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(1640, *Advancement of Learn-
ing.*)

Take the first, Bacon's MECHANICAL HISTORY. What it really is, nobody can tell us. Or what is his MAGIA NATURALIS, or *the Setting of Forms on Work*? What literary man will kindly explain to us Bacon's object or intentions, with regard to VENATIO PANIS or Literate Experience, or what is signified by his TOPICÆ PARTICULARES, or *Places of Invention* (discovery), or by TRADITIO LAMPADIS, or *the method delivered unto the Sons of Wisdom*? Or by the *Wisdom of Private Speech*? Nobody can throw one ray of light on these subjects, except to charge Bacon with his own ignorance! A study of the text, where these subjects are introduced and discussed, only thickens the darkness, though it is plain the writer is master of his subject, is cautiously reserved, and alluding to matters rather implied than stated. What right have we to arrogate our ignorance to the author of these Deficients? Why should Bacon introduce those curious cipher and secret-knowledge methods of the

sixth book, — NOTES or impressions of things, from congruity, and A PHILOSOPHICAL GRAMMAR (being the thirty-fifth and thirty-sixth Deficients in order of the catalogue)? Why, indeed, should the *Instauration* require ciphers to open it, seeing Bacon denies their introduction in order to swell his muster-roll of sciences? (p. 270.) What does Bacon conceal under private speech, to whom does he prepare to talk privately? Why should it require prudence? All this to the reader unacquainted with the work, may appear simply super-subtle trifling on my part. But he would change his opinion, after a few hours' serious study of the text in connection with these subjects. Why did Bacon select in this work a style that was to choose its reader, and purposely write obscurely, as he states to Doctor Playfer? How can these subjects assist in opening the *Instauration*, which is commonly held to be allied only to nature and inductive science? Why introduce poetry as one of the great bases of the work, from which and with which the entire *Instauration* is bound up? What is meant by AMANUENSIS VITÆ or of sparsed occasions? It is easy to blanch these obscurities and discourse upon the plain, but behind each of these subjects is a great plan and a great mystery, also an entire whole and systematic logic affiliating one part to the other. In short, I maintain this work was written expressly for the purpose of not only establishing Bacon's authorship right to the 1623 plays, but also for discovery of the symbolism of those same plays, by means of induction leading us on step by step from one discovery to the other. The reader will perceive the Sixth Deficient is entitled *Sapientia Veterum*; that is, Bacon's *Wisdom of the Ancients*. This subject is introduced page 108, on the heels of stage plays (p. 107), and betrays its object out of hand; that is, the application of the entire collection to the *stage plays* of the 1623 theatre. The forty-second Deficient, *Satyra Seria*, is undoubtedly Bacon's *Essays*, disguised under this strange name. Then we find the ORGANUM NOVUM, but why it should be included in this work is a mystery, unless we believe it is to be used in relationship to discoveries allied to the entire *Instauration* as a whole. Let the reader reflect over the fact, Bacon's secret methods of tradition, or of delivering secret knowledge, belong and are included in this *New World of Sciences*. In Bacon's age secret writing was nothing new, and are we sure these ciphers of Bacon's do not and will not lead to the discovery of the real meaning of his *New World of Sciences*? Few of the subjects of this catalogue are really sciences at all, in the proper

sense of the term, as may be seen in the including of his *Sapientia Veterum*, or Wisdom of the Ancients, his *Colors of Good and Evil*, his *Topicæ Particulares* (or Places of Invention), his *Venatio Panis*, and many others in this catalogue. They are all really, I maintain, secret parts of the *Instauration*, belonging to the intellectual globe or interpretation of the plays, which Bacon was obliged to leave half obscured in esoteric language, which sharpness of wit was to discover through time. They are introduced in the text of the *De Augmentis*, in just such relationship to the entire work as a whole, as may become emergent upon discovery and practice. A proper comprehension, use, application and interpretation of the real significance of these *New World of Sciences*, will open up the entire *Instauration*.

There are only thirty-five plays registered in the catalogue of the 1623 first edition Folio Plays. *Troilus and Cressida*, though in the volume (with only one page numbered) is, for some purpose, left out of the catalogue, which the reflective reader cannot believe was an accident. There are, therefore, really thirty-six plays in the Folio 1623 edition plays. I have found these two numbers, playing such a frequent and important part, in my cipher discoveries, either with regard to the text in connection with the paging, or in words italicised, that I have come to the certain conviction, this omission of *Troilus and Cressida* from the catalogue, was expressly done to furnish two cipher numbers, 35 and 36. Their sum is 71, and this is a frequent number (upon some pages of the 1640 *Advancement of Learning*) of words italicised. Shakespeare likewise furnishes in his completed years, and year just entered (1616) when he died, the two numbers 52, 53. Bacon, in like manner, was 55 and 56 the same year, 1616, and 62, 63 in 1623. Now, I am about to point out to the reader, that the two Deficients of Bacon's *New World of Sciences*, entitled NOTES OF THINGS and PHILOSOPHICAL GRAMMAR, are also the thirty-fifth and thirty-sixth in order of the catalogue I have given, counted from the commencement. Now, it is important the reader should understand what these subjects treat of. They belong to the sixth book of the *De Augmentis*, which treats of Tradition (which Bacon explains as secret knowledge, on pages 258, 259 *Advancement of Learning*, 1640). What Bacon intends to suggest is, we should take *Notes from congruity of numbers*, from figures, pagings, and, above all, to note this is the thirty-fifth Deficient. This is one of his methods of traditive knowledge, or handing on to the interpreter the things invented. This is one

of the Deficients which is to open up Bacon's *New World of Sciences*, if properly understood and applied.. The reader may, perhaps, dimly apprehend my somewhat too ambitious title to this work, the COLUMBUS OF LITERATURE, when I maintain these Deficients, (and particularly the thirty-fifth and thirty-sixth), are intended to open up by cipher the new world, or intellectual hemisphere of Bacon's entire *Instauration*, of which the plays are the old world, and this book of the *Advancement of Learning*, from which I quote, is the ship (or ark if we like) sailing and carrying the precious argosy of discovery. It was written as a great key-book for the better opening up of the globe theater plays. This theory may not be proved by me, but it will be by others. On the title-page engraving, the reader may perceive Bacon's design, prefigured by the two globes, joining hands (the old world and the new), with the ship beneath, passing or about to pass the pillars of Hercules (Gibraltar) for America. Now the reader is about to see from Bacon's text, touching this thirty-fifth *Deficient* of his *New World of Sciences*, how it deals with *Notes of Things from Congruity of Numbers*, and therefore I claim right in postulating cipher proof by agreement (or congruity) of mathematical numbers.

“ § Notes therefore of things, which without the helpe and mediation of Words signifie Things, are of two sorts; whereof the first sort is significant of Congruitie; the other *ad placitum*. Of the former sort are Hieroglyphiques and Gestures; of the later are those which we call Characters Reall. The use of Hieroglyphiques is very ancient, and had in a kind of Veneration; especially amongst the Ægyptians, one of the most Ancient Nations: So that Hieroglyphiques seem to have bin a first-borne writing, and elder than the Elements of Letters; unlesse, it may be, the Letters of the Ebrews. As for Gestures they are, as it were, Transitory Hieroglyphiques. For as words pronounced vanish, writings remaine; so Hieroglyphiques expressed by Gestures, are transient, but Painted, permanent. As when Periander being consulted with, how to preserve a Tyranny, bid the Messenger stand still, and he walking in a Garden, topt all the highest Flowers; signifying the cutting of, and the keeping low of the Nobility; did as well make use of a Hieroglyphique, as if he had drawne the same upon Paper. This in the meane is plain, that Hieroglyphiques and Gestures ever have some similitude with the the thing signified, and are kind of Emblemes; wherefore we have named them the Notes of things from Congruitie. But Characters Reall have nothing of Embleme in them; but are plainly dumbe and dead Figures, as the Elements of Letters are; and only devised *ad Placitum*, and confirmed by Custome, as by a tacite agreement. And it is manifest also that there must needs be a vast number of them for writing, at lest so many as there are Radicall

words. Wherefore this portion of Knowledge concerning the Organ of Speech, which is of the Notes of Things, we report as Deficient. And though it may seeme of no great use, considering that Words & writings by Letters are the most apt Organs of Tradition; yet we thought good to make mention of it here, as of a knowledge not to be despised. For we here handle, as it were, the Coynes of things Intellectual; and it will not be amisse to know, that as Money may be made of other matter besides Gold and Silver; so there may be stamped other Notes of things besides Words and Letters."

Now, let us take the next Deficient, the thirty-sixth, corresponding with the whole number of plays in the 1623 folio.

"§ We will divide Grammer into two sorts, whereof the one is Literary; the other Philosophicall. The one is meerly applied to Languages, that they may be more speedily learned; or more correctedly and purely spoken. The other in a sort doth minister, and is subservient to Philosophie. In this later part which is Philosophicall, we find that Cæsar writ Books DE ANALOGIA; and it is a question whether those Books handled this Philsophicall Grammer whereof we speake? Our opinion is that there was not any high and subtile matter in them, but only that they deliver'd Precepts of a pure and perfect speech, not depraved by popular Custome; nor corrupted and polluted by over-curious affectation; in which kind Cæsar excell'd. Notwithstanding, admonish't by such a worke, we have conceiv'd and comprehended in our mind, a kind of Grammer, that may diligently enquire, not the Analogie of words one with another, but the Analogie between Words and Things, or Reason; besides that Interpretation of Nature, which is subordinate to Logique. Surely Words are the foot-steps of Reason; and foot-steps doe give some indications of the Body; wherefore we will give some general description of this." (*Ib.* pages 261-262.)

I refer the reader to page 53 of this work, reproduced, where he will find *Cæsar's Analogy* introduced upon the mispaged 53, showing Bacon gives us a sly hint for this Philosophical Grammar, upon a page carrying Shakespeare's age 53 and Bacon's age, (full age, or completed years) in 1616, viz., 55, masking each other! The reader may see this Philosophical Grammar, consists chiefly of *Analogy*, that is, of resemblances, by parallel, and does not apply to languages, but to a strictly philosophical method of hunting out by means of *Notes of Things*, and quick-sightedness, the analogy between words and things. These words, these things, may be seen, are subordinate to logic or the footsteps of reason. I maintain stoutly, all this refers to the Philosophical Grammar scene upon page 53 *Merry Wives of Windsor*, where the pronoun *Hic*,

Hæc, Hoc, is declined and identified in the accusative case, by travesty with Bacon in the line :

Hang Hog is Latin for Bacon I warrant you.

The words Hang Hog are twice repeated together thus :

Evans. I pray you, have you your remembrance, child :
Accusativo, *hing, hang, hog* :

Quickly. Hang-Hog is Latin for Bacon I warrant you.
(P. 53, *M. W. W.*)

The words *hang-hog*, are the thirty-fifth and thirty-sixth in italics, counted down this column 106 of the comedies, and 261 and 262 all counted down, agreeing with the page from which the last passage cited (from Bacon's *Advancement of Learning*, viz., 261, 262,) on which this Philosophical Grammar, or the thirty-sixth Deficient of *A New World of Sciences* is continued. This is just an example of what Bacon means by *Notes of things from congruity*. I wish the reader could see the work, or I could present it to him, he would indeed be speedily convinced. For the great page of cipher, Bacon gives, as example of his bi-literal alphabet, is upon pages 267, 263, 269, agreeing with the words "*For Bacon I*," or "*Latin for Bacon*," in the line quoted, which are *exactly* 266, 267, 268, or 267, 268, 269, just as we count the second hyphenated word *hang-hog*, singly or doubly (see column 106 *M. W. W.* reproduced). Mr. Ignatius Donnelly has seen this proof of congruity. Mr. Francis J. Schulte, of Chicago, possesses a copy of this rare work (almost unknown) which I was happy to be able to persuade him to purchase. I hope he will reprint it, and give the great American public the opportunity of possessing, certainly the most extraordinary book in the world, to which they hold a special right, inasmuch as it was designed to cross the seas and open up Bacon's new world of sciences,—the America of his inductive system applied to the plays. A great deal of all this I am striving to draw attention to, has already been published by me in *Hermes Stella*, and in *Francis Bacon*, my last work, but, like trying to sell bank notes for a song, it goes by unheeded, just because the world won't examine it, and won't believe in it, and the book itself is almost unattainable. It is really the original English version of the *De Augmentis*, which Bacon held back for fear of premature discovery of his cipher secret, and published posthumously. For this see proofs in *Hermes Stella*. No words or quoted matter, can carry the weight the work itself does, and the public will question all assertions of this sort, or cipher counts, until proved by authority.

I now give page 264 of this same *thirty-sixth Deficient or Philosophical Grammar*, whereon the reader will perceive poetry introducing us to ciphers. And here let me state the printers have the pages quoted from before them, and there can be no cooking of figures, that common charge brought against every author on this subject. From page 263 :

III But the measure of words hath brought us forth an immense body of Art, namely Poesie; not in respect of the matter (of which we have spoken before) but in respect of stile and the forme of words, as Metre or Verse; touching which the Art is very small and briefe, but the accesse of examples large and infinite. Neither ought that Art (which the Grammarians call Prosodia) to be only restrain'd to the kinds and measures of Verse; for there are Precepts to be annext, what kind of Verse best fitteth every matter or subject. The Ancients applied Heroicall Verse to Histories and Laudatories; Elegies to Lamentations; Iambiques to Invectives; Lyriques to Songs and Hymnes. And this wisdom of the Ancients is not wanting in the Poets of later Ages in Mother-tongues; only this is to be reprehended, that some of them too studious of Antiquity have endeavoured to draw moderne Languages to Ancient Measures (as Heroique; Elegiaque; Saphique, and the rest) which the fabrique and composition of those Languages, will not beare; and withall is no lesse harsh unto the eare. In matters of this Nature the judgment of sense is to be preferr'd before precepts of Art, as he saith,

—Cœnæ Fercula nostræ
Malle Convivis quam placuisse Cocis.

Nor is this Art, but the abuse of Art, seeing it doth not perfect, but perverts Nature. As for Poesie (whether we speake of

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Fables, or Metre) it is, as we have said before, as a Luxuriant Herb brought forth without seed, and springs up from the strength and ranknesse of the soyle. Wherefore it runs along every where, and is so amply spread, as it were a superfluous labour to be curious of any DEFICIENTS therein; the care therefore for this is taken already.

§ As for Accents of Words, there is no need, that wee speake of so small a matter; unleffe, perchance, some may think it worth the noting, that there hath bin exact observation made of the Accents of Words, but not of the Accents of Sentences; yet this, for most part, is the generall Custome of all men, that in the close of a Period they let fall their voice, in a demand they raise it, and many such like usages.

§ As for writing, that is perform'd either by the vulgar Alphabet, which is everywhere receiv'd; or by a secret and private Alphabet,

which men agree upon between themselves, which they call Cyphers. But the Vulgar Orthography hath brought forth unto us a Controversie, and Question, namely, Whether words should be written as they are spoken, or rather after the usual manner. But this kind of writing, which seemes to be reformed, which is, that writing should be consonant to speaking, is a branch of unprofitable subtelties; for Pronunciation itself every day encreases and alters the fashion; and the derivation of words, especially from forrain Languages, are utterly defac'd and extinguisht. In briefe, seeing writing, according to the receiv'd Custome, doth no way prejudice the manner of speaking, to what end should this innovation be brought in?

§ Wherefore let us come to CYPHARS. Their kinds are many, as Cyphars simple; Cyphars intermixt with Nulloes, or non-significant Characters; Cyphers of double Letters under one Character; Wheele-Cyphars; Kay-Cyphars; Cyphars of words (*Ib.* p. 264.)

The reader will see these two pages carry the same numbers as the first words of the line.

Hang Hog is Latin for Bacon I warrant you.

That is, *Hang Hog* are 263, 264 counted down page 53, *Merry Wives of Windsor* (see reproduced page). Col. 106.

Let the reader count the words down page 264 from the top, and he will find the words, DEFICIENTS THEREIN, the 52d and 53d, to tell us that the poetry, which "is so amply spread, and, as it were, a superfluous labor, to be curious of any DEFICIENTS THEREIN," refers to the *Shakespeare Theater*, indicated by Shakespeare's life, 52, and his 53d year (Stratford monument). The critic will most likely question my figures and my printed matter. Let him ask Mr. Schulte, of 298 Dearborn street, Chicago, if his copy of the said work, declares my figures and printed matter correct, or no? I will lay one thousand pounds I am right, provided the words *every where* are counted (as they are printed) as two words. Even if they are counted singly (which they cannot legitimately be, as they are not hyphenated), the word "therein," is the fifty-second word. Every page of this extraordinary book reveals these cipher hints, and I, who have made tables of the pages for the last three years, must be pardoned smiling when I hear people doubting Bacon's authorship of the plays. It is like hearing the existence of the sun questioned, and I cannot allow it is any more a questionable theory, or open to doubt than the Greek language, except on the score of ignorance or of those not in possession of the facts.

It may be also noted the words "every where," are the 34th and 35th in order down page 264. This is to tell us, "THE POESY

WHICH RUNS ALONG EVERYWHERE," is the 1623 folio, Shakespeare indicated by the number 35.

With regard to Bacon's quotation from Martial:

Cœnæ Fercula Nostræ
Mallem Convivis quam placuisse Cocis

it may be interesting to note, Ben Jonson in his masque of *Nephtune's Triumph*; (1624), introduces a humorous dialogue between a poet and a master cook, in which their arts are compared and criticised respectively to each other.

Poet. You are not his majesty's confectioner, are you?

Cook. No, but one that has as good title to the room,—his *Master Cook*. What are you, sir?

Poet. The most unprofitable of his servants, I, sir, the *Poet*. A kind of a Christmas surprise,—one that is used at least once a year for a trifling instrument of wit or so.

Cook. Were you ever a cook?

Poet. A cook! No, surely.

Cook. Then you can be no good poet; for a good poet differs nothing at all from a *Master Cook*, either arts is the wisdom of the mind.

Poet. As how, sir?

Cook. Expect, I am by my place, to know how to please the palates of the guests, so you are to know the palate of the times, study the several tastes, what every nation, the Spaniard, the Dutch, the French, the Walloon, the Neapolitan, the Britain, the Sicilian, can expect from you.

Poet. That were a heavy, and a hard task to satisfy expectation, who is so severe an exactress of duties, ever a tyrannous mistress, and most times a pressing enemy.

Cook. She is a powerful Greek lady at all times, and must be satisfied. So must her sister, Madame Curiosity, who hath as dainty a palate as —, and these will expect.

Poet. But, what if they expect more than they understand?

Cook. That's all one, Mr. Poet, you are bound to satisfy them. For, there is a palate of the Understanding as well as of the senses. The Taste is taken with good relishes, the Sight with fair objects, the Hearing with delicate sounds, the Smelling with pure scents, the Feeling with soft and plump bodies, but the Understanding with all these: for all which you must begin at the kitchen. There, the *Art of Poetry* was learned, and found out, or nowhere, and the same day with the *Art of Cookery*.

Poet. I should have given it rather to the cellar, if my suffrage had been asked.

Cook. O, you are the Oracle of the Bottle, I see, Hogshead Trismegestus. He is your *Pegasus*. Thence flows the spring of your Muses from that hoofe.

Seduced Poet, I do say to thee,
A boiler, ranger, dresser were the fountains

Of all the knowledge in the universe,
 And that's the kitchen.
 A Master Cook! why, he is the man of men,
 For a professor! He designs, he draws,
 He paints, he carves, he builds, he fortifies,
 Makes citadels of curious fowl or fish.
 He has Nature in a pot! 'bove all the chemists,
 Or bare-breech'd brethren of the *Rosie Crosse*.

It is interesting to note in the first part of *King Henry the Fourth*, this:

Poins. Where hast been Hall?

Prince. With three or four loggerheads, amongst three or four score *Hogsheads*. (Act iv, 4.)

This last word was evidently a nickname given to those who frequented the *Boarshead Tavern* in Eastcheape, the Prince exclaiming in direct context with the above:

When I am King of England I shall command
 All the good lads in Eastcheape. (*Ib.*)

There is no question some of Rabelais' works and language are covers for secret cipher. The broad language he introduces into his writings conceals a profound purport of cryptic language, which was probably understood alone by the initiated brotherhood of which he was a member. I therefore desire to point out how Bacon opens his sixth book of the *De Augmentis* (containing secret cipher and embracing *Tradition, or the Delivery of Secret or Cryptic Knowledge*), with an allusion to certain works of Rabelais by parallel. The reader will, moreover, perceive there is affiliation of some sort, purely Masonic, suggested by the Utopian literature of Rabelais, Sir Thomas More and Bacon. They are each and all idealist reformers, and, therefore, men of advanced views, whose opinions, openly expressed, would have been impossible in their ages, and their refuge had to be cryptic, their meetings probably held in vaults, their writings cipher jargon (like some of Rabelais' works) or acroamatical. The reader may perceive, from the passage about to be cited from the opening of Bacon's sixth book of the *Advancement of Learning*, 1640 (translation of the *De Augmentis*, 1623), how Bacon hints at concealment or cryptic (underground) storage of "new harvests of knowledge:"

"It is permitted to every man (excellent king) to make merry with himself and his own matters. Who knows, then, but this work of mine is copied from a certain old book found in the most famous library of St. Victor, of which Master Francis Rabelais made a catalogue? For there is a book there entitled *The Ant-hill of Arts*.

