

# The Open Court

A MONTHLY MAGAZINE

Devoted to the Science of Religion, the Religion of Science, and the  
Extension of the Religious Parliament Idea

Editor: DR. PAUL CARUS.

Associates: { E. C. HEGELER.  
MARY CARUS.

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VOL. XVIII. (NO. 2) FEBRUARY, 1904.

NO. 573

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CHICAGO

The Open Court Publishing Company

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THE CHANDOS PORTRAIT OF SHAKESPEARE.

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*Frontispiece to The Open Court*

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## WHO WROTE SHAKESPEARE?

BY THE EDITOR.

WHO wrote the works of Shakespeare? is a question that has been ventilated from time to time, and several suggestions have been offered. One thing alone seems sure, viz., that the man who is generally credited with the honor of having written these wonderful dramas cannot be considered their real author. Something must be wrong in the traditions concerning the poet, for documentary evidences seem to contradict the current view; but it is difficult to point out the cause of the discrepancy, and it may be a hopeless task to correct the error, if error there be.

General J. Warren Keifer has condensed the reasons that make him pause, and anyone who investigates the subject and carefully weighs his arguments will come to his conclusion that the owner of New Place in Stratford-on-Avon is not likely to have written the dramas that are commonly accredited to him. In enumerating the main points that make him doubt that Mr. Shakspeare of New Place wrote the dramas that go under Shakespeare's name, he speaks of the will, which is documentary evidence of the most reliable kind. He says:

"Francis Collins, solicitor at Warwick, drafted his will, of date of January 31st, 1616—spelling the name 'Shackspeare,' the signature thereto being spelled 'Shakspeare.' The will was not executed until March following. He died April 23, 1616.

"But his last will and testament testifies to some things we may not overlook. I have read it and re-read it with care. He disposes therein of a large estate to children and named persons, in detail, naming small amounts in pounds, shilling and pence, finger rings, plate and '*bole*,' old clothes, 'household stuff,' etc., omitting in the first draft one natural object of his bounty, then had it interlined thus: '*I give unto my weife my second best bed with the furniture.*' So only did his wife come to be remembered with a necessary '*second best bed.*'

## FIRST PAGE OF SHAKSPERE'S WILL.

(With facsimile of signature.)

Mij  
 Vicesimo Quinto Die ~~January~~ <sup>January</sup> Anno Regni Dñi nri Jacobi unice Rx Anglie  
 &c. Decimo quarto & Scotie xlix<sup>o</sup> Annoq. Dñi 1616

T. W<sup>mj</sup> Shackspeare

In the name of god Amen I Willi<sup>m</sup> Shackspeare of Stratford vpon Avon in the countie of warr gent in pfect health & memorie god be prayed doe make & Ordayne this my last will & testam<sup>t</sup> in man<sup>n</sup> & forme followeing That ys to saye first I Comend my Soule into the hands of god my Creator hoping & assuredlie beleeving through th onelie meritts of Jesus Christe my Saviour to be made ptaker of lyfe everlastinge And my bodye to the Earth whereof yt ys made Itm I Gyve & bequeath vnto my ~~sonne~~ & Daughter Judyth One hundred & ffyftie pounds of lawful English money to be paid vnto her in man<sup>n</sup> & forme followeing That ys to saye One hundred pounds <sup>in discharge of her marriage porcon</sup> w<sup>h</sup>in one yeare after my deceas w<sup>th</sup> consideraçon after the Rate of twoe Shillings in the pound for soe long tyme as the same shalbe vnpaid vnto her after my Deceas & the ffyftie pounds Residewe thereof vpon her Surrendring <sup>of</sup> or gyving of such sufficient securitie as the overseers of this my Will shall like of to Surrender or grante <sup>that shee</sup> All her estate and Right that shall descend or come vnto her after my deceas or <sup>that shee</sup> nowe hath of in or to one Copichold teñte w<sup>th</sup> thap<sup>t</sup>enn<sup>s</sup> lyeing and being in Stratford vpon Avon aforesaied in the saied countie of warr being pcell or holden of the manno<sup>r</sup> of Rowington vnto my Daughter Susanna Hall & her heires for ever Itm I Gyve & bequeath vnto my saied Daughter Judith One hundred & ffyftie pounds more if she or Anie issue of her bodie be Lyvinge att thend of three yeares next ensueing the Daie of the Date of this my Will during w<sup>th</sup> tyme my executo<sup>s</sup> to paie her consideraçon from my deceas according to the Rate aforesaied And if she Dye w<sup>h</sup>in the saied terme w<sup>th</sup>out issue of her bodie then my Will ys & I Doe gyve & bequeath One Hundred Pounds thereof to my neece Elizabeth Hall & the ffiftie Pounds to be sett fourth by my executo<sup>s</sup> during the lief of my Sister Johane Harte & the vse & pfitt thereof cominge shalbe payed to my saied Sister Ione & after her deceas the saied l<sup>i</sup> shall Remaine Amongst the children of my saied Sister Equallie to be Devided Amongst them But if my saied Daughter Judith be lyving att thend of the saied three yeares. or anye yssue of her bodie then my will ys & soe I Devise & bequeath the saied Hundred & ffiftie pounds to be sett out <sup>by my executors & overseers</sup> for the best benefit of her & her issue & <sup>the Stock to be</sup> not <sup>the</sup> paid vnto her soe long as She shalbe married & covert Baron ~~by my executo<sup>s</sup> & overseers~~ but my will ys that she shall have the consideraçon yearlie paid vnto her during her lief & after her deceas the saied stock and consideraçon to bee paid to her children if she have Anie & if not to her executo<sup>s</sup> or assigns she lyving the saied terme after my deceas Provided that if such husband as she shall att thend of the saied three yeares be married vnto or attaine after doe sufficientlie Assure vnto her & thissue of her bodie lands Awnswareable to the porçon by this my will gyven vnto her & to be adjudged soe by my executo<sup>s</sup> & overseers then my will ys that the saied C<sup>h</sup> shalbe paid to such husband as shall make such assurance to his owne vse Itm I gyve & bequeath vnto my saied sister Ione xx<sup>li</sup> & all my wearing Apparrell to be paid & deliv<sup>d</sup> w<sup>h</sup>in one year after my Deceas And I Doe will & devise vnto her <sup>the house</sup> w<sup>th</sup> thap<sup>t</sup>enn<sup>s</sup> in Stratford wherein she dwelleth for her naturall lief vnder the yearlie Rent of xii<sup>d</sup> Itm I gyve & bequeath

*Shakespeare*  
 1616



"But there is no mention of a property right in manuscripts or of the existence of any—none were found in his possession at his death—of any royalty.

## SECOND PAGE OF SHAKSPERE'S WILL.

(With facsimile of signature.)

vnto her three sonns Willm̄ Harte Hart & Michael Harte  
 fyve pounds A peece to be payed w<sup>h</sup>in one yeare after my deceas  
 to be sett out for her w<sup>h</sup>in one yeare after my deceas by my execute<sup>r</sup>  
 w<sup>h</sup> thadvise & direccions of my overseers for her best pffitt untill her  
 marriage & then the same w<sup>h</sup> the increase thereof to be paid vnto  
 her Itm̄ I gyve & bequeath vnto her All my Plate <sup>the saied Elizabeth Hall (except my brod silver & gilt bole)</sup> that I now  
 have att the date of this my will Itm̄ I gyve & bequeath vnto  
 the Poore of Stratford aforesaied tenn pounds to Mr. Thomas  
 Combe my Sword to Thomas Russell Esquier fyve pounds &  
 to ffrancis Collins of the Borough of warr in the countie of warr  
 gent thirteene pounds Sixe shillings and Eight pence to be paid w<sup>h</sup>in  
 one Yeare after my deceas Itm̄ I gyve & bequeath to Mr. Richard  
 Tyler theld' xxvi' viij<sup>d</sup> to buy him A Ringe <sup>to William Reynolds gent xxvj' viij<sup>d</sup> to buy him A Ringe</sup> to my godson Willm̄  
 Walker xx' in gold to Anthonye Nashe gent xxvj' viij<sup>d</sup> & to Mr.  
 John Nashe xxvj' viij<sup>d</sup> in gold <sup>& to my ffellowes John Hemyngs Richard Burbage & Henry Cundell xxvj' viij<sup>d</sup> Apeece to buy them Ringes</sup> Itm̄ I Gyve will bequeath & devise vnto  
 my Daughter Susanna Hall , All that Capitall message or teñte  
 w<sup>h</sup> thap<sup>t</sup>enn<sup>c</sup>s , called the newe place wherein I nowe Dwell  
 & twoe Messuags or teñtes w<sup>h</sup> thap<sup>t</sup>enn<sup>c</sup>s scitvat lyeing & being  
 in Henley Streete w<sup>h</sup>in the borough of Stratford aforesaied And all  
 my barnes stables Orchards gardens lands teñts & hereditam<sup>u</sup> whatsoe<sup>v</sup>  
 scitvat lyeing & being or to be had Receyved pceyved or taken  
 w<sup>h</sup>in the towns Hamletts Villags ffields & grounds of Stratford  
 vpon Avon Oldstratford Bushopton & Welcombe or in anie of them  
 in the saied countie of warr And alsoe All that Messuage or  
 tēte w<sup>h</sup> thap<sup>t</sup>enn<sup>c</sup>s wherein One John Robinson dwellete scitvat  
 lyeing & being in the blackfriers in London nere the Wardrobe & all  
 oth<sup>r</sup> my lands teñts & hereditam<sup>u</sup> whatsoev To have & to hold All &  
 singler the saied pmisss w<sup>h</sup> their App<sup>t</sup>ent<sup>c</sup>s vnto the saied Susanna  
 Hall for & during the terme of her naturall lief & after her  
 deceas to the first sonne of her bodie lawfullie yssueing & to the  
 heires Males of the bodie of the saied first Sonne lawfullie  
 yssueinge & for defalt of such issue to the second Sonne of her  
 bodie lawfullie issueinge & to the heires Males of the bodie of the  
 saied Second Sonne lawfullie yfsuinge and for defalt of such  
 heires to the third Sonne of the bodie of the saied Susanna  
 Lawfullie yssueing & of the heires males of the bodie of the saied third  
 sonne lawfullie yssueing And for defalt of such yssue the same soe  
 to be & Remaine to the ffourth Sonne fyfth Sixte & Seventh  
 sonnes of her bodie lawfullie issueing one after Anoth' & to the heires

present or prospective, on publications from his writings (the equivalent of copy-right then existed), nor is the subject of authorship or papers hinted at in his will.

It was not hastily written or executed. He was, when it was written, in good health, and comparatively young. His cumulative habits and nature would have suggested to him a money value, if no other, for such manuscripts or rights, if they had existed. All his contemporaries who were writers left indubitable evidence of their authorship. Milton, eight years old when Shaksper died, left his title to *Paradise Lost* and other writings indisputable. So of all his contemporary play-writers and poets, Burbage, Marlowe, Nash, Peele, Green, Fletcher, Webster, Kyd, Ben

LAST PAGE OF SHAKSPERE'S WILL.

(With facsimile of signature.)

Males of the bodies of the saied ffourth fifth Sixte & Seaventh sonnes lawfullie yssueing in such maner as yt ys before Lymitted to be & Remaine to the first second & third Sonnes of her bodie & to their heires males And for default of such issue the saied pmisses to be & Remaine to my sayed Neece Hall & the heires Males of her bodie Lawfullie yssueing & for default of such issue to my Daughter Judith & the heires males of her bodie lawfully issueinge And for default of such issue to the Right heires of me the saied Willm

Itm I gyve vnto my wief my second best bed w<sup>th</sup> the furniture Shakspeare for ever <sup>A</sup> Itm I gyve & bequeath to my saied Daughter Judith my broad silver gilt bole All the Rest of my goods Chattels Leases plate Jewels & household stufte whatsoev<sup>r</sup> after my Detts and Legasies paied & my funerall expences discharged I gyve devise & bequeath to my Sonne in Lawe John Hall gent & my Daughter Susanna his wief whom I ordaine & make execut<sup>o</sup> of this my

Last will & testam<sup>t</sup> And I doe intreat & Appoint <sup>A</sup> Thomas Russell Esquier & ffrancis Collins gent to be overseers hereof And doe Revoke All for<sup>m</sup> wills & publishe this to be my last will & testam<sup>t</sup> In Witness whereof I have herevnto put my hand

Seale the Daie & Yeare first above written.



Witness to the publishing  
hercof, Fra : Collyns  
Julyus Shawe  
John Robinson  
Hamnet Sadler  
Robert Whattcott

Probatum corā Magri Willīmi Byrde  
legum Dcorē Comiss<sup>o</sup> &c. xxij<sup>to</sup>-die  
mens Junij Anno Dni 1616 Juram<sup>to</sup>  
Johannis Hall vnus ex &c. Cui &c.  
De bene &c. Jurat.—Resvāt p̄tate  
&c. Susanne Hall alt ex &c. cū  
venit &c. petitur.

(Inv<sup>t</sup> ex<sup>t</sup>)

Jonson, and the earlier Spencer, Chaucer, and Beaumont. So of other great contemporary authors, Bacon, Sir Walter Raleigh, and others, we have already named. Oliver Cromwell was almost exactly seventeen years of age when Shaksper died; he and the galaxy of soldiers, sailors, statesmen, Puritan and cavalier, can be identified with their work by their letters and contemporary history; not so William Shaksper, the one now generally reputed most learned and renowned of all men of all the ages.

"Shaksper, if the author, would have, above other men, understood the imperishable character of his works, and taken pains to perpetuate his title thereto, for he was not without vanity, as is shown by his efforts to get the right to a '*coat of arms*' for his father, that he, the son, might be called a '*gentleman*.' This coat of arms was first applied for (1596) on the ground that John Shaksper's 'parents and late ancestors had rendered valiant service to King Henry VII'; then in 1599 the application was amended, alleging John's grandfather had been the valiant one; neither claim was accepted as true. William, neither then nor later, laid claim to authorship as entitling him to a '*coat of arms*,' or the rank of '*gentleman*,' or to fame, nor did his family.

"If Shaksper was so universally learned, why did he not educate at least one daughter, enough to enable her to read the simplest of his poems? What was the matter with the Stratford '*Free School*'? Why could not Susanna, Hamnet, or Judith learn there to read and write? Judith married two months before her father's death, and made her mark at the marriage altar. He was rich and could have educated his children.

"All contemporary biographical writings have been explored to discover something bearing on Shaksper's authorship, but in vain, save inferences and assumptions, with few exceptions.

FACSIMILE OF THE SIGNATURE "WILLIAM SHAKSPERE."

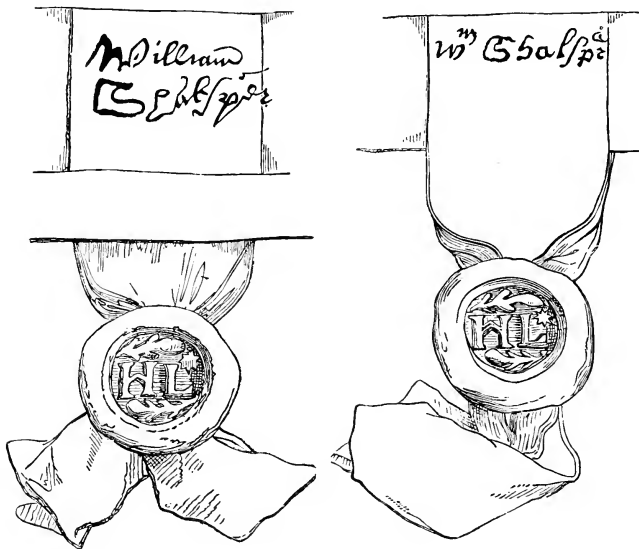
Found in a small folio volume, the first edition of Florio's translation of Montaigne. It is now in the possession of the British Museum, the trustees of which paid one hundred pounds for it. Since nothing further is known of the signature, its genuineness is in many quarters considered very doubtful.

"I cannot accord it to him, who, though rich, did not educate his children, and who, though he sought fame through a '*coat of arms*' claimed to have been earned by the valor of his great grandfather, nowhere, not even in his last will and testament, claimed the fame of authorship—*such authorship*—and whose sole posthumous anxiety centered on his '*dust*' and '*bones*' remaining undistributed in the chancel of Stratford church."

