical or representative poetry upon pages 106, 107, corresponding to the numbers of the columns of the comedies and histories upon which we find the word Bacon, and Francis, twenty-one times!

Another great mystery pertaining to the *Instauration* is its perfectly divided character; that is, it consists of two globes or hemispheres, compared to the old and new worlds. This book of the *Advancement of Learning* I refer to, deals entirely with the *Intellectual Globe* or *New World of Sciences*, of which we absolutely know nothing, being concerned entirely with the three missing parts of the *Instauration*, generally supposed to have never been completed by Bacon. What object had Bacon to veil his language with regard to these *Prætermitted Parts*, which he states he "*only coasts along*"? What part has Bacon's *Wisdom of the Ancients* to play in the *Instauration* as a whole? And here, let me remark, those critics who question Bacon's poetic predilections receive another rebuff; for Bacon terms this collection, *examples of parabolical poesy*, and the pieces consist of just those classic subjects which the Latin poets,—like Ovid, for example,—selected for their poems. Why embrace this collection in his *New World of Sciences*? My object is to point out, these Deficients are always introduced in cautious, guarded language, behind which some profound design lies obscured. The human mind is so framed that, unless attention is directed and questions asked upon certain points, it blanches and passes over everything difficult, as if it did not exist. The difference between perception and sense (one of Bacon's Deficients) is immense. All art is an appeal to sense, and the highest art is to cheat sense at the expense of perception. Bacon presents us, at the commencement of his *Distribution Preface*, just the sort of hint we should take in studying his works and his designs. He writes: "For the nakedness of the mind, as one of the body, is the companion of innocence and simplicity" (p. 22). This follows on the heels of the statement "that everything be delivered with all *possible plainness and perspicuity*." How are we to reconcile these paradoxes, which run through the entire work? They will easily be understood directly the world recognizes the fact Bacon intended to come down invisible to posterity as a god in art. Directly the literary world seriously apprehends the nature of this, the greatest literary problem the world has ever seen, as the spiritual hidden behind art, waiting for us to interpret it and to understand nature by its

light, a thousand unheeded facts, a thousand hints by parallel, by cipher and analogy, will be discovered. For nothing is spiritually discerned without faith and toil, and a text may be studied a thousand times ere it yields up its secret. Just consider for a moment how, only a few years ago, Mr. Smith first started the theory of the Bacon authorship of the plays with about a dozen parallels. This was deemed too extravagant a theory to obtain decent hearing, but was relegated to that class of insanity, allied to circle-squaring. Since then hundreds of works have appeared, each contributing some new parallel,—some fresh indication in the same direction. “The cry is, still they come,” and they will soon arrive so quickly, that the world will rub its eyes and wonder it was never discovered before. That is the nature of the spiritual in the world, that we cannot apprehend it, unless directed by others to do so, or accustomed by education and discipline to search for it. I take it, one of Bacon’s complete objects was to bring this lesson directly home to our minds, that we are most assured of what we are most ignorant of, and that nature is infinitely more subtle than the senses of man. His doctrine of the four idols of the mind, which obstruct and confuse the intellect, is all part and parcel of this, my theory. It was only by examples of art, and discovery by posterity, he could illustrate in full force his teaching. One of the idols of men’s minds has been Shakespeare, and I think it highly probable, from the character of Bacon’s mind, he foresaw such a lesson could be taught on those points by self-sacrifice, as would effect a revolution in men’s ways of hastily judging and accepting conclusions upon insufficient grounds. The probability Shakespeare wrote the plays, does not fulfill the terms of a true induction. Men have before, like the author of *Junius*, denied and obscured their authorship; tradition, like authority, is a mere idol of the understanding, which has enslaved men’s minds for hundreds of years in every department of thought, in religion, government, society, science, and still rules the intellect as a form shapes a soft substance. It has been said “Give a lie a quarter of an hour’s start and who shall overtake it?” But what of those lies branded in for centuries from father to son, from generation to generation! Prejudice in everything, that is the nature of human thought. There is only one education worthy of the name, and that is allied to independence and freedom of the intellect. Shelley rightly declared half his life had been spent in unlearning what he had been taught.

There is only one word for all this, it is slavery of the intellect — summed up in the old proverb, “To cure the ears is most difficult!” Bacon, I submit, knew very well, that all the writing in the world would not cure this ingrained evil, nor could it be cured by any persuasions. Examples, by means of art, are quite on a different platform — and that is what he intended to illustrate by.

With regard to the *Comedy of Errors*, and *Midsummer Night's Dream*, it is just here the critic will fall upon me. But I beg to state, my chapters on those two plays are merely written in a spirit of humble suggestion, and require each a volume to themselves instead of a few brief pages. Because I have not made out my case with regard to my theories, in a complete or satisfactory fashion, it does not follow somebody else may not better my instructions. The *Dream* is the profoundest play ever penned, and is as philosophical as nature itself, and I am convinced that the fairy element has been intended to represent the occult, invisible spiritual powers behind the curtain of nature's theatre,—in short, the magical, or rather the intellectual in nature.

With regard to the Rosicrucians, I wish to say I do not introduce this subject from a vulgar desire to appear to know more than I do know, or from the impostor's standpoint of mysticism. There is excellent evidence of various kinds, some published already, some unpublished and most important, that Bacon was the head of the brotherhood. And I am advancing and pushing a theory that admits the approval of such authorities as Mrs. Henry Pott, the Hon. Ignatius Donnelly, and even criticism has gone so far as to allow, the cipher problem stands or falls with the allied theory of the Rosicrucian source of the plays. [“*Notes and Queries*,” on “*Bacon, Shakespeare and the Rosicrucians*.”] I held the intention of publishing in this work certain evidence, which would, I am convinced, establish the theory on firm ground once and forever. But as I am running great risk of losing whatever is of importance in this work by piracy, or clever forestatement by theft, I shall wait before I place all my eggs in one basket. It is the interest of all literary people taking some intellectual pleasure in this problem, to see justice is done to an author's claims whilst going through the press. These sort of things cannot be kept quiet, and everybody knows, when two claims to the same discovery, upon such a recondite problem, spring up together, at the same moment (though it be even in distant places), some sort of direct or indirect plagiarism, or,

rather, theft, has been going on. Those who cannot discover for themselves anything in this problem, feed their malice by discounting the discoveries of others. But all right-minded people, and literary men of honor, who recognize the risks, labors and difficulties attending publication of these cipher mysteries, know very well whence stolen property comes from. The reader cannot believe me so simple as not to be aware my claims to my own discoveries may be questioned, and my chief enemy may be my own labors. It is hard to be forestalled and ridiculed where one should be protected, but I am not the sole person interested in this matter, but all who come after me. It is easy to devise expedients to meet the evil, such as typewriting and copyright thereon, but this cannot checkmate any unscrupulous person setting up counterclaims by proxy in other countries or in Europe. Besides, these things, like ill-fame, travel fast, and the world, at first cynical and incredulous, dubs the same person fool, who, a moment before, was called an impostor. I say, I have well weighed and foreseen all this, but in spite of it all, I accept the sacrifice, if so it be, with the example of Francis Bacon before me, who toiled on without a hope of earthly reward for the sake of humanity.

Here let me remark, the study of Bacon's works is a very serious task, and requires infinite more patience, toil and loving attention than can be adequately even suggested. There are persons and even students, who imagine once they have read a few times Bacon's Essays, two books of the *Advancement of Learning*, 1605, *History of King Henry the Seventh*, and otherwise peeped into his Natural History, imagine they are in a position to form opinions upon Lord Bacon's ends and aims, and decide *ex cathedra*, upon the problem and mystery of the plays. I am sorry to say there are even persons who arrogate to themselves the position in England of being representative Baconian men, who may be included in this category. Anybody professing to understand the *Instauration* without knowledge of the *De Augmentis* (and particularly of its translation, 1640, which differs from it), may be compared to one studying *Hamlet* with the Prince left out. As Kuno Fischer states, the *De Augmentis* (1623), is the ground plan of the *Instauration*, and explains Bacon's scheme as a whole. Yet there are men who have never read Bacon's *De Augmentis*, and never seen the *Advancement of Learning* of 1640 (which they con-

fuse frequently with the two books of 1605), who, nevertheless, imagine they are familiar with Bacon's works.

Again, very few people are aware that each edition of Bacon's Essays differ as to text. The editions of these Essays began 1597, 1607, 1612, 1625, 1638, and all these five editions vary, — there being nineteen hundred alterations in five, six or even seven different editions. To study this sole branch would be a very serious and laborious matter, yet without a perfectly exhaustive collation of these several editions, with the plays, no one can say he knows Bacon. Another man will think, if he possesses Spedding & Ellis' excellent edition of Bacon's works, he is fortified with all that is needful, — quite and utterly ignorant of the fact that Spedding's edition leaves out entirely a great number of Bacon's posthumous pieces, and what it does give is presented in a mangled and mutilated form; besides, for cipher discoveries, these works are useless. Even the Latin text of many works by Bacon materially differs from the English version; that is, a great deal may be gathered from one which cannot be from the other. For example, of the Fourth Part of the *Instauration* missing (which was to consist of types and models of invention as examples in certain subjects, to which the Baconian logic was to be applied), how much is learned by the Latin text, Bacon using the word *Plasmata* to express models. *Plasmata* appears to be a word connected with models formed in wax or clay and to be thus connected with the potter's wheel.

The theory I have held all along, and which I am convinced will prove ultimately the right one, is that the true direction to search for proof of the authorship of the plays, is in Lord Bacon's works, in conjunction or marriage with the plays. The idea that Bacon (if he wrote these plays), should have planned nothing in connection with them of a key nature, or as explanatory of his rightful claim as author is absurd. If these plays are not bound up with the entire *Instauration*, it is useless to imagine a cipher exists alone in the 1623 folio. The greatest and most conclusive proof of Bacon's authorship of these plays, is to find collusions, parallels and cipher congruities between them and his prose or acknowledged works. The particular work of Bacon's to study, is therefore the one containing the ground plan and entire scheme of the *Instauration* as a whole. That is embraced and contained solely in the Latin *De Augmentis*, published the same year as the plays, 1623, and contains not only a rational inductive design, based on poetry and

history, but is largely made up of a great book of secret methods of the delivery, or discovery of knowledge, by means of ciphers. The Latin version was originally written by Bacon in English and translated into Latin by Doctor Playfer and others. Bacon, during his lifetime, never gave the world the original English edition. But after his death, in 1640, a supposed translation of the Latin is issued under the auspices of the University of Oxford, and with a declaration, under the frontispiece portrait of Bacon, that the Universities had fulfilled (in publishing this English edition) a vow promised (*voto suscepto*), to the author living (*vivus*). This work bears in every line evidence of Bacon's unique and profound style. It is largely mis-paged, and experts upon printing assert this mispaging could not have been accidental. There is little doubt from the translator's preface, it was written by Bacon himself, and reserved for safety's sake, for a posthumous publication. It is therefore the most important work Bacon ever wrote, and I hold it is the key-work to the entire *Instauration*, as well as to the authorship of the plays. Upon the second title page we find this motto, which is a profound hint for the mathematical and orderly disposition of the work, in relation to subject matter and secret cipher :

" Deus omnia
In mensura, et numero et ordine
Disposuit."

This is borrowed from Solomon, and signifies, the author (like the Almighty Architect of the universe) has "*disposed all things in proportion, number and order.*"

One of Bacon's Deficients of *A New World of Sciences* is entitled, *Georgics of the Mind*, and deals with the basis of the drama motive, that is, ethic rightly employed, in tragedy and comedy. This is to be found in his seventh book of his *De Augmentis*, and described in these words :

" We will briefly re-examine and endeavor to open and clear the springs of *moral habits*, before we come into the doctrine of the CULTURE OR MANURANCE OF THE MIND, which we set down as DEFICIENT." (p. 337, Lib. VII., *Advancement of Learning*, 1640.)

Throughout the plays we find a vast collection of metaphors, applied to character, in an agricultural sense as *weeds, herbs, etc.*, which I have pointed out in my last work, *Francis Bacon*. Parallel the above with this from *Hamlet* :

Hamlet. Confess yourself to heaven;
 Repent what's past; avoid what is to come,
 And do not spread the compost on the weeds,
 To make them ranker.

(*Hamlet*, act iii. 4.)

A work might be filled to illustrate these *Georgics of the Mind*, applied in the plays to virtue and vice, and it is evident Bacon borrowed this idea and title from Virgil's *Georgics*, which are dedicated to Ceres, Apollo, and Bacchus, the classical protagonists of the drama. It is just these Deficients which we are to work out in harmony with the interpretation of the plays, and which I introduce here as an example of the connection between Bacon's *New World of Sciences* and his *Instauration* as a whole. The dramatic or classical bias of Bacon's mind is made evident by a thousand parallels. For example, the fifth and sixth centuries of Bacon's *Sylva Sylvarum*, or *Natural History*, deal with trees, plants and vegetables, and are evidently in touch with Virgil's second *Georgic*, dedicated to Bacchus or Dionysus, the protagonist of the drama, upon arboriculture:

Nunc te, Bacche, canam, nec non *Silvestria* tecum
 Virgulta et prolem tarde crescentis Olivæ. (2.)

It is highly probable Bacon's title, *Sylva Sylvarum* (or Wood of Woods), is borrowed from this *Georgic*. I hope in my next work to be able to prove Bacon's *Sylva Sylvarum*, is the *Deficient* entitled a *Mechanical History*, and is really a great cipher commentary or dictionary in collusion with the plays, and constructed of endless particulars, all in inductive connection with each other and the folio 1623 text. It is this work, I take it, which is really also understood under the *Deficient Venatio Panis* or *Literate Experience*. There are one thousand experiments numbered in the natural history by Bacon. I have sufficiently proved (for myself,) the numbers of some of the experiments, are in cipher touch with the text in the plays. But this is too subtle and too elaborate a theory to do more than just hint at here, nor can I afford space to illustrate, at present, this discovery.

The two illustrations given in this work, represent Temple House, Gorbambury Park, Hertfordshire, as it once existed, and as it now stands, a mere ruin. This house was built by Sir Nicholas Bacon, father of the illustrious chancellor, about the date 1564, and it was here Queen Elizabeth was wont to pay her Lord Keeper visits, on

one occasion of which, Francis Bacon being asked by the Queen his age, replied, "He was so many years younger than her Majesty's happy reign." The house was constructed, tradition reports, out of the stones of the ruins of the old Abbey of Saint Albans, and it was reduced to its present condition when the house of the existing family,—the Lords Grimston, was constructed in the years 1775–1778. The illustration, representing its perfect state, is taken from an old history of Hertfordshire, bearing date a few years previous to its destruction.

The present ruin is hardly recognizable in the illustration of the house as it once proudly stood. The reason for this is explained by the circumstance, that the chief parts now left standing, constituted the inner side of a court, or quadrangle within the main building, on the right side of the perfect engraving. These are the ruins of a hall, and a lofty octagonal tower, which are all that remain of the one seen in the other picture in a complete state. This hall, appears from Aubrey's manuscripts, to have been richly ornamented in the splendid style of the age. Aubrey describes this hall, as having "a large story, very well painted, of the feast of the Gods, where Mars is caught in a net by Vulcan. On the wall over the chimney is painted an oak, with acorns falling from it, with the words *Nisi quid potius*; and on the wall over the table is painted, Ceres teaching the sowing of corn, with the words *Moniti Meliora*." In the garden, close to the house, was a statue of Orpheus, and one of King Henry VIII., part of the latter, but without a head, still remaining. The wall in which the statue of King Henry VIII. stood, formed part of a noble piazza or portico, and can be distinctly seen in the complete illustration of the unruined mansion, on the left, indicated by a succession of niches or recesses. The ruins are situated upon an eminence, commanding a noble prospect of the park, which is richly covered with fine timber,—a remarkable old oak tree, hollow from age, known as the '*Kiss oak*,' standing within a few hundred yards of the remains. A more beautiful or more romantic site than this is not to be found in all England, quite independently of its historical associations as the home of Francis Bacon.

There are a considerable number of trifles in the 1623 folio plays, showing the writer was well acquainted with both the history and neighborhood of Saint Albans, Lord Bacon's home. For example, in the second part of *King Henry the Sixth*, we find the death of the Duke of Somerset at the battle of Saint Albans, underneath an

“*Ale-house’ paltry sign, the Castle in St. Albans.*” The duke had been warned to beware of castles, and the prophecy is fulfilled by his death at St. Albans, underneath an ale-house, *whose sign was that of the Castle.*

Richard. So lie thou there,
For underneath an Ale-house paltry sign,
The Castle in St. Albans, — Somerset
Hath made the wizard famous in his death.

(2 *King Henry VI.*, act v. sc. 2.)

This is a trifle which reveals local knowledge; so also does the play of *Cymbeline*, whose coins have been abundantly unearthed upon the site of ancient Verulam.

In Camden’s *Britannia* he writes (*Conjecture upon British Coins*), describing certain early British coins, of which there are plates:

“The first is CUNOBELINS, who flourished under Augustus and Tiberius, upon which (if I mistake not) are engraven the heads of a two-faced JANUS; possibly because at that time Britain began to be a little refined from its barbarity. The second, likewise, is CUNOBELINS, with his face and name; and on the reverse, the mint-master, with the addition of the word TASCIA, which in British signifies a *tribute-penny* (as I am informed by D. David Powel, a man admirably skilled in that language), perhaps from the Latin *taxatio*, for the Britains do not use the letter X. The third is also the same CUNOBELINS, with a horse and CUNO, and with an ear of corn and CAMR, which seems to stand for CAMALODUNUM, the palace of Cunobelin. *The fourth, by the Ver, seems to have been coined at Verulam.* The fifth, likewise, is Cunobelins. The seventh, which is *Cunobelins*, with this inscription, Tase Novanei, with a woman’s head, I dare not positively affirm to have been the *tribute-money* of the Trinovantes, who were under his government; Apollo, with his harp, and the name of *Cunobelin* on the reverse, being to my mind what I have somewhere observed of the god *Belinus*; namely, that the ancient Gauls worshipped *Apollo* under the name of *Belinus*. And this is confirmed by *Dioscorides*, who expressly says that the *Herba Apollinaris* (in the juice whereof the Gauls used to dip their arrows) was called in Gaulish *Belinuntia*. From which I durst almost make this inference, that the name of *Cunobelin*, as also of that of *Cassibelan*, came originally from the worship of Apollo, as well as *Phæbitius* and *Delphidius*. The twentieth is of Cunobeline, son of *Theomantius*, nephew to *Cassibelan*, by the British writers called KYMBOLINE. (pp. lxxxviii. xciii.)

How closely the author of the play of *Cymbeline* had studied all

this, may be inferred from the allusions to the tribute money, to be paid the Romans, to be found in the text :

Cymbeline. Well ;
My peace we will begin. And, Caius Lucius,
Although the victor, we submit to Cæsar,
And to the Roman empire, promising
To pay our wonted tribute. (Act v.)

Cym. Now say, what would Augustus Cæsar with us ?
Luc. When Julius Cæsar, whose remembrance yet
Lives in men's eyes and will to ears and tongues
Be theme and hearing ever, was in this Britain
And conquer'd it, Cassibelan, thine uncle,—
Famous in Cæsar's praises, no whit less
Than in his feats deserving it,—for him
And his succession granted Rome a tribute,
Yearly three thousand pounds, which by thee lately
Is left untender'd. (Act iii. sc. 1.)

In *The Gossiping Guide to St. Albans*, by Charles Henry Ashdown, F. R. G. S. (1891), describing the ancient city of Verulam, or Verolanium :

“ It is believed that the ancient Britons lived on this spot for many centuries before Christ; they built a town, dug the ditch, put up palisades where those walls are, made covered ways out of it for their cattle, and were reigned over by many princes, whose coins we find in the soil, one of whom was the Cymbeline of Shakespeare.” (p. 24.)

This is endorsed by the word “ VER ” found upon one side, and “ TASCIA ” on the other, of Camden's fourth coin.

Mr. Walker writes of Camden's first coin and plate :

“ I am not satisfied in the first of Mr. Camden. If it be a *Janus*, I had rather apply it to the shutting of *Janus' temple by Augustus, in whose time Cunobeline lived at Rome; and both himself and the Britains were benefited by that general peace.*” (xcii.)

Now this is indeed very remarkable, and may account for the apparent anachronism of the introduction of Jupiter in the play. It may be noted *Posthumus goes to Rome*. The play concludes with repeated references to *peace* :

Cym. Laud we the gods ;
And let our crooked smokes climb to their nostrils
From our blest altars. Publish we this *peace*
To all our subjects. Set we forward: let
A Roman and a British ensign wave
Friendly together : so through Lud's-town march :

*And in the temple of great Jupiter
Our peace we'll ratify; seal it with feasts.
Set on there! Never was a war did cease,
Ere bloody hands were wash'd, with such a peace.*

(Act v.)

It seems pretty certain the author was well acquainted with the exact history of King Cymbeline and the shutting of the temple of Janus. The same writer adds:

“The twentieth coin is of Cunobeline, son of Theomantius, nephew to Cassebelan; by the British writers called Kymboline (or Cymbeline), on the reverse a Sphinx, a figure so acceptable to Augustus that he engraved it upon his seal.” (Ib.)

The student may observe how the play of Cymbeline lays between Rome and Britain, with frequent introductions of Augustus Cæsar.

I may, I suppose, deliver myself of a conjecture, which recommends itself to my imagination? It is, that Bacon selected this period, and this king, as fit subjects for a terminal play, with the object of bringing his art into touch with the classical world, of which, indeed, it is a restoration. Ben Jonson recognized this, and moreover, I think Cymbeline not only brings the play locally home to Bacon, but stands as a representative Apollo, affiliating England with Italy and Rome in the past.

In the chapel of Sopwell Nunnery, St. Albans, Henry VIII. and the unfortunate Anne Boleyn were privately married, at least so says tradition. This Sopwell Nunnery was founded by Geoffrey de Gorham (whose abbey gave its name to Bacon's ancestral seat, Gorhambury Park), sixteenth abbot of St. Albans. In the play of King Henry VIII. may be found introduced Dunstable and Ampthill, two neighboring towns,—the former about six miles from St. Albans,—showing local knowledge on the poet's part. Not only (as has already been pointed out by others) did Wolsey afford Bacon a perfect parallel for his own disgrace and fall, but in the fact, he was endowed as Abbot and Prelate of Saint Albans, was locally, so to speak, associated with the poet. The two salient features of the play of *King Henry the Eighth* are the rise and fall of Anne Boleyn and Cardinal Wolsey, both of these historical characters being curiously associated with St. Albans. Then, again, what an enormous local interest gathers about Saint Albans in the War of the Roses, two of its most famous battles being fought within the town. And all this we find reproduced in the Chronicle

Plays, St. Albans being introduced as the scene of the miracle worked by good Duke Humphry, Duke of Gloucester, who was buried in the Abbey. The only incidents relating to Warwickshire in the plays, are the allusions to Sir Thomas Lucy of Charlecote Park, in *The Merry Wives of Windsor*, and to Wilmecote in the *Taming of the Shrew*. But it is not generally known Bacon was cousin to the Lucy family, some letters written to Sir Thomas Lucy by Bacon being extant. And with regard to the reference to Wilmecote put in Christopher Sly's mouth (in the *Taming of the Shrew*), it is plain Sly is a portrait of an impostor, set up to personate a nobleman, as a jest, in relationship to actors. The references to Warwickshire, put in Sly's mouth, are, I maintain, fine touches of local coloring probably pointing at Shakespeare and to the traditions which say he had an acquaintance by name of Sly. But is it likely Shakespeare would recall these incidents of his own life, or introduce a drunken peasant, like Sly, as a portrait of himself?

A volume might be written to show the author of the Plays, was a man who had been educated and saturated not only in classical learning, and in courtly society, but evidently was acquainted with state-craft, and possessed that wide political view of government only to be gathered from the society of statesmen, all of which it is unlikely the circumstances of Shakespeare's life could furnish or allow of.

There can be little doubt the poet associated himself with the imagery of the Swan. Ben Jonson wrote :

Sweet Swan of Avon! What a sight it were
To see thee in our water yet appear,
And make those flights *upon the banks of Thames*
That so did take Eliza and our James.

(Folio 1623.)

The Globe Theatre, where the plays of Shakespeare were acted, stood near Blackfriars, close to the banks of the Thames, and in the following passage from Bacon, may be perceived not only a profound allusion to the Swan, but to some river also, as a hint possibly for the theatre near it. Bacon opens this subject as follows :

“ As for lives, when I think, thereon, I do find strange that these our times have so little known, and acknowledged their own virtues; being there is so seldom any memorials or records of the lives of those who have been eminent in our times. For although kings and such as have absolute sovereignty may be few: and princes in free commonwealths are not many; yet, however, there hath not been wanting excellent men (though living under kings) *that have*

deserved better, than an uncertain and wandering fame of their memories, or some barren and naked eulogy. For herein the invention of one of the late poets, whereby he hath well enriched the ancient fiction, is not inelegant. He feigns that at the thread of every man's life, there was a medal or tablet, whereon the name of the dead was stamped; and that time waited upon the shears of the fatal sister, and as soon as the thread was cut, caught the medals, and carrying them away, a little after threw them out of his bosom into the river Lethe. And that about the bank there were many birds flying up and down that would get the medals; and after they had carried them in their beaks a little while, soon after, through negligence suffered them to fall into the river. Amongst those birds there were a few swans found, which if they got a medal with a name they used to carry it to a certain temple consecrated to immortality. But such swans are rare in our age."

(p. 96, *Advancement of Learning*, 1640.)

There can be very little doubt to an unprejudiced and reflective mind, Bacon is presenting us in this passage, a profound hint for the memory and records of one who was eminent in his own times, as yet to be written. This image, Bacon presents us of the Swan is the most tremendous hint possible for Poetry, seeing Swans were sacred to Apollo, the God of Poetry and Song. It was for this reason Ben Jonson terms Shakespeare "*Sweet Swan of Avon.*" But let the reader study the entire passage cited, and what does he find? He will perceive the entire extract turns upon the oblivion suffered by names (or title rights) stamped upon medals, which others got hold of and carried about a little while. The whole of the passage cited points at some difficulty, connected with the rescue of the name and fame of some poet from oblivion. "Will somebody assist us as to whom Bacon refers, with regard to the *invention of one of the late poets?*"

With regard to my chapter upon *Measure for Measure* I desire to remark, I have only just touched lightly a subject which requires a volume to itself. To illustrate my thesis fully would necessitate a vast number of quotations from Bacon's religious and moral writings, all of which would go to show he was a cabalist, and held profound and mystic tenets concerning creation, the fall of man and the first sin. No enlightened or educated person in these days understands the parable of the temptation and fall literally, or otherwise than a parable; and to those who may consider my theories extravagant, I say, read St. Augustine's fifteenth book of the *City of God* upon this subject, and Sir Thomas Brown's *Enquiries into Vulgar Errors*; and even such modern writers as Madame Blavatsky, in her *Secret*

Doctrine, inculcates similar doctrines. Bacon undoubtedly held peculiar views upon this subject, and considered the occasion of the fall to have been a *moral lapse*.

Bacon writes :

“ It was that proud and imperative appetite of *moral knowledge*, with an intent in man to revolt from God, and to give laws unto himself, *which was indeed one project of the primitive temptation.*” (page 18 Preface *Instauration.*)

Those who are acquainted with that profoundly learned work of the *Secret Doctrine*, by Madame Blavatsky, will there find inculcated something very akin to this, viz., that the state of man on earth has not always been what it is now; that there was a time, prior to the fall, when the continuation of the human race rested on different principles; that man took upon himself to be his own creative God, and to depend entirely on himself, and that this was the fall.

There are certain points with regard to Bacon's religious and moral views, which may seem contradicted by my theory of the classical tendencies and teachings I postulate, applied to the plays, and suggesting heathen opinions. But I take it, these seemingly opposed views are theosophically reconcilable, seeing that the restoration of the Gnosis of antiquity has for object a grand synthesis of principle, which underlaid the classical mysteries just as much as it did Christianity. The Gnosis is that secret knowledge, or doctrine concerning the soul, and origin of man, which has existed from the hoariest antiquity, and which has been overlaid and obscured by parables or allegory, ceremony and forms, traditions and denominations. It can be distinctly traced to the East, going to Ephesus, which became the center of the secret doctrines of Persia and India, and these culminated in the worship of Diana, giving rise to the sects of the Manichees and Gnostics, and finally it was recovered in its perfect form by the Rosicrucians. To restore that *Secret Doctrine* is the aim of the Theosophists, of whom Madame Blavatsky was the head, and are now represented by Mrs. Besant.

There are others who, like Doctor Maitland, whilst being permeated with the spirit and belief in Christianity, and all that emanated from Christ, are striving to recover what went before and led to it, and who perceive Christianity was nothing new, except in form and delivery, but that something anterior existed, enshrined in the teaching of secret societies like the Essenes to whom Christ belonged. My belief is Bacon was profoundly imbued with this

knowledge, and sought to embalm it in art, for delivery to after ages by what he terms '*the handing on of the Lamp for posterity*'; that is, the transmission of certain secret doctrines, which have been preserved in the works of such great poets as Dante, Virgil and even Homer. In Virgil's sixth book of the *Æneid* may be found just what I postulate; that is, the history of initiation into the Eleusinian mysteries and the philosophy taught therein,—all of which is a sort of ancient Freemasonry. The great poets in all times and ages, have been the guardians and transmitters of these mysteries, and the wanderings of Ulysses by Homer, belongs to the same category, being a history of the soul, combined with a history of the race, that is to say, in the adventures of Ulysses we have presented to us parables and allegories of every description, some relating to the temptations of the flesh and the transformations or disguises of the spirit, as in the incidents of Calypso and Circe, others again being historical and dim echoes of the explorations of mankind in a vast prehistoric past, when probably as much of the world was known and open to navigation as it is now.

It has been the fashion to talk of paganism, as synonymous with everything that went before Christ, and to include the Greeks and Romans in the category of heathens, but it is forgotten, how full of most excellent morality, is much of the best classical writing of the best men, like Socrates, Seneca and Cicero. The latter was initiated into the mysteries, and can we not gather from the following passages what may be classed with the highest Christian ethic?

"How various were those sufferings of Ulysses, in his long continued wanderings, when he became the slave of women (if you consider Circe and Calypso as such): and in all he said he sought to be complacent and agreeable to everybody, nay, put up with abuses from slaves and handmaidens at home, that he might at length compass what he desired; but with the spirit with which he is represented, Ajax would have preferred a thousand deaths to suffering such indignities." (*Cicero's Offices*, ch. xxxi.)

Again:

"For listen, most excellent young men; to the ancient speech of Archytas of Tarentum, a man eminently great and illustrious, which was recorded to me when I, a young man, was at Tarentum with Quintus Maximus. He said that no more deadly plague than the pleasure of the body was inflicted on men by nature; for the passions, greedy of that pleasure, were in a rash and *unbridled manner* incited to possess it; that hence arose treasons against one's country, hence the ruining of states, hence clandestine conferences with enemies: in short, that there was

no crime, no wicked act, to the undertaking of which the lust of pleasure did not impel; but that fornications and adulteries and every such crime, were provoked by no other allurements than those of pleasure. And whereas either nature or some god had given to man nothing more excellent than his mind; that to this divine function and gift, nothing was so hostile as pleasure: since where lust bore sway, there was no room for self-restraint; and in the realm of pleasure, virtue could by no possibility exist. And that this might be the better understood, he begged you to imagine in your mind any one actuated by the greatest pleasure of the body that could be enjoyed; he believed no one would doubt, but that so long as the person was in that state of delight, he would be able to consider nothing in his mind, to attain nothing by reason, nothing by reflection: wherefore that there was nothing so detestable and so destructive as pleasure, inasmuch as that when it was excessive and very prolonged, it extinguished *all the light of the soul.*"

(*On Old Age*, ch. xii.)

Lastly, I should like to observe, the study of Lord Bacon's works and these plays, deserve the earnest attention and application of the best heads upon both sides of the Atlantic, seeing they promise us a new gospel, or rather explanation and restoration of all that has been preserved from the shipwreck of ancient mystery sources — whether it be in the Bible, in the Classics, or in the Kabbala. If one or two heads only, have hitherto already discovered a few things of value, how much more of greater interest may be gathered, when there is some sort of collaboration and systematized labor given to the problem! This mystery is entitled to the same sacrifice of time and labor we give to the study of a science, or to the acquiring of three or four languages, and the result is certainly framed on a larger scale of promise than any science, or any individual self-culture, seeing in my humble, though profound opinion, the solution touches all that concerns the spiritual and future welfare of man. I am convinced, one of Bacon's ends, was to establish, by means of examples based upon art, the predominance and priority of the spiritual in nature, acting behind phenomena, or the curtain of Nature's Theatre — a matter which can truly be brought home to men's minds, by interpretation of the symbolism of his types or patterns of invention, the plays. When one contemplates the ceaseless industry and energy of men's minds, applied to solely material progress and advancement, one cannot refrain from thinking of the comparatively neglected field of intellectual and spiritual industry or progress. The former is visible, the latter is invisible, but, nevertheless, it is the latter which concerns man as much and even

more than the former. The mind performs what the visible or simply material never can effect; that is, it penetrates walls and doors, enters the heart and mind of man, crosses oceans, bridges time and brings about revolutions, which neither force of arms, or even money, can effect. In all ages, in all times, humanity is overpowered by the predominance of the purely sensual, and what comes under local and particular interests only. Nevertheless, the absolutely real and abiding problems of life are those which revolve upon just those questions of man's destiny hereafter, for guidance upon which we have to turn to our inspired teachers, the poets, the philosophers, the great thinkers of all ages, and this is all the revelation we can obtain upon these mysteries. When we think of Greece, we do not, recall to mind the Parthénon, or the Acropolis of Athens, so much as we do Socrates and Plato, Æschylus, Euripides and Sophocles. Lord Bacon was the Plato of the modern world, so to speak, a man charged with a tremendous message to mankind, which he could not deliver in his own age, on account of its inability to receive it. He, therefore, I submit, embodied his spiritual teachings in art, for time to discover, for the spiritual development of mind to unfold as mankind advances and overtakes a giant peak or mountain, hitherto out of sight because of the greatness of the distance. It is a startling and novel theory to advance, I admit, that by means of pure art, one single man has addressed himself to speak to another generation, by means of a cipher hidden in his written works. Nevertheless, it has been done, as many are beginning to realize, and the time is approaching when it will be established as a scientific fact, beyond question or dispute. The first thing necessary is to awaken sufficient interest in order to enlist workers and students, and to obtain a respectful hearing, and I hope the efforts being made in America to establish a periodical devoted to the subject, will meet with the success it undoubtedly deserves. A writer often does as much good by drawing attention to unsolved and obscure questions, as by discovery. Lord Bacon's works are full of enigmas and mysteries, so also is his life and correspondence, as has lately been ably pointed out by Mrs. Pott. And this is in the right direction, inviting attention and inquiry as to why these mysteries exist, and to what they point to? For example, why did Bacon term himself a *concealed poet*, as Aubrey even admits? Why are the dedicatory poems attached to many of his works full of mysterious allusions to Helicon, Parnassus, Apollo and the Castalian

spring? Why did Powell compare Bacon to Seneca, the tragedian, in the following verses, which I have already published in *Francis Bacon*? How was it he writes of Bacon's worth *clouded in obscurity*, seeing Bacon's prose and philosophical writings received their full meed of recognition and praise during his lifetime?

“ O, give me leave to pull the curtain bye,
That clouds thy worth in such obscurity ;
 Good Seneca, stay but awhile thy bleeding,
 T' accept what I received at thy reading.
 Here I present it in a solemn strain :
 And thus I pluck the curtain back again.”
 (From the *Attorneys' Academy*, Thomas Powell, 1630.)

This one poem proves, Bacon never received full recognition of his worth, and the comparison to the dramatist Seneca, with the imagery of the *curtain of a theatre*, gives us, as it were, a peep at the *concealed actor behind the curtain of his own theatre*, revealed for a moment by one who knew perfectly well what he was writing about. Bacon observes “ *Affirmatives* have more force with men's minds than *Negatives*.” That is, when once the ears have been captured by auricular traditions, and the rights of possession, it is almost impossible to undo what has, so to speak, been burnt in the mind. Shakespeare is just such an affirmative, Bacon's claim to the authorship of the plays being a negation of Shakespeare's prescriptive right, unquestioned for nearly three hundred years. The truth is, Bacon has conspired against himself, if I may so express it; a theory abundantly revealed in the so-called Shakespeare sonnets. In the 35th sonnet we read of time :

“ That I an accessory needs must be
 To that sweet thief which sourly robs from me.”

In Sonnet 48 can be perceived evidence the poet author was striving to conceal something, and taking pains to hide his identity:

“ How careful was I, when I took my way,
 Each trifle under truest bars to thrust,
 That to my use it might unused stay
 From hands of falsehood, in sure wards of trust.”

Why was this necessary? Because, I submit, Bacon lived in an age, which he states, was crippled by authority.

“ And art made tongue-tied by authority
 And simple truth miscalled simplicity.”

And here is evidence of his inability to claim his own during his lifetime :

“ Wander a word for shadows like myself
That take the pain, but cannot pluck the pelf.”

The whole of these sonnets are full of evidence pointing to a creative scheme, of extraordinary character, allied to some terminal revelation, connected with time and posterity. Just as we find Bacon repeatedly appealing to *far-off ages*, so in these sonnets there is textual evidence of a spiritual heir, who is the poet himself, personified as his son or friend, in reality his wisdom sacrificed as the Logos, in his works.

“ Then what could death do, if thou shouldst depart,
Leaving thee living in posterity?”

In Sonnet 124 is evidence of some secret connected with time, which is to be revealed :

“ Her audit though delayed, answered must be,
And her quietus is to render thee.”

The sonnets by themselves, carry proof of what I have, in *A New Study of Shakespeare*, called the NEW LIFE, after the manner of Dante's *Nuova Vita*. The poet opens his theme with the image of marriage for the sake of immortal offspring, an idea entirely, I submit, borrowed from Plato's *Banquet*, that is a perfect art scheme, wherein the marriage of truth and beauty, or of wisdom through art, shall imitate nature, and give back to the poet his own immortality through rebirth.

Such a theory of revelation by cipher, as Mr. Donnelly and myself postulate, could only have emanated from the mind of an extraordinary man assisted by others. The mystery relating to Shakespeare bears the imprint of careful calculation and plan. No letters exist of Shakespeare's to any body of his age, yet it is certain, if he wrote the plays, he must have had an immense correspondence with his contemporaries, and with his publishers. Why did he suppress them? How did he manage to destroy every vestige of this correspondence? Surely the Earl of Southampton and the Earl of Pembroke, Ben Jonson and others, would have preserved the letters of a Shakespeare, and that somewhere in boxes and trunks, such letters should have been found ere now? As Mr. Donnelly has pointed out, neither library or letters or manuscripts exist belonging to Shakespeare, and all this is proof either Shakespeare

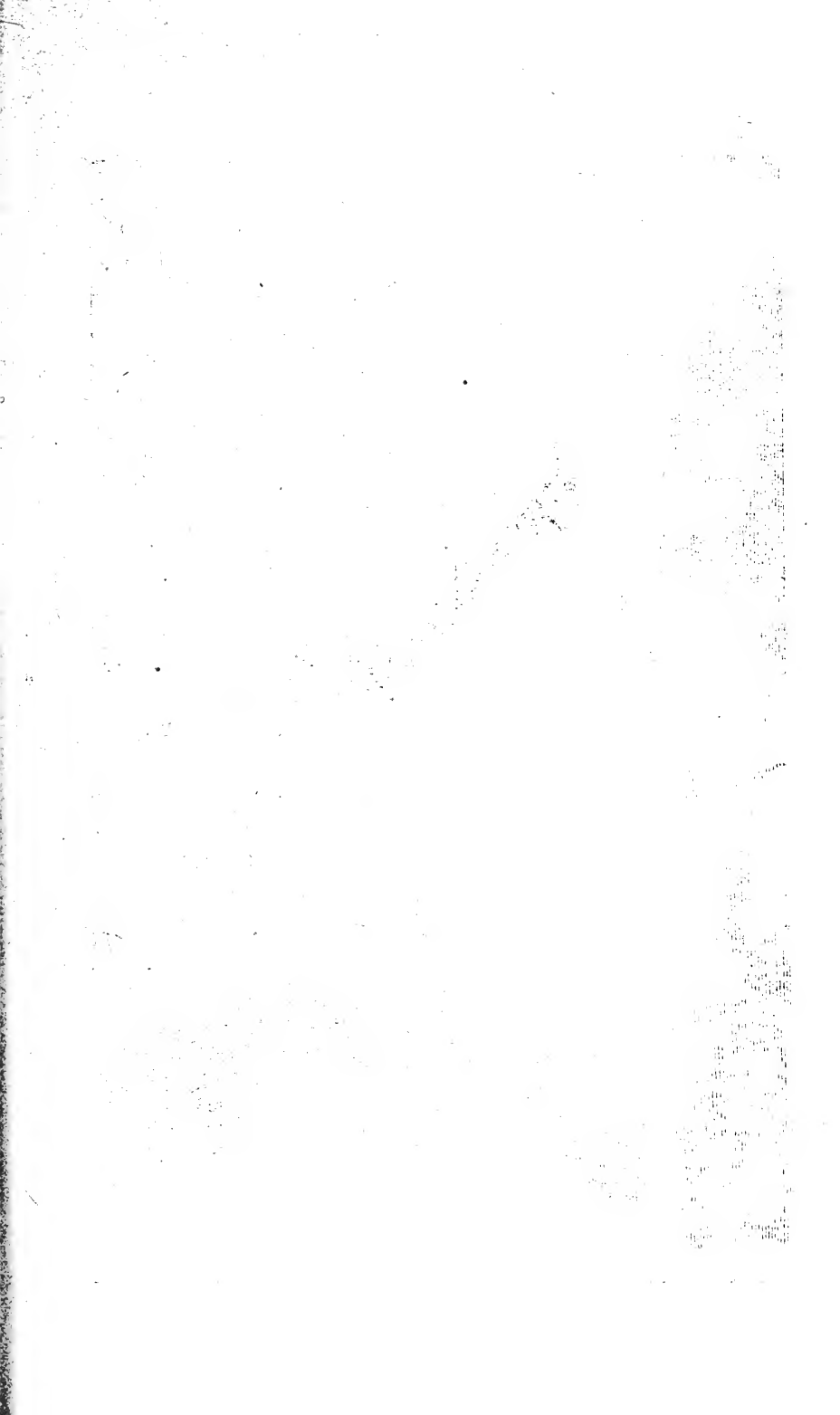
never possessed a library or wrote letters, or indeed, wrote anything, or else we arrive at the inevitable conclusion, *Shakespeare was conspiring against himself*, taking extraordinary pains to destroy every vestige of his own personal history and life, gathering deliberately a veil of mystery around his individuality, as if ashamed that posterity should learn anything whatever about him,—perfectly indifferent to his own writings,—destroying the manuscripts of the plays,—burning his library (The Horn-book ?),—entreating those he had corresponded with to return or tear up his letters,—all of which is contradicted by the Sonnets ascribed to him, where the consciousness of immortality is enforced in every verse and line, associated, however, always with some far-off age, some revelation or disclosure! All this proves plan, purport or design, because no person who reflects for a moment, can believe all this mystery arose by accident, or was the result of pure carelessness! Just at this same period Shakespeare dies, we hear in literature of a mysterious society arising on the horizon of Europe,—a society whose principles were those of invisibility and sacrifice,—the Rosierucians. Here was a secret sect, which distinctly cultivated mystery as an art, and suppressed themselves very much, as we find Shakespeare seems to have done, and we find their headquarters in England, for their real champion was ostensibly Robert Fludd, who was publishing his works abroad at Gouda, Oppenheim and Frankfort, and this has partly occasioned the belief, the Rosierucian Brotherhood arose on the continent. In both Bacon's and the reputed Shakespeare's works there is a great deal of occult or Cabalistical doctrine, which reflect each other, and in one of the Rosierucian manifestoes, evidently written 1616, or the year of Shakespeare's death, and published 1617, at Frankfort (where Fludd was publishing also), the public are cautioned to beware of a *Stage Player*, “a man with sufficient ingenuity for imposition.” This I have called attention to in my last work, *Francis Bacon*. Shakespeare figures as an actor in the list of players attached to the 1623 Folio plays. This reference to a stage-player is upon pages 52, 53 of the *Confession of the Rosierucian Society* I allude to. The objection, it was printed abroad in German, is met by the argument of the danger attending its publication in England. In these Rosierucian manifestoes there are strong parallels pointing to Bacon's ends; his inquiry into nature, his *plus ultra* simile and his antagonism to Aristotle. In support of all this we find Burton, in his *Anatomy of Melancholy*, in 1621, stating the real founder of the

society of the ROSIE CROSS was then living, and he describes him as the *Instaurator of all arts and sciences* in a foot-note. How is it Burton and Ben Jonson, both Englishmen, dwell so much upon the Rosicrucians and know so much about them? How is it Bacon's death is followed by a string of writers, all English, who profess themselves Rosicrucians, and one of whom describes the *Land of the Rosicrucians*, word for word, in the same text as Bacon's *New Atlantis*? There are some few facts pointing or suggesting St. Albans was connected with some secret society of the Rose. In St. Peter's church, St. Albans, is a grave-stone with a *brass rose* upon it, and a curious epitaph. Sir John Mandeville (from whom I have quoted in my chapter upon the Rosicrucians) writes upon the occult history of the Rose. He was a native of Saint Albans, a great traveler, and lies buried in the Abbey. The abbeys were indeed the depositories and shrines in past ages of much mystic and occult lore, and in the works of Matthew, of Paris, who was a monk of St. Albans Abbey, I find a great deal of history concerning the Knights Templar. It is round Melrose Abbey and Rosslyn Chapel, we find Sir Walter Scott associating these Red Cross Knights, and it is not going too far to suggest they were closely associated with all the great churches in England and Scotland, as with the Temple Church in London, which, through its association with the law, was also associated with Bacon's life. The Elizabethan literature was strongly tinctured with the chivalry of these Crusaders, as may be perceived in Sidney's *Arcadia*, in Spenser's *Fairy Queen*, and in such plays as *The Two Noble Kinsmen*. Going further back in literary history, we find it influencing Chaucer, and Gower, Meung and all the Italian sonneteers like Petrarch, Boccaccio, and even Dante. This literature is known as the Love Philosophy, and is partly borrowed from platonic doctrines and philosophy, but also traces back its origin to King Arthur and the Knights of the Round Table. At Winchester might be seen, a few years ago, the supposed round table in the court-house, with a rose in the center of the twelve seiges or seats of the Knights ranged round it. There is distinct evidence in the Shakespeare Sonnets (as they are called) of this Love Philosophy connected with the knightly chivalry of the Middle Ages, which was, so to speak, the ideal in the literature of romance, uniting religion and philosophy, love and adventure, mysticism and occult lore, with the ideal figure of the soldier hero fighting for religion :

CVI.

When in the chronicle of wasted time
I see descriptions of the fairest wights,
And beauty making beautiful old rhyme
In praise of ladies dead and lovely knights,
Then, in the blazon of sweet beauty's best,
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have express'd
Even such a beauty as you master now.
So all their praises are but prophecies
Of this our time, all you prefiguring;
And, for they look'd but with divining eyes,
They had not skill enough your worth to sing;
For we, which now behold these present days,
Have eyes to wonder, but lack tongues to praise.

My theory is, Bacon's art blossomed from the same tree as Dante's art, as Jean de Meung's *Romaunt of the Rose*, and even as Nicholas Flamel's *Mystic Rose*, and all that is understood by it, which is a profound philosophy of occult symbolism (connected with the Knights Templar, the Knights of St. John, and with Rhodes), carrying within it gnostic doctrines of the extremest antiquity and of absorbing interest.





TEMPLE HOUSE, GORHAMBURY PARK, AS IT WAS.

After an old engraving.

THE COLUMBUS OF LITERATURE.

CHAPTER I.

THE TEMPEST.

"It is an immense ocean that surrounds the island of Truth."—BACON.

Ben Jonson's masque of *The Fortunate Isles and their Union*, designed for the Court on the Twelfth Night, 1626, contains the most complete proofs (possible to obtain by parallels) pointing to the play of *The Tempest* on the one hand, and to Bacon's *New Atlantis*, as the Land of the Rosicrucians, on the other. In 1626 Bacon died. In 1626¹ was first published the fable of the *New Atlantis*. John Heydon's *Land of the Rosicrucians* (which is word for word identical with Bacon's *New Atlantis*) was not published till many years later, so that the reader will perceive from the complete parallels I am about to adduce, Ben Jonson could not have copied from Heydon, and must have been acquainted with Bacon's *Atlantis*. The entire masque is a satire upon the pretensions of the Rosicrucians and upon their extravagant promises and Utopian schemes of scientific attainment as prefigured in Bacon's *New Atlantis*. But first, as to the relationship of this masque to the play of *The Tempest*.

The title itself, *The Fortunate Isles*, recalls at once, by parallel, Prospero's magic isle, which had been published, for the first time, three years back in the collected edition of the 1623 folio.

The opening of the masque at once introduces us to an ironical portrait of Ariel, who, in *The Tempest*, is described as an airy spirit.

I think no student of *The Tempest* will question the fact that Prospero, by his introduction of the vision or masque of Juno, Ceres

¹ Spedding states 1627 to be the date of the first edition of *The Atlantis and Sylva*, but he is wrong. I possess a copy bearing date 1626.

and Iris, coupled with the text, is intended to prefigure some sort of Jupiter. There is one passage which almost proves this:

Pros. Ye elves of hills, brooks, standing lakes and groves,
 And ye that on the sands with printless foot
 Do chase the ebbing Neptune and do fly him
 When he comes back; you demi-puppets that
 By moonshine do the green sour ringlets make,
 Whereof the ewe not bites, and you whose pastime
 Is to make midnight mushrooms, that rejoice
 To hear the solemn curfew; by whose aid,
 Weak masters though ye be, I have bedimm'd
 The noontide sun, call'd forth the mutinous winds,
 And 'twixt the green sea and the azured vault
 Set roaring war: to the dread rattling thunder
 Have I given fire and rifted *Jove's stout oak*
With his own bolt.

In the last play of the folio, as well as in this, the first, we find the classical element strong. In *Cymbeline* Jupiter is introduced as some *deus ex machina*, connected with oracular dreams and divination. It must be plain to the classical student the last efforts in art of the poet were based upon a profound classical undercurrent of idea connected with the protagonists of the Mysteries, — Ceres, Proserpine, Jupiter. Now Ben Jonson's masque opens with the entry of one Johphiel, described as follows:

Entreth in, running, Johphiel, an aery spirit, and (according to the Magi) the Intelligence of Jupiter's sphere: attired in light silks of several colors, with wings of the same, bright yellow hair, a chaplet of flowers, blue silk stockings and pumps, and gloves, with a silver fan in his hand.

Johphiel. Like a lightning from the sky,
 Or an arrow shot by Love,
 Or a bird of his let fly.
 Bee't a sparrow or a dove:
 With that winged haste, come I,
 Loosed from the sphere of Jove
 To wish good-night
 To your delight.¹

¹ In the Dramatis Personæ of *The Tempest* Ariel is described as an *airy spirit* just as Johphiel is represented, and we may find in the following text the original of the lines cited above:

Enter ARIEL.
Ariel. All hail, great master! grave sir, hail! I come
 To answer thy best pleasure; be't to fly,
 To swim, to dive into the fire, to ride
 On the curl'd clouds, to thy strong bidding task
 Ariel and all his quality.

To him enters, a melancholic student, in bare and worn clothes, shrouded under an obscure cloak and the eaves of an old hat, fetching a deep sigh, Mr. MERE-FOOLE.

Mere-Foole. Oh! Oh!

Johphiel. In Saturn's name, the Father of my Lord!
What over-chargèd piece of melancholy
Is this breaks in between my wishes thus
With bombing sighs?

Mere-Foole. No! No intelligence!
Not yet, and all my vows now nine days old.
Blindness of fate! Puppies had seen by this time!
But I see nothing! that I should! or would see!
What mean the brethren of the *Rosie Cross*
So to desert their votary?

Johphiel. O! t'is one
Hath bow'd himself unto that airy order,
And now is gaping for the fly they promised him;
I'll mix a little with him for my sport.

In the following passage may be perceived unmistakable allusion to the marvels prefigured (*prodromi* or anticipations being the fifth division of the *Instauration*) in Bacon's *New Atlantis*, as the secrets of the College of the Six Days:

Johphiel. When you have made
Your glasses, gardens in the depth of winter,
Where you will walk invisible to mankind,
Talked with all birds and beasts in their own language;
When you have penetrated hills like air,
Dived to the bottom of the sea like lead,
And risen again like cork, walked in the fire
An 'twere a Salamander, passed through all
The winding orbs like an Intelligence,
Up to the Empyreum; when you have made
The world your gallery, can dispatch a business
In some three minutes with the Antipodes,
And, in five more, negotiate the globe over.

All these things are ironical descriptions of the pretensions of the Rosierucians, and are described in the *New Atlantis*:

"We have also *glasses* and means to see minute and small bodies perfectly and distinctly, as the shapes and colors of small flies and worms, grains and flaws in gems, which cannot otherwise be seen. We make artificial rainbows, halos and circles about light. We represent also all manner of reflections, refractions and multiplication of visual beams of objects."

"We have also large and various orchards and gardens. And we make, by art, in the same orchards and gardens, *trees and flowers to come earlier or later than their seasons*, and to come up and bear more speedily than by their natural course they do."

"We represent and imitate all artificial sounds and letters, *and the voices and notes of beasts and birds.*"

"We have large and deep caves of several depths. The deepest are sunk six hundred fathoms, *and some of them are digged and made under great hills and mountains*; so that if you reckon together the depth of the hill and the depth of the cave, they are (some of them) above three miles deep."

"We have also means to convey sounds in trunks and pipes *in strange lines and distances.*"

In Ben Jonson's *News from the New World Discovered in the Moon*, published 1620 (presented at court before King James I.), I find a great many satirical allusions to the Rosicrucians. Indeed, the masque reads as if it were a hit at their pretensions, and possibly at Bacon's *New World of Sciences*, by which he designates many of the marvels promised in the future by means of his inductive method of scientific research:

First Herald. The brethren of the *Rosie Cross* have their colleges within a mile o' the moon; a castle in the air that stands upon wheels with a wing'd lantern.

Printer. I have seen it in print.

Second Herald. All the fantastical creatures you can think of are there.

Factor. Are there no self-lovers there?

Second Herald. There were, but they are all dead of late for want of tailors.

Factor. I' light, what luck is that? We could have spared them a colony from hence.

Second Herald. I think some two or three of them live yet, but they are turned *moon-calves* by this.

Printer. O, I, *moon-calves!* What *monster* is that, I pray you?

Second Herald. *Monster?* None at all. A very familiar thing, like our fool here on earth.

Factor. And they have their new wells, too, and physical waters I hope to visit all time of year?

First Herald. Your Tunbridge, or the Spa itself, are mere puddles to them. When the pleasant months of the year come, they all flock to certain *broken islands, which are called there the Isles of Delight.*

Factor. By clouds still?

First Herald. What else? Their boats are clouds, too.

Second Herald. Or in the mist; the mists are ordinary i' the moon. A man that owes money there needs no other protection; only buy a mist and walk in't; he's never discerned; a matter of a *baubee* does it.

It may be observed we have in this passage proof that these *Isles of Delight* were associated with the *Rosicrucians*, and therefore Ben Jonson's title of *The Fortunate Isles*, in connection with the Rosicrucian subject of the piece, explains itself. The connection of the moon with all this is not purely fanciful (borrowed, as it certainly is, from a piece by Lucian of Samosata), and finds some strange parallels in the play of *The Tempest* (a Fortunate Isle), as follows:

Gonzalo. You are gentlemen of brave mettle; *you would lift the moon out of her sphere*, if she would continue in it five weeks without changing.

Sebastian. We would so, and then go a bat-fowling.—(Act ii., 1.)

It is also well worthy note to find Caliban termed a *moon-calf* and monster.¹

Stephano. How now, *moon-calf!* how does thine ague?

Caliban. Hast thou not dropped from heaven?

Stephano. Out of the moon, I do assure thee: I was the man i' the moon when time was.

Caliban. I have seen thee in her and I do adore thee: My mistress showed me thee and thy dog and thy bush.

Stephano. Come, swear to that; kiss the book. I will furnish it anon with new contents. Swear.

Trinculo. By this good light, this is a very shallow *monster!* I afear'd of him? A very weak *monster!* The man i' the moon! A most poor, credulous *monster!* Well drawn, *monster* in good sooth!

In the same masque, by Ben Jonson, *News from the New World in the Moon*, I find the following passage:

Factor. But to your news, gentlemen, whence come they?

First Herald. From the moon, ours, sir.

Factor. From the moon! Which way? by sea? or by land?

First Herald. By moonshine, a nearer way, I take it.

Printer. Oh! By a trunk I know it, a thing no bigger than a flute case; a neighbor of mine, a spectacle-maker, has drawn the moon through it at the base of a whistle, and made it as great as a drumhead twenty times, and brought it within the length of this room to me, I know not how often.

Chronicler. Tut, that's no news; your perplexive glasses are common. No; it will fall out to be Pythagoras' way, I warrant you, by writing and reading i' th' moon.

¹It has been pointed out (in Halliwell's *Notes to Outlines of the Life of Shakespeare*, p. 294) that Ben Jonson, in the following extract from the induction to *Bartholomew Fair*, alludes to the play of *The Tempest* and *The Winter's Tale*: "If there be never a *servant-monster* i' the Fair, who can help it," he says: "nor a nest of *antiques?* He is loath to make Nature afraid in his *plays*, like those that beget *Tales, Tempests*, and such like *drolleries.*" Phillips, in combating the theory of allusion to *The Tempest* in this passage, overlooks another satirical parallel in the play itself—*moon-calf*.

Printer. Right, and as well read of you. I' faith; for *Cornelius Agrippa* has it *In Disco Lunæ*, there 'tis found.

First Herald. Sir, you are lost, I assure you; for ours came to you neither by the way of *Cornelius Agrippa*, nor *Cornelius Dribble*.

Second Herald. Nor any glass of—

First Herald. No philosopher's fantasy.

Second Herald. Mathematicians Perspicil—

First Herald. Or brother of the *Rosie-Crosses* intelligence, no forced way, but by the neat and clean power of poetry.

Second Herald. The mistress of all discovery.

First Herald. Who, after a world of these curious uncertainties, hath employed thither a servant of hers in search of truth—who has been there.

Second Herald. In the moon?

First Herald. In person.

Second Herald. And is this wight return'd?

Factor. Where? Which is he? I must see his dog at his girdle, and the bush of thorns at his back, ere I believe it.

First Herald. Do not trouble your faith, then, for if that bush of thorns should prove a goodly *grove of oaks*, in what case were you and your expectation?

I am not the only writer who, besides D'Israeli, has perceived (*Curiosities of Literature*), the Rosicrucian character of the magic Prospero deals in. I quote the following from a modern journal entitled *The Rosicrucian*,¹ which professes to elaborate the ancient doctrines of the Society:

“The beautiful play of *The Tempest* was written five or six years after the outburst of the Rosicrucian controversy in Germany; and Shakespeare seems to have had a vivid impression of the elemental sprites in his mind when he drew the sweet portraiture of Ariel, though the name of Sylph is never once mentioned by the great bard. She is not, however, exactly the Sylph of the Rosicrucians, but partly a nymph, and partly a fairy. Silvester Jourdan's account of the discovery of the Bermudas, which is supposed to have furnished Shakespeare with some hints for this play, describes only a sort of monster, whom Shakespeare rarefied into Caliban, but no Ariel. Stowe, who mentions in his annals the shipwreck of Sir George Somers upon this isle, speaks of it as being inhabited only with ‘witches and devils, which grew by reason of accustomed monstrous thunderstorms and tempests!’ But, as we have before remarked, the Rosicrucians had begun to erect a brighter superstition than the old and hideous one of devils and witches; and Shakespeare, from slight hints heard perhaps in conversation, and

¹The *Rosicrucian and Masonic Record*, Vol. I. Gossip about the Rosicrucians, p. 46.

not derived from books, caught the first idea of his 'delicate Ariel;' who, at the command of the philosopher Prospero —

—— 'could fly
Or swim, or dive into the fire, or ride
On the curled clouds;'

and who, bound by the potent spell of the magician — and not only by that, but by his love and kindness — did him in all things worthy service —

'Told him no lies, made no mistakings, served
Without or grudge or grumblings;'

and who

—— 'trod the ooze of the salt deep,
And ran upon the sharp wind of the north,
And did his business in the veins o' the earth
When it was baked with frost;'

who played delicious music in Ferdinand's ear, and 'allayed the wind's fury and his passion with its sweet air' — who made music to the 'varlets,' and beat her aerial tabor with her dainty fingers —

'At which, like unbacked colts, they pricked their ears,
That, calf-like, they her lowing followed through
Toothed briers, sharp furzes, pricking gorse and thorns
Which entered their frail skins; and at last left them
I' the filthy mantled pool beyond the cell;'

and who, when not employed in executing the behests of her sovereign master, sang to herself, describing her mode of life —

'Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry:
On the bat's back I do fly
After summer merrily —
Merrily, merrily.' "

In the same masque of *The Fortunate Isles and Their Union*, the following verses are addressed to the King, which convinces me Ben Jonson knew more of the Rosicrucians than may appear from his external text. For example:

" When all the fortunate islands should be joined,
MACARIA, one, and thought a principal,
That hitherto hath floated as uncertain
Where she should fix her blessings, is to-night
Instructed to adhere to your Britannia.
That where the happy spirits live, hereafter
Might be no question made by the most curious,
Since the MACARII come to do you homage.

" *Here the scene opens, and the masquers are discovered sitting in their several sieges. The air opens above, and APOLLO with HAR-*

MONEY and the spirits of music sing the while the island moves forward—PROTEUS sitting below and hearkening.

