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FRANCIS BACON.

THE TRUE AND ONLY SHAKESPEARE.



Fair, Kind, and True

P. N. U.

AND

W. H.

BY

JUNIUS, JR.

J. UG. N.

SCRANTON, PA.:
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Introduction.

Let not my love be call'd idolatry,
Nor my beloved as an idol show,
Since all alike my songs and praises be
To one, of one, still such, and ever so.
Kind is my love to-day, to-morrow kind,
Still constant in a wondrous excellence ;
Therefore my verse to constancy confined,
One thing expressing, leaves out difference.
' Fair, kind, and true ' is all my argument,
' Fair, kind, and true ' varying to other words;
And in this change is my invention spent,
Three themes in one, which wondrous scope affords.
' Fair, kind, and true, ' have often lived alone,
Which three till now never kept seat in one.

—105th Sonnet.

From the title page of this volume it might be inferred that a " Love Story " in the popular style of the day, would be the subject of its pages.

It may be necessary then to declare in this introduction that New Discoveries and true investigations in the subjects discussed will be the sole aim and purpose of the writer.

For nearly three centuries the Shakespeare Plays, Sonnets, and Poems have been before the eyes of the literary world, and investigated by the clearest intellects of the time.

It will then probably be considered a rash, foolish, and perhaps insane statement to assert that these writings, especially the Sonnets, have been misunderstood and mis-interpreted, and that in-folded in the Sonnets there is a "tale within a tale," another story told, and delivered in the Esoteric or secret method of delivery.

And this story will elucidate the true meaning of the Poems, and also relate a biographical history of Shakespeare.

As the Sonnets are not printed in many editions of Shakespeare, and are thought obscure and mysterious in their meaning, I herein give the received explanation as expounded by the commentators.

The critics generally consider the Sonnets as Six Poems and classify them as follows:

First Poem, 1 to 26.—To his friend persuading him to marry, and beget a son.

Second, 27 to 55.—To his friend, forgiving him for having robbed him of his mistress.

Third, 56 to 77.—To his friend, complaining of his coldness, and warning him of life's decay.

Fourth, 78 to 101.—To his friend, complaining that he prefers another poet's praises, and reproving him for faults that may injure his character.

Fifth, 102 to 126.—To his friend, excusing himself for having been sometime silent, and disclaiming the charge of inconstancy.

Sixth, 127 to 152.—To his mistress on her infidelity.

The last two, 153 and 154, are not classed as a poem by the critics. The total is 154.

The above explanation of the Sonnets and of the Poet's meaning, have been accepted generally, with some minor variations.

The extract following, from a recent publication on the Poem's will give an idea of the progress of investigations up to date.

The author—a learned Shakespearean editor—gives the result as follows : “ * * * I have kept beside me for several years an interleaved copy of Dyce's text, in which I set down, from time to time, anything that seemed to throw light on a difficult passage. From these jottings, and from the Variorum Shakespeare of 1821, my annotations have been chiefly drawn. I have had before me, in preparing this volume, the editions of Bell, Clarke and Wright, Collier, Delius, Dyce,

Halliwell, Hazlitt, Knight, Palgrave, Stanton, Grant White; the translations of Francis, Victor Hugo, Bodenstedt, and others, and the greater portion of the extensive Shakespeare Sonnet literature, English and German. * * *

Is is sorrowful to consider of how small "worth the contribution I make to these Poems is, in proportion to the time and pains bestowed."

After the unfruitful results of these distinguished authors it is a bold proceeding for a novice in literature to undertake a solution of this question; but from actual proofs of the truth of discoveries already confirmed, he is encouraged to enter the lists, and requests an impartial hearing, and will, as in duty bound, abide the issue.

It is a well-known fact that the first Folio of the Shakespeare Plays, in 1623, and the two succeeding editions, contained many mistakes in the numbering of their pages.

In many instances omission of pages, misplacement and repetition of pages, and in two instances, mistakes in title headings of plays; all which have been imputed to the negligence of the printers of that time. Now, these mistakes, or apparent mistakes, were intentional and designed—not accidental—and were intended to point to and refer to certain Special Sonnets in the edition of 1609, and subsequent issues.

The true meaning of the Sonnets is to define and relate the history of the Plays, and other facts con-

nected with the personal history of the Poet—told in the Esoteric or Acroamatic method of delivery, which to-day exists in these Poems, infolded in the outside or common meaning.

And this secret, or inner meaning of the Poems, has remained dormant for three centuries and has never been understood by commentators or expounders.