Is the name William Shakespeare a pseudonym, and must we fall back on the theory that Lord Bacon is the author of Shakespeare's works? Or how shall we solve the problem of their authorship?

One possibility only seems left, viz., to assume that the author of the poems, William Shakespeare, and the man who is commonly supposed to have written them, William Shaksper, are two differ-

ent persons. Both appear to belong to the same family; the latter (Shakspere) never wrote his name twice alike but always so as to indicate the pronunciation "Shacksper" with a short *a*; the former always spelled his name "Shakespeare" with a long *a* and frequently hyphenated, so as to indicate plainly that the *s* belonged to the second syllable. Obviously the poet repudiated the original significance of the name, which is "Jack's Pierre" (i. e., "Peter, the son of Jack"), and substituted for it the etymology of "sha-



This was originally attached to a mortgage deed which is now lost.

From a conveyance of property. Now in the possession of the corporation of London.

FACSIMILES OF SHAKESPEARE SIGNATURES.<sup>1</sup>

king a spear," which suggests descent from a family of knights. The spelling "Shakespeare" does not occur in the family of the supposititious author, the owner of New Place, to the time of his very death; but when the poet's publications became generally known it was finally accepted as the only one.

On the tombstones of the widow and the children of the owner of New Place no mention is made that they are relatives of a poet,

<sup>1</sup> Reproduced from *Shakespeare's Home and Rural Life* by James Walter London, 1874.

yet they are no longer called "Shakspere," but "Shakespeare"; and there is at least one indication in the lines on the tombstone of Susanna which suggests that the survivors of the Shakspere family were not unwilling to accept the renown that was reflected upon their name, as their own.

The writer of these lines did not make a pilgrimage to Stratford; neither has he rummaged the original documents for new evidences; nor does he claim to be a Shakespeare scholar or a literary specialist. He has simply gone over presentations of the old traditions and evidences. Having sifted and tested the materials of the

february 20

To Anthony for Indith Shakspere

JUDITH SHAKSPERE.

August 11 Hamnet filius William Shakspere

HAMNET FILIUS WILLIAM SHAKSPERE.

September 11 Johannes Shakspere

JOHANNES SHAKSPERE, William's father, (died Sept. 8, 1601).

August 8 Mrs Shakspere

MRS. SHAKSPERE, William's wife, (died August 8, 1623).

#### FACSIMILES OF BURIAL ENTRIES.

case, accessible to him, he presents his solution (suggested by a critical consideration of the facts) not as final,—not as a solution at all, but merely as a suggestion for further investigation—for refutation or verification.

#### THE SHAKESPEARE FAMILY.

The name Shakespeare is written in many ways. It appears as Chacksper, Shaxpur, Shaxper, Schakspere, Schakesper, Schakspere, Schakespeire, Schakespeyr, Shagspere, Saxpere, Shaxpere,

Shaxpeare, Shaxsper, Shaxspere, Shaxspere, Shakspere, Shakspear, Shakspeere, Schakspear, Schackspeare, Schackespeare, Schackespere, Shakspeyr, Shaksper, Shakespare, Shakyspere, Shakeseper, Shakespire, Shakespeire, Shakespear, Shakaspeare, and finally Shake-speare, as the poet wrote his name.

We must bear in mind that in those days the spelling of words was not yet so rigorously settled as it is now, and so we must not wonder that names also were written in various ways. There is no reason to doubt that all these names which occur in church entries, court proceedings, and guild registers,<sup>1</sup> have reference to the same family.

There were many Shakespeares living in the neighborhood of Warwick and Worcester. Many of them, says Mr. H. N. Hudson in his edition of Shakespeare's works,<sup>2</sup> "are spoken of as belonging to the town of Rowington, where the name continues to be met with for a long time after; a William Shakespeare being mentioned as one of the jury in 1614, and a Margaret Shakespeare as being married there in 1665. And for more than a century later, the name is met with in the Rowington papers. It appears also that there were Shakespeares living at Balsal, Woldiche, Claverdon, Hampton, and other places in Warwickshire: a John Shakespeare was living at Warwick in 1578, and a Thomas Shakespeare in 1585; and a William Shakespeare was drowned in the Avon, near that town, in 1579; a Thomas Shakespeare, also, was chosen bailiff of Warwick in 1613 and again in 1627."

There is one Richard Shakspeare mentioned in old records, who was a farmer of Snitterfield, a village near Stratford-on-Avon. He had two sons, John and Henry, and may in addition have had nephews of the same name, viz., Shakspeare, or whatever spelling it may have been. One thing is sure, his son John married the daughter of his landlord Robert Arden, of Wilmecote, three miles from Stratford. While the Shakespeare family was of little account, the Ardens belonged to the gentry of the land, and are mentioned as landed proprietors of the Arden district in Warwickshire before the Norman conquest. Their ancestor Turchill (also written Turkill) of Arden was left in possession by the invaders, because he had not helped Harold and did not oppose William's title to the crown of England.

Mary Arden married John Shakespeare one year after her fa-

<sup>1</sup> The name Shakespeare occurs most frequently in a manuscript "Register of the Brothers and Sisters of the Guild of St. Anne of Knolle" from 1407 to 1535.

<sup>2</sup> Introduction, pp. xxix, xxx, *The Works of Shakespeare*.

ther's death, which seems to indicate that the old Saxon nobleman would not have given his consent to so unequal a match, but nothing further is known about it.

We know positively that there were two John Shakespeares (the husband of Mary Arden, a glover, and a poor shoemaker,) living simultaneously in Stratford. We know further that there were at least three William Shakespeares that were almost contemporaneous, one of whom we have just mentioned as having been drowned in 1579.

Under the date of November 28, 1582, William Shakespeare took out a marriage license at the court of the see at Worcester. The bride's name was Anne Hathaway of Shottery, and it is note-



MARY ARDEN'S COTTAGE.<sup>1</sup>

worthy that no friends or relatives of the groom are entered as witnesses, while friends of the bride's family, Fulk Sandell and John Richardson, assumed security in the sum of forty pounds on account of the irregularity of the wedding which might involve the Bishop in difficulties. Further light is thrown on the situation from the church entry of the birth of a daughter Susanna, born to the young couple five months afterwards, May 26, 1583. The young husband was a minor, and his wife whose age is mentioned on her tombstone, was eight years his senior. This William Shakespeare is the man who is commonly identified with the poet Shakespeare.

<sup>1</sup> Reproduced from *Shakespeare's Home and Rural Life*, by James Walter, London, 1874.

Another license is recorded having been granted at the same bishop's court on November 27<sup>1</sup> (presumably of the same year) in a similar fashion to another William Shakespeare whose bride was Anne Whately from near Stratford.

The poet Shakespeare is commonly supposed to be the husband of Anne Hathaway, the son of John Shakespeare the glover.

#### JOHN SHAKESPEARE THE GLOVER AND HIS SON.

John started in life with good prospects. Possessed of his wife's goodly inheritance, he was appointed a juror of the court, an alderman, a bailiff, and finally chief among the aldermen. His education had been poor, for we know that he could neither read



ANNE HATHAWAY'S COTTAGE. RECONSTRUCTION.

After an engraving in Richard Grant White's edition of *Shakespeare*.<sup>2</sup>

nor write, yet on that score his wife was not his superior. He had worked as a glover, but he soon abandoned his trade. Several children were born to him, the two first being daughters who died early in infancy. It is reported that on the 23rd of April, 1564, a son was born to him whom he christened William and who is commonly believed to have been the author of the dramas that go under the name "William Shakespeare."

John's prosperity did not last. He mortgaged his estate and grew poor and poorer. When William was only fourteen years

<sup>1</sup> I cannot at the time definitely state the year. The fact is mentioned by Prof. L. A. Sherman in his book *What is Shakespeare?* p 245. He says: "There were other William Shakespeares in the see of Worcester to which the Stratford parishes belonged at the time."

<sup>2</sup> By permission of Little, Brown, & Co. of Boston.



old, his father was forced to take him from school because he needed his assistance at home. His debts increased, and the former

1564  
April 26

*Nicholmus filius Johannis Shakespeare*

FACSIMILE OF BAPTISMAL ENTRY OF WILLIAM SHAKSPEARE.

May 26 Susanna daughter to William Shakespeare

FACSIMILE OF BAPTISMAL ENTRY OF SHAKSPEARE'S DAUGHTER SUSANNA.

February 2 Hamnet & Judith Sonne & daughter to William Shakespeare

FACSIMILE OF BAPTISMAL ENTRY OF SHAKSPEARE'S TWINS HAMNET AND JUDITH.

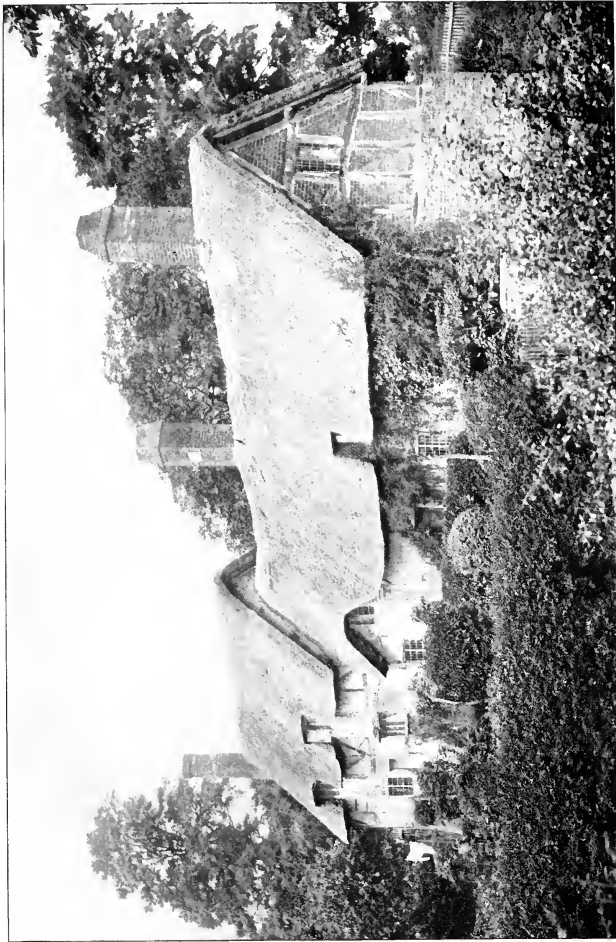
July 5.

*Johann Gule gentlman & Susanna Shakespeare*

FACSIMILE OF MARRIAGE ENTRY OF DR. HALL AND SUSANNA SHAKSPEARE.

bailiff was now compelled to abscond. He was deprived of his alderman's office, the reason being given in these words:

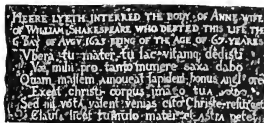
" Mr. Shaxpere dothe not come to the halles when they be warned, nor hathe not done of longe tyme."



ANNE HATHAWAY'S COTTAGE, PRESENT STATE. (After a Photograph.)

Finally, he was arrested and imprisoned. His boy in the meantime acquired a bad reputation and is said to have got into trouble

on account of repeated deer-stealing. His early marriage with Anne Hathaway, the daughter of a well-to-do farmer of Shottery (mentioned above), cannot have improved the chances of the young man who was then only eighteen years old.



TOMBSTONE OF ANNE, WIFE OF WILLIAM SHAKSPEAR.<sup>1</sup>

Anne Hathaway's name is omitted (and apparently on purpose) from her father's will, and in her husband's will it is only inserted in an interlinear correction in which the latter offers her no better bequest than his "second best bed"; but the inscription on



NEW PLACE OF STRATFORD-ON AVON.

After an engraving in Richard Grant White's edition of *Shakespeare*.<sup>2</sup>

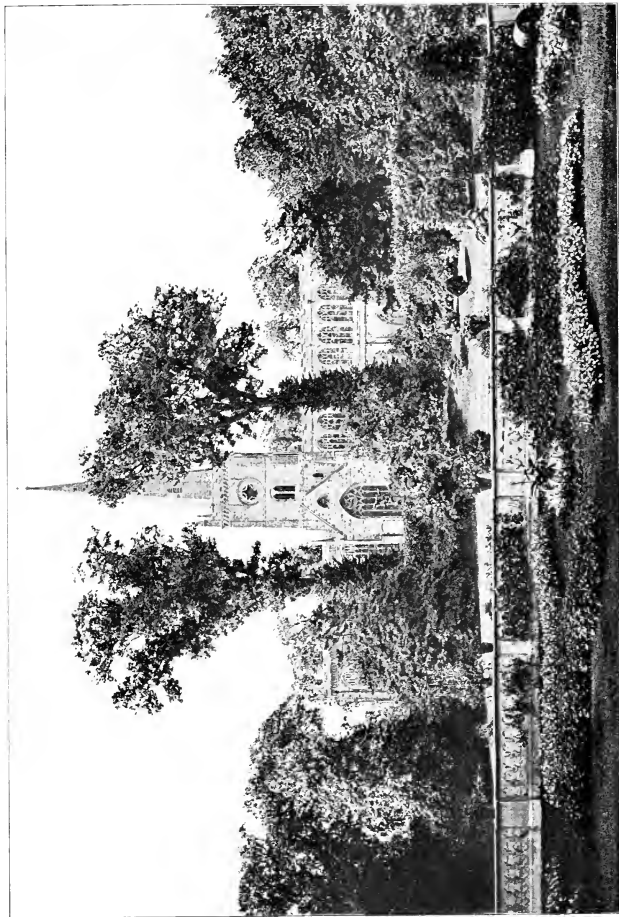
her tombstone, apparently written by her learned son-in-law, Dr. Hall, speaks of her in general but tender terms as a mother.

The glover's son went to London, or (as tradition has it) he fled from justice on account of his habit of deer-stealing. There

<sup>1</sup> Reproduced from *Shakespeare's Home and Rural Life*, by James Walter, London, 1874.

<sup>2</sup> By permission of Little, Brown, & Co. of Boston.

he became connected with London theaters, not as a poet, but in the less ideal occupation of taking charge of horses. Nor can there



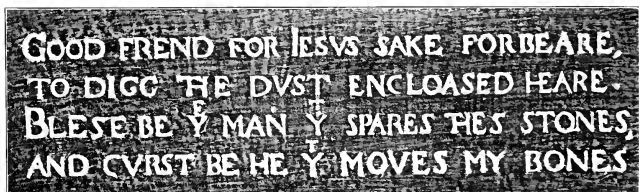
TRINITY CHURCH AT STRATFORD-ON-AVON. (From *Shakespeare's Home and Rural Life*, by James Walter.

be any doubt either that he mounted the stage and became an actor. I am further inclined to believe that, being unusually shrewd in the management of business affairs he (not his cousin

the poet) finally gained control of the Globe Theater. He may have had his faults, but he could not be accused of shiftlessness in money affairs. Obviously he had learned thrift by the straightened circumstances of his father. We know of some of his business dealings and his enterprises must have been successful. He possessed houses in both London and Stratford and became one of the richest citizens of his native city.

We must assume that William not only released his father from debts but also assisted him in his suit for a coat of arms at the Herald College which was granted in 1599.

We have seen that William had business dealings in London and was somehow there connected with the stage, but how long he lived there is not known. At any rate, his family stayed at Stratford and he seems to have remained a citizen of that community. Finally he bought and restored New Place, one of the best residences of the town. When in 1643 Queen Henrietta Maria passed



INSCRIPTION ON TOMBSTONE BEFORE THE CHANCEL RAIL.

through Stratford, the building was considered the most appropriate place for her reception, and Mrs. Hall, Shakespeare's daughter Susannah, had the honor of entertaining the royal guest.

William Shakspeare died at Stratford April 25th, 1616, and lies buried in the Stratford Trinity Church near the chancel rail under the well-known tombstone with the odd inscription cursing any one that should move his bones.