SONG.

“ Look forth the shepheard of the seas
 And of the ports that keep the keys,
 And to your Neptune tell,
 MACARIA, prince of all the isles,
 Doth here put in to dwell.
 The winds are sweet and gently blow,
 But ZEPHIRUS, no breath they know,
 The father of the flowers;
 By him the virgin violets live,
 And every plant doth odors give,
 As new as are the bowers.”

In the following description of this isle we may perceive an echo of Gonzalo's Utopia in *The Tempest* :

“ There is no sickness, nor no old age known
 To man, nor any grief that he dares own.
 There is no hunger there, nor envy of state.
 Nor least ambition in the magistrate.
 But all are even-hearted, open, free,
 And what one is, another strives to be.”

This is all in context with the Rosierucians, and no question this is a portrait of their Fortunate Island, MACARIA. The latter may seem a fanciful name, picked up at random, but it is not so. Macaria was one of the ancient names of Rhodes, viz.: Macaria, or the *Blessed*, which name has been derived from one of the four sons of *Macar*, who colonized Lesbos. The three other brothers, respectively, seized Chios, Samos and Co, so that these four islands obtained the name of Macares. Now it is well known the Rosierucians derived their origin and history from the island of Rhodes. It was there the Knights Hospitallers of St. John fixed their abode, their order having arisen out of the piety of certain traders of Amalfi, in the Kingdom of Naples. The map of the world prepared by Andreas Bianco, in the fifteenth century, represents Eden, Adam and Eve, and the tree of life. On the left, on a peninsula, are seen the reprobated people of Gog and Magog, who are to accompany Antichrist. Alexander is also represented there. The paradisaical peninsula has a building on it with the inscription *Ospitius Macarii*. This legend has reference to the pilgrims of St. Macarius, a tradition that was spread on the return of the Crusaders of three monks, who undertook a voyage to discover the point where earth and heaven meet, that is to say, the terrestrial paradise.

I have now an important piece of evidence to adduce, which I think will go far to connect Bacon's *New Atlantis* with Prospero's magic isle in the play of *The Tempest*.

There is clear evidence of the attention with which Shakespeare read Florio's Montaigne:

"When Shakespeare, in *The Tempest*, represents the kind old Gonzalo as inventing talk to divert the King's mind from the grief on which it broods, he imagines what he would do if he had the shaping of a commonwealth to his own fancy and says:

'P the commonwealth, I would by contraries
Execute all things; for no kind of traffic
Would I admit: no name of magistrate;
Letters should not be known; no use of service,
Of riches, or of poverty; no contracts,
Successions; bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too; but innocent and pure:
No sovereignty.'

It has frequently been pointed out by editors of Shakespeare that this passage is a paraphrase from the thirtieth essay of Montaigne's First Book, as translated by Florio:—"A nation . . . that hath no kind of traffic, no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of politic superiority; no use of service, of riches, or of poverty; no contracts, no successions, no partitions, no occupation, but idle; no respect of kindred, but common; no apparel, but natural; no manuring of lands; no use of wine, corn, or metal. The very words that import lying, falsehood, treason, dissimulation, covetousness, envy, detraction, and pardon, were never heard of amongst them."

No critic, however, has called attention to the fact that all this cited out of Montaigne's thirtieth essay is in close context with a description of *Atlantis, or the Great Island* described by Plato. The title of Montaigne's thirtieth essay is *Of the Cannibals*:

"Plato maketh Solon to report that he had learnt of the Priests of the Citie of Sais in Ægypt, that whilom, and before the generall Deluge, there was a great Iland called Atlantis, situated at the mouth of the strait of Gibraltar, which contained more firme land than Affrike and Asia together. And that the kings of that countrie did not only possesse that Iland, but had so farre entred into the maine land, that of the bredth of Affrike, they held as farre as Ægypt; and of Europes length, as farre as Tuscanie: and that they undertooke to invade Asia, and to subdue all the nations that compass the Mediterranean Sea, to the gulfe of Mare-Maggiore [the Black Sea], and to that end they traversed all Spaine, France and Italie, so farre as Greece, where the Athenians made head against them; but that a while after, both the Athenians themselves, and

that great Iland, were swallowed up by the Deluge. It is verie likely this extreme ruine of waters wrought strange alterations in the habitations of the earth: as some hold that the Sea hath divided Sicilie from Italie.

“ The other testimonie of antiquitie, to which some will referre this discoverie, is in Aristotle (if at least that little booke of unheard of wonders be his), where he reporteth that *certaine Carthaginians having sailed athwart the Atlantike Sea, without the strait of Gibraltar, after long time, they at last discovered a great fertill Iland*, all replenished with goodly woods, and watred with great and deepe rivers, farre distant from al land, and that both they and others, allured by the goodnes and *fertility* of the soile, went thither with their wives, children, and household, and there began to inhabit and settle themselves. The Lords of Carthage seeing their countrie by little and little to be dispeopled, made a law and expresse inhibition, that upon paine of death no more men should goe thither, and banished all that were gone thither to dwell, fearing (as they said) that in successe of time, they would so multiply as they might one day supplant them, and overthrow their owne estate. This narration of Aristotle hath no reference unto our new found countries.”

Montaigne, after this discusses Plato's Ideal Republic or Utopia, in the words already quoted, and which are plagiarized in *The Tempest*. I think there is decided proof in the play the poet's magic island, where he locates Prospero, was suggested by the paragraph cited from Montaigne, giving Aristotle's testimony as to the existence of Atlantis. I have placed in italics the words showing how the Carthaginians discovered *a great fertile island*, and I think no unprejudiced critic will deny that by the introduction in the play of *Claribel and Tunis* (which latter was the site of ancient Carthage) there is proof the poet borrowed from Montaigne. This is shown by the description of the island as *fertile*, twice used in Montaigne's essay. Compare:

Caliban. I'll show thee every *fertile* inch o' the island. (Act ii., 2, 152.)

Caliban. And show'd thee all the qualities o' the isle,
The fresh springs, brine pits, barren place and *fertile*.
(Act i., 2, 338.)

The name of Caliban seems but an easy anagram upon Cannibal, which is the title of Montaigne's essay. In the following passage, we have evidence the shipwrecked king and his followers *come from Tunis or Carthage*:

Gonzalo. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the king of Tunis.

Sebastian. 'Twas a sweet marriage, and we prosper well *in our return*.

Adrian. Tunis was never graced before with such a paragon to their queen.

Gonzalo. Not since widow Dido's time.

Antonio. Widow! A pox o' that! How came that widow in? widow Dido!

Sebastian. What if he had said "widower Æneas" too? Good Lord, how you take it!

Adrian. "Widow Dido," said you? You make me study of that: *she was of Carthage, not of Tunis.*

Gonzalo. *This Tunis, sir, was Carthage.*

Adrian. *Carthage?*

Gonzalo. *I assure you, Carthage.* (Act ii., scene 1)

I think it is pretty clear the poet's magic island is connected with the *Great Atlantis*, described by Aristotle and by Montaigne, which the Carthaginians discovered. These shipwrecked characters are pictured returning from Carthage. Directly we turn to Bacon's description of his island of the *New Atlantis* (which was published three years after the first appearance of *The Tempest* in the first Folio, 1623), we find this:

"You shall understand, that which perhaps you will scarce think credible, that about three thousand years ago, or somewhat more, the navigation of the world, especially for remote voyages, was greater than at this day. Do not think with yourselves that I know not how much it is increased with you within these sixscore years; I know it well; and yet I say, greater then than now. Whether it was that the example of the ark that saved the remnant of men from the universal deluge, gave men confidence to adventure upon the waters, or what it was, but such is the truth. *The Phœnicians, and especially the Tyrians, had great fleets; so had the Carthaginians their colony, which is yet further west.* Toward the east the shipping of Egypt and of Palestina was likewise great; China also, and the great Atlantis, that you call America, which have now but junks and canoes, abounded then in tall ships. This island, as appeareth by faithful registers of those times, had then fifteen hundred strong ships of great content. Of all this there is with you sparing memory, or none; but we have large knowledge thereof.

"*At that time this land was known and frequented by the ships and vessels of all the nations before named, and, as it cometh to pass, they had many times men of other countries that were no sailors that came with them; as Persians, Chaldeans, Arabians; so as almost all nations of might and fame resorted hither, of whom we have some stirps and little tribes with us at this day.*"

Thus it appears both the author of the plays and Lord Bacon at about the same time, or within a few years, were studying the story of the submerged island of Atlantis, *and dwelling upon voyages to and from Carthage.*

It may be here remarked Anthony Bacon was at Bordeaux in

close intimacy with Michael de Montaigne just at the period the essays were being written. It is possible, from the striking parallels which have been found between Bacon's essays and Montaigne's, some collusion or secret plan was carried out by the two brothers. In 1592 Montaigne published his essays; in 1597 Bacon published his. The former is a sort of French Bacon, the latter an English Montaigne. The styles are undoubtedly unlike, but it is just possible Montaigne amplified, filled out or translated ideas communicated to him by his friend, Anthony Bacon, brother to Francis.

It may rationally be inquired, what object the poet had in introducing in the play of *The Tempest* the King of Naples, and marrying his son to Miranda, Prospero's daughter? In answer to this question it may be as well to point out that there is a powerful under-current visible in the play of *Virgil's Art*, revealed in the allusions to Tunis or Carthage, Dido and Æneas, and the introduction of Ariel as Harpy, together with the snatching away of the banquet set before the shipwrecked king and his followers. This latter incident is entirely borrowed from the third book of the Æneid, which pictures the *Wanderings of Æneas* and his visit to the isles of Strophads. Let us reflect how much there is in this play of *The Tempest* to recall Virgil's sixth book of the Æneid, with its Elysian Fields, or *Fortunate Isles*. For part of the ancient imitations consisted in, first, a descent to hell, or the infernal regions, with a re-birth or return to the Elysian Fields or Paradise, which was always placed on an enchanted island. In this symbolic transition there was history as well as allegory portrayed. Now the place where Æneas is pictured making his descent to Avernus (in the sixth book of the Æneid) was at Cumæ, on the coast Eubœia, near Naples. The association of the shipwrecked Duke of Milan and Alonso, King of Naples, with Æneas is clearly implied by the text declaring *they have come from Tunis, which was Carthage, and where Æneas was also cast away, and which, with the history of Dido, mingles so powerfully in Virgil's entire epic. The two Sicilies, that is, the kingdom of Naples, were, so to speak, the vestibule of the fabulous world of Homer and even of Virgil. Two historical races were placed by Homer in Sicily, named the Sicani and the Siceli. It is from here to the west we find Homer placing near to the entrance of the ocean the Cimmerians, "an unhappy people, constantly surrounded by thick shadows, and who never enjoyed the rays of the sun." Still farther away and in the ocean itself, and therefore beyond the limits of earth*

(Europe), the poet paints for us a *fortunate land, which he calls Elysium*, where the elect of Jupiter enjoy a perpetual felicity. The whole of Hesiod's and Homer's deities of the isles and coast of ocean—the Hesperides, Gorgons, Harpies, Cyclops, Giants, Læstrygonians, Sirens, etc., belong to the west of Europe—to the Atlantic Ocean, *beyond the pillars of Hercules*. In all this we have, as Bacon asserts, echoes of traditions from prehistoric times, which fell into the pipes and flutes of the Greek poets, gathered from Tyrian and Phœnician navigators, traditions of race migrations, connected with the Carthaginians who traded, according to Aristotle, with the once existing island of Atlantis. I have gone back to Homer, because to every classical scholar the fact is known Virgil's Wanderings of Æneas are in a great measure *borrowed from the Wanderings of Ulysses*.¹

Naples, therefore, stands as representative of CUMÆ, where Æneas made his descent into the infernal regions. Bacon, I suggest, imitates Virgil's plagiarisms from Homer by borrowing again from the Roman poet. In these references to Æneas, Dido, Carthage, Naples, in *The Tempest*, the deep observer may perceive the hand of the same splendid genius who wrote in his *Advancement of Learning* (1605), “*That if all arts were lost they might be re-found in Virgil,*” and that other pregnant hint (upon page 95 *Advancement of Learning*, 1640), “*That ancient oracle given to Æneas, which presaged rest unto him, Antiquam exquire matrem (Virg. Æn. 3), should be fulfill'd upon the most noble nations of England and Scotland, now united in that name of Britannia, their ancient mother.*”

By *arts*, with reference to Virgil, Bacon does not mean solely the art of writing poetry or metre, but he means those *recondite and esoteric doctrines* which are veiled and obscured by Virgil, which he had learned in the mysteries, and of which the sixth book of the Æneid is a striking example.

It is highly probable the play of *The Tempest* owes part of its plot origin to the history of Ludovic Sforza, Duke of Milan, who, like Prospero, *was banished by his brother's party*, but afterward became restored to his duchy. There are other parallels of a striking character between the play and the history of this Duke, connected as it is with Naples, which may interest the reader if I give them here:

“Ludovic Sforza was brother to Galeas Sforza, duke of Milan,

¹ Servius writes of this sixth book Æneid, “*Totus quidem Virgilius scientia plenus est, in qua hic liber possidet principatum, cujus ex Homero pars major sumpta est. Et dicuntur aliqua simpliciter, multa de historia, multa per altam scientiam philosophorum Theologicorum Ægyptiorum, adeo ut plerique de his singulis hujus libri integras scripserint πραγματείας.*”

named by some *John Andrea*, whom he nourished and brought up, and slew in the church of St. Stephen, in Milan, as he was there present at the hearing of mass, albeit they were both sons of the famous warrior, *Francis Sforza*. By the death of Galeas, a son of his named John, very young in years, remained his successor in the tutelage of Bona, his mother, and of Chico, a native of Calabria, who had been much favored by his father and grandfather. This Chico immediately banished Ludovic, *who wandered as a fugitive through strange countries, and tasted the mutabilities of fortune.*"

Ludovic, like Prospero in the play, possessed the next right to the duchy of Milan, inasmuch as his brother's son, John, was a minor, and at the least he held the right to the administration as regent in his nephew's favor. Nevertheless, he found means to return from his banishment, and, forcibly entering Milan, expelled Bona and Chico, where he ruled for twenty years with great wisdom and spirit. *He married his nephew, the Duke Ferdinand, to the King of Naples' daughter*, and herein we may again perceive something of a parallel or reference in the play to this subject. For in *The Tempest* we not only have the *King of Naples* introduced, but his son *Ferdinand* marries Prospero's daughter, Miranda. It is certainly very striking to find these names and parallels, although somewhat altered in their respective bearings, reflecting closely each other both in the history and the play, viz., a banished Duke of Milan, his restoration and an alliance by marriage with Naples. I have given the passage, in inverted commas, as it stands in the *Treasury of Ancient and Modern Times* (translated out of the Spanish of Pedro Mexia and Francesco Sansovino, Iaggard, London, 1613-1619). The reader will perceive the strange introduction of the name *John Andrea*, because a certain *John Valentine Andreas* has been credited by De Quincey with the entire authorship of those remarkable Rosicrucian Manifestoes of 1614, 1615, viz.: *A Reformation of the Whole Wide World*, and *The Fame and Confession of the Rosicrucian Fraternity*. Is it just possible the poet selected this historical incident for the sake of its relationship to the name of JOHN ANDREA? I cannot say I understand the passage quoted clearly myself, but I have a shrewd suspicion Gonzalo in the play of *The Tempest* is a portrait of John Valentine Andreas himself, because the speech describing a philosophical republic, or Utopia, is delivered by Gonzalo, and John Valentine Andreas was the author of a work entitled *Christianopolitanæ Republicæ*, which, like Sir Thomas More's *Utopia*, Bacon's *New Atlantis* and Campanella's *City of the Sun*, is just such a vision or ideal of reformed

society as pictured by Gonzalo. It may be observed how Gonzalo is brought in *with the usurping Duke of Milan*.

The first Rosierucian manifesto, entitled *A Reformation of the Whole Wide World*, was almost entirely borrowed from Boccacini's *Raggiugli di Parnasso*, 77th advertisement. It is, therefore, well worthy of note that under the 53rd advertisement we find one FRANCISCO SFORZA introduced as follows:

"Apollo at last grants admittance into Parnassus to Francisco Sforza, *Duke of Milan*, which he had long denied to do, upon a hard condition, which he accepted of."

We also find a certain *Prospero Colonna* admitted into Parnassus in this work, on account of his extraordinary virtues and literary acquirements. The reflective reader will, I am sure, perceive not only an affiliation obtaining between Bacon's position as president of the *Assizes held at Parnassus by order of the god Apollo* (published by George Withers, the poet) and all this, but also recognize the strange parallel that *Prospero* in *The Tempest* is Duke of Milan.

In Lord Bacon's *Essay upon Fame*, published in the *Resuscitatio* of 1671 (part I., p. 212), there is the following passage which should be paralleled with a passage from the *Turris Babel*, of John Valentine Andreas (Strasburg, 1619).

Bacon writes:

"We will therefore speak of these points. What are false *Fames*, and what are true *Fames*; and how they may be best discerned; how *Fames may be sown and raised*; how they may be spread and multiplied, and how they may be checked and laid dead."

"That in the day time she (Fame) sitteth in a *Watch Tower*."

Now, in John Valentine Andreas' *Turris Babel* or *Tower of Babel*, he writes of the Rosierucian Fraternity as follows:

"Satis superque hominibus illusum est. Eheu, mortales? nihil est quod Fraternitatis expectetis: fabula peracta est. *Fama astruxit: Fama destruxit. Fama aiebat: Fama negat*," etc. (Page 69. 1619.)

"Mankind has been deceived sufficiently, and more than enough. Forsooth, mortals! there is nothing now to expect of the Fraternity. The play is acted out. *Fame built; Fame demolishes it. Fame asserted it; Fame denies it*," etc.

The reader will perceive Andreas uses almost the same language as Bacon. The Fame of the Rosierucian Fraternity was sown and raised by some one, who, after having built it, *checked it and laid it dead by denial*. It may also be asked whether Bacon, in placing Fame

in a *Watch Tower*, is not giving us an indirect hint by parallel for the *Turris Babel* of John Val. Andreas? Of the latter's direct implication in the authorship of these Rosicrucian manifestoes, I think the following passage, which I borrow from his *Mythologia Christiana*, 1619, will be sufficient. He introduces Alethea (Truth) declaring:

“Planissime nihil cum hac Fraternitate commune habeo. Nam cum paulo ante lusum quendam ingeniosorum personatus aliquis in literario foro agere vellet credidisset, hac imprimis ætate, quæ ad insolita quæque se arrigit, nihil mora dum Libellis inter se conflictantibus, sed velut in scena prodeuntes subinde alios histriones non sine voluptate spectavi. At nunc, cum *theatrum* omne variis opinionum jurgiis impleatur, et conjecturis et suspicionibus maledicentia potissimum pugnetur, subdixi ego me, ne imprudentius me ulli rei incertæ et lubricæ immiscerim.”

“Most assuredly I (Alethea) have nothing in common with this Fraternity. For, when a short time back, I believed some on the *literary stage were performing a piece of certain ingenious parties*, I was, especially in this age, which attaches itself principally to new-fangled notions with avidity, a looker-on, and not without a certain degree of enjoyment, at the Battle of the Books, and the scene with its subsequent entire change of *actors*. But now, when the *theater* is filled with altercation and a diversity of opinion, and the fight is carried on by innuendoes and malevolent conjectures, I have withdrawn myself, that I may not be imprudently mixed up in a matter uncertain and slippery.”

It may be noted from this passage that the author employs metaphors of language borrowed from the *theater and stage*.

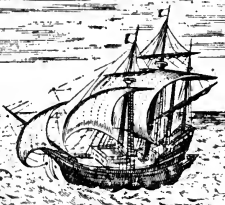
MUNDVS VISIBILIS RATIONE ET EXPERIENTIA FOEDERANTVR MUNDVS INTELLECTVALIS

INSTAVR MAG PI

OF THE
**ADVANCEMENT AND
 PROFICIENCE OF LEARNING**
 or the
PARTITIONS OF SCIENCES
 ix Bookes

*Written in Latin by the Most Excellent
 Illustrious & Famous LORD*
FRANCIS BACON
*Baron of Verulam Vicont St Alban
 Counsilour of Estate and Lord
 Chancellor of England.*

by Interpreted
GILBERT WATTS



I *Præmi Scientiarum*
 II *Novi Organum*
 III *Hist. Naturals*
SCIENTIÆ

HISTORIA
 METAPHISICA
 LOGICA
 RATIO
 PHILOSOPHIA

Multi pertransibunt & augetur Scientia.

OXFORD.
 Printed by Leon Lichfield.
 Printer to the University, for
 Rob: Young & Ed: Forrest.
 cl b c x l

IV *De Philosophia*
 V *De Moribus*
 VI *De Vita*
PHILOSOPHIA

METAPHISICA
 LOGICA
 RATIO
 DIVINA



C A P. VII.

The Dignity of Learning from humane Arguments and Testimonies.

I. *Naturall Inventours of New Arts for the Commodities of Mans life, consecrated as Gods.* II. *Politicall, Civill Estates and affaires advanced by Learning.* § *The best and happiest times under Learned Princes and others.* § *Exemplified in the immediat succeeding Emperors, from the death of Domitian.* III. *Military, The concurrence of Armes and Learning.* § *Exemplified in Alexander the Great.* § *Iulius Cæsar the Dictator.* § *Xenophon the Philosopher.*

AS for *Humane Testimonies and Arguments*, it is so large a field, as in a discourse of this compendious nature and brevity, it is fit rather to use choice, than to imbrace the variety of them.

Herodia. l. 4
Dio. Reli-
qui.

I. First therefore in the degrees of Honor amongst the Heathens, it was the highest, to attain to a Veneration and Adoration as a God; this indeed to the Christians is as the forbidden fruit; but we speak now separately of Humane Testimony. Therefore, (as we were saying) with the Heathens, that which the Grecians call *Apotheosis*; and the Latines *Relatio inter Divos*; was the supreme Honour which man could attribute unto Man: specially, when it was given, not by a formall Decree or Act of Estate, (as it was used amongst the Roman Emperors,) but freely by the assent of Men and inward beliefe. Of which high Honour there was a certain degree and middle terme: For there were reckoned above *Humane Honours*, *Honours Heroicall*, and *Divine*; in the Distribution whereof, Antiquity observed this order. Founders of States; Lawgivers; Extirpers of Tyrants; Fathers of their Country, and other eminent Persons in Civile Merit, were honour'd with the title of *Worthies* only, or *Demi-Gods*; such as were *Thesew*, *Minos*, *Romulus*, and the like: on the other side such as were *Inventors and Authors of new Arts*; and such as *endowed mans life with new Commodities*, and *accessions were ever consecrated among the Greater and Entire*

ire Gods; which hapned to *Ceres, Bacchus, Mercury, Apollo,* and others, which indeed was done justly and upon sound judgement. For the *merits of the former*, are commonly confined within the circle of an Age, or a Nation, and are not unlike seasonable and favoring showers, which though they be profitable and desirable, yet serve but for that season only wherein they fall, and for a Latitude of ground which they water: *but the benefices of the latter*, like the influences of the Sunne, and the heavenly bodies, are for time, permanent, for place, universall: those again are commonly mixt with strife and perturbation; but these have the true character of Divine presence, and come in *Aura leni* without noise or agitation.

II. Neither certainly is the *Merit of Learning in Civile affaires, and in repr̄ssing the inconveniences which grow from man to man, much inferior to the other which relieve mans necessities, which arise from Nature.* And this kind of merit was lively set forth in that fained relation of *Orpheus Theatre*, Philost. in Orph. where all beasts and birds assembled, which forgetting their proper naturall appetites of Prey, of Game, of Quarrell, stood all sociably and lovingly together, listning unto the Aires and accords of the harpe; the sound whereof no sooner ceased; or was drown'd by some lowder noise, but every beast returned to his own nature. In which Fable is elegantly described, the nature and condition of men, who are tossed and disordered with sundry savage and unreclaim'd desires, of Profit, of Lust, of Revēge; which yet as long as they give eare to precepts, to the perswasion of Religion; Lawes, and Magistrates, eloquently and sweetly coucht in Bookes, to Sermons and Haranges; so long is society and peace maintaind; but if these instruments be silent, or that seditions and tumults make them not audible, all things dissolve and fall back into Anarchy and Confusion.

§ But this appeareth more manifestly, *when Kings or Persons of Authority under them, or other Governors in States, are endowed with Learning:* For although he might be thought partiall to his own profession that said *Than should People or States* Plato de Rep. 5.

States be happy when either Kings were Philosophers or Philosophers Kings; yet so much is verified by experience, that under wise and Learned Princes and Governors of State, there hath bin ever the best and happiest times. For howsoever Kings may have their errors and imperfections; that is, beliable to Passions and depraved customes, like other me, yet if they be illuminated by Learning, they have certain anticipate notions of Religion, Policy, and Morality, which preserve and refrain them from all ruinous and peremptory errors and excesses, whispering evermore in their eares, when Councillors, and Servants stand mute and silent. So likewise Senators and Councillors which be Learned, doe proceed upon more safe and substantiall principles, than Councillors which are only men of experience: Those seeing dangers a farre off, and repulsing them betimes; whereas these are wise only neere at hand, seeing nothing, but what is imminent and ready to fall upon them, and than trust to the agility of their wit, in the point of dangers, to ward and avoid them.

§ Which felicity of times under *Learned Princes* (to keep still the law of brevity by using the most selected and eminent examples) doth best appear, in the Age which passed from the death of *Domitianus* the Emperor, untill the raigne of *Commodus*, comprehending a succession of sixe Princes, all Learned, or singular favourers and advancers of Learning, and of all ages (if we regard temporall happinesse) the most flourishing that ever Rome saw, which was then the Modell and Epitome of the world: A matter revealed and prefigur'd unto *Comitian* in a dream, the night before he was slaine, for he seem'd to see

Suet. in
Dom parag
23.

grown behind upon his shoulders a neck and a head of gold; which Divination came indeed accordingly to passe, in those golden times which succeeded; of which we will make some particular, but brief commemoration. *Nerva* was a Learned Prince, an inward acquaintance, and even a Disciple to *Apollonius* the Pythagorean; who also almost expired in a verse of Homers,

*Nerva tuis
Dion. l. 68.*

Telis Phæbetus, lachrimas ulciscere nostras

Plin. Pan.

Trajan was for his Person not Learned, but an admirer of Learn-

Learning, and a munificent benefactor to the Learned, a Founder of Libraries, and in whose Court (though a warlike Prince) as is recorded, Professors and Preceptors were of most credit and estimation. *Adrian* was the most curious man that lived, and the insatiable inquirer of all variety and secrets. *Antoninus* had the patient and subtle wit of a Schoole-man, in so much as he was called *Cymini-Sector*, a Carver, or a divider of *Cummin-seed*: And of the *Divi fratres*, *Lucius Commodus* was delighted with a softer kind of Learning; and *Marcus* was surnam'd the *Philosopher*. These Princes as they excell'd the rest in Learning, so they excell'd them likewise in virtue and goodnesse. *Nerva* was a most mild Emperour, and who (if he had done nothing else) gave *Trajan* to the World. *Trajan*, of all that raign'd, for the Arts, both of Peace and Warre, was most famous and renowned: the same Prince enlarg'd the bounds of the Empire; the same temperately confin'd the Limits and Power thereof; he was also a great Builder in so much as *Constantine* the Great, in emulation was wont to call him, *Parietaria*, *Wall-Flower*, because his name was carved upon so many walls. *Adrian* was Times rivall for the victory of perpetuity, for by his care and munificence in every kind, he repaired the decayes and ruines of Time. *ANTONINUS*, as by name, so nature, a man exceeding *Pious*; for his nature and inbred goodnesse, was beloved and most acceptable to men of all sorts and degrees; whose raigne, though it was long, yet was it peacefull and happy. *Lucius Commodus* (exceeded indeed by his brother) excel'd many of the Emperours for goodnesse. *Marcus* formed by nature to be the pattern and Platforme of virtue, against whom that *Iester* in the banquet of the Gods had nothing to object, or carpe at, save his patience towards the humors of his wife. So in this continued sequence of sixe Princes, a man may see the happy fruits of Learning in Sovereignty, Painted forth in the greatest Table of the world.

III. Neither hath Learning an influence or operation upon Civill merit and the Arts of Peace only, but likewise it hath no lesse Power and Efficacy in Martiall and Military

virtue, as may notably be represented in the examples of *Alexander* the Great; and *Iulius Cæsar* the Dictator, mention'd, by the way before, but now in fit place to be resumed; of whole *Military virtues and Acts in warre*, there needs no note or recitall, having bin the wonders of the world in that kind; but, of *their affection and propension towards Learning, and peculiar perfection therein*, it will not be impertinent to say some thing.

§ *Alexander* was bred and taught under *Aristotle*, (certainly a great Philosopher) who dedicated diverse of his Books of *Philosophy* unto him: he was attended with *Callisthenes*, and diverse other Learned persons that followed him in Campe, and were his perpetuall associates, in all his Travailes and Conquests. *What Price and Estimation he had Learning in*, doth notably appear in many particulars; as in the envy he expressed towards *Achille's* great fortune, in this, *That he had so good a Trumpet of his Actions & provelse as Homers verses*. In the judgement he gave touching the *precious Cabinet of Darius*, which was found amongst the rest of the spoiles; whereof, when question was mov'd, what thing was worthy to be put into it, and one said one thing, another, another, *he gave sentence for Homers works*. His reprehensorie letter to *Aristotle*, after he had set forth his *Book of Nature*, wherein he expostulates with him, for publishing the secrets or mysteries of *Philosophy*, and gave him to understand, *That himselfe esteemed it more to excell others in Learning and Knowledge, than in Power and Empire*. There are many other particulars to this purpose. *But how excellently his mind was endowed with Learning*, doth appear, or rather shine in all his *Speeches and answers*, full of knowledg & wisdom; whereof though the Remaines be small, yet you shal find deeply impressed in them, the foot-steps of all sciences in *Moral knowledge*; Let the *speech of Alexander* be observed touching *Diogenes*, & see (if yee please) if it tend not to the true estate of one of the greatest questions in morall *Philosophy*? *Whether the enjoying of outward things, or the contemning of them, be the greater happineffe*. For when he saw *Diogenes* contented

with

Plut. in
Alexand.

Plut. ut
supra.

Vt supra.

with so little, turning to those that stood about him, that mock't at the Cyniques condition, he said, *If I were not Alexander, I could wish to be Diogenes.* But *Seneca*, in this comparison, preferres *Diogenes*, when he saith, *Plus erat quod Diogenes nollet accipere, quam quod Alexander posset dare,* De Ben. 3 *There were more things which Diogenes would have refused, than those were which Alexander could have given.* In *Naturall knowledge*, observe that speech that was usuall with him, *That he felt his mortality chiefly in two things, sleep, and Lust:* which speech, in truth, is extracted out of the depth of *Naturall Philosophy*, tasting rather of the conception of an *Aristotle*, or a *Democritus*, than an *Alexander*; seeing as well the indigence, as redundance of nature, design'd by these two Acts, are, as it were, the inward witnesses and the earnest of Death. In *Poesy*, let that speech be observed, when upon the bleeding of his woundes, he called unto him one of his Flatterers, that was wont to ascribe unto him divine honor; look (saith he) *this is the blood of a man, not such liquor as Homer speaks of, which ranne from Venus hand, when it was pierced by Diomedes:* Vt supra ex Hom. II. with this speech checking both the *Poets*, and his flatterers and himselfe. In *Logique* observe that reprehension of *Dialectique Fallacies*, in repelling and retorting Arguments, in that saying of his wherein he takes up *Cassander*, confuteing the informers against his father *Antipater*. For when *Alexander* hapned to say, *Doe you think these men would come so farre to complain, except they had just cause?* Plut. in Alexand. *Cassander* answered, *Yea, that was it that made them thus bold, because they hoped the length of the way would dead the discovery of the aspersi-on;* See (saith the King) *the subtlety of Aristotle wresting the matter both waies, Pro and Contra.* Yet the same Art which he reprehended in another, he knew well how to use himselfe, when occasion required, to serve his own turne. For so it fell out that *Calisthenes*, (to whom he bare a secret grudge, because he was against the new ceremony of his adoration) being ntov'd, at a banquet, by some of those that fate at table with him, that for entertainment sake (being he was an eloquent man) he would take upon him some

Theme, at his own choice, to discourse upon, which *Calisthenes* did, and chusing the Praises of the Macedonian Nation, performed the same with the great applause of all that heard him. whereupon *Alexander*, nothing pleased, said, *That upon a good subject it was easy for any man to be eloquent*, but turne, said he, your stile, and let us hear what you can say against us. *Calisthenes* undertook the charge, and performed it, with that sting & life, that *Alexander* was faine to interrupt him, saying; *An ill mind also as well as a good cause might infuse eloquence. For Rhetorique*, whereto Tropes and Ornaments appertaine; see an elegant use of Metaphor, wherewith he taxed *Antipater*, who was an Imperious and Tyrannous Governor. For when one of *Antipaters* friends commended him to *Alexander* for his moderation, and that he did not degenerate, as other Lief-tenants did, into the Persian Pride, in using Purple, but kept the ancient Macedon habit, *But Antipater (saith Alexander) is all Purple within.* So likewise that other Metaphor is excellent; when *Parmenio* came unto him in the plain of *Arbella*; and shewed him the innumerable multitude of enemies which viewed in the night, represented, by the infinite number of lights, a new Firmament of stars; and thereupon advised him to assaile them by night, *I will not, said Alexander, steale a victory.* For matter of Policy, weigh that grave and wise distinction, which all ages have embraced, whereby he differed his two chief friends, *Ephestion* and *Craterus*, when he said, *That the one loved Alexander, and the other loved the King*, Describing a Difference of great import, amongst even the most faithfull servants of Kings, *that some in sincere affection love their Persons, others in duty love their Crowne.* Observe how excellently he could tax an error, ordinary with Counsellors of Princes, who many times give counsell, according to the modell of their own mind and fortune, and not of their Masters. For when *Darius* had made great offers to *Alexander*: *I, said Parmenio, would accept these conditions, if I were as Alexander: said Alexander surely so would I, were I as Parmenio.* Lastly, weigh that quick and acute reply

Plutarch.
ut supra.

Plutarch.
Di&Not.

Plut. in A-
lexan.

Vt supra.

Plut. in
Alex.

ply, which he made to his friends asking him, *what he would reserve for himselfe giving away so many and great gifts?* Hope, said he; as one who well knew that when all accounts are cast up aright, *Hope* is the true portion and inheritance of all that resolve upon great enterprizes. This was *Iulius Caesar's* portion when he went into *Gaull*, all his estate being exhausted by profuse Largesses. This was likewise the portion of that noble Prince, howsoever transported with Ambition, *Henry Duke of Guise*, of whom it is usually said, *That he was the greatest usurer in all France, because that all his wealth was in names, and that he had turned his whole estate into obligations.* But the admiration of this Prince whilst I represent him to my selfe, not as *Alexander the Great*, but as *Aristotles Scholler*, hath perchance carried me too farre.

Vt supra.

S. FRAN.
BACON;
Apol.

§ As for *Iulius Caesar* the excellency of his Learning, needs not to be argued, either from his education, or his company, or his answers; For this, in a high degree, doth declare it selfe in his own writings, and works, whereof some are extant, some unfortunately perisht. For first, there is left unto us that excellent *History of his own warres*, which he entitled *only a COMMENTARY*; wherein all succeeding times have admired the solid waight of matter; and lively images of Actions and Persons, exprest in the greatest propriety of words, and perspicuity of Narration, that ever was. Which endowments, that they were not infused by nature, but acquired by *Precepts and instructions of Learning*, is well witnessed by that work of his entitled *DE ANALOGIA*, which was nothing else but a *Grammaticall Philosophy*, wherein he did labour, to make this, *vox ad Placitum*, to become *vox ad Licitum*, and to reduce custome of speech, to congruity of speech; that words, which are the images of things, might accord with the things themselves, and not stand to the Arbitrement of the vulgar. So likewise we have by his edict, *a reformed computation of the year*, correspondent to the course of the Sunne; which evidently shewes, that he accounted it his equall glory, to finde out the lawes, of the starres in heaven; as to give lawes to men on earth. So in that Book of his

Cic. de cla.
Orat.
Cic. de O-
rat. l. 3.

Suet. in Iul.

Suet. in
Parag. 56.

Parag. 56.

Suet. in
Parag. 40.

his

Plut. in
Cæsar.

his entitled ANTI-CATO; it doth easily appear, that he did aspire, as well to victory of wit, as victory of warre, undertaking therein a Conflict against the greatest Champion with the Penne, that then lived, *Cicero the Oratour*. Againe in his Book of APOPHTHEGMES, which he collected, we see he esteemed it more honour, to make himselfe but a paire of Tables, or Codicills, wherein to register the wise and grave sayings of others; then if his own words were hal- lowed as Oracles, as many vain Princes by custome of Flattery, delight to doe. But if I should report diverse of his *Speeches*, as I did in *Alexander*, they are truly such, as

Eccles. 12.

Salomon notes, *Verba Sapientum sunt tanquam aculei, & tanquam clavi in altum defixi*: wherefore I will here only propound three, not so admirable for elegancy, as for vigor and efficacy: As first, it is reason he be thought *a maister of words*, that could with one word appease a mutiny in his army: the occasion was this; The *Romans*, when their Generalls did speak in their Army, did use the word, *Milites*, when the Magistrates spake to the people, they did use the word, *Quirites*: *Cæsars* souldiers were in a tumult, and seditiously prayed to be called; not that they so ment, but by expostulation thereof, to draw *Cæsar* to other conditions; *He*, nothing daunted and resolute, after some silence began thus,

Suet. in Iul.
parag. 70.

Ego, Quirites, which word did admit them already casee- red; wherewith the souldiers were so surprized, and so amazed, as they would not suffer him to goe on in his speech; and relinquishing their demands of *Dismission*, made it now their earnest suit, that the name of *Milites*, might be again restored them. *The second speech* was thus; *Cæsar* did extremely affect the name of *King*; therefore some were set on, as he passed by, in popular acclamation to salute him *King*; he finding the crie weak and poore, put off the matter

Suet. parag.
72.

with a jest, as if they had mist his sur-name, *Non Rex sum*, (saith he) *sed Cæsar*; indeed such a speech as if it be exactly searcht, the life and fulnesse of it can scarce be exprest. For first it pretended a refusall of the name, but yet not serious: again it did carry with it an infinite confidence; and magna- nimity;

CHAPTER II.

BACON'S ADVANCEMENT OF LEARNING, 1640.

"Another error induced by the former is, a suspicion and diffidence, that anything should be now to be found out, WHICH THE WORLD SHOULD HAVE MISSED AND PASSED OVER SO LONG TIME."—P. 36, ADVANCEMENT OF LEARNING, 1640.

In Lord Bacon's Distribution Preface of the *Advancement of Learning*, 1640, he explains the scope, end and divisions of his *Instauration*, which he divides into six parts. Of these we only possess the three first completed parts. A mystery pertaining both to language and Bacon's intentions surrounds the fourth part, as also the fifth and sixth. The fourth part was to consist of *Examples of Inquisition and of Invention*, which Bacon suspiciously terms "*Types and platforms, which may present as it were, to the eye, the whole procedure of the mind, and the continued fabric and order of invention in certain selected subjects; and they various and of remark. For it came into our mind, that in MATHEMATICS, the frame standing, the demonstration inferred is facile and perspicuous; on the contrary, without this accommodation and dependency, all seems involved and more subtle than indeed they be.*" (Pp. 35, 36, Distribution Preface, 1640.)

It is plain from this passage the *Examples* Bacon alludes to are closely connected with mathematics. Inasmuch as theory is always necessary to discovery, and hypothesis is the first step to finding the true terms of induction, and inasmuch as the 1623 Folio and Bacon's *Advancement of Learning* are both largely mispaged, the question arises, is there no possible connection between the language quoted above and this mispaging? It is certain, if a cipher be introduced by means of mathematics and dates, Shakespeare's age when he died would be the most simple and pointed way of expressing Shakespeare. It is, therefore, very striking to find the first pages mispaged in Bacon's *Advancement of Learning* of 1640 are 52, 53, which represent Shakespeare's age 1616, as recorded upon his monument at Stratford. Directly we turn to the Folio 1623 plays we find the only four entries of

the word "Bacon" upon pages 53 *Merry Wives of Windsor* and 53 *1st King Henry IV.*, and upon page 52 *1st King Henry IV.* (mispaged 54).¹ I think, therefore, it is important the closest possible examination should be given to everything recorded by Bacon upon the mispaging of his *Advancement*, 1640. I, therefore, give the pages 48 to 56 in fac-simile reproduction, whereby not only the mispaging, but the extraordinary system of italicizing may be studied. If Lord Bacon wrote the plays ascribed to Shakespeare with a view to revelation of their real authorship by posterity, nothing would be more probable than that he should furnish a key work to their unlocking. The question is, are the "*Examples of Inquisition and Invention*," to which mathematics are to be applied (evidently, in some way by, "*demonstration, facile and perspicuous*"), the 1623 Folio plays? Is the mysterious expression, "*The frame standing*," a subtle hint for the margin of the letter-press carrying the paging *as a portrait in the frame*? Thus, 52, 53 would stand for Shakespeare, 1616; 55, 56 for Lord Bacon at the same date, 1616; 62, 63 for Lord Bacon, 1623. It will be noticed the mispaging 53 does actually mask the real 55 on the reproduced page. Shakespeare and Bacon are thus, as it were, identified by mathematics, the false paging 53 supplanting the real 55, which latter was Bacon's full or completed years, 1616. We all have two ages; that is, the years completed and the year entered. To the thoughtful reader two numbers like these, employed as cipher, (mispaging, or otherwise), would greatly assist discovery by double repetition, and assist induction. It is for this reason, I have already suggested, we find *Troilus and Cressida* omitted from the 1623 catalogue of the plays, thus giving the two numbers 35, 36. It may be remarked the passage of the Preface, from which we quote as to the *Examples of Inquisition and Invention*, is upon pages 35, 36. All this has already been discussed in my work *Hermes Stella*, but without any fac-simile lithographs of the pages, which I now reproduce. As the translation or English version of the 1623 *De Augmentis* is an excessively rare work to obtain, I have thought it as well to reproduce some of its pages here. The reader is, therefore, in the position of having the work itself before his eyes.

The profound student will recognize the extraordinary force of

¹ The mispaging commences in the play upon page 47, which will be found mispaged 49, the previous page being 46. This error is carried on continuously, and, if corrected, reduces page 54 to 52, page 53 to 51.

the *hint* Bacon gives us in these *Learned Princes*, upon pages 52 (false), 51, 52 (correct), 53, 54, 53 (false), of the *Advancement of Learning*, 1640, when we discover most of them were patrons of poets. For example, the first illustration is of Domitian (page 52, false). Domitian, although a bad man, gave great honors and gifts to the Poet Eustathius, who wrote a history from Æneas to Anastasius, the emperor. At a solemn feast, he caused him to sit at his table, crowned with a garland of laurels. Antoninus Pius, whom Bacon quotes upon page 51, we find (according to Suetonius) giving Appian so many ducats of gold, *as there were number of verses in a great work*, which he had written concerning nature and fishes. Bacon writes of this emperor, "Antoninus, as by name, so native, a man exceeding *pious*, for his nature and inbred goodness was beloved and most acceptable to men of all sorts and degrees" (p. 51). Of Nerva Bacon writes: "Nerva was a learned prince, an inward acquaintance, and even a disciple to Apollonius, the Pythagorean, who also almost expired in a verse of Homer's:

"*'Telis Phœbe tuis, lachrimas ulciscere nostras.'*" (p. 52.)

Bacon could not allude directly to Shakespeare, but, by analogy, he introduces upon this page (bearing a frame portrait of Shakespeare, 1616, aged 52) Shakespeare's greatest prototype, Homer.

But it is Alexander the Great Bacon dwells on the most — that is for four pages — (52, 53, 54 and half of 53) — and I do not think the reason Bacon so dwells upon him and finally compares him to himself is far to seek — that is, *Alexander's love of Homer*. And mark the following passage is upon page 52 (Shakespeare's completed age 1616), and in the margin against the passage are the words *ut supra*, which are repeated page 53 (false).

"Alexander was bred and taught under Aristotle (certainly a great philosopher), who dedicated divers of his books of philosophy unto him. What price and estimation he had learning in doth notably appear in many particulars, as in the envy he expressed towards Achilles' great fortune in this, *that he had so good a trumpet of his actions and prowess as Homer's Verses*. In the judgment he gave touching the precious cabinet of Darius, which was found amongst the rest of the spoils; whereof, when question was moved, what thing was worthy to be put into it, and one said one thing, and another, another, *he gave sentence for Homer's Works*." (p. 52, correct.)

Upon page 53 (correct) it may be seen Bacon once more introduces Homer in context with Alexander.

"In *poesy*, let that speech be observed, when, upon the bleeding of his wounds, he called unto him one of his flatterers, that was

went to ascribe unto him divine honor. 'Look (saith he), this is the blood of a man, not such liquor as *Homer speaks of, which ran from Venus' hand when it was pierced by Diomedes,*' with this speech checking both the poets."

Nor does Bacon end his admiration for Homer here, but by a most profound and subtle analogy introduces him again upon pages 62 and 63, in context with the subject of RENOVATION THROUGH TIME and *the immortality of learning*, which he compares to a ship¹ — thus touching this very work itself, which he presents as a ship *sailing through time*. In 1623, when the first collected edition of the folio Shakespeare plays were published, and also when this actual work in Latin (the *De Augmentis*) was also published *side by side with it*, Francis Bacon was 62 years old and in his 63rd year. There can be no question about that fact, for his monument, erected by his faithful friend, Sir Thomas Meavtys, states he died in 1626, at the age of 66; that is, he was in his 66th year — had lived 65 years and a fraction of a year. Now, if Bacon alludes to Homer upon pages carrying Shakespeare's two ages (as a portrait in the frame paging), viz., 52 and 53 (see Stratford monument), is it not remarkable to find Bacon again introducing *Homer* upon pages bearing his own age in 1623, when the folio plays and *De Augmentis* went forth together? Bacon tells us in an entire book (VIth) "*Analogy is one of his great methods of transmission of secret knowledge.*" I don't know any profounder possible hint than Homer's works for Shakespeare's, seeing the former is the crown and representative poet of the ancient world, as the latter is of the modern. Bacon gives us in his preface to the Instauration just the sort of hint as to ciphers by means of mathematics, or portraits in the frame paging, viz., in the blank margin of the letter press, we require. "For it came into our minds, *that in mathematics, the frame standing*, the demonstration is facile and perspicuous."

Now, mark upon page 62 Bacon writes the following :

"It is an ancient observation *that Homer hath given more men their living than either Sylla or Cæsar or Augustus ever did.*" Upon page 63: "But we see how far the monuments of wit and learning are more durable than the monuments of material memorials and manufactures. Have not *the verses of Homer continued*

¹ "For there are found *in the Intellectual Globe* as in the Terrestrial, soils improved and deserts." (P. 22, Distribution Preface, Advancement of Learning, 1640.) On the title page engraving of this work may be seen this *Mundus Intellectualis*, faintly dotted out and suggesting the *new world*, in opposition to the *old world* which is presented by a globe on the other side. Bacon's ship is sailing for the former, and may be seen below passing what Bacon calls the "fatal columns."

twenty-five centuries of years and above without the loss of a syllable or letter? During which time infinite number of places, temples, castles, cities, have been decayed or been demolished. The images of men's wits remain unmaimed in books forever, exempt from the injuries of time, because capable of perpetual renovations——how much more are letters to be magnified, which, as ships passing through the vast sea of time, connect the remotest ages of wits and inventions in mutual traffic and correspondency."

I do not myself question the hint Bacon is giving us in context with the metaphor of the ship. For this work itself he compares to a ship, and the title page engraving carries the emblem of a ship sailing through the columns of Hercules *in search of a new world of sciences*; that is, Bacon's Deficients, which he calls by this name, are part of the new world, hemisphere, or intellectual globe of the theater which can only be reached by means of this key book, "for the better opening up of the *Instauration*."

Alexander was scholar to Aristotle five years together, and the learning of Aristotle, under whom Alexander was tutored, took such root and efficacy in the scholar, that he became so excellent a king as no one in the world was able to compare with him. Being in the midst of his armies, he would not give over study, but evermore laid (with his sword) on the pillow of his bed the *Iliad* of Homer and other books; and it appeared that such was his love to learning, that he could as easily apprehend it as he conquered kingdoms by force of arms. Plutarch, Aulus Gellius and Themistocles do affirm, that Alexander *had published certain books of natural philosophy*, whereof he had been an auditor under Aristotle, in regard whereof he wrote a letter unto him.

The letter of the great Alexander to his master, Aristotle:

"Truly, Aristotle, thou hast done ill in publishing those books of speculative philosophy, *by thee composed*. For, in thine own judgment, *wherein can I possibly excel other men when the science wherein thou hast instructed me cometh to be common to all men? I would have thee to know that I more covet to precede all men in learning and knowledge than in riches, pomp, power or dominion. Farewell.*"

"When this was understood by Aristotle, to comfort and please so puissant a prince, he commanded *that his books (formerly common) should be so OBSCURED THAT IT WAS NOT POSSIBLE TO UNDERSTAND THEM, BUT BY HIS OWN INTERPRETATION.*"¹

¹ Treasury of Ancient and Modern Times, translated out of the Spanish by Pedro Mexia and Francisco Sansovino. Jaggard, London, 1613, 1619.

Now, I maintain Bacon's reference to Alexander upon this false page 53 of the *Advancement of Learning*, of 1640, in context with himself and his own name, *Francis Bacon*, in the margin, is expressly made with reference to this passage placed by us in capitals viz., "That his books should be so obscured, THAT IT WAS NOT POSSIBLE TO UNDERSTAND THEM, BUT BY HIS OWN INTERPRETATION." The words "*ut supra*," over Francis Bacon, point to the false paging, 53, to indicate, *by the portrait in the frame paging*, SHAKESPEARE (who died in his 53d year, 1616); that is to say, Bacon compares himself and Shakespeare to Alexander and Aristotle. Upon page 52 Bacon writes of Alexander. "His reprehensory letter to Aristotle, after he had set forth his *Book of Nature (Librum Naturæ)* wherein he expostulates with him *for publishing the secrets or mysteries of philosophy, and gave him to understand, that himself esteemed it more to excel others in learning and knowledge than in power and empire.*" (p. 52, *bis*, *Advancement of Learning*, 1640.)¹

It cannot be questioned Bacon is referring to just those works of Alexander which the latter intended should not be published so as to be understood. I am convinced Bacon has selected Alexander's example as typical of his own method of obscurity and concealment, Bacon likewise intending to furnish in this *De Augustis* his own key and interpretation. We may perceive in the Preface to his *Instauration*, he obscurely compares himself to Alexander, as a *Captain*, coming (in this very work?) to take possession of his own—"For we come not hither as augurs, to measure countries in our mind, for divination, BUT AS CAPTAINS² TO INVADE THEM FOR A CONQUEST." (P. 23, Distribution Preface, *Advancement of Learning*, 1640.)

It may be seen from the letter to Aristotle I quote, that Alexander *was concealing his own authorship under the name of Aristotle*. Though Alexander attributes the work to Aristotle,—"*by thee composed.*" nevertheless, it is plain he is blaming Aristotle on his (Alexander's) own account, because he is desirous of remaining unknown. Plutarch, Aulus Gellius, and Themistocles, assert what is evident on the face of the letter, that Alexander *was the real author of this work*.

¹ "Alexander the Great was an initiate. The Jewish High Priest in Jerusalem received Alexander the Great into the Temple, and led him into the Holy of Holies to offer sacrifice."—*The Tarot* (p. 6) *Papus*.

² "For Alexander's expedition into Asia was prejudged as a vast and impossible enterprise; yet, afterwards it pleased Livy, so to slight it as to say of Alexander, 'Nil aliud quam bene ausus est vana contemnere. The same thing happened unto Columbus in the western navigation.'" (P. 36, *Advancement of Learning*, 1640.)

(*Vide* Plutarch, in vita Alex. Aul. Gellius in lib. xv. cap. 3; Themistocles in Alex.)

If the reader will carefully study the first paragraph of page 53 (false for 55) he will perceive a seeming contradiction or paradox, inasmuch as Bacon represents Henry, Duke of Guise, to himself, "*not as Alexander the Great, but as Aristotle's scholar.*" But Alexander was Aristotle's scholar, as Bacon himself states upon page 52: "*Alexander was bred and taught under Aristotle.*" Bacon is plainly drawing a profound and subtle distinction between Alexander the Great and Aristotle's scholar for some purpose, though both are identical. And this hint in connection with the Duke of Guise, "*whose wealth consisted only in names!*" I think the profound thinker will recognize Bacon's intention is to refer to Alexander *as the scholar of Aristotle, who refused to attach his name to a work of his own*, and, therefore, he lays stress upon their literary relationship, which relationship is compared to the Duke of Guise, who put all his credit out in obligations, *in the hope of a future throne.* And this was Bacon's position with regard to the plays known as Shakespeare's. He was, *de facto*, the heir and king, *but not in name.*

Plutarch writes of Aristotle:

"Alexander gained from him not only moral and political knowledge, but was also instructed in those more secret and profound branches of science, which they call *acroamatic* and *epoptic*, and which they did not communicate to every common scholar;¹ for when Alexander was in Asia, and received information that Aristotle had published some books in which those points were discussed, he wrote him a letter in behalf of philosophy, in which he blamed the course he had taken. The following is a copy of it:

"'Alexander to Aristotle, prosperity. You did wrong in publishing the *acroamatic* parts of science.² In what shall we differ from others, if the sublimer knowledge *which we gained from you* be made common to all the world? For my part, I had rather excel the bulk of mankind in the superior parts of learning, than in the extent of power and dominion. Farewell.'

"Aristotle, in compliment to this ambition of his, and by way of excuse for himself, made answer, that those points were *published and not published.* In fact his book of metaphysics is written in such a manner that no one can learn that branch of science from it, much less teach it others; it serves only to refresh the memories of those who have been taught by a master.

"It appears also, to me, that it was by Aristotle, rather than any other person, that Alexander was assisted in the study of physic, for he not only loved the theory, but the practice too, as is clear from

¹ The scholars in general were instructed only in the *exoteric* doctrines. AUL. GELL. lib. xx. cap. 5.

² Doctrines taught by private communication, and delivered *visu voce*.

his epistles, where we find that he prescribed to his friends medicines and a proper regimen.

“He loved polite learning too, and his natural thirst of knowledge made him a man of extensive reading. *The Iliad*, he thought, as well as called, a portable treasure of military knowledge; and he had a copy corrected by Aristotle, which is called the casket copy.¹ Onesicritus informs us that he used to lay it under his pillow with his sword. As he could not find many other books in the upper provinces of Asia, he wrote to Harpalus for a supply, who sent him the works of Philistus, most of the tragedies of Euripides, Sophocles, and Æschylus, and the Dithyrambics of Telestus and Philoxenus.

“A casket being one day brought him, which appeared one of the most curious and valuable things among the treasures and the whole equipage of Darius, he asked his friends what they thought most worthy to be put in it? Different things were to be proposed, but he said, ‘The *Iliad* most deserved such a case.’ This particular is mentioned by several writers of credit. And if what the Alexandrians say, upon the faith of Heraclides, be true, Homer was no bad auxiliary, or useless counselor, in the course of the war.”—(*Plutarch's Lives: Alexander. Langhorne; pp. 123, 107, vol. II.*)

If the student will turn to the sixth book of Bacon's *De Augmentis* (or its translation by Wats, 1640), he will find Bacon, in Chapter II., describing the *Wisdom of Delivery and Traditive Knowledge*, with their different methods, as *Magistral or Initiative* (which he terms the Delivery of the Lamp), *Exoterical* or revealed—ACROAMATICAL, OR THE CONCEALED METHOD, with many others. Of the latter he writes:

“For the same difference the Ancients specially observed, in publishing books, *the same we will transfer to the manner itself of DELIVERY.* So the *Acroamatic* method was in use with the writers of former ages, and wisely and with judgment applied, but that *Acroamatic and Enigmatical* kind of expression is disgraced in these later times by many, who have made it as a dubious and false light for the vent of their counterfeit merchandise. But the pretence thereof seemeth to be this, that by the intricate enveloping of *Delivery* the profane Vulgar may be removed from the secrets of sciences, and they only admitted which had either acquired the interpretation of parables by tradition from their teachers or, by the sharpness and subtlety of their own wit, could pierce the veil.” (P. 273-274, Lib. VI., *Advancement of Learning*, 1640.)

There can be no question this work itself is written in just such an Acroamatic style as Bacon describes. Bacon, in a letter to Doc-

¹ He kept it in a rich casket found among the spoils of Darius. A correct copy of this edition, revised by Aristotle, Callisthenes and Anaxarchus, was published after the death of Alexander. “Darius,” said Alexander, “used to keep his ointments in this casket; but I, who have no time to anoint myself, will convert it to a nobler use.”

tor Playfer, refers to his *De Augmentis* as "flying too high above men's heads," on account of the "*obscurity of the style, which must select its reader.*"

All these pages are italicized with a direct cipher purport. Let the reader count the italic words upon the second false page (53), where he sees *Fra. Bacon's* name placed in the margin, with the words *ut supra*, referring evidently to *Shakespeare's portrait in the frame paging*, viz., his age 53, when he died, 1616. The Stratford monument says "*obiit ætatis 53.*" Bacon was 55 in 1616, and in his 56th year. This page 53 is false for 55, the correct number. So that, if this cipher speaks, it declares plainly "Francis Bacon" applies the parallel of the Duke of Guise (as having pawned his inheritance) to himself in his relationship to Shakespeare, indicated by 53. Directly we count these italic words from the top of the page we find:

<i>all</i>	34,	105	all counted.
<i>his</i>	35,	106	" "
<i>wealth</i>	36,	107	" "

Is it not striking to find the play numbers 35, 36 against "*his wealth?*" Upon pages 106, 107 of this same work, *dramatic pocsy and stage plays* are introduced for the first and last time. Moreover, the word "Bacon" is upon page 53, column 106, of *The Merry Wives of Windsor*, and "*Francis*" (Bacon's Christian name) twenty-one times upon column 107 of the Histories (p. 56, false for 54), *1st King Henry IV.* Bacon indicates himself the heir and successor to the literary throne held by the *false Shakespeare* (53), Bacon being the *true* 55 usurped by the false 53, both being frame portraits of Shakespeare and Bacon in 1616. The Duke of Guise was, *de facto*, King of France; he compared himself to the greatest usurer in all France; that is, he had given away all his present interests for the sake of their return in his inheritance and lawful succession to the throne.¹ Henry, the reigning king, was a *roi faincant*—a mere puppet, and in this parallel we may guess Bacon's profound simile as applied to Shakespeare and himself, viz., that Bacon held the rightful claim to the succession of literary authorship, and had pawned it, or laid it out to interest,

¹ In a letter to the Earl of Devonshire, touching Essex, Bacon writes: "My answer, I remember, was, that for my fortune it was no great matter; but that his Lordship's offer made me call to mind what was wont to be said when I was in France of the Duke of Guise, that he was the greatest usurer in France, because he had turned all his estate into obligations; meaning that he *had left himself nothing*, but only had bound numbers of persons to him."

that the capital might return to him tenfold. No subtler parallel can be imagined. For a usurer *parts with his money conditionally only,—it is lent for awhile, given for use during a term, but always with the reversionary right of returning to its lawful owner again.* Bacon's literary wealth was thus laid out in *others' names*, who were bound to him for the obligation. By introducing Alexander the Great, in connection with the Duke of Guise, Bacon points out the literary parallel we adduce as to the publication, *under Aristotle's name, of a work by that great scholar.* A usurer's wealth is parted with for the sake of the obligations which the parties borrowing it lay themselves under. They sign their names to bills, and *these signatures or names* are really the potential wealth of the lender. Bacon pawned or lent his name or wealth to Shakespeare, and this work is the key by which he intended to repay himself. He refers to this by the marginal text of his own name standing against the passage we allude to, and points as it were with the Latin "*ut supra*" to the portrait in the frame of Shakespeare, aged 53, 1616, masking the correct paging 55 (Bacon's full years also, 1616), as much as to say, by figures, "*all this refers to myself in relationship to Shakespeare, as you may see by my mispaging; I am the true 55 of 1616, who has pawned his literary right to the false 53.*" I consider this page 53 [bis] the most important in this work. The reader may see, by Bacon's introduction of his ANALOGY OR GRAMMATICAL PHILOSOPHY, he is giving us a hint for just the sort of *analogy*, by means of NOTES OF THINGS, which he discusses under the head of *Traditive Knowledge or the Art of Delivering the Things Invented*, in the sixth book, page 259. Upon page 252, under the thirty-fourth star, he thus explains *De Analogia Demonstrationum*, or, *Proofs from Analogy*:

"There remains one part of *judgment* of great excellency, which likewise we set down as *deficient*. The subject of this point is this, *the different kind of demonstrations and proofs, to different kind of matter and subjects; so that this doctrine containeth the INDICATION OF INDICATIONS.* For Aristotle adviseth well, *that we may not require demonstrations from orators, or persuasions from mathematicians.*" (P. 252.)