And certainly I have raised up here a little heap of dust, and stored under it a great many grains of sciences and arts, into which the ants may creep and rest for awhile, and then prepare themselves for fresh labors. Now, the wisest of kings refers sluggards to the ants, and, for my part, I hold all men for sluggards who care only to use what they have got, without preparing for new seedtimes and new harvests of knowledge." (Book vi. *De Augmentis*.)

It is worthy of note that Rabelais' *Abbey of Thelema* is a Utopian dream, holding much in common with Bacon's *New Atlantis*, and the Rosicrucian commonwealths of John Val Andreas. McKenzie (in his *Royal Masonic Cyclopædia*) writes of Rabelais:

"The *Gargantua and Pantagruel* of Rabelais, probably the profoundest Masonic problem yet to be unriddled." (p. 614.)

Again (under his name):

"Many of his notions were purely Masonic, but whether he knew anything of Masonry, it is difficult to say. Many passages, however, prove that he was acquainted with the Hermetic branch of the subject. The description of the Abbey of Thelema, where every one was to do just as he pleased, together with its government, may take its place beside More's *Utopia*, Plato's *Republic*, and Bacon's *Atlantis*. Rabelais is a forbidden book to many, on account of its containing much that a thin-skinned modern century does not like to see expressed in writing, but has no scruple, as daily experience shows, to put in practice."

Bacon's *New Atlantis* was evidently an imitation of Sir Thomas More's *Utopia*. These sort of works bespeak for themselves not only *advanced views*, but, in consequence, carry esoteric or acroamatical writing. The one involves the other, inasmuch as any Utopian or ideal visions of regeneration of society (in the ages these works were written), necessarily carried with them danger to the author and impossibility of open writing. *The Abbey of Thelema*, by Rabelais, belongs to this class of literature, of which the earliest prototype is Plato's *New Republic*. Now, it is very curious to find a sort of brotherhood connecting Rabelais to More, who, in his second book of *Pantagruel*, introduces Sir Thomas More, under the title of *Thaumast*. In chapter xviii. we find "How a great scholar of England would have argued against Pantagruel, and was overcome by Panurge." In chapter xix.: "How Panurge put to a non-plus the Englishman *that argued by signs*." In chapter xx.: "How Thaumast relateth the virtues and knowledge of Panurge."

Bacon, under the title of *Relations* (that is, of the historical relations of men to each other), discourses of the records of the past, of Lives, Times and Chronicles, which is a subject touching himself

and his *relations* to Shakespeare. He divides Perfect History into Chronicles of Times, Lives of Persons, Relations of Acts and their explications. That all this relates to himself is most unquestionable.

“ § *As concerning Relations*, it could be, in truth, wish't that there were a greater diligence taken therein, for there is no action more eminent that hath not some able pen to attend it, which may take and transcribe it. And because it is a quality not common to all men to write a *perfect history* to the life and dignity thereof (as may well appear by the small number even of mean writers in that kind); yet, if particular actions were but by a tolerable pen reported as they pass, it might be hoped that in some after age writers might arise that might compile a *perfect history* by the help and assistance of such *notes*, for such *collections* might be as a *nursery garden* whereby to plant a fair and stately garden when time should serve.”

What stately garden is this that Bacon refers to? The answer must be given in his own words:

“ The gardens of the Muses keep the privilege of the golden age; they even flourish and are in league with Time. The *monuments of wit* survive the monuments of power; the *verses of a poet* endure without a syllable lost, while states and empires pass many periods. Let him not think he shall descend, for he *is* now upon a hill as a ship is mounted on the ridge of a wave; but that hill of the Muses is above tempests, always clear and calm, a hill of the goodliest discovery that man can have, being a prospect upon all the errors of wanderings of the present and former times.”

CHAPTER VIII.

BACON'S TITLE PAGE ENGRAVINGS.

“ On a soil that has hitherto been unoccupied, and with instruments that have never yet been used, he will build altogether anew. The instrument that he employs is the *Novum Organum*; the ground-plan, according to which he proceeds, is composed of the books *De Dignitate et Augmentis Scientiarum*, which form, as it were, the new map of the *Globus Intellectualis*; the whole edifice itself he calls the *Instauratio Magna*.” (Kuno Fischer, Francis Bacon of Verulam, 214.)

In Bacon's chief works is to be found a title-page engraving, the chief features of which are the two *Masonic columns or pillars*, which sufficiently prove Bacon's Masonic affiliations. These two columns may be refound upon the title-page engraving of the first edition *Novum Organum* (1620), *Sylva Sylvarum* (1626-1627), and the engraving given in this work is a reproduction of the title-page engraving of the 1640 translation of the *Advancement of Learning*, published at Oxford, under the supervision of the two Universities, which work is included by Bacon's chaplain, Doctor Rawley, in the list of his lordship's true works (*Resuscitatio*, 1657, 1671). As this subject is interesting, and evidently the design of the frontispiece is symbolical, I offer here a few theories which, I believe, will ultimately be found to be not far from the truth.

GOLDEN PILLARS.

“ Hiram, King of Tyre, according to Menander, *dedicated a pillar of gold to Jupiter*, on the grand junction he had formed between Eurichorus and Tyre ” (Ios-con-Apion). In the Temple of Jupiter Triphylius, in the fabulous island of Panchaia, there was a golden bed of Jupiter six cubits in length and four in breadth, upon which there stood a golden column, and a chronicle of the actions of Uranus, Saturn and Jove was inscribed upon the column in Panchaian letters, or, as Diodorus says in another passage, in the sacred Egyptian letters.

O, rejoice
Beyond a common joy, and set it down,
With gold on lasting pillars: In one voyage
Did Claribel her husband find at Tunis,
And Ferdinand, her brother, found a wife
Where he himself was lost. (*Tempest*, Act v., 1.)

THE TWO PILLARS OF SOLOMON.

“ Pillars or obelisks were often used to commemorate remarkable events in the private annals of nations. The wisdom of Solomon, therefore, induced him to construct a pair of commemorative pillars, and to place them at the entrance of the porch, for a reason which will shortly appear. He called their names Jachin and Boaz, which signified strength and erection, and their union stability. The right hand pillar was named after Jachin, the son of Simeon, and that on the left from Boaz, the great grandfather of David. Our traditions say that Hiram gave a name to one pillar and Solomon to the other. *Boaz referred to the Sun*, because he rejoiceth as a strong man to run his course; *and Jachin to the Moon*, because it was predicted of Solomon that in his kingdom, peace and righteousness should flourish so long as the Sun and Moon endure.” (Lect. ix., p. 219, *The Theocratic Philosophy of Freemasonry*, by Oliver).

The two pillars appear on the title pages of both the *Sylva Sylvarum* and *Novum Organum*. In the *Sylva Sylvarum* there is the creative motto from Genesis:

Et vidit Deus lucem quod esset bona.

“ The Phœnicians and Hebrews had two pillars, the embodiments of the two hostile powers, and Movers declares they were regarded as the greatest Gods of the Phœnicians” (*Movers*, 394.) “ The Phœnicians called the pillars of Hercules, Uso and Hypsuranius, and celebrated great festivals in honor of these pillar gods. *They were the Darkness and the Light.*” (*Dunlap's Spirit History of Man*, p. 301.) (See *Movers*, 294, 295, also *Sanchoniathon*, in *Movers*, 344.) “ The shadow that fell from the top of the sun pillar upon the sun's boat and always accompanies the sun upon its annual course, is Typhon. Sol becomes Typhon.” (*Movers*, 300.) “ Zoroaster taught that from the beginning the principles of things were two, one the Father, the other the Mother; the former is Light, the latter Darkness” (*Munter Bab.*, p. 46.) “ The Chaldæan Zaratas taught Pythagoras that there were two original causes of all things, called the Father and the Mother. The father is Light, the Mother Darkness (*Movers* 265, *Origenis Philosophumena*, p. 38. *Dunlap's Spirit History*, 306.)

The title page of the *Sylva Sylvarum* (in which work the *New Atlantis* is included) contains a globe, entitled the Intellectual World, resting (between two pillars) upon the waters. Students of Bacon need not be reminded, that his simile is that of circumnavigating (in the ship of his *Advancement of Learning*) the entire navigable globe. The piece entitled *a Description of the Intellectual Globe* is, as Spedding states, a further draft or sketch of the *Advancement of Learning*, abandoned in favor of the 1623 *De Augmentis*.

At the end of the *Advancement of Learning* (1605) Bacon writes:

“Thus have I made, as it were, a *small globe* of the intellectual world, as truly and faithfully as I could discover.” (*Aldis and Wright*, p. 268). Again: “In substance, because it is the perfect law of inquiry of truth, that nothing be in *the globe of matter*, which should not be likewise in the *globe of crystal* or form; that is, that there be not anything in being and action, which should not be drawn and collected into contemplation and doctrine.”

Doctor Thompson, of Trinity College, Cambridge, has pointed out that the origin of Bacon’s “*globe of matter*,” and “*globe of crystal or form*,” is probably the *σφαῖρος αἰσθητός*, and the *σφαῖρος νοητός* of Empedocles, as interpreted by Proclus. (See *Proclus in Timæum*, 160, D. and *Simplicius in Physica*, p. 7, b.) In that mysterious work, Chester’s *Love’s Martyr*, in which Shakespeare’s poem of the Phoenix and Turtle was first published, is the following verse by Ben Jonson in praise of the Phoenix and Turtle:

Judgment (adorn’d with learning)
Doth shine in her discerning,
Clear as a naked vestal
Closed in an orb of crystal.—*Ben Jonson.*

“In the beginning,” saith the first book of Moses, “Elohim made the essence of the earth and the essence of the two heavens. There were *two heavens, the Invisible and Spiritual, which the eye hath never seen, and which the heart of a man cannot conceive; and the Visible, consisting of the planetary spheres, the empyreum, or elastic firmament, and the day or Crystalline Sphere, where the waters above the firmament, and beyond the solar heat, are suspended in radiant globes.* (*Babel Nimrod*, vol. i., p. 184.)

Σφαῖρος αἰσθητός means the sensible globe (or world), just as *σφαῖρος νοητός* means the intelligible, or intellectual globe. In fact, Bacon’s statement amounts to what he elsewhere states, “That the truth of being and the truth of knowing are all one.” Now, on the frontispiece, facing Bacon’s portrait, in all the editions of the *Sylva Sylvarum*, there is a globe resting (between two pillars) upon the sea, and on it is written *Mundus Intellectualis*. It is faintly mapped out with dotted lines, as if invisible or undiscovered. On the title-page design of the *Advancement of Learning*, 1640, given, we find two globes, or worlds, facing each other; one mapped out, the other dotted, and respectively entitled *Mundus Visibilis* and *Mundus Intellectualis*, with sun and moon beneath. From each globe or hemisphere an arm is stretched, with clasped hands in the center, with the motto, *ratione et experiantia fœderantur*, which

explains itself. These two globes are as Matter to Mind, as the Sensible to the Intellectual, as the Visible to the Invisible.

Bacon writes:

“And therefore it was most aptly said by one of Plato’s school, that the *sense* of man carrieth a resemblance with the sun, which (as we see) *openeth and revealeth all the terrestrial globe*; but then again it obscureth and concealeth the stars and *celestial globe*: so doth the sense discover natural things, but it darkneth and shutteth up divine.” (P. 9, Book 1, *Advancement of Learning*. Aldis and Wright.)

No small part of the entire Baconian philosophy is contained in these passages. In the engraving to the *Advancement of Learning*, already mentioned, there is the Sun, placed underneath the *Visible Globe*, and the *Moon* under the *Invisible* or Intellectual World. As the stars are to be only seen by night, so the Moon is the emblem of the reflection of things invisible.

Under the description of the *first part* of the *Great Instauration* in his preface (or distribution of the work into six parts), Bacon writes (page 22, *Advancement*, 1640):

“For there are found *in the Intellectual Globe*, as in the terrestrial, soils improved and deserts. Wherefore let it not seem strange if now and then we make a departure from the usual divisions, and forsake the beaten path of some partitions: for addition, whilst it varies the whole, of necessity varies the parts and the sections thereof; and the accepted divisions are accommodated only to the accepted sum of sciences, as it is now cast up.”

This passage plainly tells us (applying as it does to the first part, Partitions of the Sciences, of the *Instauration*) that *The Advancement of Learning*, (that is, the work entitled *De Augmentis* of 1623 and 1640), is the Intellectual Globe, or *Mundus Intellectualis*, which we perceive upon the engraved title-page by Marshall of the 1640 supposed translation by Gilbert Watts. A very great deal may be gathered from this engraving, inasmuch as this globe of the intellectual world is a species of new world only faintly dotted out, suggesting discoveries, which fully falls in with Bacon’s words, “For there are found in the intellectual globe, as in the terrestrial, soils improved and desert,”—meaning that this work, like a new hemisphere, has to be explored, its deserts mapped out, and discovered. This throws a light upon Bacon’s ship device, inasmuch as this voyage of intellectual discovery, between the visible world and the invisible, suggests a voyage of discovery to *the New World of Sciences* of the Deficients.

basis of
Hans
White's
sonnet

Now, the striking part of this frontispiece is, that if the reader will run his eye from the *visible world* down to the base of the column inscribed Oxford, he will find poesy and Bacon's *completed* portion of the *Instauration* under the base. In like manner we see the *other half of Bacon's uncompleted, or the three missing portions of the Great Instauration*, under the *intellectual or invisible globe*, which is joining hands with the visible. In all this there is a distinct meaning, for how is it (as any one can plainly see), half Bacon's *Instauration* under Oxford, is shaking hands with the other half (which we do not possess) under Cambridge? And, as if to complete and point out the connection, the title of this *Advancement* hangs on a curtain, (from a line connected between the tops of the plinths of the two colleges), as if to again suggest, that the grasping of hands, or marriage of the visible to the invisible world of intellect, can only be bridged over and effected by the *Advancement of Learning*.

It may be objected, that all this is only emblematic of the two universities, and their respective characteristics; namely, that as Cambridge has always been associated with mathematical or inductive science, so Oxford is representative of the classical or literary element. True, but how is it Bacon's six divisions of his *Great Instauration* are found *divided* between the two universities, one half being with Oxford, the other half with Cambridge? It is curious to perceive the *missing last three divisions of the Instauration* associated with Cambridge, with the invisible or intellectual globe above them, as much as to suggest, that the *Scala Intellectus* the *Prodromi*, and the SECOND PHILOSOPHY, *emergent upon practice*, are associated with mathematics or numbers, and hold out their hands to the other three completed parts (across the sea), in the visible or poetic world of the plays! These two plinths, representative of the two realms of induction and deduction, of the real and visible, and of the intellectual or invisible, are plainly a reproduction of the two pillars of Hercules, of the two columns of the Masons, that are to be refound in both the engravings attached to the 1620 *Novum Organum* and the *Sylva Sylvarum*. They represent two distinct worlds, separated as an old world from a new world, and Bacon's ship is nothing but his method bridging and crossing the seas which separate them. That ship, we believe, is associated with the *Advancement of Learning* in nine books, and that is why the title is displayed upon a banner hanging from a line stretched from university to university. There is a complete understanding in this engraving,

for the joined hands, the connected title on its cord, the ship crossing the seas, from world to world, are all in perfect harmony with each other.

As Bacon's intellectual globe answers or corresponds to his invisible world, pictured upon the frontispiece given (facing the portrait of himself in the 1640 Oxford edition), something may be gathered by a closer study of his *Description of the Intellectual Globe*, a tract published in 1612.

The first thing that strikes us as curious in commencing the treatise entitled the *Description of the Intellectual Globe*, is to find it opening with the division of all human learning into history, poesy, and philosophy, as we find in the second book of the *Advancement of Learning*, 1605 (p. 85, Aldis & Wright), and the first chapter of the second book *De Augmentis*. But we must be careful to note a most important fact, and that is, that while (for some chapters) following the argument and subject matter of both the (1605) *Advancement* and *De Augmentis*, it differs from both as to text. Spedding writes :

“ This tract, published by Gruter in 1653, must have been written about 1612. This follows, from what has been said of the new star in Cygnus, which was first observed in 1600. It is therefore intermediate in date between the *Advancement of Learning* and the *De Augmentis*, and, though on a larger scale than either, *it is to be referred to the same division of Bacon's writings*. The design of all these is the same, namely, a survey of the existing state of knowledge. The commendation of learning which forms the first book of the other two works being in this one omitted, it commences with the tripartite division of knowledge, which Bacon founded on the corresponding division of the faculties of man—memory, imagination and reason. History, which corresponds to memory, is here as in the *De Augmentis*, primarily divided into natural and civil, whereas in the *Advancement* the primary division of history is quadripartite, literary and ecclesiastical history being made co-ordinate with civil history, instead of being, as here, subordinated to it.”

It is therefore perfectly clear, Bacon at one time contemplated calling his *De Augmentis* by the name of the *Intellectual Globe*, and though he ultimately abandoned this title for the former, it is equally certain, the *De Augmentis* (and its translation of 1640) answered, in Bacon's mind, to the idea embraced under the early title and draft of 1612, that is the *Intellectual Globe*.

affections more in his power. The feare of every man that heard him, was, lest hee should make an end.

Cicero is said to bee the only wit; that the people of *Rome* had equall'd to their *Empire*. *Ingenium par imperio*. We have had many, and in their severall Ages, (to take in but the former *Seculum*.) *Sir Thomas Moore*, the elder *Wiat*, *Henry*, Earle of *Surrey*; *Chaloner*, *Smith*, *Cliot*, *B. Gardiner*, *Sir Thomas Wiat* were for their times admirable: and the more, because they began *Eloquence* with us. *Sir Nic: Bacon*, was singular, and almost alone, in the beginning of *Queene Elizabeths* times. *Sir Philip Sidney*, and *Mr. Hooker* (in different matter) grew great Masters of wit, and language; and in whom all vigour of *Invention*, and strength of judgement met. The Earle of *Essex*, noble and high; and *Sir Walter Rawleigh*, not to be contemn'd, either for judgement, or stile. *Sir Henry Savile* grave, and truly letter'd; *Sir Edwin Sandes*, excellent in both: *Lo: Egerton*, the Chancellor, a grave, and great Orator; and best, when hee was provok'd. But his learned, and able (though unfortunate) *Successor* is he, who hath fill'd up all numbers; and perform'd that in our tongue, which may be compar'd, or prefer'd, either to insolent *Greece*, or haughty *Rome*. In short, within his view, and about his times, were all the wits borne, that could honour a language, or helpe study. Now things daily fall: wits grow downe-ward, and *Eloquence* growes back-ward: So that hee may be nam'd, and stand as the *marke*, and *axum* of our language.

I have ever observ'd it, to have beene the office of a wise Patriot, among the greatest affaires of the *State*, to take care of the *Common-wealth* of Learning. For Schooles, they are the *Seminaries* of *State*: and nothing is worthier the study of a States-man, then that part of the *Republicke*, which wee call the *advancement* of Letters. Witness the care of *Julius Caesar*; who in the heat of the civill warre, writ his bookes of *Analogie*, and dedicated them to *Tully*. This made the late Lord *S. Albane*, entitle his worke, *novum Organum*. Which though by the most of superficial men; who cannot get beyond the Title of *Nominals*, it is not penetrated, nor understood: it really openeth all defects of Learning, whatsoever; and is a Booke.

*De Aug-
mentis sci-
entiarum.*

*Julius Ce-
sar.*

*Lord S. Al-
bane.*

*Horat: de
art: Poetica.*

*De corrup-
tela morum.*

Ovis longum noto scriptori porriget ævum.

My conceit of his Person was never increased toward him, by his place, or honours. But I have, and doe reverence him for the greatnesse, that was onely proper to himselfe, in that hee seem'd to mee ever, by his worke one of the greatest men, and most worthy of admiration, that had beene in many Ages. In his adversity I ever prayed, that *God* would give him strength: for *Greatnesse* hee could not want. Neither could I condole in a word, or syllable for him; as knowing no Accident could doe harme to vertue; but rather helpe to make it manifest.

There cannot be one colour of the mind; an other of the wit. If the mind be staid, grave, and compos'd; the wit is so, that vitiated, the other is blowne, and deflowr'd. Doe wee not see, if the mind languish, the members are dull. Look upon an effeminate person: his very gate confesseth him. If a man be fiery, his motion is so: if angry, 'tis troubled, and violent. So that wee may conclude: Wheresoever, manners,

and

CHAPTER IX.

BEN JONSON'S DISCOVERIES OR EXPLORATA.