The mistakes and mispaging of the Folio point, like an index mark, to a Special Sonnet, corresponding with page number, and which in turn refers, in sense and subject of Sonnet, to the play wherein the mistake occurs in the first Folio.

The Sonnets belong to the department of Parabolical Poesy, much practiced, and in vogue in the reign of Elizabeth, and is described by a cotemporary of Shakespeare as follows:

“Allusive or Parabolical Poesy is a narration applied only to express some special purpose or conceit. It is Typical History, by which ideas that are objects (subjects) of the Intellect, are represented in forms that are objects of the Sense.”

For instance, the Son in the Son-nets is the *object* of the Sense to signify a Play, a subject of the Intellect to be composed, printed and issued.

The friend whom the Poet desires to beget the Son in the beginning of these Poems, is the alter-ego of the Poet—in fact, actually himself—and after the twentieth Sonnet is the love of the Poet, as being a type, or representative, of the Plays, and is figura-

tively made use of, to portray the love of the Poet for his art. The Poet himself, in these Poems, is the first person or speaker, and can be known by that mode of address. The other part of himself, his alter-ego, is usually addressed as the Second Person, as: Thou, You, etc.

The Mistress (the woman in black, or quadroom as some of the critics pronounce her) is not an actual person, or an immoral mistress, although the love of the Poet. She is the projected Folio of 1623, and is figuratively, or typically, addressed as his Love—the Drama. There is only one actual, real, living person represented in the Sonnets, and he is the Poet himself.

Before proceeding to prove the above by a special analysis and comparison of the Sonnets to the Plays. I will quote an extract from the "Wisdom of the Ancients," published and issued by Lord Bacon, in 1609—the same year the Sonnets were issued. In the preface the author, in describing and explaining the method of the ancient writers, to convey or impart their meaning by means of Similes, Comparisons and Allusions, such as I have mentioned as existing in the Sonnets, writes :

"And even to this day, if any man would let new light in upon the human understanding, and conquer prejudice, without raising contests, animosities, opposition or disturbance, he must still go in the same path, and have recourse to the like method of allegory, metaphor, and allusion."

In another work by Lord Bacon, in 1623, the same year as the Shakespeare Plays were issued, the author (Bacon) explains the Esoteric or Acroamatic method of delivery, which I claim exists in the Sonnets to-day. And it is only by a practical application of this method and its explanation that the Sonnets can be understood as the author intended they would be in time, and their secret meaning explained. And this meaning will prove that the author had a purpose and design in their compilation which have been radically misunderstood and consequently mis-interpreted by the commentators.

It will also exonerate the author from the charges of infidelity and immorality attached to his name from the mistakes of critics, who did not comprehend his meaning. The extract following is found in Lord Bacon's "De Augmentis," Book 6, and describes two methods, viz.: the Common or Exoteric, and the Secret or Acroamatic :

"For both methods agree in aiming to separate the vulgar among the auditors from the select ; but then they are opposed in this, that the former Exoteric makes use of a way of delivery more open than the common ; the latter Acroamatic of which I am now going to speak, of a way of delivery more secret.

Let the one then be distinguished as the Exoteric method, the other as the Acroamatic, a distinction observed by the ancients principally in the publication of books, *but which I transfer to the method of delivery.*

Indeed this Acroamatical or Enigmatical method was itself used among the ancients and employed with judgment and discretion, but in later times it has been disgraced by many, who have made it a false and deceitful light to put forward their counterfeit merchandise. The intention of it, however, seems to be by obscurity of delivery to exclude the vulgar (that is, the profane vulgar) from the secrets of knowledge ; and to admit those only who have either received the interpretation of the enigmas through the hands of the teachers, or *have wits of sharpness and discernment as can pierce the such veil.*"

From the early introduction of these extracts and quotations, from the writings of Lord Bacon, it may be surmised that the old question of rival authorship of the Dramatic Works of William Shakespeare is about to be revived, and the Baconian and Shakespearean forces placed in opposition.

From the writer's investigation and point of view there cannot be any rivalry on this question ; and paradoxical as it may seem, he declares that in his opinion the Shakespeareans and Baconians were both right, viz.: William Shakespeare was the nominal author, and Francis Bacon was the author in fact and truth of the Dramatic Works of William Shakespeare.

And to explain, for the present, this apparent absurdity or contradiction, I submit the following statement, of what I propose to prove from the writings of William Shakespeare.

The name William Shakespeare was the nom de plume or literary name assumed by Francis Bacon in his Dramatic and Poetical Works, at a very early age ; while in his so-called Philosophical Works, as the “*Novum Organum*” and “*Valerius Terminus*” he retained his proper name.