The reader will observe, then, that analogy is one of Bacon's systems of judgment and proof *by means of mathematics.* Upon the same page, 53, to which we allude, he writes, "*De Analogia*, which was nothing else but a grammatical philosophy," alluding to Cæsar's book upon analogy. Upon page 261 Bacon writes: "We have conceived and comprehended in our mind a kind of grammar, which

may diligently inquire *not the analogy of words with another, but the analogy between words and things or reason.*" (P. 261.) We do not require persuasions from mathematicians, *but proofs which we find out for ourselves.* Bacon is hinting that his analogy is above persuasion and must carry its own proof by investigation. The fact that these observations can all be referred to page 53 (from Bacon's hint for his own grammatical philosophy upon that page) is a proof that the mathematical analogy I have already adduced in regard to the portrait in the frame of the text embracing these hints is true. Bacon does not refer us upon page 53 *to his own system of analogy and grammatical philosophy* (star 36) *directly*, but by analogy only. The three deficient of a new world of sciences, entitled, respectively, *De Analogia Demonstrationum*, *De Notis Rerum* and *Grammatica Philosophans*, are the thirty-fourth, thirty-fifth, thirty-sixth (stars or asterisks) in order of the catalogue at the end of the work, and thus correspond with the italic words "*all his wealth*," already quoted, page 53, as also with the words *Hing, Hang, Hog*, page 53, *Merry Wives of Windsor*, which are also the thirty-fourth, thirty-fifth, thirty-sixth words in italics down that page.

"Hang-Hog is Latin for Bacon, I warrant you."

263 264 265 266 267 268 269 270 271

Upon page 53 *Merry Wives of Windsor* we find a grammatical scene in which the demonstrative pronoun, *hic, hæc, hoc, or noun standing in the place of a proper name*, is declined, and mark identified in the accusative case with Bacon, *as pointing to that particular person or thing.* A demonstrative pronoun is a noun which distinguishes or points out somebody as a proper name—Rex the King, Cæsar, or, as we postulate, *Bacon as a proper name.* It is the accusative case which lays accent and stress on the particular thing or individual named. If this word Bacon can be proved to be the surname of Francis Bacon, by analogy or proofs mathematic, then, indeed, this actual scene harmonizes with Bacon's definition of a grammatical philosophy which shall inquire into the analogy *between words and things.* It is the accusative case, *hinc, hanc, hoc*, which is identified by travesty or mispronunciation of the words,

"Hang Hog is Latin for Bacon, I warrant you"

—with Bacon, in order to identify the 36th Apophthegm of the collection by Bacon in the 1671 *Resuscitatio* by means of cipher congruity with this line.

In Bacon's essay *Of Unity in Religion*, he writes :

"The quarrels and divisions about *religion* were evils unknown to

the heathen. The reason was because the religion of the heathen consisted rather in rites and ceremonies than in any constant belief. For you may imagine what kind of faith theirs was, *when the chief doctors and fathers of their church were the poets.*" (1625, British Museum copy.)

Now, remark how Bacon, in his *De Augmentis*, lets the "cat out of the bag," and gives us a hint for the hand that introduced Jupiter in *Cymbeline*, and Ceres in *The Tempest*, Theseus (one of the founders of the Mysteries) in the *Midsummer Night's Dream*, and the endless classical parallels, with names such as Camillo, Autolycus, Hermia, Demetrius, Lysander, Helena, Hermione, all of which are more or less allied to the Mysteries.

"But, to speak the truth, *the best doctors of this knowledge are the poets*, and writers of histories, *where we may find painted and dissected to the life, how affections are to be stirred up and kindled, how stilled and laid asleep, how again contained and refrained*, that they break forth not into act? Likewise how they disclose themselves though repressed and secreted? What operations they produce? What turns they take? How they are enwrapped one with the other? How they fight and encounter one with another?" (P. 355, book vii., *Advancement of Learning*, 1640.)

Each of these sentences concludes *with a note of interrogation*, although the propositions are not framed in an interrogative way. And this is curious, because we may indeed ask with Bacon, WHO ARE THE PARTICULAR DOCTORS AND POETS HE ALLUDES OR POINTS AT? It is indeed plain all he suggests can only be found *in action*, that is, in the play of character against character, *as in the drama*, and not in epic or lyric poetry at all! We may ask in vain for any art, *save that called Shakespeare's, answering to this description!* Inasmuch as we quote from a supposed translation of Bacon's *De Augmentis*, I give here the Latin text of the *De Augmentis* itself, 1623, where the same anomaly between the notes of interrogation and the framing of the sentences may be observed. Bacon writes with a magistral air of reference to these doctors and poets, yet asks a question as to whom he is referring!

"Sed si verum omninò dicendum sit, Doctores hujus *scientiæ* præcipui sunt *Patæ et Historici*; in quibus ad vivum depingi et dissecari solet, quomodò *affectus* excitandi sunt et accendendi? Quomodò leniendi et sopiendi? Quomodò rursus continendi ac refrænandi, ne in Actus erumpant? Quomodò itidem se, licet compressi occultati, prodant? Quas Operationes edant? Quas Vices subeant? Qualitèr sibi mutuò implicentur? Qualitèr inter se digladiantur et opponantur? Et innumera hujus generis. Inter quæ hoc ultimum plumiri est usûs, in *Moralibus et Civilibus*; *Qualitèr* (inquam)

affectus affectum in ordinem cogat ; et alterius auxilio, ad alterum subjugandum, uti liceat ?" (Page 371, liber septimus *De Augmentis* 1623.)

The italic words are as in the original. Likewise the notes of interrogation concluding each sentence. Does the Latin support this curious, suggestive query? I think not. And here, let it be remarked, the word "*Bacon*" is the 371st word upon page 53, *First King Henry IV.*, as Mr. Donnelly pointed out in *The Great Cryptogram*. Mark, the passage we cite is upon pages 370, 371, *De Augmentis*, 1623. Yet there are literary men who declare Bacon's mind was totally opposed to poetry! Here is proof that the Great Father of the Inductive Method considered *Poetry the best Doctor to inculcate Ethic or Morality!!!*

The reader will notice the contradiction of Bacon's two passages cited, showing the heathen poets were close at his heart, and accounting at once for the profound classical character of the 1623 theatre. I unhesitatingly assert the plays called Shakespeare's are saturated to an extraordinary depth (*not capable of adequate expression by words*) in the spirit of classical learning, and contain marvelous, recondite scholarship! The author could have instructed Æschylus or Sophocles upon their own art and its source in the Mysteries. The fact that scholars like Mr. Gladstone do not recognize all this is extraordinary. It is nothing short of an entire RESTORATION OF HEATHEN RELIGION!¹ And where do we find an echo to all this in Bacon's writings? I reply, in his collection entitled *The Wisdom of the Ancients*, where the central fables of the Mysteries and Poets may be found as examples of Philosophy applied to Parabolical Poetry! Is it not pretty plain Bacon was studying the origin of the classical drama, when he gives us a dissertation *twice* upon its chief figure, *Bacchus or Dionysus*; and another upon *Proserpine*; another upon *Prometheus*; and others upon *Styx*, *Achelous*, *Memnon*, *Tithonus*, and *Orpheus, who is the reputed founder of the Mysteries?* No wonder Ben Jonson declared that he had done more than insolent Greece or all haughty Rome had performed. And this is what, I take it, he means by the *Restoration of Knowledge*, which he proposes as

¹ "For we are carried, in some degree, with an equal temper of desire, both to improve the labours of the Ancients and to make further progress." (p. 22, Distribution Preface, *Advancement of Learning*, 1640.)

"Surely the advice of the Prophet is the true direction in this case, *state super vias antiquas et videte quoniam sit via recta et bona, et ambulat in ea.* Antiquity deserveth that reverence, that men should make a stay awhile and stand thereupon." (p. 35, Lib. 1, *Advancement of Learning*, 1640)

one of his ends in his *Instauration* prefaces. To the profound critic of modern thought, it must be striking to note, how all advanced attempts to solve the problem of religion, take a retrograde movement, and seek to unfold the hermetic gnosis of antiquity. Such works as Madame Blavatsky's *Secret Doctrine*, and *Isis Unveiled*, *The Perfect Way, Clothed in the Sun*, by Anna Bonus Kingsford and Doctor Maitland, are attempts to restore the classical gnosis of the Mysteries. They are going the road Bacon and the Rosicrucians anticipated, and have gone long before them! Postel and his brother, Hermetists, of the sixteenth century, prophesied all this. They declared that the end of the times would be signaled by a complete classical revival of religious sources, and an unfolding of the Gnosis. But Postel was only a forerunner of Paracelsus and the Rosicrucian revival, or reconstruction of the commencement of the seventeenth century, and of which our English Robert Fludd was at the head! The modern critic may also notice the curious Elizabethan revival which characterizes in many points this age in England and America. In architecture, in study of the occult sciences, astrology, palmistry, fortune telling by cards,—Theosophical societies, esoteric interpretation of scripture, revived interest in Rosicrucian literature and philosophy,—Eastern Buddhism, a return even to the spirit that animated the secret societies of the Middle Ages, and of Elizabeth and James I.'s reigns! Christianity, we know is founded on something that went before it, and was not confined to Judæa. With the dead letter we are no longer satisfied. We seek the philosophy and spirit. If Christianity is true, we desire to know why and how it arose? Whether philosophically implied in creation, as Bacon asserts, or an introduction afterward? If, before creation could be manifested, the Lamb of God was implied as sacrifice in the act — *which is the Logos doctrine—then Christ was its expounder*. The wisdom and love, or atonement of God prefigured ideally, as the reconciliation of man's mind and heart with the divine will.

ORPHEUS.

“ Herodotus declares that the rites called Orphik and Bacchic are in reality Egyptian and Pythagorean (Herod. ii. 81), and Diodorus represents Orpheus as introducing the greatest part of his mystical ceremonies and orgies from Egypt (Diod. i. 96). It is thus to be observed that the early Orphik and Bacchic rites *were practically identical*. *Orphean and Bacchian orgies expressed quite the same thing*. . . . The worship of Bacchus formed the central point of

the religious brotherhood." (K. O. Müller, *Scientific Mythol*, p. 43, vol. i., Brown's *Great Dionysiak Myth.*)

Again:

"The connection in the Orphik Theogony between Dyonisus and Zeus is naturally exceedingly close." (Ib. p. 60.)

But Bacchus was the god of the drama and tragedy, and therefore it is not surprising to find Bacon writing of ORPHEUS THEATRE. (P. 49, *Advancement of Learning.*)

Bacon gives us again in his *Wisdom of the Ancients* the story of Orpheus, and also twice repeats that of Dionysus, whom he calls Bacchus! What greater hint do we want than this for the drama and stage plays?

Ruskin writes:

"Wine, the Greeks, in their Bacchus, made rightly the type of all passion, which noble word, including in its sweep a wide range of ACTION from righteous anger to holy suffering, leads us to TRAGEDY, the eldest daughter of Dionysus, Lord of the Drama, herself often styled the Drama, inasmuch as in this world's history the tragic element is the stronger and prevailing one. Tragedy, considered etymologically and with reference to its historic origin, is a song accompanied by a satyric dance; *i. e.*, one performed by persons in the garb of satyrs, and these songs in early Hellas were the choric dithyrambic odes in honor of Dionysus; and so Aristoteles tells us that Tragedy originated in a rude, unpremeditated manner from the leaders in the dithyrambic hymns." ("Unto this last," p. 124. *Great Dionysiak Myth.*, vol. i., p. 322.)

Lucian, in his dialogue upon Astrology, says that Orpheus, the son of Calliope, "was the first who introduced the rites of Bacchus into Greece." This is as much as to say, the art of comedy and tragedy, or dramatic art, is due to Orpheus. Orpheus is repeatedly referred to by Euripides, in whom we find allusions to the connection of Orpheus with Dionysus or Bacchus (Rhes. 944, 946). He mentions him as related to the Muses, and connects him with Bacchanalian orgies in Hippol (953), and ascribes to him the origin of sacred mysteries (Rhes. 943), and places the scene of his activity among the forests of Olympus (Bacchus, 561).

Müller (in his *Hist. Lit. of Ancient Greece*, p. 231) writes:

"The followers of Orpheus (οἱ Ὀρφικοί), that is to say, associations of persons who, under the guidance of the ancient mystical poet, Orpheus, dedicated themselves to the worship of Bacchus. The Dyonisus, to whose worship the Orphic and Bacchic rites were annexed (τὰ Ὀρφικὰ καλεόμενα καὶ Βακχικὰ) (Herod. ii., 81), was the Chthonian deity, Dionysus Zagreus, closely connected with Demeter and Cora (Ceres and Proserpine), who was the personified expression,

not only of the most rapturous pleasure, but also of a deep sorrow for the miseries of human life."

When, therefore, Bacon writes of ORPHEUS THEATRE, upon page 49, *Advancement of Learning*, 1640 (the next page being mis-paged 52, Shakespeare's age, 1616, when he died), it is a pretty plain hint for the Drama, or Theatre of Bacchus. "I going the same road as the Ancients," writes Bacon; and Ben Jonson uses exactly the same words for Bacon, he employs to eulogize Shakespeare, viz., that he had beaten all that "*insolent Greece or haughty Rome*" had done.

That Bacon connotes Ceres and Bacchus with Orpheus may be seen upon page 49 of the *Advancement of Learning*, 1640, the next page being mis-paged 52 (for 50), which was Shakespeare's full age in 1616, when he died. I take it, Orpheus with Bacon is an obscure and a guarded hint for the theatre or drama, the origins of which Orpheus founded; his name (as we have seen from Mr. Brown's *Great Dionysiak Myth*) being synonymous with the BACCHIC (or dramatic, rightly interpreted) MYSTERIES. On this page Bacon writes:

"Founders of states, law-givers, extirpers of tyrants, fathers of their country, and other eminent persons in civil merit, were honored with the title of WORTHIES *only*, or demi-gods—such as were Theseus, Minos, Romulus, and the like. On the other side, such as were INVENTORS AND AUTHORS OF NEW ARTS, and such as endowed man's life with new commodities and accessions, were ever consecrated among the greater and entire gods, which happened to CERES, BACCHUS, MERCURY, APOLLO, and others." (II. 49, *Advancement of Learning*, 1640.)

Note the distinction Bacon introduces touching NEW ARTS, and how he here classes and brackets together, *the four chief protagonists of the classical drama*, round whose worship it indeed arose. Upon the same page, and in close context with all this, he says: "And this kind of merit was lively set forth in that FEIGNED RELATION OF ORPHEUS THEATRE." (*Ib.* p. 49.) Directly we turn to Bacon's description of dramatical poesy, we read: "For there are *feigned chronicles, feigned lives, and feigned relations*,—in this, that it is either Narrative or Representative, or Allusive. Narrative is a mere imitation of History. DRAMATICAL OR REPRESENTATIVE is, as it were, a visible History, for it sets out the image of things as if they were present, and history as if they were passed." (*Ib.* p. 106.) The reader sees how determined Bacon is to hint, in context with the theatre and drama, of *some feigned relation*. And to give us

another and still more forcible hint, he describes the difficulties attending the writing of Lives as History. "Of these, *Chronicles* seem to excel for celebrity and name, *Lives* for profit and examples, RELATIONS FOR SINCERITY AND VERITY." (*Ib.*, p. 93.)

Again, "As concerning *Relations* (of Lives), it could be, in truth, wished that there were a greater diligence taken therein. For such collections might be as a *Nursery garden*, whereby to plant a fair and stately garden, when time should serve." (*Ib.*, p. 97.)

In 1616 Bacon was in his 56th year, that being the year Shakespeare died, in his 53rd year (Stratford monument: *obiit ætatis 53*). The reader will, therefore, perceive pages 55, 56 represent Bacon's two ages 1616 — full years and year he had just entered. But 55 is mispaged 53, thus Shakespeare and Bacon are identified by cipher mispaging 1616. I am convinced Julius Cæsar is another portrait for Bacon by analogy. Cæsar was king, *de facto, in all but name*. That was also Bacon's position with regard to the plays. Bacon writes (page 56):

"Cæsar did extremely affect the name of *king*, therefore, some were set on, as he passed by, in popular acclamation to salute him *king*; he finding the cry weak and poor put off the matter with a jest, as if they had missed his surname, *Non Rex sum* (saith he), *sed Cæsar*. Indeed such a speech, as if it be exactly searched, the life and fullness of it can scarce be expressed."

The profound student must here perceive the striking analogy presented between Bacon and Cæsar in this passage, *touching surnames* and authorship of the plays. Bacon, like Cæsar, lacks the title or kingship of the 1623 Folio Plays, which revolves upon a surname only. Like Cæsar, he is, *de facto*, king, but without the title, and it is probable Bacon, like Cæsar, was the victim of some conspiracy against him. "The truth of being, and the truth of knowing are all one," Bacon writes; and this is reflected in the passage quoted.

Upon page 53 (false), Bacon quotes from *Suetonius Tranquillus'* Life of *Julius Cæsar*, twice referring to paragraph 56 in the margin. It is very striking, upon reference to the paragraph alluded, to find it opening with the question of Julius Cæsar's authorship with regard to certain *doubtful works, ciphers, and that Cæsar was supposed to have written plays*. Another hint is *Asinius Pollio, who was an anonymous or concealed playwright*. In the *Holy War*, by Bacon, there is a character called *Pollio, probably Bacon himself*. It is also striking, upon page 56 of the reproduced page of the *Advancement*, there is reference to the *Apophthegms* of Cæsar, men-

tioned by S. Tranquillus (*Dicta Collectanea*). We may thus see, Bacon, in selecting Alexander the Great, Julius Cæsar, and Pollio, presents us with *three great CONCEALED AUTHORS, some of whose works were doubtful.*

“(56.) Reliquit et rerum suarum commentarios, Gallici civilisque belli Pompeiani. Nam Alexandrini, Africanique et Hispaniensis, *incertus auctor est. Alii Oppium putant, alii Hirtium, qui etiam Gallici belli novissimum imperfectumque librum suppleverit.* De commentariis Cicero in eodum Bruto sic refert: ‘Commentarios scripsit, valde quidem probandus: nudi sunt, recti, et venusti, omni ornato orationis, tamquam veste detractâ: sed, dum voluit alios habere parata, unde sumerent, qui vellent scribere historiam, ineptis gratum fortasse fecit, qui illa volent calamistris inurere; sanos quidem homines a scribendo deterruit.’ De iisdem commentariis Hirtius ita prædicat: ‘Adeo probantur omnium iudicio, ut prærepta, non præbita, facultas scriptoribus videatur. Cujus tamen rei major nostra, quam reliquorum, est admiratio. Cæteri enim, quam bene atque emendate, nos etiam, quam facile atque celeriter eos perscripserit, scimus.’ Pollio Asinius, parum diligentur, parumque integrâ veritate, compositos putat, cum Cæsar pleraque, et quæ per alios erant gesta, temere crediderit, et quæ per se, vel consulto, vel etiam memoriâ lapsus, perperam ediderit: existimatque, rescripturum et correcturum fuisse. Reliquit et ‘*De Analogia*’ libros duos, et ‘*Anticatones*’ totidem, ac præterea poëma, quod inscribitur ‘*Iter.*’ Quorum librorum primos in transitu Alpium, cum ex citeriore Galliâ, conventibus peractis, ad exercitum rediret: sequentes sub tempus Mundensis prælii fecit; novissimum, dum ab Urbe in Hispaniam ulteriorem quarto et vicesimo die pervenit. Epistolæ quoque ejus ad senatum exstant, quas primus videtur ad paginas et formam memorialis libelli convertisse, cum antea consules, et duces non nisi transversâ chartâ scriptas mitterent. Exstant et ad Ciceronem, item ad familiaris domesticis de rebus; in quibus, *si qua occultius perferenda erant, per notas scripsit, id est, sic structo literarum ordine, ut nullum verbum effici posset; quæ si quis investigare et persequi velit, quartam elementorum literam, id est, D. pro A, et perinde reliquas commutet. Feruntur et a puero et ab adolescentulo quædam scripta: ut ‘*Laudes Herculis,*’ *tragædia ‘Ædipus,’* *item ‘Dicta collectanea:*’ quos omnes libellos vetuit Augustus publicari, in epistolâ, quam, brevem admodum ac simplicem, ad Pompeium Maerum, cui ordinandas bibliothecas delegaverat, misit.” (Suetonius Tranquillus.)*

If the reader will count the words in italics upon the second (or correct page) 52 of the *Advancement of Learning*, which we reproduce, he will find these numbers against these words:

<i>Book</i>	61	counted	55	up
<i>of</i>	62	down	54	up
<i>Nature</i>	63	the page	53	up

These figures are remarkable, because 62-63 represent Lord Bacon's age in 1623, when the first folio edition of the plays were published; that is, Bacon was 62 years old and in his 63d year. This we know from the monument in St. Michael's Church, St. Albans, which states Bacon died in his 66th year—1626. (Ætatis LXVI.) On the Stratford monument Shakespeare is stated to have died in his 53d year. (Obiit, ætatis 53, 1616.) It is, therefore, curious to find 53 against 63, suggesting 1616, 1623 with regard to Shakespeare's and Bacon's respective ages at these two dates. Bacon was 55 years old and in his 56th year in 1616, when Shakespeare died. That number may also be seen against the word *Book*. Seeing all this is to be found upon page 52 of his *Advancement*, I am seriously postulating the theory, this *Book of Nature* may refer to the plays. The reader will also note the words "PRECIOUS CABINET OF DARIUS," in which Homer's works were kept by Alexander the Great. A similar crossing of the numbers 53 and 63 may be found on counting the italicized words as before, up and down.

Of 52, 64
Darius 53, 63

In the first part of King Henry the Sixth (scene vi.), these lines are to be found:

A statelier pyramid to her I'll rear
Than Rhodope's or Memphis' ever was
In memory of her when she is dead,
Her ashes, in an urn more precious
Than the rich, jewelled coffer of Darius.

All this is excessively suspicious. "*An urn*" are the fifty-second and fifty-third words from the bottom of column 201 (page 101, Histories, 1623 Folio). *Homer* is the fifty-eighth word (up and down) in italics, upon this page 52 of the *Advancement* I allude to. The first mispaging of the 1623 folio falls upon page 50, and is 58.

In Bacon's *Advertisement of a Holy War*, one of the characters of the five persons who make up the dialogue is called *Pollio*. This name evidently is borrowed from Virgil's fourth Eclogue, entitled

Pollio, and which treats of the *Return of the Golden Age*, as prophesied by the Sybil. I suspect *Pollio* is meant for Bacon himself, by the way he is introduced, and the part he plays in the dialogue. In Virgil's eighth Eclogue or *Bucolic*, entitled *Chemistry* (*Pharmaceutria*), a compliment is paid to somebody, who is evidently a *tragic play writer*, and whom commentators suppose to be *Pollio*:

En erit, ut liceat totum mihi ferre per orbem
Sola Sophocleo tua carmina digna cothurno.

Servius remarks "Alii ideo hoc de Pollione dictum volunt, quod et ipse utriusque linguæ tragædiarum, scriptor fuit. Cothurnus autem calciamentum tragicum; ejus usum quidam Sophoclem primum scænæ intulisse volunt" (p. 93 Comm. in Verg. Buc. viii. 1-12).

This is the more striking, because a line out of this Eclogue or *Bucolic* is quoted by Bacon in his *De Augmentis*, suspiciously in context with what he calls, THE PRUDENCE OF PRIVATE SPEECH, page 210 (false for 282, *Advancement of Learning*, 1640), evidently a hint for writing obscurely and guardedly by allusion indirect, or by parallels, analogy and hints. It is given us in order we may prick up our mental ears and try to fathom his language. This line he quotes is 56 (Bacon's age, 1616):

Certent et Cyenis ululæ: sit Tityrus Orpheus:
Orpheus in sylvis; inter delphinas Arion.—55.

It is only this last line in italics Bacon quotes, but the context is the really important to quote. Because Shakespeare was known by the name of the "SWEET SWAN OF AVON," and Bacon, on page 96 of the 1640, *Advancement of Learning*, makes some strange remarks relating to swans, and their immortality; lost names engraved upon medals being carried off by swans and other birds. We find Arion was the INVENTOR OF THE TRAGIC CHORUS OR DITHYRAMB! Thus, if Bacon wanted to give us a hint, and to laugh profoundly at Shakespeare, or the Swan of Avon, no possible lines could be more forcible. Because in the person of Tityrus, some incompetent, arrogant, well-known person, *pretending to be a poet*, is satyriized, and compared ironically to Orpheus and Arion. All this receives further force when we find Bacon, in this same work, writing of "Orpheus Theatre" (p. 49), and also, in his fable upon the same subject, introducing Helicon. Thus, both by *Pollio* and this line, there seems to be parallels for the drama and tragedy. Servius remarks upon this passage of Virgil's, "SIT TITYRUS ORPHEUS. Vilissimus rusticus Orpheus putetur in sylvis, Arion

vero inter delphinias” (p. 101). Owls contend with swans, Shakespeare pretends to be Bacon, and just in this point touching tragedy, invented by Arion! But the strange part is upon the title page engraving of this work, the *Advancement* of 1640 (translated by Wats) are two owls holding up a torch in their talons!

“As a poet Pollio was best known for his *Tragedies*, which are spoken of in high terms by Virgil and Horace. (Virgil *Eclogue* iii. 86, viii. 10; Horace *Carm.* ii. l. 9, Sat. 1, 10, 42; Charis 1, p. 56, ed. Luid.) The words of Virgil (*Ecl.* iii. 86)—‘*Pollio et ipse facit nova Carmina,*’ probably refer to *Tragedies* of a new kind, namely, such as were not borrowed from the Greek, but contained subjects entirely taken from Roman story.” (Welcker, *Die Griechischen Tragödien*, p. 1421, etc.) (Vide dict. *Greek and Roman Myth.*, Wm. Smith, vol. iii. p. 439.) The authorities for the life of Pollio are Cicero (*ad. Fam.* ix. 25, x. 31, xi. 9, *ad. Att.* xii. 2; 38, 39, xiii. 20; Appian B. C. ii. 40, 45, 82, iii. 46, 74, 97, iv. 12, 27, v. 20–23, (50 64; Vell Pat. ii. 63, 76, 86; Dion Cass. xlv. 10, xlvi. 15, 41;) and among modern writers Eckhard and Thorhecke.

It is well worthy note Virgil’s *Eclogue* entitled *Pollio*, carries also the title *Pharmaceutria*; that is, it is Alchymical. This is perfectly comprehensible, inasmuch as it refers to the *Age of Gold, or Saturn*. And it is highly probable Virgil, who was fully initiated into all the mysteries, refers to some alchymical knowledge extant, and hidden under the recondite lore of the mysteries of his age. It is highly significant Bacon imitates this in his *Holy War*, for he describes the five speakers as *the four elements and the fifth essence*. The scheme or aim of the *Holy War* is ideal; that is, perfectly Saturnian. For the aim of the Knights Templar was the rebuilding of the Temple of Solomon, or House of Wisdom; that is, a restoration of the church. I think on this ground Bacon’s term, *Instauration*, or *Restoration* (as he repeatedly calls it), may be understood. The Rosicrucians always write of a *restoration of arts and sciences, of morals, of religion*, and their end was a restoration of the estate of man before the fall—to his original state of dominion over nature—the Golden Age of Atlantis and of Saturn. Bacon hints at all this in many ways. He writes:

“That sailing of *Hercules* in a cup (to set Prometheus at liberty) seems to represent an image of the DIVINE WORD, coming in flesh, as in a frail vessel, to redeem men from the slavery of *Hell*.” (Prometheus, *Wisdom of the Ancients*.)

Bacon here clearly identifies the Divine word with the Logos,

and Spirit of Christ, *made flesh* ; that is, humanity must be imbued and saturated with this spirit to set themselves free. Virgil's Eclogue, written at the time of the appearance of Christianity, is supposed to embrace the wonderful prophecy of the Sybil concerning Christ. It may be read in two ways : either as the end for which Christianity was about to work, viz., a return of the golden, age unfulfilled as yet, or as a prophecy of its immediate advent. But the reader must see how in keeping all this is with the ideal spirit in which Bacon's *Holy War* is written ; that is, a Restoration or rebuilding of the Temple ; that is, the house of which men are the stones.

CHAPTER III.

FATHER PAUL AND FATHER FULGENTIO, FRANCISCAN FRIARS OF VENICE.

Oph. My lord, as I was sewing in my closet,
Lord Hamlet, with his doublet all unbraced;
No hat upon his head; his stockings foul'd,
Ungarter'd, and down-gyved to his ancle;
Pale as his shirt; his knees knocking each other;
And with a look so piteous in purport
As if he had been loosed out of hell
To speak of horrors, — he comes before me.

(*Hamlet, Act II., Sc. I.*)

A great deal may be discovered concerning Lord Bacon's ends and aims by study of his times, contemporaries, and the people he corresponded with. We know he was in secret correspondence with Father Fulgentio, for a letter of Bacon's is extant, in which he explains to the former the plan and scope of his *Instauration*. Archbishop Tenison, in his *Baconiana or certain genuine remains of Lord Bacon* (1679), opens his work with a suspicious reference to *Boccalini's Ragguagli di Parnasso*, from which work was borrowed the first Rosicrucian manifesto entitled, *A Reformation of the Whole Wide World*.

"In this last and most comprehensive account, I have, on purpose, used a loose and Asiatic style, and wilfully committed that venial fault with which the Laconian (in *Boccalini*) is merrily taxed, who had said that in *three words*, which he might possibly have express'd in *two*. I hop'd, by this means, to serve the more effectually, *ordinary readers*, who stand chiefly in need of this Introduction; and whose capacities can be no more reach'd by a close and strict discourse, than game can be taken by a net unspread." (p. 4.)

It is easy to preceive the author is hinting that his style is not laconic but circumlocutory, and that there is an object for ambiguity in order to catch or deceive the ordinary reader.

Upon the next page we read:

"It is true, there lived in part of the last, and this, century, many memorable advancers of philosophical knowledge. I mean not here such as Patricius, or Telesius, Brunus, Severinus the Dane, or Campanella. These, indeed, departed from some errors of the

ancients, but they did not frame any solid hypothesis of their own. They only spun new cobwebs, where they had brush'd down the old. Nay, I intend not, in this place, either Descartes or Gas-sendi. They were, certainly, great men, but they appeared somewhat later, and descended into the depths of philosophy, after the ice had been broken by others. And those I take to have been chiefly Copernicus, Father Paul the Venetian, Galileo, Harvey, Gilbert, and the philosopher before-remembered, Sir Francis Bacon, who, if all his circumstances be duly weigh'd, may seem to excel them all."

The first thing striking us, is the introduction of such names as Bruno, who was martyred in 1600, and whose theory that the stars were fixed fires, is palpably introduced in *Hamlet*. Of Father Paul the Venetian, I have a great deal to say. For I happen to possess his letters written to Monsieur Del Isle Groslot, a noble Protestant of France, Monsieur Gillot, and others, in a correspondence of seven years. (Translated out of Italian by Edward Brown, rector of Sandridge, in Kent, 1693.) The interesting part of these letters is, they contain a great many references to Father Fulgentio, Bacon's friend. Before I proceed to touch upon this, I would like to point out, how Father Paul invents a cipher and frequently alludes to it, showing how cipher writing was one of the safeguards, and indispensable literary accomplishments in those days, of all who had important secrets to reveal, or were at war with the Papacy. Both Father Paul and Father Fulgentio were excommunicated by the Papal power, and it will appear plain to the reader, from the advertisement of the second volume, that Father Fulgentio and Father Paul were upon terms of the closest intimacy, inasmuch as the life of the latter was written by the former.

The translator of the first volume writes :

"The second volume will consist of the *Life of Father Paul*, written by Father Fulgentio, with Notes upon many passages of it; and a Treatise of the Interdict, written by Father Paul, and of other divines of Venice, in the time of controversy between Pope Paul V., and the most serene Republic of Venice, never published in English before; together with the answer of John Marfilio, Father Paul, and Father Fulgentio, to the sentence of excommunication, citation and admonition issued out against them."

Father Fulgentio was a brother of the order of ST. FRANCIS — in short, a Franciscan friar. It may not be amiss to observe that Father Lawrence, in the play of *Romeo and Juliet*, is described also as a *Franciscan friar*.

Archbishop Tenison describes Father Paul as follows:

"Father Paul was a more general philosopher, and the head

of a meeting of virtuosi in Venice. He excelled in mechanics, in mathematics of all kinds, in philological learning, in anatomy. In his anatomical studies, he exercised such sagacity, that he made further discoveries in the fabric of the eye, and taught *Aquapendente*, those new speculations which he published on that subject; he found out (saith Fulgentio) the valvulæ in the veins, and began the doctrine of the circulation of the blood. Though there is reason to believe, that he received the hints of it from Sir Henry Wotton, himself had taken them from Dr. Harvey.¹ But, the present state of the affairs of Venice so requiring, Father Paul bent his studies to ecclesiastical polity, and chiefly employed his pen in detecting the usurpations and corruptions of the Papacy; endeavouring (so far as books could do it) to preserve the neck of that republic from the bondage of Paul the Fifth, who attempted to set his foot upon it." (*Baconiana*, pp. 7-8.)

In the letters of Father Paul, I find a number of references to a *Father Molino*. Bacon, in his letter to Father Fulgentio, concludes with a reference to the former, showing he was in correspondence with him:

"I pray your *Fatherhood*, to commend me to that most excellent man, Signior Molines, to whose most delightful and prudent letters I will return answer shortly, if God permit. Farewell, most Reverend Father."
(*Baconiana*, p. 200.)

I now proceed to give a number of extracts from the letters of Father Paul, touching his use of ciphers:

"If Monsieur Aleaume would be pleased to put the *cypher* into some method, he would do a very worthy work. I am mightily afraid that the matter is not capable of such art, and the infinity of it makes me think so; nor can I perceive how that is possible to be reduced to *art*, which is not reducible to *number*. I am of the mind that I have a *cypher* which may be kept in memory (which is very considerable, in case the key or *counter-cypher* should be lost or stolen), and I believe 'tis impossible to get it read without a key, because it varies infinitely; and one character hath never the same signification twice: but 'tis difficult to write for the danger of mistaking, which if a man should do but in one character, his friend may go whistle to understand it; which makes it of no great use." (Ch. xxiv. p. 110.)

"The collection of my memoirs (*which you know*) is grown to a great bulk; and there are some reasons which you may guess at to make me keep it *by me*; and not being able to be idle in the mean while, I have transcribed the very words; but those reasons do still follow me, and increase upon me, which keep my mind in a state of suspense. I wish I could communicate them to you; and for

¹"Descartes *diff. de Methodo*, p. 46, *Herveo laus hac tribuenda est quod primam in ista materia glaciem fregerit, &c.*"

this reason I was thinking to send you a *cypher* by this dispatch, but I have not time to compose it. By the next courier I will come a little to some particulars with you, and through your means, with Monsieur Thuanus, to try if any *good* can be done." (Letter xxxv. p. 138.)

In chapter xli. we read of the "*Father's cypher, and the necessity for it, by reason of his back friends:*"

"I have made some small matter of *cypher*, as you seemed to desire of me in yours of February the third, having tried to make it fit common words, and the French tongue also, that you may not be put to writing in Italian. And though the *cypher* is but barren of words, yet we may daily make it more copious by the alphabet. But so long as Signor Folcarini stays in France, letters will come always safe.

"There will be the greatest difficulty of all when he goes away, because there will be none to succeed him, that is comparable to him; and if letters should be sent by themselves out of the public cover, 'tis a million to one but they would be intercepted; so many there are that look out for such business, to gratify my back-friends." (Letter xli.)

In chapter xlv. page 153, we read:

"The *cypher* must needs be imperfect, as it is done by me, who understand *nothing to speak of* in that sort of art. I must intreat you to complete it, when it fails in syllables, as you show me, and anything else where you see fit."

These letters commence with September, 1607, and conclude with the date December, 1609; that is, they stretch over a period of two years, and are mostly written from Venice, with a few from Padua. Here let me note that Boccalini (who was cudgeled to death, 1612) was a Venetian, and that the *Ragguagli di Parnasso*, by him, which is so interesting a work (on account of its enigmatic style, and for its Rosierucian connections), was first published at Venice.

"I have oftentimes thought to enlarge the *cypher* by notes for the most usual *syllables*, but because they are not the same in your language with those of ours, I could not well do it. The most usual ones with us are those which are in the declining of verbs; but the French declension is so different, that those will not serve here. As for the letter X, not to confound it with any other, the character for it may be ZZ, and so I have it in my *cypher*" (p. 202).

"Out of a desire of the continuance of our correspondence by letters, which we cannot keep on without a *cypher*, nor that thoroughly, unless the *cypher* be easy; I have therefore often tried to enlarge that which we have had with each other hitherto; but I have met with insuperable difficulties in it, as I have had a mind to have it serve your language and ours; and therefore I have at last pitched

upon this present one, which I now send you, which has no need of any great attention to anything, nor search for characters, either in writing it or understanding it; but the only copying of it will be enough. In the writing we go by Arabic numbers; and it is copied out by Roman numbers." p. 234.)

This will, I think, suffice (as to extracts) to show how indispensable a weapon of defense and security, was the art of secret writing or steganography, at the period we allude to (1607-1609), when Lord Bacon was from 46 to 48 years old. We can hardly be astonished he turned his attention early to the invention of a cypher when he was at Paris. This cypher he introduces in his *De Augmentis*, pp. 264, 265, 266, 267, 268, and it may be as well to quote Bacon's words with regard to it:

"But it may be, that in the enumeration, and, as it were, taxation of arts, some may think *that we go about to make a great muster-roll of sciences*, that the multiplication of them may be the more admired; when their number, perchance, may be displayed, but their forces in so short a treatise can hardly be tried. Neither have we (in our opinion) touched these arts perfunctorily, though cursorily; *but with a piercing style extracted the marrow and pith of them out of a mass of matter. The judgment hereof we refer to those who are most able to judge of these arts.* For seeing it is the fashion of many who would be thought to know much, that everywhere making ostentation of words and outward terms of arts, they become a wonder to the ignorant, but a derision to those who are masters of those arts. We hope *that our labours shall have a contrary success, which is that they may arrest the judgment of every one who is best versed in every particular art, and be undervalued by the rest.*" (p. 270 *Advancement of Learning*, 1640.)

This passage demonstrates forcibly, Bacon's cypher (which he designates "*the organ of speech*," p. 271) was not introduced without purport, or as a mere member of his sciences for the sake of swelling their muster-roll. He tells us plainly that it has been extracted, "*out of a mass of matter*," a hint we should do well to digest. We are further challenged, and invited to examine and judge upon it, *if we are masters of these arts!* In the final words of the passage cited, Bacon hopes this cypher "*may arrest the judgment*" of the capable decypherer! The whole of this passage is pregnant with a profound undercurrent of irony, pointed at purposeless examples of cyphers. It is indeed a curious coincidence that Bacon introduces the subject of cyphers, upon page 264 (upon the heels of an allusion to poetry), and that the subject, with examples of a bi-literal alphabet, is continued through pages 265, 266, 267, 268, 269, and concluded upon

pages 270, 271. These figures constitute *the exact numbers of the line* :

Hang Hog is Latin for Bacon, I warrant you, upon page 53, *Merry Wives of Windsor*. This coincidence, taken into consideration with the fact the same work (*Advancement of Learning*, 1640), is mispaged twice, 52, 53 (being Shakespeare's age, 1616, when he died, as stated on the Stratford monument), can hardly be the result of accident.

The character of the age and times when Father Paul wrote these letters may be gathered from the following extract:

"What a strange unhappiness is the present age surrounded with! It looks to me like the *time of a plague*, wherein every disease turns to *that: so now every quarrel is about religion*. 'Tis possible that there is no other occasion for war but that." (p. 125 ch., xxx.)

These letters are full of implacable hatred of the Jesuits:

"Your letters are always most welcome to me, as being full of excellent *zeal for the common good* of the world, which is a rare thing in these times, when the Jesuits have done all that is possible to establish an *universal debauchery* in the world." (p. 134, Letter xxxiii.)

"I heartily thank you for writing into England for a *De modo agendi*. I advise Monsieur Castrine of it, who is getting me the *Constitutions of the Jesuits* copied out, in order to the sending them hither. I long to see them; for surely 'tis a strange thing to think how close they keep them here in Italy. 'Tis not long since Gregory the XIVth made a brief in favor of them, and yet I cannot for my life get a copy of it; they keep their secrets so unknown to the world, and you will excuse me if I make no difference between a Spaniard and a Jesuit, except in that (wherein I agree with you) that I take *the greatest Spanish rogue in the whole world to be a better man than the least-wicked Jesuit that is*; for a Spaniard hath guts in his brains, and hath a capacity of learning some good, if he be but taught it; but the Jesuits are all flint, and their consciences are darkened, and there is no speaking to them [unless you have a kingdom to embroil, or a parliament to toss up into the air].

"I believe there never was a *race of men that were such sworn enemies to goodness and truth*." (p. 96.)

I could multiply these passages endlessly. Father Paul's life was attempted by an assassin, and he complains of the plots of the Jesuits against him in almost every other letter. But space does not permit of further illustration on this point, and I now give Father Paul's account of the end of Father Fulgentio:

"Father Fulgentio hath preached just as you heard him do two years ago; he has met with great opposition from this nuncio, who

has complained of him, saying, that *he could not deny but his doctrine was good; but nevertheless he was not bound to stay till the preacher was declared a heretic*: and the pope making a complaint against him, has said, that *that preaching of the scriptures is a suspicious thing; and he that keeps so close to the scriptures will ruin the Catholic faith.*

“The audience which uses to be at his sermons, hath been very numerous and flourishing, there having been there sometimes *six hundred of the nobility*: he has still gone on speaking the plain truth, and proving it by the *Word of God*, without reproving any one by name: and above all, it has been his way to reprove that ignorance which is for *pinning men's faith upon other men's sleeves, and against the express knowledge of every one's duty.*

“Now there cannot be a more mortal offense to the *Jesuits* than this is, who have no other foundation for all their divinity than the *public ignorance.* (ch. xxiv. p. 106.)

“Father Fulgentio hath done as became a true Catholic preacher; he has preached the gospel of Christ our Lord, forbearing to personate anyone whatsoever: he hath dissatisfied Rome and her adherents, because it is impossible to please them any other ways, but by preaching them and leaving *Christ* out.

“The Pope's last words of him were, that *he has indeed made some good sermons, but bad ones withal; that he stands too much upon scripture, which is a book* (quoth he) *that if any man will keep close to, he will quite ruin the Catholic faith.* Which words of his have not been very well liked of here: but I, for my part, commend them, and hold them true; because there he pulls in his tail and shews where he builds his greatness” (ch. iv. p. 112.)

Father Fulgentio at last was seized and brought before the Inquisition. Father Paul writes:

“As for Friar Fulgentio, 'tis not true that he is put into the galleys; nor have we any certainty of him further, since he was clapt up in the Inquisition prison. A month ago the fathers of his order wrote from Rome that he was *hang'd in prison* and so they believe for certain, but I have no other proof of it.” (p. 172, Letter xlvi.)

Alas! It was all too true, and this is Father Paul's description of the end of his friend:

“I dare say you have a great mind to know the truth of the miserable end of Friar Fulgentio, because you knew him, and that you are the more willing to know it, because it has been told divers ways.

“I myself do not as yet know the whole of it certainly; and I am very cautious in believing, where I have not good grounds for it. Wherefore the narrative that I shall give you, shall be nothing but truth, though it be not the whole truth.

“Father Fulgentio went away, as yourself know, in the beginning

of August, 1608, with a most ample patent of safe conduct, and a particular clause in it that nothing should be done against his honor. Being got to Rome, they tampered with him to abjure, and do public penance; but he still denied it most resolutely, referring himself to his safe conduct. At last, persisting in the negative of doing public penance, he was wrought upon to make a very secret abjuration before a notary and two witnesses, by the new declaration of the cardinals that it should be understood as done without any dishonor, and without any prejudice to him.

"Matters passed on with him sometimes well, sometimes ill, according as he was look'd on, till February last, and then one evening Cardinal Pamphilio, the Pope's vicar, sent some serjeants to apprehend him, pretending that he had done something, I know not what, that did belong to his office; they put him in prison in the tower of Nona, where men of ordinary offenses are thrust.

"Then they went to seize upon his papers; and having looked into them, they removed him from that prison to the Inquisition jail; there they drew up three charges against him. One, that he had amongst his books some prohibited ones; the second, that he kept correspondence by letters with the heretics of England and Germany; the third, that there was a writing all of his own hand, which contained divers articles against the Catholic Roman doctrine, particularly that St. Peter was not superior to the other apostles; that the pope is not head of the church; that he cannot command anything beyond what Christ had commanded; that the council of Trent was neither a general council nor a lawful one; that there are many heresies in the Church of Rome, and a great many such things.

"To these charges he answered:

"1. As to the books; that he did not know that they were prohibited.

"2. As to the commerce of letters that passed between him and those persons, and those persons and him, that they were none of them declared heretics.

"3. As to the writings that were under his own hand, that they were imperfect, and that they were not his opinions, but only *memorandums* to make consideration upon those points.

"At which answers of his, the Inquisition being unsatisfied, they resolved to proceed against him by way of torture, which being intimated to him, he answered that he (as a priest) was not a person to be put to torture; but, however, they might do as they pleased, for he put himself upon their mercy.

"The 4th of July he was brought into St. Peter's, where there was an unspeakable throng of people, and there, being placed upon a floor, his faults were rehearsed, and the sentence passed upon him that he should be excluded from the bosom of the holy church, as a heretic relapsed, and delivered to the governor of Rome, to be chastised, but without fetching blood.

"At this ceremony, which lasted about an hour, Father Fulgentio stood with eyes lifted up to heaven, and never spake a word. People thought that he had a gag in his mouth. The ceremony being over, he was conducted to the Church of St. Saviour's, in

Lauro, and there degraded, and next morning he was brought to Campo di Fiore, and there hanged and burnt."

Thus it may be seen, Father Fulgentio's martyrdom was a repetition of Giordano Bruno's, a few years before—1600. I think to the reflective reader, the fact that Lord Bacon was in correspondence with men of this type abroad, will prove a potent factor to prove Bacon, was active on the Continent for the cause of the Reformation, and, that all his sympathies and energies for good, were employed secretly, and in divers subtle ways, to encourage the Protestant church, and combat the Papacy. In the picture which contemporary literature presents us of the end of the sixteenth and commencement of the seventeenth centuries, we have just such a portrait, as is presented to us by the play of *Hamlet*. That is, Europe was a "*world prison*." To question dogma or authority, to scrutinize the church too closely, as Hamlet does Ophelia, was to bring powers to bear that were "*loosed out of hell*" Such men as Bruno, Galileo, Fulgentio, Campanella, Vanini, like Prince Hamlet, were "*dreadfully attended*," and like him, stood helpless and alone, environed with enemies and spies, set in order to catch their words and pluck out the heart of their mystery, even as Rosenkrantz and Guildenstern go about to recover Hamlets.

Like *Hamlet* they were born to set the times, *that were*, "*out of joint*," *right*, and expose wickedness. Like Hamlet, they were in a miserable minority, overshadowed, watched and suspected by the enthroned and kingly power of the Papacy or Roman Catholic church, with whose monstrous wickedness and usurpation they were at deadly war, but with no weapons of defense save mind and knowledge. The irresolute will of Hamlet's was theirs also. In the "*distracted globe*" of the world of that period, the Reformation stood like an accusing angel, detecting the crimes of the Papacy, denying its right to its usurped throne, and bidding for its place—as the heir with the true right, but without possession and without power, and accused of madness, as in Hamlet's case. Prince Hamlet is presented as a reformer, as a genius whose pessimism springs out of a profound recognition of the evil days on which he has fallen, and whose desire is to "*weed the rank garden*" of the world. It was the church that was the "*breeder of sinners*;" it is Ophelia Hamlet scrutinizes with the words, "*Are you honest?*" The entire action of the play revolves to a large extent upon Hamlet's conduct to Ophelia. It is his doubts and questioning of her honesty, that set the king and his myrmidons to watch and scrutinize Hamlet's conduct and words in

relationship to her. Ophelia's passive obedience to her Father Polonius, is a perfect reflection of the passive obedience of the Catholic church at that period, to infallibility and dogma, which latter, like Polonius, was nothing but "*words, words, words,*" and already in its dotage. The church was the child of traditional authority and infallibility, of that certainty that would find truth out "*though it were hid indeed within the centre.*" Hamlet's scrutiny of Ophelia, and ironical mockery of Polonius, go hand in hand together, the killing of the latter being a turning point in the tragedy.

In a note of Bacon's, an entry is to be found (under the note of a query) "*Of men to be made beyond seas? If so inclined?*" I think the date is 1608. It is a plausible inference to draw, that Father Fulgentio's correspondence with Bacon was one of the results of this memorandum. It is striking to find Bacon selecting for his friendship, a man who died a martyr's death in the Protestant cause of the Reformation. But anyone acquainted with Bacon's intense hatred of the Romish church will not be astonished. What Duessa is to the Faerie Queen the papal power was to Bacon. In all this may be found suggestive hints for the founding of a society like the Rosicrucians, whose emblem, a rose, was borrowed from the rose or seal of Luther. Much doubt has been expressed as to the real tenets of the Rosicrucians. But one thing is certain, they were a deeply religious sect, imbued with socialistic and Utopian dreams of bettering and reforming society. They aimed in the far-off future at restoring the fallen condition of man to its primeval purity. Their doctrines were drawn from the Bible chiefly, and based upon recondite Hermetic lore, in connection with the Gnosis. They were not mere mystics, but men who understood thoroughly the secret language of the past. They believed in cycles of time, during which man ascended and descended from a lower to a higher state and again reascended to his former condition. They read everything symbolically. The fall of man according to their views was not a particular event, but a declension of man from comparative purity or uprightness of living, (complete reversal of the first intention,) to an animal or sexual life, where the passions, appetites and affections determine individuality, rather than the heart and intellect.

All this is to be found reëchoed in Bacon's dialogue of a *Holy War*, not only in the general scope and purport of the work, but even in the concluding text. His *Holy War* is nothing short of a

suggestion for a peaceable crusade, a revival of the spirit of the Knights Templar, for the freeing of the church.

“ Now, if there be such a *tacit league or confederation*, sure it is not idle; it is against somewhat or somebody. Who should they be? Is it against *Wild Beasts*? Or the elements of Fire and Water? No, it is against such *routs and shoals of people as have utterly degenerated from the laws of Nature. As have in their very body and frame of estate a monstrosity. And may be truly counted (according to the examples we have formerly recited) common enemies and grievances of mankind, or disgraces and reproaches to human Nature.*” (*Holy War.*)

Bacon's religious predilections are not only loudly proclaimed by his *Confessions of Faith*, his *Translation of the Psalms*, and his explication of thirty-four of the *Parables of Solomon*, but are far more suggestive when studied by the light of his friendships. I allude to Archbishop Tenison, who edited his *Remains*; Herbert the Poet, to whom he intrusted some literary executorship; the martyr, Father Fulgentio; his letters to the Bishop of Lincoln, etc. The entire style of Bacon's literary works is highly colored by divinity.

CHAPTER IV.

PAN, DIONYSUS OR BACCHUS, AND PERSEUS (BACON'S THREE FABLES ILLUSTRATING PARABOLICAL POESY AND STAGE PLAYS IN THE "DE AUGMENTIS").

Silenus — old drunken Silenus —

On his ass, with his paunch full of wine,
Comes, follow'd by crowds of Bacchantes,
With their brows all braided with vine!
Evohe! Evohe! Zagreus! They rend
With their shouts the light air,
And Bacchus, led slow on a leopard,
Sweeps by with his ivy-bound hair!

The fact Bacon introduces, in context with the subject of stage plays and parabolical poesy, in his *De Augmentis* (book ii.), the fables of Pan and Dionysus (or Bacchus) ought to constitute a sufficiently profound hint for the theatre, if properly understood at all. Dionysus or Bacchus was god of comedy and tragedy, in short, he was the classical protagonist of the drama, and Pan always followed in his train. Let me quote Lucian on this point:

"Bacchus, the general of this spruce band, had ram's horns, a circlet of vine leaves and grapes round his temples, and the hair plaited in tresse's like a woman's coiffure, and rode in a car drawn by leopards. Under him were two other commanders, one a short, thick, old, shriveled fellow, with a pendulous paunch, a flat, apish nose, and long pointed ears, mounted generally on an ass. The other, a most grotesque figure, his lower half resembling a goat, with shaggy haired thighs, a long goat's beard, just the same horns, and of a very warm temperament. In one hand he held a pipe of reeds, in the other a crooked stick; and so he hopped and frisked and skipped about in great leaps among the whole troop, and frightened the women, who, at the sight of him, ran up and down with disheveled hair, crying, 'Evohe, Evohe,' which, I suppose, was the name of their commander-in-chief." (pp. 781-782, vol. i. *Lucian's Works*, translated by Wm. Tooke, 1820.)

These three are, of course, Bacchus, Silenus and Pan, who Lucian presently designates by their real names. Pan, in short, was part of the equipage of Bacchus or Dionysus. I think, to the

reflective student, the fact Bacon introduces the fables of Pan, Perseus and Dionysus altogether in his *De Augmentis*, as examples of parabolical poetry, on the direct heels of his description of STAGE PLAYS (p. 107), is a tremendous and overpowering finger-post for the THEATRE.

PAN.

Pan was called by the Arcadians the LORD OF MATTER (*του της ύλης κυριου*, Macrob. Sat. 1, c. 22); which title is expressed in the Latin name Sylvanus, SYLVΑ, and ύλη being the same word, written according to the different modes of pronouncing different dialects. In a choral ode of Sophocles, he is addressed by the title of author and director of the dances of the gods, as being the author and disposer of the regular motion of the universe. According to Pindar, this Arcadian Pan was the associate or husband of Rhea, or Matter (Schol. in Pind. Pyth. iii. 138). It was his music of the Syrinx or seven reeded pipe, which, like Orpheus' harp, ordered everything harmoniously. Pan was the principle of universal creative order, and the Cnossian dances sacred to Jupiter, and the Nyssian to Bacchus, were under the direction of Pan. (Payne Knight's *Symbolical Language of Ancient Art and Mythology*, 186, 187.)

Macrobius describes him: "Universæ substantiæ materialis dominatorem significari volentes. Cujus materiæ vis universorum corporum, seu illa divina seu terrena sint, componit essentiam." (p. 214 *Saturnalia*, lib. i.)

We may guess one of Bacon's objects in introducing him, in context, or sequence, to stage plays and parabolical poetry. For he was the minister and companion of Bacchus or Dionysus, the god of tragic art and protector of theatres, whom Bacon introduces on the heels of this fable of Pan, in his *De Augmentis*. Sacrifices were offered to him in common with Dionysus. He instructed Daphnis in the use of the Syrinx (Virgil Eclog. i. 32, iv. 58). The student may well note here that one of Lord Bacon's Deficients of a new world of sciences, in his *De Augmentis*, is entitled VENATIO PANIS, *the hunting of Pan*, or LITERATE EXPERIENCE, and is allied to his inductive method and has nothing to do with nature, but only literature.

The hints Bacon gives us in his *De Augmentis* for the theatre and plays are so frequent and pointed, that it seems, indeed, as if nothing but willful blindness, or prejudiced stupidity, prevented our seizing them. For example, at the termination of the fable of Dionysus (the protagonist of the classical drama, please mark,) Bacon writes:

“ Lastly, that confusion of the persons of Jupiter and Bacchus may be well transferred to a parable ; seeing noble and famous *acts*, and remarkable and glorious merits do sometimes proceed from virtue and well-ordered reason and magnanimity, and sometimes from a hidden affection and a hidden passion ; howsoever both the one and the other so affect the renown of fame and glory, that a man can hardly distinguish between the *acts* of Bacchus and the *gests* of Jupiter.

“ But we stay too long in the theatre ; let us now pass on to the palace of the mind.” (p. 130, book ii., *Advancement of Learning*, 1640.)

By *gests* (*gesta*) Bacon undoubtedly hints at plays. Is it not somewhat remarkable to find, the first tidings of the earliest acting of the supposed Shakespeare plays, connected with *Gray's Inn* and reprinted in 1688 under the title of *Gesta Grayorum* ?

“ In 1594,” writes Hallewell Phillips, “ there were rare doings at Gray's Inn in the Christmas holidays of 1594.”

Bacon, moreover, in writing of the *Acts of Bacchus*, is undoubtedly alluding to *Action and the Theatre*. For tragedy and comedy arise out of the acts of Bacchus ; that is, out of the action of the affections, passions and appetites (with each other), of which latter he was the representative. Bacchus is an emblem of passionate life, of which the vine, or wine, its juice, is the emblem. Noise, riot, joy, laughter, all follow in his train, and it may be well noticed Bacon has evidently drawn a subtle distinction between the characters of Bacchus and Jupiter.

Bacon gives us in his *Wisdom of the Ancients*, a sketch of this Dionysus, or Bacchus, with explanations. Now, I think there is sufficient in this fable of Bacon's, alone to prove he clearly apprehended the ethical character of the meaning attached to Bacchus, as lying at the bottom of tragedy and comedy ; that is, as the action of passion and affections against each other. He writes :

“ This fable seems to contain a little system of morality, so that there is scarce any better invention in all ethics. Under the history of Bacchus is drawn the nature of unlawful desire or affection and disorder ; for the appetite and thirst of *apparent good* is the mother of all unlawful desire, though ever so destructive ; and all unlawful desires are conceived in unlawful wishes or requests, rashly indulged or granted before they are well understood or considered.” (*Wisdom of the Ancients*, XXIV.)

Now, mark Bacon in his seventh book (treating of Morality or Ethic) of *De Augmentis* declares the poets and historians to be the best doctors of this knowledge, that is, of Ethic. Bacchus from

the citation, is clearly apprehended as "apparent good," that is, pleasure of the body, and of the moment, ungoverned by judgment or understanding. Bacon evidently intends to imply that it is the yielding to Bacchus, as the temptation of the moment (the good of the senses), which is the mother of all unlawful desire. These two are, then, "Reason and Will," which elsewhere he says, "turn faces." (p. 218, Lib. v., *Advancement of Learning*.) Bacon continues :

"That Bacchus should be the *inventor of wine*, carries a fine allegory with it; for every affection is cunning and subtle in discovering a proper matter to nourish and feed it; and of all things known to mortals, wine is the most powerful and effectual for exciting and inflaming passions of all kinds, and being indeed like a common fuel to all." (*Ib.*)

Of the Ivy, he writes: "Nor is it without a mystery that the ivy was sacred to Bacchus, and this is for two reasons: first, because ivy is an evergreen, or flourishes in the winter; and, secondly, because it winds and creeps about so many things, as trees, walls, and raises itself above them. As to the first, every passion grows fresh, strong and vigorous by opposition and prohibition, as it were, by a kind of contrast or antiperistasis, like the ivy in winter; and for the second, the predominant passion of the mind throws itself, like the ivy, round all human actions, entwines all our resolutions and perpetually adheres to, and mixes itself among, or even overtops them." (*Ib.*)

These two similes find their exact parallels in the plays; in the *Comedy of Errors* we find Adriana exclaiming :

Thou art an elm, my husband, I a vine,
Whose weakness married to thy stronger state
Makes me with thy strength to communicate.

(Act ii. sc. 2.)

Vines were always trained in Italy upon elm trees. In the *Midsummer Night's Dream*, we read of Bottom :

Titania. Sleep, thou, and I will wind thee in my arms.
Fairies be gone, and be always away.
So doth the woodbine the sweet honeysuckle
Gently entwist; *the female ivy so*
Enrings the barky fingers of the elm.

(Act iv. sc. 1.)

The Latin word for vice was *vitium*, borrowed from *vitis*, the *vine*, from the emblem of wine and its parasitical effect upon the soul and body, that is a symbol of passion. Adriana is pictured as unbridled will in direct contrast to her sister Luciana. We shall see, how Bacon has worked out the *Comedy of Errors*, in harmony with his fable of

the "Syrens or pleasures," in our next chapter. Symbols borrowed from vine dressing and agriculture, were applied ethically in the Mysteries, as we may gather from Cicero :

"Those things, too, which the earth produces have a sort of gradual growth toward perfection, not very unlike what we see in animals. Therefore we say that a *vine* lives, and dies; we speak of a tree as young, or old; being in its prime, or growing old. And it is therefore not inconsistent to speak, as in the case of animals, of some things in plants, too, being conformable to nature, and some not; and to say that there is a certain cultivation of them, nourishing, and causing them to grow, which is the science and art of the farmer, which prunes them, cuts them in, raises them, trains them, props them, so that they may be able to extend themselves in the direction which nature points out; in such a manner that the *vines* themselves, if they could speak, would confess that they ought to be managed and protected in the way they are. And now indeed that which protects it (that I may continue to speak chiefly of the *vine*) is external to the *vine*: for it has but very little power in itself to keep itself in the best possible condition, unless cultivation is applied to it. But if sense were added to the *vine*, so that it could feel desire and be moved by itself, what do you think it would do? Would it do those things which were formerly done to it by the vine-dresser, and of itself attend to itself? (*Chief Good and Evil.*)

The student may perceive Cicero is hinting at the *culture of self*, and pruning of vices, which he applies by the simile of *vine-dressing*. Cicero had been initiated in the Mysteries, and it is highly probable this metaphor, which he introduces again and again, was borrowed from what he had gathered in the rites, which, mark, were Bacchic, that is the tutelary deities were Ceres and Bacchus, the *goddess and god of Agriculture*. Indeed the Georgics of Virgil which treat of the dressing of the vine, the tillage of the earth and the culture of trees (in short, agriculture), open with an invocation to Ceres and Bacchus, as the guardians of these rustic arts :

"Quid faciat lactas segetes, quo sidere terram
Vertere, Maccenas, *ulmisque adjungere vites*
Conveniat, quae cura boum, qui cultus habendo
Sit pecori, apibus quanta experientia parcis,
Hinc canere incipiam. Vos, o clarissima mundi
Lumina, labentem coelo quae ducitis annum;
Liber et alma Ceres, vestro si munere tellus
Chaoniam pingui glandem mutavit arista,
Poculaque inventis Achelolia miscuit uvis;
Et vos, agrestum praesentia numina, Fauni,
Ferte simul Faunisque pedem Dryadesque puellae :
Munera vestra cano." (*Georgic I.*)

Now, is it not indeed striking and convincing, to find Bacon entit-

ling his system of morality, or ethic, treating of character, as THE GEORGICS OF THE MIND, which title he gives in capitals, and makes it one of his *Deficients of a New World of Sciences?* The origin of comedy and tragedy arose around agriculture, and the chief or centre myth of the Mysteries was the story of Demeter (Ceres) and Proserpine, as an allegory of summer and winter. Bacon writes in the *Two Books of the Advancement of Learning* :

“Neither needed men of so excellent parts to have despaired of a fortune (which the poet Virgil promised himself, and indeed obtained), who got as much glory of eloquence, wit, and learning in the expressions of the observations of husbandry, as of the heroical acts of Æneas. And surely, if the purpose be in good earnest not to write at leisure, that which men may read at leisure, but, really, to instruct and suborn ACTION and active life, these Georgics of the Mind, concerning the husbandry and tillage thereof, are no less worthy the heroical descriptions of virtue, duty and felicity, wherefore the main and primitive division (of moral knowledge), seemeth to be into the exemplar or platform of good, and the regiment or culture of the mind; the one describing the nature of good, the other prescribing rules how to subdue, apply and accommodate the will of man thereunto.” (Book ii. *Advancement of Learning*, 1605.)