The jewel that we find, we stop and take it,
Because we see it; but what we do not see,
We tread upon, and never think of it.

The evidence I am now about to adduce is derived from a quotation from the poet Horace, applied by Ben Jonson to Bacon's *De Augmentis Scientiarum*, which latter was published 1623, the same year as the first collected edition of the plays, known as the 1623 folio Shakespeare.

The Latin quotation applied to the *De Augmentis* is borrowed from Horace's *Arte Poetica*, and is found in direct context *with the invention of the art of play-writing*. But, first, let me give Ben Jonson's words:

"Witness the case of *Julius Cæsar*, who, in the heat of the civil war, writ his book of *Analogy* and dedicated them to Tully. This made the late Lord St. Albans entitle his work *Novum Organum*, which, though by the most of superficial men, *who cannot get beyond the title of Nominals, it is not penetrated* nor understood, it really openeth all defects of learning whatsoever, and is a book."

Qui longum noto scriptori porriget ævum.

(*Discoveries*, p. 102, 1641.)

In the margin we read, *De Augmentis Scientiarum*, and against the citation, *Horat: De Arte Poetica*. Now, very curiously, in the same volume of Ben Jonson's works, I find a translation by him of this, *De Arte Poetica*, by Horace — the Latin on one side, the translation on the other:

Ficta, voluptatis causâ, sint proxima veris.
Nec quodeunque, volet; poscat sibi fabula credi:
Neu pransæ LAMLÆ vivum puerum extrahat alvo.
Centuriæ seniozem agitant expertia frugis:
Celsi prætereunt austera poemata Rhamnes.
Omne tulit punctum, qui miscuit utile dulcē,
Lectorem delectando, pariterque monendo,
Hic meret æra liber Sosiis; hic et mare transit,
Et longum noto scriptori porriget ævum.

(Printed 1640.)

The last line is the one quoted by Ben Jonson, and applied to

the *De Augmentis*, which latter, please note, was translated into English for the first time in 1640, by Gilbert Wats; therefore, appears the same year as this poem (quoted from) by Jonson. Ben Jonson's translation is thus:

Let what thou feign'st for pleasures sake, be near
The truth; nor let thy fable think what e're
It would, must be: lest it alive would draw
The child, when Lamia has dined, out of her maw.
The poems void of profit, our grave men
Cast out by voices; want they pleasure, then
Our gallants give them none, but pass them by;
But he hath every suffrage can apply
Sweet mixed with sour, to his reader, so
As doctrine and delight together go,
THIS BOOK WILL GET THE SOSII MONEY; THIS
WILL PASS THE SEAS, AND LONG AS NATURE IS,
WITH HONOR MAKE, THE FAR KNOWN AUTHOR LIVE.

(p. 23, *Horace of the Art of Poetic*, 1640.)

All this is a description, by Horace, of DRAMATICAL AND POETICAL COMPOSITION, its laws, with directions for success. Horace introduces *Orpheus*, *Amphion*, *Homer*, *Tyrtæus*.—

Ludusque repertus
Et longorum operum finis, ne forté pudori
Sit tibi Musa lyræ solers, et cantor Apollo.

Ben Jonson's translation:

PLAYS WERE FOUND OUT; and rest the end and crown
Of their long labours was in verse set down.
All which I tell, lest when Apollo's named,
Or muse upon the Lyre, thou chance be ashamed.

(p. 23.)

The fourth line from the last introduces the passage already quoted:

Ficta voluptatis causâ, sint proxima veris.

Now the reader will perceive how extraordinarily apposite these lines are to describe the *De Augmentis*, which Bacon compares to a *ship sailing through time*, an emblem he borrowed from the discovery of the *New World* to illustrate his "*New World of Sciences*," which the *De Augmentis* is to open up:

This (book)
Will pass the seas, and long as nature is,
With honor make the far known Author live.

But this single parallel is not all; for in context with Orpheus (who Bacon introduces as "*Orpheus Theatre*," page 49 *De Aug-*

mentis, translated by Wats 1640), I find a few lines preceding, and leading to those already cited, the following, which is an exact description of the sort of ACROMATICAL OR PARABOLICAL STYLE in which the *De Augmentis* is written:

Silvestres homines sacer, interpresque Deorum,
Cædibus et victu fædo deterruit ORPHEUS,
Dictus ob hoc lenire tigres, rapidosque leones.
Dictus et Amphion Thebanæ conditor arcis
Saxo movere sono testudinis, et prece blanda
Ducere quo vellet. *Fuit hæc sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu prohibere vago.*

Here is Bacon's favorite Orpheus, and just that enigmatical and veiled parabolical style described, which Bacon introduces in context with *Dramatical Poetry*, pages 107, 108 of this same *De Augmentis* (which he describes as "flying too high over men's heads from the obscurity of the style which was to select its reader"). Ben Jonson's translation of the lines I have placed in Italics runs:

This was the wisdom that they had of old.
*Things sacred, from profane to separate ;
The public from the private to abate.*

(p. 23 H.)

Compare: "There is another use of Parabolical Poesy, opposite to the former, which tendeth to the folding up of those things the dignity whereof, deserves to be retired and distinguished, AS WITH A DRAWN CURTAIN. That is when the secrets and mysteries of Religion, Policy and Philosophy are, veiled and invested with fables and parables." (P. 108, *Advancement of Learning*, 1640.) This is in context, and follows out of Bacon's description of DRAMATICAL REPRESENTATIVE POESY, upon the previous page 107. And to show what Bacon means upon this same page, he introduces, with an asterisk, his "*Wisdom of the Ancients*," as a Deficient of his "*New World of Sciences*." (*Sapientia Veterum* 6th star or asterisk of *A New World of Sciences or the Deficients*. Catalogue at end of *Advancement*, 1640.)

The hint Bacon gives us for *the theatre and its drawn curtain*, is one of those felicitous touches, which, like one of the titles of the *Advancement*, (Bacon applies to it), viz., the *Intellectual Globe*, recalls the *Globe Theatre* itself, where the immortal pieces ascribed to Shakespeare were acted.

If the reader will count the italic words upon page 102 of Ben Jonson's *Timber or Discoveries* (1641, first edition), he will find the

word (applied to Bacon, "*mark and acme of our language*"), *mark* is the 36th word in order, counting from the top of the page. There are 36 plays in the 1623 folio. If the count is continued, it is remarkable to find the first word of the Latin quotation from Horace's "*Art of Poetry*," is the 52d or 53d word in italics, according as we count the word "*Commonwealth*" as a single hyphenated word, or as two words. The words in italics are: *Cicero, Rome, Empire, Ingenium par imperio, Seculum, Sir Thomas More Wiat, Henry, Surrey, Chaloner, Smith, Cliot, Gardiner, Nico Bacon, Elizabeths, Philip Sidney, Hooker, Essex, Walter Rawleigh, Henry Savile, Edwin Sandes, Egerton, Successor, Greece, Rome, Eloquence, Marke, I have, State, Commonwealth, Seminaries, Republick, Advancement, Julius Cæsar, Analogie, Tully, Albane, Novum Organum, Nominals, Qui longum noto scriptori porriget Ævum*. If the reader will kindly check and number these words in succession, he will find I am correct in my numbers, and that the line cited from Horace, carries Shakespeare's age 1616, — that is 52 and 53. If the italicized words in the marginal notes, entitled *Scriptorium Catalogus*, are likewise counted down, it is curious to again find the number 36 brings us to *Francis* (Bacon). If in the same marginal text we count all the words together (initials also), we find *Sir* (Francis Bacon) the 53d word. If these coincidences stood alone they might be attributed to accident, but there are such a number of them elsewhere, it is impossible to escape conviction, all this is part of a profound system of cipher by means of mathematics.

I particularly desire to draw the student's attention to column 106 of the Comedies, whereon we find the line (p. 53, *Merry Wives of Windsor*):

Hang-Hog is Latin for Bacon I warrant you.

The reader will perceive this word Hang-Hog is hyphenated, and therefore it may be counted *as one or two words*. The column paging is very important in this cypher, and it stands to reason the columns must not only be correctly numbered, but are real factors in the problem. The fact Shakespeare died in 1616 in his fifty-third year, as recorded on the Stratford monument (erected whilst his widow and family were alive), and that we re-find the word *Bacon* not only on this page, but also twice on page 52 of 1st *K. H. IV.* (which page is mispaged 54 from false 49, two in advance of the real number), is a re-indorsement of the theory I hold of *the portrait standing in the frame by mathematics*, Bacon being brought



To the memory of my beloued,
The AVTHOR

MR. WILLIAM SHAKESPEARE:

AND

what he hath left vs.

O draw no enuy (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame:
While I confesse thy writings to be such,
As neither Man, nor Muse, can praise too much.
'Tis true, and all mens suffrage. But these wayes
Were not the paths I meant vnto thy praise:
For seelie Ignorance on these may light,
Which, when it sounds at best, but eccho's right,
Or blinde Affection, which doth ne're aduance
The truth, but gropes, and vrgeth all by chance;
Or crafty Malice, might pretend this praise,
And thinke to ruine, where it seem'd to raise.
These are, as some infamous Baud, or Whare,
Should praise a Matron. What could hurt her more?
But thou art prooffe against them, and indeed
Aboue th' ill fortune of them, or the need.
I, therefore will begin. 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 Booke doth liue,
And we haue wits to read, and praise to giue,
That I not mixe thee so, my braine excuses;
I meane with great, but disproportion'd Muses:
For, if I thought my iudgement were of yeeres,
I should commit thee surely with thy peeres,
And tell, how farre thou didst our Lily out-shine,
Or sporting Kid, or Marlowes mighty line.
And though thou hadst small Latine, and lesse Greeke,
From thence to honour thee, I would not seeke
For names, but call forth thundring Æschilus,
Euripides, and Sophocles to vs,
Paccuius, Accius, him of Cordoua dead,
To life againe, to heare thy Buskin tread,
And shake a Stage: Or, when thy Sockes were on,
Leaue thee alone, for the comparison



To the great Variety of Readers.



From the most able, to him that can but spell: There you are number'd. We had rather you were weigh'd. Especially, when the fate of all Bookes depends vpon your capacities: and not of your heads alone, but of your purses. Well! It is now publique, & you wil stand for your priuiledges wee know: to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soeuer your braines be, or your wisdomes, make your licence the same, and spare not. Iudge your sixe-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the iust rates, and welcome. But, what euer you do, Buy. Censure will not driue a Trade, or make the Lacke go. And though you be a Magistrate of wit, and sit on the Stage at *Black-Friers*, or the *Cock-pit*, to arraigne Playes dailie, know, these Playes haue had their triall already, and stood out all Appeals; and do now come forth quitted rather by a Decree of Court, then any purchas'd Letters of commendation.

It had bene a thing, we confesse, worthie to haue bene wished, that the Author himselfe had liu'd to haue set forth, and ouerseen his owne writings; But since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to haue collected & publish'd them; and so to haue publish'd them, as where (before) you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of iniurious impostors, that expos'd them: euen those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers, as he conceiu'd thē. Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he vttered with that easinesse, that wee haue scarce receiued from him a blot in his papers. But it is not our prouince, who onely gather his works, and giue them you, to praise him. It is yours that reade him. And there we hope, to your diuers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe: And if then you doe not like him, surely you are in some manifest danger, not to vnderstand him. And so we leaue you to other of his Friends, whom if you need, can bee your guides: if you neede them not, you can leade your selues, and others. And such Readers we wish him.

*John Heminge,
Henrie Condell,*



Vpon the Lines and Life of the Famous
Scenicke Poet, Master WILLIAM
SHAKESPEARE.



These hands, which you so clapt, go now, and wring
You *Britaines* braue; for done are *Shakespeares* dayes:
His dayes are done, that made the dainty Playes,
Which made the Globe of heau'n and earth to ring.
Dry'de is that veine, dry'd is the *Thesbian* Spring,
Turn'd all to teares, and *Phæbus* clouds his rayes:
That corp's, that coffin now besticke those bayes.
Which crown'd him *Poet* first, then *Poets* King.
If *Tragedies* might any *Prologue* haue,
All those he made, would scarce make one to this,
Where *Fame*, now that he gone is to the graue
(Deaths publique tiring-house) the *Nunciu* is.
For though his line of life went soone about,
The life yet of his lines shall neuer out.

HUGH HOLLAND

Ford. A Buck-basket?

Fal. Yes: a Buck-basket: ram'd mee in with foule Shirts and Smockes, Socks, foule Stockings, greasie Napkins, that (Master Broome) there was the rankest compound of villanous smell, that euer offended nostrill.

Ford. And how long lay you there?

Fal. Nay, you shall heare (Master Broome) what I haue sufferd, to bring this woman to euill, for your good: Being thus cram'd in the Basket, a couple of Fords knaues, his Hindes, were cald forth by their Mistris, to carry mee in the name of foule Cloathes to *Datchet-lane*: they tooke me on their shoulders: met the ieaious knaue their Master in the doore; who ask'd them once or twice what they had in their Basket? I quak'd for feare least the Lunatique Knaue would haue search'd it: but Fate (ordaining he should be a Cuckold) held his hand; well, on went hee, for a search, and away went I for foule Cloathes: But marke the sequell (Master Broome) I suffered the pangs of three severall deaths: First, an intollerable fright, to be detected with a ieaious rotten Bell-weather: Next to be compass'd like a good Bilbo in the circumference of a Pecke, hilt to point, heele to head. And then to be stopt in like a strong distillation with stinking Cloathes, that fretted in their owne grease: thinke of that, a man of my Kidney; thinke of that, that am as subiect to heate as butter; a man of continuall dissolution, and thaw: it was a miracle to scape suffocation. And in the height of this Bath (when I was more then halfe stew'd in grease (like a Dutchish) to be throwne into the Thames, and coold, glowing-hot, in that serge like a Horse-shoo; thinke of that; hissing hot: thinke of that (Master Broome.)

Ford. In good sadnesse Sir, I am sorry, that for my sake you haue sufferd all this.

My suite then is desperate: You'll vndertake her no more?

Fal. Master Broome: I will be throwne into *Etna*, as I haue beene into Thames, ere I will leaue her thus; her Husband is this morning gone a Birding: I haue receiued from her another ambassie of meeting: 'twixt eight and nine is the houre (Master Broome.)

Ford. 'Tis past eight already Sir.

Fal. Is it? I will then addressse mee to my appointment: Come to mee at your conuenient leisure, and you shall know how I speede: and the conclusion shall be crowned with your enjoying her: adiew: you shall haue her (Master Broome) Master Broome, you shall cuckold Ford.

Ford. Hum: ha? Is this a vision? Is this a dreame? doe I sleepe? Master Ford awake, awake Master Ford: ther's a hole made in your best coate (Master Ford:) this 'tis to be married; this 'tis to haue Lynnen, and Buck-baskets: Well, I will proclaime my selfe what I am: I will now take the Lescher: hee is at my house: hee cannot scape me: 'tis impossible hee should: hee cannot creepe into a halfe-penny purse, nor into a Pepper-Boxe: But least the Diuell that guides him, should aide him, I will search impossible places: though what I am, I cannot auoide; yet to be what I would not, shall not make me tame: If I haue hornes, to make one mad, let the power be goe with me, Hee be hornemad.

Exeunt.

Actus Quartus. Scæna Prima.

Enter Mistris Page, Quickly, William, Evans.

Mist. Pag. Is he at M. Fords already think'st thou?

Qui. Sure he is, by this; or will be presently; but truly he is very couragious mad, about his throwing into the water. Mistris Ford desires you to come souldainely.

Mist. Pag. He be with her by and by: He but bring my yong-man here to Schoole: looke where his Master comes; 'tis a playing day I see: how now Sir Hugh, no Schoole to day?

Eua. No; Master Slender is let the Boyes leaue to play.

Qui. 'Blessing of his heart.

Mist. Pag. Sir Hugh, my husband saies my sonne profits nothing in the world at his Booke: I pray you aske him some questions in his Accidence.

Eua. Come hither William, hold vp your head; come.

Mist. Pag. Come on Sirha; hold vp your head; answer your Master, be not afraid.

Eua. William, how many Numbers is in Nownes?

Will. Two.

Qui. Truly, I thought there had bin one Number more, because they say od's-Nownes.

Eua. Peace, your tatlings. What is (Faire) William?

Will. Pulcher.

Qui. Powlcats? there are fairer things then Powlcats, sure.

Eua. You are a very simplicity o'man: I pray you peace. What is (Lapis) William?

Will. A Stone.

Eua. And what is a Stone (William)?

Will. A Peeble.

Eua. No; it is Lapis: I pray you remember in your praine.

Will. Lapis.

Eua. That is a good William: what is he (William) that do's lend Articles.

Will. Articles are borrowed of the Pronoune; and be thus declined. *Singulariter nominatio hic hec, hoc.*

Eua. *Nominatio hic, bag, hog*: pray you marke: *genitio huius*: Well: what is your *Accusatio-casus*?

Will. *Accusatio hinc.*

Eua. I pray you haue your remembrance (childe) *Accusatio hing, bang, bog.*

Qui. Hang-hog, is latten for Bacon, I warrant you.

Eua. Leau your prables (o'man) What is the *Focative casus* (William)?

Will. O, *Vocatio, O.*

Eua. Remember William, *Focative, is caret.*

Qui. And that's a good roote.

Eua. O'man, forbearc.

Mist. Pag. Peace.

Eua. What is your *Genitive casus plur all* (William)?

Will. *Genitive casus?*

Eua. I.

Will. *Genitive horum, harum, horum.*

Qui. 'Vengeance of Ginyes case; fie on her; neuer name her (childe) if she be a whore.

Eua. For shame o'man.

Qui. You doe ill to teach the childe such words: hee teaches him to hic, and to hac; which they'll doe fast enough of themselves, and to call *horum*; fie vpon you.

E 3

Eua. O'man

in as a word on these pages, 52, 53. Now, if the reader will carefully count the words both down and up this column 106, he will find the line quoted is as follows:

Down column 106. p. 53 M. W. W.	$\left\{ \begin{array}{l} \text{Hang} \\ \text{Hog} \\ \text{is} \\ \text{Latin} \\ \text{for} \\ \text{Bacon} \\ \text{I} \\ \text{warrant} \\ \text{you.} \end{array} \right.$	263.	or	$\left. \begin{array}{l} \left. \begin{array}{l} 263. \\ 264. \\ 265. \\ 266. \\ 267. \\ 268. \\ 269. \\ 270. \\ 271. \end{array} \right\} \right\} 99$	$\left. \begin{array}{l} \left. \begin{array}{l} 100. \\ 99. \\ 98. \\ 97. \\ 96. \\ 95. \\ 94. \\ 93. \\ 92. \end{array} \right\} \right\} 99$	(up column, 106)
		264.				
		265.				
		266.				
		267.				
		268.				
		269.				
		270.				

Amongst the chief verses dedicated to the author of the plays, one stands preëminent, written by Ben Jonson (which already has claimed attention from Mr. Donnelly's pen), and is to be found at the commencement of the 1623 Folio Plays. If the student will turn to this poem, commencing:

*To draw no envy (Shakespeare) on thy name,
Am I thus ample to thy Booke and Fame,
While I confesse thy writings to be such,
As neither Man, nor Muse, can praise too much,*

he will find on the 32d line these words:

*I would not seek
For names—*

If the reader will carefully count every word in succession, from the commencement of the poem, down to these words, he will find the words, "*Seek for names,*" the 266th, 267th, 268th, or 267th, 268th, 269th, according as we count "*out-shine,*" as a single word or two words. If the reader will now count the words upon page 53, *Merry Wives of Windsor*, column 106, he will find the words:

Bacon I warrant

the 267th, 268th, 269th, likewise *down the column*, counted from the top, "*Hang-Hog*" being treated as a single word.

As the critic may object to any arbitrary treatment of hyphenated words, of which there is a single example in each collated passage, I will give the alterative counts in each case, viz., counting "*Hang-Hog*" as one, and then as two words, and also counting *out-shine* as one, and then as two words. The reader will perceive, no matter how we collate the poem with page 53, column 106, *Merry Wives of Windsor*, the suspicious words, "*seek for names,*" falls into congruity with and against the word "*Bacon!*"

<i>Hang-Hog</i> treated as a single word,	{ For 266 Bacon 267 I 268		<i>Out-shine</i> as single word,	{ Seek 266 for 267 names. 268
<i>Hang Hog</i> treated as two words,	{ For 267 Bacon 268 I 269		<i>Out-shine</i> as two words,	{ Seek 267 for 268 names, 269

If we count a hyphenated word in one case as a single word, it is only rational we do likewise in the other case. But even if we outrage this rule, and try the cipher collusion by the next possible count, of treating "*Hang-Hog*" as one word, and "*out-shine*" as two words, we get the same result:

<i>Hang-Hog</i> , one word,	{ Bacon 267 I 268 warrant, 269		<i>Out-shine</i> , two words,	{ Seek 267 for 268 names, 269
<i>Hang-Hog</i> , two words,	{ For 267 Bacon 268		<i>Out-shine</i> , one word,	{ For 267 names, 268

The impartial critic will do me the justice to allow, I have evaded no difficulty, or possible collating of the figures, which may be hostile to my discovery. The only four possible alternative counts and collusions (by congruity of cipher counts) have been exhausted, with always the same result, that the words, "*seek for names*," agree with the words, "*Bacon I warrant*," or hold an apparent answer to the implied query, in the words, "*For Bacon*." It may be observed, Ben Jonson writes: "*I would not seek for names*," and then praises *Shakespeare solely as an actor!* Extraordinary as this cipher congruity of figures is, I am quite ready to confess, if it stood alone, it might be open to criticism to declare it mere coincidence. But it does not stand singly or unsupported by other evidence, all tending to show page 53, col. 106, of the *Merry Wives of Windsor*, is a great cipher text page, or Philosophical Grammar, to which this cipher problem of the authorship of the plays is to be tested and referred to.