It has been thought a singular omission and of much comment why Shakespeare or Bacon did not bequeath to posterity any records or writings to certify or establish their true titles to the authorship of the Dramatic Works.

It will not be denied by any intelligence that these authors understood their mental productions. Now, in answer to these proposed questions, it will be shown and proven that there are volumes extant to certify who was the true and only author of the Dramatic Works of William Shakespeare. In the Sonnets the question will be answered by the Nominal Author, Shakespeare, although in the Acroamatic manner of delivery.

In the “*Novum Organum*” and “*Valerius Terminus*” the question is explained and defined by the True Author, Francis Bacon, in his “*Interpretation of Nature*,” and of the true form of simple and compound or concrete natures.

And these works are also composed in the Esoteric, and written and delivered in the same manner, and in the appendix to this work will be referred to at length.

In this introduction to the analysis of the Sonnets I will briefly say, that the word "Nature" in the Poems is used in a personified manner, as it is also in the "Novum Organum" or "Interpretation of Nature," which, in fact, is the interpretation of Shakespeare, or Francis Bacon himself.

It is not elementary or physical Nature that Lord Bacon intended to explain in that work, but personified Nature, or that which would unfold and reveal the Arts and Sciences.

And he (Lord Bacon) time and again, asserts and declares that he did not propose to interpret elementary Nature ; but his system of induction was to lead to and discover new Arts and Sciences.

But his readers, and editors, and the philosophers would not accept this denial or disclaimer, and did not, or could not, perceive that the system of induction proposed by Bacon was the induction to the plays of William Shakespeare, of which he was himself the only author.

The word "Form," in his works, which he never defined, and could not define or explain unless he revealed the whole deception or plot, is the Form of his own name, viz.: Fair, Kind and True, the title of this book, and which is taken from the 105th of the Shakespeare Sonnets, one of the Key Sonnets in the series.

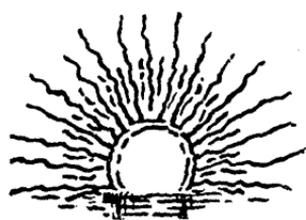
The word "Whiteness," introduced by Lord Bacon in the "Novum Organum" and "Valerius Terminus," as a prominent example to explain his

method, is an equivalent for the word "Fair" of the Sonnets, and is specially used to imply that the qualities of the word are similar in meaning to the first part of his own name, Francis—Fair. I will concede at this stage of this investigation that the above view and style of reasoning may appear improbable; and that volumes, unaccompanied by proofs from the Works of Shakespeare, are of no use or value in the solution of the question of authorship.

Then, I will proceed to the comparison of the Sonnets, with the Plays to account for the mistakes and mispages of the Folio of 1623. And as the *nom de plume*, Shakespeare, had retired to the Stratford Churchyard seven years before the Folio was printed, and therefore cannot be held responsible for the mistakes therein, I will be as lenient as possible to his memory, and observe the old maxim of

"De mortuis nil nisi bonum."





Fair, Kind, and True.

The first edition of the Sonnets was published in London, England, in 1609, with the following title in large capital letters :

SHAKE-SPEARE'S SONNETS.

There was no Christian name prefixed—neither William or Will—and this omission was intentional and designed by the author for a special purpose, which will be explained hereafter.

The Sonnets were dedicated “to the only begetter,” Mr. W. H., by the publisher T. T.; which dedication was by the commentators thought to be a mistake or an impossibility as to the truth, but which I will show was correct and true, and designed by the true author of the Sonnets. The dedication was in the following form in capitals :

TO THE ONLIE. BEGETTER. OF:
THESE. INSUING. SONNETS.
MR. W. H. ALL. HAPPINESSE.
AND. THAT. ETERNITIE.
PROMISED.
BY.
OUR EVER LIVING POET.
WISHETH.
THE WELL-WISHING.
ADVENTURER. IN.
SETTING.
FORTH.
T. T.

NOTE—The T. T. signifies Thomas Thorpe, who was a publisher or book-seller.



FRANCIS BACON. (12 years.)
THE YOUNG SHAKESPEARE.

SONNETS.

I.

From fairest creatures we desire increase,
 That thereby beauty's Rose might never die,
 But as the ripper should by time decease,
 His tender heir might bear his memory :
 But thou, contracted to thine own bright eyes,
 Feed'st thy light's flame with self-substantial fuel,
 Making a famine where abundance lies,
 Thyself thy foe, to thy sweet self too cruel.
 Thou that art now the world's fresh ornament
 And only herald to the gaudy spring,
 Within thine own bud buriest thy content
 And, tender churl, makest waste in niggarding.
 Pity the world, or else this glutton be,
 To eat the world's due, by the grave and thee.