Mark how Bacon writes, “really to instruct and suborn action;” that is, to make use of action in lively representation or plays, so as to enforce his ethics as Georgics of the Mind. The student of Shakespeare (save the mark!) must have noticed the enormous amount of agricultural metaphors, or similes, introduced into the text in connection with character?

“Dionysus was regarded as the patron of the drama, and at the state festival of the Dionysia, which was celebrated with great pomp in the city of Athens, dramatic entertainments took place in his honor, for which all the renowned Greek dramatists of antiquity composed their immortal tragedies and comedies.” (p. 130, *Myths and Legends of Ancient Greece and Rome*. E. Besens, 1879.)¹

“The Greek drama, as is well known, owed its origin to the dithyrambic choruses in the festivals of Dionysus, who was, in fact, the patron-god of the stage; the theatre at Athens was the theatre of Dionysus; his altar stood in the center of the orchestra; the middle stall in the foremost row of reserved seats was assigned to the priest of that god, and is still to be seen carved with the inscription, *ΙΕΡΕΩΣ ΔΙΟΝΥΣΟΥ ΕΛΕΥΘΕΡΕΩΣ.*” (*The Bacchæ of Euripides*, by T. E. Sandys, *Introd.* p. xxii.)

¹ Lord Bacon introduces the story of Pentheus in his fable of Dionysus (in his *De Augmentis*), I am convinced, with the object of suggesting the drama, for there was a trilogy of Æschylus on the doom of Pentheus. “To Thespis himself is attributed a play called the *Pentheus*.” (Heraclides Ponticus, Diogenes Laertius v. § 92, referred to by Wecklein.)

The Anthesteria, or flower gathering festival, was another great Bacchic institution, connected closely with Proserpine and the drama, as the revival of the dead and sleeping earth after winter. Surely in the flower gathering scene in *The Winter's Tale* we may rediscover all this?

The reader will find Euripides connecting Orpheus with the Bacchanalian orgies in *Hippolytus*, 953. It is very striking to find Bacon frequently quoting and alluding to Euripides in his marginal notes upon the fable of Dionysus. Twice he refers the reader to the Baccæ of Euripides. And here I should like to observe, critics constantly object that Lord Bacon's philosophical turn of mind was quite contrary to poetry or dramatic inspiration. To this we reply by the striking parallel afforded by Euripides, who devoted himself to philosophy, studying physics under Anaxagoras. Athenæus states Euripides committed to memory certain treatises of Heraclitus, which he found hidden in the temple of Artemis, and which he brought to the notice of Socrates. (Athen. i., p. 3 a; Tatian, *Or. c. Græc.*, p. 143 b; Harling, *Eur. Rest.*, p. 131.) Traces of the teaching of Anaxagoras have been remarked in many passages of the existing plays, and especially in *Alcestis* (v. 925 etc.; comp. Cic. *Tusc. Disp.* iii. 14). Müller is so much impressed with this anomaly of philosopher turned dramatist that he writes: "*We do not know what induced, a person with such tendencies, to devote himself to tragic poetry.*" (*Greek Literature*, p. 358.) Plato in *Protagoras* gives the key to his anomaly:

"The art of a sophist or sage is ancient, but the men who proposed it in ancient times, fearing the odium attached to it, sought to conceal it, and veiled it over under the garb of poetry, as Homer, Hesiod, Simonides, and others, under that of the *Mysteries*, such as Orpheus, Musæus and their followers." Sir Philip Sidney, in his *Defence of Poesie* "maintains, that the old philosophers *disguised or embodied their entire cosmogonies in their poetry*, as, for example, Thales, Empedocles, Parmenides, Pythagoras and Phocylides, who were poets and philosophers at once."

In Bacon's *Sylva Sylvarum* of 1658 (the seventh edition), there are a great number of water-marks to be seen, if the pages are held up to the light. There is one evidently intended for a bunch of grapes, and it may be found frequently repeated at intervals of pages. It sometimes consists of exactly *thirty-five grapes with a stalk*. This is remarkable, because the catalogue of the 1623 Folio plays contains *thirty-five plays*, and grapes, (as the emblem of the god of the vine, Bacchus), are symbolical of the Drama or Theatre. Donaldson

in his *Greek Theatre*, points out how the drama arose with the VINTAGE SONGS. The reader will find a great number of reproductions of these grape water-marks upon plates XI, XII, XIII, (numbers 4, 16, 31, 39, 40, 41, 42, 45, 49, 50, 68), in Mrs. Henry Potts' interesting work, *Francis Bacon and his Secret Society*, 1891, Francis Schulte, Chicago. In Bacon's description of Bacchus (Dionysus), in his *De Augmentis*, he writes: "He invented the planting and dressing of vines; the making and use of wine."

The same mind may be refound associating Bacchus with the vine and the grape in this passage:

Come thou monarch of the *vine*,
Plumpy Bacchus with pink eyne :
In thy vats our cares be drown'd,
With thy *grapes* our hairs be crown'd.
(*Anthony and Cleopatra.*)

I think it is very possible Bacon is alluding to these water-marks when he writes :

"The Turks have a pretty art of chamoletting of paper. They take divers oiled colors, and put them severally (in drops) upon water, and stir the water lightly, and then wet their paper (being of some thickness) with it; and the paper will be waved and veined, like chamolet or marble." (*Sylva Sylvarum.*) (Exp. 741.)

In Bacon's "Literate Experience" (*Experientia Literata*), in the *De Augmentis*, (1623 its translation of 1640), this experiment of chamoletted paper is introduced as an example, page 227. This proves conclusively Bacon refers this experiment, as also the ones upon grafting of elms and roses, TO A BOOK (or *Literate experience*), and not to nature at all. Bacon seems to hint at WATER-MARKS, for the very name "water-mark," is derived from the WAVED (as he writes) appearance of paper so treated, like *watered silk*.

In Bacon's *New Atlantis* we read:

"The Tirsan doth also then ever choose one man from amongst his sons to live in house with him, who is called ever after the SOX OF THE VINE. The reason will hereafter appear. On the feast day the father, or Tirsan, cometh forth after divine service into a large room where the feast is celebrated; which room hath an half pace at the upper end. Against the wall in the middle of the Half Pace, is a chair placed for him, with a table and carpet before it. Over the chair is a *state* made round or oval, AND IT IS OF IVY; and IVY somewhat whiter than ours, like the leaf of a silver aspe; for it is green all winter. And the state is curiously wrought with silver and silk of divers colours, broiding or binding in the IVY; and is ever of the work of some of the daughters of the family. And veiled over at the top with a fine net of silk and silver, *but the substance of it is*

TRUE IVY, whereof, after it is taken down, the friends of the family are desirous to have some leaf or sprig to keep." (page 19, mis-paged 27, VII. edition, *Sylva Sylvarum*, 1658.)

The reader will observe the VINE AND IVY, THE TWO PLANTS SACRED TO BACCHUS, HERE INTRODUCED TOGETHER. In Bacon's fable of Dionysus, or Bacchus, which he introduces (mark) twice, first in the *Wisdom of the Ancients*, and again in his *De Augmentis* (Book ii.), to illustrate philosophy according to parabolical poetry or stage plays, he writes :

"The invention of the vine is a wise parable, for every affection is very quick and witty in finding out that which nourisheth and cherishes it, and of all things known to men, wine is the most powerful and efficacious to excite and inflame *passions*, of what kind soever." (p. 128.)

"Neither is it without a mystery, that the IVY was sacred to Bacchus; the application holds two ways: First, in that the IVY remains green in winter." (p. 121.)

Here are the same words as cited from the *New Atlantis*. I must therefore quote from Virgil and his commentators, to show this is classically exact.

Virgil in his seventh eclogue writes of the poet's ivy crown :

"Pastores, hederâ crescentem ornate poetam,
Arcades, invidiâ rumpantur ut ilia Codro;
Aut, si ultra placitum laudârît, *baccare frontem*
Cingite, ne vati noceat mala lingua futuro." (25-28.)

Vossius remarks on this :

"Pastores genere *Arcadico* (v. 4) cantus ex hominibus agricolis peritissimi *hederam*, præmia, quod Horatius dicit, doctarum frontium Bacchicum istum honorem (iii. 39, iv. 10) qui in vates tantum altissimorum, spirituum cadit incipienti poetæ non tantum decernere, sed ipsi circum tempora ligare jubenter." (p. 80, *Ecloga*, vii. 25-28.)

"*Baccho* sive *Iaccho* præter *vitem hederam* quoque sacra erat." (p. 93, *Ecloga*, vii. 61-64), viz.: —

The ivy was also sacred to Bacchus, besides the vine.

In Eclogue viii. :

"En erit, ut liceat totum mihi ferre per orbem
Sola Sophocleo tua carmina digna cothurno?
A te principium; tibi desinet: accipe jussis
Carmina coepta tuis, atque hanc sine tempora circum.
Inter victricis hederam tibi serpere laurus. (10-13.)

Poets were crowned with the ivy. Liber or Bacchus was the father of song and Apollo the god. Ennius, Horace and Varro each say, poets were crowned with ivy. Upon the same pages of the *New Atlantis*, already cited, we read :

“The young lads whereof one carrieth a scrowl of their shining yellow parchment, and the other a cluster of GRAPES OF GOLD.” (p. 27.)

“Then the *Herald* taketh into his hand from the other child the cluster of *grapes*, which is of gold, both the stalk and the grapes, but the *grapes* are daintily enamelled. And if the males of the family be the greater number, the grapes are enamelled purple, with a little sun set on the top, if the females then they are enamelled into a greenish yellow, with a crescent on the top. The grapes are in number, as there are descendants of the family.” (p. 28.)

Is there no connection between this *crescent, these grapes and their number, with the water-marks I allude to?* The crescent is evidently meant for the *moon as female*, in opposition to the sun as the generating power. But the most sceptical reader will observe these two, vine and grapes, belong to Bacchus, the god of the theatre or drama. Is there no reference in the number of the grapes to the number of the plays, 35? Upon the next page we are presented with a jewel, made in the form of an ear of wheat:

“And withal delivereth to either of them a *jewel*, made in the figure of an ear of wheat, which they ever after wear in the front of their turban or hat.” (p. 28, *New Atlantis*.)

This was the emblem of Demeter or Ceres, the goddess of agriculture, and also the symbol of her daughter Proserpine, who is Virgo in the heavens, with the star *Spica, or the ear of wheat*, near her. Ceres and Demeter are often one and then the other. So that we have here in order suggested to us, by these emblems, Bacchus and Ceres, the two divinities of the drama. The title page engraving of Bacon's *History of King Henry the VII.*, is one mass of vines and grapes circling up two columns. And it is very curious to find this very same frontispiece to Ben Jonson's play of *Cynthias Revels*, 1616 (the year Shakespeare died), in the first collected edition of his works, a copy of which I possess. The coincidence does not arise from identity of printers, for both works (Bacon's *K. H. VII.* and *Cynthias Revels*) bear different publishers' names.

The Indian Bacchus was called Lenæus, from *ληνός*, a wine-press, because he taught the use of it in making wine. (*Antiquity Explained*, Montfaucon, part ii. vol. i, p. 144.)

In the plates Montfaucon gives in his *Antiquity Explained*, may be seen how universally Bacchus was represented, crowned with grapes, or carrying a bunch in his hand. In others the *corymbi*, or ivy-berries predominate. Sometimes Bacchus is to be found

crowned with vine leaves and grapes, sometimes with the ivy, often both combined. Montfaucon writes:



“The crowns of ivy are as common with Bacchus as those of vine-leaves. Therefore, it is (according to Pliny, 16, 33) that the ivy is called *Bacchie*. The ivy is consecrated to Bacchus, because he formerly lay hid under that tree; as others will have it, because the leaves of ivy resemble those of the vine. Anciently (says Pliny, 16, 4), a crown was given to none but a god. Homer attributes one only to heaven, and to battle, taken in the universal sense, no man wore it, even in fight. Father Bacchus is said to have been the first that put a crown on his head, and that, too, was made of ivy. We also find him crowned with vine-branches, the grapes sometimes hanging down from them.” (Ib. p. 147.)

Montfaucon gives over twenty plates of Bacchus, taken from gems, vases or statues, where the vine, grapes or ivy are to be seen, either on the head or in the hands. Frequently Bacchus holds a vessel in the shape of a jug, out of which he is pouring wine. It is just such a vessel as is represented by the water-marks given by Mrs. Henry Pott, in her work *Francis Bacon*.

Nothing is more common than the jug or vase (in connection with the *Dionysiak*, or *Bacchie wine jar*), which was carried in the proces-

sions of the Anthesteria or Feast of Flowers (February — March). The type of this renewed earth-life of spring was wine; and so we find that in the Bacchian mysteries, a consecrated cup of wine was handed round after supper. The second day of the festival was called the *Pitcher Feast*, when every toper had his own cup and vessel. Thus the Herald, in the *Acharnes*, proclaims, "Hear ye people: according to ancient custom the pitchers must be emptied at the sound of the trumpet." (vs. 1000, 2; cf. vs. 1070-1234) It is probable that the tragedians read to a select audience the "tragedies which they had composed for the festival in the following month." (*Donaldson's Theatre of the Greeks*, 213.) (Vide *The Great Dionysiak Myth*, pp. 233, 234, vol. i. Brown.) This ampelus or wine jar, may be refound in the plates given by Mrs. Henry Pott, in her work *Francis Bacon and his Secret Society*. (Plates xv., xvi., xvii., xviii., xix., xx., xxi., xxii.—xxvii.) The bunch of grapes and the jar, ampelus, or amphora, often with grapes coming out of it (or crowned with them), are the most frequent and constant water marks to be found in Bacon's works, as these plates testify, and I am convinced they allude to the vintage songs, which gave rise to the origin of the drama, that is, the dithyambic chorus and Bacchie measure:

"Dance we thy Bacchie measure, Oh Iacchus! God of the vine,
Treading thy endless treasure in juice of the purple wine,
See how the wine waves flowing, waft the ivy wood bowls o'er each
crest,
Brightly the nectar glowing, bears them like boats on its breast;
Filling them high with laughter, we pledge as we closely stand,
Needing no crystal water, poured fresh by a Naiad's hand."
(*Agathias*.)

THE PERSEUS MYTH.

There can be very little doubt Bacon has introduced this fable of Perseus, in his *De Augmentis*, as a hint for his *Holy War*, and the Rosicrucians. Bacon introduces three examples of parabolical poesy in his *De Augmentis*, in touch with *stage plays*, and in touch also with his *Wisdom of the Ancients*. Indeed, he writes, "We thought good to refer philosophy according to ancient parables, to the number of Deficients." (p. 108, *Advancement of Learning*, 1640.)

Upon referring to the catalogue of the Deficients or *A New World of Sciences*, at the end of the volume, we find this Deficient the sixth star, entitled *Sapientia Veterum*. Bacon gives us three examples, viz., PAN, PERSEUS and DIONYSUS. Now, the story of Perseus is not only a central myth of the Rosicrucians, which we

find Michael Maier introducing in context with direct allusions and enigmas concerning the fraternity. But it is a myth which relates to the freeing of the Church, and to the HOUSE OF WISDOM, and therefore particularly applicable to the Rosicrucian ends, implied in freeing the Church from the papal power, and assisting the Reformation. In the preface of that learned work, *The Perfect Way*, the authors, in describing this myth of Perseus, write:

“The names of Medusa and Andromeda have a common root, and signify, respectively, ‘guardian’ or ‘HOUSE OF WISDOM,’ and the ruler or helpmeet of man. They are thus typical names, the first of the church, the second of the soul. And the two myths, of which their bearers are the heroines, together constitute a prophesy—or perpetual verity—having special application to the present epoch. Medusa is that system which—originally pure and beautiful, the Church of God, and the guardian of the Mysteries—has, through corruption and idolatry, become the hold of ‘every unclean thing,’ and the mother of a monstrous brood. And, moreover, like the once lovely face of Medusa, the doctrine which bore originally the divine impress and reflected the Celestial Wisdom Herself, has become, through the fall of the church, converted into dogma so pernicious and so deadly as to blight and destroy the reason of all who come under its control. And the Perseus of the myth is the true humanity—earth born, indeed, but heaven begotten—which, endowed by wisdom and understanding, with the wings of courage, the shield of intuition, and the sword of science, is gone forth to unite and destroy the corrupt church and to deliver the world from its blighting influence.” (pp. vi., vii. Preface, *Perfect Way*.)

It is to be noted that in the *Proficiency and Advancement of Learning* of 1605, these three examples of parabolical poetry, are not introduced by Bacon in context with the subject of parabolical poetry. They are first found in the 1623 *De Augmentis*. I wish to point out, they are evidently introduced with a profound purpose—that is, to connect or show a connection between Bacon’s *Wisdom of the Ancients* and his theatre. Nobody will doubt that who reads the final words with which he closes these three fables, on page 109 of *Advancement*, 1640: “We stay too long in the theatre; let us pass on to the palace of the mind.” It is just as examples of parabolical poetry, which are to serve as illustration and obscuration, or which tend “to the folding up of those things the dignity whereof deserves to be retired and distinguished, *as with a DRAWN CURTAIN*; that is, when the secrets and mysteries of religion, policy and philosophy are veiled and invested with fables and parables” (p. 108), that Bacon introduces the examples of Pan, Perseus and Dionysus, with these words:

“ And we will annex an example or two of this work, not that the matter, perhaps, is of such moment, but to maintain the purpose of our design. That is this: that if any portion of these works which we report as deficient, chance to be more obscure than ordinary, that we always propose either precepts or examples for the perfecting of that work, lest, perchance, some should imagine that our conceit hath only comprehended some light notions of them, and that we, like augurs, only measure countries in our minds, but know not how to set one foot forward thither. As for any other part defective in poesy, we find none; nay, rather, poesy being a plant coming, as it were, from the lust of a rank soil, without any certain seed, it hath sprung up and spread abroad above all other kind of learning” (p. 109).

The student is entreated to mark, Bacon repeats the same language in his Distribution Preface touching these Deficients, which play evidently a first part in the unlocking of the *Instauration*.

“ Concerning those *parts* which we shall note as *Prætermitted*, we will so regulate ourselves, as to set down more than the naked titles, or brief arguments of Deficients. For where we deliver up anything as a *Desiderate*, so it be a matter of merit; and the reason thereof may seem somewhat obscure, so as upon good consideration, we may doubt, that we shall not be so easily conceived what we intend, or what the contemplation is, we comprehend in our mind, and in our meditation, there it shall ever be our precise care, to annex either *precepts* for the performing of such a work, OR A PART OF THE WORK ITSELF PERFORMED BY US ALREADY, for example to the whole, that so we may in every particular, either by operation or information, promote the business. For in my judgment, it is a matter which concerns not only the benefit of others, but our own reputation also, that no man imagine we have projected in our minds some slight superficial notion of these Designs; and that they are of the nature of those things which we could desire, and which we accept only as good wishes. For they are such as, without question, are within the power and possibility of men to compass, unless they be wanting to themselves; and hereof, we for our parts, have certain and evident demonstration, for we come not hither as augurs to measure countries in our mind for divination, but as captains to invade them for a conquest. (p. 23, Distribution Preface, 1640 *Advancement*.)

The reader notices the repetition of the same language quoted, page 109 of this *Advancement*, 1640. It is plain and certain Bacon is here describing, one of the most important keys to the opening of the *Instauration*—that is, *works already completed by Bacon, in their relationship to the Instauration* and its ends, as an entire whole. He shows plainly that he is intentionally obscure, and that part of the work “performed by us already,” is hinted at by these Deficients. The subject we treat of illustrates exactly in point. The fables of

Pan, Perseus, Dionysus, given by Bacon as examples of parabolical poetry, exist in his collection, entitled the *Wisdom of the Ancients*, showing we are to study the entire collection in reference to parabolical poetry and stage plays, with which the examples cited are connoted.

From this digression, I return to the subject of this chapter, the fable of Perseus. Bacon interprets it as an example of war and as political. Now, we must remember the Rosierucians entitled themselves *militia crucifera evangelica*—soldiers of the cross. They were the lineal inheritors of the Knights Templar or Red Cross Knights. Their ends or objects was like the Templars, the rebuilding or restoring of Solomon's Temple—which really means a restoration of man's estate to primeval purity—a restoration of arts and sciences, of morals, and a rescuing of man from his fallen condition by means of their cornerstone, Christ. Like the Salvation Army of to-day, they considered themselves soldiers fighting for the good cause, and the myth of Perseus as the redeemer of the drawn sword or cabir, *was their selected and particular emblem*. They called themselves *Invisibles*. And we can see Bacon slyly hinting at this as an art *politique*, when he writes that Perseus borrowed from Mercury wings, Pallas a shield, and *Pluto a helmet*.

“Now the helmet of Pluto, which hath power to make men invisible, is plain in the moral, for the secreting of counsels, next to celerity, is of great moment in war” (page 124 *Advancement of Learning*). Bacon's *Holy War* was evidently written with a profound view to some secret society, or order, which I am convinced was the Rosierucians. For example, he writes:

“The church, indeed, maketh her missions into the extreme part of the nations and isles, and it is well; but this is *ecce unus gladius hic*. The Christian princes and potentates are they that are wanting to the propagation of the faith by their arms. Yet our Lord that said on earth to the disciples, *ite et prædicate*, said from heaven to Constantine, *in hoc signo vinces*. What Christian soldier is there that will not be touched with a religious emulation to see an order of Jesus, or of Saint Francis, or of Saint Augustin do such service for enlarging the Christian borders; and an order of Saint Iago, or Saint Michael, or Saint George only to robe and feast and perform rites and observances?” (*Holy War*, p. 34.)

Now there are three distinct allusions or references here to the Rosierucians, direct and unmistakable!—The first is *Ecce unus gladius hic*,—this is the fiery sword that revolved in front of the cherubim, which smote all the sinful who sought to re-enter Paradise.

“It is the sword of the Knights Templar among the Mazons, when the newly initiate is ordered to lay aside the staff or rod of the twelfth messenger, and take up the sword. It is the Red-Cross Sword of Babylon; the badge of the sword of the East.” (Kenealy Enoch. ii. 83). It is the sword of the arch-angel Michael, and, as Nimrod points out, was a Rosicrucian emblem — A NAKED SWORD! Bacon next refers to the Rosicrucian motto of Constantine, *in hoc signo vinces*, or the emblem which gave rise to the red cross by the emperor himself, and which the Knights Templar bore ever afterward on their cloaks and banners. But note how finally Bacon refers to the orders of Saint Michael, and Saint George, in an interrogatory way; and there is no doubt the Rosicrucians, were most intimately connected with these two orders. For I find the great Rosicrucian Michael Maier referring to the order of Saint George in direct context with the fraternity.

Hargreave Jennings writes:

“The bond and mark of this brotherhood is the Red Cross of Crucifixion. The ‘Red Cross’ which is the cross of the ‘Rosicrucians,’ thence their name.” (p. 100, vol. ii. *The Rosicrucians, their Rites and Mysteries.*)

Again:

“Even the badge and star and symbol of this most Christian order, which presents this red or sanguine cross of the Redeemer, imaged in the cognisance of His champion or captain, or chief soldier, ST. GEORGE OR ST. MICHAEL, the trampler of the dragon and custos of the keys of the bottomless pit.” (Ib. p. 101.)

In the seventh chapter of this work (volume ii.), may be found proofs of connection of the Rosicrucians with the order of the Garter, or St. George. There can hardly be a doubt, Bacon is proposing a peaceful crusade of a reforming tendency, in this tract of a *Holy War*. It was not written for the Rosicrucians or initiated alone, but to furnish a side key or hint for posterity in these allusions.

“God, say the Rabbins, conferred upon Michael his own name, Shaddai Omnipotence; he is the depository of God’s secrets.” (p. 83, vol. ii. Enoch.)

Of the *sword*, Nimrod writes:

“The age of paradise was golden, the fruit in the fortunate gardens of Medusa was golden; and chry-saor, the *golden sword* (a title of Apollo) probably alludes to the cruciform fire which stood between the Cherubim, at the eastern gates of paradise.” (p. 11, vol. i. *Fable and History.*)

Bacon in his fable of Perseus, writes :

“ After the war was finished, and that victory was won, there followed two effects: the procreation and raising of Pegasus; which evidently denotes fame that flying through the world proclaims victory.” (125-126, *Perseus*.)

Bacon takes care to avoid stating the other procreation of Apollo! But the fact, he introduces in italics *Pegasus or poetry*, shows what he is really alluding to, viz., Apollo and poetry. Now the protagonist of the Rosicrucians was Apollo. Bacon figures as Apollo, in “ The Great Assizes, held at Parnassus, by order of Apollo,” given by George Withers, the poet.

Sir William Brown writes of St. George: “ As for the story depending hereon, some conceive as lightly thereof as that of Perseus and Andromeda, *conjecturing the one to be the father of the other.*” (*Enquiries into Vulgar and Common Errors*, book v. p. 211, vii. edition, 1686.) St. George was the patron saint of the Rosicrucians; and Hargreave Jennings, in his *Rites and Mysteries of the Rosicrucians*, points this out. The legend of St. George is, without doubt, *borrowed from the classic fable of Perseus and Andromeda*, as is made clear by so great an authority as Mr. Ruskin, in his second supplement to *St. Marks Rest*, entitled the place of Dragons:

“ The earliest and central shrine of St. George,” writes Mr. Ruskin, “ rose at Lydda, by the stream which Pausanias, in the second century, saw running still red as blood, because Persenshad bathed there after his conquest of the sea monster.

“ There is a large body of evidence proving the origin of the story of St. George and the Dragon from that of Perseus. The names of certain of the persons concerned in both coincide. Secondary, or later variations in the place of the fight appear alike in both legends. For example, the scene of both is laid in Phœnicia, north of Joppa. The stories of the fight given by Greeks and Christians are almost identical. There is scarcely an incident in it told by one set of writers but occurs in the account given by some member or members of the other set, even to the crowd of distant spectators, and to the votive altars raised above the body of the monster, with the stream of healing that flowed from them. And while both accounts say how the saved nations rendered thanks to the Father in heaven, we are told that the heathen placed beside His altar, altars to the maiden wisdom and to Hermes, while the Christians placed altars dedicated to the maiden mother, and to Saint George.”

This is most important evidence, because it is a fact (not theory or surmise) the Rosicrucians held St. George with his Red Cross (their emblem) as their chief tutelary patron, and this is one of the

reasons the society is connected with the noble order of the Garter—as Mr. Hargreave Jennings truly asserts. But first I will adduce Michael Maier as evidence to the part St. George played in the history of the society.

In his *Themis Aurea*, or, *Laws of the Fraternity of the Rosicrucians*, he writes :

“Habent ordines equestres quique sua insignia, Rhodii seu Maltenses duplicis crucis, Burgundiaci Velleris Aurei, S. Georgii fasciæ tibialis (olim de crure mulieris in chorea delapsæ) et alii alia. Hi vero fratres, qui non minus Deo militant bonam militiam, habent R. C. pro suo sigillo, quod non auro ostentant, sed in papyro. Melitenses scimus equites magno pietatis zelo elegisse imaginem geminæ crucis in memoriam Christi salvatoris, qui in ea pependerat, accipientes signum pro signato, vel continens pro contento. Idem de Velleris aurei signaculo statuendum est que, licet prima origine magis sit allegoricum et Chymicum quam historicum, ut in Hieroglph. (lib 2,) satis demonstravimus, tamen ad agnum Dei tropice referri potest in pietatis exercitium. An tale quid de periscelide seu tibiali muliebris cruris vinculo intelligi possit, nescio, an non magis ad partem spectet, cui illigatum fuit, corporis que mentis, non est meum judicare. Veritas hic loquat nuda et S. Georg (Utopiensis) sit arbiter” (pp. 157–158 *Themis Aurea hoc est De Legibus Fraternitatis R. C.* Michael Maier. Francofurti Typis Nicolai Hoffmanni, 1618).

It is easy to see Mr. Hargreave Jennings borrowed much of his subject matter, concerning the Order of the Garter, its mystic origin, and its connection with the Rosicrucians, from this passage.

“Perseus conquered the head of Medusa, and did make Pegasus the most swift ship, which he always calls Perseus’ flying horse” (*Destruction of Troy.*) It is very striking to find this idea repeated in *Troilus and Cressida*, which deals with the siege of Troy :

The strong-ribbed bark through liquid mountains cut
Like Perseus’ horse. (*Troilus and Cressida*, i. 3.)

It is well worthy note, Bacon introduces this fable of Perseus, in his *De Augmentis*, as an example of parabolical poesy, and that the entire emblem of the *De Augmentis* is that of a ship. This simile connects possibly the *De Augmentis* with poetry as Pegasus or a ship.

The whole of Lord Bacon’s *Wisdom of the Ancients*, were written expressly for application to the plays, is my profound conviction—I might say my knowledge. It does not require much classical erudition to discover the fact, these pieces are all more or less part and belongings of the Ancient Mysteries, and treat just of those heathen antiquities, which not only possess a meaning, but

which carry to the initiated, certain knowledge of the migration of races, and arcana of nature, which myths and parables were vehicles by which the secret doctrines of antiquity were veiled and handed on to posterity, from the times of the institution of the Panathenaic games by Erichthonius, back to the times of Sais and Atlantis.

There are certain pieces of this collection which reveal their esoteric character out of hand, viz., the fable of Proserpine, of Prometheus, of Styx, of Dionysius, of Narcissus, of Pan, of Acteon and Pentheus, of Dædalus, of Erichthonius, all these belong to the *Mysteries of Eleusis, Bacchus, Apollo and Ceres, round which the Greek classical drama had its origin.* It is impossible for me to go into such details of proof as I should wish, but I can briefly indicate a few prominent features of importance.

Proserpine or Persephone, formed the leading myth center of the Eleusinian Mysteries, and she and her mother Ceres (or Demeter), represented the earth life, with its yearly death and resuscitation. Those who desire to study this myth, will find in Thomas Taylor's *Bacchic and Eleusinian Mysteries*, proof that Dionysius or Bacchus, Ceres and Proserpine belonged to the very heart and center of the sacred shows, and were the protagonists of the drama and agriculture. Virgil's *Georgics* prove the latter case. Bacon, therefore, terms his ethics, which deal (mark) with characters, or the motives of passion acting on passions, and affections (the drama motive) **GEORGICS OF THE MIND.** (Book vii., *Advancement of Learning*, 1623.)

In Perdita and Hermione of the *Winter's Tale*, we may perceive Persephone (or Proserpine), Ceres (or Demeter), as plainly as we perceive the sun in the heavens.

Prometheus again was a mystery parable of *Man's Fall*—a heathen story generically applied of the divine within us, joined to the animal—the soul bound in the bonds of the flesh, and preyed upon by the vulture of concupiscence, which latter the ancients placed in the liver. Æschylus wrote a play or tragedy upon it, and narrowly escaped death, from the charge of revealing the secret doctrines of the mysteries, of which this myth was a leading feature.

Narcissus was also a story allied to the Mysteries, for it was the *Narcissus Flower* Proserpine was gathering when she was carried off by Dis or Pluto.

Bacon writes in his fable of Proserpine: "And it is elegantly added that Proserpine was ravished *whilst she gathered Narcissus flowers*, which have their name from numbness or stupefaction."

The Sirens or Pleasures Bacon has applied to the action of the *Comedy of Errors*.

Let us glance at the view Bacon took of these poetical fables in his preface to the collection. I propose to note the reasons apparent for his selection of these particular pieces, and in the first words he opens his preface, may be perceived that it is the *remotest antiquity* he is studying, as a vehicle of truth through these supposed myths:

“The earliest antiquity lies buried in silence and oblivion, excepting the remains of it we have in sacred writ. This silence was succeeded by poetical fables, and these at length by the writings we now enjoy; so that the concealed and secret learning of the ancients seems separated from the history and knowledge by a veil or partition wall of fables, interposing between the things that are lost and those that remain.”

“But the argument of most weight with me is this, that many of these fables by no means appear to have been invented by the persons who relate and divulge them, whether Homer, Hesiod, or others; for if I were assured they first flowed from these later times and authors that transmit them to us, I should never expect anything singularly great or noble from such an origin. But whoever attentively considers the thing, will find that these fables are delivered down and related by those writers, not as matters then first invented and proposed, but as things received and embraced in earlier ages. Besides, as they are differently related by writers nearly of the same ages, it is easily perceived that the relators drew from the common stock of ancient tradition. And this principally raises my esteem of these fables, which I receive, not as the product of that age, or invention of the poets, but as sacred relics, gentle whispers of the breath of better times, that from the traditions of more ancient nations came at length into the flutes and trumpets of the Greeks.” (Preface to *Wisdom of the Ancients*.)

It is as SACRED RELICS, Bacon esteems these fables, and we easily may perceive in his selection of ATLANTIS, for the seat of his philosophical romance, the source with which he associated the secret doctrines of prehistoric antiquity. The author of *The Tarot of the Bohemians*, writes:

“If we would condescend to waive, for one moment, our belief in the indefinite progress and fatal superiority of later generations over the ancients, we should at once perceive that the colossal civilizations of antiquity possessed science, universities and schools.” (Papus, p. 4.)

The same writer:

“Moses had chosen a people to hand down, through succeeding ages the book which contained all the science of Egypt; but before Moses the Hindu Initiates had selected a nation to hand down to the

generations of the future *the primitive doctrines of the Atlantides.*" (Ib. p. 5.)

Dionysius of Samos (or Mytilene) *chose the western coast of Africa as the original abode of the deities adored in Greece.* And Homer, whose authority we cannot gainsay, calls Oceanos, whose abode *was placed in the West, as the origin of the gods.*

Ωκεανον τε, Θεῶν γένεσθιν και μητερα Τηβων.

(*Iliad*, xiv. 201.)

"According to those writers the coast of Ocean was inhabited by a race of people *named Atalanteians.*" (p. 23, *Keightley's Mythology.*)

The same author writes :

"But the great authorities of the Greeks were the Phœnicians respecting foreign lands, who, in the most distant ages visited the shores of the Atlantic, and it is likely, after the fashion of travelers, they narrated the most surprising tales of the marvels of the Remote regions to which they had penetrated." (Ib. 29.)

Plato tells us the priests of Sais informed Solon, out of "their temple archives, that the goddess Neith or Athena was the founder of both their cities, but Athens was the elder by one thousand years. When in those remote ages the people of the Isle Atlantis invaded the countries within the pillars of Hercules, the Athenians bravely repelled them, and in the war Cœrops, Erechtheus, Erichthonios and Erysichthon distinguished themselves" (*Timæos, 21, et seq.; Critias, 108, et seq.*)

It is well worthy a passing note that two pieces of Bacon's *Wisdom of the Ancients* bear title "Erichthonios or Imposture," "Metis or Counsel." The former is most intimately connected both with the Mysteries and Atlantis.

"Erichthonios was reared by Athena in her *Temenos.* He set up the statue of Athena on the Acropolis, and instituted the festival of the Panathenæa." (*Keightley Myth.* 335.) "The two kings, Erechtheus and Erichthonios, are *the same person,* and in reality nothing more than the name by which *Poseidon* was worshipped on the Acropolis." (Ib. 350.)

To these two have been attributed the founding of the Eleusinian Mysteries, and no doubt they belong to a period of extreme antiquity in which Sais, in Egypt, sent forth the Greek colonists, under Cœrops and when Atlantis still flourished. In Bacon's "Metis or Counsel" we have, of course, Minerva or Athena, and I should like to observe that Olivia in *Twelfth Night* has certain text connotations suggesting a *veiled goddess.* The olive was sacred to Athena and the name Olivia is derived from it.

It may be noticed Olivia is presented just as Isis and Athena, or the goddess Neith of the Ægyptians at Sais was presented, that is, VEILED. This goddess, by the way, is supposed to have been the original from whence Mr. Rider Haggard borrowed his immortal *She*.

Val. So please my Lord, *I might not be admitted;*
But from her handmaid do return this answer:
The element itself, till seven years' heat
Shall not behold her face at ample view
But like a cloistress, she WILL VEILED WALK.

(Act i. sc. 1, *Twelfth Night*.)

Viola. Good madam, *let us see your face.*

Olivia. Have you any commission from your Lord *to negotiate with my face?* You are now out of you text; *but we will draw the curtain and show you the picture.* Look you, sir, such a one I was this presents, is't not well done? [*Unveiling.*]

Viola. Excellently done, if God did all.

Olivia. 'Tis in grain, sir; 'twill endure wind and weather.

Viola. 'Tis beauty truly blent, whose red and white,
Nature's own sweet and cunning hand laid on.

(Act i. sc. 5.)

It is certain Olivia is intended to be a STATUE, if we can go by the text: 'Tis in grain, sir, 'twill endure wind and weather.

All this is reinforced by the opening of the play, in which Orsino compares his love for Olivia, to the fable of Actæon, who was torn in pieces by his dogs, after he had been turned into a stag for gazing upon Diana naked.

Curio. Will you go hunt, my lord?

Duke. What, Curio?

Curio. The hart.

Duke. Why so I do, the noblest that I have:
O when mine eyes did see Olivia first,
Methought she purged the air of pestilence!
That instant was *I turned into a hart;*
And my desires like fell and cruel hounds
E'er since pursue me.

(Act i. sc. 1.)

Lord Bacon, in his collection *Wisdom of the Ancients*, writes, under "ACTÆON OR A CURIOUS MAN":

"The ancients afford us two examples for suppressing the impertinent curiosity of mankind *in diving into secrets.* Actæon, undesignedly chancing to see Diana naked *was turned into a stag and torn to pieces by his own hounds.*"

The profound student must observe here, how very aptly such a fable (interpreted by Bacon as, *curiosity or diving into secrets*),

applies to the duke's love for Olivia, which though subtly disguised as ordinary love, I am convinced is a representative allusive picture of an attempt to lift *the veil of Isis or Athena (wisdom) or Olivia*. The Olive was sacred to Minerva, or Athena, and hence the name Olivia very aptly falls in with my theory. Moreover the student will notice Viola is presented as *Eunuch*, the priests of all these great goddesses like Diana and Isis *being eunuchs*. Viola speaks in many sorts of music, as her name implies, and, moreover, the hart or stag was the emblem of the great nature goddess, Diana.

I would here draw the student's attention to chapter iii., Liber. v. 9, the *De Augmentis* (or its translation by Watts, 1640, page 237). That chapter deals with "*The partition of the inventive arts of arguments, into promptuary or places of preparation, and topics or places of suggestion.*" Bacon describes this in the following words: "For it may be as well accounted *a chase or finding of a DEER, which is made within an enclosed park, as that within a forest at large*. But setting aside curiosity of words, it may appear that the scope and end of this kind of INVENTION (discovery), *is a certain promptitude and expedite use of our knowledge*, rather than any encrease or amplification thereof." (p. 237.)

In the fifth chapter of the same book, Bacon once more reintroduces this image of the DEER, in connection with *Prenotion and Emblem*. In recovering knowledge, or memory, we must possess some *prenotion or emblem* which, as it were, narrows the search and cuts off the infinite. He suggests:

"This art of memory is built upon two intentions, *Prenotion and Emblem*. We call *prenotion* a precision of endless investigation, for when a man would recall anything to memory, if he have no *prenotion or preception of that he seeketh*, he searcheth, indeed, and taketh pains, sounding this way and that way, as in a maze of infinity. But if he have any certain *prenotion*, presently that which is infinite is discharged and cut off, and the questing of the memory *is brought within a narrow compass, as the hunting of a FALLOW DEER within the Park.*" (p. 255.)

Nobody can fail to perceive what Bacon is driving at, for he is giving us the *emblem for the prenotation*, which we are to follow up in the plays *as a promptuary place of suggestion* for assistance and guidance. In *Love's Labor's Lost*, we have Rosalind presented, with unmistakable text allusions, connecting her with Diana of Ephesus, goddess of nature, whose emblem was a stag or deer. Moreover, in the play a great deal of enigmatic and utterly incomprehensible

dialogue turns upon the *hunting of a deer, which is identified with Rosalind herself.*

Boyet. And who is your deer?

Rosalind. If we choose by the horns, yourself come not near.

Of all the plays of the 1623 Folio, *Love's Labor's Lost* is the most esoteric and enigmatical. The text is clean away from simplicity or the action of the characters,—less art of concealment has been introduced in this than any other play of the collection. It is my conviction Bacon's *emblem of the Deer*, (quoted) *as hunted in a Park, is a prenotation* he gives us *as promptuary place of suggestion for this play.*

Hol. I will something affect the letter, for it argues facility.
The playful princess pierced and prick'd a pretty pleasing pricket;
Some say a sore; but not a sore, till now made sore with shooting.
The dogs did yell; put L to sore then sorel jumps from thicket;
Or pricket sore, or else sorel; the people fall a-hooting.
If sore be sore, then L to sore makes fifty sores one sorel.

Of one sore I an hundred make by adding one more L. (Act iv. 2.)

This is clearly a rebus, an acrostic connected with a cipher and the deer, as indeed is the entire play.

Armado. A most fine figure.

Moth. To prove you a cipher. (Act i.)

All this may, and will appear preposterous, impossible, and too subtle for the critic, and so it will remain until the *Instauration* begins to be opened up, and the world recognizes in these pieces, *Philosophical Play Systems* (Bacon's own words), which are married to an inductive system, and will have to be worked out by help of his *Advancement of Learning*, and evolved out of a labyrinth of matter as subtle as nature itself.

MALVOLIO, OR MALICE AND VANITY.

I am convinced Malvolio is an ironical portrait of human Vanity, Ignorance, Malice or *Malevolence*, which latter word agrees much with his name. He is steward to Olivia, and it is very striking to find he is made the victim of a plot, *turning upon a cipher or letter.* It is impossible to review the crass imbecility and folly connected with much Shakespearian criticism, without thinking of Malvolio. Like him, whilst constituting themselves the *stewards of Bacon's art*, a host of commentators and emendators have gone about pluming themselves, with the literary conceit, they could lift the veil of the text, and that they could interpret this art, they all the while being shut up "*in a dark house of ignorance.*" It was impossible such secrets, as I postulate this art is full of, could be

nakedly published in an age (by Bacon), when even even slight differences in matters of religion were entailing persecution, and even death, upon their holders. Nor in any age can certain esoteric doctrines be revealed to the multitude. The poet knew this, and wrote :

To give away yourself *keeps yourself still*,
And you must live drawn by your own sweet skill.

(*Sonnet XVI.*)

It was only by *art aided by cipher*, the poet could escape the *malevolence* of enemies, and by bringing his poetry into harmony with popular judgment disarm and delude (by depth of concealment) those who should be constituted his admirers, stewards or lovers, at whom all the time he is laughing, for the reason of the cipher trick he has played upon them :

They that have power to hurt and will do none,
That do not do the thing they most do show,
Who, moving others, are themselves as stone,
Unmoved, cold and to temptation slow,
They rightly do inherit heaven's graces
And husband nature's riches from expense ;
They are the lords and owners of their faces,
Others but stewards of their excellence.

(*Sonnet XCIV.*)

"There is no darkness but ignorance in which we are more puzzled than the Egyptians in their fog" is applied to Malvolio, in the play. His madness (which he denies and cannot perceive) belongs to that class of universal insanity, deplored by Bacon to one of his Sons of Wisdom, and which Bacon proposes to conform to, by means of art. It is by an artifice of art, based upon what is very significant of a secret cipher (that is, by fragments of the alphabet, which Malvolio cannot read), the steward is led into the conceit of self-love, which would make him master of Olivia's house and herself. The whirligig of Time brings its revenges, and the moral of this incident is briefly expressed in the words that conclude the play :

"Gainst knaves and thieves men shut their gate,
For the rain it raineth every day."

Here, let me remark, this work should be read by the light of the *Advancement of Learning*. It is only by turning over its pages the profound student will gain light. To the ordinary reader this work cannot be of much interest or assistance, except to make him, perhaps, smile. But he is begged to remember, I have been studying this

problem for years, and he, probably, has not wasted so much time over it (he comments inwardly). So be it. Posterity must judge, whether I am right and whether these Plays are not the examples of Bacon's inductive system, to be interpreted by the aid of his great commentary — the *Sylva Sylvarum*!

CHAPTER V.

THE COMEDY OF ERRORS.

"It decideth also the controversies between *Zeno* and *Socrates*, and their schools and successions on the one side, who placed felicity in virtue simply or attended, the actions and exercises whereof do chiefly embrace and concern society; and on the other side the *Cirenaics* and *Epicureans*, who placed it in pleasure and made virtue (as it is used in some COMEDIES OF ERRORS, wherein the mistress and the maid change habits) to be but as a servant, without which pleasure cannot be served and attended." (*Advancement of Learning*, 1605, book ii. p. 74.)

The object of this chapter is to briefly point out how Bacon, in the *Comedy of Errors*, has symbolized the workings of the *Will and Understanding*, in accordance with the emblems of Bacchus, the vine,—typical of passion and vice, and in harmony with his text of the *De Augmentis*, concerning *ethic and logic*, and also in parallel context with his fable of the *Syrens or Pleasures*. This history of the soul is, in my opinion, entirely borrowed from the classical Mysteries known as the Bacchic and Eleusinian. Bacon wrote his collection of the *Wisdom of the Ancients* with direct reference to the plays. The fact that almost every piece of the collection is in close connection with the origin of the Greek drama, through the Mysteries, is a significant fact in itself. His object, I submit, was to restore the ancient, classical, philosophical and religious origins of the drama, connected with agriculture, through a system of inductive logic applied symbolically, and finding its reflection in his prose writings, as ethic.

One object Bacon had in this play, I maintain, was to reduce ACTION (which he identifies with Bacchus as passion, affections and appetites), to logic and understanding. He, therefore, takes the chief emblem of Bacchus,—the vine (which stood with the ancients as the emblem of *vice or passion, when unpruned or undressed*), to illustrate the workings of "*unbridled will*," as the cause of error in the understanding. One text of the *Comedy of Errors* is, I believe, this passage:

Adriana. Thou art an elm, my husband, I a vine,
Whose weakness married to thy stronger state
Makes me with thy strength to communicate:

If ought possess thee from me it is dross,
 Usurping ivy, briar or idle moss,
 Who, all for want of pruning, with intrusion,
 Infect thy sap, and live on thy confusion.

(Act ii. 2, *Comedy of Errors*.)

Bacon writes :

“ The third example of philosophy, according to ancient parables in morality. Of passion, according to the fable of Dionysus.” (p. 126, lib. 2, *Advancement of Learning*, 1640.) “ He invented the planting and dressing of vines; the making and use of wine.” (Ib. p. 126.) “ The inventing of the vine is a wise parable, for every affection is very quick and witty in finding out that which nourisheth and cherisheth it; and of all things known to men, wine is most powerful and efficacious to excite and inflame passions; of what kind soever; as being in a sort a common incentive to them all.” (Ib. p. 128.)

Now, the vine was always trained upon the elm in Italy, which the author of the passage quoted well knew. Virgil's first Georgic, dedicated to Bacchus and Ceres, opens almost with the words :

Ulmisque adjungere Vitis conveniat (line 2.)

The term married trees was a classical expression, used generally with direct reference to the vine and elm :

“ Aut si forte eadem est ulmo conjuncta marito.”

(*Catullus de Vite*.)

“ Nec melius teneris junguntur vitibus ulmi.” (*Martial*, lib. iv.)

“ At si tenerum ulmum maritaveris novam sufferet ;

Si vetustam vitem applicaveris, conjugem necabit; ita

Sibi pares esse ætate et viribus arbores, vitesque convenit.”

(*Columella*, lib. v., cap. v.)

“ Stratus humi palmes viduas desiderat ulmos.” (*Juvenal*, sat. 8.)

All this was well know to Bacon. He writes :

“ And in France the grapes that make the wine, grow upon the low vines bound to small stakes. It is true that in Italy and other countries, where they have hotter sun, they raise them upon elms.” (Ex. p. 432, *Sylva Sylvarum*.)

In the Mysteries of Bacchus, the vine being his chief emblem (thus a type for wine and the passions excited by it), the pruning and dressing of the vine, became a metaphor, morally applied to self-restraint and to vice. The Latin word *vitium*, or *vice*, was derived, (as I already have remarked,) from *vitis*, a vine. In a passage already cited from Cicero, it may be seen he employs the pruning of

the vine to illustrate ethic or morality. Adriana exclaims in context with her metaphor of the vine :

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

*Who, all for want of pruning, with intrusion,
 Infect thy sap and live on thy confusion.*

Passions confuse and illaquate the understanding, and are one of the great *causes of error*, a theme Bacon is never tired of inculcating in his *Instauration*. The mind is macerated in the affections, and prejudges, not according to what is true, but to what it rather likes.

At the commencement of the fifth book of the *De Augmentis*, Bacon writes: "*The Will of man and the Understanding of man are TWINS by birth.*" It may be noticed the Antipholi and their servants, the two Dromios, (of Syracuse and Ephesus,) are twins. Bacon writes again: "That the mind hath over the body that commandment which the Lord hath over a bond-man," (Ib. book v. 218.) Both the servants of the two Antipholus' *are slaves or bondsmen*. In the two books of the *Advancement of Learning*, 1605, Bacon writes: "The knowledge which respecteth the faculties of the mind of man is of two sorts: the one respecting the Understanding and Reason, and the other his will, appetites and affections. *Quales decet esse sororum* (whom it behooves to be sisters)." (Book ii.) Now Adriana and Luciana are not only two sisters, but are drawn in direct contrast to each other, as revolt of will and submission of will, evidently with an ethical purpose in each delineation. In discussing duty to husbands Luciana exclaims:

Luciana. O, know he is the bridle of your will.
Adriana. There's none but asses will be bridled so.
 (Act i. 2.)

This is another text illustrating the play, pointing out the unpruned vine is revolted will, which, fastening upon Antipholus of Syracuse, will transform him into the ass Adriana satirises. Directly on the heels of the passage on the vine already cited:

Dromio S. I am *transformed*, master, am I not?
Ant. S. I think thou art in mind, and so am I.
Dromio S. Nay, master, both in my mind and in my shape.
Ant. S. Thou hast thine own form.
Dromio S. No, I am an ape.
Luciana. If thou art changed to aught, 'tis to an ass.
Dromio S. 'Tis true; she rides me and I long for grass.
 'Tis so, I am an ass; else it could never be
 But I should know her as well as she knows me. (Act ii. 2.)

“Apelles drew a picture of the life of man and the abuse of drunkenness. In the first place, he painted a garden with a very pleasant arbor in it, which was embellished with herbs and flowers of all sorts. At the entrance to this garden there stood a great gate on the right hand, the way and passage whereof was very delightful and much frequented. On the other side there was another little door, very straight and narrow, to pass in and out of, which had a sharp and difficult way thereto, all covered with bushes, brambles and thorns, and that way seemed very little frequented. Before the first gate, there were goodly tents erected, and before them stood tables, loaded with viands and goodly things. At the entrance of an arbor sat a woman in garments like a queen, with a crown of young vine upon her head, and she was intoxicated. She was attended by three waiting-maids who were respectively called Folly, Madness and Luxury. This company were guarded and environed (as by hedges and bushes), with bears, bulls, goats, great asses, horses and apes, and all other kinds of beasts, that (of living men) had been metamorphosed into such monsters, after they had drunk of the wine from the hand of the lady, out of a cup which one of her handmaids called slothfulness. When they entered first to her they were all men, and so continued (for some time) in their human shape, but when they had thoroughly tasted of her drink, they lost their true forms and were transformed into beasts.” (*The Treasury of Ancient and Modern Times*, book vi. ch. xxvi. Translated out of the Spanish of Pedro Mexio and Francesco Sansovino. Iaggard, 1613, London.)

Socrates, in Plato's *Phædo*, writes:

“For instance, those who have given themselves up to gluttony, wantonness and drinking, and have put no restraint on themselves, will probably be clothed in the forms of asses and brutes of that kind.” (p. 85, Bohn's edition, Plato Cary vol. i.)

It may be actually perceived the passage quoted gives these three animals. Dromio of Syracuse compares himself to *the horse, ape and ass*. Archbishop Warburton, in his *Divine Legation of Moses*, points out that the transformation of Apuleius into an ass, (pictured in his fable of the *Golden Ass*), represents that he had been living a *vicious and bestial life*, and that Apuleius only regained his proper shape by initiation into the Mysteries. It may be noticed, the passage cited, recalls *the transformation of Bottom into an ass, in the Dream*. Very remarkable it is to find, *the other plant sacred to*

Bacchus, the ivy, introduced in direct context with Bottom's sleep in the arms of *Titania*:

Titania. Sleep thou, and I will wind thee in my arms.
Fairies, be gone, and be always away.
So doth the woodbine the sweet honeysuckles
Gently entwist; the female ivy so
Enrings the barked fingers of the elm. (Act iv. 1.)

Now in the plays, ivy is always treated as Bacon describes it,—that is, as a parasite of a deadly nature, killing, strangling and overrunning whatever it fastens upon.

“Neither is it without a mystery, that the ivy was sacred to Bacchus; the application holds two ways. First, in that the ivy remains green in winter; secondly, in that it creeps along, embraceth and advanceth itself over so many diverse bodies as trees, walls, edifices.”

“Secondly, every predominant affection in man's soul, like the ivy, doth compass and confine all human actions and counsels, neither can you find anything so immaculate and unconcerned, which affections have not tainted and clinched, as it were, with their tendrils.” (p. 129, *Advancement*, 1640.)

It seems to me the elm stands for the soul, ivy for the predominant affections which clinch, as it were, the soul, and set it to sleep in the body, killing and stifling it as the parasite often kills the elm. In the second part of *King Henry IV.* (col. 169) Falstaff is addressed thus:

Answer, thou *dead Elm*, answer.

This has puzzled commentators, but by the theory I propound, and which is supported by ancient classical lore, it is perfectly in consonance with the idea of a man, who, like Falstaff, had ruined his body and soul, by overindulgence in *wine and passion*,¹ both of which Bacon connotes with the vine and ivy, both of which are peculiar to elm trees. Bacon writes: “But it was ordained that this winding ivy of a Plantagenet should kill the tree itself.” (Bacon's History of *King Henry the VII.*) This passage finds its perfect parallel in Prospero's mouth:

“That now he was
The ivy which had hid my princely trunk
And sucked my verdure out on't.”

(*Tempest*, Act i. 1.)

The elm tree held a peculiarly recondite, and mystic symbolism with the Ancients. It was sacred to Diana, who Ovid in his meta-

¹Sir Walter Raleigh: “It were better for a man to be subject to any vice than to drunkenness, for it dulleth the spirits and destroyeth the body as ivy doth the old tree.”

morphoses CALLS TITANIA. (*Metamorphoses* iii. 173; see Keightley's *Fairy Mythology*.) *Aliā deinde arbores præclaræ Dianæ sacræ habebantur, velut Ephesiæ antiquissimum sacellum ulmi aut fagi truncus erat.*" (p. 54 *De Dianæ Antiquissima*, Claus, vide *Guhl Ephesiaca*, p. 78 et seq.) But it is in Virgil's sixth book that we discover the elm tree of the Mysteries, the tree of *false dreams* placed on the threshold of hell, a symbol of the delusions and vain dreams of the soul arising from our material nature :

In medio ramos annosaque bracchia pandit,
Ulmus opaca, ingens ; quam sedem Somnia vulgo
Vana tenere ferunt, foliisque sub omnibus hærent.
 (282 *Aeneid*, vi. book.)

Full in the midst a spreading elm display'd
 His aged arms, and cast a mighty shade,
 Each trembling leaf with some light vision teems,
 And heaves impregnated with airy dreams.

It may indeed be asked, whether Bottom's *vain dreams*, springing out of his vanity and desire to play the lion's part, and hold up his tiny lanthorn to Nature, are not in touch with the hint we are given of the elm tree? That is to say, is it not possible Titania is a picture of the invisible magical powers of passive Nature, which lull and overpower the soul of man, and make his efforts to comprehend or explain nature ridiculous? It is the deformity of the soul which is pictured in Bottom's transformation into an ass. It is the body which, like the ivy, overpowers, stifles and strangles the soul and the intellectual comprehension of things; but the body is part of Nature, that is matter, in which the soul is bound. Man is married to Nature, and in his ignorance of the secret and magical powers which environ him, is very much in the position of Bottom in Titania's arms,—he is, in short, asleep, an ass when he goes about to explain what is beyond him, and is fooled by just those powers of *Natural Magic*, which invisibly override the entire action of the play,—the Fairies. I only introduce all this in order to point out, there is an evident connection between the *Dream* and the *Comedy of Errors*. Antipholus of Syracuse exclaims (in context with the passage of the *Vine married to the Elm*).

"To me she speaks; she moves me for her theme:
What, was I married to her in my dream?
 Or sleep I now and think I hear all this?
 What error drives our eyes and ears amiss?"
 (Act ii. 2.)

The student will notice the expression "*my dream*," "not a dream." Bottom in his transformation is subject to *fairies*. Compare the *Comedy of Errors* :

Dromio S. O, for my beads! I cross me for a sinner.
 This is the fairy land: O spite of spites!
 We talk with goblins, owls and sprites:
 If we obey them not, this will ensue,
 They'll suck our breath or pinch us black and blue.
 (Act ii. 2.)

Antipholus of Syracuse exclaims to Luciana :

"O, train me not, sweet mermaid, with thy note,
To drown me in thy sister's flood of tears ;
Sing, siren, for thyself and I will dote.
Spread o'er the silver waves thy golden hairs,
 And as a bed I'll take them and there lie,
 And in that glorious supposition think
 He gains by death that hath such means to die." (iii. 2.)

And again, further on in the same scene, he adds —

"*I'll stop my ears against the mermaid's song.*"

Staunton considers that in these passages the allusion is obviously to the long-current opinion, *that the Siren, or Mermaid, decoyed mortals to destruction by the witchery of her songs.*

This is a most excellent illustration of Bacon's fable of the *Sirens or Pleasures (Wisdom of the Ancients)*, and supports very strongly my theory of the play. Adriana is accordingly the *Siren or Pleasures*; which Bacon describes as follows :

"The fable of the Sirens is, in a vulgar sense, justly enough explained of the *pernicious incentives to pleasure* ; but the ancient mythology seems to us *like a vintage ill-pressed and trod* ; for though something has been drawn from it, yet all the more excellent parts remain behind in the *grapes* that are untouched."

"These sirens resided in certain pleasant islands, and when, from their watch tower, *they saw any ship approaching*, they first detained the sailors by their music, then, enticing them to shore, destroyed them.

"Their singing *was not of one and the same kind*, but they adapted their tunes exactly to the nature of each person, in order to captivate and secure him.

"Two different remedies were invented to protect persons against them, the one by Ulysses, the other by Orpheus. Ulysses commanded his associates *to stop their ears close with wax.*" (*Wisdom of the Ancients.*)

The reader cannot fail to perceive the parallels in all this to the *Comedy of Errors*. Antipholus of Syracuse, exclaiming :

“ I'll stop my ears against the mermaid's song.”

Bacon continues :

“ And so destructive had they been, that these islands of the Sirens appeared, to a very great distance, white with the bones of their unburied captives.”

Now mark, Antipholus of Syracuse, and his servant, Dromio of Syracuse, are presented in the play as arriving in a ship at Ephesus. They are represented, in the last scene of the fourth act, as seeking safety by flight on board their ship, from Adriana and her friends, whom they term witches :

Ant. S. I see these *witches* are afraid of swords.

Dro. S. She that would be your wife now ran from you.

Ant. S. Come to the Centaur ; fetch our stuff from thence.

I long that we were safe and sound aboard.

Dro. S. Faith, stay here this night ; they will surely do us no harm ; you saw they speak us fair, give us gold ; methinks they are such a gentle nation that, *but for the mountain of mad flesh that claims marriage of me*, I could find in my heart to stay here still and turn witch.

Ant. S. I will not stay to-night for all the town.

Therefore away, to get our stuff aboard.

We can perceive the poet's intention in the symbolical hint, “ *mountain of mad flesh*,” which Dromio is depicted flying from, and which claims marriage with him. As to this St. Augustine writes :

“ What is said to Cain about his sin, or about the vicious concupiscence of his flesh, is here said of the woman who had sinned ; and we are to understand that the husband is to rule his wife as *the soul rules the flesh*.”

It may almost be imagined Bacon, in opening this fable with a reference to *vintage and grapes*, is thinking of the vine, to which Adriana is compared (as being trained to the elm, her husband), which union Virgil calls “ *married trees*”¹ in his *Bucolics* ; that is, the flesh and the soul are compared to wife and husband.

¹ Sic et vitis connubium et maritacionem cum arboribus passim celebrant poetos et scriptores res rusticæ. Inter quos Columella, (lib. 5, cap. 6,) cui *ulmus pro Mare est vitis Femina*. Ex quo conjugio feracissima proveniat uvarum soboles. (Vide *Juven. saty. 8* :)

Stratus' humi palmes viduas desiderat *ulmos*.

Quasi *vites* languidæ sint et minus fructiferæ, si arceantur a complexu *ulmorum*, quas amant. *Quantum vites* in Campano agro, non tam *ulmis*, quam *populis* nubere dicantur *Plinio*, lib. 14 c. i. (*Pancirolius*, p. 59.)