The old parish clerk, Mr. Dowdall, wrote to Mr. Edward Southwell in a letter, still extant, which is dated April 16, 1692, that the epitaph was written by Shakespeare himself a little before his death.<sup>1</sup> If the man buried under this tombstone did so, and if the author of these lines was indeed the dramatist Shakespeare, we

<sup>1</sup>I am sorry that I could not find a facsimile of the letter. The wording of it will be of importance. Yet I assume that the old clerk had met so many persons who identified the poet with the owner of New Place who lay buried in Trinity church, that he had naturally adopted the identification.

must assume that in his last illness the poet's mental spirits had degenerated, and also that his views concerning death, so nobly expressed in many sublime passages of his dramas, were completely changed on his deathbed. However, this seems so impossible that Shakespeare scholars as a rule prefer to assume the epitaph to be the fabrication of a later date. Mr. White says:

"It is more probable, however, that to prevent the removal of Shakespeare's remains to the charnel-house of the church, when time made other demands upon the space they occupied, in compliance with a custom of the day and place, some member of his family, or some friend, had this rude, hearty curse cut upon his tombstone."

If we assume that Shakspeare, the owner of New Place, was another person than the poet, we may after all put some credit in Mr. Dowdall's information that the lines of the tombstone were inscribed at his request—i. e., at the request of the man whose body is entombed underneath. William Shakspeare of New Place may either have written the epitaph himself or (and this is more probable) have engaged for a trifling honorarium some local tombstone rhymster.

We may assume for certain that Dr. John Hall, the husband of Johanna, attended on Mr. Shakspeare in his last illness. He left notes of his medical practice containing all remarkable cases that came under his observation, but unfortunately his diary does not begin until the year 1617, the year following the death of his father-in-law.

THE MARK OF  
JUDITH, SHAKS-  
PERE'S DAUGH-  
TER.

Such in outline are the most significant facts of William Shakspeare's life. We know nothing about his education except that it seems to have been very scanty. His children remained illiterate, for we have a public document in which his daughter Judith signs her name with a scrawl after the fashion of her illiterate grand-

THE LEGALLY ATTESTED MARKS OF JOHN SHAKSPAR AND MARY SHAKSPAR.

parents. William could write, but his writing is not only illegible but also inconsistent in spelling and plainly indicates an unedu-

cated man. We know of no opportunity at any time of his life when he might have acquired Latin, Greek, French, and Italian, let alone jurisprudence and other accomplishments which the author of the dramas must have possessed to a high degree.

#### THE WILL AND THE TOMBSTONES OF THE SHAKESPEARE FAMILY.

Good fortune has preserved the will which William Shakspeare, the owner of New Place, made. It refers to a number of trifles in his possession which are all duly disposed of, and an interlinear addition shows that on afterthought he remembered his "fellowes John Hemyngs, Richard Burbage & Henry Cundell" each one with twenty-six shillings eight pennies "to buy them ringes," but no reference whatever is made to his dramas, nor to the rights and privileges of his literary remains, while (if he was the poet) he ought to have known that he had left in the hands of two of them, Hemyngs (also spelled Heminge) and Cundell (also spelled Con-dell), the manuscript of his dramas of which not fewer than fifteen had at the date of his death not as yet seen the light of publication.

There is no author who is not greatly concerned about the fate of his writings, especially those which have not yet been published. Shall we assume that Shakespeare was utterly indifferent on this point? Although the owner of New Place is quite particular about the smallest item, he utterly neglects to give any instructions as to what shall be done with his manuscripts.

We ought also to assume that the poet was in possession of at least some books which were more valuable in those days than they are now. Yet apparently no book was found in the possession of the owner of New Place and no interest is shown in literature of any kind.

The poet, as we positively know, had many friends in high positions and received from them many favors. We may be sure that he received letters and tokens of friendship from scholars such as Ben Jonson and Drayton, and from noblemen, the Earl of Southampton, the Earl of Essex and Lord Pemberton. Keepsakes of noblemen and famous authors would have been as highly appreciated as an old sword by almost any man, but more so by the owner of New Place, as he shows himself in his will. Nothing of the kind is alluded to in the will.

The only indication that the owner of New Place was "Shakespeare," meaning the dramatist whose name became better and

better known, is found in Mrs. Hall's tombstone, whose puritanical piety was tempered with a joyous disposition. We read that she was "wise to salvation," but it is added "something of Shakespeare was in that." Otherwise we have no proof that the owner of New Place was a poet. No scrap of his handwriting, no manuscript poem of his, is known to have been preserved in the hands of the family of the owner of New Place.

#### THE POET.

Now what do we know of the author of the dramas? He wrote his name William Shakespeare, more often with a hyphen between *e* and *s*, as if to emphasise that he was not a Shakspeare.

The poet's name occurs for the first time in English literature in the first edition of *Venus and Adonis*, a poem that appeared in 1593.

The poet Shakespeare's name is sometimes mentioned in contemporary literature. Robert Green, a playwright during the latter half of the sixteenth century expressed his jealousy of the rising Shakespeare in a pamphlet entitled *Groat's Worth of Wit Bought with a Million of Repentance*, published by Henry Chettle in 1592. Green says:

"There is an upstart crow, beautified with our feathers, that, with his *Tygers heart wrapt in a Players hide*, supposes he is as well able to bumbast out a blanke verse as the best of you; and being an absolute *Johannes Factotum*, is in his own conceit the only Shake-scene in a countrie. O that I might intreate your rare wits to be employed in more profitable courses, and let those apes imitate your past excellence, and never more acquaint them with your admired inventions! I know the best husband of you all will never prove an usurer, and the kindest of them all will never proove a kinde nurse; yet, whilst you may, seeke you better maisters, for it is pittie men of such rare wits should be subject to the pleasures of such rude grooms."

That the attack on the man who "is in his own conceit the only 'Shake-scene'" was aimed at Shakespeare cannot be doubted as the passage italicised in the quotation is a parody of a line that occurs in the third part of Henry VI., "O! tiger-heart wrapp'd in a woman's hide."

The glover's son married Anne Hathaway in 1582 and is supposed to have reached London in the eighties as an untutored youth, but in 1592 his fame as a dramatist excited the jealousy of a prominent Oxford bred dramatist.

Robert Green died soon afterwards, and in a little book entitled *Kind Hart's Dreame* Henry Chettle made an apology for Mr. Green's



abuse to which he (Chettle) had given publicity. Shakespeare's name is not mentioned in it but the facts stated above and the con-



TO THE RIGHT HONORABLE  
Henrie VVriothesley, Earle of Southampton,  
and Baron of Titchfield.



*Right Honourable, I know not how I shall offend in dedicating my unpolisht lines to your Lordship, nor how the worlde will censure mee for choosing so strong a proppe to support so weake a burthen, onely if your Honour seeme but pleased, I account my selfe highly praised, and vowe to take aduantage of all idle houres, till I haue honoured you vvith some grauer labour. But if the first heire of my inuention proue deformed, I shall he sorie it had so noble a god-father : and neuer after eare so barren a land, for feare it yeeld me still so bad a haruest, I leaue it to your Honourable suruey, and your Honor to your hearts content vvich I wish may alvvayes ansvwere your ovne vvish, and the vvorlds hopefull expectation.*

Your Honors in all dutie,

William Shakespeare.

FACSIMILE OF THE DEDICATION, PAGE IN THE FIRST EDITION OF "VENUS AND ADONIS," PUBLISHED AT LONDON, 1593.

This is the first appearance of William Shakespeare's name in the history of English literature.

text of the passage makes it sure that he is the man referred to. Mr. Chettle says:

"How I have all the time of my conuering in printing hindred the bitter inuey-ing against schollers, it hath been very well knowne; and how in that I dealt, I can sufficiently prove. With neither of them that take offence was I acquainted, and with one of them I care not if I never be. Tho other, whome at that time I did so much spare as since I wish I had, for that, as I have moderated the heate of

living writers, and might have used my own discretion,—especially in such a case, the author being dead,—that I did not I am as sorry as if the original fault had been my fault, because myself have seen his demeanor no less civil, than he excellent in the quality he professes;—besides, divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing, that approves his art."

Shakespeare, the poet, was at the same time an actor, for there are some contemporary allusions which suggest the idea that the dramatist sometimes appeared on the stage. A poem by John

## The Stationer to the Reader.



*Set forth a booke without an Epistle,  
were like to the old English proverbe, A  
blew coat without a badge, & the Au-  
thor being dead, I thought good to take  
that piece of worke upon mee : To com-  
mend it, I will not, for that which is good, I hope every  
man will commend, without intreaty : and I am the bol-  
der, because the Authors name is sufficient to vent his  
worke. Thus leauing euery one to the liberty of iudge-  
ment : I haue ventured to print this Play, and leaue it  
to the generall censure.*

*Yours,*

Thomas Walkley.

FACSIMILE OF PUBLISHER'S PREFACE TO SHAKESPEARE'S "OTHELLO."

This is a posthumous publication and the first mention that is made in English literature of Shakespeare's death.

Davies entitled "Scourge of Folly" and published in 1607 praises Shakespeare as "the English Terence" and speaks of him as having played the parts of kings.

We may assume that the glover's son and the poet were two distinct persons, but we cannot deny that both of them were playwrights and moved in theatrical circles. We must leave the question open whether the former or the latter assumed the financial



THE STRATFORD MONUMENT.

control of the Globe Theater. Ben Jonson, so far as we know, never refers to the poet as the owner of a theater, nor does he ever refer to the great advantages he ought to have had by being able to have his dramas brought out at his pleasure.

The poet must have died before 1622, for in that year an edition of his *Othello* appeared in the Preface of which the publisher (or as he calls himself, "The Stationer,") speaks of "the author being dead."

#### THE IDENTIFICATION AND THE STRATFORD MONUMENT.

We have many scattered references to the poet Shakespeare, but nothing (except one isolated fact, the Stratford monument) that would positively identify him with the owner of New Place. All the stories that describe his family relations are of late origin, finally based upon assumptions. Further, we know a good deal of the owner of New Place, and various financial dealings are on record which (if the owner of New Place be the poet) would go far to prove that a man can be a dramatist and owner of a theater and at the same time a shrewd (albeit honest) real estate dealer, money lender, and leading financier of a small town. Mr. L. A. Sherman says (*loc. cit.*, p. 280) that "various financial dealings show him to have been anchored beyond the dream side of existence and to have divined business chances as readily and as unerringly as the proper construction of a play." Yet all unequivocal evidence that the playwright and the owner of New Place are one and the same person is missing. There is but one fact that can be adduced as contemporary evidence of their identity. It is the Stratford monument.

The inscription of the Shakespeare monument in the Stratford church reads as follows:

IVDICIO PYLIVM, GENIO SOCRATEM. ARTE MARONEM,  
TERRA TEGIT, POPVLVS MÆRET, OLYMPVS HABET

STAY PASSENGER WHY GOEST THOU BY SO FAST?  
READ IF THOU CANST, WHOM ENVIOUS DEATH HATH PLAST,  
WITH IN THIS MONUMENT SHAKSPEARE WITH WHOME  
QUICK NATVRE DIDE WHOSE NAME DOETH DECKY TOMBE  
FAR MORE TEN COST SIEH ALLY HE HATH WRIT T,  
LEAVES LIVING ART, BVT PAGE, TO SERVE HIS WITT

UBI TANQ̄ DOO 1616  
ÆTATIS, 52. ME 7 3AP

The Latin verses that precede the English lines mean :

"[Him who was] a sage like Nestor, a genius like Socrates, and an artist like Virgil, the earth covers, the people lament, Olympus holds."

The sentiment of the Latin verses bears such a striking similarity to the tombstone inscription of Dr. Hall that the idea of a common authorship readily suggests itself. We have either to do here with a professional tombstone writer, or should Dr. Hall himself be considered responsible for all the verses of the Shakespeare family tombstones, except the English inscription on the monument, but perhaps including the eulogy on his own grave?

The Stratford monument is attached to the wall on the left hand side of the altar. It is said to have been made by Gerard Johnson, a professional tombstone manufacturer, but the old Gerard Johnson may have been dead at the time, and the probability is that it was made by his son who with his brothers followed their father's profession.

It is not known who paid for the monument, but the inscription shows that it was intended as an ornament of the tomb. There is no possibility of giving any other construction to the words "within this monument." Obviously the sculptor attended to his job and cared little for historical accuracy.

Mr. Norris in his well-known and elegant work, *Portraits of Shakespeare*, quotes the lines of the monument and adds :

"This inscription was certainly not written by a native of Stratford, for it refers to the body of Shakespeare being 'within this monument,' when we know that his grave is under the floor of the chancel, in front of the monument."

We cannot doubt that the sculptor came to Stratford as an outsider with instructions given him by the poet's unknown admirers, also outsiders. We must assume that at Stratford he went to the parish clerk, Mr. Dowdall, and looked up the church entries for the sake of determining the date of the poet's death. Mr. Dowdall as well as other inhabitants of Stratford knew Mr. William Shakspeare of New Place very well, for he was one of the wealthiest citizens and his residence was one of the most conspicuous houses of the town. We can scarcely doubt that Mr. Dowdall sent the sculptor to Dr. Hall, Mr. Shakspeare's son-in-law, and the latter was presumably glad to learn that his father-in-law had staunch friends who had collected money for a monument. Mr. Shakspeare had been connected with the London stage, and so there was nothing absolutely incredible in the assumption that he was a dramatist.

It is, to say the least, a very strange coincidence that the

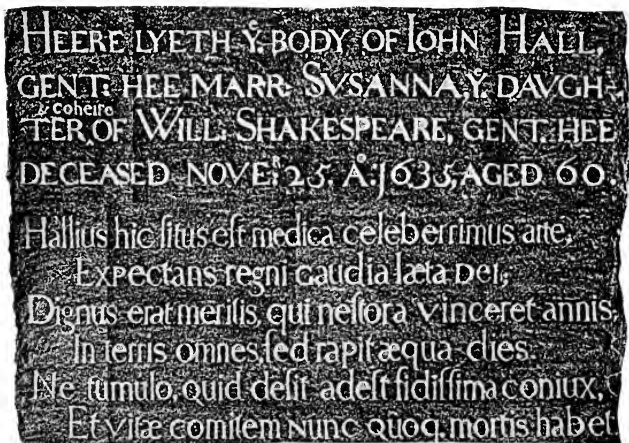
spelling of the name on the monument does not tally with the spelling which the poet had adopted, without any single exception, for all his works, but with the commonly accepted spelling of the owner of New Place.

*April 25 with Shakspeare gent*

WILLIAM SHAKSPERE'S BURIAL ENTRY IN THE CHURCH REGISTER AT STRATFORD.

It reads under the general heading, here 1616, as follows: "April 25,  
Will. Shakspere, Gent."

While the poet always wrote his name either "Shakespeare" or "Shake-speare," the monument reads "Shakspeare." This corroborates the assumption that the sculptor, sent to Stratford to set up the monument, consulted Stratford authorities, presumably Mr. Dowdall, and the latter determined the date of the poet's death



DR. HALL'S TOMBSTONE.<sup>1</sup>

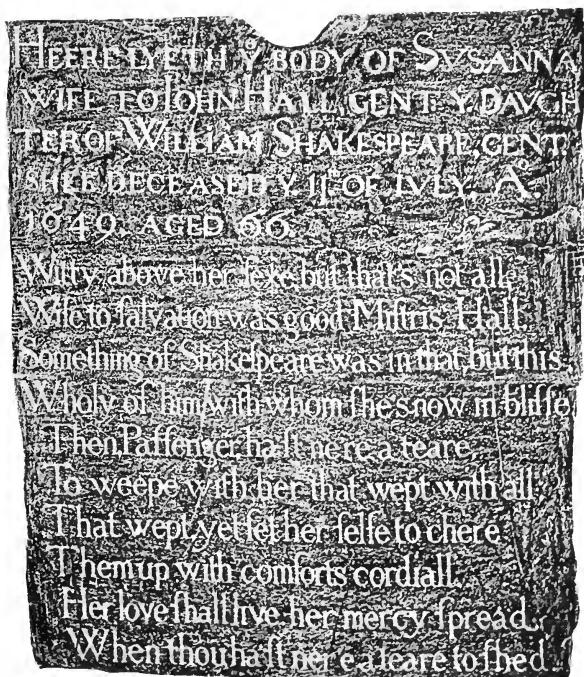
from the church registers. There he found the entry of the burial of William Shakspere, gentleman, the owner of New Place, under the date of April 25, 1616. And since funerals took place on the third day after death, he concluded that Shakespeare, the poet, must have died on April 23, 1616.