For example, in one of the prefaces to this same folio Plays (first edition 1623), is an address by John Heminge and Henry Condell (the publishers), "*To the Great Variety of Readers*," which I here also reproduce in fac-simile. The second paragraph opens, "It had been a thing, we confess, worthy to have been wished, THAT THE AUTHOR HIMSELF had lived to have set forth his own writings." This is the only entry of the word AUTHOR in this preface. If the reader will count the words *up, from the bottom of the page*, he will

find "AUTHOR" the 267th word, agreeing with the word "Bacon" 267 (*Hang-Hog* counted as one word), page 53, col. 106, *Merry Wives of Windsor*. It may be observed there are no hyphenated, double, or ambiguous words, in this count. It is open to the critic to include the names of John Heminge and Henry Condell in the count if he likes, but I think this is hardly legitimate.

If we now collate again with page 53, col. 106 *Merry Wives of Windsor*, we get:

P. 53 M. W. W.	{	Bacon 267	{	Author, 267.	Up the page.
<i>Hang Hog.</i> (One word.)		For 266		himself 266.	
P. 53 M. W. W.	{	Bacon 268	{	the 268.	Up the page.
<i>Hang Hog.</i> (Two words.)		For 267		Author 267.	

If we include the four words of the names of John Heminge and Henry Condell in the count, we get this extraordinary result; a cipher statement, that *Bacon had lived to set forth and oversee his own writings*:

P. 53 M. W. W.	{	I 269.	{	Preface	had 269.	(counted up).
<i>Hang Hog.</i> (Two words.)		Bacon 268.		Folio 1623		
<i>Hang Hog.</i> as one word.)	{	You 270.	{	himself 270.		
		Warrant 269.		had 269.		
		I 268.		lived 268.		
		Bacon 267.		to 267.		

If we read the last collated passage in sequence, (up, from left to right, down), we get part of a complete sentence, Bacon *I warrant you, himself had lived to* (set forth and oversee his own writing?) The reader will see this is a second endorsement of my theory, that page 53 *M. W. of W.*, col. 106, is a table of cipher reference.

I present the reader now with a fac-simile reproduction of page 21, Bacon's *History of King Henry the Seventh*, first edition 1622. This page has already been commented upon, and the cipher connection between it and page 53, *Merry Wives of Windsor*, col. 106, established in my last work, *Francis Bacon, Poet, Prophet and Philosopher*, (Kegan Paul, French, Trübner & Co., 1891, London). But as this page 21 alluded to, was not reproduced in fac-simile, but only set up in type, doubts may exist as to the genuineness of the figures. I therefore place the reader in the position of having Bacon's *History*, (so far as this page 21 is concerned) before his eyes. The only way of establishing the validity of this cipher problem in the eyes of the public, is to present the pages themselves. I am con-

vinced no statements of any kind have the weight or force, that one single self-made discovery of the correctness of the counts (proving cipher congruity) has on the individual mind. The reader is therefore asked to audit these figures for himself? There is no more convincing proof in the world than that of mathematics. For it is impossible these congruities of numbers, occurring over and over again, can be the result of chance. In proportion as they multiply, — which they will, — the plea of coincidence must disappear.

Upon counting the words down the page, we find two hyphenated words, *withdrawing-chamber* and *stage-play*, which I count respectively as double and single words:

Page 21.	{	This	268, or 267, or 268, or 267.	54 up.	53 over-
Hist K. H. VII.		Stage	269	268	53 the 52 throw
1622.		Play	270	269	one word. do 52 page 51 one word.

This collated with page 53, *Merry Wives of Windsor*, is very remarkable, because, whether we count "over-throw" as a single or double word, the number 53 is brought against 267, or 268, or 269. Now, upon page 53 (Shakespeare's age 1616, when he died), *Merry Wives of Windsor* (column 106) the word Bacon, as we have shown, is either 267 or 268 (counted down the column), according as *Hang-Hog* is counted doubly or singly. The result of collating, by congruity of numbers, these two pages is:

P. 21.	{	This	268, 53	{	Bacon	268	}	p. 53, M. W. W.
K. H. VII.		Stage	269		I	269		
		Play	270		warrant.	270		

No student who audits these numbers will question this cannot be the result of coincidence or chance. This page 21 of the *History of King Henry the Seventh*, therefore, identifies the word or words, "stage-play" (by a cipher portrait of 52, 53), with Shakespeare, 1616, and also with Bacon, whose name we find upon page 53, *Merry Wives of Windsor*, 267 or 268. To my mind nothing could be more simple, for if numbers could speak they here say: "This stage play belonging to Shakespeare belongs to Bacon as well."

education; or in fit answeres to questions, or the like, any wayes to come neare the resemblance of him whom he was to represent. For this *Lad* was not to personate one, that had beene long before taken out of his Cradle, or conueighed away in his infancie, knowne to few; but a *youth* that till the age almost of ten yeares had beene brought vp in a *Court* where infinite eyes had beene vpon him. For King EDWARD touched with remorse of his brother the Duke of *Clarences* death, would not indeed restore his sonne, (of whom wee speake) to be Duke of *Clarence*, but yet created him Earle of *Warwicke*, reuiuing his honour on the mothers side, and vsed him honourably during his time, though RICHARD the Third afterwards confined him. So that it cannot be, but that some great *Person*, that knew particularly, and familiarly EDWARD PLANTAGENET, had a hand in the businesse, from whom the *Priest* might take his ayme. That which is most probable, out of the precedent and subsequent Acts, is, that it was the *Queene Dowager*, from whom this action had the principall source and motion. For certaine it is, shee was a busie negotiating woman, and in her *withdrawing-Chamber* had the fortunate *Conspiracie* for the King against King RICHARD the Third, beene hatched; which the King knew, and remembered perhaps but too well; and was at this time extremely discontent with the King, thinking her daughter (as the King handled the matter) not aduanced, but depressed: and none could hold the *Booke* so well to prompt and instruct this *Stage-play*, as she could. Neuerthelesse it was not her meaning, nor no more was it the meaning of any of the better and sager sort that faouored this Enterprise and knew the Secret, that this disguised *Idoll* should possesse the *Crowne*; but at his perill to make way to the Ouerthrow

his Escape, the cunning *Priest* changed his Copic, and chose now PLANTAGENET to be the Subject his *Pupill* should personate, because he was more in the present speech, and votes of the people; and it pieced better, and followed more close and handsomely vpon the bruit of PLANTAGENETS escape. But yet doubting that there would be too neere looking, and too much *Perspectiue* into his Disguise, if he should shew it here in *England*; hee thought good (after the manner of *Scenes* in *Stage-Playes* and *Masks*) to shew it a farre off; and therefore sayled with his Scholler into *Ireland*, where the Affection to the House of YORKE was most in height. The King had beene a little improuident in the matters of *Ireland*, and had not remoued *Officers* and *Counsellors*, and put in their places, or at least intermingled persons. of whom hee stood assured, as he should haue done, since hee knew the strong Bent of that Countrey towards the House of YORKE; and that it was a ticklish and vnsetled State, more easie to receiue distempers and mutations, then *England* was. But trusting to the reputation of his Victories and Successes in *England*, hee thought hee should haue time enough to extend his Cares afterwards to that second Kingdome.

Wherefore through this neglect, vpon the coming of SIMON with his pretended PLANTAGENET into *Ireland*, all things were prepared for Reuolt and Seditiō, almost as if they had beene set and plotted before hand. SIMONS first addresse was to the Lord THOMAS FITZ-GERARD, Earle of *Kildare*, and Deputie of *Ireland*: before whose Eyes hee did cast such a Mist (by his owne insinuation, and by the carriage of his Youth, that expressed a naturall Princely behauiour) as ioyned perhaps with some inward Vapours of Ambition and Affection in the Earles owne minde; deft him
fully

CHAPTER X.

CIPHER DISCOVERIES — *Continued.*

Deus omnia in mensura, et numero, et ordine disposuit. (*Motto to second title page Advancement of Learning, p. 61, 1640.*)

I believe all the prefatory pieces attached to the 1623 folio contain cipher connections going to prove Bacon's authorship of the plays. I have introduced a fac-simile of one which is worthy of note, signed *Hugh Holland*.

This poem is found amongst the pieces prefacing the 1623 folio Shakespeare. The reader's attention is called to the line:

“ Which crowned him Poet first, then Poet's King.”

If we count the words up from the bottom of the poem, it is curious to find this result, accordingly as we count *tyring-house* as one or two words:

Tyringhouse (one word or two words). $\left\{ \begin{array}{l} \textit{Poet} \text{ 55 or 56.} \\ \textit{first, 54 or 55.} \\ \textit{then 53 or 54.} \\ \textit{Poet's 52 or 53.} \\ \textit{King, 51 or 52.} \end{array} \right.$

Now Bacon's two ages 1616 were 55 and 56, that is, he was 55 years old, and in his 56th year. Shakespeare at his death was 52 years old and in his 53d year. (Stratford monument.) Is this coincidence only? Is it not possible the *first poet* (55, 56) is intended for Bacon, the *King of Poets and (poets), King of Shakespeare* (52, 53)? The word *tragedies* will be found the seventy-third word down and the fiftieth or forty-ninth word up the poem. Upon pages 106, 107 (*Advancement, 1640*), *tragedies and stage plays* are discussed; there are seventy-three words in italics, page 106 (*Dramatical Poesy*), seventy-three or seventy-four words in italics, page 107 (*Stage Plays*.)

I now wish to draw attention to page 23, *King Henry the Seventh's History*, by Bacon, which is even a more important page than 21. This page has already been discussed in my last work, *Francis Bacon*, but as there are some further points I should like to illustrate, I reintroduce it. There can be little doubt this page 23, like page 21, is in cipher touch with the plays. Indeed I am convinced

the whole of Bacon's *King Henry the Seventh* was expressly written to furnish proof of his authorship of the 1623 folio plays. As I have already remarked in *Francis Bacon*, this reign is the one which is omitted in the orderly succession of the chronicle plays, *Richard the Third* being followed by the play of *King Henry the Eighth*. Nobody can imagine for a moment this reign was passed over on account of its uninteresting art character. On the contrary, it was full of events, and in the union of the Roses, the discovery of America, the revival of the classics, furnished abundant material for art. Bacon made use of it, I submit, to illustrate through the impostors LAMBERT SIMNEL and PERKIN WARBECK the parallel of Shakespeare with regard to himself. Henry the Seventh was chosen as protector to the Knights of Rhodes (the originals of the Rosicrucians), and in his private life, religious character and succession to a bad man like Richard the Third, presented Bacon with a perfect analogy to represent his own literary succession to Shakespeare.

The date of the first folio Shakespeare plays was 1623. Bacon was 62 and in his 63d year. It is therefore curious to find these words :

Page 23. <i>History</i> <i>King Henry VII.</i>	{	Too	61.	{	<i>Scenes</i>	82.
		Much	58, 62.		in	83.
		<i>Perspective</i>	63.		<i>Stage Plays</i>	84 and 85.
		into	59, 64.		and	85 or 86.
		his	60, 65.		<i>Masques</i>	86 or 87.
		Disguise	61, 66.			

Sixty-one is the number of "*Disguise*," (*without counting the italic and capital words down the page*). The reader will notice a remarkable thing,—if we add the paging (23) to 61 ("*Disguise*"), we get 84, the number of "*Stage*," (or "*Stage Plays*").

{	his	60	plus	23	equals	83.	{	In	83.
}	<i>Disguise</i>	61	plus	23	equals	84.	}	<i>Stage Plays</i>	84.

In the same way, if we add the paging 23 to 63 (*Perspective*) we get 86 (*Masques*):

Perspective 63 plus 23 equals 86, *Masques* 86.

In the sonnets (ascribed to Shakespeare) we read :

Perspective it is best painter's art,
For through the painter must you see his skill.

(*Sonnet xxiv.*)

Compare :

Like perspectives, which rightly gazed upon
Show nothing but confusion, eyed awry
Distinguish form.

(*Richard II., act ii. 2.*)

Bacon writes :

“ Like perspectives which show things inward, when they are but paintings. ”—(*Natural History*.)

One of Bacon's deficient of *A New World of Sciences* is entitled RADIX PERSPECTIVÆ, or the *Original of the Perspectives*, and is connected with the *Novum Organum*. I am convinced it deals with the cipher problem in its radical and initiative form.

What we just want is the right perspective of the authorship of the plays, as to the disguise of the real poet, behind the Shakespeare mask. My theories and manipulating the numbers may be termed, perhaps, ingenious, but I am convinced, from a vast mass of such particulars, that ages and dates are prime factors, and root cipher steps in this problem. The italicizing of words, or the “*accent of words*” (as Bacon terms it, page 264, *Advancement of Learning*), form part of the cipher scheme. The words of every suspicious page must be *counted with and without the italicized or accented words, and also in relationship to the paging*. What more likely than upon page 23, standing for 1623 (just as 92 stands for 1892), Bacon should introduce STAGE PLAYS AND MASKS? Or what more ingenious than to identify his own *Perspective* (as disguise) with his own age in 1623, that is, 62, 63?

Too	61.
Much	62.
<i>Perspective</i>	63.

The reader will notice, if we add the paging 23, to the numbers 83, 84 (against *In Stage Plays*), we get 106, 107. It is upon column 106, page 53, *Merry Wives of Windsor*, the word Bacon occurs, and Francis (Bacon's Christian name) is entered twenty-one times upon column 107 of the *Histories*, page 56 (really 54, page 47 *First King Henry IV.* is mispaged 49).

If we deduct the paging number 23 from the numbers against *Stage Plays and Masques*, it is very remarkable to find we get 61, 62, 63 or 62, 63, 64,—two of these figures (in each possible count) being Bacon's age.

{	<i>Stage Plays</i>	84 — 23 = 61 ; or 85 — 23 = 62.
	and	85 — 23 = 62 ; or 86 — 23 = 63.
	<i>Masques</i>	86 — 23 = 63 ; or 87 — 23 = 64.

These hyphenated words seem to embarrass the counts, but I am convinced they are introduced with a profound purpose. For example, it may be seen this is the only possible method by which the same numbers 62, 63, can be both brought to bear upon two

words,—“*Stage Plays and Masques*,” separated by a word (*and*). If we collate the passages by figures we get this congruity :

{	Too	61.	{	<i>Stage Plays</i>	61.
	Much	62.		and	62.
	<i>Perspective</i>	63.		<i>Masques</i>	63.

By perspective Bacon means things seen at a distance.

It may be perceived how very apposite this introduction of *Stage Plays and Masks* was to Bacon's own relationship to Shakespeare, inasmuch as all this is introduced with regard to the impostor LAMBERT SIMNEL, who was personating Richard, Duke of York, second son to King Edward the Fourth. Simnel was setting himself up falsely, after the manner of an actor, to be the rightful King, whereas he had no right or real claim. Bacon terms him, “this disguised idol,”—“the counterfeit Plantagenet,”—“an airy body or phantasm.” I am convinced he has been selected as a hint for Shakespeare by analogy. This may appear a far-fetched theory. But inasmuch as Bacon could not write *Shakespeare* without discovery, what other course was open to him, except to select parallels of counterfeit impostors, and apply them by ciphers to his own case? But there is text proof, Bacon has made use of LAMBERT SIMNEL in this HISTORY OF KING HENRY THE SEVENTH to establish parallels for Shakespeare as an impostor poet. Upon page 126 Bacon gives us Doctor Warham's speech upon Perkin Warbeck. Upon pages 127, 128 we read:

“But (my Lords) I labor too much in a clear (page 128) business. The King is so wise, and hath so good friends abroad, as now he knoweth Duke Perkin from his cradle. And because he is a great Prince, if you have any good *Poet* here, he can help him with Notes to write his life; and to parallel him with Lambert Simnel, now the King's Falconer.” (1st edition, 1622.)

The words Lambert Simnel are the fifty-first and fifty-second words counted down from the top of the page. Upon page 20, Bacon writes of Richard Simon (who got up the plot of personating Lambert Simnel as the heir to the throne),—“That this Priest—should think it possible for him to instruct his ‘*Player*,’” etc. Shakespeare was an actor or player, and his arms were a Falcon.

Upon page 112, Lambert Simnel and Perkin Warbeck are introduced in these words:

“At this time the King began again to be haunted with sprites, by the *Magic* and curious arts of the *Lady* MARGARET, who raised up the ghost of Richard, Duke of York, second son to King Edward

the Fourth, to walk and vex the King. This was a finer *counterfeit stone*, than LAMBERT SIMNEL; better done and worn upon greater hands; being graced after, with the wearing of a King of *France*, and a King of *Scotland*, not a Duchess of *Burgundy* only. And for SIMNEL, there was not much in him, more than that (page 113) he was a handsome *boy* and did not shame his robes. But this *youth* (of whom we are now to speak) was such a *Mercurial*, as the like hath seldom been known, and could make his own past, if at any time he chanced to be out. Wherefore this being one of the strangest *Examples of a Personation that ever was in elder or later times*; it deserveth to be discovered and related at the full. Although the King's manner of showing things, by pieces and *dark lights*, hath so muffled it, that it hath left it almost as a *mystery* to this day." (Page 113, *History King Henry VII.*, Bacon, 1622.)

If the first paragraph is counted from *Lambert* will be found the fifty-third word. If, from the top of page 113, the words are counted down, we find this up and down the page :

Page 113, <i>History</i> <i>King Henry VII.</i> , 1622.	{	Wherefore	268.
		this	267.
		being	266.
		One	51 — 265.
		of	52 — 264.
		the	53 — 263.
		Strangest	54 — 262.
		Examples	55 — 261.
		of	56 — 260.
		a	57 — 259.
Personation	58 — 258.		

It may be seen the words *the strangest examples* are the fifty-third, fifty-fourth, fifty-fifth words, embracing Shakespeare's age (53) and Bacon's (55), 1616. Moreover, the words, "*wherefore this*" are the 267th, 268th up the page, in congruence with the number of the words, "*For Bacon*" upon page 53, *Merry Wives of Windsor*.

The name *Lambert Simnel* will be found (repeatedly) to be the eighty-fifth and eighty-fourth words all counted down and up the following pages :

Bacon's K. H. VII. 1st edit., 1622.	{	Page 20, Lambert Simnel, 84, 85, down the page.
		Page 113, Lambert Simnel, 84, 85, up the page.
		Page 114, Lambert Simnel, 87 or 85, up the page.
		Page 125. Perkin, 52 up the page.

Moreover, in terming Lambert Simnel a *disguised idol*, we have a hint for Bacon's idols of the theatre.

The tabled page 264, from the *Advancement of Learning* of 1640. may be tested as to correctness of printed matter, by reference to Mr. F. J. Schulte, of 298 Dearborn Street, Chicago, who possesses a copy of the said work. The expense connected with fac-simile repro-

ductions has prevented my giving the page in original. I may here observe for those persons who imagine they may anticipate me by means of my own labors, this page 264 has already been discussed in *Hermes Stella*, and, therefore, this cannot be discounted.