“ And so both the union and marriage of vines with trees the poets and writers on agriculture celebrate on all sides. Amongst whom Columella (lib. 5, ch. 6), who

In the term *witch*, applied to Adriana, we may perceive Bacon's mind again, when he describes, "*love as a witch.*" St. Augustine writes :

"That there were reported to be certain witches in Thessaly, who had the power of transforming men into animals, as horses and asses."

This he introduces in touch with Apuleius.

In Virgil we read :

Me tamen urit amor ; quis enim modus adsit amori ?
Ah, Corydon, Corydon, quæ te dementia cepit !
Semiputata tibi frondosa vitis in ulmo est.

(*Eclogue*, ii. 70.)

This metaphor applied to Corydon's folly, in giving way to love and its madness, shows he is in the condition of the *vine unpruned*. "*You have left (your) vine unpruned on the elm, which itself requires to have its superfluous foliage clipped off.*" This proves that in Virgil's time, virtue and morality, were compared to the pruning of exuberant vines, *running to leaf, and not to fruit*. Servius states that there was a superstitious belief that any one who, in sacrificing, used wine made from unpruned vines, was seized with madness.

There was also a law of Numa, "*Diis ex imputata vite ne libando,*" *i. e.*, "that libations were not to be made to the gods from unpruned vines," which suggests this image stood for purification of morals, or the agriculture of the soul, applied probably typically in the Mysteries of Bacchus. But, to return to the quotation, it is plain, from the metaphor applied by Adriana to Antipholus, ("*and live on thy confusion,*") the poet signifies the confusion and havoc the passions and appetites create, typified by wine. Wine and love are almost interchangeable words. The proverb runs, "without Ceres and Bacchus, (bread and wine), Venus cannot be nourished."

In Lucian's *Trip to the Moon*, we read of some *vines that were half women* :

"We passed the river in a part of it which was fordable, and a little farther on met with a most wonderful species of vine. The bottoms of them, that touched the earth, were green and thick,

makes *the elm the male or husband, and the vine female or wife*. From which union arises most fruitfully the progeny of grapes."

Et te Bacche, tuas nubentem junget ad ulmos (Manil 5, 238).

This line shows Bacchus was closely connected with the elm.

All this proves the extraordinary classical attainments of the author of the plays, and is almost prohibitory to the Shakespeare authorship.

and all the upper part most beautiful women, with the limbs perfect from the waist, only that from the tops of the fingers, branches sprung out, full of grapes, just as Daphne is represented as turned into a tree, when Apollo laid hold on her. On the head, likewise, instead of hair they had leaves and tendrils. When we came up to them they addressed us, some in the Lydian tongue, some in the Indian, but most of them in Greek. They would not suffer us to taste their grapes, but, when anybody attempted it, cried out as if they were hurt." (p. 80, *Francklin's Transl.*)

It is very certain Lucian's romance was not all drawn from his imagination, but was inspired by a great deal of knowledge borrowed from the Mysteries. This we may gather from his introduction of Endymion, with whose history divination by dreams was closely connected. The translator, from whom I quote, in a footnote writes :

"Lucian, we see, has founded his history on matter of fact. Endymion, we all know, was so handsome that the moon, who saw him sleeping on Mount Latmos, fell in love with him. Lucian makes him Emperor of the Moon." (p. 82-83.)

It is the *deformity of the soul*, that is pictured in the transformation of Bottom, — it is the deformity of the soul *confounded with the body* (or other self), which is represented in the claiming of Antipholus of Syracuse by Adriana, as her husband, in place of her real husband. See how this is hinted at in the first act :

Ant. S. They say this town is full of cozenage,
As nimble jugglers that deceive the eye,
Dark-working sorcerer's that change the mind,
Soul-killing witches that deform the body,
And many such like liberties of sin.

(Act i.)

Adriana is just such a "soul-killing witch," as *Vice*, — representing, the "WILL as passions and appetites, fastening upon the soul (Antipholus of Syracuse), and transforming the body into the likeness of a beast, — hence Dromio of Syracuse declares *he is transformed into an ass!* — *For the body is the servant of the soul if properly governed, as a horse is led by a bridle*, but if these are capsized or reversed, the master or soul become identified with the servant (the body), and we may thus understand the author's subtlety in ascribing the transformation to Dromio. My theory is that Dromio, as attendant and servant to Antipholus of Syracuse, signifies virtue as soul, overridden by vice. In fact these two, as *master and servant, are soul and body in action with virtue and vice, portrayed by the sisters Luciana and Adriana.*

The student will mark the simile "bridle of your will," applied by Luciana to the husband of Adriana, (Antipholus of Ephesus,) whom I have maintained is a philosophical personified abstract of the better angel or spirit, as reason and understanding. "*Vice knows no bridle to the will,*" and therefore recognizes no such person, as reason, its lawful master or husband. Adriana exclaims:

There's none but asses will be bridled so.

It has been truly often remarked, in seeking liberty we find bondage, for in the *revolt of the will, as vice* (pictured in Adriana), we lay ourselves under the subjection of our worse half,—the body, and Adriana is thus the cause of the transformation metaphorical of Antipholus and his attendant. Observe in the following passage how the direct contrast to Adriana, (submission to reason and grace, as DIVINE WISDOM,) is sketched in this portrait of Luciana:

Ant. S. Sweet mistress,—what your name is else, I know not,

Nor by what wonder you do hit of mine,—

Less in your knowledge and your grace you show not

Than our earth's wonder, more than earth divine.

Teach me, dear creature, how to think and speak;

Lay open to my earthy-gross conceit,

Smother'd in error's, feeble, shallow, weak,

The folded meaning of your words' deceit.

Against my soul's pure truth why labor you

To make it wander in an unknown field?

Are you a god? *would you create me new?*

Transform me then, and to your power I'll yield.

(Act iii.)

Mark the hint of the regeneration, or regenerated man of the second birth: "*Would you create me new?*" It is, indeed, by submission of the will to reason, we become transformed and recognize Luciana as virtue in place of Adriana or vice. This was taught in the Mysteries and was called the second birth; that is, the recognition of the godlike in our souls, led and governed by wisdom,—the heavenly creative virgin of the Hermetic school. Observe how in the following passage, the subjection of the mind to the body, is hinted at with regard to one particular vice, which finds its reflection in every line:

Enter DROMIO OF SYRACUSE.

Ant. S. Why, how now, Dromio! where runn'st thou so fast?

Dro. S. Do you know me, sir? am I Dromio? am I your man? am I myself?

Ant. S. Thou art Dromio, thou art my man, thou art thyself.

Dro. S. I am an ass, *I am a woman's man,* and besides myself.

Ant. S. What woman's man? and how besides thyself?

Dro. S. Marry, sir, besides myself, I am due to a woman one that claims me, one that haunts me, one that will have me.

Ant. S. What claim lays she to thee ?

Dro. S. Marry, sir, such claim as you would lay to your horse ; and she would have me as a beast ; not that, I being a beast, she would have me ; but that she, being a very beastly creature, lays claim to me.

Ant. S. What is she ?

Dro. S. A very reverent body : ay, such a one as a man may not speak of without he say ' Sir-reverence.' I have but lean luck in the match, and yet is she a wondrous fat marriage.

Ant. S. How dost thou mean a fat marriage ?

Dro. S. Marry, sir, she's the kitchen wench and all grease ; and I know not what use to put her to but to make a lamp of her and run from her by her own light. I warrant, her rags and the tallow in them will burn a Poland winter ; if she lives till doomsday, she'll burn a week longer than the whole world.

(Act iii.)

I venture humbly to maintain, this passage is applied to the flesh. What this "SHE" in question is, may be answered by the irony of the text with regard to the implied maxim "*Reverence the body.*" We may see that all this refers to the passage already quoted, in which Adriana fastens as a vine upon the sleeve of Antipholus of Syracuse. The text placed by me in italics proves this. Vice transforms men into beasts, and the poet would hint to us the servant's reflections upon himself, are (I make bold to maintain) reflections upon his master's condition, *who is part of himself*. It is part and parcel of the regenerated man he should recognize vice and *flee from it*. Dromio is so pictured, as aghast at his own condition, flying from it and in revolt against his servitude to the body. The only way to escape vice is to make a lamp of it and set it up as a caution for our escape. But we may see in the passage I adduce a perfect reflection of Cicero, who writes :

" Can I call the man free *whom a woman governs*, to whom she gives laws, lays down directions, orders and forbids what to her seems fit, while he can deny and dare refuse nothing that she commands ? Does she ask ? He must give. Does she call ? He must come. Does she order him off ? He must vanish. Does she threaten ? He must tremble. For my part, I call such a fellow, though he may have been born in the noblest family, not only a slave, but a most abject slave."

Sir Thomas Brown writes :

" To well manage our affections, and wild horses of Plato are the highest circenses ; and the noblest digladiation is in the theatre of ourselves ; for therein our inward antagonists, not only like common

gladiators, with ordinary weapons and downright blows make at us, but also like retiary and laqueary combatants, with nets, frauds and entanglements fall upon us." (*Christian Morals*, part i. ch. 2.)

The names of the twin Protagonists of the play (which are original, and not borrowed from Plautus) bear out, in a certain degree, my hypothesis of the symbolical intention of the author. In Plato, and even in Cicero, we frequently find the action of ethic, as self-discipline, compared to a *theatre*, wherein we are combatants with ourselves, and where reason is a gladiator at strife with the temptations of the body. This simile of circuses and the amphitheatre, was borrowed from the discipline of the rider over his horse (*as a bridle to passion*), and in *The Lesser Hippias* of Plato we find Socrates employing this metaphor. The names of the twin servants in the *Comedy of Errors* are each *Dromio*, which word has an affinity to *Dromos*, or the *Circuses*.

"These are the exercises of the understanding; these are the race-courses of the mind," writes Plato in his treatise on old age (chap. xi. p. 234, *Three Books of Offices*, Bohn, 1850), referring to the Olympic festival, at which the contentions between the different schools of morality and philosophy took place. In the *Lesser Hippias* of Plato Socrates exclaims: "Happy is the situation of your mind, Hippias, that, as often as the Olympic festival returns, you can proceed to the temple with a soul so full of alacrity and hope." Socrates borrows the simile of runners in the races to illustrate good and bad men:

"Which horse is it best to be the owner,—whether of a horse with such a kind of temper and spirit, as may serve his rider in riding ill purposely, and through choice only, or of a horse upon which his rider must of necessity ride ill?" (*Lesser Hippias*.)

It is, indeed, curious to find how readily the Greek word *δρομος*, with its meaning of a racecourse, running, flight and escape, seems to be reëchoed in the running and flight scene of Dromio of Syracuse. *Δρομος* is derived from *δραμῆν*, which is the aorist (second imp.) of the verb *τρεχω*, which means, metaphorically applied, (*ἀγῶνας δραμῆν περι ἑαυτοῦ*), to run a race for one's life or safety, (as *τρέχειν περι τῆς ψυχῆς*), to run a race for one's life, or *soul*. (*ψυχη* means the soul of man as opposed to his body.) Any struggle or contest was called generally *αγων*, (as *αγων περι τῆς ψυχῆς*), and was particularly applied to the great national games held at Olympia. Hence the word came to mean a wrestling with self, as anguish, or even agony of mind—(*ἀγωνία*), our English word

being derived from it, and thus by metaphor the contest of the spirit with the body for victory, borrowed its imagery from the race-course and amphitheatre. The name Antipholus is probably composed of the preposition *αντι*, (which means *opposed to or against*), and *φυλλάς*, which means the leaves and foliage of a tree. (The verb *φυλάσσω*, means to keep watch, to guard against.) It may be observed this derivation lends itself readily to our theory of morality, or ethic, allied to the pruning of vines.

It may be perceived in the *Comedy of Errors*, it is Dromio of Syracuse, the servant to Antipholus of Syracuse, who is really the virtuous character. It is he who is presented fleeing from vice, and commenting upon his own transformation into an ass, and bewailing his condition with regard to the temptations he and his master are exposed to. This is thoroughly in keeping with the text or motto of this chapter from Bacon, who, in citing the *Cirenaics* and *Epicureans* as to virtue and pleasure, writes: "And made virtue (as it is used in some COMEDIES OF ERRORS), to be but as a servant, without which pleasure cannot be served and attended." (*Advancement of Learning*, book v. p. 74, 1605.)

In yielding to Adriana, Antipholus of Syracuse has trampled virtue, his attendant, under foot. Virtue is transformed by vice into the likeness of an animal. It is only by escaping and fleeing vice, virtue can find its better self or other half.

We may perceive in the following extract from Plato's *Banquet*, from whence, perhaps, the idea of the *Comedy of Errors* has been borrowed. In Socrates' repetition of the instruction concerning Love, (he received from Diotima,) he says:

"There is a saying, continued she, that lovers are in search of the OTHER HALF OF THEMSELVES. But my doctrine is, that we love neither the half nor even the whole of ourselves, if it happen not, my friend, to be good." (p. 171, *The Banquet*, Sydenham.)

What Diotima means is that we only discover another self when we elevate the soul and separate it by virtuous living from the body.

Every man is endowed with two geniuses,—a good and a bad one. The former of these two belongs to his understanding or reason, as a bridle to his passions, affections and appetites, which latter, when in revolt, constitute his evil genius. The *good genius* belongs to the spirit, and to the *future* welfare of an individual. The *bad genius* arises from the *body as will*, suggesting pleasure in *the present*. Bacon writes: "The will of man and his understand-

ing are TWINS AT BIRTH."—"Saving that this *Janus* is bifronted, and turns faces." (Book v. ch. i., *De Augustis*.)

Now let the reader note Antipholus of Syracuse and Antipholus of Ephesus *are twins*, and are brought into direct rivalry and opposition by their relationship to Adriana (the wife of Antipholus of Ephesus). They resemble each other so closely that, though they really are separate individuals, *they appear as identical*. Is not this the exact parallel of the relationship obtaining between the soul and the body of man? Do we not identify our ego with our body, and often deny the soul,—particularly if we exalt the passions and deny the spirit? Yet a time and moments come to all of us, when we apprehend *another real self*, apart and separate from our bodily and everyday individualism, and which real self is the direct opposite to the passions, affections and appetites of the will and moment. Let the reader study this passage from the *Comedy of Errors*:

Adriana. I see two husbands, or mine eyes deceive me.

Duke. One of these men is genius to the other:

And so of these. Which is the NATURAL MAN

And which the SPIRIT? Who deciphers them?

(Act v. 4.)

My hypothesis is, these *twins* represent the NATURAL MAN and the SPIRITUAL MAN, both in one body, *yet separate as to logic and ethic*. Suppose Bacon thought fit to illustrate, by means of a "philosophical play system," the relationship of the Understanding (or reason) to the Will (appetites, affections, passions) or body? He has stated they are, (he considers,) *twins by birth*. That is, they constitute, like Hermia and Helena in the Dream, a *dual unity*, at once separate as to essence, though identical as to habitation. The good and evil in us are always in rivalry, opposition and at cross-purposes. We are often in action with ourselves, just as Antipholus of Syracuse is with Antipholus of Ephesus. The present pleasure *supplants* the future good, and excludes the better angel. We each possess a character purely sensuous drawing us on to pleasure. We possess another arguing us away from it. Directly we yield to vice or the body, and it fastens upon us as Adriana does on Antipholus of Syracuse, in the shape of vice (beautifully represented by the vine), our better half or lawful husband (understanding and reason as the spiritual self) is recognized no more, and is denied entrance. We may see this, I suggest, pictured in the denial of recognition the *real Antipholus of Ephesus* receives at the hands of his wife, who, reveling with Antipholus, of Syracuse, refuses to admit or recognize

him as her real and lawful master. The sophistry of the passions and affections is such that they illaquate the understanding, and, when we allow the bad genius to oust the good one, we confound the present good of the senses with the individuality, and we no longer distinguish clearly between good and evil—*our twin characters!*

The fact there are twin servants introduced by the poet to match their twin masters, betrays the philosophical intention of the author. In the play of the *Twins* by Plautus there are no twin seconds or servants of the protagonists of the action. Bacon alludes to the dispute of the schools of Zeno and Socrates, against the schools of the Cirenaics and Epicuræans as to happiness simple or *attended*.

Bacon writes:

“As in some *Comedies of Errors*, where the mistress and maid change habits.” The student must perceive at once that such likeness as furnished by twins, amounting to mistake of identity, is exactly the same thing as the disguise intended by change of habits! The same philosophical purport is served by this deceitful resemblance.

Both the Antipholi are attended by themselves, and yet separate from their *real selves*. Thus in life we are always attended by our good and evil angels, by the master, (our mind and understanding) — by our bodies, (our servants and our pleasures)—the will. If we allow our servants to master us, and we give rein to the “*wild horses*” of the body, we become servants of the animal in us, and are, like Bottom and Dromio, translated into their likenesses by metaphor.

Cicero writes: “It has been said, then, by the most learned men, that none but the wise man is free.” (*Paradoxes*, part v.)

Lord Bacon writes at the commencement of the fifth book of his *De Augmentis*: “The purity of Illumination and the liberty of the will began together, fell together.” This is as much as to say *that in bad men the will is not free*, and identifies free will with the light and strength of the understanding,—knowledge and virtue. The same doctrine is repeated by Socrates in one of Plato's Dialogues entitled *περι ψευδος*, concerning ERROR, and I think the *Comedy of Errors*, is largely indebted for its philosophical purport, as intention, to this idea. In this Dialogue is argued

“*Whether error in the will depends on error in the judgment.* Socrates takes the affirmative side of the question; and his end is to prove the necessity of informing the understanding in moral truths, that is, of acquiring moral science; together with the necessity of

maintaining the governing part within us in full power over that which is inferior, that is, of acquiring habits of virtue; through want of such science and of which power or virtue man is led blindly or impelled into evil. This design is executed in three parts. The first is concerning words, the second part is concerning actions, the third proves that in dishonest or bad men the understanding is either unenlightened and blinded by passion, or else suffers in both ways, and therefore, that, with the ignorance or impotence of mind under which they labor, they labor at the same time under a necessity of doing ill: from which necessity they can be freed only by inward light and strength, that is, by science or virtue. Here we find the *Sapiens sibi que Imperiosus* of Horace (*Satyr* vii., book.ii.)

“Thy master does himself some master serve,
Some impulse sets in action every nerve.
Think not the puppet in his own command;
His strings are governed by another’s hand.
Who then is free? Who, not by passion fool’d,
In every motion is by reason ruled.
To all but reason, he superior still
Moves, but as bids him, his own better will.”

“Agreeable to this is that doctrine of the stoic derived immediately, it would seem, from this dialogue of Plato, ‘that only the wise man is free,’ upon which maxim the fifth satyr of Persius is a lively comment. But this being a philosophical paradox, Plato employs great address in insinuating into the mind a truth, which our own consciousness seems to contradict; for who is there, not under outward restraint, and only influenced by inward motives, who does not think himself free? Our subtle philosopher, therefore, argues upon the supposition of the freedom of will in bad men, and by thus arguing proves an absurdity, ‘that such as do evil wilfully are better men than those who do evil without intending it.’ The consequence of which is this: that the argument proceeded upon a false supposition; for that none do evil with a clear-sighted and distinct view, and that in bad men the will is not free.” (*Sydenham’s Plato*, vol. i., Argument of Lesser Hippias.)

The reader will perceive, how very closely the play of the *Comedy of Errors*, approximates in the main action, the thesis embraced in this dialogue of Plato’s entitled the *Lesser Hippias*, by Sydenham. The latter sums up the argument of the dialogue in the words already quoted: “Whether error in the will depends on error in the judgment.” Now, please mark, Adriana is plainly connoted with *revolt of will*. In reply to her sister’s remark that “The husband is bridle of the will,” she replies, “None but asses will be bridled so.” And it is a very remarkable thing, we find Dromio, the servant of Antipholus of Syracuse, directly Adriana fastens on his master, declaring he is ridden and transformed into an *ass*. I maintain the vine is a

metaphor for the revolted will, as passions, appetites, in opposition to the understanding, typified by her sister Luciana, who preaches self government. It may be seen Adriana mistakes Antipholus of Syracuse in this scene for her husband, which exactly parallels our text from Plato: "Error in the will depends on error in the judgment." Antipholus of Syracuse, we maintain, is seeking himself—that is his better genius or good angel typified by his twin brother,—whom he can only find by submission of his will to his understanding, that is, by virtue. Adriana is therefore introduced representatively to show the result of "Error in the will," when influenced by passion, and independent of judgment or understanding. The working on the master (or mind) is shown by the working on the servant or body. Directly the evil angel steps in, the good angel is known no more, and is confounded or unrecognized. That is, the illumination of the soul, by which we recognize another self, depends upon purity and virtue. The intention of the play seems to me to prove the existence of another self as soul, and to show it is not to be discovered, whilst we remain slaves or servants of the body and its passions.

We stand between ourselves and our better selves, and are claimed by our worse selves.

Our passions, vices and pleasures of the moment say, this is the man, pointing to the glass of our individuality. The judgment and reason, (when purified,) say, no, the real man is within, and in the directest contrast with appearance and the actor.

Adriana is just such a worse self as vice, laying claim to Antipholus of Syracuse, and refusing to recognize the spiritual man, who, by this very act, is kept out. It is only those who have wrestled with the flesh and clearly recognized the two souls, which, as Goethe says in *Faust*, "exist in every breast," who will understand the theory of the play, I propound. It is, in fact, a history and personification of the spirit and soul—twin brothers to the body, born at the same moment and lost, until, by virtuous living, we become as little children and are born again.

Those who question the ethical purpose of the play, may receive a hint from the third scene of the fourth act, where Adriana (as vice I maintain) is introduced with a courtesan.

Enter a Courtesan.

Cour. Well met, well met, Master Antipholus.

I see, sir, you have found the goldsmith now;
Is that the chain you promised me to-day?

Ant. S. Satan, avoid! I charge thee, tempt me not.

Dro. S. Master, is this Mistress Satan?

Ant. S. It is the devil.

Dro. S. Nay, she is worse, she is the devil's dam, and here she comes in the habit of a light wench, and thereof comes that the wenches say "God damn me;" that's as much to say "God make me a light wench." It is written, they appear to men like angels of light; light is an effect of fire, and fire will burn; ergo, light wenches will burn. Come not near her.

Cour. Your man and you are marvelous merry, sir.

Will you go with me? We'll mend our dinner here?

Dro. S. Master, if you do, expect spoon-meat, or bespeak a long spoon.

Ant. S. Why, Dromio?

Dro. S. Marry, he must have a long spoon that must eat with the devil.

Ant. S. Avoid then, fiend! what tell'st thou me of supping? Thou art, as you are all, a sorceress; I conjure thee to leave me and be gone.

Adriana is most probably copied from *Erotium* in the *Menæchini* of Plautus, who is represented as a courtesan, and whose Greek name speaks for itself, in its (erotic) root, meaning, as love or passion. It may be again noticed Dromio of Syracuse, in the above passage, is the good character who is continually cautioning his master, like some virtuous conscience, to avoid evil and eschew temptation.

Bacon writes:

"The first means of escaping is to resist the earliest temptation in the beginning, and diligently avoid and cut off all occasions that may solicit or sway the mind; and this is well represented *by shutting up the ears*, a kind of remedy to be necessarily used with mean and vulgar minds, such as the retinue of Ulysses."

(*The Sirens or Pleasures, Wisdom of the Ancients.*)

The student will observe Antiphilus of Syracuse and his servant Dromio escape by flight from the temptation of Adriana and her siren witchery, on board their ship. Thus by leading a virtuous life, and *shutting up their ears*, they discover and arrive at their *true selves, their twin brothers in the end*. My theory is, the Antiphili are really two personified aspects of one man, *the false man and the real man*, and these two revolve upon virtue and vice or character. Throughout Bacon's writings there is a strong distinction drawn between *the real man, and the outward man, or actor*. He writes with profound irony and truth. "He that is *only real* had need have exceeding great parts of virtue, as the stone had need to be rich that is set without foil." (*Of Ceremonies and Respects, Essay 52*).

In his Essay on Truth, he writes :

“Doth any man doubt, that if there were taken out of men’s minds vain opinions, flattering hopes, false valuations, imaginations as one would, and the like, but it would leave the minds of a number of men poor shrunken things, full of melancholy and indisposition, and unpleasing to themselves? One of the fathers, in great severity, called poesy “*vinum dæmonum*,” because it filleth the imagination, and yet it is but with the shadow of a lie.”

Oliver Wendel Holmes has wittily observed, that every man has three distinct selves,—“what he imagines himself to be, what others think he is, what God knows him to be.”

Bacon writes :

“*A mixture of a lie doth ever add pleasure.* This same truth is a naked and open daylight, that doth not show *the masks and mummeries and triumphs* of the world half so stately and daintily as candle-lights” (*of truth*).

Bacon is here clearly identifying the World *with plays, and with the actor’s art.*

Or study this, from the *Conference of Pleasure*, written about the same time the *Comedy of Errors* was being acted for the first time at Gray’s Inn :

“My praise shall be dedicated to the mind itself. The mind is the man, and the knowledge of the mind. A man is but what he knoweth. The mind itself is but an accident to knowledge, *for knowledge is a double of that which is.*” (*Bacon’s Works*, ii. 123.)

Our true self is a thing constantly denied recognition, and against which we ourselves conspire, in proportion as we allow the unpruned vines of vice to luxuriate, and envelop our souls in the Dionysiac excitements of life, be it passion or wine, folly or temptation. The mind and the body are two distinct twin characters in conflict and at cross-purposes with each other, and out of this dualism *all error arises.* To find our true selves, or the regeneration by restraint is the aim of a perfect life. Bacon’s doctrine of the will and the understanding, which he says “*turn faces and are Janus like,*” is simply body and intellect, in other words, the great dualism of matter and mind.

Robert Fludd, the great English Rosicrucian, writes :

“*Concludimus igitur quod Iesus sit templi humani lapis angularis, atque ita, ex mortuis lapides vivi facti sunt homines pii, idque transmutatione reali ab Adami lapi statu in statum sua innocentie et perfectionis, i. e., a vili et leprosa plumbi conditione in auri purissimi perfectionem.*” (*Summum Bonum*, 1 29, p. 37.)

This is the parable of the Caskets, in the *Merchant of Venice*, over again. That is, the *real gold is within, and not external*. The kingdom of heaven *is within us, not outside*. This is the regeneration of the Spiritual Man! It is just what the parable of the Caskets enforces,—the invisible and internal against the visible and the external. This is the Restoration (or part of it) Bacon and the Rosicrucians endlessly propose,—that is, that man should again return to his condition before the Fall, and live upright,—that is, with his entire body in subjection to his intellect and heart.

The reader may perceive, that the parable of the Caskets in the *Merchant of Venice* is purely *Alchymical or Rosicrucian*. Bassanio discovers Portia's portrait (and so wins her), in the despised LEAD CASKET which contains the real gold so to speak. General Hitchcock has ably pointed out in his works (*Alchymy, Remarks on, Shakespeare's sonnets, etc.*) that the expression "transmutation of metals" (particularly lead, into gold), was a mere figure of speech with the Hermetists and Alchymists, to signify regeneration through the spirit.

CHAPTER VI.

MIDSUMMER NIGHT'S DREAM AND BACON'S THIRTEENTH DEFICIENT OF A NEW WORLD OF SCIENCES, OR MAGIA NATURALIS.

Arcana publicata vilescunt, et gratiam prophanata amittunt.

Ergo: ne Margaritas objice porcis, seu Asino substernere rosas.

(*Chymical Marriage of Christian Rosycross*, 1459.)

Oberon first appears in the old French romance of *Huon de Bourdeaux*, and is identical with Elberich, the dwarf king of the German story of Otriet in the *Heldenbuch*. The name Elberich, or, as it appears in the *Nibelungenlied*, Albrich, was changed, in passing into French, first into Auberich, then into Auberon, and finally became our Oberon. Now, it is very striking to find Bacon, under the thirteenth of his *Deficients of a New World of Sciences*, entitled *Magia Naturalis*, or Natural Magic, writing:

“As for the *natural magic* (which flies abroad in many men's books), containing certain credulous and superstitious traditions and observations of sympathies and antipathies, and of hidden and specific properties, with some experiments commonly frivolous, strange rather for the art of conveyance and disguise than the thing itself, surely he shall not much err, who shall say that this sort of magic, is as far differing from such a knowledge as we require as the books of the gests of Arthur of Britain, or of Hugh of Bordeaux differs from *Cæsar's Commentaries* in truth of story.” (p. 169, *Advancement of Learning*, 1640.)

This is the more striking, inasmuch as Oberon and Titania evidently are intended, in the play of the *Midsummer Night's Dream*, to depict the magical, invisible and occult powers of nature, overriding the entire mechanism or action of the play. That these two are personifications of the higher powers of nature cannot be questioned by a close observer of the text. It is owing to their quarrels “*the seasons alter*,” and they term themselves the “*parents and originals*” of the elements.

An important proof of the intention of the poet's mind with regard to Titania, is made manifest in the choice of her name.

“The name Titania for the queen of the fairies appears to have been the invention of Shakespeare, for, as Mr. Ritson remarks, she is not ‘so called by any other writer.’ Why, however, the poet designated her by this title, presents, according to Mr. Keightly, no difficulty. ‘It was,’ he says, ‘the belief of those days that *the fairies were the same as the classic nymphs, the attendants of Diana.* The fairy queen was therefore the same as Diana, whom Ovid (Met. iii. 173) styles Titania.”

In Chaucer's *Merchant's Tale* Pluto is the King of Færie, and his queen Proserpina.” (*Folk-Lore of Shakespeare.* Thiselton-Dyer, p. 4.)

This theory of the identity of the fairy element with the classic nymphs, is borne out by the classic names prominent in the play,—Theseus, Hyppolita, Egeus, Demetrius, Lysander, Helena and Hermia, even to the site or locality chosen—Athens! It is my conviction the fairy element has been conceived, as the *magic or spiritual in nature*, which gives to the world its character of all encircling wonder, and which plays fantastic tricks with our reasoning faculties, deceiving us by its invisibility and mystery, setting us at cross-purposes with ourselves and the objective world,—in short, the contradictions existing between the senses and the intellect, matter and mind.

It is excessively curious to re-find the Rosicrucians repeating all this exactly. One of the most illustrious of the Rosicrucian Fraternity was *Joseph Francis Borri*, who appeared shortly after the death of John Heydon. His work *La Chiave del Gabinetto* contains their chief tenets. This book fell into the hands of the Abbe Vil-lars, who founded upon it his cabalistic romance, *The Count de Gabalis*:

“In the second conversation between the Count de Gabalis and his interlocutor, the former says, ‘When you are enrolled among the number of the children of philosophy, and when your eyes are strengthened by the use of our most holy medicine, you will see that all the elements are inhabited by a race of perfect creatures, which are concealed from the general eye of humanity in consequence of the sin of Adam. That immense space which lies between the earth and heaven has inhabitants far more noble than the birds and flies. The vast seas have other dwellers than whales and dolphins; the depths of the earth are not for the moles alone; and the element of fire, nobler by far than the other three, was not made to remain void and uninhabited.

“‘The air is filled with an innumerable multitude of beings in

human shape,—proud and majestic in their appearance, but very mild in reality. They are great lovers of science, subtle, fond of rendering service to the wise, but great enemies of the foolish and the ignorant. . . . The seas and the rivers are inhabited in like manner. The ancient sages named these people the Undines or the Nymphs. The males are few among them, but the females are in great number. Their beauty is extreme, and the daughters of man cannot be compared to them. The earth is filled almost to the center with Gnomes—people smaller in stature, who guard the treasures of the mines, and keep watch over precious stones. These are very ingenious, very friendly to man, and easy to command. They furnish the children of philosophy (the Rosierucians) with all the money they require, and think themselves sufficiently rewarded by our friendship. The Gnomides, their females, are small, but very beautiful and agreeable, and their dress is very curious. As regards the Salamanders, inhabitants of the fire, they also render service to the children of philosophy, but do not seek their company so eagerly as the others; and their wives and daughters are very rarely seen by mortal eyes. . . . They are by far the most beautiful of the elementary spirits, being compounded of the most subtile and beautiful of all the elements. By becoming a member of our fraternity, you will be enabled to see and converse with all these glorious multitudes; you will see their mode of life, their manners, and make acquaintance with all their admirable laws. You will be charmed by the graces of their mind, much more than with the beauty of their body; but you will not be able to refrain from sorrow and pity for their miserable fate, when you learn that their soul is mortal, and that they have no hope of eternal felicity in the presence of that Supreme Being whom they know, and whom they religiously adore. They will tell you that, being composed of the purest particles of the element they inhabit, and having within them no opposite and antagonist qualities, being made but of one element, they live for thousands of years. But what is time, however great, to eternity? They must return into nothingness at last; and this thought embitters their existence, and we have great difficulty in consoling them. Our fathers, the philosophers (the founders of the Rosierucian doctrine), speaking to God in their prayers, remembered the sorrow of the elemental people, and interceded for them; and God, whose mercy is without limits, revealed to them that the evil is not without a remedy. He inspired them with the knowledge that, as man, by the alliance of holiness which he contracts with his Maker, may be made a participator in the divinity, so may the Sylphs, the Gnomes, the Nymphs and the Salamanders, by contracting an alliance with man, be made participators in man's immortality. Thus, a Nymph or a Sylphide becomes immortal, and has a soul like man, if she can inspire one of us with love toward her; thus a Sylph or a Gnome ceases to be mortal, if one of the daughters of man will consent to marry him. 'And oh, my son,' continued the Count de Gabalis, 'admire the felicity of the Rosierucians! Instead of women, whose charms wither in a few short years, and are followed by ghastly wrinkles, we ally ourselves with beauties whose charms never fade

away, and whom we have the glory and happiness of rendering immortal.' ”

In reality, the Rosicrucians were philosophers who recognized the vast priority and predominance of the invisible and spiritual in nature over the visible and merely sensuous. Bacon is to be refound in his *Natural History* enforcing everywhere this same doctrine of SPIRIT, which he calls *Proserpine*. It is, in short, the intellectual in nature undiscovered by us, and wedded to cause and effect, as mechanical history which overrides and governs the destiny of man. Edison's phonograph to a savage would appear magical; Bacon, therefore, has purged the word “magic” as a word used improperly, and belonging to those things in nature not understood, or dimly apprehended as yet. Godwin writes of the Rosicrucian Fairies:

“To be admitted to their acquaintance, it was necessary that the organs of human sight *should be purged.*” (*Lives of the Necromancers,*” p. 36, Wm. Godwin, 1834.)

It is very remarkable to find Titania in the dream addressing this doctrine to Bottom:

And I will *purge thy mortal grossness* so
That thou shalt like an airy spirit go.

(Act iii. sc. 1.)

One of Bacon's ideas is, that everything sensible that we are acquainted with, contains an invisible and intangible spirit, which it works and clothes as with a garment (vol. iv., p. 195; vol. v., p. 224). This seems to be very near to the idea expressed in Goethe's *Faust* by the Erd-Geist.

The alchemist Paracelsus asserts that the elements were peopled with life,—the air with *Sylphs* and *Sylvains*, the water with *Undines*, the earth with *Gnomes*, and the fire with *Salamanders*.

Paracelsus indeed was one of the great authorities of the Rosicrucians, and it is excessively strange to find amongst some “Characters of the Lord Bacon,” there is one given by Dr. Peter Heylin (In his *Life of Archbishop Laud*, Part i, page 64, 1620, which may be found in *Baconiana, or Certain Genuine Remains of Sir Francis Bacon*, 1679), as follows:

“The Lord Chancellor *Bacon* was a man of a most strong brain and a *Chymical Head*; designing his endeavors to the perfecting of the *Works of Nature*; or, rather, improving nature to the best advantages of life, and the common benefit of mankind. Pity it was, he was not entertained with some liberal salary, which, had it been, he might have given us such a body of natural philosophy, and made it so subservient to the public good, that neither *Aristotle*

or *Theophrastus* amongst the ancients; nor *Paracelsus*, or the rest of our later Chymists, would have been considerable,"

The student will observe the incomprehensible allusion to *Theophrastus*, who described *Characters*, and also the allusion to *Paracelsus*.

In the third book of *The Advancement of Learning*, 1640, page 169, Bacon, under the head of the deficient "MAGIA NATURALIS, or the setting of Forms on Work" (Cap. v. s. i § i. 13th Deficient), discusses just the sort of *natural magic* which we find hinted at in the persons of Oberon, Titania and Puck. Indeed, it is not going too far to declare there is little doubt, if carefully considered, he is writing with a direct eye upon *The Midsummer Night's Dream*, for he immediately mentions the sources of the fairy mythology of the Dream, in the passage already cited.

Bacon continues: "Of this kind of learning, the fable of Ixion was a figure; who, projecting with himself to enjoy Juno, the Goddess of Power, had copulation with a cloud, of which he begot *Centaurians and Chimeras*. So, whoever are carried away with a frantic and impotent passion, and vaporous conceit to those things which only, through the fumes and clouds of imagination they fancy to themselves to see, instead of substantial operations, they are delivered of nothing but airy hopes (*spes inanes*), and certain *deformed and monstrous apparitions*. The operation and effect of this superficial and degenerate NATURAL MAGIC upon men, is like some soporiferous drugs, which procure SLEEP, and withal exhale into the fancy, merry and pleasant DREAMS IN SLEEP. (P. 169, Lib. iii., *Advancement of Learning*, 1640.)

Now, this passage, profoundly studied, approximates very closely to the character of Bottom, and his transformation as a deformed monster. He is stirred by a *vaporous conceit*, and *impotent passion*, to play before the Duke, and he finally falls asleep under the influence of Titania, or Nature, overcome by the encircling power of her arms as by ivy. This plant is well known to possess a soporific power, taken as a drug. The whole of Bottom's transformation is figured as a dream he has undergone in sleep.

The female ivy so
Enrings the barky fingers of the elm.

(Act iv. 1.)

Bottom's transformation is not a reality, but only a dream, in which he sees himself as he really is, or has been. Besides just what

Bacon terms "a deformed and monstrous apparition," is presented by Bottom's translation.

Quince. O monstrous! O strange! We are haunted.
(Act iii. 1.)

Bottom Wakes.

"*Bottom.* I have had a most rare vision. I had a *dream*, past the wit of man to say *what dream it was*. Man is but an ass if he go about to expound this dream. Methought I was, and methought I had. But man is but a patched fool, if he will offer to say, what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, or his heart to report, *what my dream was*. I will get *Peter Quince* to write a ballet of this dream; it shall be called *Bottom's Dream*, because it hath no bottom; and I will sing it in the latter end of a play, before the Duke. Peradventure, to make it the more gracious, I shall sing it at her death." (Act iv.)

Now, I believe this vision of Bottom's is closely connected with Virgil's ELM OF VAIN DREAMS (282-274 *Æneid* vi.). Please note in the passage cited from Bacon, he introduces the *Centaur* and *Chimæras*, both of which Virgil introduces in context with the elm or tree of airy hopes.

On the *Golden Ass* (written by Apuleius), Warburton writes:

"The priest or Hierophant of the rites leads up the train of the initiated WITH A GARLAND OF ROSES IN HIS HAND. Lucius approaches, DEVOURS THE ROSES, and, according to the promise of the goddess, is restored to his native form, by which, as we have said, no more was meant than a change of manners from vice to virtue. For an ass was so far from being detestable that it was employed in the celebration of her rites, and was ever found in the retinue of Osiris or Bacchus. The *garland* plainly represents that which the aspirants were crowned with at their *initiation*, as the virtue of the ROSES designs the mysteries. At his *transformation* he had been told that ROSES were to restore him to humanity, so that amid all his adventures he had still this remedy in view." (p. 319, vol. i., *Divine Legation*.)

Now, please note this parallel,—Titania places *musk roses* on *Bottom's head*, evidently a *garland*.

Puck describes this act:

"For she his hairy temples *then had rounded*
With coronet of fresh and fragrant flowers."
(Act. iv, 1.)

It is plain, Bottom is being initiated, and Titania, probably the same Nature goddess as Isis, Diana, Luna (invoked by Apuleius).

Not only this, Bottom's sleep is really the symbolical death of the mysteries :

Obe. Silence awhile. Robin take off this head.
Titania, music call; AND STRIKE MORE DEAD
 THAN COMMON SLEEP of all these five the sense. (*Ib.*)

The initiation was to *refine and purify the senses from the animal passions and ass-like stupidity of the initiate.*

The reader may perceive that Bottom's restoration to his own shape again, like that of Apuleius, is closely connected with the roses placed on his head! For within the same scene, and indeed within a few lines of each other, this is effected.

I am convinced the whole of the interlude is not only a reflection of the play itself, but closely connected with the Bacchic Mysteries. For example, the Lion was a symbol of Bacchus.

"Thus the Chorus of Bakchai call upon Dionysus to put forth his dreadful might, and to appear as a flaming lion with *radiant mane* (Euripides Bakchai, 1018). Dionysus, as Peter Bromius THE ROARER, sometimes appears as Leonto Kephilik on Mithraic and Gnostic symbols." (Vide *King the Gnostics*, 54, 101.) (*Great Dionyiac Myth.* Brown, vol. ii., pp. 61, 62.)

Compare :

Snug. Have you the Lion's part written? Pray you if it be, give it me, for I am slow of study.

Quince. You may do it *extempore*, for it is nothing but *roaring*.

Bottom. Let me play the Lion, too. I will *roar*, that I will do any man's heart good to hear me. I will *roar*, that I will make the Duke say, Let him *roar* again, let him roar again. (Act i.)

Next, the *Apples of Dionysus* were called *Quinces*. "A quince was given in token of fruitfulness to the *brides of Athens* upon the day of their marriage." (*Theocritus*, ii. 120; iii. 10. Peacham-Potter's *Antiquities of Greece*, i. 202.) Now, one of the characters in this interlude is named *Peter Quince*, and they are all rude mechanicals of ATHENS, which locality is a powerful hint for the mysteries we are alluding to,—the *Anthesteria* or *Feast of Flowers*, yearly celebrated in the month Anthestrion (February-March). This is evidently repeated in Perdita's flower-gathering scene in the *Winter's Tale*.

Thucydides calls the Anthesteria, the more ancient festival of Dionysus (ii. 15), and *it is closely connected with Theseus and held at Athens!* In these festivals Dionysus was lampster, or the lamp or

lantern, which recalls the lantern in the interlude. Besides comedy and tragedy were thus represented at Athens, for the stage was religion and philosophy at once.

Thomas Taylor, quoting Empedocles, and discussing that passage in Virgil, touching the Vestibule of Hell, (in the vi. Book *Æneid*.) writes :

“ This division is threefold ; representing, in the first place, the external evil with which this material region is replete ; in the second place, intimating that the life of the soul when merged in the body is nothing but a dream ; and, in the third place, under the disguise of multiform and terrific monsters, exhibiting the various vices of our irrational and sensuous part.” (P. 17, *Bacchic Mysteries*.)

This is exactly what I take to be portrayed by Bottom’s transformation into a monster, or ass, which animal represents just this sensuous, irrational, sluggish or stupid part of our animal nature. It is striking Taylor makes these observations in context with the “ Tree of Dreams ” of Virgil, viz.: THE ELM. I think, therefore, the student will perceive that there is a palpable connotation between Bottom’s dream and Virgil’s Tree of Dreams, the Elm.

In Dante’s *Purgatorio* (Canto xxvii.) the story of Pyramus and Thisbe is clearly associated with purification BY FIRE. The Angel of God appears to Dante and cries, outside the flame :

“ No one farther goes, souls sanctified,
If first the fire bite not ; within it enter,
And be not deaf unto the song beyond.

Upon my clasped hands I straightened me,
Scanning the fire —

“ Now, look thou, son,
’Twi’x Beatrice and thee there is this wall.
As at the name of Thisbe, oped his lids
The dying Pyramus, and gazed upon her,
What time the mulberry became vermilion
Even thus my obduracy being softened
I turned to my wise guide.

Again, Canto xxxiii., *Purgatorio*, we find purification by WATER.

“ And if thy vain imaginings had not been
Water of Elsa round about thy mind,
And Pyramus to the mulberry their pleasure
Thou by so many circumstances only

*The justice of the interdict of God
Morally in the tree would recognize.*

From the most holy water I returned
Regenerate, in the manner of new trees
That are renewed with a new foliage,
Pure and disposed to mount unto the stars.

xxxiii. 143-145.

That the Dream deals in *creative principles*, platonically applied cannot be doubted.

Theseus. What say you Hermia? be advised fair maid
To you your father should be as a god.
*One that composed your beauties, yea and one
To whom you are but as a form in wax
By him imprinted, and within his power
To leave the figure or disfigure it.* (Act i.)

This is nothing but Plato's eternal image to illustrate the imprinting of the Divine ideas upon creation, *as a seal stamps its image upon wax*. That is, entire creation is fashioned according to mind, and bears the impress, even as the poet stamps ideas upon his creations. This theory was revived by the Rosicrucians, and particularly by Jacob Boehmen, the seer of Görlitz, one of whose works bears the title *De Signatura Rerum*, or The Signatures of Things. Lord Bacon writes:

"For God defend, that we should publish the airy dreams of our own fancy, for the real ideas of the world. But rather may He be so graciously propitious unto us, that we may write the Apocalypse, and true visions of the *impressions and signets of the Creator upon His creature!*" (p. 38 Preface, *Advancement of Learning*, 1640.)

"Neither are all these whereof we have spoken, and others of like nature, mere similitudes only, as men of narrow observation perchance may conceive, but of the very same footsteps, and *seals of Nature, printed upon several subjects or matter.*" (p. 135, Lib. iii., *Advancement of Learning*.)

This metaphor of *printing and sealing* (signets) *upon matter* may be seen to be repeated in the play quoted, as by Bacon. The Dead were classically called *Demetrians*, as subject to matter, over whom Demeter, the earth goddess, presided.

Existence is a coin with two faces. On one side is matter or phenomena, on the other side rationalism. A child untaught sees in letter-press, only certain uniform figures, the adult sees only the meaning. In the same way, Bacon, like Robert Fludd, the great Rosicrucian, always regards nature as a *volume of God's creatures*, as a text, in which very few can read, but whose spirit is at the bot-

tom of everything. I take it, with this idea firmly fixed in his mind, he set to work to illustrate the "BOOK OF NATURE," by another "BOOK OF NATURE," with a spiritual meaning behind it — Shakespeare's so-called plays, — the 1623 folio — "Philosophical Play Systems," as he terms them.

Bacon writes :

"To close in a word, let no man, upon a weak conceit of sobriety or ill-applied moderation, think or maintain that a man can search too far, or be too well *studied* in the *Book of God's Word, or in the Book of God's Works.*" (Lib. i. p. 9, *Advancement of Learning.*)

"First, the *volume of Scriptures*, which reveal the will of God; then the *volume of creatures*, which express His power." (Lib. p. 47, *Advancement of Learning.*)

It is the *Hermetic*, or concealed spiritual meaning, which is stamped upon nature and phenomena, upon the reverse side of the coin of nature, or its visible text. The name *Hermia* carries a suspicious root origin and affinity to the Greek verb to "interpret," and means anything concealed. She is in love with Lysander, but her father's creative purpose is she should be *crossed* in her desires, and not wed with her natural affinity, but rather with Demetrius, whom she loaths, *as the very pole opposite to her*. Here let me remark, philosophically existence has its root essence in the marriage of contradictions, or out of antagonism; that is, out of conflict, or opposition of mind and matter. This *crossing* springing out of a father's purpose, is the basis of the action of the play, as far as the two pair of lovers are concerned.

Hermia. O *Cross!* too high to be enthral'd to low.

Lysander. Or else misgraffed in respect of years.

Hermia. O spite! too old to be engaged to young.

Lysander. Or else it stood upon the choice of friends.

Hermia. O Hell! to choose love by another eye. (Act i.)

Here let me remark that the whole of Shakespeare's style, (if it be Shakespeare's,) is antithetical, and he delights in the union of contraries, amounting to paradox, just as Bacon reveals in his *Antitheta*, "For who knows not if the doctrine of contraries be not the same," writes Bacon. In this play we are discussing this doctrine of paradox is very strongly visible in the text. Theseus exclaims (in scene 1, act v

"Merry and tragical! Tedious and brief.

That is hot ice and wondrous strange snow

How shall we find the concord of this discord?"

(Act v. 1.)

It is impossible to imagine a world constructed out of one principle. Just as art consists of light and shadow, so the world reveals in winter and summer, heat and cold, night and day, gravity and centrifugal force, love and hate, an everlasting opposition which continually run into each other. The magianism of Zoraster, and of the Manichees, was adopted by the Rosicrucians, and Bacon, in his discussion upon the *Persian magic*, evidently was imbued with this philosophy, which Heraclitus and Empedocles strongly enforced and delivered, and which may be summed up in the words of the former, "War is father of all things," Bacon repeats this in the words, "Strife and friendship are the spurs of action and the *keys of works.*"

CHAPTER VII.

BACON'S NEW WORLD OF SCIENCES.

I think I am right in saying, the general public imagine this problem of the Bacon-Shakespeare authorship, revolves only upon a question of names, as to who really wrote the 1623 folio plays. Interesting as such a literary acrostic might be, I myself think very little of it, and don't see what is particularly gained by a change of names, seeing a rose is just as sweet by any other name. The object of this work is to suggest in a humble way (and very incompletely, it must be confessed, but to the best of my powers), that the folio plays are symbolical, and examples of Bacon's inductive system, to which they are wedded by means of every sort of syllogism, analogy and parallel, joined to a great system of cipher. This assumption must, in its initial statement, excite incredulity and laughter, and I am not unprepared for it. If I had heard, a few years ago, such a theory, I might have myself smiled at such an airy flight of imagination. But I have well weighed the evidence presented by the most extraordinary book in the world, Bacon's *De Augmentis* of 1623, and particularly its supposed translation by Wats of 1640, which I believe is the real original English version first written by Bacon, and from which the former was translated into Latin. (For which proofs see my work, *Hermes Stella*.)

Bacon speaks of this work as a key for the better "opening up of the *Instauration*." Without the reader knowing this work, it is impossible to convey the slightest idea of its scope, character and mystery. One of its most striking features is its prætermitted parts, Deficients, or Sciences, which are fifty in number, and which are catalogued at the end of the work, as *A New World of Sciences*. It has generally been understood these Deficients are only sciences, Bacon proposed the world should augment and perfect. But this idea, (though possibly in some few particular cases correct), cannot be applied to many of them, and in no way whatever applies to some. Bacon evidently wrote guardedly and with reserve upon these Deficients. He took even pains to conceal some of their real titles, and it was long before I recognized the true character of some of them, though well acquainted with the work. They are

really, just those dangerous subjects, allied to Bacon's secret intentions and reserved plans, which cover under a fictitious disguise the entire *Instauration*. A great many of these Deficients belong to Bacon's completed works, others leave us completely in the dark, but they are all introduced with a profound object and plan, only hinted at in the darkest possible language. As this statement may arouse scepticism, I will here introduce the catalogue titles of this *New World of Sciences*.

A NEW
WORLD OF SCIENCES,
OR THE
DEFICIENTS.

LIB. II.

* *ERRORES NATURÆ* or the History of Preter—Generations. Cap. 2. Sect. 3.

* *VINCULA NATURÆ*, Experimentall or Mechanical History. Cap. 2. Sect. 4.

* *HISTORIA INDUCTIVA*, Naturall History for the building up of Philosophy. Cap. 3. Sect. 1.

* *OCULUS POLYΦEMI*, Or the History of Learning: from age to age. C. 4. Sect. 1.

* *HISTORIA AD PROPHETIAS*, The History of Prophecy. C. 11. Sect. 2.

* *SAPIENTIA VETERUM*, Philosophy according to ancient parables. C. 13. S. 3.

LIB. III.

* *PHILOSOPHIA PRIMA*, Or the Common and Generall Axioms of Sciences. Cap. 1. Sect. 3.

* *ASTRONOMIA VIVA*, Living Astronomy. Cap. 4. Sect. 3. § 1.

* *ASTROLOGIA SANA*. Sound Astrologic. Cap. 4. Sect. 3. §. 2.

* *PROBLEMES Naturall*, a continuation thereof. Cap. 4. Sect. 5.

* *PLACITES* Of ancient Philosophers. Cap. 4. Sect. 5. §. 1.

* *FORMÆ RERUM*: A part of Metaphysique of the Forms of things. Cap. 4. Sect. 6.

* *MAGIA NATURALIS*, or the setting of FORMES on work. Cap. 5. S. 1. §. 1.

* *INVENTARIUM OPUM HUMANARUM*, An Inventory of the Estate of Man. Cap. 5. Sect. 2.

* *CATALOGUS POLYCHRESTORUM*, a Catalogue of Things of multifarious use and application. Cap. 5. Sect. 2. §. 1.

LIB. IV.

* TRIUMPHI HOMINIS, or of the SUMMITIES and highest pitch of Humane Nature. Cap. 1. Sect. 2. §. 2.

* PHYSIOGNOMIA CORPORIS IN MOTU, a Physicall discovery of the Body upon Motion. Cap. 1. Sect. 3. §. 1.

* NARRATIONES MEDICINALES, Medicinal Reports, or Historical observations in Physique. Cap. 2. Sect. 3. §. 1.

* ANATOMIA COMPARATA, Comparative Anatomy. Cap. 2. Sect. 3. §. 2.

* MORBI INSANABILES, Of the curing of Diseases counted incurable. Cap. 2. Sect. 2. §. 5.

* DE EUTHANASIA exteriore, Of a faire and easy outward passage out of life. Cap. 2. Sect. 3. §. 6.

* Of AUTHENTIQUE and approved Medicines. Cap. 2. Sect. 3. §. 7.

* ARTIFICIALL Imitation of Naturall Bathes. C. 2. Sect. 3. §. 8.

* FILUM MEDICINALE, An orderly course and sequelle in Physique. Cap. 2. S. 3. §. 9.

* PROLONGATION of the space or course of life. C. 2. Sect. 4.

* Of the substance of the Sensible, or meerely producted Soule. Cap. 3. Sect. 1.

* Of the impulsion of the Spirit

in voluntary Motion. Cap. 3. Sect. 3. §. 1.

* Of the Difference between Perception & Sence. Cap. 3. Sect. 3. §. 1.

* RADIX PERSPECTIVÆ, The originall of the Perspectives, or of the Forme of Light. Cap. 3. Sect. 3. §. 4.

LIB. V.

* VENATIO PANIS, Or Literate experience. Cap. 2. Sect. 1. §. 1. 2.

* ORGANUM NOVUM, or true Directions for the Interpretation of Nature. Cap. 1. Sect. 3 §. ult.

* TOPICÆ PARTICULARES, Or Places of Invention, appropriate to Particular subjects and sciences. Cap. 3. Sect. 2. §. 1.

* ELENCHUS IDOLORUM, Sophisme-Images, imposed upon the understanding from the nature of Man, Generall, Particular, or Communicative. Cap. 4. Sect. 3.

* ANALOGIE OF DEMONSTRATIONS according to the nature of the subject. Cap. 4. Sect. 4.

LIB. VI.

* NOTES OR IMPRESSIONS OF THINGS, from Congruity, or from ad Placitum. Cap. 1. Sect. 1. §. 2.

* A PHILOSOPHICALL GRAMMAR, Or the Analogy between words & Things. Cap. 1. Sect. 2. §. 1.

* TRADITIO LAMPADIS, Or the Method deliver'd unto the sonnes of Wisdome. Cap. 2. Sect. 1. §. 1.

* OF THE WISDOM OF PRIVATE SPEECH; Or respective Deliveries of a mans selfe. Cap. 3. Sect. 1. §. 1.

* THE COLOURS of Good and Evill in Apparance, simple and compar'd. Cap. 3. Sect. 2. §. 1.

* ANTITHETA RERUM, the Contre-positiō of things. Cap. 3. Sect. 3.

* FORMULÆ MINORES, lesser formes or stiles of speech. Cap. 3. Sect. 4.

LIB. VII.

* SATYRA SERIA, or of the subtile Reaches, Cautels, and impostures in professions. Cap. 2. Sect. 3. §. 3.

* GEORGICA ANIMI, the culture of the mind. Cap. 3. Sect. 1.

LIB. VIII.

* AMANUENSIS VITÆ, or of

Sparsed Occasions. Cap. 2. Sect. 1. §. 1.

* FABER FORTUNÆ, the Contriver of Fortune; or the course of Life for advancement. Cap. 2. Sect. 1.

* CONSUL PALUDATUS; Or the Art of enlarging the bounds of a Kingdome or State. Cap. 3. Sect. 1.

* IDEA JUSTITIÆ UNIVER-SALIS; or the Fountains of Law. Cap. 3. Sect. 2.

LIB. IX.

* SOPHRON; Or of the right use of Humane Reason in Matters Divine. Cap. 1. S. 1.

* IRENÆUS, Or of the degrees of Unity in the City of God. Cap. 1. Sect. 1.

* UTRES CŒLESTES; or the Emanations of SS. Scriptures. Cap. 1. Sect. 3.

(1640, *Advancement of Learning.*)

Take the first, Bacon's MECHANICAL HISTORY. What it really is, nobody can tell us. Or what is his MAGIA NATURALIS, or *the Setting of Forms on Work*? What literary man will kindly explain to us Bacon's object or intentions, with regard to VENATIO PANIS or Literate Experience, or what is signified by his TOPICÆ PARTICULARES, or *Places of Invention* (discovery), or by TRADITIO LAMPADIS, or *the method delivered unto the Sons of Wisdom*? Or by the *Wisdom of Private Speech*? Nobody can throw one ray of light on these subjects, except to charge Bacon with his own ignorance! A study of the text, where these subjects are introduced and discussed, only thickens the darkness, though it is plain the writer is master of his subject, is cautiously reserved, and alluding to matters rather implied than stated. What right have we to arrogate our ignorance to the author of these Deficients? Why should Bacon introduce those curious cipher and secret-knowledge methods of the

sixth book,—NOTES or impressions of things, from congruity, and A PHILOSOPHICAL GRAMMAR (being the thirty-fifth and thirty-sixth Deficients in order of the catalogue)? Why, indeed, should the *Instauration* require ciphers to open it, seeing Bacon denies their introduction in order to swell his muster-roll of sciences? (p. 270.) What does Bacon conceal under private speech, to whom does he prepare to talk privately? Why should it require prudence? All this to the reader unacquainted with the work, may appear simply super-subtle trifling on my part. But he would change his opinion, after a few hours' serious study of the text in connection with these subjects. Why did Bacon select in this work a style that was to choose its reader, and purposely write obscurely, as he states to Doctor Playfer? How can these subjects assist in opening the *Instauration*, which is commonly held to be allied only to nature and inductive science? Why introduce poetry as one of the great bases of the work, from which and with which the entire *Instauration* is bound up? What is meant by AMANUENSIS VITÆ or of sparsed occasions? It is easy to blanch these obscurities and discourse upon the plain, but behind each of these subjects is a great plan and a great mystery, also an entire whole and systematic logic affiliating one part to the other. In short, I maintain this work was written expressly for the purpose of not only establishing Bacon's authorship right to the 1623 plays, but also for discovery of the symbolism of those same plays, by means of induction leading us on step by step from one discovery to the other. The reader will perceive the Sixth Deficient is entitled *Sapientia Veterum*; that is, Bacon's *Wisdom of the Ancients*. This subject is introduced page 108, on the heels of stage plays (p. 107), and betrays its object out of hand; that is, the application of the entire collection to the *stage plays* of the 1623 theatre. The forty-second Deficient, *Satyra Seria*, is undoubtedly Bacon's *Essays*, disguised under this strange name. Then we find the ORGANUM NOVUM, but why it should be included in this work is a mystery, unless we believe it is to be used in relationship to discoveries allied to the entire *Instauration* as a whole. Let the reader reflect over the fact, Bacon's secret methods of tradition, or of delivering secret knowledge, belong and are included in this *New World of Sciences*. In Bacon's age secret writing was nothing new, and are we sure these ciphers of Bacon's do not and will not lead to the discovery of the real meaning of his *New World of Sciences*? Few of the subjects of this catalogue are really sciences at all, in the proper

sense of the term, as may be seen in the including of his *Sapientia Veterum*, or Wisdom of the Ancients, his *Colors of Good and Evil*, his *Topicæ Particulares* (or Places of Invention), his *Venatio Panis*, and many others in this catalogue. They are all really, I maintain, secret parts of the *Instauration*, belonging to the intellectual globe or interpretation of the plays, which Bacon was obliged to leave half obscured in esoteric language, which sharpness of wit was to discover through time. They are introduced in the text of the *De Augmentis*, in just such relationship to the entire work as a whole, as may become emergent upon discovery and practice. A proper comprehension, use, application and interpretation of the real significance of these *New World of Sciences*, will open up the entire *Instauration*.