<sup>1</sup> Reproduced from *Shakespeare's Home and Rural Life*, by James Walter, London, 1874.

On the correctness of the inscription under the poet's bust will depend the identity of the poet Shakespeare (on the monument exceptionally spelled Shakspeare) with Mr. Shakspere of New Place, and the question is, Can we assume that the manufacturer of the monument was well informed?

THE TOMBSTONES OF DR. AND MRS. HALL.

It does not seem incredible that Dr. Hall is the author of the tombstones of the Shakspere family including his own, for all of



TOMBSTONE OF SUSANNA, WIFE OF DR. HALL AND DAUGHTER OF MR. SHAKSPERE OF NEW PLACE.<sup>1</sup>

(Presumably written by Dr. Hall.)

them are written in the same stilted and grandiloquous style. His own tombstone reads in a literal English translation as follows:

<sup>1</sup> Reproduced from *Shakespeare's Home and Rural Life*, by James Walter, London, 1874.

“ Hall lies here, most famous in the medical profession,  
 Hoping for the great joys of the kingdom of God.  
 He was worthy of merit who was superior in years to Nestor,  
 But on earth the same fate carries away all.  
 That nothing should be missing in the tomb there is present his most faithful wife  
 And the companion of his life he has now also in death.”

If these lines were written by Dr. Hall himself, we may very well imagine how readily he accepted the rumor perhaps first as quite likely and finally as indubitable that his father-in-law had been a great dramatist.

His wife's tombstone reads as follows :

“ Witty above her sexe but that's not all,  
 Wise to salvation was good Mistris Hall.  
 Something of Shakespeare was in that, but this  
 Wholy of him with whom she's now in blisse.  
 Then, Passenger, hast ne're a teare,  
 To weepe with her that wept with all.  
 That wept, yet set her selfe to chere  
 Them up with comforts cordiall.  
 Her love shall live, her mercy spread  
 When thou hast ner'e a teare to shed.”

#### THE POSTHUMOUS FOLIO EDITION.

The folio is the only authenticated, although not authorised, edition of his works, and contains fifteen dramas which are otherwise unknown. They are stated to have been reproduced from the author's original manuscripts. Other dramas are reproduced from the prior publications of the so-called quarto texts. The editors are Messrs. John Heminge and Henry Condell, self-appointed executors of the poet's literary remains. In their edition they denounce all prior publications as spurious and unauthorised, but they themselves reprint them with all the mistakes and without taking any pains with the text, which abounds in mis-spelling and other corruptions.

The author of the dramas is praised by the editors for his clean and neatly written manuscript. They say :

“ His mind and hand went together : And what he thought, he vttered with that easnesse, that wee haue scarce receiued from him a blot in his papers.”

We shall see that the statement is verified by Ben Jonson as a fact “often mentioned” by “the players.” We know positively that William Shakspeare, the owner of New Place, wrote a very poor hand.

The folio edition is posthumous, the author being referred to in the preface, as well as in the sundry poetical dedications, as being



dead. The editors dedicate the poems to two lords who had "prosequuted both them, and their Author liuing with so much fauour." They add:

"We haue but collected them, and done an office to the dead, to procure his Orphanes, Guardians, without ambition either of selfe-profit, or fame: onely to keep the memory of so worthy a Friend, & Fellow aliuie, as was *our SHAKESPEARE*,<sup>1</sup> by humble offer of his playes, to your most noble patronage."

If the poet left a widow or a family of any kind, we should expect that they as the heirs of his literary property should be mentioned by the editors of the folio edition; but as there is no allusion in the will of the owner of New Place to the dramas, of which a small part only had been published at the time, nor any allusion

### To the memorie of *M. W. Shake-speare.*

**W**EE wondred (*Shake-speare*) that thou went'st so soone  
From the *Worlds-Stage*, to the *Graues-Tyring-roome.*  
Wee thought thee dead, but this thy printed worth,  
Tels thy Spectators, that thou went'st but forth  
To enter with applause. An *Actors Ars,*  
Can dye, and liue, to acte a second part.  
That's but an *Exit of Mortalitie;*  
This, a *Re-entrance to a Plaudite.*

I. M.

FACSIMILE OF THE FOURTH AND LAST POEM WRITTEN IN MEMORY OF THE DECEASED AUTHOR, AND PUBLISHED IN THE FOLIO EDITION OF 1623.

Notice the hyphenated spelling of the name which occurs also on several title-pages of the quarto editions, published during the author's lifetime.

whatever to unpublished manuscripts (in spite of the mention of Heming's and Condell's names!): so, *vice versa*, the first edition of the poet's works contains not a single line which would lead us to assume that he was ever married or left any one who was entitled to claim his literary remains.

There can be no doubt about the posthumous character of the folio edition; indeed, the lamentations of the editors and their poetical friends make the impression as if the poet's death were a recent affair. After the lapse of seven years one would expect other expressions than those presented by Ben Jonson, L. Digges, and an unknown poet, I. M.

<sup>1</sup> In the original print the type is as here, *our* in italics and SHAKESPEARE in small caps.

It is noteworthy that the poet I. M. always hyphenates the name "Shake-speare."

The poem by L. Digges, who also spells the name hyphenated (not in the inscription but all through the poem), reads as follows :

## TO THE MEMORIE

of the deceased Author Maister

W. SHAKESPEARE.

*SHake-speare, at length thy pious fellowes giue  
The world thy Workes: thy Workes, by which, out-liue  
Thy Tombe, thy name must when that stone is rent,  
And time dissolues thy Stratford Monument,  
Here we allie shall view thee still. This Booke,  
When Brasse and Marble fade, shall make thee looke  
Fresh to all Ages: when Posteritie  
Shall loath what's new, think all is prodemie  
That is not Shake-speares; eu'ry Line, each Verse  
Here shall reuiue, redeme thee from thy Herse.*

*Be sure, our Shake-speare, thou canst neuer dye,  
But crowned wilt Lawrell, liue eternally.*

### VICAR WARD'S TESTIMONY.

When or where the poet died we do not know. There is an unverified tradition based upon a manuscript note of Mr. Ward's diary, who was Vicar of Stratford since 1662 and had some hearsay information concerning Shakespeare. At the end of the diary the statement is made that "the book was begun February 14, 1661, and finished April 25, 1663, at Mr. Brooks's house at Stratford-on-Avon," i. e., more than forty-five years after the death of Mr. Shakespeare of New Place. Mr. Ward says :

"Shakespeare had but two daughters, one whereof Mr. Hall, the physician, married, and by her had one daughter, to wit, the Lady Barnard of Abingdon.—I have heard that Mr. Shakespeare was a natural wit, without any art at all. He frequented the plays all his younger time, but in his elder days liv'd at Stratford, and supplied the stage with two plays every year; and for that had an allowance so large, that he spent at the rate of £1000 a year, as I have heard —Shakespeare, Drayton, and Ben Jonson had a merry meeting, and, it seems, drank too hard; for Shakespeare died of a fever there contracted.—Remember to peruse Shakespeare's plays, and be versed in them, that I may not be ignorant in that matter.'

If the statement concerning Shakespeare's death be true and mixed up with the fate of the owner of New Place, we must notice that the place where the poet died is not mentioned, and we may

infer that it was London; for how should these three authors meet in Stratford? Of course, we may assume that the poet had retired to his native city, and that his two friends had simultaneously decided to pay him a visit: but the situation is too improbable.

It is true that William Shakspeare, the glover's son, returned from London to Stratford, which remained the constant home of his family, and it is possible that his stay in London was shorter than is commonly assumed. But we have no positive evidence of the poet's ever having returned to Stratford. All we know is that his admirers who had the well-known monument erected in his honor, thought that he lay buried in the church at Stratford.

The comment on the poet's income and expenditure refutes itself; but we are told that all is hearsay, and the Vicar knows so little of the poet that he makes a memorandum to peruse Shakespeare's plays that he "may not be ignorant in that matter."

The good Vicar's words reflect the general astonishment of the Stratford people, that this Mr. Shakspeare, a man "without art at all," should be a writer of comedies, but they knew that he had been connected with the London stage, and so the report was not impossible, and they arrived at the conclusion that he was "a natural wit."

#### BEN JONSON'S TESTIMONY.

Ben Jonson's testimony is of great importance, because he must have known the poet Shakespeare personally. The folio edition contains two eulogistic poems from his pen, but Jonson's praise seems to have been inspired by mercenary considerations, for the poems do not express his real opinion which is given in his *Discoveries* (pages 245-246) where he censures Shakespeare rather severely as follows:

"I remember, the Players have often mentioned it as an Honour to Shakespeare, that in his Writing (whatsoever he penn'd), he never blotted out a Line. My answer hath been, Would he had blotted a thousand. Which they thought a malevolent Speech. I had not told Posterity this, but for their ignorance, who chose that Circumstance to commend their Friend by, wherein he most faulted. And to justifie mine own Candor (for I lov'd the Man, and do honour his Memory (on this side Idolatry) as much as any.) He was (indeed) honest, and of an open and free Nature; had an excellent Phantasie; brave Notions, and gentle Expressions: wherein he flow'd with that Facility, that sometime it was necessary he should be stop'd: *Sufflammandus erat*: as Augustus said of Haterius. His Wit was in his own Power; would the Rule of it had been so too. Many times he fall into those things, could not escape Laughter: As when he said in the Person of Caesar, one speaking to him; Caesar thou dost me wrong. He reply'd; Caesar did never

wrong but with just Cause, and such like : which were ridiculous.<sup>1</sup> But he re-deemed his Vices with his Vertues. There was ever more in him to be praised than to be pardoned."<sup>2</sup>

Ben Jonson adds to Shakespeare's name, mentioned in a Latin marginal note, the word *nostras*, which means "he who is ours,"<sup>3</sup> as if to distinguish him from some other Shakespeare, who did not belong to the narrower circle of his friends.

## To the Reader.

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

B. I.

BEN JONSON'S POEM, FACING AND REFERRING TO THE DROESHOUT ENGRAVING  
 IN THE FOLIO EDITION.

It is possible that he knew two Shakespeares and distinguished the two by calling the literary Shakespeare *nostras*. The term "*our*

<sup>1</sup> Ben Jonson mis-quotes Shakespeare. The passage reads :

"No, Cæsar doth not wrong ; nor without cause  
 Will he be satisfied."

The clause "without cause" belongs to the following sentence and not to "doth not wrong."

<sup>2</sup> The marginal note reads : "*De Shakespeare nostrat.*"

<sup>3</sup> *Nostras*, derived from *noster*, "our," means "one, who belongs to us ; ours ; our countryman ; our compatriot."

Shakespeare" is used also in the dedication and the memorial poems of the folio edition.<sup>1</sup>

Another piece of information, to be derived from Ben Jonson's remarks and from hints contained in the folio edition, is the fact that the author's home must have been Stratford-on-Avon, for the Stratford monument is referred to by the poet Digges, and Ben Jonson speaks of him as "Sweet swan of Avon."

Ben Jonson's poem is headed with this inscription:<sup>2</sup>

To the memory of my beloved,  
the AVTHOR

MR. WILLIAM SHAKESPEARE:

AND

what he hath left vs.

and the most important passages in it read as follows:

*"Soule of the Age!*

*The applause! delight! 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 Book doth liue,*

*And we haue wits to read, and praise to giue.*

*He was not of an age, but for all time!*

*And all the Muses still were in their prime,*

*When like Apollo he came forth to warme*

*Our eares, or like a Mercury to charme!*

*Nature her selfe was proud of his designes,*

*And ioy'd to wear the dressing of his lines!*

*Which were so richly spun, and wouen so fit,*

*As, since, she will vouchsafe no other Wit.*

*The merry Greeke, tart Aristophanes,*

*Neat Terence, witty Plautus, now not please:*

*But antiquated and deserted lye*

*.As they were not of Natures family.*

*Yet must I not giue Nature all: Thy Art,*

*My gentle Shakespeare, must enioy a part.*

*For though the Poets matter, Nature be,*

*His Art doth giue the fashion. And, that he,*

*Who casts to write a liuing line, must sweate,*

<sup>1</sup> See for instance the passage quoted from the Dedication (p. 91), and the last but one line of the Digges poem quoted on p. 92.

<sup>2</sup> We preserve the original spelling and imitate as closely as possible the old typography.

*(such as thine are) and strike the second heat  
Upon the Muses anuile: turne the same,  
(And himselfe with it) that he thinkes to frame,  
Or for the lawrell, he may gain a scorne,  
For a good Poet's made, as well as borne.  
And such wert thou. Look how the futhers face  
Lives in his issue, euen so, the race  
Of Shakespeares mind, and manners brightly shines  
In his well torned, and truc-fild lines:  
In each of which, he seems to shake a Lance,  
As brandish't at the eyes of Ignorance.*

*Sweet Swan of Auon! what a fight it were  
To see thee in our waters yet appeare,  
And make those flights vpon the bankes of Thames,  
That so did take Eliza, and our Iames!  
But stay, I see the in the Hemisphere  
Aduanc'd, and made a Constellation there!  
Shine forth, thou Starre of Poets, and with rage,  
Or Influence, chide, or cheere the drooping Stage:  
Which, since thy flight frō hence, has mourn'd like night,  
And despires day, but for thy Volumes light."*

## LEGENDS.

One important source of unverifiable Shakespeare stories seems to have been Sir William Davenant (1605-1668) a dramatist of mediocre accomplishments, fanciful and stilted in his poetry, whose romantic inclinations went so far as to make him pose before his friends as a natural son of Shakespeare.<sup>1</sup> His love of truth is not without suspicion, but later admirers of the poet claim his authority for many details of Shakespeare's career, especially that the poet first served in the mean capacity of a horse-boy at some London theaters and then as a keeper of horse-boys, before he became an actor and a dramatist, and finally the owner of the Globe Theater. A legendary interpretation of tradition is always specially noticeable in all the stories where the destinies of the two men appear blended.

Mr. Rowe in his *Account* has something to tell about Shakespeare's lampooning Sir Thomas Lucy, the nobleman whose deer the young poet was supposed to have stolen. "Mr. Malone thought that he had exploded the tradition by showing that Sir Thomas had no park, therefore could have no deer to be stolen."<sup>2</sup> But tradition once established has a tough life, and strange enough, an allusion to the

<sup>1</sup> See, e. g., *Enc. Brit.*, VII., p. 835.

<sup>2</sup> Quoted from Richard Grant White's "Memoirs of William Shakespeare," in his *Works of William Shakespeare*, Vol. I., p. xxxix.

pun of Lucy seems to be suggested in one of the Shakespeare dramas, *The Merry Wives of Windsor*, where the Welsh parson speaks of "the dozen white louses" which "do become an old coat well," referring to the white "lucuses" or "pikes" in the coat of arms of Justice Shallow, in whom Shakespeare is supposed to hit Sir Thomas Lucy.

Tradition preserves a few rhymes which are assumed to have been written by Shakespeare on Sir Thomas Lucy in reference to the latter's prosecution of the poet for stealing deer; but they seem to be of a late date and are commonly and rightly regarded apocryphal.

#### BIOGRAPHIES.

Almost a century elapsed before the public at large took an interest in the poet Shakespeare's life. It was not until the year 1709 that the first biography of the great dramatist, written by Mr. N. Rowe, was published. Mr. Rowe's account is based mainly upon statements made by Mr. Betterton, an actor whose life on the stage extends from 1660 to 1700 and who died in 1710.