<i>Fables</i>	1	146	352	<i>superfluous</i>	45	45	103	308
<i>or</i>	2	145	351	<i>labour</i>	46	46	102	307
<i>Metre</i>	3	144	350	<i>to</i>	47	47	101	306
<i>it</i>	4	143	349	<i>be</i>	48	48	100	305
<i>is,</i>	5	142	348	<i>curious</i>	49	49	99	304
<i>as</i>	6	141	347	<i>of</i>	50	50	98	303
<i>we</i>	7	140	346	<i>any</i>	51	51	97	302
<i>have</i>	8	139	345	Deficients		52	96	301
<i>said</i>	9	138	344	<i>therein;</i>	52	53	95	300
<i>before,</i>	10	137	343	The		54		299
<i>as</i>	11	136	342	care		55		298
<i>a</i>	12	135	341	therefore		56		297
<i>Luxuriant</i>	13	134	340	for		57		296
<i>herb</i>	14	133	339	this		58		295
<i>brought</i>	15	132	338	is		59		294
<i>forth</i>	16	131	337	already		60		293
<i>without</i>	17	130	336	taken.		61		292
<i>seed,</i>	18	129	335	<i>As</i>	53	62	94	291
<i>and</i>	19	128	334	<i>for</i>	54	63	93	290
<i>springs</i>	20	127	333	<i>Accents</i>	55	64	92	299
<i>up</i>	21	126	332	<i>of</i>	56	65	91	288
<i>from</i>	22	125	331	<i>Words,</i>	57	66	90	287
<i>the</i>	23	124	330	there		67		286
<i>strength</i>	24	123	329	is		68		285
<i>and</i>	25	122	328	no		69		284
<i>rankness</i>	26	121	327	need,		70		283
<i>of</i>	27	120	326	that		71		282
<i>the</i>	28	119	325	we		72		281
<i>soil.</i>	29	118	324	speak		73		280
<i>Wherefore</i>	30	117	323	of		74		279
<i>it</i>	31	116	322	so		75		278
<i>runs</i>	32	115	321	small		76		277
<i>along</i>	33	114	320	a		77		276
<i>every</i>	34	113	319	matter;		78		275
<i>where,</i>	35	112	317	unless		79		274
<i>and</i>	36	111	316	perchance,		80		273
<i>is</i>	37	110	315	some		81		272
<i>so</i>	38	109	314	may		82		271
<i>amply</i>	39	108	313	think		83		270
<i>spread,</i>	40	107	312	it		84		269
<i>as</i>	41	106	311	worth		85		268
<i>it</i>	42	105	310	the		86		267
<i>were</i>	43	104	309	noting,		87		266
<i>a</i>	44			that		88		265
				there		89		264

hath	90		263	like	140		213
been	91		262	usages	141		212
exact	92		261	<i>As</i>	64 142	83	211
observation	93		260	<i>for</i>	65 143	82	210
made	94		259	<i>Writing,</i>	66 144	81	209
of	95		258	that	145		208
the	96		257	is	146		207
<i>Accents</i>	58 97	89	256	performed	147		206
<i>of</i>	59 98	88	255	either	148		205
<i>Words,</i>	60 99	87	254	by	149		204
but	100		253	the	150		203
not	101		252	vulgar	151		202
of	102		251	Alphabet,	152		201
the	103		250	which	153		200
<i>Accents</i>	61 104	86	249	is	154		199
<i>of</i>	62 105	85	248	every	155		198
<i>Sentences;</i>	63 106	84	247	where	156		197
yet,	107		246	received	157		196
this,	108		245	or	158		195
for	109		244	by	159		194
most	110		243	a	160		193
part	111		242	secret	161		192
is	112		241	and	162		191
the	113		240	private	163		190
general	114		239	Alphabet	164		189
custom	115		238	which	165		188
of	116		237	men	166		187
all	117		236	agree	167		186
men,	118		235	upon	168		185
that	119		234	between	169		184
in	120		233	themselves,	170		183
the	121		232	which	171		182
close	122		231	they	172		181
of	123		230	call	173		180
a	124		229	<i>Cyph ers.</i>	67 174	80	179
Period	125		228	But	175		178
they	126		227	the	176		177
let	127		226	<i>vulgar</i>	68 177	79	176
fall	128		225	<i>Orthography</i>	69 178	78	175
their	129		224	hath	179		174
voice,	130		223	brought	180		173
in	131		222	forth	181		172
a	132		221	unto	182		171
demand	133		220	us	183		170
they	134		219	a	184		169
raise	135		218	Controversy,	185		168
it	136		217	and	186		167
and	137		216	question,	187		166
many	138		215	namely,	188		165
such	139		214	<i>Whether</i>	70 189	77	164

<i>Words</i>	71	190	76	163	and	240	113
<i>should</i>	72	191	75	162	the	241	112
<i>be</i>	73	192	74	161	derivation	242	111
<i>written</i>	74	193	73	160	of	243	110
<i>as</i>	75	194	72	159	words,	244	109
<i>they</i>	76	195	71	158	especially	245	108
<i>are</i>	77	196	70	157	from	246	107
<i>spoken,</i>	78	197	69	156	foreign	247	106
<i>or</i>	79	198	68	155	languages,	248	105
<i>rather</i>	80	199	67	154	are	249	104
<i>after</i>	81	200	66	153	utterly	250	103
<i>the</i>	82	201	65	152	defaced	251	102
<i>usual</i>	83	202	64	151	and	252	101
<i>manner.</i>	84	203	63	150	extinguisht.	253	100
But		204		149	In	254	99
this		205		148	brief,	255	98
kind		206		147	seeing	256	97
of		207		146	<i>writing,</i>	93 257	54 96
writing		208		145	according	258	95
which		209		144	to	259	94
seems		210		143	the	260	93
to		211		142	received	261	92
be		212		141	custom,	262	91
reformed,		213		140	doth	263	90
which		214		139	no	264	89
is,		215		138	way	265	88
<i>that</i>	85	216	62	137	prejudice	266	87
<i>writing</i>	86	217	61	136	the	267	86
<i>should</i>	87	218	60	135	<i>manner</i>	94 268	53 85
<i>be</i>	88	219	59	134	<i>of</i>	95 269	52 84
<i>consonant</i>	89	220	58	133	<i>speaking,</i>	96 270	51 83
<i>to</i>	90	221	57	132	to	271	82
<i>speaking,</i>	91	222	56	131	what	272	81
is		223		130	end	273	80
a		224		129	should	274	79
branch		225		128	this	275	78
of		226		127	innovation	276	77
unprofitable		227		126	be	277	76
subtleties;		228		125	brought	278	75
for		229		124	in?	279	74
<i>pronunciation</i>	92	230	55	123	<i>Wherefore</i>	97 280	50 73
it		231		122	<i>let</i>	98 281	49 72
self		232		121	<i>us</i>	99 282	48 71
every		233		120	<i>come</i>	100 283	47 70
day		234		119	<i>to</i>	101 284	46 69
increases		235		118	Cyphers	285	68
and		236		117	Their	286	67
alters		237		116	kinds	287	66
the		238		115	are	288	65
fashion;		239		114	many,	289	64

as		290		63	they		322		31
<i>Cyphers</i>	102	291	45	62	are		323		30
<i>Simple;</i>	103	292	44	61	to		324		29
<i>Cyphers</i>	104	293	43	60	be		325		28
<i>intermixt</i>	105	294	42	59	preferred		326		27
<i>with</i>	106	295	41	58	are		327		26
<i>Nulloes,</i>	107	296	40	57	three;		328		25
or		297		56	<i>That</i>	123	329	24	24
non-		298		55	<i>they</i>	124	330	23	23
significant		299		54	<i>be</i>	125	331	22	22
characters;		300		53	<i>ready,</i>	126	332	21	21
<i>Cyphers</i>	108	301	39	52	<i>and</i>	127	333	20	20
<i>of</i>	109	302	38	51	<i>not</i>	128	334	19	19
<i>double</i>	110	303	37	50	<i>laborious</i>	129	335	18	18
<i>letters</i>	111	304	36	49	<i>to</i>	130	336	17	17
<i>under</i>	112	305	35	48	<i>write;</i>	131	337	16	16
<i>one</i>	113	306	34	47	<i>that</i>	132	338	15	15
<i>character;</i>	114	307	33	46	<i>they</i>	133	339	14	14
<i>Wheel</i>	115	308	32	45	<i>be</i>	134	340	13	13
<i>Cyphers;</i>	116	309	31	44	<i>sure,</i>	135	341	12	12
<i>Key</i>	117	310	30	43	<i>and</i>	136	342	11	11
<i>Cyphers;</i>	118	311	29	42	<i>lie</i>	137	343	10	10
<i>Cyphers</i>	119	312	28	41	<i>not</i>	138	344	9	9
<i>of</i>	120	313	27	40	<i>open</i>	139	345	8	8
<i>Words;</i>	121	314	26	39	<i>to</i>	140	346	7	7
<i>others</i>	122	315	25	38	<i>Deciphering;</i>	141	347	6	6
But		316		37	<i>And</i>	142	348	5	5
the		317		36	<i>lastly</i>	143	349	4	4
virtues		318		35	<i>if</i>	144	350	3	3
of		319		34	<i>it</i>	145	351	2	2
them		320		33	<i>be</i>	146	352	1	1
whereby		321		32					

I now come to the really striking and fairly astonishing grouping, or congruity of figures, touching the "MANNER OF SPEAKING," by means of ciphers, wherein Bacon evidently gives us *the mathematical method*, and its relationship of paging, by which he speaks. I have tabled this page on account of its importance; that is, the first column deals with the italicized words only, counted down. The second column deals with the words altogether, or indiscriminately, counted down the page. The third and fourth columns repeat this double process up the page, and thus the only four possible counts are exhausted:

Every-where— Counted first singly, then doubly, down the page.	The <i>Manner</i> of <i>Speaking.</i>	266 or 267	86	up the page.	
		267			268
		268			269
		269			270
			53	85	
			52	84	
			51	83	

Here are all our old friends of page 53, *M. W. of Windsor* (col. 106), against each other,—the paging 53 and the numbers 267 or 268, which we have found to be the number of the word *Bacon*, according as we count *Hang-Hog* singly or doubly! The reader will also recognize in the last column (the last column counted up the page), *the same numbers already found upon page 23 Bacon's History of King Henry the Seventh* (1622):

In	}	83	(Stage Plays, two words.)
Stage-Plays		84 or 85	
and		85 or 86	
Masques.		86 or 87	

If numbers, by congruity, can speak, they tell us Bacon's *method of speaking by cipher numbers, in Stage-Plays and Masques*, is to be found on pages 51, 52, 53 of the comedies and histories, upon which pages we do actually find the word *Bacon* four times, viz.: page 51, 1st *K. H. IV.*, mispaged (from false 49) 53. Page 52 (mispaged 54) twice, page 53, *Merry Wives of Windsor*:

- { (53 false) page 51, 1st *K. H. IV.* *Gammon of Bacon* (369, 370, 371).
- { (54 false) page 52, 1st *K. H. IV.* "On Bacon's, on," "Bacon fed Knaves" (158, 198).
- { 53 (correct) p. 53, *Merry Wives of W.* *Bacon I warrant* (267 or 268).

These are the only four entries of the word Bacon in the plays.

THE TAROT OF THE BOHEMIANS.

It seems there is very little doubt the Rosicrucians were in possession of the real Tarot, as is proved by a book of St. Martin, where the divisions are those of the Tarot, and this passage of an enemy of the Rosicrucians:

"They claim to possess a volume, wherein they can learn, all that is to be found in other books, which now are, or which can even come into existence. This volume is their own reason, in which they find the prototype of all that subsists by their facility in analyzing, summarizing, and creating a kind of intellectual world, and of all possible beings. See the philosophical, theosophical and microsmic cards." (*Conspiracy against the Catholic Religion and against Crowned Heads*. By the author of *The Veil raised for the Curious*. Paris: Crapard, 1792.)

This is highly probable, if not almost certain, because in the celebrated Rosicrucian manifesto of 1614,—*The Fama Fraternitatis*,—we find repeated mention of a work called *ROTA MUNDI*.

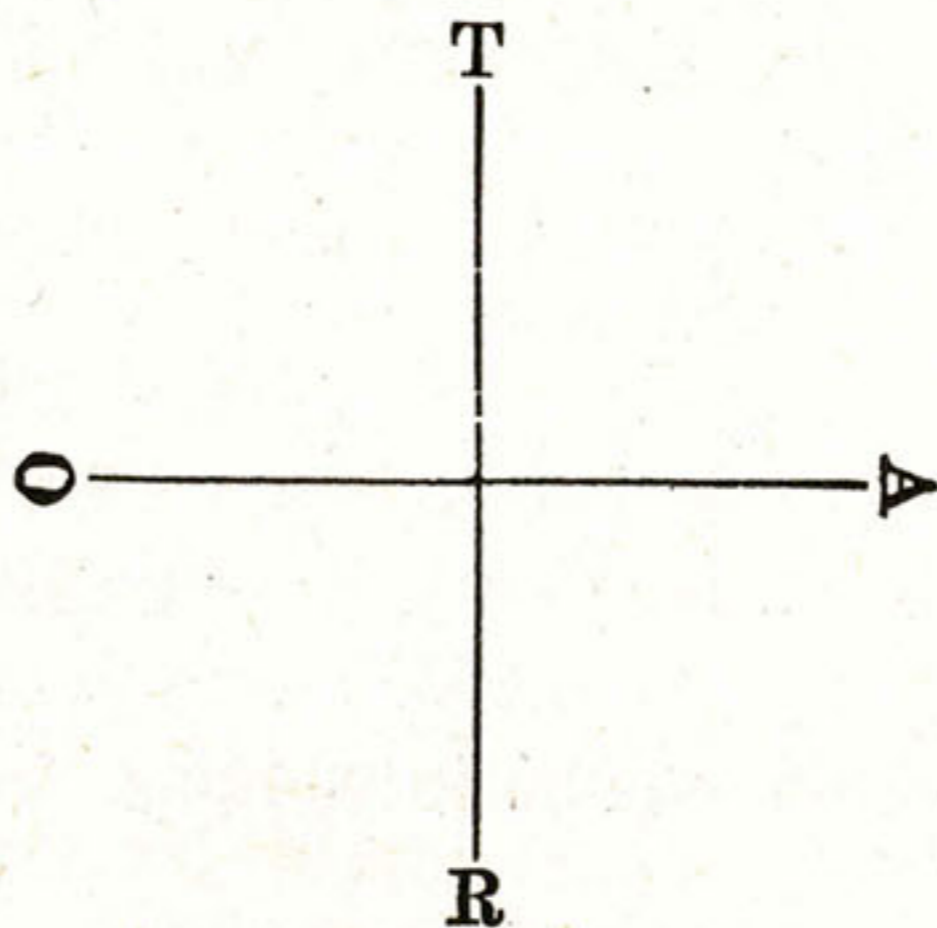
"Yet there came into our memory a secret, which, through dark and hidden words and speeches of the hundred years, Brother A., the successor of D. (who was of the last and second row of succession,

and had lived amongst many of us), did impart unto us of the third row and succession; otherwise we must confess, that after the death of the said A., none of us had in any manner known anything of Brother C. R., and of his first fellow-brethren, then that which was extant of them in our philosophical BIBLIOTHECA, amongst which our AXIOMATA was held for the chiefest, ROTA MUNDI for the most artificial, and PROTHEUS for the most profitable.”

(p. 75, *Waite's Real History of the Rosicrucians.*)

“Although we do now freely confess that the world is much amended within an hundred years, yet we are assured that our *Axiomata* shall unmovably remain unto the world's end, and also the world in the highest and last age shall not attain to see anything else; for our ROTA takes the beginning from that day when God spake *Fiat*, and shall end when he speakes *Pereat*.” (p. 72, *Fama Fraternalitatis.*)

This is exactly what the Tarot claims to be,—of unknown prehistoric antiquity dating back to creation. According to Eliphas Levi and William Postel, this book, which is called the *Genesis of Enoch*, is anterior to the Bible; for, on the ring of his symbolic key, he reads the words Rota, Tarot, Tora, the last being the sacramental name which the Jews give to their sacred book.



In fact this is the Tora of *Ezekiel's Wheel*,—which, according to Postel, is the key of things hidden from the beginning of the world. William Postel was, like Paracelsus, a forerunner and anticipator of the Rosicrucians of the Seventeenth Century. He preached the same promise of the restoration and reformation of things of the world, with prophecies of an Elias about to appear. The Rosicrucians borrowed their origin from the Templars and particularly Constantine's motto, *In hoc signo vinces*, and Cygnæus tells us so directly. The word Tarot is composed of the sacred letters of the monogram of Constantine,—A Greek P, crossed by a T, between the Alpha and Omega, the beginning and the end. Eliphas Levi calls the Tarot

the veritable key of Solomon. Postel dedicated his work upon it to the Fathers of the Council of Trent, by the title — “*Clavis absconditorium, a constitutione Mundi,*” key of things kept secret from the foundation of the world.

There is very little doubt this Tarot was used in some way as a secret cipher. For, in a work of the celebrated Doctor Dee, titled “*A True and Faithful Relation of what passed for many years between Doctor John Dee (a mathematician of great fame in Queen Elizabeth’s and King James’ reigns) and some Spirits*” (1659), I find in a great *square table* (full of the letters of the alphabet and numbers, with forty-nine characters each way and thirty-five letters,) each corner filled with a little numerical square of seven ciphers each way, making the sum of the square ($7 \times 7 = 49$) equal to the length of the sides of the great Square. It is entitled “*A Specimen of the Tables or Book of Enoch.*” Doctor Dee in 1583 left England and took up his headquarters in 1585 at Prague, then the metropolis of alchemy, and the headquarters of adepts and adeptship. Now, it is very curious to find *Bohemia* the land where the Tarot particularly has survived. In fact, Eliphas Levi asks if the Tarot of the Bohemians be not the Genesis of Enoch? The *Taro* really (means *Rota*, or Wheel of Destiny) is an elaborate system of divination in one of its aspects, and a process of mental and spiritual evolution in another. Our common cards are but *imperfect or degenerated sets* derived from the original Taro. Likewise *fortune-telling* by cards, is a relic of the original system which the *Gypsy tribes*,—particularly of Bohemia,—possessed and handed over by tradition. Diamonds were symbolized by the Rose. It is worthy to note Bohemia is introduced in that profound play *The Winter’s Tale*.

“The ancient sages divided the perfect panoramic picture of the Taro, into a number of tablets solely as a means of convenience and practical utility in the presentation of truth. They made the symbolical hieroglyphics of each tablet or card, correspond in its symbolism, to the esoteric significance and meaning of one page or leaf of the sacred book of Enoch, the perfect man, who occupies the point of equilibrium in the celestial sphere. The first set of tablets contain fifty-six cards and in twenty-two keys, or seventy-eight in all.

“Down the spiral course of time there has come to us the traditions of a primitive book. Its symbols in later days furnished, to writing its letters, to geometry its lines, and to occult philosophy, its mysterious signs and pentacles. Anciently it was known as the SACRED BOOK OF ENOCH; LATER IT HAS BEEN ENTITLED THE TARO. Its authorship as well as its date are both lost in the night

W. F. Freeman
 sorry from
 R. C. Kim
 (a perfect
 symbol) ✓

of time, but vestiges of it are to be found in the lore of peoples. Tradition says that the original book consisted of detached plates or leaves, of fine gold, whereon were engraved its mysteries, which remind us of the 'TERAPHIM' or golden images of Laban." (*The Taro*, by T. H. Burgoyne. *The Platonist*, August, 1887.)

Papus, in his *Tarot of the Bohemians*, writes:

"The Mysterious Fraternity of the Rosicrucians (1604) *La Fama Fraternitatis Rosæ Crucis* (1613) shows the initiate that the Rosicrucians possessed the Tarot, which is described thus: 'They possess a book from which they can learn everything that is in the books already written and to be written.'"

"We must not forget that the Rosicrucians are the Initiators of Leibnitz, and the founders of actual Free-Masonry through Ashmole." (p. 298).

"Guillaume Postel was one of the greatest initiates of the Sixteenth Century. He discovered the key to the Tarot, but did not disclose the secret, in spite of the promise given in the title to his work, *The Key to the Hidden Mysteries*" (1580). (*Ib.*)

Now it is very striking to find Bacon in his *History of Life and Death* (which note is on all fours with the *History of Life and Death*, written by the great English Rosicrucian, Robert Fludd) introducing Postel thus:

"In our age *William Postel, a Frenchman lived to an hundred and well-nigh twenty years. The top of his beard on the upper lip, being black and not grey at all. A great traveler, mathematician, and somewhat stained with heresy.*" (Ex. 19, p. 20, *History of Life and Death*, 1658.)

I am very strongly inclined to the belief Bacon has employed the Rota and the Tarot in his cipher. There are SEVENTY-EIGHT numbers or cards in the Tarot. *Papus*, in his recently published and profound work upon *The Tarot of the Bohemians*, writes:

"The Tarot pack is composed of seventy-eight cards or plates; twenty-two of them bear symbolical names, and they should be separated from the fifty-six others, which are divided into four great series: Scepters, Cups, Swords and Pentacles. The twenty-two symbolical cards are the *Major Arcana* (Greater Secrets),—the *Minor Arcana* (or Lesser Secrets) are formed of fifty-six cards." (page 307, Paris, 1889.)

Upon page 51 he writes:

"There are twenty-two *Major Arcana*, but one of them bears an O, so that in reality there are only twenty-one *Great or Major Arcana*."