There are only thirty-five plays registered in the catalogue of the 1623 first edition Folio Plays. *Troilus and Cressida*, though in the volume (with only one page numbered) is, for some purpose, left out of the catalogue, which the reflective reader cannot believe was an accident. There are, therefore, really thirty-six plays in the Folio 1623 edition plays. I have found these two numbers, playing such a frequent and important part, in my cipher discoveries, either with regard to the text in connection with the paging, or in words italicised, that I have come to the certain conviction, this omission of *Troilus and Cressida* from the catalogue, was expressly done to furnish two cipher numbers, 35 and 36. Their sum is 71, and this is a frequent number (upon some pages of the 1640 *Advancement of Learning*) of words italicised. Shakespeare likewise furnishes in his completed years, and year just entered (1616) when he died, the the two numbers 52, 53. Bacon, in like manner, was 55 and 56 the same year, 1616, and 62, 63 in 1623. Now, I am about to point out to the reader, that the two Deficients of Bacon's *New World of Sciences*, entitled NOTES OF THINGS and PHILOSOPHICAL GRAMMAR, are also the thirty-fifth and thirty-sixth in order of the catalogue I have given, counted from the commencement. Now, it is important the reader should understand what these subjects treat of. They belong to the sixth book of the *De Augmentis*, which treats of Tradition (which Bacon explains as secret knowledge, on pages 258, 259 *Advancement of Learning*, 1640). What Bacon intends to suggest is, we should take *Notes from congruity of numbers*, from figures, pagings, and, above all, to note this is the thirty-fifth Deficient. This is one of his methods of traditive knowledge, or handing on to the interpreter the things invented. This is one

of the Deficients which is to open up Bacon's *New World of Sciences*, if properly understood and applied. The reader may, perhaps, dimly apprehend my somewhat too ambitious title to this work, the COLUMBUS OF LITERATURE, when I maintain these Deficients, (and particularly the thirty-fifth and thirty-sixth), are intended to open up by cipher the new world, or intellectual hemisphere of Bacon's entire *Instauration*, of which the plays are the old world, and this book of the *Advancement of Learning*, from which I quote, is the ship (or ark if we like) sailing and carrying the precious argosy of discovery. It was written as a great key-book for the better opening up of the globe theater plays. This theory may not be proved by me, but it will be by others. On the title-page engraving, the reader may perceive Bacon's design, prefigured by the two globes, joining hands (the old world and the new), with the ship beneath, passing or about to pass the pillars of Hercules (Gibraltar) for America. Now the reader is about to see from Bacon's text, touching this thirty-fifth *Deficient* of his *New World of Sciences*, how it deals with *Notes of Things from Congruity of Numbers*, and therefore I claim right in postulating cipher proof by agreement (or congruity) of mathematical numbers.

“ § Notes therefore of things, which without the helpe and mediation of Words signifie Things, are of two sorts; whereof the first sort is significant of Congruitie; the other *ad placitum*. Of the former sort are Hieroglyphiques and Gestures; of the later are those which we call Characters Reall. The use of Hieroglyphiques is very ancient, and had in a kind of Veneration; especially amongst the Ægyptians, one of the most Ancient Nations: So that Hieroglyphiques seem to have bin a first-borne writing, and elder than the Elements of Letters; unlesse, it may be, the Letters of the Ebrews. As for Gestures they are, as it were, Transitory Hieroglyphiques. For as words pronounced vanish, writings remaine; so Hieroglyphiques expressed by Gestures, are transient, but Painted, permanent. As when Periander being consulted with, how to preserve a Tyranny, bid the Messenger stand still, and he walking in a Garden, topt all the highest Flowers; signifying the cutting of, and the keeping low of the Nobility; did as well make use of a Hieroglyphique, as if he had drawne the same upon Paper. This in the meane is plain, that Hieroglyphiques and Gestures ever have some similitude with the the thing signified, and are kind of Emblemes; wherefore we have named them the Notes of things from Congruitie. But Characters Reall have nothing of Embleme in them; but are plainly dumbe and dead Figures, as the Elements of Letters are; and only devised *ad Placitum*, and confirmed by Custome, as by a tacite agreement. And it is manifest also that there must needs be a vast number of them for writing, at lest so many as there are Radicall

words. Wherefore this portion of Knowledge concerning the Organ of Speech, which is of the Notes of Things, we report as Deficient. And though it may seeme of no great use, considering that Words & writings by Letters are the most apt Organs of Tradition; yet we thought good to make mention of it here, as of a knowledge not to be despised. For we here handle, as it were, the Coynes of things Intellectuall; and it will not be amisse to know, that as Money may be made of other matter besides Gold and Silver; so there may be stamped other Notes of things besides Words and Letters."

Now, let us take the next Deficient, the thirty-sixth, corresponding with the whole number of plays in the 1623 folio.

"§ We will divide Grammer into two sorts, whereof the one is Literary; the other Philosophicall. The one is meerly applied to Languages, that they may be more speedily learned; or more correctedly and purely spoken. The other in a sort doth minister, and is subservient to Philosophie. In this later part which is Philosophicall, we find that Cæsar writ Books DE ANALOGIA; and it is a question whether those Books handled this Philosophicall Grammer whereof we speake? Our opinion is that there was not any high and subtile matter in them, but only that they deliver'd Precepts of a pure and perfect speech, not depraved by popular Custome; nor corrupted and polluted by over-curious affectation; in which kind Cæsar excell'd. Notwithstanding, admonish't by such a worke, we have conceiv'd and comprehended in our mind, a kind of Grammer, that may diligently enquire, not the Analogie of words one with another, but the Analogie between Words and Things, or Reason; besides that Interpretation of Nature, which is subordinate to Logique. Surely Words are the foot-steps of Reason; and foot-steps doe give some indications of the Body; wherefore we will give some general description of this." (*Ib.* pages 261-262.)

I refer the reader to page 53 of this work, reproduced, where he will find *Cæsar's Analogy* introduced upon the mispaged 53, showing Bacon gives us a sly hint for this Philosophical Grammar, upon a page carrying Shakespeare's age 53 and Bacon's age, (full age, or completed years) in 1616, viz., 55, masking each other! The reader may see this Philosophical Grammar, consists chiefly of *Analogy*, that is, of resemblances, by parallel, and does not apply to languages, but to a strictly philosophical method of hunting out by means of *Notes of Things*, and quick-sightedness, the analogy between words and things. These words, these things, may be seen, are subordinate to logic or the footsteps of reason. I maintain stoutly, all this refers to the Philosophical Grammar scene upon page 53 *Merry Wives of Windsor*, where the pronoun *Hic*,

Hæc, Hoc, is declined and identified in the accusative case, by travesty with Bacon in the line :

Hang Hog is Latin for Bacon I warrant you.

The words Hang Hog are twice repeated together thus :

Evans. I pray you, have you your remembrance, child :
Accusativo, *hîng, hang, hog* :

Quickly. Hang-Hog is Latin for Bacon I warrant you.
(P. 53, *M. W. W.*)

The words *hang-hog*, are the thirty-fifth and thirty-sixth in italics, counted down this column 106 of the comedies, and 261 and 262 all counted down, agreeing with the page from which the last passage cited (from Bacon's *Advancement of Learning*, viz., 261, 262,) on which this Philosophical Grammar, or the thirty-sixth Deficient of *A New World of Sciences* is continued. This is just an example of what Bacon means by *Notes of things from congruity*. I wish the reader could see the work, or I could present it to him, he would indeed be speedily convinced. For the great page of cipher, Bacon gives, as example of his bi-literal alphabet, is upon pages 267, 268, 269, agreeing with the words "*For Bacon I*," or "*Latin for Bacon*," in the line quoted, which are *exactly* 266, 267, 268, or 267, 268, 269, just as we count the second hyphenated word *hang-hog*, singly or doubly (see column 106 *M. W. W.* reproduced). Mr. Ignatius Donnelly has seen this proof of congruity. Mr. Francis J. Schulte, of Chicago, possesses a copy of this rare work (almost unknown) which I was happy to be able to persuade him to purchase. I hope he will reprint it, and give the great American public the opportunity of possessing, certainly the most extraordinary book in the world, to which they hold a special right, inasmuch as it was designed to cross the seas and open up Bacon's new world of sciences,—the America of his inductive system applied to the plays. A great deal of all this I am striving to draw attention to, has already been published by me in *Hermes Stella*, and in *Francis Bacon*, my last work, but, like trying to sell bank notes for a song, it goes by unheeded, just because the world won't examine it, and won't believe in it, and the book itself is almost unattainable. It is really the original English version of the *De Augmentis*, which Bacon held back for fear of premature discovery of his cipher secret, and published posthumously. For this see proofs in *Hermes Stella*. No words or quoted matter, can carry the weight the work itself does, and the public will question all assertions of this sort, or cipher counts, until proved by authority.

I now give page 264 of this same *thirty-sixth Deficient or Philosophical Grammar*, whereon the reader will perceive poetry introducing us to ciphers. And here let me state the printers have the pages quoted from before them, and there can be no cooking of figures, that common charge brought against every author on this subject. From page 263:

III But the measure of words hath brought us forth an immense body of Art, namely Poesie; not in respect of the matter (of which we have spoken before) but in respect of stile and the forme of words, as Metre or Verse; touching which the Art is very small and briefe, but the accesse of examples large and infinite. Neither ought that Art (which the Grammarians call Prosodia) to be only restrain'd to the kinds and measures of Verse; for there are Precepts to be annext, what kind of Verse best fitteth every matter or subject. The Ancients applied Heroicall Verse to Histories and Laudatories; Elegies to Lamentations; Iambiques to Inveectives; Lyriques to Songs and Hymnes. And this wisdom of the Ancients is not wanting in the Poets of later Ages in Mother-tongues; only this is to be reprehended, that some of them too studious of Antiquity have endeavoured to draw moderne Languages to Ancient Measures (as Heroique; Elegiaque; Saphique, and the rest) which the fabrique and composition of those Languages, will not beare; and withall is no lesse harsh unto the eare. In matters of this Nature the judgment of sense is to be preferr'd before precepts of Art, as he saith,

—Cœnæ Fereula nostræ
Malle Convivis quam placuisse Cocis.

Nor is this Art, but the abuse of Art, seeing it doth not perfect, but perverts Nature. As for Poesie (whether we speake of

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OF THE ADVANCEMENT.

Fables, or Metre) it is, as we have said before, as a Luxuriant Herb brought forth without seed, and springs up from the strength and ranknesse of the soyle. Wherefore it runs along every where, and is so amply spread, as it were a superfluous labour to be curious of any DEFICIENTS therein; the care therefore for this is taken already.

§ As for Accents of Words, there is no need, that wee speake of so small a matter; unleffe, perchance, some may think it worth the noting, that there hath bin exact observation made of the Accents of Words, but not of the Accents of Sentences; yet this, for most part, is the generall Custome of all men, that in the close of a Period they let fall their voice, in a demand they raise it, and many such like usages.

§ As for writing, that is perform'd either by the vulgar Alphabet, which is everywhere receiv'd; or by a secret and private Alphabet,

which men agree upon between themselves, which they call Cyphers. But the Vulgar Orthography hath brought forth unto us a Controversie, and Question, namely, Whether words should be written as they are spoken, or rather after the usual manner. But this kind of writing, which seemes to be reformed, which is, that writing should be consonant to speaking, is a branch of unprofitable subtelties; for Pronunciation itself every day encreases and alters the fashion; and the derivation of words, especially from forrain Languages, are utterly defac'd and extinguisht. In briefe, seeing writing, according to the receiv'd Custome, doth no way prejudice the manner of speaking, to what end should this innovation be brought in?

§ Wherefore let us come to CYPHARS. Their kinds are many, as Cyphars simple; Cyphars intermixt with Nulloses, or non-significant Characters; Cyphers of double Letters under one Character; Wheele-Cyphars; Kay-Cyphars; Cyphars of words (*Ib.* p. 264.)

The reader will see these two pages carry the same numbers as the first words of the line.

Hang Hog is Latin for Bacon I warrant you.

That is, *Hang Hog* are 263, 264 counted down page 53, *Merry Wives of Windsor* (see reproduced page). Col. 106.

Let the reader count the words down page 264 from the top, and he will find the words, DEFICIENTS THEREIN, the 52d and 53d, to tell us that the poetry, which "is so amply spread, and, as it were, a superfluous labor, to be curious of any DEFICIENTS THEREIN," refers to the *Shakespeare Theater*, indicated by Shakespeare's life, 52, and his 53d year (Stratford monument). The critic will most likely question my figures and my printed matter. Let him ask Mr. Schulte, of 298 Dearborn street, Chicago, if his copy of the said work, declares my figures and printed matter correct, or no? I will lay one thousand pounds I am right, provided the words *every where* are counted (as they are printed) as two words. Even if they are counted singly (which they cannot legitimately be, as they are not hyphenated), the word "therein," is the fifty-second word. Every page of this extraordinary book reveals these cipher hints, and I, who have made tables of the pages for the last three years, must be pardoned smiling when I hear people doubting Bacon's authorship of the plays. It is like hearing the existence of the sun questioned, and I cannot allow it is any more a questionable theory, or open to doubt than the Greek language, except on the score of ignorance or of those not in possession of the facts.

It may be also noted the words "every where," are the 34th and 35th in order down page 264. This is to tell us, "THE POESY

WHICH RUNS ALONG EVERYWHERE," is the 1623 folio, Shakespeare indicated by the number 35.

With regard to Bacon's quotation from Martial:

Cœnæ Fercula Nostræ
Malle Convivis quam placuisse Cocis

it may be interesting to note, Ben Jonson in his masque of *Nep-tune's Triumph*; (1624), introduces a humorous dialogue between a poet and a master cook, in which their arts are compared and criticised respectively to each other.

Poet. You are not his majesty's confectioner, are you?

Cook. No, but one that has as good title to the room,—his *Master Cook*. What are you, sir?

Poet. The most unprofitable of his servants, I, sir, the *Poet*. A kind of a Christmas surprise,—one that is used at least once a year for a trifling instrument of wit or so.

Cook. Were you ever a cook?

Poet. A cook! No, surely.

Cook. Then you can be no good poet; for a good poet differs nothing at all from a *Master Cook*, either arts is the wisdom of the mind.

Poet. As how, sir?

Cook. Expect, I am by my place, to know how to please the palates of the guests, so you are to know the palate of the times, study the several tastes, what every nation, the Spaniard, the Dutch, the French, the Walloon, the Neapolitan, the Britain, the Sicilian, can expect from you.

Poet. That were a heavy, and a hard task to satisfy expectation, who is so severe an exactress of duties, ever a tyrannous mistress, and most times a pressing enemy.

Cook. She is a powerful Greek lady at all times, and must be satisfied. So must her sister, Madame Curiosity, who hath as dainty a palate as —, and these will expect.

Poet. But, what if they expect more than they understand?

Cook. That's all one, Mr. *Poet*, you are bound to satisfy them. For, there is a palate of the Understanding as well as of the senses. The Taste is taken with good relishes, the Sight with fair objects, the Hearing with delicate sounds, the Smelling with pure scents, the Feeling with soft and plump bodies, but the Understanding with all these: for all which you must begin at the kitchen. There, the *Art of Poetry* was learned, and found out, or nowhere, and the same day with the *Art of Cookery*.

Poet. I should have given it rather to the cellar, if my suffrage had been asked.

Cook. O, you are the Oracle of the Bottle, I see, Hogshead *Trismegestus*. He is your *Pegasus*. Thence flows the spring of your Muses from that hoofe.

Seduced *Poet*, I do say to thee,
A boiler, ranger, dresser were the fountains

Of all the knowledge in the universe,
 And that's the kitchen.
 A Master Cook! why, he is the man of men,
 For a professor! He designs, he draws,
 He paints, he carves, he builds, he fortifies,
 Makes citadels of curious fowl or fish.
 He has Nature in a pot! 'bove all the chemists,
 Or bare-breech'd brethren of the *Rosie Crosse*.

It is interesting to note in the first part of *King Henry the Fourth*, this:

Poins. Where hast been Hall?

Prince. With three or four loggerheads, amongst three or four score *Hogsheads*. (Act iv, 4.)

This last word was evidently a nickname given to those who frequented the *Boarshead Tavern* in Eastcheape, the Prince exclaiming in direct context with the above:

When I am King of England I shall command
 All the good lads in Eastcheape. (*Ib.*)

There is no question some of Rabelais' works and language are covers for secret cipher. The broad language he introduces into his writings conceals a profound purport of cryptic language, which was probably understood alone by the initiated brotherhood of which he was a member. I therefore desire to point out how Bacon opens his sixth book of the *De Augmentis* (containing secret cipher and embracing *Tradition, or the Delivery of Secret or Cryptic Knowledge*), with an allusion to certain works of Rabelais by parallel. The reader will, moreover, perceive there is affiliation of some sort, purely Masonic, suggested by the Utopian literature of Rabelais, Sir Thomas More and Bacon. They are each and all idealist reformers, and, therefore, men of advanced views, whose opinions, openly expressed, would have been impossible in their ages, and their refuge had to be cryptic, their meetings probably held in vaults, their writings cipher jargon (like some of Rabelais' works) or acroamatical. The reader may perceive, from the passage about to be cited from the opening of Bacon's sixth book of the *Advancement of Learning*, 1640 (translation of the *De Augmentis*, 1623), how Bacon hints at concealment or cryptic (underground) storage of "new harvests of knowledge:"

"It is permitted to every man (excellent king) to make merry with himself and his own matters. Who knows, then, but this work of mine is copied from a certain old book found in the most famous library of St. Victor, of which Master Francis Rabelais made a catalogue? For there is a book there entitled *The Ant-hill of Arts*.

And certainly I have raised up here a little heap of dust, and stored under it a great many grains of sciences and arts, into which the ants may creep and rest for awhile, and then prepare themselves for fresh labors. Now, the wisest of kings refers sluggards to the ants, and, for my part, I hold all men for sluggards who care only to use what they have got, without preparing for new seedtimes and new harvests of knowledge." (Book vi. *De Augmentis*.)

It is worthy of note that Rabelais' *Abbey of Thelema* is a Utopian dream, holding much in common with Bacon's *New Atlantis*, and the Rosicrucian commonwealths of John Val Andreas. McKenzie (in his *Royal Masonic Cyclopædia*) writes of Rabelais:

"The *Gargantua and Pantagruel* of Rabelais, probably the profoundest Masonic problem yet to be unriddled." (p. 614.)

Again (under his name):

"Many of his notions were purely Masonic, but whether he knew anything of Masonry, it is difficult to say. Many passages, however, prove that he was acquainted with the Hermetic branch of the subject. The description of the Abbey of Thelema, where every one was to do just as he pleased, together with its government, may take its place beside More's *Utopia*, Plato's *Republic*, and Bacon's *Atlantis*. Rabelais is a forbidden book to many, on account of its containing much that a thin-skinned modern century does not like to see expressed in writing, but has no scruple, as daily experience shows, to put in practice."

Bacon's *New Atlantis* was evidently an imitation of Sir Thomas More's *Utopia*. These sort of works bespeak for themselves not only *advanced views*, but, in consequence, carry esoteric or acromatical writing. The one involves the other, inasmuch as any Utopian or ideal visions of regeneration of society (in the ages these works were written), necessarily carried with them danger to the author and impossibility of open writing. *The Abbey of Thelema*, by Rabelais, belongs to this class of literature, of which the earliest prototype is Plato's *New Republic*. Now, it is very curious to find a sort of brotherhood connecting Rabelais to More, who, in his second book of *Pantagruel*, introduces Sir Thomas More, under the title of *Thaumast*. In chapter xviii. we find "How a great scholar of England would have argued against Pantagruel, and was overcome by Panurge." In chapter xix.: "How Panurge put to a non-plus the Englishman that argued by signs." In chapter xx.: "How Thaumast relateth the virtues and knowledge of Panurge."

Bacon, under the title of *Relations* (that is, of the historical relations of men to each other), discourses of the records of the past, of Lives, Times and Chronicles, which is a subject touching himself

and his *relations* to Shakespeare. He divides Perfect History into Chronicles of Times, Lives of Persons, Relations of Acts and their explications. That all this relates to himself is most unquestionable.

“ § *As concerning Relations*, it could be, in truth, wish't that there were a greater diligence taken therein, for there is no action more eminent that hath not some able pen to attend it, which may take and transcribe it. And because it is a quality not common to all men to write a *perfect history* to the life and dignity thereof (as may well appear by the small number even of mean writers in that kind); yet, if particular actions were but by a tolerable pen reported as they pass, it might be hoped that in some after age writers might arise that might compile a *perfect history* by the help and assistance of such *notes*, for such *collections* might be as a *nursery garden* whereby to plant a fair and stately garden when time should serve.”

What stately garden is this that Bacon refers to? The answer must be given in his own words:

“ The gardens of the Muses keep the privilege of the golden age; they even flourish and are in league with Time. The *monuments of wit* survive the monuments of power; the *verses of a poet* endure without a syllable lost, while states and empires pass many periods. Let him not think he shall descend, for he *is* now upon a hill as a ship is mounted on the ridge of a wave; but that hill of the Muses is above tempests, always clear and calm, a hill of the goodliest discovery that man can have, being a prospect upon all the errors of wanderings of the present and former times.”

CHAPTER VIII.

BACON'S TITLE PAGE ENGRAVINGS.

“On a soil that has hitherto been unoccupied, and with instruments that have never yet been used, he will build altogether anew. The instrument that he employs is the *Novum Organum*; the ground-plan, according to which he proceeds, is composed of the books *De Dignitate et Augmentis Scientiarum*, which form, as it were, the new map of the *Globus Intellectualis*; the whole edifice itself he calls the *Instauratio Magna*.” (Kuno Fischer, Francis Bacon of Verulam, 214.)

In Bacon's chief works is to be found a title-page engraving, the chief features of which are the two *Masonic columns or pillars*, which sufficiently prove Bacon's Masonic affiliations. These two columns may be re-found upon the title-page engraving of the first edition *Novum Organum* (1620), *Sylva Sylvarum* (1626-1627), and the engraving given in this work is a reproduction of the title-page engraving of the 1640 translation of the *Advancement of Learning*, published at Oxford, under the supervision of the two Universities, which work is included by Bacon's chaplain, Doctor Rawley, in the list of his lordship's true works (*Resuscitatio*, 1657, 1671). As this subject is interesting, and evidently the design of the frontispiece is symbolical, I offer here a few theories which, I believe, will ultimately be found to be not far from the truth.

GOLDEN PILLARS.

“Hiram, King of Tyre, according to Menander, *dedicated a pillar of gold to Jupiter*, on the grand junction he had formed between Eurichorus and Tyre” (Ios-con-Apion). In the Temple of Jupiter Triphylus, in the fabulous island of Panchaia, there was a golden bed of Jupiter six cubits in length and four in breadth, upon which there stood a golden column, and a chronicle of the actions of Uranus, Saturn and Jove was inscribed upon the column in Panchaian letters, or, as Diodorus says in another passage, in the sacred Egyptian letters.

O, rejoice

Beyond a common joy, and set it down,
With gold on lasting pillars: In one voyage
Did Claribel her husband find at Tunis,
And Ferdinand, her brother, found a wife
Where he himself was lost. (*Tempest*, Act v., l.)

THE TWO PILLARS OF SOLOMON.

" Pillars or obelisks were often used to commemorate remarkable events in the private annals of nations. The wisdom of Solomon, therefore, induced him to construct a pair of commemorative pillars, and to place them at the entrance of the porch, for a reason which will shortly appear. He called their names Jachin and Boaz, which signified strength and erection, and their union stability. The right hand pillar was named after Jachin, the son of Simeon, and that on the left from Boaz, the great grandfather of David. Our traditions say that Hiram gave a name to one pillar and Solomon to the other. *Boaz referred to the Sun*, because he rejoiceth as a strong man to run his course; and *Jachin to the Moon*, because it was predicted of Solomon that in his kingdom, peace and righteousness should flourish so long as the Sun and Moon endure." (Lect. ix., p. 219, *The Theocratic Philosophy of Freemasonry*, by Oliver).

The two pillars appear on the title pages of both the *Sylva Sylvarum* and *Novum Organum*. In the *Sylva Sylvarum* there is the creative motto from Genesis:

Et vidit Deus lucem quod esset bona.

" The Phœnicians and Hebrews had two pillars, the embodiments of the two hostile powers, and Movers declares they were regarded as the greatest Gods of the Phœnicians" (*Movers*, 394.) " The Phœnicians called the pillars of Hercules, Uso and Hypsuranius, and celebrated great festivals in honor of these pillar gods. *They were the Darkness and the Light.*" (*Dunlap's Spirit History of Man*, p. 301.) (See *Movers*, 294, 295, also *Sanchoniathon*, in *Movers*, 344.) " The shadow that fell from the top of the sun pillar upon the sun's boat and always accompanies the sun upon its annual course, is Typhon. Sol becomes Typhon." (*Movers*, 300.) " Zoroaster taught that from the beginning the principles of things were two, one the Father, the other the Mother; the former is Light, the latter Darkness" (*Munter Bab.*, p. 46.) " The Chaldæan Zaratas taught Pythagoras that there were two original causes of all things, called the Father and the Mother. The father is Light, the Mother Darkness (*Movers*, 265, *Origenis Philosophumena*, p. 38. *Dunlap's Spirit History*, 306.)

The title page of the *Sylva Sylvarum* (in which work the *New Atlantis* is included) contains a globe, entitled the Intellectual World, resting (between two pillars) upon the waters. Students of Bacon need not be reminded, that his simile is that of circumnavigating (in the ship of his *Advancement of Learning*) the entire navigable globe. The piece entitled a *Description of the Intellectual Globe* is, as Spedding states, a further draft or sketch of the *Advancement of Learning*, abandoned in favor of the 1623 *De Augmentis*.

At the end of the *Advancement of Learning* (1605) Bacon writes:

"Thus have I made, as it were, a *small globe* of the intellectual world, as truly and faithfully as I could discover." (*Aldis and Wright*, p. 268). Again: "In substance, because it is the perfect law of inquiry of truth, that nothing be in the *globe of matter*, which should not be likewise in the *globe of crystal* or form; that is, that there be not anything in being and action, which should not be drawn and collected into contemplation and doctrine."

Doctor Thompson, of Trinity College, Cambridge, has pointed out that the origin of Bacon's "*globe of matter*," and "*globe of crystal or form*," is probably the *σφαῖρος αἰσθητός*, and the *σφαῖρος νοητός* of Empedocles, as interpreted by Proclus. (See *Proclus in Timæum*, 160, D. and *Simplicius in Physica*, p. 7, b.) In that mysterious work, Chester's *Love's Martyr*, in which Shakespeare's poem of the Phœnix and Turtle was first published, is the following verse by Ben Jonson in praise of the Phœnix and Turtle:

Judgment (adorn'd with learning)
Doth shine in her discerning,
Clear as a naked vestal
Closed in an orb of crystal.—*Ben Jonson.*

"In the beginning," saith the first book of Moses, "Elohim made the essence of the earth and the essence of the two heavens. There were *two heavens*, the *Invisible and Spiritual*, which the eye hath never seen, and which the heart of a man cannot conceive; and the *Visible*, consisting of the *planetary spheres*, the empyreum, or elastic firmament, and the *day or Crystalline Sphere*, where the waters above the firmament, and beyond the solar heat, are suspended in radiant globes. (*Babel Nimrod*, vol. i., p. 184.)

Σφαῖρος αἰσθητός means the sensible globe (or world), just as *σφαῖρος νοητός* means the intelligible, or intellectual globe. In fact, Bacon's statement amounts to what he elsewhere states, "That the truth of being and the truth of knowing are all one." Now, on the frontispiece, facing Bacon's portrait, in all the editions of the *Sylva Sylvarum*, there is a globe resting (between two pillars) upon the sea, and on it is written *Mundus Intellectualis*. It is faintly mapped out with dotted lines, as if invisible or undiscovered. On the title-page design of the *Advancement of Learning*, 1640, given, we find two globes, or worlds, facing each other; one mapped out, the other dotted, and respectively entitled *Mundus Visibilis* and *Mundus Intellectualis*, with sun and moon beneath. From each globe or hemisphere an arm is stretched, with clasped hands in the center, with the motto, *ratione et experiantia fœderantur*, which

explains itself. These two globes are as Matter to Mind, as the Sensible to the Intellectual, as the Visible to the Invisible.

Bacon writes:

“ And therefore it was most aptly said by one of Plato’s school, that the *sense* of man carrieth a resemblance with the sun, which (as we see) *openeth and revealeth all the terrestrial globe*; but then again it obscureth and concealeth the stars and *celestial globe*: so doth the sense discover natural things, but it darkneth and shutteth up divine.” (P. 9, Book 1, *Advancement of Learning*. Aldis and Wright.)

No small part of the entire Baconian philosophy is contained in these passages. In the engraving to the *Advancement of Learning*, already mentioned, there is the Sun, placed underneath the *Visible Globe*, and the *Moon* under the *Invisible* or Intellectual World. As the stars are to be only seen by night, so the Moon is the emblem of the reflection of things invisible.

Under the description of the *first part* of the *Great Instauration* in his preface (or distribution of the work into six parts), Bacon writes (page 22, *Advancement*, 1640):

“ For there are found *in the Intellectual Globe*, as in the terrestrial, soils improved and deserts. Wherefore let it not seem strange if now and then we make a departure from the usual divisions, and forsake the beaten path of some partitions: for addition, whilst it varies the whole, of necessity varies the parts and the sections thereof; and the accepted divisions are accommodated only to the accepted sum of sciences, as it is now cast up.”

This passage plainly tells us (applying as it does to the first part, Partitions of the Sciences, of the *Instauration*) that *The Advancement of Learning*, (that is, the work entitled *De Augmentis* of 1623 and 1640), is the Intellectual Globe, or *Mundus Intellectualis*, which we perceive upon the engraved title-page by Marshall of the 1640 supposed translation by Gilbert Watts. A very great deal may be gathered from this engraving, inasmuch as this globe of the intellectual world is a species of new world only faintly dotted out, suggesting discoveries, which fully falls in with Bacon’s words, “ For there are found in the intellectual globe, as in the terrestrial, soils improved and desert,”— meaning that this work, like a new hemisphere, has to be explored, its deserts mapped out, and discovered. This throws a light upon Bacon’s ship device, inasmuch as this voyage of intellectual discovery, between the visible world and the invisible, suggests a voyage of discovery to *the New World of Sciences* of the Deficients.

Now, the striking part of this frontispiece is, that if the reader will run his eye from the *visible world* down to the base of the column inscribed Oxford, he will find poesy and Bacon's *completed* portion of the *Instauration* under the base. In like manner we see the *other half of Bacon's uncompleted, or the three missing portions of the Great Instauration*, under the *intellectual or invisible globe*, which is joining hands with the visible. In all this there is a distinct meaning, for how is it (as any one can plainly see), half Bacon's *Instauration* under Oxford, is shaking hands with the other half (which we do not possess) under Cambridge? And, as if to complete and point out the connection, the title of this *Advancement* hangs on a curtain, (from a line connected between the tops of the plinths of the two colleges), as if to again suggest, that the grasping of hands, or marriage of the visible to the invisible world of intellect, can only be bridged over and effected by the *Advancement of Learning*.

It may be objected, that all this is only emblematic of the two universities, and their respective characteristics; namely, that as Cambridge has always been associated with mathematical or inductive science, so Oxford is representative of the classical or literary element. True, but how is it Bacon's six divisions of his *Great Instauration* are found *divided* between the two universities, one half being with Oxford, the other half with Cambridge? It is curious to perceive the *missing last three divisions of the Instauration* associated with Cambridge, with the invisible or intellectual globe above them, as much as to suggest, that the *Scala Intellectus* the *Prodromi*, and the SECOND PHILOSOPHY, *emergent upon practice*, are associated with mathematics or numbers, and hold out their hands to the other three completed parts (across the sea), in the visible or poetic world of the plays! These two plinths, representative of the two realms of induction and deduction, of the real and visible, and of the intellectual or invisible, are plainly a reproduction of the two pillars of Hercules, of the two columns of the Masons, that are to be reformed in both the engravings attached to the 1620 *Novum Organum* and the *Sylva Sylvarum*. They represent two distinct worlds, separated as an old world from a new world, and Bacon's ship is nothing but his method bridging and crossing the seas which separate them. That ship, we believe, is associated with the *Advancement of Learning* in nine books, and that is why the title is displayed upon a banner hanging from a line stretched from university to university. There is a complete understanding in this engraving,

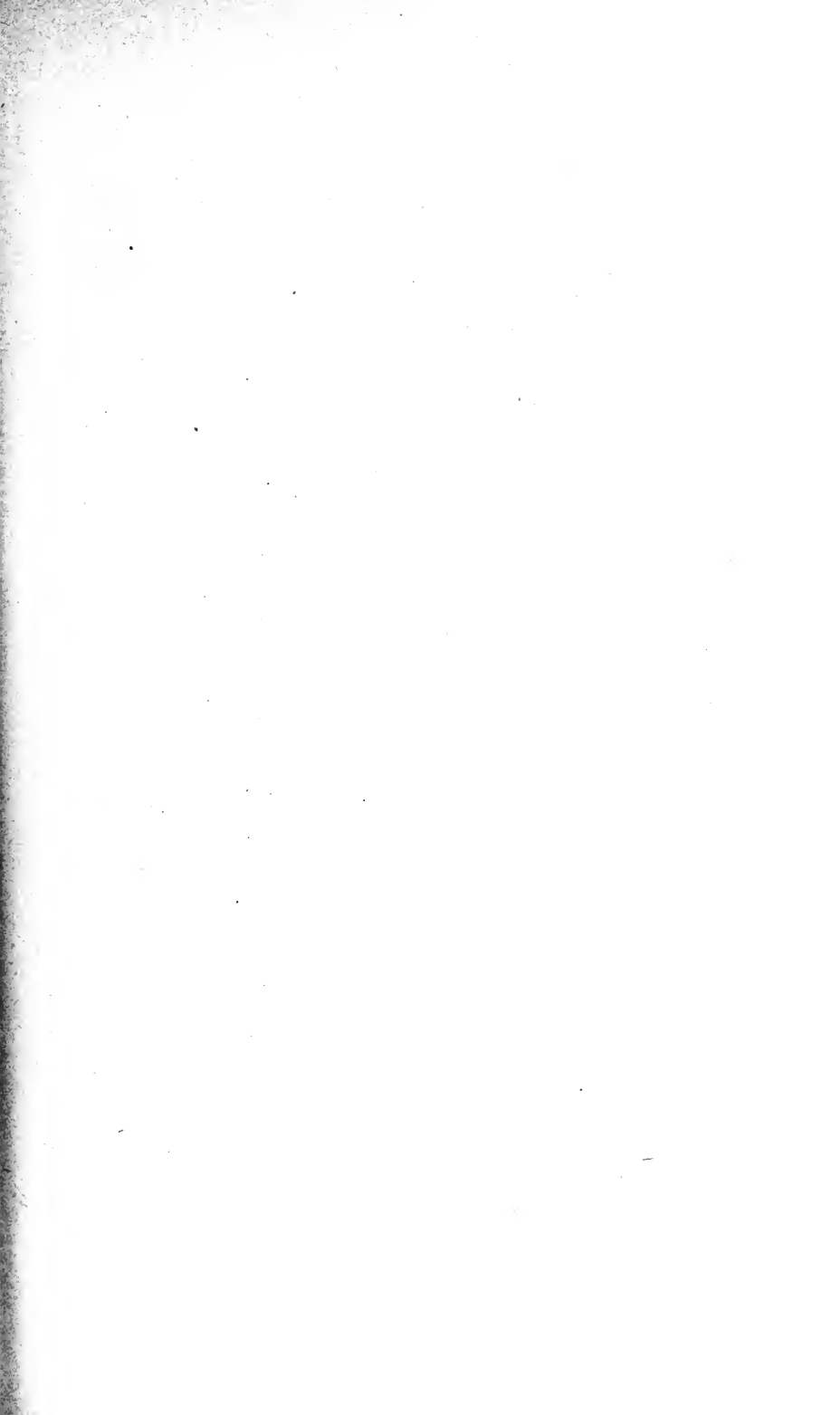
for the joined hands, the connected title on its cord, the ship crossing the seas, from world to world, are all in perfect harmony with each other.

As Bacon's intellectual globe answers or corresponds to his invisible world, pictured upon the frontispiece given (facing the portrait of himself in the 1640 Oxford edition), something may be gathered by a closer study of his *Description of the Intellectual Globe*, a tract published in 1612.

The first thing that strikes us as curious in commencing the treatise entitled the *Description of the Intellectual Globe*, is to find it opening with the division of all human learning into history, poesy, and philosophy, as we find in the second book of the *Advancement of Learning*, 1605 (p. 85, Aldis & Wright), and the first chapter of the second book *De Augmentis*. But we must be careful to note a most important fact, and that is, that while (for some chapters) following the argument and subject matter of both the (1605) *Advancement* and *De Augmentis*, it differs from both as to text. Spedding writes :

“ This tract, published by Gruter in 1653, must have been written about 1612. This follows, from what has been said of the new star in Cygnus, which was first observed in 1600. It is therefore intermediate in date between the *Advancement of Learning* and the *De Augmentis*, and, though on a larger scale than either, it is to be referred to the same division of Bacon's writings. The design of all these is the same, namely, a survey of the existing state of knowledge. The commendation of learning which forms the first book of the other two works being in this one omitted, it commences with the tripartite division of knowledge, which Bacon founded on the corresponding division of the faculties of man—memory, imagination and reason. History, which corresponds to memory, is here as in the *De Augmentis*, primarily divided into natural and civil, whereas in the *Advancement* the primary division of history is quadripartite, literary and ecclesiastical history being made co-ordinate with civil history, instead of being, as here, subordinated to it.”

It is therefore perfectly clear, Bacon at one time contemplated calling his *De Augmentis* by the name of the *Intellectual Globe*, and though he ultimately abandoned this title for the former, it is equally certain, the *De Augmentis* (and its translation of 1640) answered, in Bacon's mind, to the idea embraced under the early title and draft of 1612, that is the *Intellectual Globe*.



affections more in his power. The feare of every man that heard him, was, lest hee should make an end.

Cicero is said to bee the only wit; that the people of *Rome* had equall'd to their *Empire*. *Ingenium par imperio*. We have had many, and in their severall Ages, (to take in but the former *Seculum*.) *Sir Thomas Moore*, the elder *Wiat*, *Henry*, Earle of *Surrey*, *Chaloner*, *Smith*, *Cliot*, *B. Gardiner*, were for their times admirable: and the more, because they began *Eloquence* with us. *Sir Nica: Bacon*, was singular, and almost alone, in the beginning of *Queene Elizabeths* times. *Sir Philip Sidney*, and *Mr. Hooker* (in different matter) grew great Masters of wit, and language; and in whom all vigour of *Invention*, and strength of judgement met. The Earle of *Essex*, noble and high; and *Sir Walter Rawleigh*, not to be contemn'd, either for judgement, or stile. *Sir Henry Savile* grave, and truly letter'd; *Sir Edwin Sandes*, excellent in both: *Lo: Egerton*, the Chancellor, a grave, and great Orator; and best, when hee was provok'd. But his learned, and able (though unfortunate) *Successor* is he, who hath fill'd up all numbers, and perform'd that in our tongue, which may be compar'd, or prefer'd, either to insolent *Greece*, or haughty *Rome*. In short, with in his view, and about his times, were all the wits borne, that could honour a language, or helpe study. Now things daily fall: wits grow downe-ward, and *Eloquence* grows back-ward: So that hee may be nam'd, and stand as the marke, and *axum* of our language.

I have ever observ'd it, to have bene the office of a wise Patriot, among the greatest affaires of the *State*, to take care of the *Common-wealth* of Learning. For Schooles, they are the *Seminaries* of State: and nothing is worthier the study of a Statef-man, then that part of the *Republike*, which wee call the *advancement* of Letters. Witnessse the care of *Iulius Caesar*, who in the heat of the civill warre, writ his bookes of *Analogie*, and dedicated them to *Tully*. This made the late Lord *S. Albane*, entitle his worke, *novum Organum*. Which though by the most of superficial men, who cannot get beyond the Title of *Nominals*, it is not penetrated, nor understood: it really openeth all defects of Learning, whatsoever; and is a Booke.

De Argumentis scientiarum.
Iulius Caesar.
Lord S. Albane.
Horat: de Art: Poetica.
De corruptela morum.

Oui longum noto scriptori porriget avum.

My conceit of his Person was never increased toward him, by his place, or honours. But I have, and doe reverence him for the greatness, that was onely proper to himselfe, in that hee seem'd to mee ever, by his worke one of the greatest men, and most worthy of admiration, that had bene in many Ages. In his adversity I ever prayed, that *God* would give him strength: for *Greatnesse* hee could not want. Neither could I condole in a word, or syllable for him; as knowing no Accident could doe harme to vertue; but rather helpe to make it manifest.

There cannot be one colour of the mind; an other of the wit. If the mind be staid, grave, and compos'd; the wit is so, that vitiated, the other is blowne, and deslow'd. Doe wee not see, if the mind languish, the members are dull. Looke upon an effeminate person: his very gate confesseth him. If a man be fiery, his motion is so: if angry, 'tis troubled, and violent. So that wee may conclude: Wheresoever, manners, and

CHAPTER IX.

BEN JONSON'S DISCOVERIES OR EXPLORATA.

The jewel that we find, we stop and take it,
Because we see it; but what we do not see,
We tread upon, and never think of it.

The evidence I am now about to adduce is derived from a quotation from the poet Horace, applied by Ben Jonson to Bacon's *De Augmentis Scientiarum*, which latter was published 1623, the same year as the first collected edition of the plays, known as the 1623 folio Shakespeare.

The Latin quotation applied to the *De Augmentis* is borrowed from Horace's *Arte Poetica*, and is found in direct context *with the invention of the art of play-writing*. But, first, let me give Ben Jonson's words:

“ Witness the case of *Julius Cæsar*, who, in the heat of the civil war, writ his book of *Analogy* and dedicated them to Tully. This made the late Lord St. Albans entitle his work *Novum Organum*, which, though by the most of superficial men, *who cannot get beyond the title of Nominals, it is not penetrated* nor understood, it really openeth all defects of learning whatsoever, and is a book.”

Qui longum noto scriptori porriget ævum.

(*Discoveries*, p. 102, 1641.)

In the margin we read, *De Augmentis Scientiarum*, and against the citation, *Horat: De Arte Poetica*. Now, very curiously, in the same volume of Ben Jonson's works, I find a translation by him of this, *De Arte Poetica*, by Horace — the Latin on one side, the translation on the other:

Ficta, voluptatis causâ, sint proxima veris.
Nec quodcunque, volet; poscat sibi fabula credi:
Neu pransæ LAMLÆ vivum puerum extrahat alvo.
Centuriæ seniolem agitant expertia frugis:
Celsi prætereunt austera poemata Rhamnes.
Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando, pariterque monendo,
Hic meret æra liber Sosis; hic et mare transit,
Et longum noto scriptori porriget ævum.

(Printed 1640.)

The last line is the one quoted by Ben Jonson, and applied to

the *De Augmentis*, which latter, please note, was translated into English for the first time in 1640, by Gilbert Wats; therefore, appears the same year as this poem (quoted from) by Jonson. Ben Jonson's translation is thus:

Let what thou feign'st for pleasures sake, be near
 The truth; nor let thy fable think what e're
 It would, must be: lest it alive would draw
 The child, when Lamia has dined, out of her maw.
 The poems void of profit, our grave men
 Cast out by voices; want they pleasure, then
 Our gallants give them none, but pass them by;
 But he hath every suffrage can apply
 Sweet mixed with sour; to his reader, so
 As doctrine and delight together go,
 THIS BOOK WILL GET THE SUSH MONEY; THIS
 WILL PASS THE SEAS, AND LONG AS NATURE IS,
 WITH HONOR MAKE, THE FAR KNOWN AUTHOR LIVE.

(p. 23, *Horace of the Art of Poetic*, 1640.)

All this is a description, by Horace, of DRAMATICAL AND POETICAL COMPOSITION, its laws, with directions for success. Horace introduces *Orpheus, Amphion, Homer, Tyrtæus*.—

Ludusque repertus
 Et longorum operum finis, ne forté pudori
 Sit tibi Musa lyræ solers, et cantor Apollo.

Ben Jonson's translation:

PLAYS WERE FOUND OUT; and rest the end and crown
 Of their long labours was in verse set down.
 All which I tell, lest when Apollo's named,
 Or muse upon the Lyre, thou chance be ashamed.

(p. 23.)

The fourth line from the last introduces the passage already quoted:

Ficta voluptatis causâ, sint proxima veris.

Now the reader will perceive how extraordinarily apposite these lines are to describe the *De Augmentis*, which Bacon compares to a *ship sailing through time*, an emblem he borrowed from the discovery of the *New World* to illustrate his "*New World of Sciences*," which the *De Augmentis* is to open up:

This (book)
 Will pass the seas, and long as nature is,
 With honor make the far known Author live.

But this single parallel is not all; for in context with Orpheus (who Bacon introduces as "*Orpheus Theatre*," page 49 *De Aug-*

mentis, translated by Wats 1640), I find a few lines preceding, and leading to those already cited, the following, which is an exact description of the sort of ACROMATICAL OR PARABOLICAL STYLE in which the *De Augmentis* is written:

Silvestres homines sacer, interpretsque Deorum,
 Cædibus et victu fædo deterruit ORPHEUS,
 Dictus ob hoc lenire tigres, rapidosque leones.
 Dictus et Amphion Thebanæ conditor arcis
 Saxo movere sono testudinis, et prece blanda
 Ducere quo vellet. *Fuit hæc sapientia quondam,
 Publica privatis secernere, sacra profanis,
 Concubitu prohibere vago.*

Here is Bacon's favorite Orpheus, and just that enigmatical and veiled parabolical style described, which Bacon introduces in context with *Dramatical Poetry*, pages 107, 108 of this same *De Augmentis* (which he describes as "flying too high over men's heads from the obscurity of the style which was to select its reader"). Ben Jonson's translation of the lines I have placed in Italics runs:

This was the wisdom that they had of old.
*Things sacred, from profane to separate ;
 The public from the private to abate.*

(p. 23 H.)

Compare: "There is another use of Parabolical Poesy, opposite to the former, which tendeth to the folding up of those things the dignity whereof, deserves to be retired and distinguished, AS WITH A DRAWN CURTAIN. That is when the secrets and mysteries of Religion, Policy and Philosophy are, veiled and invested with fables and parables." (P. 108, *Advancement of Learning*, 1640.) This is in context, and follows out of Bacon's description of DRAMATICAL REPRESENTATIVE POESY, upon the previous page 107. And to show what Bacon means upon this same page, he introduces, with an asterisk, his "*Wisdom of the Ancients*," as a Deficient of his "New World of Sciences." (*Sapientia Veterum* 6th star or asterisk of *A New World of Sciences or the Deficients*. Catalogue at end of *Advancement*, 1640.)

The hint Bacon gives us for *the theatre and its drawn curtain*, is one of those felicitous touches, which, like one of the titles of the *Advancement*, (Bacon applies to it), viz., the *Intellectual Globe*, recalls the *Globe Theatre* itself, where the immortal pieces ascribed to Shakespeare were acted.

If the reader will count the italic words upon page 102 of Ben Jonson's *Timber or Discoveries* (1641, first edition), he will find the

word (applied to Bacon, "*mark and acme of our language*"), *mark* is the 36th word in order, counting from the top of the page. There are 36 plays in the 1623 folio. If the count is continued, it is remarkable to find the first word of the Latin quotation from Horace's "*Art of Poetry*," is the 52d or 53d word in italics, according as we count the word "*Commonwealth*" as a single hyphenated word, or as two words. The words in italics are: *Cicero, Rome, Empire, Ingenium par imperio, Seculum, Sir Thomas More Wiat, Henry, Surrey, Chaloner, Smith, Clot, Gardiner, Nico Bacon, Elizabeths, Philip Sidney, Hooker, Essex, Walter Rawleigh, Henry Savile, Edwin Sandes, Egerton, Successor, Greece, Rome, Eloquence, Marke, I have, State, Commonwealth, Seminaries, Republick, Advancement, Julius Cæsar, Analogie, Tully, Albane, Novum Organum, Nominals, Qui longum noto scriptori porriget Ævum*. If the reader will kindly check and number these words in succession, he will find I am correct in my numbers, and that the line cited from Horace, carries Shakespeare's age 1616,—that is 52 and 53. If the italicized words in the marginal notes, entitled *Scriptorium Catalogus*, are likewise counted down, it is curious to again find the number 36 brings us to *Francis* (Bacon). If in the same marginal text we count all the words together (initials also), we find *Sir* (Francis Bacon) the 53d word. If these coincidences stood alone they might be attributed to accident, but there are such a number of them elsewhere, it is impossible to escape conviction, all this is part of a profound system of cipher by means of mathematics.

I particularly desire to draw the student's attention to column 106 of the Comedies, whereon we find the line (p. 53, *Merry Wives of Windsor*):

Hang-Hog is Latin for Bacon I warrant you.

The reader will perceive this word Hang-Hog is hyphenated, and therefore it may be counted *as one or two words*. The column paging is very important in this cypher, and it stands to reason the columns must not only be correctly numbered, but are real factors in the problem. The fact Shakespeare died in 1616 in his fifty-third year, as recorded on the Stratford monument (erected whilst his widow and family were alive), and that we re-find the word *Bacon* not only on this page, but also twice on page 52 of 1st *K. H. IV.* (which page is mispaged 54 from false 49, two in advance of the real number), is a re-indorsement of the theory I hold of *the portrait standing in the frame by mathematics*, Bacon being brought



To the memory of my beloued,
The AVTHOR

MR. WILLIAM SHAKESPEARE:

AND

what he hath left vs.

DO draw no enuy (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame:
While I confesse thy writings to be such,
As neither Man, nor Mule, can praise too much,
'Tis true, and all mens suffrage. But these wayes
were not the paths I meant vnto thy praise:
For seelieest Ignorance on these may light,
Which, when it sounds as best, but eccho's right,
Or blinde Affection, which doth ne're aduance
The truth, but gropes, and vrgeth all by chance;
Or crafty Malice, might pretend this praise,
And thinke to ruine, where it seem'd to raise.
These are, as some infamous Baud, or Whore,
Should praise a Matron. What could hurt her more?
But thou art proofe against them, and indeed
About th' ill fortune of them, or the need.
I, therefore will begin. Soule of the Age!
The applause! delights! the wonder of our Stage!
My Shakespeare, rise; I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lye
A little further, to make thee a roome:
Thou art a Monument, without a tombe,
And art aliue still, while thy Booke doth liue,
And we haue wits to read, and praise to giue.
That I not mixe thee so, my braine excuses;
I meane with great, but disproportion'd Muses:
For, if I thought my iudgement were of yeeres,
I should commit thee surely with thy peeres,
And tell, how farre thou didst our Lily out-shine,
Or sporting Kid, or Marlowes mighty line.
And though thou hadst small Latine, and lesse Greecke,
From thence to honour thee, I would not seeke
For names; but call forth thund'ring Æschilus,
Euripides, and Sophocles to vs,
Paccuius, Accius, him of Cordoua dead,
To life againe, to heare thy Buskin tread,
And shake a Stage: Or, when thy Sockes were on,
Leane thee alone, for the comparison



To the great Variety of Readers.



From the most able, to him that can but spell: There you are number'd. We had rather you were weigh'd: Especially, when the fate of all Bookes depends vpon your capacities: and not of your heads alone, but of your purses. Well! It is now publique, & you wil stand for your priuiledges wee know: to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soeuer your braines be, or your wisdomes, make your licence the same, and spare not. Iudge your sixe-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the iust rates, and welcome. But, what euer you do, Buy. Censure will not driue a Trade, or make the lacke go. And though you be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Playes daillie, know, these Playes haue had their triall already, and stood out all Appeals; and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to haue bene wished, that the Author himselfe had liu'd to haue set forth, and ouerseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to haue collected & publish'd them; and so to haue publish'd them, as where (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors, that expos'd them: euen those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers, as he conceiu'd the. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he vttered with that easinesse, that wee haue scarce receiued from him a blot in his papers. But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe: And if then you do not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides: if you neede them not, you can leade your selues, and others, And such Readers we wish him.

John Heminge.
Henrie Condell.



Vpon the Lines and Life of the Famous
Scenicke Poet, Master WILLIAM
SHAKESPEARE.



Those hands, which you so clapt, go now, and wring
You *Britaines* braue; for done are *Shakespeares* dayes :
His dayes are done, that made the dainry Playes,
Which made the Globe of heau'n and earth to ring.
Dry'de is that veine, dry'd is the *Theſſian* Spring,
Turn'd all to teares, and *Phæbus* clouds his rayes :
That corp's, that coffin now besticke those bayes.
Which crown'd him *Poet* first, then *Poets* King.
If *Tragedies* might any *Prologue* haue,
All those he made, would scarce make one to this ;
Where *Fame*, now that he gone is to the graue
(Deaths publike tyring-houſe) the *Nuncius* is.
For though his line of life went soone about,
The life yet of his lines shall neuer out.

HUGH HOLLAND

Ford. A Buck-basket?

Fal. Yes: a Buck-basket: ram'd mee in with foule Shirts and Smockes, Socks, foule Stockings, greasie Napkins, that (Master Broome) there was the rankst compound of villanous smell, that euer offended nostrill.

Ford. And how long lay you there?

Fal. Nay, you shall heare (Master Broome) what I haue sufferd, to bring this woman to euill, for your good: Being thus cram'd in the Basket, a couple of *Fords* knaues, his Hindes, were cald forth by their Mistris, to carry mee in the name of foule Cloathes to *Datchet-lane*: they tooke me on their shouldres: met the ieaious knaue their Master in the doore; who ask'd them once or twice what they had in their Basket? I quak'd for feare lest the Lunatique Knaue would haue search'd it: bur Fate (ordaining he should be a Cuckold) held his hand well, on went hee, for a search, and away went I for foule Cloathes: Bur marke the sequell (Master Broome) I sufferd the pangs of three feuerall deaths: First, an intollerable fright, to be detected with a ieaious rotten Bell-weather: Next to be compas'd like a good Bilbo in the circumference of a Pecke, hilt to point, heele to head. And then to be stopt in like a strong distillation with stinking Cloathes, that strett in their owne grease: thinke of that, a man of my Kidney; thinke of that, that am as subiect to heate as butter; a man of continuall dissolution, and thaw: it was a miracle to scape suffocation. And in the height of this Bath (when I was more then halfe stew'd in grease (like a Dutch-dish) to be throwne into the Thames, and coold, glowing-hot, in that serge like a Horse-shoo; thinke of that; hissing hot: thinke of that (Master Broome.)

Ford. In good sadnesse Sir, I am sorry, that for my sake you haue sufferd all this. My suite then is desperate: You'll vndertake her no more?

Fal. Master Broome: I will be throwne into *Etna*, as I haue beene into Thames, ere I will leaue her thus; her Husband is this morning gone a Birding: I haue receiued from her another ambassie of meeting: 'twixt eight and nine is the houre (Master Broome.)

Ford. 'Tis past eight already Sir.

Fal. Is it? I will then address mee to my appointment: Come to mee at your conuenient leisure, and you shall know how I speede: and the conclusion shall be crowned with your enjoying her: adieu: you shall haue her (Master Broome) Master Broome, you shall cuckold *Ford*.

Ford. Hum: ha? Is this a vision? Is this a dreame? doe I sleepe? Master *Ford* awake, awake Master *Ford*: there's a hole made in your best coate (Master *Ford*): this 'tis to be married; this 'tis to haue Lynnen, and Buck-baskets: Well, I will proclaime my selfe what I am: I will now take the Letcher: hee is at my house: hee cannot scape me: 'tis impossible hee should: hee cannot creepe into a halfe-penny purse, nor into a Pepper-Boxe: But least the Diuell that guides him, should aide him, I will search impossible places: though what I am, I cannot auoide; yet to be what I would not, shall not make me tame: If I haue hornes, to make one mad, let mee puerbe goe with me, He be hornemad.

Exeunt.

Actus Quartus. Scena Prima.

Enter *Mistris Page*, *Quickly*, *William*, *Evans*.

Mist. Pag. Is he at *M. Fords* already thinke'st thou?
Qu. Sure he is by this; or will be presently; but truly he is very couragious mad, about his throwing into the water. *Mistris Ford* desires you to come so dainely.

Mist. Pag. He be with her by and by: He but bring my yong-man here to Schoole: looke where his Master comes; 'tis a playing day I see: how now Sir *Hugh*, no Schoole to day?

Eua. No! Master *Slender* is let the Boyes leaue to play.

Qui. Blessing of his heart.

Mist. Pag. Sir *Hugh*, my husband saies my sonne profits nothing in the world at his Booke: I pray you aske him some questions in his *Accidence*.

Eua. Come hither *William*; hold vp your head; come.

Mist. Pag. Come on Sirs; hold vp your head; answer your Master, be not afraid.

Eua. *William*, how many Numbers is in *Nownes*?

Will. Two.

Qui. Truly, I thought there had bin one Number more, because they say od's-*Nownes*.

Eua. Peace, your tatlugs. What is (*Faire*) *William*?

Will. *Pulcher*.

Qu. *Powlcats*? there are fairer things then *Powlcats*, sure.

Eua. You are a very simplicity o'man: I pray you peace. What is (*Lapio*) *William*?

Will. A Stone.

Eua. And what is a Stone (*William*)?

Will. A Peeble.

Eua. No; it is *Lapio*: I pray you remember in your praine.

Will. *Lapio*.

Eua. That is a good *William*: what is he (*William*) that do's lend Articles.

Will. Articles are borrowed of the Pronoun; and be thus declined. *Singulariter nominatiuo hic haec, hoc.*

Eua. *Nominatiuo hic, haec, hoc*: pray you marke: *genitiuo huius*: Well: what is your *Accusatiue-case*?

Will. *Accusatiuo hinc.*

Eua. I pray you haue your remembrance (*childe*) *Accusatiuo hinc, bang, bog*.

Qu. Hang-hog, is latten for Bacon, I warrant you.

Eua. Leaue your prables (o'man) What is the *Focatiue case* (*William*)?

Will. O, *Focatiuo*, O.

Eua. Remember *William*, *Focatiue*, is *caere*.

Qu. And that's a good roote.

Eua. O'man, forbear.

Mist. Pag. Peace.

Eua. What is your *Genitiue case* *plur all* (*William*)?

Will. *Genitiue case*?

Eua. I.

Will. *Genitiue horum, horum, horum*.

Qu. 'Vengeance of *Gingyes case*; sic on her; neuer name her (*childe*) if she be a whole.

Eua. For shame o'man.

Qu. You doe ill to teach the childe such words: hee teaches him to hic, and to hac; which they'll doe fast enough of themselves, and to call *horum*; sic vpon you.

in as a word on these pages, 52, 53. Now, if the reader will carefully count the words both down and up this column 106, he will find the line quoted is as follows:

Down column	106.	p. 53 M. W. W.	{	Hang 263.	or {	263.	{	100.	} 99	(up column, 106)
				Hog 264.		264.		99.		
				is 265.		264.		98.		
				Latin 266.		265.		97.		
				for 267.		266.		96.		
				Bacon 268.		267.		95.		
				I 269.		268.		94.		
				warrant 270.		269.		93.		
				you. 271.		270.		92.		

Amongst the chief verses dedicated to the author of the plays, one stands preëminent, written by Ben Jonson (which already has claimed attention from Mr. Donnelly's pen), and is to be found at the commencement of the 1623 Folio Plays. If the student will turn to this poem, commencing:

*To draw no envy (Shakespeare) on thy name,
Am I thus ample to thy Booke and Fame,
While I confesse thy writings to be such,
As neither Man, nor Muse, can praise too much,*

he will find on the 32d line these words:

*I would not seek
For names—*

If the reader will carefully count every word in succession, from the commencement of the poem, down to these words, he will find the words, "*Seek for names,*" the 266th, 267th, 268th, or 267th, 268th, 269th, according as we count "*out-shine,*" as a single word or two words. If the reader will now count the words upon page 53, *Merry Wives of Windsor*, column 106, he will find the words:

Bacon I warrant

the 267th, 268th, 269th, likewise *down the column*, counted from the top, "*Hang-Hog*" being treated as a single word.

As the critic may object to any arbitrary treatment of hyphenated words, of which there is a single example in each collated passage, I will give the alterative counts in each case, viz., counting "*Hang-Hog*" as one, and then as two words, and also counting *out-shine* as one, and then as two words. The reader will perceive, no matter how we collate the poem with page 53, column 106, *Merry Wives of Windsor*, the suspicious words, "*seek for names,*" falls into congruity with and against the word "*Bacon!*"

<i>Hang-Hog</i> treated as a single word,	{ For 266 Bacon 267 I 268		<i>Out-shine</i> as single word,	{ Seek 266 for 267 names. 268
<i>Hang Hog</i> treated as two words,	{ For 267 Bacon 268 I 269		<i>Out-shine</i> as two words,	{ Seek 267 for 268 names, 269

If we count a hyphenated word in one case as a single word, it is only rational we do likewise in the other case. But even if we out-range this rule, and try the cipher collusion by the next possible count, of treating "*Hang-Hog*" as one word, and "*out-shine*" as two words, we get the same result:

<i>Hang-Hog</i> , one word,	{ Bacon 267 I 268 warrant, 269		<i>Out-shine</i> , two words,	{ Seek 267 for 268 names, 269
<i>Hang-Hog</i> , two words,	{ For 267 Bacon 268		<i>Out-shine</i> , one word,	{ For 267 names, 268

The impartial critic will do me the justice to allow, I have evaded no difficulty, or possible collating of the figures, which may be hostile to my discovery. The only four possible alternative counts and collusions (by congruity of cipher counts) have been exhausted, with always the same result, that the words, "*seek for names*," agree with the words, "*Bacon I warrant*," or hold an apparent answer to the implied query, in the words, "*For Bacon*." It may be observed, Ben Jonson writes: "*I would not seek for names*," and then praises *Shakespeare solely as an actor!* Extraordinary as this cipher congruity of figures is, I am quite ready to confess, if it stood alone, it might be open to criticism to declare it mere coincidence. But it does not stand singly or unsupported by other evidence, all tending to show page 53, col. 106, of the *Merry Wives of Windsor*, is a great cipher text page, or Philosophical Grammar, to which this cipher problem of the authorship of the plays is to be tested and referred to.

For example, in one of the prefaces to this same folio Plays (first edition 1623), is an address by John Heminge and Henry Condell (the publishers), "*To the Great Variety of Readers*," which I here also reproduce in fac-simile. The second paragraph opens, "It had been a thing, we confess, worthy to have been wished, THAT THE AUTHOR HIMSELF had lived to have set forth his own writings." This is the only entry of the word AUTHOR in this preface. If the reader will count the words *up, from the bottom of the page*, he will

find "AUTHOR" the 267th word, agreeing with the word "*Bacon*" 267 (*Hang-Hog* counted as one word), page 53, col. 106, *Merry Wives of Windsor*. It may be observed there are no hyphenated, double, or ambiguous words, in this count. It is open to the critic to include the names of John Heminge and Henry Condell in the count if he likes, but I think this is hardly legitimate.