Mr. Betterton was an enthusiastic admirer of the poet and is said to have been a most excellent impersonator of the leading Shakespeare characters. He undertook a pilgrimage to his beloved master's native city, but the harvest which he gathered there was very meager. He found nothing, not even gossip, worth reporting. There are only a few stories in Mr. Rowe's account which seem to go back to Stratford information, viz., the legend of deer stealing and of the usurer Combe. Accordingly it appears that Mr. Betterton did not meet in Stratford anyone who could give him information of any kind. We know that Judith Quiney, Mr. Shakespeare's second daughter, died in 1662, and Lady Barnard, his granddaughter, in 1670.<sup>1</sup>

A new era began in the history of Shakespeare literature when his works were hailed in Germany by a circle of enthusiastic poets, foremost among whom must be mentioned Lessing, Goethe, and Schiller. With them Shakespeare's name became a watchword representing the standard of Teutonic poetry in contrast to the pseudo-classics of the French stage. Shakespeare had had admirers in limited circles of England from the start, but now his recognition became an object of national pride. Now at last a general

<sup>1</sup>Mr. Rowe's account of Shakespeare's life is very short, and being the oldest and comparatively the most reliable information that can be had, we publish it entire in the present number of *The Open Court* on pages 113-117.

interest in Shakespeare's life was aroused and so it happened that about two hundred years after the poet's demise, and one hundred and eight years after the publication of Rowe's account, an English litterateur by the name of N. Drake undertook the difficult task of presenting the poet's biography, which was done in two stately volumes in 1817. Drake was followed by J. Britton (1818), by Skottowe (1824), J. P. Collier (1835), T. Campbell (1838), C. Knight (1843), and J. O. Halliwell (1848, 1863, 1874), etc., etc., all of them enthusiastic admirers of the poet. Every new generation of writers is adding new volumes to the old ones and the material grows visibly under the hands of Shakespeare's biographers. The less we know, the greater the demand for information.

When the *Encyclopædia Britannica* was planned, an allowance of sixty to seventy columns was made for the greatest English poet, and the work was entrusted to Mr. T. Spencer Baynes, LL. D. How admirably Mr. Baynes acquitted himself of the task can be appreciated by those who read the article in search for facts of the poet's life.

It would be a vain undertaking to enumerate all the titles of the entire Shakespeare literature, so enormously has it been swelled by the results of scholarly investigation. However, none of the later biographies, in spite of their voluminous size, contain anything that may be considered more authentic than Mr. Rowe's meager account. Could the poet, in that country from whose bourn no traveller returns, take note of all his biographies spun from the very lack of evidence, he might write another comedy about "Much Ado About Nothing."

#### OUR CONJECTURE.

It is incredible that William Shakspeare of New Place wrote the dramas that go under William Shakespeare's name, but by constant repetition mankind became accustomed to the idea that a poet is born, not raised, and that a genius needs no education, for he creates the most wonderful works of art out of his soul's own mysterious resources.

Why should there not have been born and grown up, either in Snitterfield, or Stratford, or Wroxhall, or Rowington, or Worcester, or some other place near by, another William Shakespeare than the owner of New Place, who also regarded Stratford his home. All the allusions to Shakespeare as the "Sweet swan of Avon" as having come from Stratford and even the dubious references to Sir Thomas Lucy could be explained on this assump-



tion; and, if there were two members of the same family bearing the same name, how natural does it seem that both should come from the home of the family which was the immediate vicinity of Stratford, that both should have gone to London, and that the one who came second, sought employment at the place where his cousin had gained a foothold. It appears that the glover's son resided more in Stratford, and the poet more in London, than is commonly assumed. The former left wife and children, the latter died unknown and unheeded either in London or Stratford.

The identification of William Shakespeare the poet with William Shaksper the owner of New Place, being once established, was naturally sustained in consideration of the fact that nothing was known of the poet's family relations.

#### PORTRAYALS OF THE POET.

The Droeshout portrait on the title page of the folio edition and referred to by Ben Jonson, is the only picture that can be considered as authentic. The artist was one of those second-rate engravers whose work is always coarse and spiritless. Another of his portraits, that of Fox, Penn's friend, is equally lacking in skill and artistic execution. There is a remote resemblance between the Droeshout portrait and the bust of the Stratford monument. But we cannot tell whether the manufacturer of the monument knew anything about the Droeshout picture which may have existed before the publication of the folio edition, or *vice versa*, whether Droeshout had seen the monument, or finally whether both engraver and sculptor utilised another original picture now lost. Ben Jonson who must have known the poet exhibits an ill-concealed disappointment at the engraver's art of portraying Shakespeare and concludes.

"Reader, look  
Not on his picture but his book."

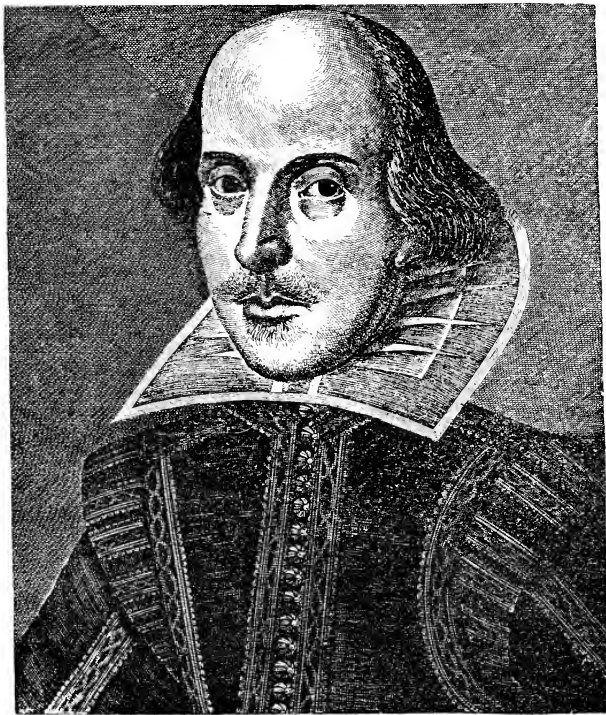
There is a picture which is claimed to be the original oil painting from which the Droeshout engraving and the Stratford monument bust have been made. It bears the date 1609, but it is strange that it could remain hidden so long. It has only recently been discovered, in the year 1892, and it goes without saying that its genuineness is suspected.<sup>1</sup>

The statue erected in Westminster Abbey is a compromise between the bust of the Stratford monument and the Droeshout engraving.

<sup>1</sup> Not having seen the picture, we venture no opinion. We regret being unable to reproduce it.

MR. WILLIAM  
SHAKESPEARES  
COMEDIES,  
HISTORIES, &  
TRAGEDIES.

Published according to the True Originall Copies.



LONDON  
Printed by Isaac Iaggard, and Ed. Blount. 1623.

FACSIMILE OF THE TITLE PAGE OF THE FOLIO EDITION OF 1623. WITH THE  
DROESHOUT ENGRAVING. (Somewhat reduced.)

The statue in Westminster Abbey, though fairly well done, lacks artistic discretion. Shakespeare poses before the visitor of



THE SHAKESPEARE MONUMENT IN WESTMINSTER ABBEY.<sup>1</sup>

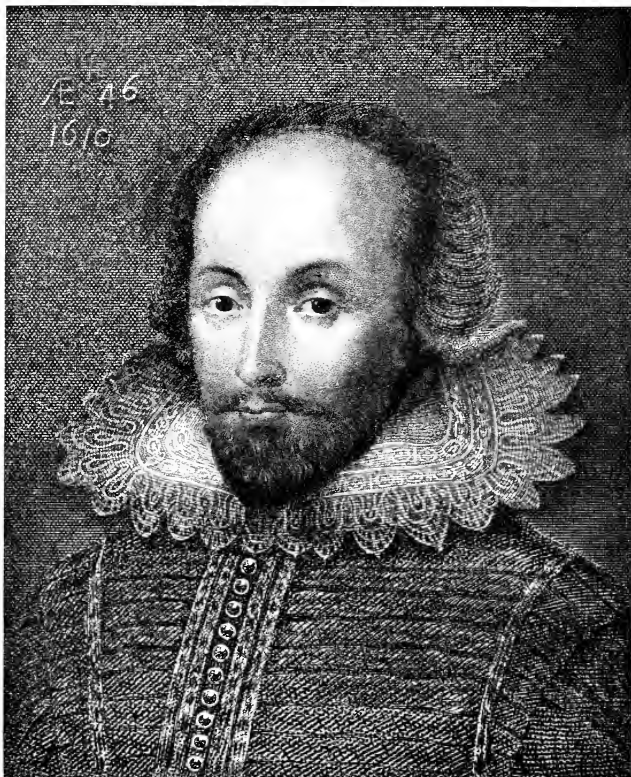
the poet's corner and points to a scroll on which are written the following lines, quoted from "The Tempest" (IV.):

"The cloud-capped towers, the gorgeous palaces,  
The solemn temples, the great globe itself,

<sup>1</sup> Reproduced by courtesy of J. Parker Norris from his *Portraits of Shakespeare*.

Yea, all which it inherit, shall dissolve,  
And like the baseless fabric of a vision  
Leave not a wreck behind."

The attitude is expressive, and if your imagination is vivid enough, you will see the marble lips open and say: "Look here, that is quoted from me!"



THE JANSEN PORTRAIT.

The Droeshout picture never appealed to the public, and the bust on the monument still less. Neither of them shows the poet's genius, and the demand for a dignified representation of Shake-

speare was soon supplied in an elegant painting of unknown origin, which commonly goes under the name of the Chandos portrait. It



THE KRAEMER PORTRAIT OF SHAKESPEARE.<sup>1</sup>

is thoughtful and noble, but more Oriental than Saxon, showing a certain family resemblance to Heine and Spinoza, while we should

<sup>1</sup> Reproduced from a photograph by the Münchener Photographische Gesellschaft.

expect a face like Egbert's, or Chaucer's, or Bacon's, or perhaps the Teutonic features of Goethe or Schiller.

Another fine, idealised painting of Shakespeare goes under the name of the "Summerset" or the "Jansen" portrait. It is of unknown authorship and purports to represent the poet at the age of forty-six, in the year 1610. It is attributed to Jansen, (also spelled Janssen, Janssens, and Johnson,) a well-known portrait painter of the seventeenth century whose oldest picture is marked 1618, but the tradition is, by common consent of literary as well as art critics, deemed untenable.<sup>1</sup>

These five portrayals of the poet with all their shortcomings and lack of authenticity have forever determined the traditional conception of his appearance. Innumerable pictures of Shakespeare follow this type, and perhaps the most noteworthy among them is an oil-painting by Krämer, which seems to satisfy best the taste of the public, and has the advantage of offering an ideal portrait without deviating too much from the traditional conception. We do not hesitate to say that it is the best reconstruction of Shakespeare's features as they ought to (perhaps even as they must) have been.

#### CONCLUSION.

Here is a brief recapitulation of the facts:

There lived about 1600 a man who wrote under the name of William Shakespeare dramas and other poems. In the year 1623, a folio edition appeared of his collected works, bearing on the title-page the poet's portrait, containing prefaces and dedications which give it the unequivocal stamp of a posthumous publication. Some of the plays are extant in earlier editions, partly anonymous, partly bearing the same name.

The author must have been a highly educated person, well versed in the classics, an Italian and French scholar, and a penman who was distinguished by a clear and legible hand; but a man of slender means in constant need of the favor of noblemen who, at that time, used to pose as patrons of literature, and it seems that he died a premature death, presumably in loneliness and poverty before having attained the fame he deserved. Apparently he left no family nor heirs who could claim his literary remains: and the editors of the folio edition, two men somehow

<sup>1</sup> We omit here the reference to the death-mask of Shakespeare which, presumably fabricated after the Stratford bust, seems to be of very late origin and was discovered in Germany in the nineteenth century,

connected with the stage, mention only his spiritual children—the poems, which they call “his orphans.”

The monument in the church at Stratford-on-Avon was erected not before 1616 and not after 1623 in memory of the poet William Shakespeare. It exhibits a mediocre bust and an inscription with an unverifiable statement as to the date of his death. The bust bears a very remote resemblance to the Droeshout portrait of the folio edition of 1623.

This concludes our evidence concerning the poet William Shakespeare.

We have further good and unequivocal evidence that a man existed who according to the notions of the time possessed the same name. He signed his name “Shackspeare” or “Shakspere” or nearly so, and was apparently a man of no scholarly attainments, wayward as a boy, undisciplined as a youth, but thrifty, and in maturer years, after the acquisition of considerable property, a close-fisted, exacting business man. His parents as well as his children were illiterate, and he himself could write but poorly, for all his signatures are pretty illegible.

For some reason, mainly consisting in the dearth of other evidence, the poet Shakespeare and Mr. Shackspere, the owner of New Place, soon came to be regarded as one and the same person. This identification, even though it may be right, seemed so absurd that literary critics felt inclined to regard the name “William Shakespeare” as a pseudonym, and some of them discovered in Bacon a man who might have been the author of Shakespeare’s works. Their arguments, however, are far-fetched and do not convince; and unless new evidence should be brought to light, the best solution of the problem seems to be to accept the facts and leave out all speculation.

We believe: (1) that a man existed who wrote under the name William Shakespeare; (2) that William Shakspere, (or Shakspeare, or Shackspear, etc.,) the son of John Shaxpere, the glover, and of his wife Mary Arden, was the husband of Anne Hatheway and the owner of New Place; and (3) that Lord Bacon was the author of *Novum Organum* and other philosophical works.

All documentary evidences and statements made by contemporaries concerning the poet are disconnected and indicate nothing by which his connection with the Shakspere family can be determined. We only know that he came from Stratford, and that he was almost contemporary with William Shakspere, the owner of New Place. If they were two different persons, it is most likely

that both were cousins, and it is just possible that the poet was a few years the senior of the owner of New Place and may also have lived a few years longer, scarcely the reverse; but nothing definite can be said on the subject.

An identification of the poet Shakespeare with Lord Bacon is fantastical and without the slightest support, except so far as negative evidence is concerned. An identification of the poet with the owner of New Place is an assumption of doubtful value.

\* \* \*

The reader is once more reminded of the statement made at the beginning of this article that the writer has collected the most significant documentary evidences that are apt to give us any direct and undeniable information concerning the life and family relations of Shakespeare; and the solution offered in these pages should not be taken for more than it pretends to be—a mere suggestion, which, however, seems plausible enough to make a revision of the original documents and other materials of evidence desirable.



## THE JAPANESE FLORAL CALENDAR.

### II. THE PLUM.

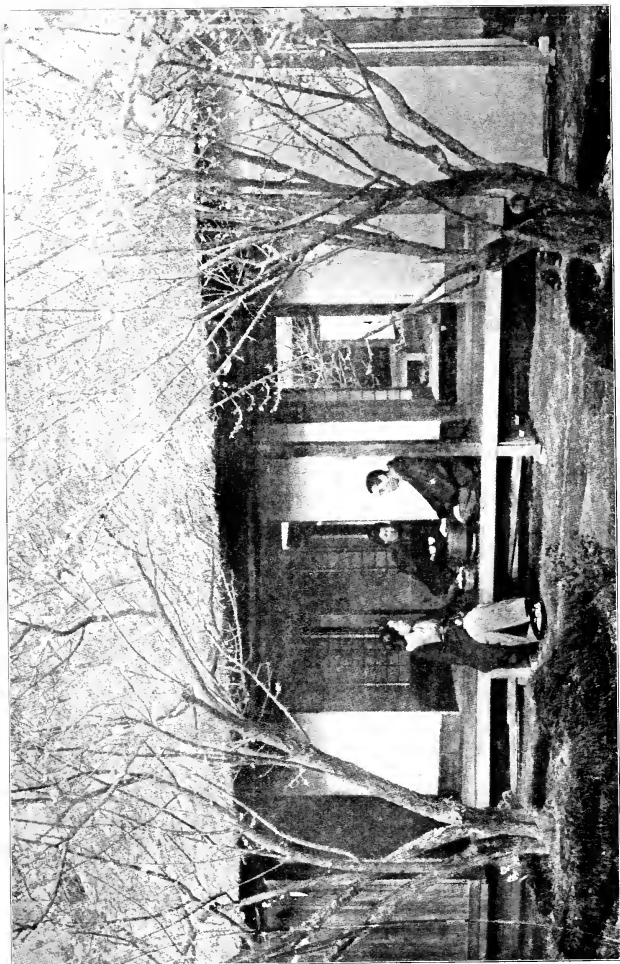
ERNEST W. CLEMENT, M. A.