The reader is begged to keep all this in mind, because I am going to point out, Bacon is fond of mispaging with the number 21, and it is upon page 21, *History of King Henry the Seventh*, the words "*Stage Plays and Masques*" are found as already adduced. Upon page 78 (*mark, this is the number of the entire Tarot*) of Lord Bacon's *Advancement of Learning*, 1640, there is the following mysterious and enigmatical passage relating to *Distribution*, and what he terms "the ORIGINALS OF INTELLECTUALS," in relation to *Reason, Memory and Imagination* (the three foundations of his *Instauration*), and also in relation to philosophy. The entire passage is as dark as Erebus, with the exception Bacon challenges us to examine the distribution of his work as "*truly made*," and this is to be discovered by *recourse to the* "ORIGINALS OF INTELLECTUALS" (p. 78). What are these *originals of* INTELLECTUALS? It is remarkable this passage follows the proem of the second book, and is entitled Cap. I., which chapter is entirely devoted to explanation of the three bases or foundations, History, Poesy, Philosophy, upon which the *Advancement*, if not the entire *Instauration* is grounded. The passage I now cite is brought under philosophy or reason,—"*abstract notions*," Bacon terms them:

"Philosophy dismisseth individuals and comprehendeth not the first impressions, but the abstract notions thereof, and conversant *in compounding and dividing them*, according to the law of nature and of the things themselves. And this is wholly the office and operation of *reason*."

"And that this DISTRIBUTION is truly made, he shall easily conceive, *that hath resource to the ORIGINALS OF INTELLECTUALS*." (p. 78.)

By *compounding and dividing*, Bacon is giving us, seemingly, a hint for *mathematics*.

In Bacon's *New Atlantis* (seventh edition, 1658), page 13 is mispaged 21. It concludes page 34. Upon the next page is a loose leaf entitled "MAGNALIA NATURÆ, præcipue quoad usus Humanos." This is paged 21 (instead of 35, the right and sequent number to 34, the previous page). That it is not a printer's error, is shown by the fact, if we turn the leaf over, the correct number, 36, follows the false 21, as follows:

New Atlantis

34

Magnalia

21

Naturæ

next to 36
and other
side of
21

The reader will at once be struck with the coincidence that 35 and 36 (the correct numbers of the loose leaf), represent the numbers of the plays in the 1623 folio catalogue, (35), and the entire 36, counting *Troilus and Cressida*, omitted mysteriously from the catalogue. No reflective reader can imagine an entire play was uncatalogued and unpagged without a purpose? Moreover, the reader will, I am sure, at once be struck with the astonishing discovery, that if we add the correct paging to the false paging (taking its place), we get 56, which is the number of the *Minor Arcana* (Lesser Secrets) of the Tarot:

$$35+21 = 56.$$

Moreover, 56 is the page of 1st *K. H. IV.*, where we find twenty-one entries of *Francis Bacon's christian name*.

CHAPTER XI.

“MEASURE FOR MEASURE.”

“That at the first, the soul of man was not produced by Heaven or Earth, but was breathed immediately from God. So that the ways and proceeings of God with Spirits are not included in Nature. That is, in the laws of Heaven and Earth; but are reserved to the law of his SECRET WILL; wherein God worketh still, and resteth not from the work of redemption.” (*Bacon's Confession of Faith*, p. 97.)

Very few people are aware of the depths of the art known as Shakespeare's. Fewer still are aware of the parallels borrowed from scriptural parable and applied to the plays, even to the minutest particulars. The story of Shylock is that of the Unmerciful Servant, and in the three caskets we have scriptural allusion to the parable of the pearl of great price. The opening of the silver casket is found thus described :

The fire *seven times* tried this,
Seven times tried that judgment is
That did never choose amiss. (Act ii.)

Compare—“The words of the Lord are pure words: *As silver* tried in a furnace of earth purified *seven times*.” (Psalm xii., 6.)

The entire play of *Measure for Measure* is a parable of the FALL OF MAN, and of the ATONEMENT, Man being personified in the character of *Angelo*, as the fallen angel generically applied. The Duke in this play is a representative portrait of Providence, allied to the parable of the talents.

That the poet's intention was to shadow forth in the Duke, Divine Providence, invisible, but from whose all-seeing eye nothing can be hid, is plain from these words :

Angelo. Oh, my dread Lord,
I should be guiltier than my guiltiness,
To think I can be *undiscernable*,
When I perceive Your Grace, *like Power Divine*,
Hath look'd upon my passes. (Act v.)

Lord Bacon opens the fifth book of the *De Augmentis* with the words :

“The knowledge respecting the understanding of Man (excellent King), and that other respecting his Will, are, as it were, Twins by birth. For the Purity of Illumination, and the Liberty of Will

began together, fell together. Nor is there in these in the Universal Nature of things so intimate a sympathy, as that of Truth and Goodness. The more shame for Learned men, if they be for Knowledge like *Winged Angels*; for base desires they be like serpents, which crawl in the dust, carrying indeed about them minds like a mirror or glass, but menstruous and distained." (p. 217, Book V. *Advancement of Learning*, 1640.)

Compare this in *Hamlet*:

Hamlet. What a piece of work is a man! How noble in reason! how infinite in faculty! In form and moving, how express and admirable! *In Action how like an Angel! In apprehension how like a God!* (Act ii. sc. 2.)

The author often seems to have the Garden after the Fall, before his mind.

Fie on't! Oh, fie, fie, 'tis an unweeded garden
That grows to seed. Things rank and gross in nature
Possess it merely." (Act i. sc. 2.)

The poet author gives us a direct key to his intention:

Oh, what may man within him hide,
Though *Angel* on the outward side?

The authors of the *Perfect Way* write of the parable of the fall:

"For a parable it is and *not a history*, as ordinarily understood, but having a hidden, that is, a mystic meaning; a parable, moreover, which, while founded upon a particular fact, is true for all time, in that it is perpetually being enacted. Being thus, the parable of the fall constitutes an eternal Verity." (p. 175, third edition.)

This is exactly how the Rosicrucians considered this problem. The fall of man is allied and embodied with the parable of the talents, with which *Measure for Measure* opens. The sin Angelo is set up, (in the Duke's absence), to put down and weed out, is just the sin he falls under, and constitutes the key center of the action of the play. It is evident the poet-author considered this sin, not only the occasion of the fall (as also stated by the Rosicrucian, Robert Fludd), but like Goethe constituted it the master temptation and chief source of evil.

That the Duke has instructed Angelo *to weed the particular vice*, with which the motive of the play is pregnant, is apparent in these lines:

Twice treble shame on Angelo
To weed my vice, and let his grow.

In the biblical story, this particular sin brought death into the world. So in the play we at once find the parallel of Claudio under sentence of death for the same vice.

Blood, thou art blood,
 Let's write good angel on the devil's horn ;
 'Tis not the devil's crest. (Act ii. sc. 3.)

Here we have a hint as to what the poet considered the devil's crest,—viz., the sin Angelo tempts Isabella to commit with him, and which Faust also falls under in apostasy to the talents he renounces.

That strange writer, Alphonse Louis Constant, better known by his *nom de plume* Eliphas Lévi, writes :

“ The Sphinx has not only a man's head, but also the breasts of a woman—canst thou resist feminine attractions? No; is it not so? And here thou dost laugh in replying, parading thy moral weakness for the glorification of the vital and physical power within thee. Be it so, however! I allow this homage to be paid to the Ass of Sterne or Apuleius; that the ass has its merits I dispute in no way; it was sacred to Priapus, as the goat was to the god of Mendes. But leave it for what it is, and decide if it shall be thy master, or if thou wilt be master of it. He alone can truly possess the pleasure of love who has conquered the love of pleasure. To be able to make use of anything and to abstain from doing so, is to be twice able. By thy passions the woman enchains thee; *be master of thy passions, and thou wilt enchain her.*” (Initiatory Exercises and Preparations, p. 23, *Mysteries of Magic*. Waite.)

Give me that man
 That is not passion's slave, and I will wear him
 In my heart's core; ay, in my heart of hearts,
 As I do thee. (*Hamlet*, act iii. sc. 2.)

And in the poems :

CXXIX.

The expense of spirit in a waste of shame
 Is lust in action; and till action, lust
 Is perjured, murderous, bloody, full of blame,
 Savage, extreme, rude, cruel, not to trust,
 Enjoy'd no sooner but despised straight,
 Past reason hunted, and no sooner had
 Past reason hated, as a swallow'd bait
 On purpose laid to make the taker mad;
 Mad in pursuit and in possession so;
 Had, having, and in quest to have, extreme;
 A bliss in proof, and proved, a very woe;
 Before, a joy proposed; behind, a dream.
 All this the world well knows; yet none knows well
 To shun the heaven that leads men to this hell.

This I consider to be the key note of the entire play, and of the poet's conception of evil as lust. In that purely Rosicrucian legend

of Doctor Faustus, may be perceived exactly the same lesson inculcated. The temptation of Marguerite, presented by Mephistopheles to Faust, is the arch temptation of the flesh, for which Faust forsakes all his higher seeking after knowledge, to find a fool's paradise with hell behind and after it. Faust sells his immortality for brief pleasure. It is an epitome of the temptation and fall,—the conflict of the two souls in man, one of which draws him down to earth, and the other lifts him up to heaven, which idea Goethe has fully seized.

The authors of *The Perfect Way* write :

“The doctrine of the soul is embodied in the parable of the Talents. Into the soul of the individual is breathed the Spirit of God, divine, pure, and without blemish. It is God. And the individual has in his earth life to nourish that spirit and feed it as a flame with oil. When we put oil into a lamp, the essence passes into and becomes flame. So is with the soul of him who nourishes the spirit. It grows gradually pure and becomes spirit. By this spirit the body is enlightened as a lamp by the flame within it. Now, the flame is not the oil, for the oil may be there without the light; yet the flame cannot be there without the oil. The body then, is the lamp case, into which the oil is poured, and this, the oil, is the soul, a fine and combustible fluid; and the flame is the Divine Spirit, which is not born of the oil, but is communicated by God from within. *We may* quench this spirit utterly, and thenceforward we shall have no immortality; but when the lamp case breaks the oil will be spilt on the earth, and a few fumes will for a time arise from it, and then it will expend itself, leaving at last no trace. Thus, as the parable of the Talents, where God has given five talents, man pays back ten; or he pays back nothing and perishes.” (p. 52, *Perfect Way*, 1887.)

This parable finds its perfect reflection at the commencement of *Measure for Measure*, in the Duke's speech to Angelo:

Duke. Thyself and thy belongings
Are not thine own so proper as to waste
Thyself upon thy virtues, they on thee.
Heaven doth with us as we with torches do,
Not light them for themselves; for if our virtues
Did not go forth of us, 'twere all alike
As if we had them not. Spirits are not finely touch'd
But to fine issues, nor Nature never lends
The smallest scruple of her excellence
But, like a thrifty goddess, she determines
Herself the glory of a creditor,
Both thanks and use. (Act i. sc. 1.)

This is the parable of the talents, which can only be obeyed by

purity,—that is obedience to the first intention that man should live upright. In obedience to this injunction man is an angel, and bears upon himself the impress or signet of his Creator as such :

Ang. Now, good my Lord,
Let there be some more test made of my metal,
Before so noble and so great a figure
Be stamp'd upon it. (Act i. sc. 1.)

Here is the figure of speech, so to speak, saying as much,— that the talents rightly used, constitute the Divine coinage, undebased, and that Angelo, as a representative of Providence, is worthy to bear its figure. Now, mark, Angelo falls to the very vice he is set up to put down. The entire play is full of pregnant hints for my theory, Mistress Overdone and Pompey furnishing keys for the repulsive side of the vice which constitutes as it were the darkest depths of the abyss into which man can fall by one particular sin.

The authors of *The Perfect Way* identify “the serpent with the will of the body.” Again, “It is thus no specific act, but the general tendency towards matter and sense, that constitutes the fall.” (p. 166.) “Into this sin of idolatry the human heart declines, by listening to the monitions and beguilements of the lower will of the sensual nature.” (*Ib.*)

“Whatever is given to the body is taken from the spirit.” (p. 224.)

The authors of *The Perfect Way*, describe the spiritual part of man as “The leaven taken by the woman—the divine Sophia or Wisdom,—and hidden in three measures of meal, namely, the soul, the perisoul and the body, until the whole is leavened; until, that is, the whole man is so permeated and lightened by it, that he is finally transmuted into spirit and becomes ‘one with God.’” (p. 5.)

Is it not possible the title, *Measure for Measure*, has some connection with this parable? Man fell by woman, man is restored by the Divine Woman,—the soul. So it is with Angelo; he falls by that which, through the aid of invisible Providence, is to be the unknown means of his salvation—the substitution of Mariana for Isabella, by the Divine Power.

“To the masculine function is accorded precedence in point of time; to the feminine in point of dignity. And it is thus that the manifestation of the Divine will and power in creation is followed by the manifestation of the Divine Love and Wisdom in Redemption, and that the agent of this last is always the woman. She it is who, by her intuition of God, bruises the head of the serpent of matter, and her sons they are who get the victory over him.” (*Perfect Way*, 61.)

“*Maria*, the sea, is the water mystically appointed for the washing away of sin.” (p. 30, *Clothed in the Sun*. Anna Kingsford.)

It may be noted how alike the name Mariana is to Maria. It is Mariana’s substitution by the Duke in place of Isabella that saves Angelo from the fall he intended, the sin he conceived. Like Eve, Maria, and the sea, are mystical synonyms for the soul, which is called “Bitterness of the Deep.” (*Clothed in the Sun*, p. 30.) All this is closely connected with the flood, and creation. One of the days appointed to the Eleusinian mysteries was dedicated to a visit to the sea, as allotted to purification.

It is highly probable Angelo’s reconciliation to his wife, Mariana, is a symbolical hint for the Atonement. The authors of the *Perfect Way* write :

“The uniting of the human will with the Divine Will, or, as it is sometimes called, the *Reconciliation*, which is but another word for the Atonement.” (p. 3.)

I am convinced the author intended something akin to this in the way Angelo is reconciled by the Divine Will of the invisible ubiquitous Duke to his wife Mariana. I am certain Angelo is a generic name for man in a collective sense.

There is a vast moral in all this if we chose to see it rightly. The author’s seeming intention is to show how universal, how powerful this peculiar vice is, and how all ages, all times smack of it. Authority being even unable to act from falling under the same indictment. The fact that one so high in position as Angelo, set up to represent what seems an invisible, ubiquitous godhead as vice-regent, should fall a prey to the offense he is to root out, shows how wide, how radical was this sin, in the author’s mind,—a universal fall,—a general declension from the Divine injunction. Man is incapable of dealing with it, because no one can show the example; that is, the moral. And against all this in high relief, like some alabaster statue of purity, set against a dark background, stands that perfect picture of chastity — Isabella! The author’s intention here can hardly be mistaken. He sets purity or chastity at a higher figure than life or death,—outweighing even a brother’s execution.

The authors of *The Perfect Way* write :

“It is through the soul, and the soul only, that man learns the Divine will, and, learning it, saves himself. And the clearness with which the soul, on her part, discerns and transmits that will depends upon her purity. In the word purity lies the essence of all religion. It is the burden of the whole Bible, and of all Bibles.

Always is purity insisted on as the means to salvation; always impurity as the cause of condemnation. To this uniformity of doctrine the parable of the Fall is no exception. With the soul pure man dwells in Eden and 'sees God.' With the soul unpure, he is driven forth into the wilderness." (p. 184.)

Bacon writes in his *Confession of Faith* :

"That God created man in his own image, in a reasonable soul, in innocency, in free-will, and in sovereignty. That He gave him a law and commandment, which was in his power to keep, but he kept it not. That man made a total dejection from God, presuming to imagine that the commandments and prohibitions of God were not the rules of good and evil, but that good and evil had their own principles and beginnings.

"That upon the fall of man, death and vanity entered by the justice of God, and the image of God in man was defaced, and heaven and earth, which were made for man's use, were subdued to corruption by his fall." (p. 97, part 1, *Resuscitatio*, 1671.)

In the virgin chastity of Isabella may be seen the hint, that it is chastity alone which can bring about the atonement of Angelo. In the action concerning the Duke, his pretended journey, his disguise as a friar, and his ubiquitous, though invisible, presence overruling the entire plot of the play, we may easily perceive the parable of the Steward, who made a journey into a far country, and to each of his servants gave so many talents. That is, it is the parable of Divine Providence, invisible but ubiquitous, searching out the hearts of men, and overriding, with Divine action, individual good and evil. The Duke is a type of God as spirit, bringing about the atonement and restitution of fallen man,—pictured in the character of Angelo,—the fallen angel man!

Isabella is, I am convinced, the HEAVENLY VIRGIN of the Hermetic philosophers; that is, the soul and intellect, whom we find represented in Beatrice, as Dante's guide. Therefore, in seeking to seduce her, Angelo is conspiring against himself, that is, employing his will, or worse self, to debase and defile that which is truly divine in him, and god-like. In like manner, the student may observe, it is through Isabella the reconciliation or at-one-ment (atonement) between Angelo and Mariana is effected. That is to say, it is through the virtues of Isabella and all she symbolizes, that fallen man can, like Angelo, be restored once more to divine grace and pardon. With regard to my theory of the occasion of the fall, the reader may be referred to Saint Augustine, where he will find the same idea inculcated in *The City of God*. Sir Thomas Brown,

the author of the *Religio Medici*, hints at the same doctrine, and all the Cabalists are as one upon this point. Robert Fludd, the great English Rosicrucian, "detects the origin of evil in the union of the sexes; the sensual organs of the mother of mankind were first opened by the fruit which blasted the future human race." (D'Israelis' *Amenities of Literature.*" Fludd.)

The temptation and fall is a parable, applying itself to every individual life, that surrenders nobler gifts and future ends for present passions and pleasures. The entire parable of the garden is an allegory of man as angel, and pure spirit, living in comparative purity and peace with nature, and from this paradise he drives himself out, by losing control over his body and passions. In *Measure for Measure* we find exactly the same enunciation of the liberty of the will as lost with the purity of illumination, as Bacon enunciates. In reply to Isabella's entreaty for pardon for her brother Claudio's life, we find Angelo exclaiming:

Angelo. I will not do't.

Isab. But can you if you would?

Angelo. Look, what I will not, that I cannot do.

(Act. ii. sc. 2.)

Saint Augustine writes: "*The will, therefore, is then truly free, when it is not the slave of vices and sins.*" Such was it given us by God; and this being lost by its own fault, can only be restored by Him, who was able at first to give it." (Book, xiv. *The City of God.*)

CHAPTER XII.

THE ROSICRUCIANS.

I lift mine eyes, and all the windows blaze
With forms of saints and holy men who died;
Here martyred and hereafter glorified;
And the GREAT ROSE upon its leaves displays
Christ's triumph, and the angelic roundelays,
With splendor upon splendor multiplied;
And Beatrice again at Dante's side
No more rebukes, but smiles her words of praise.

(*Longfellow.*)

THE ROSE.

“There can be little doubt that the Rose came from *Damascus*, probably introduced into Europe by the Crusaders or some of the early travelers in the East, who speak in glowing terms of the beauties of the gardens of Damascus. The author of *Eothen*, describing the gardens of Damascus, writes: ‘High, high, above your head, and on every side all down to the ground, the thicket is hemmed in and choked up by the interlacing boughs that droop with the weight of Roses, and load the slow air with their damask breath. There are no other flowers. The Rose trees which I saw were all of the kind we call “Damask;” they grow to an immense height and size’ (*Eothen*, ch. xxvii.). It was not till long after the Crusades that the Damask Rose was introduced into England, for Hakluyt in 1582, says: ‘In time of memory many things have been brought in that were not here before, as the Damask Rose by Doctor Linaker, King Henry the Seventh’s, and King Henry the Eighth’s physician’ (*Voyages*, vol. ii.)” (p. 252. *Plant Lore of Shakespeare*. Ellacombe.)

It is interesting to note that the Rosicrucians, whose emblem was the Crucified Rose, evidently trace back their origins, or at least connect their secret lore with Damascus. In the *Fama Fraternitatis* we read of the founder of the society, Christian Rosy Cross:

“Hereby was that high and noble spirit of brother C. R. C. so stirred up, that Jerusalem was not so much now in his mind as *Damasco*. There the wise men received him not as a stranger (as he himself witnesseth), but as one whom they had long expected; they called him by his name, and showed him other secrets out of his cloyster, whereat he could not but mightily wonder.”

(pp. 66, 67, *History of the Rosicrucians*. Waite.)

The Damask Rose figures as a drug in, "a bill of medicynes furnished for the use of Edward I., 1306-7:"—" *Item pro aqua rosata de Damaso lb. xl, viiili.*" (*Archæological Journal*, vol. xiv. 271.)

Lord Bacon introduces roses into his receipt for the gout, and in the description of the chemist's shop, in *Romeo and Juliet*, we read:

Remnants of pack-thread and old cakes of Roses
Were thinly scattered to make up a show.

(Act v. sc. 1, p. 47.)

The Rev. Henry Ellacombe, in his *Plant Lore and Garden Craft of Shakespeare*, remarks:

"There is no flower so often mentioned by Shakespeare as the Rose, and he would probably consider it the queen of flowers, for it was so deemed in his time." (p. 248.)