The first Poem is introductory ; the second word, "fairest," is the superlative form of the word "Fair," in the title of this book and signifies Francis, or the Christian name of Bacon. In the second line of the 1609 edition the word "Rose" is printed with a capital initial, as here printed ; the word, as I understand it, referring to the "Wars of the Roses," the theme of many of the Plays.

The ninth, tenth, eleventh and twelfth lines would indicate that the person addressed was in the spring time of his youth, or about twenty years. The Esoteric or Acroamatical meaning of this Poem is an advice to publish Plays or Poems which were already composed by the Author ; and this advice is tendered by Francis Bacon, as Shakespeare, to himself. This double meaning is first perceived in the dedication, where as before said, Mr. W. H. is called the "onlie begetter," and who will hereafter be proven to be the Old Double of the 2nd "King Henry IV," Act 3, Scene 2 (and page 86 in First Folio), and corresponding to the 86th Sonnet, as will be detailed hereafter. The expounders are yet in doubt whether it was the Earl of Pembroke or the Earl of Southampton who was to represent Mr. W. H., "the onlie begetter." The aforesaid Mr. W. H. will also be proven to be the man in "Hew or Hue," of the 20th Sonnet ; another form of his name being Mr. Double Hew or You, or in plain words, Shakespeare, the Double of Francis Bacon.

As there were no mistakes in First Folio, until the numbers 37 and 38 of the Comedies, which mistakes are in the title lines, I will not anticipate explanation. In the meantime, as I proceed in due order, the Sonnets will be compared with certain Plays to which they refer. The Sonnets are one continuous Poem, easily understood ; and when their inner or secret meaning is discovered, their connection with

many Plays will be perceived in more instances than the mis-paging would denote.

II.

When forty winters shall besiege thy brow,
 And dig deep trenches in thy beauty's field,
 Thy youth's proud livery, so gazed on now,
 Will be a tatter'd weed, of small worth held :
 Then being ask'd where all thy beauty lies,
 Where all the treasure of thy lusty days,
 To say, within thine own deep-sunken eyes,
 Were an all-eating shame and thriftless praise.
 How much more praise deserved thy beauty's use,
 If thou couldst answer 'This fair child of mine
 Shall sum my count and make my old excuse,'
 Proving his beauty by succession thine !

This were to be new made when thou art old,
 And see thy blood warm when thou feel'st it cold.

The words, "forty winters," in the first line here are intended to suggest that the Author, Bacon, was near forty years when the Sonnet was penned or written, as will be proven hereafter ; but it will be remembered that he is figuratively speaking to himself when he was near twenty. In "The Merry Wives of Windsor," on page 40, First Folio, or Act 1, Scene 1, is printed the following, which is intended to portray Shakespeare himself or Francis Bacon. when verging on twenty years of age :

" * * * ENTER ANNE PAGE WITH WINE, ETC.

Slender. Oh heaven ! this is Mistress Anne Page.

[*Following and looking after her.*

Slender. I had rather than forty shillings, I had my
Book of Songs and Sonnets here. * * *

ENTER SIMPLE.

Slender. How now Simple? Where have you been?
I must wait on myself, must I? You have not the
Book of Riddles about you, have you?

Simple. Book of Riddles, why did you not lend it to
Alice Shortcake upon All-hallowmas last, a fort-
night afore Michaelmas? * * * ”.

The “Book of Songs and Sonnets” and “Book of Riddles” here mentioned in this play are one and the same, and are the identical Sonnets here printed, and which were then issued in London sold for five or six pence, as said by contemporary writers of that day.

The Alice Shortcake is an indirect allusion to Miss Alice Barnham, the alderman’s daughter, who afterwards, or in 1606 or 7, became the Lady Bacon, wife of Sir Francis Bacon. There is an intentional and plain blunder by the Author in placing All-hallowmas before Michaelmas, instead of after, as he well knew. The latter feast or fast is in September, and the former November 1st, and this particular part of the scene, including the connection between “ham,” the latter part of the word Barnham, with the name Shortcake, was obviously intended to direct attention to the true Author.

This Abraham Slender is Francis Bacon, or Shakespeare, the cousin of Shallow, or Lucy, of this and other plays, and this is an introduction to Miss Page,

and many other pages of dramatic literature to follow. It will be perceived that there exists a double meaning in the Plays of Shakespeare as there is in his Sonnets. In the tenth and eleventh lines of the second Sonnet there is a passage in quotation marks as follows :

“ * * * ‘ This fair child of mine
Shall sum my count and make my old excuse.’ ”

This is offered as an answer from himself (his friend) to himself, Shakespeare (Bacon), and is understood by the commentators as being an advice to beget a child or son.