THE plum-blossom has already been mentioned in connection with the pine and the bamboo for New Year's decorations, but it deserves a month by itself. As it begins to blossom, in some parts of the country, in January, and often continues in bloom till March, it might represent any one of the first three months. But, as most of February generally comes in the first month of the old calendar, it is doubly appropriate for the plum. This blossom is emblematic of perseverance, because it sometimes forces its way out through the snow with which its branches are laden. This is illustrated in the following poems, the first from Huish's *Japan and Its Art*, and two from Piggott's *Garden of Japan*:

"Ice-flakes are falling fast  
Through the chilly air, and now  
Yonder trees with snow bloom laden  
Do assume the wild plum's guise,  
With their mass of snowy flowers  
Gladdening winter's dreary time."

"Amid the branches of the silv'ry bowers  
The Nightingale doth sing; perchance he knows  
That Spring hath come, and takes the later snows  
For the white petals of the Plum's sweet flowers."  
(From Chamberlain's *Classical Poetry of Japanese*.)

"The flowers of the plum-trees  
All through the day make snow-light,  
Moonlight through the night.  
Like the icy spray which the breeze  
Scatters from the stream,  
Like the snow-flakes' flight,  
Falling petals seem."



THE SUGITA PLUM-GARDEN.

Probably one element of the popularity of the plum is to be found in the fact that it is the first blossom to appear after *kan*, the period of severest cold, and is, therefore, a harbinger of spring. And, as the plum is the earliest of blossoms, it is called "the eldest brother of the hundred flowers," "the eldest flowers of mother earth," and "the first of flowers."

The plum is symbolic of womanly virtue and sweetness; and "O Ume San" is a favorite name for girls. This blossom is "often drawn athwart the moon"; and it is commonly associated with the nightingale (*uguisu*), which "hides and sings among the flowers." This association, not merely in art but also in literature, is illustrated both in the second poem quoted above and in the following (Piggott's):

"Home friends change and change,  
Years pass quickly by,  
Scent of our ancient plum-tree,  
Thou dost never die.

"Home friends are forgotten ;  
Plum-tree blossoms fair,  
Petals falling to the breeze,  
Leave their fragrance there.

"Cettria's<sup>1</sup> fancy too  
Finds his cap of flowers,  
Seeks his peaceful hiding-place  
In the plum's sweet bowers.

"Though the snow-flakes hide  
And thy blossoms kill,  
He will sing, and I shall find  
Fragrant incense still."

The most famous places for plum-trees are Kameido, near Tokyo; Sugita, near Yokohama; and Tsukigase, about twenty-five miles from Nara. The Ume-Yashiki, or Plum Mansion, at Kameido, is famous for its *Gwaryobai*, literally "Recumbent Dragon Plums," over five hundred in all and very old; the large original tree is said to have resembled a dragon lying upon the ground. Tsukigase is renowned for the plum-trees which line the bank of the Kizu River for more than two miles. It is said that "no other place in Japan can boast such a show of the pink and white flowers of this fragrant tree." The Tokiwa Park of Mito is famous for its large grove of plum-trees, originally one thousand in number, planted in 1837 by the old Prince Reikko.

<sup>1</sup>The *uguisu* is known in science as *cettria cantans*.

There are said to be sixty different species of plum-trees in Japan. To go and see that blossom is a most delightful pastime and holiday. "Often one sees visionary old men sitting lost in reverie, and murmuring to themselves of *ume-no-hana*, the plum-blossom. They sip tea, they rap out the ashes from tiny pipes, and slipping a writing-case from the girdle, unroll a scroll of paper, and indite an ode or sonnet. Then with radiant face and cheerful muttering, the ancient poet will slip his toes into his clogs, and tie the little slip to the branches of the most charming tree."<sup>1</sup> According to a Japanese poem, "the sight of the plum-blossom causes the ink to flow in the writing-room."



A VIEW IN THE RECUMBENT-DRAGON-PLUM GARDEN.

So prevalent is flower-viewing in Japan, that Prof. Chamberlain tells of a party of "380 blind shampooers who went out to see the plum-blossoms at Sugita," and were made safe by a long rope which held them together!

The following is a free translation<sup>2</sup> of another plum-poem:

"In spring-time, on a cloudless night,  
 When moonbeams throw their silver pall  
 O'er wooded landscape, veiling all  
 In one soft cloud of misty white,  
 'Twere vain, almost, to hope to trace  
 The plum trees in their lovely bloom

<sup>1</sup> Scidmore's *Jinrikisha Days in Japan*.

<sup>2</sup> Conder's *Flowers of Japan*.

Of argent ; 'tis their sweet perfume  
Alone which leads me to their place."

There is also an interesting story<sup>1</sup> related by Mr. Conder in



PLUM-TREE.

explanation of the name "Nightingale-dwelling-plum-tree," applied even till the present day to a favorite species of delicious odor,

<sup>1</sup>Conder's *Flowers of Japan*.

having pink double blossoms. Sometime in the tenth century, the Imperial plum-tree withered, and, as it was necessary to replace it, search was made for a specimen worthy of so high an honor. Such a tree was found in the garden of the daughter of a talented poet, named Kino Tsurayuki, and was demanded by the officials of the Court. Not daring to resist the Imperial command, but full of grief at parting with her favorite plum-tree, the young poetess attached to its trunk a strip of paper, upon which she wrote the following verse<sup>1</sup>:

" Claimed for our Sovereign's use,  
 Blossoms I've loved so long,  
 Can I in duty fail?  
 But for the nightingale  
 Seeking her home of song,  
 How shall I find excuse? "

This caught the eye of the Emperor, who, touched by the plaintive sentiment expressed, inquired from whose garden the tree was taken, and ordered it to be returned.

Here is still another little plum-poem :

" How shall I find my ume tree?  
 The moon and the snow are white as she,  
 By the fragrance blown on the evening air,  
 Shalt thou find her there. "

<sup>1</sup> Brinkley's translation.

## MISCELLANEOUS.

### SOME ACCOUNT OF THE LIFE OF WILLIAM SHAKESPEARE.

BY NICHOLAS ROWE (1709).

"It seems to be a kind of respect due to the memory of excellent men, especially those whom their wit and learning have made famous, to deliver some account of themselves, as well as their works, to posterity. For this reason, how fond do we see some people of discovering any little personal story of the great men of antiquity! their families, the common accidents of their lives, and even their shape, make, and features have been the subject of critical inquiries. How trifling soever this curiosity may seem to be, it is certainly very natural; and we are hardly satisfied with an account of any remarkable person, till we have heard him described even to the very clothes he wears. As for what relates to men of letters, the knowledge of an author may sometimes conduce to the better understanding of his book; and though the works of Shakespeare may seem to many not to want a comment, yet I fancy some little account of the man himself may not be thought improper to go along with them.

"He was the son of Mr. John Shakespeare, and was born at Stratford-upon-Avon, in Warwickshire, in April, 1564. His family, as appears by the register and public writings relating to that town, were of good figure and fashion there, and are mentioned as gentlemen. His father, who was a considerable dealer in wool, had so large a family, ten children in all,<sup>1</sup> that, though he was his eldest son, he could give him no better education than his own employment. He had bred him, it is true, for some time at a free-school, where it is probable he acquired what Latin he was master of; but the narrowness of his circumstances, and the want of his assistance at home forced his father to withdraw him from thence, and unhappily prevented his further proficiency in that language. It is without controversy, that in his works we scarce find any traces of anything that looks like an imitation of the ancients. The delicacy of his taste, and the natural bent of his own great genius (equal, if not superior, to some of the best of theirs) would certainly have led him to read and study them with so much pleasure, that some of their fine images would naturally have insinuated themselves into and been mixed with his own writings; so that his not copying at least something from them may be an argument of his never having read them.<sup>2</sup> Whether his ignorance of the ancients were

<sup>1</sup> Here Mr. Rowe must be mistaken. Mr. John Shakespeare, the husband of Mary Arden, who is known as a glover, had not ten children but only eight. It is commonly believed that Mr. Rowe counted in some of the children of John Shakespeare the shoemaker, as children of John Shakespeare the gentleman.

<sup>2</sup> Mr. Rowe is mistaken when he speaks of Shakespeare's "ignorance of the ancients" and claims that in the poet's works "we scarcely find any traces of anything that looks like an imita-

a disadvantage to him or no, may admit of a dispute; for, though the knowledge of them might have made him more correct, yet it is not improbable but that the regularity and deference for them, which would have attended that correctness, might have restrained some of that fire, impetuosity, and even beautiful extravagance which we admire in Shakespeare; and I believe we are better pleased with those thoughts, altogether new and uncommon, which his own imagination supplied him so abundantly with, than if he had given us the most beautiful passages out of the Greek and Latin poets, and that in the most agreeable manner that it was possible for a master of the English language to deliver them.

“Upon his leaving school, he seems to have given entirely into that way of living which his father proposed to him; and, in order to settle in the world after a family manner, he thought fit to marry while he was yet very young. His wife was the daughter of one Hathaway, said to have been a substantial yeoman in the neighborhood of Stratford. In this kind of settlement he continued for some time, till an extravagance that he was guilty of forced him both out of his country and that way of living which he had taken up; and, though it seemed at first to be a blemish upon his good manners, and a misfortune to him, yet it afterwards happily proved the occasion of exerting one of the greatest geniuses that ever was known in dramatic poetry. He had, by a misfortune common enough to young fellows, fallen into ill company; and among them some, that made a frequent practice of deer-stealing, engaged him with them more than once in robbing a park that belonged to Sir Thomas Lucy, of Charlecote, near Stratford. For this he was prosecuted by that gentleman, as he thought, somewhat too severely; and, in order to revenge that ill usage, he made a ballad upon him. And though this, probably the first essay of his poetry, be lost, yet it is said to have been so very bitter, that it redoubled the prosecution against him to that degree, that he was obliged to leave his business and family in Warwickshire for some time, and shelter himself in London.

“It is at this time, and upon this accident, that he is said to have made his first acquaintance in the play-house. He was received into the company then in being, at first in a very mean rank; but his admirable wit, and the natural turn of it to the stage, soon distinguished him, if not as an extraordinary actor, yet as an excellent writer. His name is printed, as the custom was in those times, among those of the other players, before some old plays, but without any particular account of what sort of parts he used to play; and, though I have inquired, I could never meet with any further account of him this way, than that the top of his performance was the Ghost in his own Hamlet. I should have been much more pleased to have learned from some certain authority which was the first play he wrote: it would be without doubt a pleasure to any man curious in things of this kind, to see and know what was the first essay of a fancy like Shakespeare's. Perhaps we are not to look for his beginnings, like those of other authors, among his least perfect writings: art had so little, and nature so large a share in what he did, that, for aught I know, the performances of his youth, as they were the most vigorous, and had the most fire and strength of imagination in them, were the best. I would not be thought by this to mean, that his fancy was so loose and extravagant as to be independent on the rule and government of judgment; but that what he thought of the ancients.” The poet must have been able to read Latin (and also some modern languages) with fluency. Consider that at his time there existed as yet no translations of the works of Livy, Plautus, Ovid, Terence, and others of the ancients, and yet how conversant must the poet have been with all of them. The drama “Julius Cæsar” alone proves an unusual familiarity with Roman history and Latin authors.



was commonly so great, so justly and rightly conceived in itself, that it wanted little or no correction, and was immediately approved by an impartial judgment at the first sight. But, though the order of time in which the several pieces were written be generally uncertain, yet there are passages in some few of them which seem to fix their dates. So the Chorus at the end of the fourth Act of Henry V., by a compliment very handsomely turned to the Earl of Essex, shows the play to have been written when that lord was general for the Queen of Ireland. And his eulogy upon Queen Elizabeth and her successor King James, in the latter end of Henry VIII., is a proof of that play's being written after the accession of the latter of those two princes to the crown of England.

"Whatever the particular times of his writing were, the people of his age, who began to grow wonderfully fond of diversions of this kind, could not but be highly pleased to see a genius arise among them of so pleasurable, so rich a vein, and so plentifully capable of furnishing their favorite entertainments. Besides the advantages of his wit, he was in himself a good-natured man, of great sweetness in his manners, and a most agreeable companion; so that it is no wonder if with so many good qualities he made himself acquainted with the best conversations of those times. Queen Elizabeth had several of his plays acted before her, and without doubt gave him many gracious marks of her favor, it is that maiden princess plainly, whom he intends by, "a fair vestal throned by the west." And that whole passage is a compliment very properly brought in, and very handsomely applied to her.<sup>1</sup> She was so well pleased with that admirable character of Falstaff, in the two Parts of Henry IV., that she commanded him to continue it for one play more, and to show him in love. This is said to be the occasion of his writing *The Merry Wives of Windsor*. How well she was obeyed, the play itself is an admirable proof. Upon this occasion it may not be improper to observe, that this part of Falstaff is said to have been written originally under the name of Oldcastle: some of that family being then remaining, the Queen was pleased to command him to alter it; upon which he made use of Falstaff. The present offence was indeed avoided; but I do not know whether the author may not have been somewhat to blame in his second choice, since it is certain that Sir John Falstaff, who was a knight of the garter, and a lieutenant-general, was a name of distinguished merit in the wars in France, in the times of Henry V. and Henry VI.<sup>2</sup>

"What grace soever the Queen conferred upon him, it was not to her only he owed the fortune which the reputation of his wit made. He had the honor to meet with many and uncommon marks of favor and friendship from the Earl of Southampton, famous in the histories of that time for his friendship to the unfortunate Earl of Essex. It was to that noble Lord that he dedicated his poem of *Venus and*

<sup>1</sup> The passage occurs in "*A Mid-Summer Night's Dream*," Act 2, Scene 1, and reads as follows:

"That very time I saw (but thou could'st not)  
Flying between the cold moon and the earth,  
Cupid all arm'd: a certain aim he took  
At a fair vestal throned by the west;  
And loos'd his love shaft smartly from his bow,  
As it should pierce a hundred thousand hearts:  
But I might see young Cupid's fiery shaft  
Quench'd in the chaste beams of the watery moon;  
And the imperial votaress passed on,  
In maiden meditation, fancy-free."

<sup>2</sup> This is a mistake. The name which Mr. Rowe has in mind is Sir John Fastolfe, not Sir John Falstaff.

Adonis. There is one instance so singular in the magnificence of this patron of Shakespeare's, that if I had not been assured that the story was handed down by Sir William Davenant, who was probably very well acquainted with his affairs, I should not have ventured to have inserted, that my Lord Southampton at one time gave him a thousand pounds, to enable him to go through with a purchase which he had heard he had a mind to. A bounty very great, and very rare at any time, and almost equal to that profuse generosity the present age has shown to French dancers and Italian singers.

"What particular habitude or friendships he contracted with private men, I have not been able to learn, more than that every one who had any true taste of merit, and could distinguish men, had generally a just value and esteem for him. His exceeding candour and good nature must certainly have inclined all the gentler part of the world to love him, as the power of his wit obliged the men of the most delicate knowledge and polite learning to admire him.

"His acquaintance with Ben Jonson began with a remarkable piece of humanity and good-nature. Mr. Jonson, who was at that time altogether unknown to the world, had offered one of his plays to the players, in order to have it acted; and the persons into whose hands it was put, after having turned it carelessly and superciliously over, were just upon returning it to him with an ill-natured answer, that it would be of no service to their company; when Shakespeare luckily cast his eye upon it, and found something so well in it as to engage him first to read it through, and afterwards to recommend Mr. Jonson and his writings to the public. Jonson was certainly a very good scholar, and in that had the advantage of Shakespeare; though at the same time I believe it must be allowed, that what nature gave the latter was more than a balance for what books had given the former; and the judgment of a great man upon this occasion was, I think, very just and proper. In a conversation between Sir John Suckling, Sir William Davenant, Endymion Porter, Mr. Hales of Eton, and Ben Jonson,—Sir John Suckling, who was a professed admirer of Shakespeare, had undertaken his defence against Ben Jonson with some warmth: Mr. Hales, who had sat still for some time, told them that, if Shakespeare had not read the ancients, he had likewise not stolen anything from them; and that, if he would produce any one topic finely treated by any of them, he would undertake to show something upon the same subject at least as well written by Shakespeare.