There are over seventy introductions of the Rose in the plays. And there can be no doubt the Rose is introduced by the author often with an esoteric or masonic signification. There has been a dispute as to the origin of the word 'Rosicrucian,' some deriving it from a rose and cross, and others, like Mosheim, from *ros* dew and light or *lux*. But both these explanations are perfectly reconcilable with each other. It is common to find *dew* associated with *roses* in a profoundly mystic sense.

"The water that did spring from ground
She would not touch at all,
But washed her hands with dew of Heaven
That on sweet Roses fall."

(*The Lamentable Fall of Queen Ellinor. Roxburghe Ballads.*)

It is evident the author of the plays alludes to the same connection of *Dew and Roses*.

So sweet a kiss the golden sun gives not
To those *fresh morning drops upon the Rose.*

(*Love's Labor's Lost*, act iv. sc. 3.)

Many dictionaries write under the word 'Rosicrucians,' "not *rosa crux*, rose cross, but *ros crux*, dew cross." This is all very fine, but the emblem of the Rosicrucians, a Crucified Rose, mounted on a Calvary, with rays issuing from it, proves the Rose and Cross did play a first part in the imagery. The truth is the Rose is one of the most ancient and most profound symbols in existence, and is connected by Dante with the ineffable Light of the Shekinah. We have only to recall how Apuleius regained his original shape, from that of an ass, by eating roses, to feel assured that in classical times the Rose had a recondite meaning, as we may indeed know by the fact

that the statue of Diana of Ephesus was covered with roses and bees. The Rose, in Christian art, is associated with Saintship, and Saint Dorothea is depicted carrying roses in a basket; Saint Elizabeth of Portugal, Saint Rose of Viterbo, Saint Rosalia, Saint Angelus, Saint Victoria, Saint Rose of Lima, wear crowns of roses. "The Red Rose," says Sir John Mandeville, "sprang from the extinguished brands heaped around a virgin martyr at Bethlehem." Virginity, and purity, were associated with the Rose by the author of the plays:

Olivia. Cæsario, by the *Roses of the spring,*
By *maidhood*, honor, truth and everthing,
I love thee so. (*Twelfth Night*, act iii. sc. 1.)

Sir John Mandeville writes:

"A Jewish maiden of Bethlehem (whom Southey named Zillah) was beloved by one Hamuel, a brutish sot. Zillah rejected his suit and Hamuel, in revenge, gave out that Zillah was a demoniac, and she was condemned to be burnt; but God averted the flames, *the stake budded*, and the maid stood unharmed *under a rose tree full of white and red roses, then first seen on earth since Paradise was lost.*"

The "Mystical Rose," was one of the titles of the Virgin, and the *bead-roll* or *Rose Article*, known by the name ROSARY, and connected with the repetition of prayers, was said to be given by the Virgin to Saint Dominic. The Rosary consists of three parts, each of which contains five mysteries connected with Christ or his Virgin Mother. Dante hints at the same thing. Beatrice asks Dante:

"Why doth my face so much enamor thee,
That to the garden fair thou turn'st not,
Which under the rays of Christ is blooming?
There is the Rose in which the Word Divine
Became incarnate; there the lilies are
By whose perfume the good way was discovered."
(Canto xxii. *Paradiso*. Longfellow, 567.)

This is the Virgin Mary, ROSA MUNDI, Rosa Mystica. This evidently is also connected with the story of Fair Rosamond, and refers to the Logos doctrine, or Divine Wisdom, which, indeed, is the *Heavenly Virgin*, who is instructing and guiding Dante. Fair Rosamond was buried at Godstow, in a house of nuns, with these lines on her tomb:

"Hic jacet in Tumba Rosamundi, non Rosa munda;
Non redolet, sed olet, quæ redolere solet."

The maze or labyrinth which Henry the Second made for Rosamond, is evidently a myth alluding to the world, and to the mysteries, which guard under the Rose, the path to its wisdom incarnate in it. The reader will perceive at once how the Rose crucified of

the Rosicrucians hints at the entire Christian Logos legend in a mystical sense. *That is, the wisdom of the world hidden in its foundation of sacrifice.* The entire problem of Bacon's sacrifice and renunciation of the authorship of the plays, is a repetition of this doctrine, I believe. And when we find such entries in his diaries as "*Secrets de Dieu*" (vide Mrs. Pott's learned and interesting work, *Francis Bacon and His Secret Society*): "*The glory of God is to conceal a thing, but it is the glory of a King to find it out;*" we not only find hints for the Solomon of the Rosicrucians, but proof Bacon's mind was concentric with Creation, and that he has (*in an humble way*), endeavored to imitate God in the silence and reserve of *his wisdom sacrificed by himself (as spirit) in his works.* My own humble opinion is, Christ was an expounder of the Logos Doctrine, the wisdom being always typified as the Son of God, and this idea is repeated in the Sonnets of Shakespeare.

Sir Thomas Brown writes:

The Rose of Jericho that flourishes every year just about Christmas Eve is famous in Christian reports. Though it be dry, yet will it, upon imbibition of moisture, dilate its leaves and explicate its flowers contracted and seemingly dried up. Which quality being observed the subtilty of contrivers did commonly play this shew upon the Eve of Our Saviour's Nativity, when, by drying the plant again, it closed the next day, and so pretended a double mystery, referring unto the opening and closing of the womb of Mary." (Book II. p. 76, *Enquiries into Vulgar and Common Errors.*)

It is in *Ecclesiasticus* we read: "I was exalted like a palm tree in Engaddi, and as a Rose in Jericho" (cap. 24, 14). The Rose of Jericho is sometimes called the Rose of Saint Mary. It is in connection with Solomon we find the Rose and the Lily. In *Canticles*, 2: "*I am the Rose of Sharon and the Lily of the Valleys.*" This Lily is known as *Lilium Convallium*, or the May Lily. It is with these words Bacon addresses King James I. in a letter. (The name of Solomon's wife was *Rosa*. *Purchase his Pilgrimage*, p. 271, eleventh edition.) "It is observed upon a place in the *Canticles* by some: *Ego sum flos campi et Lilium Convallium*; that, *a dispari*, it is not said *Ego sum flos Horti et Lilium Montium*, because the *Majesty* of that Person is not enclosed for a few, nor approximate to the great." (*A Letter of offer of his Service to King James I. upon his first coming in.* Part I. p. 20, *Resuscitatio*, 1671.)

This is proof King James I. was at the head of the Masons,—Bacon probably a representative Solomon. ?

In a valuable and rare little Rosicrucian pamphlet published in 1614, in my possession, I find the following passage, which is reflected again in Bacon's *Sylva Sylvarum* :

Livor iners stimulos generosis mentibus addit :
Sic per fœda Rosis allia crescit odor.

(p. 29 *Conspicilium Notitiæ Inserviens Oculis Ægris, Eucharion Cygnæo, 1614.*)

This signifies that " Envy acts as a stimulant upon generous minds, just as the rose gains in sweetness by the neighborhood of Garlic."

Bacon writes :

" Rue doth prosper much and becometh stronger if it be set by a fig tree. Which (we conceive) is caused, not by reason of friendship, but by extraction of contrary juices. The one drawing juice fit to result sweet, the other bitter. So they have set down likewise, that a rose set by garlic is sweeter." (Exp. 481, Century V., Bacon's *Sylva Sylvarum*.)

The Rose was also associated with Bacchus, for we read of chaplets of roses crowning the heads of those who indulged in Bacchanalian orgies. It was a symbol of silence, or of secrecy :

Utque latet Rosa Verna suo putamine clausa
Sic os vincla ferat, validisque arctetur habenis,
Indicatque suis proluxa silentia labris.

Adonis was slain by a boar. Now, it is very interesting and curious, to find the coat of arms of some noble German families, combining the Boar and the Rose. I allude to the famous family of Eberstein, who lived near Baden, and who were Marquises and Counts of Brandenburg. Bacon adopted and introduced, during his life time, the emblem of a Boar into his coat of arms, with what object it is impossible to say, unless as a device associated with the name of Bacon. In Sonnet liii. we read :

Describe Adonis, and the counterfeit
Is poorly imitated after you.

And in the next the rose as truth is described :

O, how much more doth beauty beauteous seem
By that sweet ornament which truth doth give !
The rose looks fair, but fairer we it deem
For that sweet odor which doth in it live.
The canker-blooms have full as deep a dye
As the perfumed tincture of the roses,
Hang on such thorns and play as wantonly
When summer's breath their masked buds discloses :

But, for their virtue only is their show;
 They live unwoo'd and unrespected fade,
 Die to themselves. ¹ Sweet roses do not so;
 Of their sweet deaths are sweetest odors made:
 And so of you, beauteous and lovely youth,
 When that shall fade, my verse distills your truth.
 (Sonnet liv.)

¹ Sweet roses do not so;
 Of their sweet deaths are sweetest odors made;
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 (Sonnet liv.)

Thomas Vaughan, a famous Rosicrucian, (known by the name, Eugenius Philalethes), writes: "In regard of the ashes of the vegetables, although their weaker, exterior elements expire by violence of the fire, yet their earth cannot be destroyed, but is vitrified. The fusion and transparency of this substance is occasioned by the radical moisture, or seminal water of the compound. This water resists the fury of the fire and cannot possibly be vanquished. *'In hac Aqua Rosa latet in hieme.'* These two principles are never separated; for Nature proceeds not so far in her dissolutions. When death hath done her worst, there is a union between these two, and out of them shall God raise us at the last day." The Rose is here represented as pent up in a crystal, and evidently typifies the sleeping powers of Nature during Winter, repeated in the beautiful story of BRIAR ROSE—the *Sleeping Beauty in the Wood*. Vaughan is enunciating the principle of immortality, known scientifically as the conservation of energy, that is, that the spiritual in nature is in reality her economical law of return and recuperation, by which the eternity of matter is established. Now, it is very curious to find this idea forming the ground idea of the sonnets ascribed to Shakespeare. In the sonnets, the same simile of the crystal is introduced:

Then, were not Summer's distillation left,
 A liquid prisoner pent in walls of glass.
 (Sonnet v.)

Sidney introduces exactly the same image:

"Have you ever seen a pure Rosewater kept in a crystal glass? How fine it looks! How sweet it smells, while that beautiful glass imprisons it! Break the prison and let the water take his own course, doth it not embrace dust and lose all his former sweetness and fairness? Truly so are we, if we have not the stay, rather than the restraint of crystalline marriage."

Compare this conservation for two immortalities:

Then let not Winter's ragged hand deface
 In thee thy Summer, ere thou be distill'd;
 Make sweet some *vial*; treasure thou some place
 With beauty's treasure, ere it be self kill'd.
 (Sonnet vi.)

"All this is part of the opening argument of the sonnets—the preservation and continuation of the Rose; that is, of *Truth in beauty dyed.*"

From fairest creatures we desire increase,
 That thereby beauty's *Rose* might never die.
 (Sonnet i.)

Zoroaster consecrated wine, a rose, a cup and the kernel of a pomegranate. (*Univ. Hist.*, v. 400.) The Rose was sacred to Dionysus. In fact, we may understand by the Rose, the spiritual in this art, so to say, concealed as wisdom (under the Rose) behind art. In the emblem of the Rosicrucians, a Crucified Rose, may be perceived the Logos doctrine at work, as sacrifice, secrecy and beauty, in connection with Plato's philosophy. I may be here allowed to remark, I have been, I believe, charged with plagiarizing the Rosicrucian theory of the origin of the plays, and of Bacon's *Atlantis* from others in London. I, therefore, here cite from A NEW STUDY OF SHAKESPEARE, written by me (published in 1884, by Messrs. Trubner & Co., Paternoster Row, London, E. C.): "It is more likely, however, that

For nothing this wide universe I call,
Save thou, my rose; in it thou art my all.

(Sonnet cix.)

It was also sacred to Venus and to Adonis, and I think the poem of Venus and Adonis has a great deal in it pointing to the mystic symbolism of the Society of the Rose or Rosicrucians:

Est Rosa flos Veneris, cujus quo facta laterent,
Harpocrati matris, dona dicavit Amor;
Inde Rosam mensis hospes suspendit Amicis,
Convivæ ut sub ea dicta tacenda sciant.

The sonnets open with an address to the *Rose as Truth*:

From fairest creatures we desire increase,
That thereby beauty's rose might never die.

(Sonnet i.)

Ah! wherefore with infection should he live,
And with his presence grace impiety,
That sin by him advantage should achieve
And lace itself with his society?
Why should false painting imitate his cheek
And steal dead seeing of his living hue?
Why should poor beauty indirectly seek
Roses of shadow since his rose is true?

(Sonnet lxxvii.)

It is the marriage of Truth and Beauty, prefigured as the Rose, and the Secrets under art (or the Rose), which open the theme of these sonnets.

Saint Augustine writes of King Solomon:—"Solomon—*had Peace according to his name, for Solomon means pacific.*"

(*The City of God*, Book xvii., p. 190, Dods vol. ii.)

Now the Rosicrucians frequently called their society, *The Valley of Peace*, which is perfectly in accordance with Solomon's flower, *The Lily of the Valley*. Lord Bacon in his *Holy War*, and elsewhere, frequently introduces the word *Peace*, as ascribed to his objects and methods. I am convinced Bacon was the representative Solomon

in Love's Martyr, we have the secret society hinted at in the *New Atlantis*, and that the author of the plays is not 'that affable familiar ghost,' William Shakespeare, whom Greene accused of 'beautifying himself in others' feathers,' but the great mind who wrote: 'Since I have lost much time with this age, I would be glad, as God shall give me leave, to recover it with posterity.' Have we not in the title (Love's Martyr) of this strange work a hint in connection with the love philosophy of Plato and the Rosicrucians at the same time?" (page 200.) The whole of this early work by me is more or less impregnated by the theory of the Rosicrucian character of the plays. I went so far, even, as to furnish a photograph of Shakespeare's monument, in order to show the two Cupids placed overhead—one with a torch, the other with a spade—are the Rosicrucian emblems of Love and Death.

of the society of the Rosie Cross. Like Solomon, he wrote a natural history, comprised chiefly of the history of plants from the moss on the ground to the cedar of Lebanon. And in his *Two Books Advancement of Learning*, 1605, he inserts twenty-five of the proverbs of Solomon, with lengthy comments upon them. Solomon was a type of Christ. The Temple of Solomon (which Archbishop Tenison twice applies to Bacon's *Instauration*) standing for the "House of Wisdom," of which Christ is the cornerstone.

Bacon's parables of Solomon consist of *thirty-four proverbs* inserted in his *De Augmentis*. Curiously his *New Atlantis*, which in scheme and ends is the typical *New Jerusalem*, also consists of *thirty-four pages*. (vii Edition.)

With regard to Saint Augustine (St. Austin), who was the great authority of the Knights Templar, it is certainly worthy of note to find Lord Bacon devoting part of an entire book of his *Advancement of Learning*, or *De Augmentis Scientiarum*, to that Father. The forty-ninth deficient of a *new world of sciences* being entitled "*Irenæus sive de gradibus unitatis in civitate Dei*, or of the degrees of unity in the City of God."

This is another hint for a brotherhood founded upon the doctrines of *Peace*, which, indeed, Bacon dwells much upon in this Deficient. Bacon commences this section :

"It imports exceedingly the *Peace of the Church*. That he that makes mention of *Peace* shall bear away that answer, *Jehu* gave to the messengers, "Is it *Peace*, Jehu? What hast thou to do with *Peace*? Turn and follow me." *Peace* is not the matter that many seek after, but parties and sidings." (p. 473 *Advancement*, 1640.)

The Rosicrucians open many of their manifestoes with an allusion to *Peace*. Thus Eugenius Philalethes, "To the most illustrious and truly regenerated brethren R. C., to the *peace-loving* apostles of the church, in this contentious age, salutation *from the Centre of Peace*." (*Anthroposophia Theomagica* of Thomas Vaughan.)

Bacon writes :

"I like better that entry of truth which cometh peaceably with chalk, to mark up those minds which are capable to lodge and harbor it." (*Redargutio*.)

This forms the thirty-fifth aphorism also of the first book of the *Novum Organum*. In the 1614 *Fama Fraternalis* we read: "Truth is *peaceable*, brief, and always like herself in all things."

Of Free Masonry we read: "During the reigns of Edward V. and Richard III. it again declined, *but came again in repute* on the

accession of Henry VII., in 1485. It was then patronized by the master and fellows of the order of *St. John of Rhodes (now Malta)*, who, at a Grand Lodge meeting in 1500, chose Henry for their protector. On the 24th of June, 1502, a lodge of masters was formed in the palace, at which the King presided as G. M.; and after appointing his wardens, proceeded in great state to Westminster Abbey, where the foundation stone was laid of that excellent piece of Gothic architecture, called *Henry the VII.'s Chapel*. The cape stone of this building was celebrated in 1507. The following noble structures were all finished in this reign: The Palace of Richmond, the College of Brazen-nose in Oxford, as also Jesus and St. John's College in Cambridge."

Bacon, in his *History of King Henry the Seventh*, introduces the passage I have italicized, viz., that Henry VII. was chosen by the Knights of St. John of Rhodes for their protector. I need hardly inform the reader, the Rosicrucians traced their order to the island of Rhodes, or *Roses*, which latter is the Greek original of the name. St. John was their patron saint. Bacon writes:

"With this answer JASPER PONS returned, nothing at all discontented. And yet this declaration of the King gave him that reputation abroad, as he was not long after elected by the KNIGHTS OF THE RHODES, PROTECTOR OF THEIR ORDER." (*History King Henry the Seventh*, 1622, p. 202.)

Notice, Bacon does not write "*Knights of Rhodes*," but of "*the Rhodes*," most likely implying "*Knights of the Roses*." This fact, I imagine, had a powerful effect upon Bacon's mind in making him select this reign for a history which should contain MANY PROFOUND SECRETS WRITTEN AND HIDDEN UNDER THE ROSE. In the collection of laudatory poems in Latin, prefixed to the translation of Bacon's *De Augmentis*, (by Gilbert Wats, 1640), entitled MANES VERULAMIANI, is one signed by Thomas Randolph, which has these lines:

"Sed quanta effulgent plus quam mortalis ocelli
Lumina, dum regni mystica sacra canat?
Dum sic naturæ leges, arcanaque Regum,
Tanquam a secretis esset utrisque, canat:
Dum canat Henricum, qui Rex, idemque Sacerdos,
Connubio stabili junxit utramque Rosam." ¹

¹ There is another Latin poem upon Bacon's *King Henry the Seventh*, to be found in the *Opera Moralium et Civilium*, 1638, signed T. P.:

De Connubio Rosarum.
Septimus Henricus non aere et marmore vivit;
Vivit at in chartis, magne Baconè, tuis.
Junge duas, Henrice, rosas; dat mille Baconas;
Quot verba in libro, tot reor esse rosas.

The last line is very curious, signifying Bacon's *History of King Henry the Seventh* is full of Secrets or Roses,—for the Rose means a secret—under the Rose!

On the frontispiece portrait of Bacon, by Marshall (*Advancement of Learning*, 1640), Bacon may be seen, writing upon the book in front of him, the words:

Connubio jungam stabili——

On the other page is written:

Mundus mens.

With regard to Bacon's ancestral home, St. Albans, it claims rivalry with the City of York, to be the original and first seat of Masonry (and even of the Bardic traditions, connected with Glastonbury and the Arthurian Legend) in England. There is every reason to believe Saint Alban was the real founder of Masonry. I, therefore, give here some account of the manuscripts of Elias Ashmole, the Rosicrucian, who is reported to have been one of the members of the great meeting held at Warrington in 1646 by the Masons, when they adopted Bacon's two pillars.

An old manuscript, which was destroyed with many others in 1720, said to have been in the possession of Nicholas Stone, a curious sculptor under Inigo Jones, contains the following particulars:

“St. Albans loved Masons well, and cherished them much, and made their pay right good; for he gave them 2 shillings per week, and 3 pence to their cheer; whereas, before that time, in all the land, a Mason had but a penny a day, and his meat, until St. Albans mended itt, and he gott them a charter from the King and his counsell for to hold a general counsell, and gave it the name of assemblee. Thereat he was himselfe, and did helpe to make masons, and gave them good charges.”

In some of Mr. Ashmole's manuscripts there are many valuable collections relating to the History of the Free Masons, as may be gathered from the letters of Dr. Knipe (of Christ Church, Oxford,) to the publisher of Ashmole's life, the following extracts from which will authenticate and illustrate many facts in the following history:

“What from Mr. Ashmole's collection I could gather, was, that the report of our Societies taking rise from a bull granted by the Pope in the reign of Henry VI. to some Italian architects to travel over all Europe to erect chapels, was ill founded. Such a bull there was; and those architects were Masons. But this bull, in the opinion of the learned Mr. Ashmole, was confirmative only, and did not by any means create our Fraternity, or even establish them in this kingdom. But as to the time and manner of that establishment something I shall relate from the same collections.

“St. Alban, the protomartyr, established Masonry here, and from his time, it flourished, more or less, according as the world

went, down to the days of King Athelstane, who, for the sake of his brother Edwin, granted the Masons a charter.