If we now collate again with page 53, col. 106 *Merry Wives of Windsor*, we get:

P. 53 M. W. W.	{	Bacon 267	{	Author, 267.	Up the page.
<i>Hang Hog.</i> (One word.)		For 266		himself 266.	
P. 53 M. W. W.	{	Bacon 268	{	the 268.	Up the page.
<i>Hang Hog.</i> (Two words.)		For 267		Author 267.	

If we include the four words of the names of John Heminge and Henry Condell in the count, we get this extraordinary result; a cipher statement, *that Bacon had lived to set forth and oversee his own writings*:

P. 53 M. W. W.	{	I 269.	{	Preface	had 269.	(counted up).
<i>Hang Hog.</i> (Two words.)		Bacon 268.		Folio 1623		
<i>Hang Hog.</i> <i>as one word.</i>)	{	You 270.	{	himself 270.		
		Warrant 269.		had 269.		
		I 268.		lived 268.		
		Bacon 267.		to 267.		

If we read the last collated passage in sequence, (up, from left to right, down), we get part of a complete sentence, *Bacon I warrant you, himself had lived to* (set forth and oversee his own writing?) The reader will see this is a second endorsement of my theory, that page 53 *M. W. of W.*, col. 106, is a table of cipher reference.

I present the reader now with a fac-simile reproduction of page 21, Bacon's *History of King Henry the Seventh*, first edition 1622. This page has already been commented upon, and the cipher connection between it and page 53, *Merry Wives of Windsor*, col. 106, established in my last work, *Francis Bacon, Poet, Prophet and Philosopher*, (Kegan Paul, French, Trübner & Co., 1891, London). But as this page 21 alluded to, was not reproduced in fac-simile, but only set up in type, doubts may exist as to the genuineness of the figures. I therefore place the reader in the position of having Bacon's *History*, (so far as this page 21 is concerned) before his eyes. The only way of establishing the validity of this cipher problem in the eyes of the public, is to present the pages themselves. I am con-

vinced no statements of any kind have the weight or force, that one single self-made discovery of the correctness of the counts (proving cipher congruity) has on the individual mind. The reader is therefore asked to audit these figures for himself? There is no more convincing proof in the world than that of mathematics. For it is impossible these congruities of numbers, occurring over and over again, can be the result of chance. In proportion as they multiply, — which they will, — the plea of coincidence must disappear.

Upon counting the words down the page, we find two hyphenated words, *withdrawing-chamber* and *stage-play*, which I count respectively as double and single words:

Page 21.	{	This	268, or 267, or 268, or 267.	54 up.	53 over-
Hist K. H. VII.		Stage	269 268	269 268	53 the 52 throw
1622.		Play	270 269	one word. do	52 page 51 one word.

This collated with page 53, *Merry Wives of Windsor*, is very remarkable, because, whether we count “*over-throw*” as a single or double word, the number 53 is brought against 267, or 268, or 269. Now, upon page 53 (Shakespeare’s age 1616, when he died), *Merry Wives of Windsor* (column 106) the word Bacon, as we have shown, is either 267 or 268 (counted down the column), according as *Hang-Hog* is counted doubly or singly. The result of collating, by congruity of numbers, these two pages is :

P. 21,	{	This	268, 53	{	Bacon	268	}	p. 53, M. W. W.
K. H. VII.		Stage	269		I	269		
		Play	270		warrant.	270		

No student who audits these numbers will question this cannot be the result of coincidence or chance. This page 21 of the *History of King Henry the Seventh*, therefore, identifies the word or words, “*stage-play*” (by a cipher portrait of 52, 53), with Shakespeare, 1616, and also with Bacon, whose name we find upon page 53, *Merry Wives of Windsor*, 267 or 268. To my mind nothing could be more simple, for if numbers could speak they here say : “*This stage play belonging to Shakespeare belongs to Bacon as well.*”

education; or in fit answeres to questions, or the like, any wayes to come neare the resemblance of him whom he was to represent. For this *Lad* was not to personate one, that had beene long before taken out of his Cradle, or conueighed away in his infancie, knowne to few; but a *rough* that till the age almost of ten yeares had beene brought vp in a *Court* where infinite eyes had beene vpon him. For King EDWARD touched with remorse of his brother the Duke of *Clarences* death, would not indeed restore his sonne, (of whom wee speake) to be Duke of *Clarence*, but yet created him Earle of *Warwicke*, reuiuing his honour on the mothers side, and vsed him honourably during his time, though RICHARD the Third afterwards confined him. So that it cannot be, but that some great *Person*, that knew particularly, and familiarly EDWARD PLANTAGENET, had a hand in the businesse, from whom the *Priest* might take his ayme. That which is most probable, out of the precedent and subsequent Acts, is, that it was the *Queene Dowager*, from whom this action had the principall source and motion. For certaine it is, shee was a busie negotiating woman, and in her *withdrawing-Chamber* had the fortunate *Conspiracie* for the King against King RICHARD the Third, beene hatched; which the King knew, and remembered perhaps but too well; and was at this time extremely discontent with the King, thinking her daughter (as the King handled the matter) not aduanced, but depressed: and none could hold the *Booke* so well to prompt and instruct this *Stage-play*, as she could. Neuerthelesse it was not her meaning, nor no more was it the meaning of any of the better and sager sort that faouired this Enterprise and knew the Secret, that this disguised *Idoll* should possess the *Crowne*; but at his perill to make way to the Ouerthrow

his Escape, the cunning *Priest* changed his Copic, and chose now PLANTAGENET to be the Subiect his *Pupill* should personate, because he was more in the present speech, and voves of the people; and it pieced better, and followed more close and handsomely vpon the bruit of PLANTAGENETS escape. But yet doubting that there would be too neere looking, and too much *Perspectiue* into his Disguise, if he should shew it here in *England*; hee thought good (after the manner of *Scenes* in *Stage-Playes* and *Masks*) to shew it a farre off; and therefore sayled with his Scholler into *Ireland*, where the Affection to the House of YORKE was most in height. The King had beene a little improuident in the matters of *Ireland*, and had not remoued *Officers* and *Counsellors*, and put in their places, or at least intermingled persons. of whom hee stood assured, as he should haue done, since hee knew the strong Bent of that Countrey towards the House of YORKE; and that it was a ticklish and vnsted State, more casie to receiue distempers and mutations, then *England* was. But trusting to the reputation of his Victories and Successes in *England*, hee thought hee should haue time enough to extend his Cares afterwards to that second Kingdome.

Wherefore through this neglect, vpon the coming of SIMON with his pretended PLANTAGENET into *Ireland*, all things were prepared for Reuolt and Sedition, almost as if they had beene set and plotted before hand. SIMONS first addresse was to the Lord THOMAS FITZ-GERARD by Earle of *Kildare*, and Deputie of *Ireland*: beford whose Eyes hee did cast such a Mist (by his owne insinuation, and by the carriage of his Youth, that expressed a naturall Princely behauiour) as ioyned perhaps with some inward Vapours of Ambition and Affection in the Earles owne minde; dest him fully

CHAPTER X.

CIPHER DISCOVERIES— *Continued.*

Deus omnia in mensura, et numero, et ordine disposuit. (*Motto to second title page Advancement of Learning, p. 61, 1640.*)

I believe all the prefatory pieces attached to the 1623 folio contain cipher connections going to prove Bacon's authorship of the plays. I have introduced a fac-simile of one which is worthy of note, signed *Hugh Holland*.

This poem is found amongst the pieces prefacing the 1623 folio Shakespeare. The reader's attention is called to the line:

"Which crowned him Poet first, then Poet's King."

If we count the words up from the bottom of the poem, it is curious to find this result, accordingly as we count *tyring-house* as one or two words:

Tyringhouse (one word or two words): { *Poet* 55 or 56.
first, 54 or 55.
then 53 or 54.
Poet's 52 or 53.
King, 51 or 52.

Now Bacon's two ages 1616 were 55 and 56, that is, he was 55 years old, and in his 56th year. Shakespeare at his death was 52 years old and in his 53d year. (Stratford monument.) Is this coincidence only? Is it not possible the *first poet* (55, 56) is intended for Bacon, the *King of Poets and (poets), King of Shakespeare* (52, 53)? The word *tragedies* will be found the seventy-third word down and the fiftieth or forty-ninth word up the poem. Upon pages 106, 107 (*Advancement, 1640*), *tragedies and stage plays* are discussed; there are seventy-three words in italics, page 106 (*Dramatical Poesy*), seventy-three or seventy-four words in italics, page 107 (*Stage Plays*.)

I now wish to draw attention to page 23, *King Henry the Seventh's History*, by Bacon, which is even a more important page than 21. This page has already been discussed in my last work, *Francis Bacon*, but as there are some further points I should like to illustrate, I reintroduce it. There can be little doubt this page 23, like page 21, is in cipher touch with the plays. Indeed I am convinced

the whole of Bacon's *King Henry the Seventh* was expressly written to furnish proof of his authorship of the 1623 folio plays. As I have already remarked in *Francis Bacon*, this reign is the one which is omitted in the orderly succession of the chronicle plays, *Richard the Third* being followed by the play of *King Henry the Eighth*. Nobody can imagine for a moment this reign was passed over on account of its uninteresting art character. On the contrary, it was full of events, and in the union of the Roses, the discovery of America, the revival of the classics, furnished abundant material for art. Bacon made use of it, I submit, to illustrate through the impostors LAMBERT SIMNEL and PERKIN WARBECK the parallel of Shakespeare with regard to himself. Henry the Seventh was chosen as protector to the Knights of Rhodes (the originals of the Rosicrucians), and in his private life, religious character and succession to a bad man like Richard the Third, presented Bacon with a perfect analogy to represent his own literary succession to Shakespeare.

The date of the first folio Shakespeare plays was 1623. Bacon was 62 and in his 63d year. It is therefore curious to find these words:

Page 23. <i>History</i> <i>King Henry VII.</i>	{	Too Much	58, 62.	{	<i>Scenes</i> in	82. 83.
		<i>Perspective</i> into	63. 59, 64.		<i>Stage Plays</i> and	84 and 85. 85 or 86.
		his Disguise	60, 65. 61, 66.		<i>Masques</i>	86 or 87.

Sixty-one is the number of "*Disguise*," (without counting the *italic and capital words down the page*). The reader will notice a remarkable thing,—if we add the paging (23) to 61 ("*Disguise*"), we get 84, the number of "*Stage*," (or "*Stage Plays*").

{	his	60 plus 23 equals 83.	{	In	83.
	Disguise	61 plus 23 equals 84.		Stage Plays	84.

In the same way, if we add the paging 23 to 63 (*Perspective*) we get 86 (*Masques*):

Perspective 63 plus 23 equals 86, *Masques* 86.

In the sonnets (ascribed to Shakespeare) we read:

Perspective it is best painter's art,
For through the painter must you see his skill.

(*Sonnet xxiv.*)

Compare:

Like perspectives, which rightly gazed upon
Show nothing but confusion, eyed awry
Distinguish form.

(*Richard II.*, act ii. 2.)

Bacon writes :

“ Like perspectives which show things inward, when they are but paintings.”—(*Natural History*.)

One of Bacon's deficient of *A New World of Sciences* is entitled RADIX PERSPECTIVÆ, or the *Original of the Perspectives*, and is connected with the *Novum Organum*. I am convinced it deals with the cipher problem in its radical and initiative form.

What we just want is the right perspective of the authorship of the plays, as to the disguise of the real poet, behind the Shakespeare mask. My theories and manipulating the numbers may be termed, perhaps, ingenious, but I am convinced, from a vast mass of such particulars, that ages and dates are prime factors, and root cipher steps in this problem. The italicizing of words, or the “*accent of words* (as Bacon terms it, page 264, *Advancement of Learning*), form part of the cipher scheme. The words of every suspicious page must be counted with and without the italicized or accented words, and also in relationship to the paging. What more likely than upon page 23, standing for 1623 (just as 92 stands for 1892), Bacon should introduce STAGE PLAYS AND MASKS? Or what more ingenious than to identify his own *Perspective* (as disguise) with his own age in 1623, that is, 62, 63?

Too	61.
Much	62.
<i>Perspective</i>	63.

The reader will notice, if we add the paging 23, to the numbers 83, 84 (against *In Stage Plays*), we get 106, 107. It is upon column 106, page 53, *Merry Wives of Windsor*, the word Bacon occurs, and Francis (Bacon's Christian name) is entered twenty-one times upon column 107 of the *Histories*, page 56 (really 54, page 47 *First King Henry IV.* is mispaged 49).

If we deduct the paging number 23 from the numbers against *Stage Plays and Masques*, it is very remarkable to find we get 61, 62, 63 or 62, 63, 64,—two of these figures (in each possible count) being Bacon's age.

{	<i>Stage Plays</i>	84 — 23 = 61 ; or 85 — 23 = 62.
	and	85 — 23 = 62 ; or 86 — 23 = 63.
	<i>Masques</i>	86 — 23 = 63 ; or 87 — 23 = 64.

These hyphenated words seem to embarrass the counts, but I am convinced they are introduced with a profound purpose. For example, it may be seen this is the only possible method by which the same numbers 62, 63, can be both brought to bear upon two

words,—“*Stage Plays and Masques*,” separated by a word (*and*). If we collate the passages by figures we get this congruity :

{	Too	61.	{	<i>Stage Plays</i>	61.
	Much	62.		and	62.
	<i>Perspective</i>	63.		<i>Masques</i>	63.

By perspective Bacon means things seen at a distance.

It may be perceived how very apposite this introduction of *Stage Plays and Masks* was to Bacon's own relationship to Shakespeare, inasmuch as all this is introduced with regard to the impostor LAMBERT SIMNEL, who was personating Richard, Duke of York, second son to King Edward the Fourth. Simnel was setting himself up falsely, after the manner of an actor, to be the rightful King, whereas he had no right or real claim. Bacon terms him, “this disguised idol,”—“the counterfeit Plantagenet,”—“an airy body or phantasm.” I am convinced he has been selected as a hint for Shakespeare by analogy. This may appear a far-fetched theory. But inasmuch as Bacon could not write *Shakespeare* without discovery, what other course was open to him, except to select parallels of *counterfeit impostors*, and apply them by ciphers to his own case? But there is text proof, Bacon has made use of LAMBERT SIMNEL in this HISTORY OF KING HENRY THE SEVENTH to establish parallels for Shakespeare as an impostor poet. Upon page 126 Bacon gives us Doctor Warham's speech upon Perkin Warbeck. Upon pages 127, 128 we read :

“But (my Lords) I labor too much in a clear (page 128) business. The King is so wise, and hath so good friends abroad, as now he knoweth Duke Perkin from his cradle. And because he is a great Prince, if you have any good *Poet* here, he can help him with Notes to write his life; and to *parallel him with Lambert Simnel*, now the King's Falconer.” (1st edition, 1622.)

The words Lambert Simnel are the fifty-first and fifty-second words counted down from the top of the page. Upon page 20, Bacon writes of Richard Simon (who got up the plot of personating Lambert Simnel as the heir to the throne),—“That this Priest—should think it possible for him to instruct his ‘*Player*,’” etc. Shakespeare was an actor or player, and his arms were a Falcon.

Upon page 112, Lambert Simnel and Perkin Warbeck are introduced in these words :

“At this time the King began again to be haunted with sprites, by the *Magic* and curious arts of the *Lady* MARGARET, who raised up the ghost of Richard, Duke of York, second son to King Edward

the Fourth, to walk and vex the King. This was a finer *counterfeit stone*, than LAMBERT SIMNEL; better done and worn upon greater hands; being graced after, with the wearing of a King of *France*, and a King of *Scotland*, not a Duchess of *Burgundy* only. And for SIMNEL, there was not much in him, more than that (page 113) he was a handsome *boy* and did not shame his robes. But this *youth* (of whom we are now to speak) was such a *Mercurial*, as the like hath seldom been known, and could make his own past, if at any time he chanced to be out. Wherefore this being one of the strangest *Examples of a Personation that ever was in elder or later times*; it deserveth to be discovered and related at the full. Although the King's manner of showing things, by pieces and *dark lights*, hath so muffled it, that it hath left it almost as a *mystery* to this day." (Page 113, *History King Henry VII.*, Bacon, 1622.)

If the first paragraph is counted from *Lambert* will be found the fifty-third word. If, from the top of page 113, the words are counted down, we find this up and down the page:

Page 113, <i>History</i> <i>King Henry VII.</i> , 1622.	{	Wherefore	268.
		this	267.
		being	266.
		One	51 — 265.
		of	52 — 264.
		the	53 — 263.
		Strangest	54 — 262.
		Examples	55 — 261.
		of	56 — 260.
		a	57 — 259.
		Personation	58 — 258.

It may be seen the words *the strangest examples* are the fifty-third, fifty-fourth, fifty-fifth words, embracing Shakespeare's age (53) and Bacon's (55), 1616. Moreover, the words, "*wherefore this*" are the 267th, 268th up the page, in congruence with the number of the words, "*For Bacon*" upon page 53, *Merry Wives of Windsor*.

The name *Lambert Simnel* will be found (repeatedly) to be the eighty-fifth and eighty-fourth words all counted down and up the following pages:

Bacon's K. H. VII. 1st edit., 1622.	{	Page 20, Lambert Simnel, 84, 85, down the page.
		Page 113, Lambert Simnel, 84, 85, up the page.
		Page 114, Lambert Simnel, 87 or 85, up the page.
		Page 125. Perkin, 52 up the page.

Moreover, in terming Lambert Simnel a *disguised idol*, we have a hint for Bacon's idols of the theatre.

The tabled page 264, from the *Advancement of Learning* of 1640. may be tested as to correctness of printed matter, by reference to Mr. F. J. Schulte, of 298 Dearborn Street, Chicago, who possesses a copy of the said work. The expense connected with fac-simile repro-

ductions has prevented my giving the page in original. I may here observe for those persons who imagine they may anticipate me by means of my own labors, this page 264 has already been discussed in *Hermes Stella*, and, therefore, this cannot be discounted.

<i>Fables</i>	1	146	352	<i>superfluous</i>	45	45	103	308
<i>or</i>	2	145	351	<i>labour</i>	46	46	102	307
<i>Metre</i>	3	144	350	<i>to</i>	47	47	101	306
<i>it</i>	4	143	349	<i>be</i>	48	48	100	305
<i>is,</i>	5	142	348	<i>curious</i>	49	49	99	304
<i>as</i>	6	141	347	<i>of</i>	50	50	98	303
<i>we</i>	7	140	346	<i>any</i>	51	51	97	302
<i>have</i>	8	139	345	Deficients		52	96	301
<i>said</i>	9	138	344	<i>therein;</i>	52	53	95	300
<i>before,</i>	10	137	343	The		54		299
<i>as</i>	11	136	342	care		55		298
<i>a</i>	12	135	341	therefore		56		297
<i>Luxuriant</i>	13	134	340	for		57		296
<i>herb</i>	14	133	339	this		58		295
<i>brought</i>	15	132	338	is		59		294
<i>forth</i>	16	131	337	already		60		293
<i>without</i>	17	130	336	taken.		61		292
<i>seed,</i>	18	129	335	<i>As</i>	53	62	94	291
<i>and</i>	19	128	334	<i>for</i>	54	63	93	290
<i>springs</i>	20	127	333	<i>Accents</i>	55	64	92	299
<i>up</i>	21	126	332	<i>of</i>	56	65	91	288
<i>from</i>	22	125	331	<i>Words,</i>	57	66	90	287
<i>the</i>	23	124	330	there		67		286
<i>strength</i>	24	123	329	is		68		285
<i>and</i>	25	122	328	no		69		284
<i>rankness</i>	26	121	327	need,		70		283
<i>of</i>	27	120	326	that		71		282
<i>the</i>	28	119	325	we		72		281
<i>soil.</i>	29	118	324	speak		73		280
<i>Wherefore</i>	30	117	323	of		74		279
<i>it</i>	31	116	322	so		75		278
<i>runs</i>	32	115	321	small		76		277
<i>along</i>	33	114	320	a		77		276
<i>every</i>	34		319	matter;		78		275
<i>where,</i>	35	113		unless		79		274.
<i>and</i>	36	112	317	perchance,		80		273
<i>is</i>	37	111	316	some		81		272
<i>so</i>	38	110	315	may		82		271
<i>amply</i>	39	109	314	think		83		270
<i>spread,</i>	40	108	313	it		84		269
<i>as</i>	41	107	312	worth		85		268
<i>it</i>	42	106	311	the		86		267
<i>were</i>	43	105	310	noting,		87		266
<i>a</i>	44	104	309	that		88		265
				there		89		264

hath		90		263	like		140		213
been		91		262	usages.		141		212
exact		92		261	<i>As</i>	64	142	83	211
observation		93		260	<i>for</i>	65	143	82	210
made		94		259	<i>Writing,</i>	66	144	81	209
of		95		258	that		145		208
the		96		257	is		146		207
<i>Accents</i>	58	97	89	256	performed		147		206
<i>of</i>	59	98	88	255	either		148		205
<i>Words,</i>	60	99	87	254	by		149		204
but		100		253	the		150		203
not		101		252	vulgar		151		202
of		102		251	Alphabet,		152		201
the		103		250	which		153		200
<i>Accents</i>	61	104	86	249	is		154		199
<i>of</i>	62	105	85	248	every		155		198
<i>Sentences;</i>	63	106	84	247	where		156		197
yet,		107		246	received		157		196
this,		108		245	or		158		195
for		109		244	by		159		194
most		110		243	a		160		193
part		111		242	secret		161		192
is		112		241	and		162		191
the		113		240	private		163		190
general		114		239	Alphabet		164		189
custom		115		238	which		165		188
of		116		237	men		166		187
all		117		236	agree		167		186
men,		118		235	upon		168		185
that		119		234	between		169		184
in		120		233	them selves,		170		183
the		121		232	which		171		182
close		122		231	they		172		181
of		123		230	call		173		180
a		124		229	<i>Cyph ers.</i>	67	174	80	179
Period		125		228	But		175		178
they		126		227	the		176		177
let		127		226	<i>vulgar</i>	68	177	79	176
fall		128		225	<i>Orthography</i>	69	178	78	175
their		129		224	hath		179		174
voice,		130		223	brought		180		173
in		131		222	forth		181		172
a		132		221	unto		182		171
demand		133		220	us		183		170
they		134		219	a		184		169
raise		135		218	Controversy,		185		168
it		136		217	and		186		167
and		137		216	question,		187		166
many		138		215	namely,		188		165
such		139		214	<i>Whether</i>	70	189	77	164

<i>Words</i>	71	190	76	163	and	240		143
<i>should</i>	72	191	75	162	the	241		112
<i>be</i>	73	192	74	161	derivation	242		111
<i>written</i>	74	193	73	160	of	243		110
<i>as</i>	75	194	72	159	words,	244		109
<i>they</i>	76	195	71	158	especially	245		108
<i>are</i>	77	196	70	157	from	246		107
<i>spoken,</i>	78	197	69	156	foreign	247		106
<i>or</i>	79	198	68	155	languages,	248		105
<i>rather</i>	80	199	67	154	are	249		104
<i>after</i>	81	200	66	153	utterly	250		103
<i>the</i>	82	201	65	152	defaced	251		102
<i>usual</i>	83	202	64	151	and	252		101
<i>manner.</i>	84	203	63	150	extinguisht.	253		100
<i>But</i>		204		149	In	254		99
<i>this</i>		205		148	brief,	255		98
<i>kind</i>		206		147	seeing	256		97
<i>of</i>		207		146	<i>writing,</i>	93 257	54	96
<i>writing</i>		208		145	according	258		95
<i>which</i>		209		144	to	259		94
<i>seems</i>		210		143	the	260		93
<i>to</i>		211		142	received	261		92
<i>be</i>		212		141	custom,	262		91
<i>reformed,</i>		213		140	doth	263		90
<i>which</i>		214		139	no	264		89
<i>is,</i>		215		138	way	265		88
<i>that</i>	85	216	62	137	prejudice	266		87
<i>writing</i>	86	217	61	136	the	267		86
<i>should</i>	87	218	60	135	<i>manner</i>	94 268	53	85
<i>be</i>	88	219	59	134	<i>of</i>	95 269	52	84
<i>consonant</i>	89	220	58	133	<i>speaking,</i>	96 270	51	83
<i>to</i>	90	221	57	132	to	271		82
<i>speaking,</i>	91	222	56	131	what	272		81
<i>is</i>		223		130	end	273		80
<i>a</i>		224		129	should	274		79
<i>branch</i>		225		128	this	275		78
<i>of</i>		226		127	innovation	276		77
<i>unprofitable</i>		227		126	be	277		76
<i>subtleties;</i>		228		125	brought	278		75
<i>for</i>		229		124	in?	279		74
<i>pronunciation</i>	92	230	55	123	<i>Wherefore</i>	97 280	50	73
<i>it</i>		231		122	<i>let</i>	98 281	49	72
<i>self</i>		232		121	<i>us</i>	99 282	48	71
<i>every</i>		233		120	<i>come</i>	100 283	47	70
<i>day</i>		234		119	<i>to</i>	101 284	46	69
<i>increases</i>		235		118	Cyphers	285		68
<i>and</i>		236		117	Their	286		67
<i>alters</i>		237		116	kinds	287		66
<i>the</i>		238		115	are	288		65
<i>fashion;</i>		239		114	many,	289		64

as		290		63	they		322		31
<i>Cyphers</i>	102	291	45	62	are		323		30
<i>Simple;</i>	103	292	44	61	to		324		29
<i>Cyphers</i>	104	293	43	60	be		325		28
<i>intermixt</i>	105	294	42	59	preferred		326		27
<i>with</i>	106	295	41	58	are		327		26
<i>Nulloes,</i>	107	296	40	57	three;		328		25
or		297		56	<i>That</i>	123	329	24	24
non-		298		55	<i>they</i>	124	330	23	23
significant		299		54	<i>be</i>	125	331	22	22
characters;		300		53	<i>ready,</i>	126	332	21	21
<i>Cyphers</i>	108	301	39	52	<i>and</i>	127	333	20	20
<i>of</i>	109	302	38	51	<i>not</i>	128	334	19	19
<i>double</i>	110	303	37	50	<i>laborious</i>	129	335	18	18
<i>letters</i>	111	304	36	49	<i>to</i>	130	336	17	17
<i>under</i>	112	305	35	48	<i>write;</i>	131	337	16	16
<i>one</i>	113	306	34	47	<i>that</i>	132	338	15	15
<i>character;</i>	114	307	33	46	<i>they</i>	133	339	14	14
<i>Wheel</i>	115	308	32	45	<i>be</i>	134	340	13	13
<i>Cyphers;</i>	116	309	31	44	<i>sure,</i>	135	341	12	12
<i>Key</i>	117	310	30	43	<i>and</i>	136	342	11	11
<i>Cyphers;</i>	118	311	29	42	<i>lie</i>	137	343	10	10
<i>Cyphers</i>	119	312	28	41	<i>not</i>	138	344	9	9
<i>of</i>	120	313	27	40	<i>open</i>	139	345	8	8
<i>Words;</i>	121	314	26	39	<i>to</i>	140	346	7	7
<i>others</i>	122	315	25	38	<i>Deciphering;</i>	141	347	6	6
<i>But</i>		316		37	<i>And</i>	142	348	5	5
<i>the</i>		317		36	<i>lastly</i>	143	349	4	4
<i>virtues</i>		318		35	<i>if</i>	144	350	3	3
<i>of</i>		319		34	<i>it</i>	145	351	2	2
<i>them</i>		320		33	<i>be</i>	146	352	1	1
<i>whereby</i>		321		32					

* * * * *

I now come to the really striking and fairly astonishing grouping, or congruity of figures, touching the "MANNER OF SPEAKING," by means of ciphers, wherein Bacon evidently gives us *the mathematical method*, and its relationship of paging, by which he speaks. I have tabled this page on account of its importance; that is, the first column deals with the italicized words only, counted down. The second column deals with the words altogether, or indiscriminately, counted down the page. The third and fourth columns repeat this double process up the page, and thus the only four possible counts are exhausted:

Every-where— Counted first singly, then doubly, down the page.	$\left\{ \begin{array}{l} \text{The} \\ \text{Manner} \\ \text{of} \\ \text{Speaking.} \end{array} \right\}$	266 or 267	$\left\{ \begin{array}{l} 86 \\ 85 \\ 84 \\ 83 \end{array} \right\}$	up the page.
		267		
		268		
		269		

Here are all our old friends of page 53, *M. W. of Windsor* (col. 106), against each other,—the paging 53 and the numbers 267 or 268, which we have found to be the number of the word *Bacon*, according as we count *Hang-Hog* singly or doubly! The reader will also recognize in the last column (the last column counted up the page), *the same numbers already found upon page 23 Bacon's History of King Henry the Seventh* (1622):

In	}	83	(<i>Stage Plays</i> , two words.)
Stage-Plays		84 or 85	
and		85 or 86	
Masques.		86 or 87	

If numbers, by congruity, can speak, they tell us Bacon's *method of speaking by cipher numbers*, in *Stage-Plays and Masques*, is to be found on pages 51, 52, 53 of the comedies and histories, upon which pages we do actually find the word *Bacon* four times, viz.: page 51, 1st *K. H. IV.*; mispaged (from false 49) 53. Page 52 (mispaged 54) twice, page 53, *Merry Wives of Windsor*:

- { (53 false) page 51, 1st *K. H. IV.* *Gammon of Bacon* (369, 370, 371).
- { (54 false) page 52, 1st *K. H. IV.* "On Bacon's, on," "Bacon fed Knaves" (158, 198).
- { 53 (correct) p. 53, *Merry Wives of W.* *Bacon I warrant* (267 or 268).

These are the only four entries of the word Bacon in the plays.

THE TAROT OF THE BOHEMIANS.

It seems there is very little doubt the Rosicrucians were in possession of the real Tarot, as is proved by a book of St. Martin, where the divisions are those of the Tarot, and this passage of an enemy of the Rosicrucians:

"They claim to possess a volume, wherein they can learn, all that is to be found in other books, which now are, or which can even come into existence. This volume is their own reason, in which they find the prototype of all that subsists by their facility in analyzing, summarizing, and creating a kind of intellectual world, and of all possible beings. See the philosophical, theosophical and microsmic cards." (*Conspiracy against the Catholic Religion and against Crowned Heads*. By the author of *The Veil raised for the Curious*. Paris: Crapard, 1792.)

This is highly probable, if not almost certain, because in the celebrated Rosicrucian manifesto of 1614,—*The Fama Fraternitatis*,—we find repeated mention of a work called *ROTA MUNDI*.

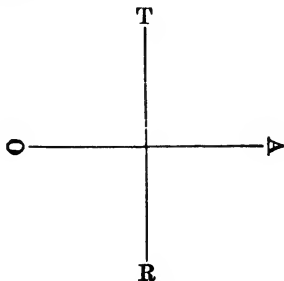
"Yet there came into our memory a secret, which, through dark and hidden words and speeches of the hundred years, Brother A., the successor of D. (who was of the last and second row of succession,

and had lived amongst many of us), did impart unto us of the third row and succession; otherwise we must confess, that after the death of the said A., none of us had in any manner known anything of Brother C. R., and of his first fellow-brethren, then that which was extant of them in our philosophical BIBLIOTHECA, amongst which our AXIOMATA was held for the chiefest, ROTA MUNDI for the most artificial, and PROTHEUS for the most profitable."

(p. 75, *Waite's Real History of the Rosicrucians.*)

"Although we do now freely confess that the world is much amended within an hundred years, yet we are assured that our *Axiomata* shall unmovably remain unto the world's end, and also the world in the highest and last age shall not attain to see anything else; for our ROTA takes the beginning from that day when God spake *Fiat*, and shall end when he speaks *Pereat*." (p. 72, *Fama Fraternalitatis.*)

This is exactly what the Tarot claims to be,—of unknown prehistoric antiquity dating back to creation. According to Eliphas Levi and William Postel, this book, which is called the *Genesis of Enoch*, is anterior to the Bible; for, on the ring of his symbolic key, he reads the words Rota, Tarot, Tora, the last being the sacramental name which the Jews give to their sacred book.



In fact this is the Tora of *Ezekiel's Wheel*,—which, according to Postel, is the key of things hidden from the beginning of the world. William Postel was, like Paracelsus, a forerunner and anticipator of the Rosicrucians of the Seventeenth Century. He preached the same promise of the restoration and reformation of things of the world, with prophecies of an Elias about to appear. The Rosicrucians borrowed their origin from the Templars and particularly Constantine's motto, *In hoc signo vinces*, and Cygnæus tells us so directly. The word Tarot is composed of the sacred letters of the monogram of Constantine,—A Greek P, crossed by a T, between the Alpha and Omega, the beginning and the end. Eliphas Levi calls the Tarot

the veritable key of Solomon. Postel dedicated his work upon it to the Fathers of the Council of Trent, by the title — “*Clavis absconditorium, a constitutione Mundi,*” key of things kept secret from the foundation of the world.

There is very little doubt this Tarot was used in some way as a secret cipher. For, in a work of the celebrated Doctor Dee, titled “*A True and Faithful Relation of what passed for many years between Doctor John Dee (a mathematician of great fame in Queen Elizabeth’s and King James’ reigns) and some Spirits*” (1659), I find in a great *square table* (full of the letters of the alphabet and numbers, with forty-nine characters each way and thirty-five letters,) each corner filled with a little numerical square of seven ciphers each way, making the sum of the square ($7 \times 7 = 49$) equal to the length of the sides of the great Square. It is entitled “*A Specimen of the Tables or Book of Enoch.*” Doctor Dee in 1583 left England and took up his headquarters in 1585 at Prague, then the metropolis of alchemy, and the headquarters of adepts and adeptship. Now, it is very curious to find *Bohemia* the land where the Tarot particularly has survived. In fact, Eliphas Levi asks if the Tarot of the Bohemians be not the Genesis of Enoch? The *Taro* really (means *Rota*, or Wheel of Destiny) is an elaborate system of divination in one of its aspects, and a process of mental and spiritual evolution in another. Our common cards are but *imperfect or degenerated sets* derived from the original Taro. Likewise *fortune-telling* by cards, is a relic of the original system which the *Gypsy tribes*,—particularly of *Bohemia*,—possessed and handed over by tradition. Diamonds were symbolized by the Rose. It is worthy to note *Bohemia* is introduced in that profound play *The Winter’s Tale*.

“The ancient sages divided the perfect panoramic picture of the Taro, into a number of tablets solely as a means of convenience and practical utility in the presentation of truth. They made the symbolical hieroglyphics of each tablet or card, correspond in its symbolism, to the *esoteric significance and meaning of one page or leaf of the sacred book of Enoch*, the perfect man, who occupies the point of equilibrium in the celestial sphere. The first set of tablets contain fifty-six cards and in twenty-two keys, or seventy-eight in all.

“Down the spiral course of time there has come to us the traditions of a primitive book. Its symbols in later days furnished, to writing its letters, to geometry its lines, and to occult philosophy, its mysterious signs and pentacles. Anciently it was known as the SACRED BOOK OF ENOCH; LATER IT HAS BEEN ENTITLED THE TARO. Its authorship as well as its date are both lost in the night

of time, but vestiges of it are to be found in the lore of peoples. Tradition says that the original book consisted of detached plates or leaves, of fine gold, whereon were engraved its mysteries, which remind us of the 'TERAPHIM' or golden images of Laban." (*The Tarot*, by T. H. Burgoyne. *The Platonist*, August, 1887.)

Papus, in his *Tarot of the Bohemians*, writes:

"The Mysterious Fraternity of the Rosicrucians (1604) *La Fama Fraternitatis Rosæ Crucis* (1613) shows the initiate that the Rosicrucians possessed the Tarot, which is described thus: '*They possess a book from which they can learn everything that is in the books already written and to be written.*'"

"We must not forget that the Rosicrucians are the Initiators of Leibnitz, and the founders of actual Free-Masonry through Ashmole." (p. 298).

"Guillaume Postel was one of the greatest initiates of the Sixteenth Century. He discovered the key to the Tarot, but did not disclose the secret, in spite of the promise given in the title to his work, *The Key to the Hidden Mysteries*" (1580). (*Ib.*)

Now it is very striking to find Bacon in his *History of Life and Death* (which note is on all fours with the *History of Life and Death*, written by the great English Rosicrucian, Robert Fludd) in introducing Postel thus:

"In our age *William Postel, a Frenchman lived to an hundred and well-nigh twenty years.* The top of his beard on the upper lip, being black and not grey at all. A great traveler, mathematician, and somewhat stained with heresy." (Ex. 19, p. 20, *History of Life and Death*, 1658.)

I am very strongly inclined to the belief Bacon has employed the Rota and the Tarot in his cipher. There are SEVENTY-EIGHT numbers or cards in the Tarot. *Papus*, in his recently published and profound work upon *The Tarot of the Bohemians*, writes:

"The Tarot pack is composed of seventy-eight cards or plates; twenty-two of them bear symbolical names, and they should be separated from the fifty-six others, which are divided into four great series: Scepters, Cups, Swords and Pentacles. The twenty-two symbolical cards are the *Major Arcana* (Greater Secrets),—the *Minor Arcana* (or Lesser Secrets) are formed of fifty-six cards." (page 307, Paris, 1889.)

Upon page 51 he writes:

"There are twenty-two *Major Arcana*, but one of them bears an O, so that in reality there are only twenty-one *Great or Major Arcana.*"

The reader is begged to keep all this in mind, because I am going to point out, Bacon is fond of mispaging with the number 21, and it is upon page 21, *History of King Henry the Seventh*, the words "*Stage Plays and Masques*" are found as already adduced. Upon page 78 (*mark, this is the number of the entire Tarot*) of Lord Bacon's *Advancement of Learning*, 1640, there is the following mysterious and enigmatical passage relating to *Distribution*, and what he terms "the ORIGINALS OF INTELLECTUALS," in relation to *Reason, Memory and Imagination* (the three foundations of his *Instauration*), and also in relation to philosophy. The entire passage is as dark as Erebus, with the exception Bacon challenges us to examine the distribution of his work as "*truly made*," and this is to be discovered by *recourse to the* "ORIGINALS OF INTELLECTUALS" (p. 78). What are these *originals of INTELLECTUALS*? It is remarkable this passage follows the proem of the second book, and is entitled Cap. I., which chapter is entirely devoted to explanation of the three bases or foundations, History, Poesy, Philosophy, upon which the *Advancement*, if not the entire *Instauration* is grounded. The passage I now cite is brought under philosophy or reason,—"*abstract notions*," Bacon terms them:

"Philosophy dismisseth individuals and comprehendeth not the first impressions, but the abstract notions thereof, and conversant *in compounding and dividing them*, according to the law of nature and of the things themselves. And this is wholly the office and operation of *reason*."

"And that this DISTRIBUTION is truly made, he shall easily conceive, *that hath resource to the ORIGINALS OF INTELLECTUALS*." (p. 78.)

By *compounding and dividing*, Bacon is giving us, seemingly, a hint for *mathematics*.

In Bacon's *New Atlantis* (seventh edition, 1658), page 13 is mis-paged 21. It concludes page 34. Upon the next page is a loose leaf entitled "MAGNALIA NATURÆ, præcipue quoad usus Humanos." This is paged 21 (instead of 35, the right and sequent number to 34, the previous page). That it is not a printer's error, is shown by the fact, if we turn the leaf over, the correct number, 36, follows the false 21, as follows:

New Atlantis

34

Magnalia

21

Naturæ

next to 36 and other side of 21
--

The reader will at once be struck with the coincidence that 35 and 36 (the correct numbers of the loose leaf), represent the numbers of the plays in the 1623 folio catalogue, (35), and the entire 36, counting *Troilus and Cressida*, omitted mysteriously from the catalogue. No reflective reader can imagine an entire play was uncatalogued and unpagged without a purpose? Moreover, the reader will, I am sure, at once be struck with the astonishing discovery, that if we add the correct paging to the false paging (taking its place), we get 56, which is the number of the *Minor Arcana* (Lesser Secrets) of the Tarot :

$$35+21 = 56.$$

Moreover, 56 is the page of 1st *K. H. IV.*, where we find twenty-one entries of *Francis Bacon's christian name*.

CHAPTER XI.

“MEASURE FOR MEASURE.”

“That at the first, the soul of man was not produced by Heaven or Earth, but was breathed immediately from God. So that the ways and proceedings of God with Spirits are not included in Nature. That is, in the laws of Heaven and Earth; but are reserved to the law of his SECRET WILL; wherein God worketh still, and resteth not from the work of redemption.” (*Bacon's Confession of Faith*, p. 97.)

Very few people are aware of the depths of the art known as Shakespeare's. Fewer still are aware of the parallels borrowed from scriptural parable and applied to the plays, even to the minutest particulars. The story of Shylock is that of the Unmerciful Servant, and in the three caskets we have scriptural allusion to the parable of the pearl of great price. The opening of the silver casket is found thus described :

The fire *seven times* tried this,
Seven times tried that judgment is
That did never choose amiss. (Act ii.)

Compare—“The words of the Lord are pure words: *As silver* tried in a furnace of earth purified *seven times*.” (Psalm xii., 6.)

The entire play of *Measure for Measure* is a parable of the FALL OF MAN, and of the ATONEMENT, Man being personified in the character of *Angelo*, as the fallen angel generically applied. The Duke in this play is a representative portrait of Providence, allied to the parable of the talents.

That the poet's intention was to shadow forth in the Duke, Divine Providence, invisible, but from whose all-seeing eye nothing can be hid, is plain from these words :

Angelo. Oh, my dread Lord,
I should be guiltier than my guiltiness,
To think I can be *undiscernable*,
When I perceive Your Grace, *like Power Divine*,
Hath look'd upon my passes. (Act v.)

Lord Bacon opens the fifth book of the *De Augmentis* with the words :

“The knowledge respecting the understanding of Man (excellent King), and that other respecting his Will, are, as it were, Twins by birth. For the Purity of Illumination, and the Liberty of Will

began together, fell together. Nor is there in these in the Universal Nature of things so intimate a sympathy, as that of Truth and Goodness. The more shame for Learned men, if they be for Knowledge like *Winged Angels*; for base desires they be like serpents, which crawl in the dust, carrying indeed about them minds like a mirror or glass, but menstruous and distained." (p. 217, Book V. *Advancement of Learning*, 1640.)

Compare this in *Hamlet* :

Hamlet. What a piece of work is a man! How noble in reason! how infinite in faculty! In form and moving, how express and admirable! *In Action how like an Angel! In apprehension how like a God!* (Act ii. sc. 2.)

The author often seems to have the Garden after the Fall, before his mind.

Fie on't! Oh, fie, fie, 'tis an unweeded garden
That grows to seed. Things rank and gross in nature
Possess it merely." (Act i. sc. 2.)

The poet author gives us a direct key to his intention:

Oh, what may man within him hide,
Though *Angel* on the outward side?

The authors of the *Perfect Way* write of the parable of the fall:

"For a parable it is and *not a history*, as ordinarily understood, but having a hidden, that is, a mystic meaning; a parable, moreover, which, while founded upon a particular fact, is true for all time, in that it is perpetually being enacted. Being thus, the parable of the fall constitutes an eternal Verity." (p. 175, third edition.)

This is exactly how the Rosicrucians considered this problem. The fall of man is allied and embodied with the parable of the talents, with which *Measure for Measure* opens. The sin Angelo is set up, (in the Duke's absence), to put down and weed out, is just the sin he falls under, and constitutes the key center of the action of the play. It is evident the poet-author considered this sin, not only the occasion of the fall (as also stated by the Rosicrucian, Robert Fludd), but like Goethe constituted it the master temptation and chief source of evil.

That the Duke has instructed Angelo *to weed the particular vice*, with which the motive of the play is pregnant, is apparent in these lines:

Twice treble shame on Angelo
To weed my vice, and let his grow.

In the biblical story, this particular sin brought death into the world. So in the play we at once find the parallel of Claudio under sentence of death for the same vice.

Blood, thou art blood,
 Let's write good angel on the devil's horn;
 'Tis not the devil's crest. (Act ii. sc. 3.)

Here we have a hint as to what the poet considered the devil's crest,—viz., the sin Angelo tempts Isabella to commit with him, and which Faust also falls under in apostasy to the talents he renounces.

That strange writer, Alphonse Louis Constant, better known by his *nom de plume* Eliphaz Lévi, writes:

“The Sphinx has not only a man's head, but also the breasts of a woman—canst thou resist feminine attractions? No; is it not so? And here thou dost laugh in replying, parading thy moral weakness for the glorification of the vital and physical power within thee. Be it so, however! I allow this homage to be paid to the Ass of Sterne or Apuleius; that the ass has its merits I dispute in no way; it was sacred to Priapus, as the goat was to the god of Mendes. But leave it for what it is, and decide if it shall be thy master, or if thou wilt be master of it. He alone can truly possess the pleasure of love who has conquered the love of pleasure. To be able to make use of anything and to abstain from doing so, is to be twice able. By thy passions the woman enchains thee; *be master of thy passions, and thou wilt enchain her.*” (Initiatory Exercises and Preparations, p. 23, *Mysteries of Magic*. Waite.)

Give me that man
 That is not passion's slave, and I will wear him
 In my heart's core; ay, in my heart of hearts,
 As I do thee. (*Hamlet*, act iii. sc. 2.)

And in the poems:

CXXIX.

The expense of spirit in a waste of shame
 Is lust in action; and till action, lust
 Is perjured, murderous, bloody, full of blame,
 Savage, extreme, rude, cruel, not to trust,
 Enjoy'd no sooner but despised straight,
 Past reason hunted, and no sooner had
 Past reason hated, as a swallow'd bait
 On purpose laid to make the taker mad;
 Mad in pursuit and in possession so;
 Had, having, and in quest to have, extreme;
 A bliss in proof, and proved, a very woe;
 Before, a joy proposed; behind, a dream.
 All this the world well knows; yet none knows well
 To shun the heaven that leads men to this hell.

This I consider to be the key note of the entire play, and of the poet's conception of evil as lust. In that purely Rosicrucian legend

of Doctor Faustus, may be perceived exactly the same lesson inculcated. The temptation of Marguerite, presented by Mephistopheles to Faust, is the arch temptation of the flesh, for which Faust forsakes all his higher seeking after knowledge, to find a fool's paradise with hell behind and after it. Faust sells his immortality for brief pleasure. It is an epitome of the temptation and fall,—the conflict of the two souls in man, one of which draws him down to earth, and the other lifts him up to heaven, which idea Goethe has fully seized.

The authors of *The Perfect Way* write :

“The doctrine of the soul is embodied in the parable of the Talents. Into the soul of the individual is breathed the Spirit of God, divine, pure, and without blemish. It is God. And the individual has in his earth life to nourish that spirit and feed it as a flame with oil. When we put oil into a lamp, the essence passes into and becomes flame. So is with the soul of him who nourishes the spirit. It grows gradually pure and becomes spirit. By this spirit the body is enlightened as a lamp by the flame within it. Now, the flame is not the oil, for the oil may be there without the light; yet the flame cannot be there without the oil. The body then, is the lamp case, into which the oil is poured, and this, the oil, is the soul, a fine and combustible fluid; and the flame is the Divine Spirit, which is not born of the oil, but is communicated by God from within. *We may* quench this spirit utterly, and thenceforward we shall have no immortality; but when the lamp case breaks the oil will be spilt on the earth, and a few fumes will for a time arise from it, and then it will expend itself, leaving at last no trace. Thus, as the parable of the Talents, where God has given five talents, man pays back ten; or he pays back nothing and perishes.” (p. 52, *Perfect Way*, 1887.)

This parable finds its perfect reflection at the commencement of *Measure for Measure*, in the Duke's speech to Angelo :

Duke. Thyself and thy belongings
 Are not thine own so proper as to waste
 Thyself upon thy virtues, they on thee.
 Heaven doth with us as we with torches do,
 Not light them for themselves; for if our virtues
 Did not go forth of us, 'twere all alike
 As if we had them not. Spirits are not finely touch'd
 But to fine issues, nor Nature never lends
 The smallest scruple of her excellence
 But, like a thrifty goddess, she determines
 Herself the glory of a creditor,
 Both thanks and use. (Act i. sc. 1.)

This is the parable of the talents, which can only be obeyed by

“*Maria*, the sea, is the water mystically appointed for the washing away of sin.” (p. 30, *Clothed in the Sun*. Anna Kingsford.)

It may be noted how alike the name Mariana is to Maria. It is Mariana’s substitution by the Duke in place of Isabella that saves Angelo from the fall he intended, the sin he conceived. Like Eve, Maria, and the sea, are mystical synonyms for the soul, which is called “Bitterness of the Deep.” (*Clothed in the Sun*, p. 30.) All this is closely connected with the flood, and creation. One of the days appointed to the Eleusinian mysteries was dedicated to a visit to the sea, as allotted to purification.

It is highly probable Angelo’s reconciliation to his wife, Mariana, is a symbolical hint for the Atonement. The authors of the *Perfect Way* write :

“The uniting of the human will with the Divine Will, or, as it is sometimes called, the *Reconciliation*, which is but another word for the Atonement.” (p. 3.)

I am convinced the author intended something akin to this in the way Angelo is reconciled by the Divine Will of the invisible ubiquitous Duke to his wife Mariana. I am certain Angelo is a generic name for man in a collective sense.

There is a vast moral in all this if we chose to see it rightly. The author’s seeming intention is to show how universal, how powerful this peculiar vice is, and how all ages, all times smack of it. Authority being even unable to act from falling under the same indictment. The fact that one so high in position as Angelo, set up to represent what seems an invisible, ubiquitous godhead as vice-regent, should fall a prey to the offense he is to root out, shows how wide, how radical was this sin, in the author’s mind,—a universal fall,—a general declension from the Divine injunction. Man is incapable of dealing with it, because no one can show the example; that is, the moral. And against all this in high relief, like some alabaster statue of purity, set against a dark background, stands that perfect picture of chastity — Isabella! The author’s intention here can hardly be mistaken. He sets purity or chastity at a higher figure than life or death,—outweighing even a brother’s execution.

The authors of *The Perfect Way* write :

“It is through the soul, and the soul only, that man learns the Divine will, and, learning it, saves himself. And the clearness with which the soul, on her part, discerns and transmits that will depends upon her purity. In the word purity lies the essence of all religion. It is the burden of the whole Bible, and of all Bibles.

Always is purity insisted on as the means to salvation; always impurity as the cause of condemnation. To this uniformity of doctrine the parable of the Fall is no exception. With the soul pure man dwells in Eden and 'sees God.' With the soul unpure, he is driven forth into the wilderness." (p. 184.)

Bacon writes in his *Confession of Faith* :

"That God created man in his own image, in a reasonable soul, in innocency, in free-will, and in sovereignty. That He gave him a law and commandment, which was in his power to keep, but he kept it not. That man made a total defection from God, presuming to imagine that the commandments and prohibitions of God were not the rules of good and evil, but that good and evil had their own principles and beginnings.

"That upon the fall of man, death and vanity entered by the justice of God, and the image of God in man was defaced, and heaven and earth, which were made for man's use, were subdued to corruption by his fall." (p. 97, part 1, *Resuscitatio*, 1671.)

In the virgin chastity of Isabella may be seen the hint, that it is chastity alone which can bring about the atonement of Angelo. In the action concerning the Duke, his pretended journey, his disguise as a friar, and his ubiquitous, though invisible, presence overruling the entire plot of the play, we may easily perceive the parable of the Steward, who made a journey into a far country, and to each of his servants gave so many talents. That is, it is the parable of Divine Providence, invisible but ubiquitous, searching out the hearts of men, and overriding, with Divine action, individual good and evil. The Duke is a type of God as spirit, bringing about the atonement and restitution of fallen man,—pictured in the character of Angelo,—the fallen angel man!

Isabella is, I am convinced, the HEAVENLY VIRGIN of the Hermetic philosophers; that is, the soul and intellect, whom we find represented in Beatrice, as Dante's guide. Therefore, in seeking to seduce her, Angelo is conspiring against himself, that is, employing his will, or worse self, to debase and defile that which is truly divine in him, and god-like. In like manner, the student may observe, it is through Isabella the reconciliation or at-one-ment (atonement) between Angelo and Mariana is effected. That is to say, it is through the virtues of Isabella and all she symbolizes, that fallen man can, like Angelo, be restored once more to divine grace and pardon. With regard to my theory of the occasion of the fall, the reader may be referred to Saint Augustine, where he will find the same idea inculcated in *The City of God*. Sir Thomas Brown,

the author of the *Religio Medici*, hints at the same doctrine, and all the Cabalists are as one upon this point. Robert Fludd, the great English Rosicrucian, “*detects the origin of evil in the union of the sexes; the sensual organs of the mother of mankind were first opened by the fruit which blasted the future human race. (D’Israelis’ Amenities of Literature.*” Fludd.)

The temptation and fall is a parable, applying itself to every individual life, that surrenders nobler gifts and future ends for present passions and pleasures. The entire parable of the garden is an allegory of man as angel, and pure spirit, living in comparative purity and peace with nature, and from this paradise he drives himself out, by losing control over his body and passions. In *Measure for Measure* we find exactly the same enunciation of the liberty of the will as lost with the purity of illumination, as Bacon enunciates. In reply to Isabella’s entreaty for pardon for her brother Claudio’s life, we find Angelo exclaiming:

Angelo. I will not do’t.

Isab. But can you if you would?

Angelo. Look, what I will not, that I cannot do.

(Act. ii. sc. 2.)

Saint Augustine writes: “*The will, therefore, is then truly free, when it is not the slave of vices and sins.* Such was it given us by God; and this being lost by its own fault, can only be restored by Him, who was able at first to give it.” (Book, xiv. *The City of God.*)

CHAPTER XII.
THE ROSICRUCIANS.

I lift mine eyes, and all the windows blaze
With forms of saints and holy men who died;
Here martyred and hereafter glorified;
And the GREAT ROSE upon its leaves displays
Christ's triumph, and the angelic roundelays,
With splendor upon splendor multiplied;
And Beatrice again at Dante's side
No more rebukes, but smiles her words of praise.

(*Longfellow.*)

THE ROSE.

“There can be little doubt that the Rose came from *Damascus*, probably introduced into Europe by the Crusaders or some of the early travelers in the East, who speak in glowing terms of the beauties of the gardens of Damascus. The author of *Eothen*, describing the gardens of Damascus, writes: ‘High, high, above your head, and on every side all down to the ground, the thicket is hemmed in and choked up by the interlacing boughs that droop with the weight of Roses, and load the slow air with their damask breath. There are no other flowers. The Rose trees which I saw were all of the kind we call “Damask;” they grow to an immense height and size’ (*Eothen*, ch. xxvii.). It was not till long after the Crusades that the Damask Rose was introduced into England, for Hakluyt in 1582, says: ‘In time of memory many things have been brought in that were not here before, as the Damask Rose by Doctor Linaker, King Henry the Seventh’s, and King Henry the Eighth’s physician’ (*Voyages*, vol. ii.)” (p. 252. *Plant Lore of Shakespeare*. Ellacombe.)

It is interesting to note that the Rosicrucians, whose emblem was the Crucified Rose, evidently trace back their origins, or at least connect their secret lore with Damascus. In the *Fama Fraternitatis* we read of the founder of the society, Christian Rosy Cross:

“Hereby was that high and noble spirit of brother C. R. C. so stirred up, that Jerusalem was not so much now in his mind as *Damasco*. There the wise men received him not as a stranger (as he himself witnesseth), but as one whom they had long expected; they called him by his name, and showed him other secrets out of his cloyster, wheratt he could not but mightily wonder.”

(pp. 66, 67, *History of the Rosicrucians*. Waite.)

The Damask Rose figures as a drug in, "a bill of medicynes furnished for the use of Edward I., 1306-7:"—" *Item pro aqua rosata de Damaso lb. xl, iiiiii.*" (*Archæological Journal*, vol. xiv. 271.)

Lord Bacon introduces roses into his receipt for the gout, and in the description of the chemist's shop, in *Romeo and Juliet*, we read :

Remnants of pack-thread and old cakes of Roses
Were thinly scattered to make up a show.

(Act v. sc. 1, p. 47.)

The Rev. Henry Ellacombe, in his *Plant Lore and Garden Craft of Shakespeare*, remarks :

" *There is no flower so often mentioned by Shakespeare as the Rose*, and he would probably consider it the queen of flowers, for it was so deemed in his time." (p. 248.)

There are over seventy introductions of the Rose in the plays. And there can be no doubt the Rose is introduced by the author often with an esoteric or masonic signification. There has been a dispute as to the origin of the word 'Rosicrucian,' some deriving it from a rose and cross, and others, like Mosheim, from *ros* dew and light or *lux*. But both these explanations are perfectly reconcilable with each other. It is common to find *dew* associated with *roses* in a profoundly mystic sense.

" The water that did spring from ground
She would not touch at all,
But washed her hands with dew of Heaven
That on sweet Roses fall."

(*The Lamentable Fall of Queen Ellinor. Roxburghe Ballads.*)

It is evident the author of the plays alludes to the same connection of *Dew and Roses*.

So sweet a kiss the golden sun gives not
To those *fresh morning drops upon the Rose.*

(*Love's Labor's Lost*, act iv. sc. 3.)

Many dictionaries write under the word 'Rosicrucians,' "not *rosa crux*, rose cross, but *ros crux*, dew cross." This is all very fine, but the emblem of the Rosicrucians, a Crucified Rose, mounted on a Calvary, with rays issuing from it, proves the Rose and Cross did play a first part in the imagery. The truth is the Rose is one of the most ancient and most profound symbols in existence, and is connected by Dante with the ineffable Light of the Shekinah. We have only to recall how Apuleius regained his original shape, from that of an ass, by eating roses, to feel assured that in classical times the Rose had a recondite meaning, as we may indeed know by the fact

that the statue of Diana of Ephesus was covered with roses and bees. The Rose, in Christian art, is associated with Saintship, and Saint Dorothea is depicted carrying roses in a basket; Saint Elizabeth of Portugal, Saint Rose of Viterbo, Saint Rosalia, Saint Angelus, Saint Victoria, Saint Rose of Lima, wear crowns of roses. "The Red Rose," says Sir John Mandeville, "sprang from the extinguished brands heaped around a virgin martyr at Bethlehem." Virginity, and purity, were associated with the Rose by the author of the plays:

Olivia. Cæsario, by the *Roses of the spring,*
By *maidhood*, honor, truth and everthing,
I love thee so. (*Twelfth Night*, act iii. sc. 1)

Sir John Mandeville writes:

"A Jewish maiden of Bethlehem (whom Southey named Zillah) was beloved by one Hamuel, a brutish sot. Zillah rejected his suit and Hamuel, in revenge, gave out that Zillah was a demoniac, and she was condemned to be burnt; but God averted the flames, *the stake budded*, and the maid stood unharmed *under a rose tree full of white and red roses, then first seen on earth since Paradise was lost.*"

The "Mystical Rose," was one of the titles of the Virgin, and the *bead roll* or *Rose Article*, known by the name ROSARY, and connected with the repetition of prayers, was said to be given by the Virgin to Saint Dominic. The Rosary consists of three parts, each of which contains five mysteries connected with Christ or his Virgin Mother. Dante hints at the same thing. Beatrice asks Dante:

"Why doth my face so much enamor thee,
That to the garden fair thou turn'st not,
Which under the rays of Christ is blooming?
There is the Rose in which the Word Divine
Became incarnate; there the lilies are
By whose perfume the goodway was discovered."
(Canto xxii. *Paradiso*. Longfellow, 567.)

This is the Virgin Mary, ROSA MUNDI, Rosa Mystica. This evidently is also connected with the story of Fair Rosamond, and refers to the Logos doctrine, or Divine Wisdom, which, indeed, is the *Heavenly Virgin*, who is instructing and guiding Dante. Fair Rosamond was buried at Godstow, in a house of nuns, with these lines on her tomb:

"Hic jacet in Tumba Rosamundi, non Rosa munda;
Non redolet, sed olet, quæ redolere solet."

The maze or labyrinth which Henry the Second made for Rosamond, is evidently a myth alluding to the world, and to the mysteries, which guard under the Rose, the path to its wisdom incarnate in it. The reader will perceive at once how the Rose crucified of

the Rosicrucians hints at the entire Christian Logos legend in a mystical sense. *That is, the wisdom of the world hidden in its foundation of sacrifice.* The entire problem of Bacon's sacrifice and renunciation of the authorship of the plays, is a repetition of this doctrine, I believe. And when we find such entries in his diaries as "*Secrets de Dieu*" (vide Mrs. Pott's learned and interesting work, *Francis Bacon and His Secret Society*): "*The glory of God is to conceal a thing, but it is the glory of a King to find it out;*" we not only find hints for the Solomon of the Rosicrucians, but proof Bacon's mind was concentric with Creation, and that he has (*in an humble way*), endeavored to imitate God in the silence and reserve of *his wisdom sacrificed by himself (as spirit) in his works.* My own humble opinion is, Christ was an expounder of the Logos Doctrine, the wisdom being always typified as the Son of God, and this idea is repeated in the Sonnets of Shakespeare.

Sir Thomas Brown writes:

The Rose of Jericho that flourishes every year just about Christmas Eve is famous in Christian reports. Though it be dry, yet will it, upon imbibition of moisture, dilate its leaves and explicate its flowers contracted and seemingly dried up. Which quality being observed the subtlety of contrivers did commonly play this shew upon the Eve of Our Saviour's Nativity, when, by drying the plant again, it closed the next day, and so pretended a double mystery, referring unto the opening and closing of the womb of Mary." (Book II. p. 76, *Enquiries into Vulgar and Common Errors.*)

It is in *Ecclesiasticus* we read: "I was exalted like a palm tree in Engaddi, and as a Rose in Jericho" (cap. 24, 14). The Rose of Jericho is sometimes called the Rose of Saint Mary. It is in connection with Solomon we find the Rose and the Lily. In *Canticles*, 2: "*I am the Rose of Sharon and the Lily of the Valleys.*" This Lily is known as *Lilium Convallium*, or the May Lily. It is with these words Bacon addresses King James I. in a letter. (The name of Solomon's wife was *Rosa*. *Purchase his Pilgrimage*, p. 271, eleventh edition.) "It is observed upon a place in the *Canticles* by some: *Ego sum flos campi et Lilium Convallium*; that, *a dispari*, it is not said *Ego sum flos Horti et Lilium Montium*, because the *Majesty* of that Person is not enclosed for a few, nor approximate to the great." (*A Letter of offer of his Service to King James I. upon his first coming in.* Part I. p. 20, *Resuscitatio*, 1671.)