"The latter part of his life was spent, as all men of good sense will wish theirs may be, in ease, retirement, and the conversation of his friends. He had the good fortune to gather an estate equal to his occasions, and, in that, to his wish; and is said to have spent some years before his death at his native Stratford. His pleasurable wit and good-nature engaged him in the acquaintance, and entitled him to the friendship of the gentlemen of the neighborhood. Among them, it is a story almost still remembered in that country, that he had a particular intimacy with Mr. Combe, an old gentleman noted thereabouts for his wealth and usury. It happened, that in a pleasant conversation among their common friends, Mr. Combe told Shakespeare, in a laughing manner, that he fancied he intended to write his epitaph, if he happened to outlive him; and, since he could not know what might be said of him when he was dead, he desired it might be done immediately. Upon which Shakespeare gave him these four lines of verse:

"Ten in the hundred lies here ingrav'd;  
'Tis a hundred to ten his soul is not sav'd:  
If any man ask, who lies in this tomb?  
O, ho! quoth the devil, 'tis my John-a-Combe."

But the sharpness of the satire is said to have stung the man so severely, that he never forgave it.

"He died in the fifty-third year of his age, and was buried on the north side of the chancel, in the great church at Stratford, where a monument is placed in the wall. On his gravestone underneath is:

" 'Good friend, for Jesus' sake forbear  
To dig the dust inclosed here:  
B'lest be the man that spares these stones,  
And curst be he that moves my bones.'

"He had three daughters, of which two lived to be married; Judith, the elder, to one Mr. Thomas Quiney, by whom she had three sons, who all died without children; and Susannah, who was his favorite, to Dr. John Hall, a physician of good reputation in that country. She left one child only, a daughter, who was married first to Thomas Nash, Esq; and afterwards to Sir John Bernard, of Abington, but died likewise without issue.

### DR. KNIGHT'S SATIRE, "THE PRAISE OF HYPOCRISY."

*To the Editor of The Open Court:*

To my mind there has always been a sort of melancholy irony about the duel between David and Goliath. I mean the termination of the affair. The armory of the giant furnished the sword with which his own head was cut off.

This idea came to me with much force during the reading of the article by Dr. Knight in the September number of *The Open Court*. My thought reverted to the days when I was in the early twenties, when, under the influence of self-derived intelligence, I was an atheist of atheists; and I thought that were I now as I was then, I would ask no more effective cudgel against the Church, Religion, and even Christianity than that same article of Dr. Knight's. The fact that Dr. Knight is honest and sincere in his purpose has nothing to do with the effect of his utterances, unless to render his pessimistic, sophistic casuistry the more subtle and dangerous. As I read, I was conscious of a certain vivification of old buried doubts and questionings, that seemed to shimmer and gibe,—like the wicked nuns evoked by Bertram in "Robert le Diable" to tempt Robert, while the bassoon performs a diabolical incantation. And as I read on, these feelings became more intense, until laying the magazine down on finishing the article, I could but feel that the reverend gentleman had not only put a powerful weapon into the hands of the foes of religion, and one that they will not be slow to use, but done much to shake and unsettle,—if not shatter,—the weak and trembling faith of more than one soul.

With the truth or error of his suggestions this review has nothing to do. The question is whether it is judicious to gather up the unexploded shells of the besieging enemy, light their fuses and roll them into the ranks of the defenders.

"I have many things to say to you, but ye cannot bear them now," and in view of this utterance from The Master, is it not well to remain silent regarding some things?

Dr. Knight makes the trimming religionist say, "In short, it is only that we must exercise common sense and see things as they are. Thus we see, in the story of Jesus, not only the ideal human being,—we also see what becomes of the ideal. For as soon as the Pharisees were persuaded that He would make no compromise, they put Him to death."

Yes, but He held a conversation with His followers one day, which is recorded in Luke xxii. 36-37. After recalling to their minds that He had once sent them out without purse, wallet, or shoes, and still they wanted for nothing, He proceeded to enlighten them regarding a certain fact, and that fact was, that conditions were going to change. It was to become necessary for them to adapt themselves to these changed conditions, and for their own safety they must grasp the world's weapons. Aye, and underneath this is there not a deeper meaning? Is there not a suggestion that even *His Church* might find herself forced to clothe herself in the armor of policy and apparent subserviency to outward conditions and circumstances that stood as antitheses to her inner life?

And is it not true that "if we would live among men long enough to do any great work, we must adapt ourselves to circumstances"? Is there anything in the vast, comprehensive activity of life that does not kneel to this law of conformity, to some extent? The same power of gravitation that holds your valuable pitcher firmly on the shelf, will shatter it by contact with the floor if you drop it.

The railway that extends from Philadelphia to Chicago is not built in a straight line. It looks so on the folders of the company, but no one is deceived by this appearance. Mountain ranges and deep valleys lie between the two cities, and there are sections of the line where trains going to the same destination appear to be travelling in opposite directions. To one who does not know, *they are*, but this is a necessary part of the process, and is in evidence all along the line from Philadelphia to Pittsburg, and always will be until engineering science can bridge the chasm at "Horseshoe Bend," or float the train across through the air.

Just so long as human nature is what it is, the suggestion of the wheat and tares will stand. "Lest haply while ye root up the tares ye root up the wheat also;—*let both grow together until the harvest.*"

Yes, a reformation is needed, but all reformation is from within, and is the work of the Divine Spirit in the individual soul. No "Church" can make a conscience for me, and no "Church" can keep my conscience after it is formed. GOD did not send a host into the world to redeem it,—"**HE** sent **HIS ONLY BEGOTTEN SON.**" **JEHOVAH** did not send an army to deliver Israel from Egypt,—He sent *one man*, who had been unconsciously training for his work for years. GOD never sends a "Church" about His work, but HE fills a *man* with His spirit. It is not a question of the "intellectual honesty" of the clergyman, but honesty of purpose and desire *in the heart of the individual* that is to work the needed reformation. Let the creeds stand if they will, to furnish the targets for the missiles of doubt and denial. The redemption of the world will be wrought—"not with observation"—in the heart and life of the man. "Ἐπειδὴ γὰρ δι' ἀνθρώπων ὁ θάνατος, καὶ δι' ἀνθρώπων ἀνάστασις νεκρῶν." (1 Corinthians, xv. 21.) And please read this in the present,—not past tense. "Since by man comes death, by man comes—(*must come*)—also the resurrection from death." Work out this problem, and let the "Church" take care of itself.

DR. J. R. PHELPS.

DORCHESTER, MASS.

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### PROF. KARL PEARSON ON THE LAW OF PROGRESS.

If we but knew the law of progress, we could prevent national degeneration and lay a solid foundation for welfare of the human race. Our naturalists and philosophers are deeply engaged with the solution of the problem, and no satisfac-

tory answer has as yet been brought to light. The propositions made by different schools, Darwinists, Lamarckians, and others, form strong contrasts, and their applications to practical life would require diametrically opposed remedies for our several social ills.

Prof. Karl Pearson takes high rank among modern thinkers. He is not a popular writer but well known in scientific circles for his keen penetration and breadth of view. His theory may be one-sided, or its significance may be exaggerated, but it will be worth while to take notice of it and consider its consequences.

Professor Pearson is a Weismannian, not a Lamarckian; he does not believe in training, and apparently not in the transmission of acquired characters. Bad stock cannot be reduced by nurture and education, he claims, but only by conscious or unconscious selection. Mixture of races is dangerous. There has been progress and civilisation only where the inferior races have been annihilated. Contrast for example the civilisations of the United States of America and Australia, where the native races were driven out, and the civilisations of South America, where the races were mixed. Coexistence is demoralisation. The races soon assume the position of master and servant or even of slave-owner and slave. Where they intercross the good stock is lowered.

"History shows me one way, and one way only, in which a high state of civilisation has been produced, namely, the struggle of race with race, and the survival of the physically and mentally fitter race." If this struggle for existence between races is suspended, the solution of great problems will be postponed; instead of the slow, stern processes of evolution, we shall have terrible social cataclysms. Such, to Professor Pearson's mind, appear to be the problems confronting Americans regarding the Negro population of the Southern States and the English in the Kaffir situation in South Africa.

When at the time of the Boer War England's strength was tested as to her chance of survival in the struggle for life, Prof. Karl Pearson made a stirring appeal<sup>1</sup> to the British nation to husband and increase its stock of brain and muscle for the great international combats with which the closing years of the nineteenth century have brought it face to face. England had measured her strength with "a social organisation far less highly developed and infinitely smaller than" her own. The best minds of the nation recognised that the struggle for existence, whether in war or in peace, is not settled in favor of the biggest nation, "nor in favor of the best-armed nation, nor in favor of the nation with the greatest material resources;" they recognised that what above all was needed was brains. Professor Pearson therefore considers two questions: (1) What from a scientific standpoint is the function of a nation? and (2) What has science to tell us of the best methods of fitting the nation for its task?

Professor Pearson's recent scientific investigations have, as is well known, been connected with the mathematical probabilities of the law of heredity. He says: "If we once realise that this law of inheritance is as inevitable as the law of gravity, we shall cease to struggle against it. This does not mean a fatal resignation to the presence of bad stock, but a conscious attempt to modify the percentage of it in our own community and in the world at large."

No one, says Professor Pearson, will wish that the whites had never gone to America or that whites and red Indians were to-day living alongside each other as

<sup>1</sup>*National Life from the Standpoint of Science.* An Address delivered at Newcastle, November 19, 1901. By Karl Pearson, F. R. S., Professor of Applied Mathematics, University College, London. London: Adam & Charles Black. 1901. Pages, 62. Price, 80 cents.

are Negro and white in the Southern States and Kaffir and European in South Africa; still less that they had mixed their blood as have Spaniards and Indians in South America. "The civilisation of the white man is a civilisation dependent upon free white labor, and when that element of stability is removed it will collapse like those of Greece and Rome. I venture to assert, then, that the struggle for existence between white and red man, painful and even terrible as it was in its details, has given us a good far outbalancing its immediate evil. In place of the red man, contributing practically nothing to the work and thought of the world, we have a great nation, mistress of many arts, and able, with its youthful imagination and fresh, untrammelled impulses, to contribute much to the common stock of civilised man. Against that you have only to put the romantic sympathy for the Red Indian generated by the novels of Cooper and the poems of Longfellow, and then—see how little it weighs in the balance! . . . The struggle means suffering, intense suffering, while it is in progress; but that struggle and that suffering have been the stages by which the white man has reached his present stage of development, and they account for the fact that he no longer lives in caves and feeds on roots and nuts." And again: "You may hope for a time when the sword shall be turned into the ploughshare, when American and German and English traders shall no longer compete in the markets of the world for their raw material and for their food supply. . . . But, believe me, when that day comes, mankind will no longer progress; there will be nothing to check the fertility of inferior stock; the relentless law of heredity will not be controlled and guided by natural selection. Man will stagnate; and unless he ceases to multiply, the catastrophe will come again; famine and pestilence, as we see them in the East, physical selection instead of the struggle of race against race, will do the work more relentlessly, and, to judge from India and China, far less efficiently than of old."

After thus considering the struggle of race against race, Professor Pearson takes up the subject of the struggle for existence within nations and communities, and here intervenes the question of the increase of population. Where the number of offspring is artificially limited, how are we to be sure that these offspring are from the better and not from the inferior stock? "If they come equally from both stocks and there be no wastage, then the nation has ceased to progress; it stagnates. I feel sure that a certain amount of wastage is almost necessary for a progressive nation; you want definite evidence that the inferior stocks are not able to multiply at will, that a certain standard of physique and brains are needful to a man if he wishes to settle and have a family." The birth rate of England has been decreasing for thirty years. "Who will venture to assert that this decreased fertility has occurred in the inferior stocks? On the contrary, is it not the feckless and improvident who have the largest families? The professional classes, the trading classes, the substantial and provident working classes—shortly, the capable elements of the community with a certain standard of life—have been marrying late, have been having small families, have been increasing their individual comfort, and all this is at the expense of the nation's future. We cannot suspend the struggle for existence in any class of the community without stopping progress; we cannot recruit the nation from its inferior stocks without deteriorating our national character."

So great, says Professor Pearson, has been the accumulation of wealth in England for the last thirty years that no test of brains or physique was needful before a man multiplied his type. At the one end of society there were no, or at least only feeble, checks "on the endowment in perpetuity of the brainless;" at the

other end of society there has been scarcely any check whatever on the "multiplication of inferior stock." Only the middle classes have made success in the life struggle to some extent a condition of the multiplication.

Now surely, says Professor Pearson, this is a very dangerous state of affairs for any nation. "A crisis may come in which we may want all the brain and all the muscle we can possibly lay our hands on, and we may find that there is a dearth of ability and a dearth of physique, because we have allowed inferior stock to multiply at the expense of the better. And in that day woe to the nation that has recruited itself from the weaker and not from the stronger stocks!" For Professor Pearson everything exists and is to be done for the sake of the nation. "If you have not the means to start all your offspring in your own class, let them do the work of another; if you cannot make them into lawyers and engineers, let them be village school-masters and mechanics. Or, if this should raise an insurmountable, if utterly false, shame, let them go to new lands even as miners, cowboys, and storekeepers; they will strengthen the nation's reserve, and this is far better than that they should never have existed at all."

The author does not say that there was a dearth of brains and physique in England in the recent crisis, but he does say that there has been "a want of them in the right places." Not only has there been a want of them in warfare, which is the crudest form of the modern struggle of nations, but in manufacture and in commerce; and he here has some criticisms to offer on English methods of education. Professor Pearson's ideal of education is to develop brain power "by providing a training and method and by exercising our powers of cautious observation; keep your eyes open and apply common sense." He has taken his examples from the war and found his moral suggested by "lack of English ability in scouting." "The man with a scientific training *scouts* through nature; and one of the first lessons in scouting is independence of equipment, the doing of great things with small means." He says there is too much talk about the national utility of science and too little stress laid on its educational value. "'I want my son to learn what will be useful to him in his profession in life,' is the statement I have heard from one parent after another. 'I want my son to know how to observe and to think,' is the expression of a desire which I have not yet come across." Only a nation trained in the sense indicated can hope to compete in the great struggles now pending.

Professor Pearson is very outspoken in the position that he takes; he contends that if England gives up her contests for trade-routes and for free markets and for waste lands, she indirectly gives up her food supply, she will cease to hold her own among the nations, she will return to the condition of Mediaeval England, to the condition of agricultural Norway or Denmark. But the process of selection by which her millions will thus be reduced is too horrible for the imagination to contemplate. This therefore is the reason that she must retain her right to work the unutilised resources of the earth, be they in Africa or in Asia. It is only through suffering and pain that individuals, nations, or mankind as a whole advance. "The path of progress is strewn with the wreck of nations; traces are everywhere to be seen of the hecatombs of inferior races, and of victims who found not the narrow path to the greater perfection. Yet these dead people are, in very truth, the stepping-stones on which mankind has risen to the higher intellectual and deeper emotional life of to-day."

But Professor Pearson's position has its softer side. He is an outspoken champion of the rôle that love and sympathy play in the crowning process of evo-

lution. The earlier evolutionists insisted too much on the survival of the fittest *individual* and too little on the survival of communities of individuals. Man is gregarious by nature. "Many of the characters which give man his foremost place in the animal kingdom were evoked in the struggle of tribe against tribe, of race against race, and even of man as a whole against other forms of life and against his physical environment." It is not the individual instincts but the social instincts of preservation that must dominate in a clan, a tribe, or a nation; it is only by sticking together that we can win. "The race that allows the physically or mentally stronger Tom to make the existence of the somewhat inferior Jack impossible, will never succeed when it comes into contest with a second race. Jack has no interests in common with Tom; the oppressed will hardly get worse terms from a new master. That is why no strong and permanent civilisation can be built upon slave labor, why an inferior race doing menial labor for a superior race can give no stable community." The social instinct was evolved from the struggle of tribe against tribe. The tribe with the greater social feeling survived. Here morality so called took its origin from sheer necessity, and love and sympathy and consideration for others in every form took their rise. "Morality is only the developed form of the tribal habit, the custom of acting in a certain way towards our fellows, upon which the very safety of the tribe originally depended."

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#### AN OCTOGENARIAN BUDDHIST HIGH PRIEST.