“Carausius, a Roman general, patronized the fraternity, and encouraged learning. He also collected the best artificers from many countries, particularly Masons. He appointed Albanus, his steward, the principal superintendent of their meetings. Under his government, lodges began to be introduced, and the business of Masonry regularly carried on. They obtained, through the influence of Albanus, a charter from Carausius to hold a general council, at which Albanus presided, and made many new members. This Albanus was the celebrated St. Albans, the first martyr in Britain for the Christian faith.

“In the year 557 A. C., when St. Austin with a number of monks, among whom the arts had been preserved, came to England. By these the principles of Christianity were propagated with such zeal, that a number of Kings were converted. St. Austin then became the patron of the order, and by the aid of foreigners introduced the Gothic style of building. He appeared at the head of the fraternity in founding the old Cathedral of Canterbury, in the year 600; that of Rochester in 602; St. Paul’s, in London, in 604; St. Peter’s, in Westminster, in 605; as well as many others.”

In the Harleian MSS., No. 2054, Circa A. D. 1650:—“Of the many curious old MSS. preserved in the British Museum, the Bodleian Library at Oxford, etc., there are few extant more interesting to the antiquarian student than the Harleian MSS. They appeal also to us as Masons, as we shall endeavor to point out. Speaking of Masonry, the author or authors begins with a dissertation on the seven liberal arts and sciences, viz.: “Grammar, Rhetoric, Logic, Arithmetic, Geometry, Music, and Astronomy.” After tracing Masonry through Noah and Moses to David and Solomon, it carries it into France by one Nymus Græcus, who had been at the building of Solomon’s Temple. From France it takes Masonry into England in the time of St. Alban, then on to the time of King Athelstane. Reference is also made in these MSS. to Prince Edwin, therein called Hadrian.”

I find Professor Buhle, in his *Ursprung und Schicksale der Orden der Rosenkreuzer und Freymaurer*, alluding to both orders as having their first origin in England:

“Allerdings hat die ältere Geschichte sowohl des Rosenkreuzer als des Maurerordens, auch wenn man gewisse historische That-sachen als dahin gehörig erweisen kann, viele Lücken, zumal was das Detail betrifft, die sich bis jetzt überhaupt nicht ausfüllen lassen, oder die ich nicht auszufüllen vermag, da dieses von historischen Documenten und Nachrichten abhängt, *die wahrscheinlich in England und Schottland, den ersten Wohnsitzen beider Orden*, noch hier und da exis-

tiren, die aber mir unbekannt sind, oder die ich, falls ich auch von diesen und jenen eine literarische Notiz gehabt hätte, nicht beweisen konnte." (p. 26, 1804.)

I now give the conclusions at which Frederick Nicolai arrived upon the same subject :

"Dass durch die Rosenkreuzerische Physik, UND DURCH BACON'S ATALANTIS veranlasst (nach welchen beiden die physikalischen Entdeckungen sollten geheim gehalten werden, und durch die bildische Sprache der damaligen Chemiker wirklich geheim gehalten wurden), eine Anzahl von verschiedenen Personen sich zusammengethan habe, um eine Gesellschaft zu errichten, WELCHE BACON IN DER ATALANTIS DAS SALOMONISCHE HAUS GENANNT HATTE, d. h. eine Gesellschaft zu errichten, welche die Werke Gottes in der Natur, und die Ursachen der Dinge zu erforschen suchte." (p. 61, Einige Bemerkungen über den Ursprung und die Geschichte der Rosenkreuzer und Freymaurer, 1806.)

Mr. Soane asserts the same theory: "That Freemasons are either deceived or deceivers," and adds, "Their society sprang out of decayed Rosicrucianism."

Let me here state, to the authority and opinion of Buhle and Nicolai can be added the German philosophers and writers, Meiners, Gatterer, Dornden, Semler, and other mystics of the Eighteenth Century, who each and all held up Freemasonry as a branch of their own Rosicrucian Cabala, and this opinion was corroborated by the practice of Fustier, Peuvret, Pyron and others, who knew perfectly the actual source of Freemasonry in the Knights Templar order, through the secret society of the Rose, which sprang out of the ruins of the former, rescued by one faithful brother, states John Valentine Andreas. This we can well believe, for it has been thoroughly established by Rossetti (in his *Anti-papal Spirit that Preceded the Reformation*), that Dante has been initiated into the nine degrees or rites of the Templar order. That is why the *Divine Comedy* is so full of mysticism and symbolism, and the introduction of the Red and White Rose, points out the source of the society, known later by the name of the Rosicrucians. Somebody at the end of the Sixteenth, and at the beginning of the Seventeenth Centuries (1603), remodeled in England, and reconstructed the society, states Robert Fludd, in his *Tractatus Apologeticus* (1617), wherein he takes up the cudgels, to defend the society against the attacks of Libavius.

In 1646 we hear of a meeting or lodge held at Warrington, where Elias Ashmole, the celebrated Rosicrucian, is present, and

Bacon's two pillars, with their globes on the top (known to every Mason), are adopted and his *New Atlantis* discussed. And this is the first authentic and trustworthy evidence we possess of modern Freemasonry and its origins. De Quincey indorses Buhle's statement, that Masonry was modified Rosicrucianism and sprang out of it. Buhle and Nicolai, in the passages in German, state that probably both orders had their dwelling-place in England and Scotland, (according to historical documents and traditions,) and that Bacon's *Atlantis or Solomon's House* was the original of the society. What made Bacon invent his *Atlantis*, his pillars, and the entire scheme? Masonry did not exist in its modern form in his age. My opinion, nay, my conviction, I may say is, Bacon, (a profound student of Dante and Virgil,) living in an ancient Masonic center like St. Albans, contemplated the revival and resuscitation of a secret brotherhood and knightly order, borrowed from the Templars and their mystic Rose. His dialogue of A HOLY WAR is the most conclusive possible hint for the TEMPLE, and its peaceful soldiery, possible to conceive. It proves, beyond doubt, Bacon was a propagandist for the reformation and the restoring of man's fallen condition.

In the Sonnets we read:—

Was it the proud full sail of his great verse,
Bound for the prize of all too precious you,
That did my ripe thoughts in my brain inhearse,
Making their tomb the womb wherein they grew?

(Sonnet lxxxvi.)

Of Dante's *Divine Comedy*, Blake writes:

“ This poem *is at once a tomb and a cradle*,— the tomb of a world that was passing,— the cradle of the world that was to come; a portico between two temples, that of the past and that of the future. *In it are deposited the traditions, the ideas, the sciences of the past, as the Egyptians deposited their kings and symbolic Gods in the sepulchres of Thebes and Memphis.* The future brings into it, its aspirations and its germs, enveloped in the swaddling clothes of a rising language, and a splendid poetry,— a mysterious infant, that is nourished by the two teats of sacred tradition, and profane fiction, Moses and St. Paul, Homer and Virgil.” (*Astronomical Myths*. Blake, p. 307.)

This is perfectly true, for Dante was initiated into the nine degrees of the Knights Templar, who were the Free Masons, so to speak, of the Middle Ages, and who from their travels in the East, and all over Europe, had become the guardians of the secret doctrines gathered from every source, and which eventually passed

into the hands of the Rosicrucians,— a society “formed out of their ruins and decay by one faithful brother,” writes John Valentine Andreas, their reputed head. (Christ. Mythol.) Virgil takes up the lighted torch of Homer and hands it on to Dante, who passes it to the genius behind the Shakespeare mask, Francis Bacon. Thus the “handing on of the lamp for posterity,” has been kept going, by a chain of giant poets, who, like the distant peaks of some mighty range of Alps, beckon and nod to each other, o’er the cloudland of ignorance, and above the mists of the ages. No wonder Bacon writes, “The heathen antiquities are like FAME *Caput inter Nubila Condit, her head is muffled from our sight.*” Dante’s Rose of Paradise shows the society of the Rose existed in his age, and I think from Sonnet 86, we can gather a hint, Dante (and possibly Virgil also,) were the inspiring sources of Francis Bacon.

Two of Michael Maier’s works, published just after Shakespeare’s death, 1616, and bearing date in the prefaces September, 1616, have for titles *Lusus Serius* and *Jocus Severus*. My opinion is these titles refer to Bacchus or the theatre, which indeed is made up of comedy and tragedy; that is, of the jocose and the grave, the *ridiculous* and the *serious*, which both these titles indicate. In Plato’s *Cratylus* we read:

Herm. But what will you say concerning Dionysius?

Socrates. You inquire about great things, O Son of Hipponicus. But the mode of nomination, belonging to these Divinities, is both *Serious and Jocose*.

There is no doubt, in both of these works by Maier, there is a serious purpose hidden behind the allegories or fables, in which he disguises his real meaning.

— Ridentem dicere verum
Quid vetat?

In Maier’s *Jocus Severus* we find the title, “Tribunal Æquum quo Noctua Regina avium, Phœnice arbitro, post varias disceptationes et querelas volucrum eam infestantium pronuntiatur, et ob sapientiam singularem, Palladi sacrata agnoscitur.” (*Francofurti*, 1617.) The dedicatory epistle concludes: “*Dabam Francofurti ad mœnum mense Septembri, Anno 1616, transitu ex Anglia in Bohemiam.*” That is to say, it was written evidently in England, and this preface was written *five months after Shakespeare’s death*. That Maier is alluding, by his chief title, to tragedy and comedy

may be inferred by the preface. He writes, in allusion to the title *Jocus Severus*:

*Vita hominum scena est, lususque, aut ludere discas
Curis sepositis, aut miseranda feras.* (p. 3.)

The protagonist of the piece is the Owl, who being persecuted by other birds, refers to the Phœnix, as a tribunal of justice upon the question. By the Owl (*Noctua*) I understand alchemy, — and the fraternity of the Rosycross, who, persecuted by the age, take refuge in night and occult wisdom.

“Est autem *Noctua* non noctua, sed (de mundanis loquendo) ars artium et scientia scientiarum, CHEMIA, quæ à diverso hominum genere quotidie accusatur, contumeliis afficitur et convitiis proscinditur, nempe *primo*, à stultis, stupidis, indocilibus, et indoctis, quales describuntur sub nomine cornicis, graculi, picæ, corvi, anseris, hirundinis; *secundo* à literatis quidem, sed rei veritatis ignaris, iique denotantur sub nomine philomele, psittaci, gruis; *tertio* ab avaritia præoccupatis, mente improba, cervice dura, nimis credulis, inconstantibus et sumptus expendere detrahentibus, qui significantur per cuculum, monedulam, picum, ardeam. *Noctua* dicitur, quia in tenebris vivit, multisque noctium laboribus acquiritur, de qua, Avicenna (*lib. de anima dict. 6 cap. 17*) ‘*Ego hoc totum,*’ inquit didici frequenter legendo, et parum dormiendo, et parum comedendo et minus bibendo, et quantum expendere socii mei in lumine potandum vinum de nocte, tantum ego expendi ad vigilandum et legendum de nocte in oleo, et quantum expendebant in conversione, amplius expendebam ego in lumine ad vigilandum, et discendum de nocte, et nisi hoc facerem, non scirem de magisterio.”

“Quæ vero causa fuerit, cur *Noctua* Palladis et sapientiæ avis Athenarumque doctissimarum quondam propria fuerit, eruditis forte inolevit, licet vulgo fortuitum quid videatur. Eadem certe nobis in proposito est, cui *Noctua* Reginam Avium dignemur et indigitemus. *Phœnix* vero illi iudex appellatur, nempe ex avium genere justissimus et opulentissimus, ne quid in gratiam illarum aut odium hujus dicat: qui an unquam, qualis putatur, vixerit, an vëro alio modo, cuilibet disquirendum relinquo. Qualis autem fuisse hæc avis credita sit antiquis temporibus, ex Tacito huc adscribam. Is (*lib. 6 annalium*) sic narrat. Anno urbis 787 Paulo Fabio L. Vitellis Coss. post longum seculorum ambitum avis Phœnix in Ægyptum venit, præbuitque materiam doctissimus indigenarum et græcorum multa super res miraculo disserendi: de quibus congruunt, et plura ambigua sed cognitu non absurda promere libet.”

In some of Bacon's Latin works there are a great number of ornamental headpieces or colophons, and the first letter (com-

mencing chapters and books) of the first word and line, are borrowed from scriptural things. A favorite one is David playing on his harp, which recalls the 49th Psalm, (4):

“Hear this all ye people; give ear all ye inhabitants of the world: both low and high, rich and poor together, my mouth shall speak of wisdom, and the meditation of my heart shall be of understanding. I WILL INCLINE MY EAR TO A PARABLE; I WILL OPEN MY DARK SAYINGS UPON THE HARP.”

So, upon page 56 of the *Advancement of Learning*, 1640, reproduced, there are the words *Verba Sapientum sunt tanquam aculei, et tanquam clavi in altum defixi.* (Eccles. 12.) The words of the wise are as goads and as nails fixed in. Of course this means, that profound wisdom, always contains something in its words to excite our curiosity, and stimulate our minds, to search out the keys and secrets written in the depths of its dark profundities (altum), like stars, (or even, keys,) far off in the Heavens. All this applies to Bacon's entire works. They have been written with the double purpose of obsuration and revelation, and can be best compared to the Bible, and particularly the wisdom of Solomon and David's Psalms. It is useless to approach Bacon's works from the standpoint of common sense, or as an open problem. They are purely esoteric and spiritual, profoundly dark, and obscurely written, and he must indeed be a Delian Diver, who hopes to pluck out the heart of the mystery, save by illumination, which latter is a species of intellectual instinct, or intuition, sharpened by practice and mental discipline.

Everybody who knows the least bit in the world about Freemasonry will allow Lord Bacon was a Mason. His pillars or columns prove that. De Quincey writes:

“The two pillars, also, Jachin and Boaz (strength and power), which are amongst the memorable singularities in Solomon's temple, have an occult meaning to the Free-masons, which, however, I shall not undertake publicly to explain. This symbolic interest to the English Rosicrucians in the attributes, incidents and legends of the art exercised by the literal Masons of real life, naturally brought the two orders into some connection with each other. They were thus enabled to realize to their eyes the symbols of their allegories; and the same building which accommodated the guild of builders in their professional meetings, offered a desirable means of secret assemblies to the early Free-masons. An apparatus of implements and utensils such as were presented in the fabulous sepulchre of Father Rosycross, were here actually brought together. And accordingly, it is upon record that the first formal and solemn lodge

of Freemasons, on occasion of which the very name of Free-masons was first publicly made known, was held in Mason's Hall, Mason's alley, Basinghall street, London, in the year 1646. Into this lodge it was that Ashmole, the antiquary, was admitted. Private meetings there may doubtless have been before, and one at Warrington (half-way between Liverpool and Manchester) is expressly mentioned in the life of Ashmole; but the name of a Free-masons' Lodge, with all the insignia, attributes and circumstances of a lodge, first came forward in the page of history on the occasion I have mentioned. It is, perhaps, in requital of the services at that time rendered in the loan of their hall, etc., that the guild of Masons as a body, and where they are not individually objectionable, enjoy a precedency of all orders of men in the right to admission, and pay only half fees. Ashmole, by the way, whom I have just mentioned as one of the earliest Free-masons, appears from his writings to have been a zealous Rosicrucian." (*Essay on Rosicrucians.*)

For the account of these columns or pillars see the First Book of Kings vii. 14-22, where it is said, "And upon the top of the pillars, was Lily work." Compare: "And he reared up the pillars before the temple, one on the right hand, and the other on the left; and called the name of that on the right hand Jachin, and the name of that on the left Boaz." (*Chronicles II.*, chap. iii. 17.) This proves Bacon's entire Instauration is the HOUSE OF WISDOM, as indeed Archbishop Tenison twice states in his *Baconiana*, 1679. (See *Francis Bacon.*)

I have stated in my last work (*Francis Bacon*), that most of the Rosicrucian literature appeared (and most certainly the Rosicrucian mania was at its height,) about the date of Shakespeare's death, 1616. Here is the proof:

"The sensation which was produced throughout Germany by the works in question, is sufficiently evidenced, by the repeated editions of them, which appeared between 1614 and 1617, but still more by the prodigious commotion which followed in the literary world. In the library at Göttingen, there is a body of letters, addressed to the imaginary order of Father Rosycross, from 1614 to 1617, by persons, offering themselves as members." (*De Quincey's Essay.*)

Again:

"To a hoax played off by a young man of extraordinary talents in the beginning of the seventeenth century (*i.e.*, about 1610-14), but for a more elevated purpose than most hoaxes involve, the reader will find that the whole mysteries of Free-masonry, as now existing all over the civilized world, after a lapse of more than two centuries, are here distinctly traced: such is the power of a grand and capa-

cious aspiration of philosophic benevolence to embalm even the idlest levities, as amber enshrines straws and insects!" (*Ib.*)

"Thus I have traced the history of Rosicrucianism from its birth in Germany; and have ended with showing that, from the energetic opposition and ridicule which it latterly incurred, no college or lodge of Rosicrucian brethren, professing occult knowledge, and communicating it under solemn forms and vows of secrecy, can be shown from historical records to have been ever established in Germany. I shall now undertake to prove that Rosicrucianism was transplanted to England, where it flourished under a new name, under which name it has been since re-exported to us in common with the other countries of Christendom. For I affirm, as the main thesis of my concluding labors, THAT FREE-MASONRY IS NEITHER MORE NOR LESS THAN ROSICRUCIANISM AS MODIFIED BY THOSE WHO TRANSPLANTED IT TO ENGLAND." (*Ib.*)

This is a thesis difficult to prove, because there exists abundant evidence St. Alban cherished Free Masons, and that it existed in King Henry the Sixth's reign. I should here do well to caution the student against taking De Quincey as an absolute authority upon this subject. His essay upon the Rosicrucians and Free Masons seems a very recondite and exhaustive study to the uninitiated. So I once thought myself, and I dare say thousands have read the essay, with the idea, De Quincey had deeply read himself up upon the subject. I happened, however, to come across Buhle's famous Dissertation (read by the professor in 1803, to the Society of Göttingen) upon this subject, and I recognized at once the source of De Quincey's information and inspiration. In short, De Quincey's essay is entirely borrowed from Buhle, even to the learned foot-notes, and I question, De Quincey had ever read any of the genuine and real Rosicrucian literature for himself at all. De Quincey cuts up Buhle's dissertation, as the Abyssinian is reported to do with regard to the living animal, carves a steak, helps himself, and tortures his subject, without killing him. De Quincey contradicts himself, and is just as confused over his subject as Buhle whom he ridicules for this identical reason. De Quincey tells us of the lodge meeting at Warrington in 1646, but omits to state what Oliver (in his *Discrepancies of Freemasonry*) adds, that Bacon's *New Atlantis* was there discussed and his pillars adopted. This proves Bacon's Rosicrucian (or at least Masonic) affiliations, and it gives the evidence all in favor of Nicolai, Buhle and many other German writers on this subject.

In Bacon's *Resuscitatio*, 1671, there are certain psalms translated

by him, I am of the belief, with the purport of Masonic symbolism. For example, the 137th Psalm is translated by Bacon, and this psalm is part of the reception or rite of the degree of super-excellent master in cryptic Masonry :

“ When as we sat all sad and desolate
By Babylon upon the river’s side,
Eased from the tasks, which in our captive state
We were enforced daily to abide,
Our harps we had brought with us to the field
Some solace to our heavy souls to yield.”
(Resuscitatio, 1671.)

In Mackey’s *Cryptic Masonry* he gives this verse as part of the reception into the degree mentioned, thus :

By Babel’s stream we sit and weep;
Our tears for Zion flow ;
Our harps on drooping willows sleep;
Our hearts are filled with woe.
(p. 83 *Cryptic Masonry Manual of the Council*, 1867.)

Here, let me state, I am not a Freemason, and have never been one at any time, or taken any degree whatever. I am, therefore, under no consciousness of betraying any secrets of the craft.

THE ACORN ORNAMENT.

An Acorn ornament in the headpieces of Bacon’s works is very frequent and conspicuous, found often with colon dots and notes of interrogation. A little work entitled *Historical Memoirs on the Reigns of Queen Elizabeth and King James*, fell into my hands, of date 1658, and in this work appears exactly the same head ornaments as in Tennyson’s *Baconiana* (1679), with a single Acorn in the center. In the *Epistle to Lucilius* I found this (in curious mixture of italics and non-italicized words) :

“ So far as the stationer’s mere *zeal to gain*, rather than any propensity to the advancement of learning, did for a while keep Bacon, Rawleigh and divers incomparable spirits more from perishing at the bottom of oblivion, good books (anciently written in the bark of trees,) and now turning in their progress, so exactly the fate of ACORNS, that if their chance be to withstand the *swinish contamination* of their own *age*, and *trampling* into the dirt of contempt, they do not seldom afterwards become the gods of the nations and have temples dedicated to their worship. As their authors, in this participate with other good men, who attain not to a state of *glory* till after this life.”