This is proof King James I. was at the head of the Masons,—Bacon probably a representative Solomon.

In a valuable and rare little Rosicrucian pamphlet published in 1614, in my possession, I find the following passage, which is reflected again in Bacon's *Sylva Sylvarum* :

Livor iners stimulos generosis mentibus addit :
Sic per fœda Rosis allia crescit odor.

(p. 29 *Conspicilium Notitiæ Inserviens Oculis Ægris, Eucharico Cygnaco, 1614.*)

This signifies that " Envy acts as a stimulant upon generous minds, just as the rose gains in sweetness by the neighborhood of Garlic."

Bacon writes :

" Rue doth prosper much and becometh stronger if it be set by a fig tree. Which (we conceive) is caused, not by reason of friendship, but by extraction of contrary juices. The one drawing juice fit to result sweet, the other bitter. So they have set down likewise, that a rose set by garlic is sweeter." (Exp. 481, Century V., Bacon's *Sylva Sylvarum*.)

The Rose was also associated with Bacchus, for we read of chaplets of roses crowning the heads of those who indulged in Bacchanalian orgies. It was a symbol of silence, or of secrecy :

Utque latet Rosa Verna suo putamine clausa
Sic os vincla ferat, validisque arctetur habenis,
Indicatque suis proluxa silentia labris.

Adonis was slain by a boar. Now, it is very interesting and curious, to find the coat of arms of some noble German families, combining the Boar and the Rose. I allude to the famous family of Eberstein, who lived near Baden, and who were Marquises and Counts of Brandenburg. Bacon adopted and introduced, during his life time, the emblem of a Boar into his coat of arms, with what object it is impossible to say, unless as a device associated with the name of Bacon. In Sonnet liii. we read :

Describe Adonis, and the counterfeit
Is poorly imitated after you.

And in the next the rose as truth is described :

O, how much more doth beauty beauteous seem
By that sweet ornament which truth doth give !
The rose looks fair, but fairer we it deem
For that sweet odor which doth in it live.
The canker-blooms have full as deep a dye
As the perfumed tincture of the roses,
Hang on such thorns and play as wantonly
When summer's breath their masked buds discloses :

But, for their virtue only is their show ;
 They live unwood'd and unrespected fade,
 Die to themselves. ¹ Sweet roses do not so ;
 Of their sweet deaths are sweetest odors made :
 And so of you, beauteous and lovely youth,
 When that shall fade, my verse distills your truth.
 (Sonnet liv.)

¹ Sweet roses do not so ;
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 (Sonnet liv.)

Thomas Vaughan, a famous Rosicrucian, (known by the name, Eugenius Philalethes), writes: "In regard of the ashes of the vegetables, although their weaker, exterior elements expire by violence of the fire, yet their earth cannot be destroyed, but is vitrified. The fusion and transparency of this substance is occasioned by the radical moisture, or seminal water of the compound. This water resists the fury of the fire and cannot possibly be vanquished. '*In hac Aqua Rosa latet in hieme.*' These two principles are never separated; for Nature proceeds not so far in her dissolutions. When death hath done her worst, there is a union between these two, and out of them shall God raise us at the last day." The Rose is here represented as pent up in a crystal, and evidently typifies the sleeping powers of Nature during Winter, repeated in the beautiful story of BRIAR ROSE—the *Sleeping Beauty in the Wood*. Vaughan is enunciating the principle of immortality, known scientifically as the conservation of energy, that is, that the spiritual in nature is in reality her economical law of return and recuperation, by which the eternity of matter is established. Now, it is very curious to find this idea forming the ground idea of the sonnets ascribed to Shakespeare. In the sonnets, the same simile of the crystal is introduced :

Then, were not Summer's distillation left,
 A liquid prisoner pent in walls of glass.
 (Sonnet v.)

Sidney introduces exactly the same image:
 "Have you ever seen a pure Rosewater kept in a crystal glass? How fine it looks! How sweet it smells, while that beautiful glass imprisons it! Break the prison and let the water take his own course, doth it not embrace dust and lose all his former sweetness and fairness? Truly so are we, if we have not the stay, rather than the restraint of crystalline marriage."

Compare this conservation for two immortalities:
 Then let not Winter's ragged hand deface
 In thee thy Summer, ere thou be distill'd;
 Make sweet some *vial*; treasure thou some place
 With beauty's treasure, ere it be self kill'd.

(Sonnet vi.)

"All this is part of the opening argument of the sonnets—the preservation and continuation of the Rose; that is, of *Truth in beauty dyed.*"

From fairest creatures we desire increase,
 That thereby beauty's *Rose* might never die.

(Sonnet i.)

Zoroaster consecrated wine, a rose, a cup and the kernel of a pomegranate. (*Univ. Hist.*, v. 400.) The Rose was sacred to Dionysus. In fact, we may understand by the Rose, the spiritual in this art, so to say, concealed as wisdom (under the Rose) behind art. In the emblem of the Rosicrucians, a Crucified Rose, may be perceived the Logos doctrine of work, as sacrifice, secrecy and beauty, in connection with Plato's philosophy. I may be here allowed to remark, I have been, I believe, charged with plagiarizing the Rosicrucian theory of the origin of the plays, and of Bacon's *Atlantis* from others in London. I, therefore, here cite from A NEW STUDY OF SHAKESPEARE, written by me (published in 1884, by Messrs. Trubner & Co., Paternoster Row, London, E. C.): "It is more likely, however, that

For nothing this wide universe I call,
Save thou, my rose; in it thou art my all.
(Sonnet cix.)

It was also sacred to Venus and to Adonis, and I think the poem of Venus and Adonis has a great deal in it pointing to the mystic symbolism of the Society of the Rose or Rosicrucians :

Est Rosa flos Veneris, cujus quo facta laterent,
Harpocrati matris, dona dicavit Amor ;
In Rosam mensis hospes suspendit Amicis,
Convivæ ut sub ea dicta tacenda sciant.

The sonnets open with an address to the *Rose as Truth* :

From fairest creatures we desire increase,
That thereby beauty's rose might never die.
(Sonnet i.)

Ah ! wherefore with infection should he live,
And with his presence grace impiety,
That sin by him advantage should achieve
And lace itself with his society ?
Why should false painting imitate his cheek
And steal dead seeing of his living hue ?
Why should poor beauty indirectly seek
Roses of shadow since his rose is true ?
(Sonnet lxxvii.)

It is the marriage of Truth and Beauty, prefigured as the Rose, and the Secrets under art (or the Rose), which open the theme of these sonnets.

Saint Augustine writes of King Solomon:—"Solomon—had Peace according to his name, for Solomon means *pacific*."
(*The City of God*, Book xvii., p. 190, Dods vol. ii.)

Now the Rosicrucians frequently called their society, *The Valley of Peace*, which is perfectly in accordance with Solomon's flower, *The Lily of the Valley*. Lord Bacon in his *Holy War*, and elsewhere, frequently introduces the word *Peace*, as ascribed to his objects and methods. I am convinced Bacon was the representative Solomon

in Love's Martyr, we have the secret society hinted at in the *New Atlantis*, and that the author of the plays is not 'that affable familiar ghost,' William Shakespeare, whom Greene accused of 'beautifying himself in others' feathers,' but the great mind who wrote: 'Since I have lost much time with this age, I would be glad, as God shall give me leave, to recover it with posterity.' Have we not in the title (Love's Martyr) of this strange work a hint in connection with the love philosophy of Plato and the Rosicrucians at the same time ?" (page 200.) The whole of this early work by me is more or less impregnated by the theory of the Rosicrucian character of the plays. I went so far, even, as to furnish a photograph of Shakespeare's monument, in order to show the two Cupids placed overhead—one with a torch, the other with a spade—are the Rosicrucian emblems of Love and Death.

of the society of the Rosie Cross. Like Solomon, he wrote a natural history, comprised chiefly of the history of plants from the moss on the ground to the cedar of Lebanon. And in his *Two Books Advancement of Learning*, 1605, he inserts twenty-five of the proverbs of Solomon, with lengthy comments upon them. Solomon was a type of Christ. The Temple of Solomon (which Archbishop Tenison twice applies to Bacon's *Instauration*) standing for the "House of Wisdom," of which Christ is the cornerstone.

Bacon's parables of Solomon consist of *thirty-four proverbs* inserted in his *De Augmentis*. Curiously his *New Atlantis*, which in scheme and ends is the typical *New Jerusalem*, also consists of *thirty-four pages*. (vii Edition.)

With regard to Saint Augustine (St. Austin), who was the great authority of the Knights Templar, it is certainly worthy of note to find Lord Bacon devoting part of an entire book of his *Advancement of Learning*, or *De Augmentis Scientiarum*, to that Father. The forty-ninth deficient of a *new world of sciences* being entitled "*Irenæus sive de gradibus unitatis in civitate Dei*, or of the degrees of unity in the *City of God*."

This is another hint for a brotherhood founded upon the doctrines of *Peace*, which, indeed, Bacon dwells much upon in this Deficient. Bacon commences this section :

"It imports exceedingly the *Peace of the Church*. That he that makes mention of *Peace* shall bear away that answer, *Jehu* gave to the messengers, "Is it *Peace*, *Jehu*? What hast thou to do with *Peace*? Turn and follow me." *Peace* is not the matter that many seek after, but parties and sidings." (p. 473 *Advancement*, 1640.)

The Rosicrucians open many of their manifestoes with an allusion to *Peace*. Thus Eugenius Philalethes, "To the most illustrious and truly regenerated brethren R. C., to the *peace-loving* apostles of the church, in this contentious age, salutation *from the Centre of Peace*." (*Anthroposophia Theomagica* of Thomas Vaughan.)

Bacon writes :

"I like better that entry of truth which cometh peaceably with chalk, to mark up those minds which are capable to lodge and harbor it." (*Redargutio*.)

This forms the thirty-fifth aphorism also of the first book of the *Novum Organum*. In the 1614 *Fama Fraternalis* we read: "Truth is *peaceable*, brief, and always like herself in all things."

Of Free Masonry we read: "During the reigns of Edward V. and Richard III. it again declined, *but came again in repute* on the

accession of Henry VII., in 1485. It was then patronized by the master and fellows of the order of *St. John of Rhodes (now Malta)*, who, at a Grand Lodge meeting in 1500, chose Henry for their protector. On the 24th of June, 1502, a lodge of masters was formed in the palace, at which the King presided as G. M.; and after appointing his wardens, proceeded in great state to Westminster Abbey, where the foundation stone was laid of that excellent piece of Gothic architecture, called *Henry the VII.'s Chapel*. The cape stone of this building was celebrated in 1507. The following noble structures were all finished in this reign: The Palace of Richmond, the College of Brazen-nose in Oxford, as also Jesus and St. John's College in Cambridge."

Bacon, in his *History of King Henry the Seventh*, introduces the passage I have italicized, viz., that Henry VII. was chosen by the Knights of St. John of Rhodes for their protector. I need hardly inform the reader, the Rosicrucians traced their order to the island of Rhodes, or *Roses*, which latter is the Greek original of the name. St. John was their patron saint. Bacon writes:

"With this answer JASPER PONS returned, nothing at all discontented. And yet this declaration of the King gave him that reputation abroad, as he was not long after elected by the KNIGHTS OF THE RHODES, PROTECTOR OF THEIR ORDER." (*History King Henry the Seventh*, 1622, p. 202.)

Notice, Bacon does not write "*Knights of Rhodes*," but of "*the Rhodes*," most likely implying "*Knights of the Roses*." This fact, I imagine, had a powerful effect upon Bacon's mind in making him select this reign for a history which should contain MANY PROFOUND SECRETS WRITTEN AND HIDDEN UNDER THE ROSE. In the collection of laudatory poems in Latin, prefixed to the translation of Bacon's *De Augmentis*, (by Gilbert Wats, 1640), entitled MANES VERULAMIANI, is one signed by Thomas Randolph, which has these lines:

"Sed quanta effulgent plus quam mortalis ocelli
Lumina, dum regni mystica sacra canat?
Dum sic naturæ leges, arcanaque Regum,
Tanquam a secretis esset utrisque, canat:
Dum canat Henricum, qui Rex, idemque Sacerdos,
Connubio stabili junxit utramque Rosam." ¹

¹ There is another Latin poem upon Bacon's *King Henry the Seventh*, to be found in the *Opera Moralium et Civilium*, 1638, signed T. P.:

De Connubio Rosarum.
Septimus Henricus non aere et marmore vivit;
Vivit at in chartis, magne Bacone, tuis.
Junge duas, Henrice, rosas; dat mille Baconas;
Quot verba in libro, tot reor esse rosas.

The last line is very curious, signifying Bacon's *History of King Henry the Seventh* is full of Secrets or Roses,—for the Rose means a secret—under the Rose!

On the frontispiece portrait of Bacon, by Marshall (*Advancement of Learning*, 1640), Bacon may be seen, writing upon the book in front of him, the words :

Connubio jungam stabili—

On the other page is written :

Mundus mens.

With regard to Bacon's ancestral home, St. Albans, it claims rivalry with the City of York, to be the original and first seat of Masonry (and even of the Bardic traditions, connected with Glastonbury and the Arthurian Legend) in England. There is every reason to believe Saint Alban was the real founder of Masonry. I, therefore, give here some account of the manuscripts of Elias Ashmole, the Rosicrucian, who is reported to have been one of the members of the great meeting held at Warrington in 1646 by the Masons, when they adopted Bacon's two pillars.

An old manuscript, which was destroyed with many others in 1720, said to have been in the possession of Nicholas Stone, a curious sculptor under Inigo Jones, contains the following particulars :

“ St. Albans loved Masons well, and cherished them much, and made their pay right good ; for he gave them 2 shillings per week, and 3 pence to their cheer ; whereas, before that time, in all the land, a Mason had but a penny a day, and his meat, until St. Albans mended it, and he gott them a charter from the King and his counsell for to hold a general counsell, and gave it the name of assemblie. Thereat he was himselfe, and did helpe to make masons, and gave them good charges.”

In some of Mr. Ashmole's manuscripts there are many valuable collections relating to the History of the Free Masons, as may be gathered from the letters of Dr. Knipe (of Christ Church, Oxford,) to the publisher of Ashmole's life, the following extracts from which will authenticate and illustrate many facts in the following history :

“ What from Mr. Ashmole's collection I could gather, was, that the report of our Societies taking rise from a bull granted by the Pope in the reign of Henry VI. to some Italian architects to travel over all Europe to erect chapels, was ill founded. Such a bull there was ; and those architects were Masons. But this bull, in the opinion of the learned Mr. Ashmole, was confirmative only, and did not by any means create our Fraternity, or even establish them in this kingdom. But as to the time and manner of that establishment something I shall relate from the same collections.

“ St. Alban, the protomartyr, established Masonry here, and from his time, it flourished, more or less, according as the world

went, down to the days of King Athelstane, who, for the sake of his brother Edwin, granted the Masons a charter.

“Carausius, a Roman general, patronized the fraternity, and encouraged learning. He also collected the best artificers from many countries, particularly Masons. He appointed Albanus, his steward, the principal superintendent of their meetings. Under his government, lodges began to be introduced, and the business of Masonry regularly carried on. They obtained, through the influence of Albanus, a charter from Carausius to hold a general council, at which Albanus presided, and made many new members. This Albanus was the celebrated St. Albans, the first martyr in Britain for the Christian faith.

“In the year 557 A. C., when St. Austin with a number of monks, among whom the arts had been preserved, came to England. By these the principles of Christianity were propagated with such zeal, that a number of Kings were converted. St. Austin then became the patron of the order, and by the aid of foreigners introduced the Gothic style of building. He appeared at the head of the fraternity in founding the old Cathedral of Canterbury, in the year 600; that of Rochester in 602; St. Paul’s, in London, in 604; St. Peter’s, in Westminster, in 605; as well as many others.”

In the Harleian MSS., No. 2054, Circa A. D. 1650:—“Of the many curious old MSS. preserved in the British Museum, the Bodleian Library at Oxford, etc., there are few extant more interesting to the antiquarian student than the Harleian MSS. They appeal also to us as Masons, as we shall endeavor to point out. Speaking of Masonry, the author or authors begins with a dissertation on the seven liberal arts and sciences, viz.: “Grammar, Rhetoric, Logic, Arithmetic, Geometry, Music, and Astronomy.” After tracing Masonry through Noah and Moses to David and Solomon, it carries it into France by one Nymus Græcus, who had been at the building of Solomon’s Temple. From France it takes Masonry into England in the time of St. Alban, then on to the time of King Athelstane. Reference is also made in these MSS. to Prince Edwin, therein called Hadrian.”

I find Professor Buhle, in his *Ursprung und Schicksale der Orden der Rosenkreuzer und Freymaurer*, alluding to both orders as having their first origin in England:

“Allerdings hat die ältere Geschichte sowohl des Rosenkreuzer als des Maurerordens, auch wenn man gewisse historische That-sachen als dahin gehörig erweisen kann, viele Lücken, zumal was das Detail betrifft, die sich bis jetzt überhaupt nicht ausfüllen lassen, oder die ich nicht auszufüllen vermag, da dieses von historischen Documenten und Nachrichten abhängt, *die wahrscheinlich in England und Schottland, den ersten Wohnsitzen beider Orden*, noch hier und da exis-

tiren, die aber mir unbekannt sind, oder die ich, falls ich auch von diesen und jenen eine literarische Notiz gehabt hätte, nicht beweisen konnte." (p. 26, 1804.)

I now give the conclusions at which Frederick Nicolai arrived upon the same subject :

"Dass durch die Rosenkreuzerische Physik, UND DURCH BACON'S ATALANTIS veranlasst (nach welchen beiden die physikalischen Entdeckungen sollten geheim gehalten werden, und durch die bildliche Sprache der damaligen Chemiker wirklich geheim gehalten wurden), eine Anzahl von verschiedenen Personen sich zusammengethan habe, um eine Gesellschaft zu errichten, WELCHE BACON IN DER ATALANTIS DAS SALOMONISCHE HAUS GENANNT HATTE, d. h. eine Gesellschaft zu errichten, welche die Werke Gottes in der Natur, und die Ursachen der Dinge zu erforschen suchte." (p. 61, Einige Bemerkungen über den Ursprung und die Geschichte der Rosenkreuzer und Freymaurer, 1806.)

Mr. Soane asserts the same theory: "That Freemasons are either deceived or deceivers," and adds, "Their society sprang out of decayed Rosicrucianism."

Let me here state, to the authority and opinion of Buhle and Nicolai can be added the German philosophers and writers, Meiners, Gatterer, Dornden, Semler, and other mystics of the Eighteenth Century, who each and all held up Freemasonry as a branch of their own Rosicrucian Cabala, and this opinion was corroborated by the practice of Fustier, Peuvret, Pyron and others, who knew perfectly the actual source of Freemasonry in the Knights Templar order, through the secret society of the Rose, which sprang out of the ruins of the former, rescued by one faithful brother, states John Valentine Andreas. This we can well believe, for it has been thoroughly established by Rossetti (in his *Anti-papal Spirit that Preceded the Reformation*), that Dante has been initiated into the nine degrees or rites of the Templar order. That is why the *Divine Comedy* is so full of mysticism and symbolism, and the introduction of the Red and White Rose, points out the source of the society, known later by the name of the Rosicrucians. Somebody at the end of the Sixteenth, and at the beginning of the Seventeenth Centuries (1603), remodeled in England, and reconstructed the society, states Robert Fludd, in his *Tractatus Apologeticus* (1617), wherein he takes up the cudgels, to defend the society against the attacks of Libavius.

In 1646 we hear of a meeting or lodge held at Warrington, where Elias Ashmole, the celebrated Rosicrucian, is present, and

Bacon's two pillars, with their globes on the top (known to every Mason), are adopted and his *New Atlantis* discussed. And this is the first authentic and trustworthy evidence we possess of modern Freemasonry and its origins. De Quincey indorses Buhle's statement, that Masonry was modified Rosicrucianism and sprang out of it. Buhle and Nicolai, in the passages in German, state that probably both orders had their dwelling-place in England and Scotland, (according to historical documents and traditions,) and that Bacon's *Atlantis or Solomon's House* was the original of the society. What made Bacon invent his *Atlantis*, his pillars, and the entire scheme? Masonry did not exist in its modern form in his age. My opinion, nay, my conviction, I may say is, Bacon, (a profound student of Dante and Virgil,) living in an ancient Masonic center like St. Albans, contemplated the revival and resuscitation of a secret brotherhood and knightly order, borrowed from the Templars and their mystic Rose. His dialogue of A HOLY WAR is the most conclusive possible hint for the TEMPLE, and its peaceful soldiery, possible to conceive. It proves, beyond doubt, Bacon was a propagandist for the reformation and the restoring of man's fallen condition.

In the Sonnets we read:—

Was it the proud full sail of his great verse,
Bound for the prize of all too precious you,
That did my ripe thoughts in my brain inhearse,
Making their tomb the womb wherein they grew?

(Sonnet lxxxvi.)

Of Dante's *Divine Comedy*, Blake writes:

"This poem *is at once a tomb and a cradle*,—the tomb of a world that was passing,—the cradle of the world that was to come; a portico between two temples, that of the past and that of the future. *In it are deposited the traditions, the ideas, the sciences of the past, as the Egyptians deposited their kings and symbolic Gods in the sepulchres of Thebes and Memphis.* The future brings into it, its aspirations and its germs, enveloped in the swaddling clothes of a rising language, and a splendid poetry,—a mysterious infant, that is nourished by the two teats of sacred tradition, and profane fiction, Moses and St. Paul, Homer and Virgil." (*Astronomical Myths*. Blake, p. 307.)

This is perfectly true, for Dante was initiated into the nine degrees of the Knights Templar, who were the Free Masons, so to speak, of the Middle Ages, and who from their travels in the East, and all over Europe, had become the guardians of the secret doctrines gathered from every source, and which eventually passed

into the hands of the Rosicrucians,— a society “formed out of their ruins and decay by one faithful brother,” writes John Valentine Andreas, their reputed head. (Christ. Mythol.) Virgil takes up the lighted torch of Homer and hands it on to Dante, who passes it to the genius behind the Shakespeare mask, Francis Bacon. Thus the “handing on of the lamp for posterity,” has been kept going, by a chain of giant poets, who, like the distant peaks of some mighty range of Alps, beckon and nod to each other, o'er the cloudland of ignorance, and above the mists of the ages. No wonder Bacon writes, “The heathen antiquities are like FAME Caput inter Nubila Condit, her head is muffled from our sight.” Dante's Rose of Paradise shows the society of the Rose existed in his age, and I think from Sonnet 86, we can gather a hint, Dante (and possibly Virgil also,) were the inspiring sources of Francis Bacon.

Two of Michael Maier's works, published just after Shakespeare's death, 1616, and bearing date in the prefaces September, 1616, have for titles *Lusus Seruus* and *Jocus Severus*. My opinion is these titles refer to Bacchus or the theatre, which indeed is made up of comedy and tragedy; that is, of the jocose and the grave, the *ridiculous* and the *serious*, which both these titles indicate. In Plato's *Cratylus* we read :

Herm. But what will you say concerning Dionysius?

Socrates. You inquire about great things, O Son of Hipponicus. But the mode of nomination, belonging to these Divinities, is both *Serious and Jocose*.

There is no doubt, in both of these works by Maier, there is a serious purpose hidden behind the allegories or fables, in which he disguises his real meaning.

— Ridentem dicere verum
Quid vetat ?

In Maier's *Jocus Severus* we find the title, “Tribunal Æquum quo Noctua Regina avium, Phœnice arbitro, post varias disceptationes et querelas volucrum eam infestantium pronunciat, et ob sapientiam singularem, Palladi sacrata agnoscitur.” (*Francofurti*, 1617.) The dedicatory epistle concludes: “*Dabam Francofurti ad mœnum mense Septembri, Anno 1616, transitu ex Anglia in Bohemiam.*” That is to say, it was written evidently in England, and this preface was written *five months after Shakespeare's death*. That Maier is alluding, by his chief title, to tragedy and comedy

may be inferred by the preface. He writes, in allusion to the title *Jocus Severus*:

*Vita hominum scena est, lususque, aut ludere discas
Curis sepositis, aut miseranda feras.* (p. 3.)

The protagonist of the piece is the Owl, who being persecuted by other birds, refers to the Phœnix, as a tribunal of justice upon the question. By the Owl (*Noctua*) I understand alchemy,—and the fraternity of the Rosycross, who, persecuted by the age, take refuge in night and occult wisdom.

“*Est autem Noctua non noctua, sed (de mundanis loquendo) ars artium et scientia scientiarum, CHEMIA, quæ à diverso hominum genere quotidie accusatur, contumeliis afficitur et convitiis pros-cinditur, nempe primo, à stultis, stupidis, indocilibus, et indoctis, quales describuntur sub nomine cornicis, graculi, picæ, corvi, anseris, hirundinis; secundo à literatis quidem, sed rei veritatis ignaris, iique denotantur sub nomine philomele, psittaci, gruis; tertio ab avaritia præoccupatis, mente improba, cervice dura, nimis credulis, inconstantibus et sumptus expendere detrahentibus, qui significantur per cuculum, monedulam, picum, ardeam. Noctua dicitur, quia in tenebris vivit, multisque noctium laboribus acquiritur, de qua, Avicenna (lib. de anima dict. 6 cap. 17) ‘Ego hoc totum,’ inquit didici frequenter legendo, et parum dormiendo, et parum comedendo et minus bibendo, et quantum expendere socii mei in lumine potandum vinum de nocte, tantum ego expendi ad vigilandum et legendum de nocte in oleo, et quantum expendebant in conversione, amplius expendebam ego in lumine ad vigilandum, et discendum de nocte, et nisi hoc facerem, non scirem de magisterio.*”

“*Quæ vero causa fuerit, cur Noctua Palladis et sapientiæ avis Athenarumque doctissimarum quondam propria fuerit, eruditis forte inolevit, licet vulgo fortuitum quid videatur. Eadem certe nobis in proposito est, cui Noctuam Reginam Avium dignemur et indigitemus. Phœnix vero illi judex appellatur, nempe ex avium genere justissimus et opulentissimus, ne quid in gratiam illarum aut odium hujus dicat: qui an unquam, qualis putatur, vixerit, an vëro alio modo, cuilibet disquirendum relinquo. Qualis autem fuisse hæc avis credita sit antiquis temporibus, ex Tacito huc adscribam. Is (lib. 6 annalium) sic narrat. Anno urbis 787 Paulo Fabio L. Vitellis Coss. post longum seculorum ambitum avis Phœnix in Ægyptum venit, præbuitque materiam doctissimus indigenarum et græcorum multa super res miraculo disserendi: de quibus congruunt, et plura ambigua sed cognitu non absurda promere libet.*”

In some of Bacon's Latin works there are a great number of ornamental headpieces or colophons, and the first letter (com-

mencing chapters and books) of the first word and line, are borrowed from scriptural things. A favorite one is David playing on his harp, which recalls the 49th Psalm, (4):

“Hear this all ye people; give ear all ye inhabitants of the world: both low and high, rich and poor together, my mouth shall speak of wisdom, and the meditation of my heart shall be of understanding. I WILL INCLINE MY EAR TO A PARABLE; I WILL OPEN MY DARK SAYINGS UPON THE HARP.”

So, upon page 56 of the *Advancement of Learning*, 1640, reproduced, there are the words *Verba Sapientum sunt tanquam aculei, et tanquam clavi in altum defixi.* (Eccles. 12.) The words of the wise are as goads and as nails fixed in. Of course this means, that profound wisdom, always contains something in its words to excite our curiosity, and stimulate our minds, to search out the keys and secrets written in the depths of its dark profundities (altum), like stars, (or even, keys,) far off in the Heavens. All this applies to Bacon's entire works. They have been written with the double purpose of obscuration and revelation, and can be best compared to the Bible, and particularly the wisdom of Solomon and David's Psalms. It is useless to approach Bacon's works from the standpoint of common sense, or as an open problem. They are purely esoteric and spiritual, profoundly dark, and obscurely written, and he must indeed be a Delian Diver, who hopes to pluck out the heart of the mystery, save by illumination, which latter is a species of intellectual instinct, or intuition, sharpened by practice and mental discipline.

Everybody who knows the least bit in the world about Freemasonry will allow Lord Bacon was a Mason. His pillars or columns prove that. De Quincey writes:

“The two pillars, also, Jachin and Boaz (strength and power), which are amongst the memorable singularities in Solomon's temple, have an occult meaning to the Free-masons, which, however, I shall not undertake publicly to explain. This symbolic interest to the English Rosicrucians in the attributes, incidents and legends of the art exercised by the literal Masons of real life, naturally brought the two orders into some connection with each other. They were thus enabled to realize to their eyes the symbols of their allegories; and the same building which accommodated the guild of builders in their professional meetings, offered a desirable means of secret assemblies to the early Free-masons. An apparatus of implements and utensils such as were presented in the fabulous sepulchre of Father Rosycross, were here actually brought together. And accordingly, it is upon record that the first formal and solemn lodge

of Freemasons, on occasion of which the very name of Free-masons was first publicly made known, was held in Mason's Hall, Mason's alley, Basinghall street, London, in the year 1646. Into this lodge it was that Ashmole, the antiquary, was admitted. Private meetings there may doubtless have been before, and one at Warrington (half-way between Liverpool and Manchester) is expressly mentioned in the life of Ashmole; but the name of a Free-masons' Lodge, with all the insignia, attributes and circumstances of a lodge, first came forward in the page of history on the occasion I have mentioned. It is, perhaps, in requital of the services at that time rendered in the loan of their hall, etc., that the guild of Masons as a body, and where they are not individually objectionable, enjoy a precedency of all orders of men in the right to admission, and pay only half fees. Ashmole, by the way, whom I have just mentioned as one of the earliest Free-masons, appears from his writings to have been a zealous Rosicrucian." (*Essay on Rosicrucians.*)

For the account of these columns or pillars see the First Book of Kings vii. 14-22, where it is said, "And upon the top of the pillars, was Lily work." Compare: "And he reared up the pillars before the temple, one on the right hand, and the other on the left; and called the name of that on the right hand Jachin, and the name of that on the left Boaz." (*Chronicles II.*, chap. iii. 17.) This proves Bacon's entire Instauration is the HOUSE OF WISDOM, as indeed Archbishop Tenison twice states in his *Baconiana*, 1679. (See *Francis Bacon.*)

I have stated in my last work (*Francis Bacon*), that most of the Rosicrucian literature appeared (and most certainly the Rosicrucian mania was at its height,) about the date of Shakespeare's death, 1616. Here is the proof:

"The sensation which was produced throughout Germany by the works in question, is sufficiently evidenced, by the repeated editions of them, which appeared between 1614 and 1617, but still more by the prodigious commotion which followed in the literary world. In the library at Göttingen, there is a body of letters, addressed to the imaginary order of Father Rosycross, from 1614 to 1617, by persons, offering themselves as members." (*De Quincey's Essay.*)

Again:

"To a hoax played off by a young man of extraordinary talents in the beginning of the seventeenth century (*i.e.*, about 1610-14), but for a more elevated purpose than most hoaxes involve, the reader will find that the whole mysteries of Free-masonry, as now existing all over the civilized world, after a lapse of more than two centuries, are here distinctly traced: such is the power of a grand and capa-

cious aspiration of philosophic benevolence to embalm even the idlest levities, as amber enshrines straws and insects!" (*Ib.*)

"Thus I have traced the history of Rosicrucianism from its birth in Germany; and have ended with showing that, from the energetic opposition and ridicule which it latterly incurred, no college or lodge of Rosicrucian brethren, professing occult knowledge, and communicating it under solemn forms and vows of secrecy, can be shown from historical records to have been ever established in Germany. I shall now undertake to prove that Rosicrucianism was transplanted to England, where it flourished under a new name, under which name it has been since re-exported to us in common with the other countries of Christendom. For I affirm, as the main thesis of my concluding labors, THAT FREE-MASONRY IS NEITHER MORE NOR LESS THAN ROSICRUCIANISM AS MODIFIED BY THOSE WHO TRANSPLANTED IT TO ENGLAND." (*Ib.*)

This is a thesis difficult to prove, because there exists abundant evidence St. Alban cherished Free Masons, and that it existed in King Henry the Sixth's reign. I should here do well to caution the student against taking De Quincey as an absolute authority upon this subject. His essay upon the Rosicrucians and Free Masons seems a very recondite and exhaustive study to the uninitiated. So I once thought myself, and I dare say thousands have read the essay, with the idea, De Quincey had deeply read himself up upon the subject. I happened, however, to come across Buhle's famous Dissertation (read by the professor in 1803, to the Society of Göttingen) upon this subject, and I recognized at once the source of De Quincey's information and inspiration. In short, De Quincey's essay is entirely borrowed from Buhle, even to the learned foot-notes, and I question, De Quincey had ever read any of the genuine and real Rosicrucian literature for himself at all. De Quincey cuts up Buhle's dissertation, as the Abyssinian is reported to do with regard to the living animal, carves a steak, helps himself, and tortures his subject, without killing him. De Quincey contradicts himself, and is just as confused over his subject as Buhle whom he ridicules for this identical reason. De Quincey tells us of the lodge meeting at Warrington in 1646, but omits to state what Oliver (in his *Discrepancies of Freemasonry*) adds, that Bacon's *New Atlantis* was there discussed and his pillars adopted. This proves Bacon's Rosicrucian (or at least Masonic) affiliations, and it gives the evidence all in favor of Nicolai, Buhle and many other German writers on this subject.

In Bacon's *Resuscitatio*, 1671, there are certain psalms translated

by him, I am of the belief, with the purport of Masonic symbolism. For example, the 137th Psalm is translated by Bacon, and this psalm is part of the reception or rite of the degree of super-excellent master in cryptic Masonry :

“When as we sat all sad and desolate
By Babylon upon the river’s side,
Eased from the tasks, which in our captive state
We were enforced daily to abide,
Our harps we had brought with us to the field
Some solace to our heavy souls to yield.”

(Resuscitatio, 1671.)

In Mackey’s *Cryptic Masonry* he gives this verse as part of the reception into the degree mentioned, thus :

By Babel’s stream we sit and weep;
Our tears for Zion flow;
Our harps on drooping willows sleep;
Our hearts are filled with woe.

(p. 83 *Cryptic Masonry Manual of the Council*, 1867.)

Here, let me state, I am not a Freemason, and have never been one at any time, or taken any degree whatever. I am, therefore, under no consciousness of betraying any secrets of the craft.

THE ACORN ORNAMENT.

An Acorn ornament in the headpieces of Bacon’s works is very frequent and conspicuous, found often with colon dots and notes of interrogation. A little work entitled *Historical Memoirs on the Reigns of Queen Elizabeth and King James*, fell into my hands, of date 1658, and in this work appears exactly the same head ornaments as in Tennyson’s *Baconiana* (1679), with a single Acorn in the center. In the *Epistle to Lucilius* I found this (in curious mixture of italics and non-italicized words) :

“So far as the stationer’s mere *zeal to gain*, rather than any propensity to the advancement of learning, did for a while keep Bacon, Rawleigh and divers incomparable spirits more from perishing at the bottom of oblivion, good books (anciently written in the bark of trees,) and now turning in their progress, so exactly the fate of ACORNS, that if their chance be to withstand the *swinish contamination* of their own *age*, and *trampling* into the dirt of contempt, they do not seldom afterwards become the gods of the nations and have temples dedicated to their worship. As their authors, in this participate with other good men, who attain not to a state of *glory* till after this life.”

Now this is very curious. Because the Acorn parable is the one of "cast not your pearls before swine," which we find so fully expressed in Sir Philip Sidney's frontispiece to the Countess of Pembroke's *Arcadia*, viz., the picture of a pig smelling some flowers; on a scroll of which is written: "*Non tibi Spiro*,"—I do not breathe for thee.

It shows that this *Acorn* mark was a sign for the initiated of some secret society, who cast their pearls (acorns) before the swine, guarded by a cipher, written within, of which this Acorn was probably the emblem. This little book (by Francis Osborn) contains some "Political Deductions from the History of the Earl of Essex, executed under Queen Elizabeth." Seeing that Bacon played a great part as the friend of Essex, and finally was his state prosecutor, and further seeing Bacon's name is introduced in context with the *Advancement of Learning*, and the *Acorn* simile, it must indeed strike the profound critic that this *Acorn mark*, which we re-find only in particular works (like Boccacini's *Ragguagli di Parnasso*) has something in it. The reader will find this Acorn ornament in many works of Lord Bacon's, and on page 271, *Advancement of Learning*, with cipher context.

CHAPTER XIII.

GORHAMBURY AND VERULAM.

Bare ruin'd choirs, where late the sweet birds sang.

(*Sonnet LXXIII.*)

Ruskin writes of the stars of Virgil, or of the Spring:

“Those stars are called not only Pleiades, but Vergiliæ, from a word mingling the ideas of the turning and returning of spring-time with the outpouring of rain. The mother of Virgil, bearing the name of Maia, Virgil himself received his name from the seven stars, and he in forming first the mind of Dante, and through him that of Chaucer, became the fountain-head of all the best literary power connected with the love of vegetative nature among civilized races of men. Take the fact for what it is worth; still it is a strange seal of coincidence, in word and in reality, upon the Greek dream of the power over human life, and its purest thoughts, in the stars of spring. But the first syllable of the name of Virgil has relation also to another group of words, of which the English ones, Virtue and Virgin bring down the force to modern days. It is a group containing mainly the idea of spring or increase of life in vegetation,—the rising of the new branch of the tree out of the bud, and of the new leaf out of the ground. It involves secondarily the idea of greenness and of strength, but, primarily, that of living increase of a new rod from a stock, stem or root; (‘There shall come forth a rod out of the stem of Jesse’), and chiefly the stem of certain plants—either of the rose tribe, as in the budding of the almond rod of Aaron; or of the olive tribe.” (*The Queen of the Air*, pp. 43-44.)

It is very curious to find Bacon's home on the banks of the river Ver (or the spring), and his title of Lord Verulam connected with it. For Verulam (the modernized form of the Latin Verulamium) simply means the town on the river Ver. Indeed, during Bacon's lifetime, he built himself a house upon the river itself, behind the Byzantine fish ponds, which were fed by the river. And he gave this mansion the name of Verulam House. It was here he wrote his *Sylva Sylvarum*, and spent the greater part of the last five years of his life, in the company of men like Hobbes and Rawley, his chaplain. One wing or gable of the house still stands. The Pleiades, or the stars of spring, are a group of stars closely connected with the lost island of *Atlantis*. For their names are each called after one of the seven daughters of Atlas, known as the Atlantides. Bacon writes:

“Canst thou bind the sweet influences of Pleiades, or loose the bands of Orion? Where the settled and immovable configuration of

the first stars, ever standing at equal distance, is with great elegance described." So in another place, "Which maketh Arcturus, Orion and Pleiades, and the secret chambers of the south. Where he (Job) again points at the depression of the Southern Pole, designing it by the name of the Secrets of the South." (p. 44 *Advancement of Learning*, 1640.)

Haliwell Phillips writes: "According to Matthew Paris, the story of St. Catherine was dramatized about the commencement of the twelfth century, by one *Geoffrey*, a learned Norman then in England, in a play which was acted at Dunstable at that period. This is the earliest notice of the drama in this country which has been discovered." (p. 321, *Outlines of Shakespeare's Life*.) This Geoffrey was *Geoffrey de Gorham*, a bishop of St. Albans, who built *Gorhambury Abbey*, and from which Bacon's seat and park borrowed its name. In fact, the earliest notice of the drama in England takes us to Temple House, Bacon's home, built within a stone's throw of the site of Geoffrey de Gorham's abbey. This, to those who believe in the Baconian theory of the authorship of the plays, must appear very remarkable, almost fatality. Indeed, there are many trifles in the history of St. Albans connected with Bacon, which appear as almost omens or portents pointing to Bacon. His final title, Viscount St. Albans, appears to have impressed itself upon his mind, for he wrote, just after obtaining it in 1621, "I may now be buried in Saint Albans habit, as he lived," probably a profound hint for Bacon's literary and political martyrdom, as a parallel for the death of the martyr saint, who was put to death on the site of the abbey.

The man who possessed the best head that the world has as yet seen, and whose brain was actually concentric with the universe, died under a strange roof, almost alone and friendless.

"No ministering hands of feminine love soothed his fevered brow, moistened his parched lips; no gentle woman's voice, modulated by sympathy and sorrow, fell upon his ear. He was worse than wifeless, for the alderman's daughter, the 'handsome maiden to his liking,' had not shared his sorrows; she was gone from him, living upon an allowance spared with difficulty from his narrow means. It is said she was faithless; at any rate, she honored the memory of the great philosopher, by marrying 'her gentleman-usher', ere the funeral baked meats grew cold. Bacon was not only worse than wifeless; he was without children."

This opinion rests upon the following extract from his will, the inference of his biographer, and perhaps, traditional gossip:

“ Whatsoever I have given, granted, confirmed, or appointed to my wife in the former part of this will I do now, for *just and great causes*, utterly revoke and make void, and leave to her her right only.” (*Francis Bacon*, p. 169. B. G. Lovejoy.)

There is something awful in the reflection that this great man, who sacrificed himself for the cause of humanity, died alone, almost friendless, the Christ of literature, upon the day of the resurrection of our Lord! There does not exist even an account of his burial or funeral! All is mystery,—mystery which repeats itself around Shakespeare as well.

Aubrey observes :

“ *All that were great and good loved and honored him.*” Professor Playfair said: “ He is destined to remain an *instantia singularis* among men, and as he had no rival in the times which are past, so he is likely to have none in those which are to come. Before any parallel to him can be found, not only must a man of the same talents be produced, but he must be placed in the same circumstances, the memory of his predecessor must be effaced, and the light of science, after being entirely extinguished, must be again beginning to revive. If a second Bacon is ever to arise, he must be ignorant of the first.”

Aubrey relates how Bacon would often drink a good draught of strong March-beer, to lay his working fancy asleep, which, otherwise, would keep him awake the greater part of the night (*Aubrey*, vol. II., pp. 223, 226, 235). This is a considerable proof of the imaginative character of his mind, and shows the poet behind the philosopher.

Thomas Fuller (in his *Worthies*) relates as follows :

“ Since I have read, that his grave being occasionally opened, his skull (the relic of civil veneration), was by one King, a Doctor of Physic, made the object of scorn and contempt; but he who then derided the dead, has since become the laughing-stock of the living.”

This cited by a correspondent in *Notes and Queries* (2d S., viii. 354), elicited from Mr. C. Le Poer Kennedy, of St. Albans, an account of a search that had been made for Bacon's remains, on the occasion of the interment of the last Lord Verulam. “ A partition wall was pulled down, and the search extended into the part of the vault immediately under the monument, but no remains were found.”

Mrs. Henry Pott related to me, how she was informed by Lord Verulam, of an attempt to carry away Bacon's monument from

Saint Michael's Church, Saint Albans,—the monument being found detached from its niche, and lying with a broken leg under the chancel window. The robbers, who planned this mysterious sacrilege, evidently had hoped to have lifted the statue through the window, but found it too heavy, and had to relinquish their task. The mystery attached to Bacon, applies also to Shakespeare's grave. Washington Irving relates, that the old sexton who made bold to peep through a partition hole into Shakespeare's grave, saw neither dust or bones.

Doctor Ingleby writes (*Shakespeare's Bones*, p. 31) :

"In the year 1796, the supposed grave (of Shakespeare), was actually broken into, in the course of digging a vault in its immediate proximity; and not much more than fifty years ago, the slab over the grave, having sunk below the level of the pavement, was removed, the surface was leveled, and a fresh stone was laid over the old bed. It is certain, I believe, that the original stone did not bear the name of Shakespeare, any more than its successor, but it is not certain that the four lines appear upon the new stone in exactly the same literal form as they did upon the old one. (*Traditional Anecdotes of Shakespeare*, 1883, p. 11.) I wish I could add that these two were the only occasions when either grave or grave-stone was meddled with. I am informed, on the authority of a free and accepted Mason, that a brother Mason of his, has explored the grave which purports to be Shakespeare's, and that he found nothing in it but dust."

In *Baconiana* (1679) we read of Bacon :

"Such great wits are not the common Birth of Time; and they, surely, intended to signify so much who said of the Phœnix (though in hyperbole as well as metaphor), that Nature gives the World that individual species but once in five hundred years."

Amongst the curious pieces in this work are some verses by Abraham Cowley, who, Mrs. Henry Pott tells me, was *cipherer* to the king. He compares Bacon to *Reubens* and *Vandyke*, calls his words "*pictures of the thought*," and describes Bacon as gathering *bunches of grapes* and extracting the juice from them.

"Like foolish birds to painted grapes we flew,
He sought and gather'd for our use the true;
And when, on heaps, the chosen bunches lay,
He pressed them wisely the mechanic way,
'Till all their juice did, in one vessel pour,
Ferment into a nourishment divine,
The thirsty soul's refreshing wine."

It must be owned that this is a close approximation to the subject of the Drama, to Bacchus and the Dionysian Festivals around the

autumnal wine presses. Bacchus, it need hardly be stated, was not only God of the Grape, but it was around his worship at the time of the vintage that the drama first took its origin in songs sung in praise of the wine (*Donaldson's Greek Theatre*).

“ Who to the life an exact piece would make
Must not from others' work a copy take ;
No, not from *Reubens* or *Vandyke* ;
Much less content himself to make it like
Th' ideas and the images which lie
In his own fancy, or his memory.” (Cowley.)

In a prayer, or psalm, composed by Bacon, and to be found on page 17 of the *Resuscitatio* (1670), he writes: “ I have, *though in a DESPISED WEED*, procured the good of all men.”

Now, the student will note this is exactly the same language he uses for poetry, upon page 264 cited: “ As for POESY (whether we speak of fables or meter), it is, as we have said before, as a LUXURIANT HERB, brought forth without seed ” (p. 264). The original Latin text of the *De Augmentis*, gives LUXURIANS HERBA, which means *rank or luxuriant grass, or weeds*. Bacon evidently intends to hint his own poetry differs from other poetry, in that it contains spiritual seed, a doctrine which, as Proserpine or spirit, may be refound everywhere in his *Sylva Sylvarum* and *Advancement*. It is the philosophy of the Sonnets; that is, *store* for the sake of a new harvest, and for a second immortality through interpretation and growth of these seeds sown in our minds by his text. The modern critic quite forgets, the art of the playwright was considered a *despised weed*, in Bacon's age, as is testified by abundance of evidence. The literary encomiums given Shakespeare by his contemporaries, are simply the praises poets gave each other, but speak nothing for the general public, or society standing of the poet playwright. The lives of Greene, Marlow, speak volumes for my theory. Selden declared “ It would be impossible for a lord to write verses,” and for a man in Bacon's position, whose legal career depended upon solid character and rational learning, to have figured as a play writer, would have exposed him to the mercy of his enemies and ruined him in Elizabeth's eyes, to say nothing that the writing of such treasonable plays as *Henry the Fourth* would have taken him to the Tower, as it did, indeed, Hayward for the same thing. Everlastingly critics cry out, “ Why did not Bacon acknowledge his writings ? ” If he had it is certain he would never have died Viscount St. Albans, or been Lord Keeper ! The

critic thinks of the modern standing of the actor, he sees the stage ennobled to an art, the theatre a splendid structure of magnificence, the drama now on a level with all that is best in literature, and acknowledged (as a profession) in society,—but he does not see the *Globe*, or the *Fortune*, the *Rose*, or the *Curtain*, as they once stood, mere cockpits full of gods and apple-gnawing rabble, seated on rude benches, and the structures themselves (like the *Globe*) mere mountebank edifices, as they are represented in engravings and woodcuts handed down to us! Poetry and playwriting in the service of the court, as the composition of masques and barriers, might raise a man like Ben Jonson, who had been a bricklayer, or even a reputed Shakespeare, but it would degrade a nephew of Lord Burleigh, a son of Queen Elizabeth's Lord Keeper, an aspirant at court and on the bench,—a man whose mother, Lady Anne Bacon, held every eccentricity in abhorrence, with the severity of a straight-laced rigid puritan. Even Bacon's splendid talents and prose writings raised the voices of his enemies against him. Coke, his great rival and life-long foe, declared the *Advancement of Learning* a work none but a fool would have written, and said Bacon's ship device deserved to be freighted with fools. "O, that mine enemy would write a book!" Nothing raises enemies so much as literary talent of any serious kind or super-excellence above contemporaries.

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CÆSAR'S COLUMN

A Story of the Twentieth Century.



BY EDMUND BOISGILBERT, M. D.

[IGNATIUS DONNELLY]

This wonderful book was first issued in June, 1890. The name on the title page was Edmund Boisgilbert, M. D., and it was given out that this was a pseudonym. The leading magazines and reviews, with one exception, and many of the great newspapers entirely ignored the book, and everything at first was against its success. It created the most profound in-

CÆSAR'S COLUMN—WHAT THE CRITICS SAY.

terest, however, among those who read it, and soon became talked about. JULIAN HAWTHORNE, BISHOP POTTER, FRANCES E. WILLARD and others spoke highly of it, and CARDINAL GIBBONS praised it as an example of the highest literary form. OPIE P. READ summed up its charm in these words: "*It will thrill a careless reader of novels, or profoundly impress a statesman.* It is gentle as a child and yet it is rugged as a giant." In six months "Cæsar's Column" passed through twelve editions, and considerable guessing was done as to the real name of the author, among those prominently named being Judge Tourgee, Mark Twain, T. V. Powderly, Robert G. Ingersoll, Chauncey M. Depew, Benj. F. Butler and others. In December it was finally announced that Ignatius Donnelly, author of "Atlantis," "Ragnarok" and "The Great Cryptogram," was also the author of "Cæsar's Column." Mr. Donnelly had escaped general suspicion because his previous writings are more distinguished by laborious industry and wide information than by the qualities that go to make the creator of romances.

"In 'Cæsar's Column' Mr. Donnelly takes as his text the dangerous tendencies of our age and gives a picture of what the world will be a hundred years from now, if the spirit of invention and material progress remains the same and the moral spirit of society moves along in its present channels. The San Francisco Chronicle aptly says: In a startlingly original and fascinating novel he presents a profound study of sociological conditions.

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The Colonel.

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"A KENTUCKY COLONEL"—SOME OPINIONS.

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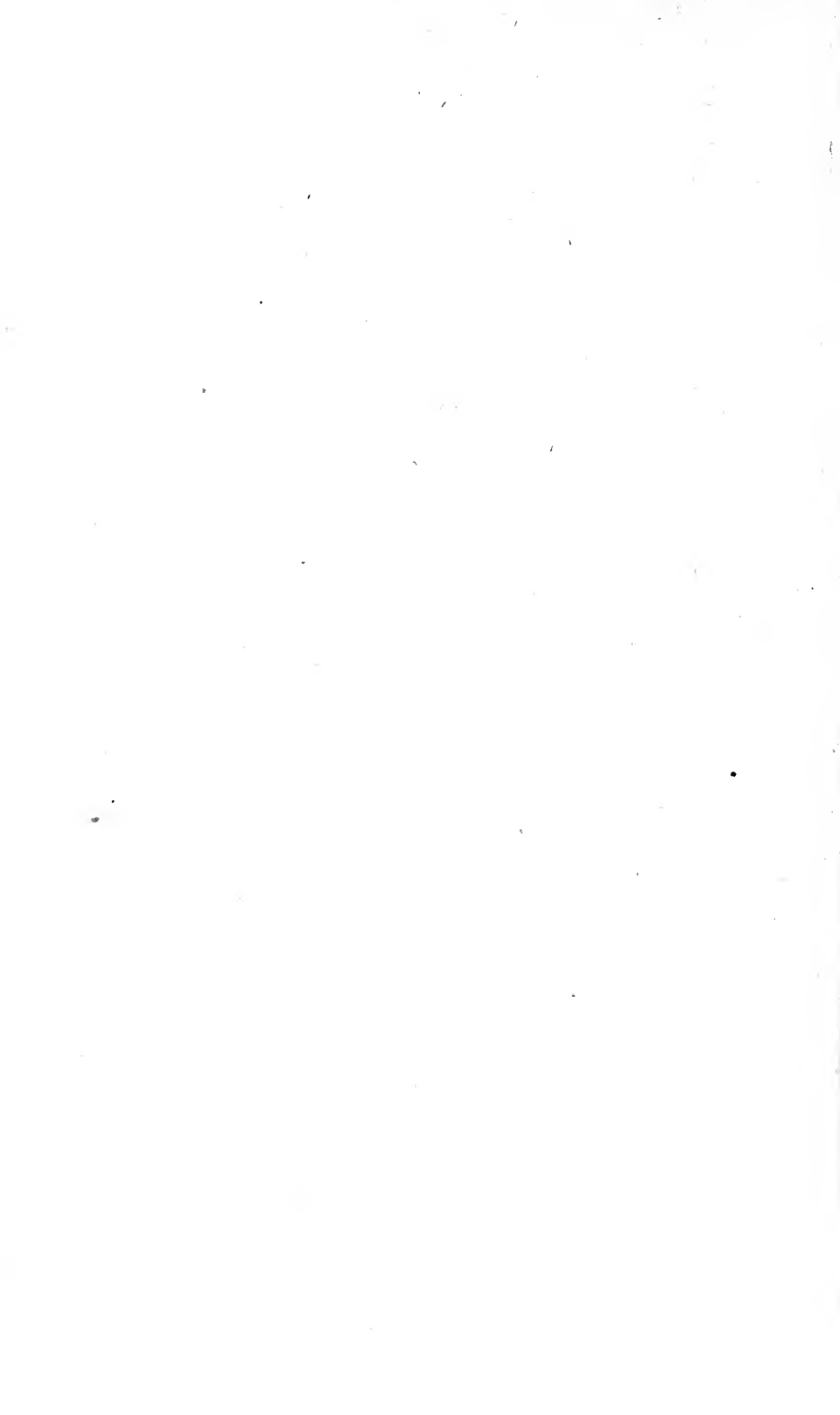
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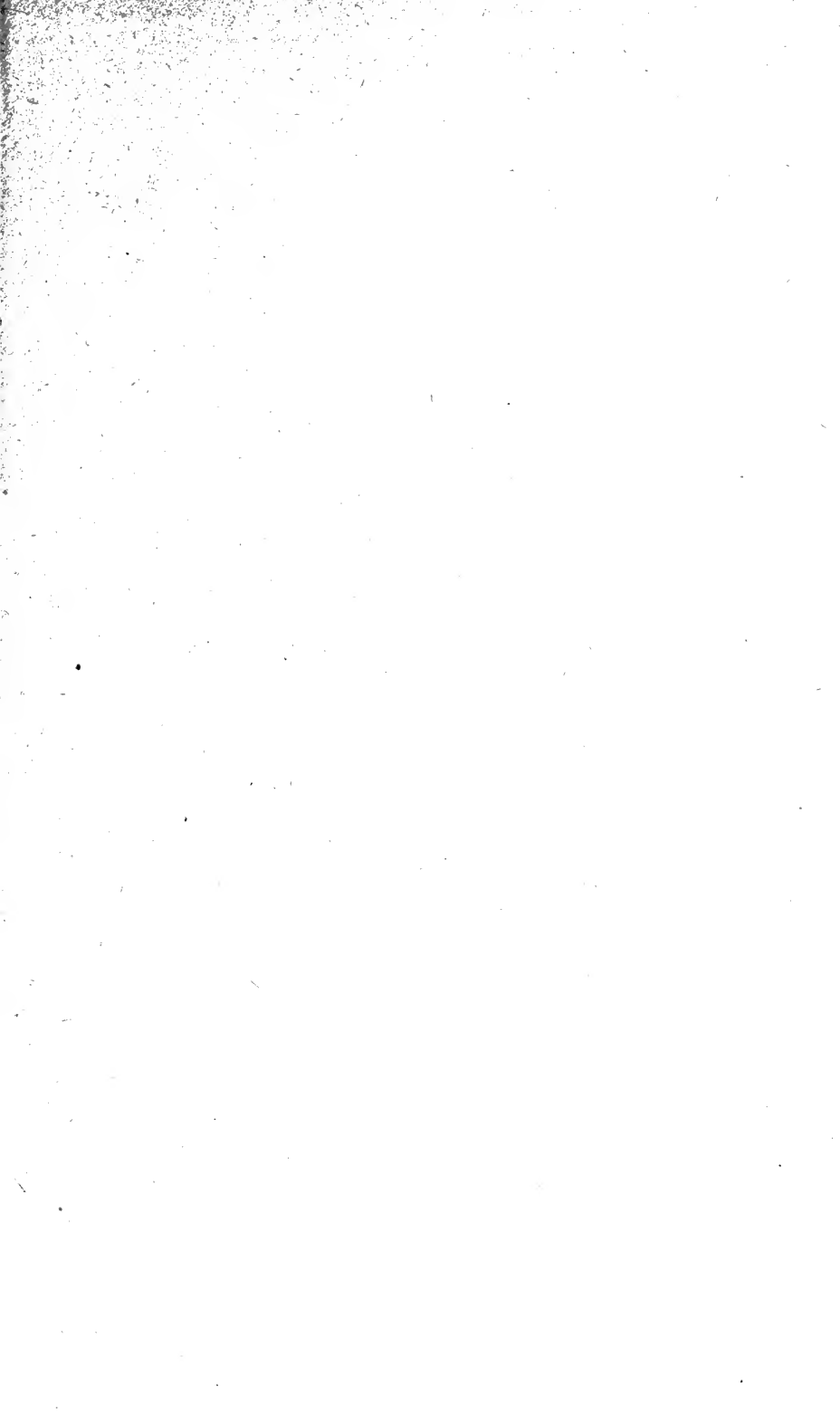
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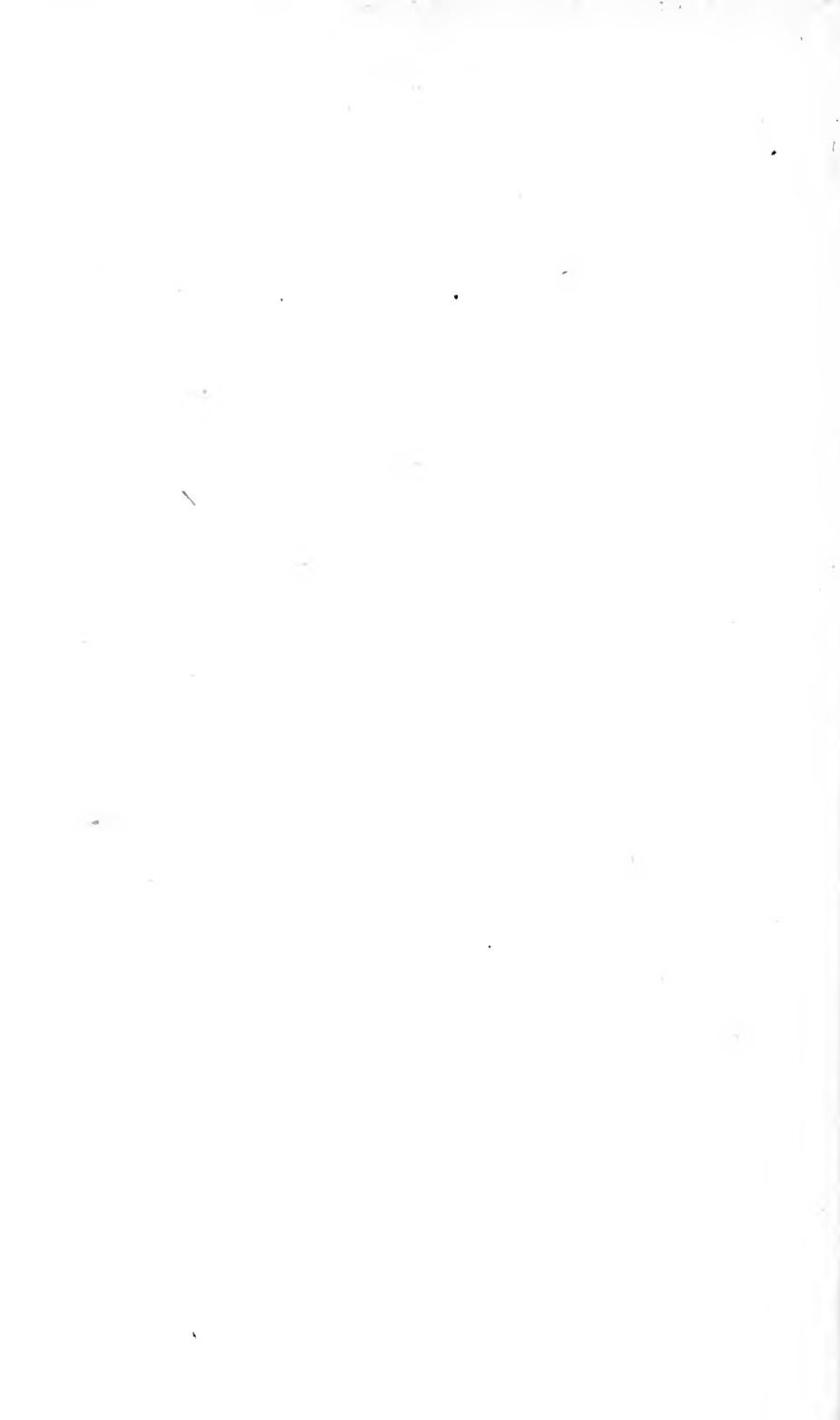
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