The Right Rev. Weligama Sri Sumangala, a Buddhist High Priest of Ceylon, has attained his eightieth year and we take pleasure in publishing one of his latest pictures. He exercises a great influence at home and abroad, being respected as a venerable old man and a religious leader, not only by the members of his own church, but also by other Buddhist sects in Japan, Burma, and Siam.

Sri Sumangala is not only a priest, but also a scholar of no mean repute. His name is familiar to Sanscritists and Pāli students. One of his best known works is his Sanscrit edition of the *Hitopadesa*, accompanied with a Singhalese translation which appeared in 1878. The book became so popular in Ceylon that Mr. Bruce, the director of public instruction, requested the translator to edit another Singhalese translation for the use of the government schools of Ceylon, which was done and printed at the expense of the Ceylon government in 1884. Another work in the interest of science is the Singhalese translation of *Mugdhabodha*, the Sanscrit grammar of Vopadeva, which was also printed and published by the Ceylon government. Many honors have been conferred upon Sri Sumangala by learned bodies and Orientalist societies outside of his country, but we believe that his main pride will remain forever his merits for the elevation of the Singhalese schools and his work of reform in matters of religion and education; and we are glad to notice that his endeavors found more and more the support of the government.

When in 1893 the Legislative Council called for a revision of the Singhalese books prepared for the schools of Ceylon, the Right Rev. Sumangala, together with two other erudite priests and some high official Englishman, were appointed as a committee of investigation, and their judgment was accepted by the government as final. Another evidence of the confidence which the British government placed in Rev. Sumangala is his appointment as examiner in Sanscrit and Pāli of the Vidyodaya College of Colombo, a well-known institution and the foremost school of Oriental languages on the island.





THE RIGHT REV. WELIGAMA SRI SUMANGALA.

It will be interesting to historians and archæologists to know that in distant Ceylon where centuries have passed by without perceptible changes in the social and religious conditions of the country, there are still living worthy successors of the ancient Buddhist Sangha. The venerable High-Priest Sumangala still lives and dresses as did Buddhist monks in the time of Buddha in the fifth century B. C., more than two millenniums ago. He leads the life of a Bikkhu and is in every respect a noble representative of the religion of the Enlightened One, the Buddha, in its most pristine and original form.

We hope that the Rev. Sumangala's strength and health will be preserved beyond the common measure of human life, so as to enable him to continue the good work in the interest of the study of Sanscrit and Pāli, and the general elevation of his countrymen.

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### MY HOUSE.

This moving house that you call me,  
 Is growing old and I can see  
 That it is weak, and here and there  
 I find some things beyond repair.  
 You err in thinking it is me  
 For I am what you cannot see.  
 Within, I tread the well-worn floor  
 Or stand beside my prison door  
 That outward swung in days of yore.  
 'Tis useless now, it swings no more.  
 Without my house, I see nor hear  
 Some things that once to me were dear,  
 And o'er my roof the chilly flow  
 Of Winter piles its drifts of snow.  
 Yet all within is still aglow  
 With earnest life, and every thing  
 Wears on its face the joys of Spring.

E. A. BRACKETT.<sup>1</sup>

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### BOOK REVIEWS AND NOTES.

THE GREEK IN ENGLISH. First Lessons in Greek. By *Thomas Dwight Goodell*. Assistant Professor in Yale College. New York: Henry Holt & Co., 1889. Pages, vii, 138.

This useful little book will be welcome not only to educators but also to the public at large. It undertakes to teach just enough Greek to afford the reader a pretty thorough comprehension of the Greek ingredients of his mother tongue, and

<sup>1</sup> Mr. E. A. Brackett, Chief of the State Fish Commission of Massachusetts wrote a book, *The World We Live In*, which will be interesting to all who love to dwell on the mysteries of the soul. It contains stories which are presumably imagination and not direct experiences of the author, but back of them is the investigating spirit of the Society for Psychical Research. When Alfred Russell Wallace visited this country in 1886-1887 he sent his picture to Mr. Brackett, requesting an interview, and when they met both found themselves to be in pretty close agreement. Mr. Brackett is approaching his eighty-sixth year and is still hale and strong. We take pleasure in publishing, with his permission, the lines which he sent us in a recent letter.

we learn from the Preface (p. vi) that "the idea of the book and its general plan were first suggested by Mr. Henry Holt. Despite his disclaimer (printed without the author's knowledge in a note to the first edition, and suppressed at his urgent request in the second one), it remains true, that if the little volume accomplishes anything, *to him primarily the credit will be due.*"

While the suggestion came from a business man, the plan has been well executed by Mr. Goodell, who presents just enough to give a fair insight into the nature of the Greek language, even some of its most characteristic details, without overburdening the student. We say "student" not "reader", for it is a matter of course that the book cannot be merely read but must be studied, for, as the author correctly remarks in the Preface, "There is no royal road to knowledge." But, after all, this method is the best attempt at making Greek easy to the English-speaking world. The book can be used without a teacher, and will at the same time rouse the interest of all who care to trace the roots of the English tongue back to their origin. There are constant references to English words of Greek etymology, and thus we become acquainted with those elements of the ancient Greek language which extend down to our own time as living parts of our current English speech. The book is just sufficient for all the needs of an English scholar, and there is enough grammar in it (for whatever is given is exact) to make it serviceable to a high school boy to lay a good foundation for a more advanced course in Greek.

P. C.

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HISTORICAL AND LINGUISTIC STUDIES IN LITERATURE RELATED TO THE NEW TESTAMENT. Issued under the direction of the Department of Biblical and Patristic Greek. Volume I., Part I.: The Virgin Birth. By *Allan Hoben*, Ph. D. Chicago: The University of Chicago Press. 1903. Pages, 87. Price, \$ .50.

The University of Chicago is publishing now *Historical and Linguistic Studies in Literature, Related to the New Testament*. In the first volume which lies before us, Allan Hoben treats the difficult subject of the "Virgin Birth." The Preface states that the author does not discuss the bearing which the results of his study may have upon the historical criticism of the New Testament and theology proper, but he takes the authority as found in the New Testament, and traces the history of its interpretation and use throughout the ante-Nicean period.

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RESPONSE IN THE LIVING AND NON-LIVING. By *Jagadis Chunder Bose, M. A., D. Sc.* With Illustrations. London, New York, and Bombay: Longmans, Green, and Co. 1902. Pages, xiii, 218. Price, 10s. 6d.

The author, a native Hindu, the descendant of a good Brahman family, and possessed of a scientific education, has done creditable work in investigating electrical phenomena, and this book embodies the most important results of his experiences, which are closely related to the work of Prof. Augustus Waller of London, who is frequently referred to. The general conclusion of Mr. Bose may be stated as much as possible in his own words as follows:

"The irritability of tissue. . . for response, electrical or mechanical, was found to depend on its physiological activity. Under certain conditions it could be converted from the responsive to an irresponsive state, either temporarily as by anesthetics, or permanently as by poisons. When thus made permanently irresponsive by any means, the tissue was said to have been killed. . . . From this observed fact

—that a tissue when killed passes out of the state of responsiveness into that of irresponsiveness; and from a confusion of 'dead' things with inanimate matter, it has been tacitly assumed that inorganic substances, like dead animal tissues, must necessarily be irresponsive, or incapable of being excited by stimulus—an assumption which has been shown to be gratuitous.

"Living response in all its diverse manifestations is found to be only a repetition of responses seen in the inorganic. There is in it no element of mystery or caprice, such as we must admit to be applied in the assumption of a hypermechanical vital force, acting in contradiction or defiance of those physical laws that govern the world of matter. . . . There is no necessity for the assumption of vital force. . . . These things are determined, not by the play of an unknowable and arbitrary vital force, but by the working of laws that know no change, acting equally and uniformly throughout the organic and the inorganic worlds."

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RAJA-CEKHARA'S KARPURA-MANJARĪ. A Drama by the Indian Poet Rajacekhara (about 900 A. D.). Critically Edited in the Original Prakrit, with a Glossarial Index, and an Essay on the Life and Writings of the Poet. By *Sten Konow* of the University of Christiania, Norway, and translated into English with notes by *Charles Rockwell Lanman*, Professor of Sanskrit in Harvard University. Cambridge, Mass.: Harvard University Press. 1901. Pages, xxvi, 303.

The fourth volume of the Harvard Oriental series is a text-edition of an ancient Indian drama, written in Prakrit, edited by Sten Konow, Professor of the University of Christiania, Norway. It has been translated into English and is commented upon and explained by Charles Rockwell Lanman, Professor of Sanskrit and Pāli of Harvard University, Cambridge, Mass. The play characterises the taste of ancient India, and will prove interesting in spite of its many crudities. The prologue of the director and the assistant of the stage manager remind one of similar formalities in Shakespeare's time. It opens and concludes with a benediction. The plot is a court intrigue, which originates through a drunken magician who is introduced to the king and produces at his request a beautiful girl, the heroine of the play. The king falls in love with her, but the queen keeps her imprisoned in her palace. Interviews, however, take place, in which the king's jester plays an important part. Finally, the queen insists on the king marrying another princess, her purpose being to draw away his attention from the heroine. The king yields, and when the marriage ceremony is performed the princess turns out to be the same person whom the magician has introduced. Thus, the king and the spectators are satisfied, and the queen who seems to pose as the intriguer in the play is outwitted. Some of the songs and other incidental features of the play are not without beauty. The text is carefully edited, and Professor Lanman's notes, vocabulary, and translation render the study of it easy.

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ELIJAH. A Historical Poem. By the *Rev. F. W. Parkes, M. A.* London: S. W. PARTRIDGE & CO. Pages, vi, 59.

The theme of this poem is a little too difficult to be carried out without naturally becoming a failure, and our poet probably feels himself that he has undertaken too much. Its hero is Elijah, the prophet, who flees for his life, and takes refuge on Mount Sinai, where he hides in a cave and hears the Lord pass by. The Lord is not in the fire, not in the storm, but in the still small voice. This same Elijah

is expected to announce the Messiah, a hope that prevails all over the Orient (p. 43):

“And still the question rose from eager lips :  
‘Elijah comes—when will Elijah come?’”

The main lesson which our author wishes to impress is given in the Prologue, where we read in answer to the question of a humble man who fears to have lived in vain :

“None lives for God in vain who humbly strives.  
The pages of God’s book are good men’s lives  
Writ by His hand unseen ; forgotten deeds  
Of love and truth despised are buried seeds  
That ripen in the sun of after years,  
When watered by the rain of human tears.”

The poem is accompanied by a prefatory note on Elijah and the lesson of Elijah’s history (pp. iii.–vi.), a list of books on the subject, both geographical and historical, including references to later traditions (pp. vi.–viii.); and finally a few critical notes justifying the poet’s intentions in special cases (pp. 53 ff.). The book concludes with an Epilogue, winding up with the lesson :

“Love made and makes, and Love the world sustains.  
Fear not ; the world may pass, yet love remains.”

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PRINCIPLES AND IDEALS FOR THE SUNDAY SCHOOL. An Essay in Religious Pedagogy. By *Ernest De Witt Burton* and *Shailer Mathews*, Professors in the University of Chicago. Chicago : The University of Chicago Press. 1903. Pages, vii, 207.

The authors have been engaged in Sunday School work for years and have devoted special attention to Biblical instruction. In this volume they present suggestions to others who work in the same line and show the difficulty in applying the new methods of Bible study to Sunday School courses. The authors deem it important to insist that the authority of the Biblical writer, the prophet or apostle, or Christ,—whoever it is that may be the ultimate source of information in a given passage should be upheld, otherwise they believe in allowing free scope for investigation. To express this principle in the authors’ own words : “Appeal to authority, namely, not the authority of the teacher, or of his church, but that of the prophet, apostle, or Christ whose words are quoted—that is, broadly speaking, of the Scripture—will be by most minds recognised as legitimate and felt to be powerful.”

In this way they hope to avoid all difficulties in the religious development of the child or the young man. They say : “As he grows older he will find little temptation to abandon his early faith. The ‘discrepancies’ of the Bible which have played such havoc both with the faith of the literalist and the conscience of the apologist will dissolve before him. A young Christian so trained will, as he reaches maturity, see the growth of the divine element in human experience, and will welcome all truth.”

---

JEWISH CEREMONIAL INSTITUTIONS AND CUSTOMS. By *William Rosenau*, Ph. D. Baltimore, Md. : The Friedenwald Company. 1903. Pages, 193.

The peculiarities of Hebrew life and institutions are fast disappearing. Where the Jews are kindly received they are inclined to adopt the habits of the country,

dropping at the same time their own, and many children of Israelitic families have scarcely any knowledge of their traditional rites. It is praiseworthy that Dr. William Rosenau devotes a little book to the purpose of recording and explaining the several Jewish customs of worship both in the synagogue and at home. He explains the utensils, the worship on Sabbath and week days, the Passover and fasts, the Tishri holidays and half-holidays, the redemption of the first-born, marriage, divorce and mourning, and also the ritualistic slaughtering of animals. The book is neatly illustrated, and will be welcome not only to Jews but also to archæologists, who are interested in Jewish institutions.

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STUDIES IN THE EVOLUTION OF INDUSTRIAL SOCIETY. By *Richard T. Ely*, Professor of Political Economy, etc., in the University of Wisconsin. New York: The Macmillan Company. London: Macmillan & Co., Ltd. 1903. Pages, xviii, 497. Price, \$1.25.

Richard T. Ely, Professor of Political Economy of the University of Wisconsin, has been before the public for many years writing magazine articles, and popularising the several topics of his speciality. This book contains the gist of his investigations on the evolution of society, industrial as well as economic, and the recent tendencies in our present conditions. The first part treats the subject in its general aspect, the second one takes up special problems such as competition, progress and race improvement, monopolies and trusts, municipal ownership of natural monopolies, concentration and diffusion of wealth, inheritance of property, labor questions, trades unionism, child labor, the employer's liability, etc., and finally, the possibilities of social reform.

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GESAMMELTE AUFSÄTZE ZUR PHILOSOPHIE UND LEBENSANSCHAUUNG. Von *Rudolf Eucken* Leipzig: Dürr'sche Buchhandlung. 1893. Pages, 242. Price, 4 20 Marks.

Rudolf Eucken of Jena, well known to our readers by his contributions to *The Monist*, and one of the leading philosophers of Germany, has collected in one volume a series of essays and lectures on general topics, and of speeches in reminiscence of several prominent personalities. Professor Eucken is always thoughtful and instructive, even if he touches on problems that would have no interest outside of Germany. He is a typical German professor of highest standing, with all the good and ideal qualities that we are wont to associate with that position. He is a warm German patriot, and he dwells with great enthusiasm upon the advance, which since the classical period of Goethe, Schiller, and Kant, has taken place in the national life of the Fatherland.

In the first part of these essays Professor Eucken deals with philosophical subjects of a general nature. The book opens with discussions on the justification of morality; the moral tendencies of the present age; the inner motive of modern life, an appreciation of Germany's position at the beginning of the new century, etc. The second part which is devoted to a discussion of special personalities, treats of Aristotle's opinion of man; Goethe's relation to philosophy; Fichte with reference to the present age; Fröbel as a champion of soul culture, Runeberg, Seebeck, and Steffensen. A further instalment consists of essays on religious and the religio-philosophical problems, while appendix will be of special interest to professors of philosophy, as it makes some suggestions concerning the study of philosophy and the general advancement of philosophical culture.

# THE KANT CENTENARY

THE members of the American Philosophical Association, by its officers, desire to call the attention of all teachers of philosophy to the fact that next February 12th is the centenary of the death of Immanuel Kant. They respectfully suggest that such memorial notice should be taken of this fact as in each case seems practicable. It is hoped that a more formal celebration of the illustrious services of this great thinker may be arranged for the next meeting of the Association.

(Signed) GEORGE TRUMBULL LADD, *President*.  
H. NORMAN GARDINER, *Secretary*.

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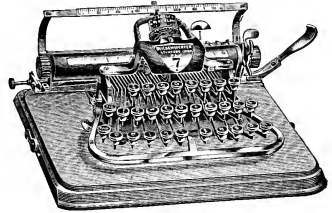
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