This “ fair child ” in this passage is the “ Shakespeare,” and this is the first genuine notice of his nominal birth and advent into the pages of literature. He is now the child, but in the twentieth Sonnet will become the “ love ” (figuratively) of Francis Bacon, the “ master-mistress of his passion, with a woman’s face and heart, but a man in hue, all hues in his controlling.”

The number of letters in every passage in quotationmarks in these Poems has a special signification, as will be observed as we advance. The number in the above is fifty-two and points to the fifty-second Sonnet, which describes the Poetic Creation as the repository of the Plays, a “ sweet up-locked treasure.”

The number 52, thus announcing his birth, agrees exactly with the number of his years as recorded

on the tomb at Stratford, a remarkable coincidence and prevision of future events in the man of Stratford, England.

III.

Look in thy glass, and tell the face thou viewest
 Now is the time that face should form another ;
 Whose fresh repair if now thou not renewest,
 Thou dost beguile the world, unbless some mother.
 For where is she so fair whose unear'd womb
 Disdains the tillage of thy husbandry ?
 Or who is he so fond will be the tomb
 Of his self-love, to stop posterity ?
 Thou art thy mother's glass, and she in thee
 Calls back the lovely April of her prime :
 So thou through windows of thine age shalt see
 Despite of wrinkles this thy golden time.
 But if thou live, remember'd not to be,
 Die single, and thine image dies with thee.

The words "look in thy glass" would signify that one was the counterpart or reflection of the other--the substance and the shadow.

The words of "husbandry," "unear'd womb," are figurative or metaphorical, signifying a Play or Poem to be composed in the idiom of the writers of that period.

The allusion to his mother in the ninth line by the Author is intended for Lady Anne Bacon, who was intellectually brilliant and talented. The inner sense of this Sonnet would signify that only one

Play was written by Bacon at the particular time, to which the Poem alludes.

IV.

Unthrifty loveliness, why dost thou spend
 Upon thyself thy beauty's legacy?
 Nature's bequest gives nothing but doth lend,
 And being frank she lends to those are free.
 Then, beauteous niggard, why dost thou abuse
 The bounteous largess given thee to give?
 Profitless usurer, why dost thou use
 So great a sum of sums, yet canst not live?
 For having traffic with thyself alone,
 Thou of thyself thy sweet self dost deceive.
 Then how, when nature calls thee to be gone,
 What acceptable audit canst thou leave?
 Thy unused beauty must be tomb'd with thee,
 Which, used, lives th' executor to be.

The word "Nature" first occurs in the third line here, and is used in a personified manner to represent Francis Bacon, the Poet and Interpreter of Nature. It will again appear in the 20th and 126th Sonnets, which are leading Key Sonnets to unlock the inner or concealed meaning of the Poems.

Ben Jonson, one of the "good pens" of Francis Bacon, knew and understood the important part performed by Nature in the formation of the Shakespeare Figure when he wrote:

"This Figure, that thou here seest put,
 It was for gentle Shakespeare cut;
 Wherein the Graver had a strife
 With Nature, to out-do the life."

There are facts to show that Ben himself was the Graver, who had the strife with Nature (Bacon), as the records of that day say it was a sculptor of the name of Janssen, who done the work in London.

But whether Ben used both chisel and pen, in aiding the great Hoax of Francis Bacon and the wits of his time, it is evident now that the learned expounders and wise philosophers fell into the trap set for them.

V.

Those hours, that with gentle work did frame
 The lovely gaze where every eye doth dwell,
 Will play the tyrants to the very same
 And that unfair which fairly doth excel ;
 For never-resting time leads summer on
 To hideous winter and confounds him there ;
 Sap check'd with frost and lustry leaves quite gone,
 Beauty o'ersnow'd and bareness every where :
 Then, were not summer's distillation left,
 A liquid prisoner pent in walls of glass,
 Beauty's effect with beauty were bereft,
 Nor it nor no remembrance what it was :
 But flowers distill'd, though they with winter meet,
 Leese but their show ; their substance still lives
 sweet.

The "gentle work" is the act of writing and composing, "framing" the Plays ; the word "gaze"—a prospect or view, the Plays when written.

The word "unfair," a verb here, placed in contrast with "fairly," and both having relation to

“fair,” the first part of the “Form” of the Author’s name, as it is printed in the 105th Sonnet.

In this and many of the Poems or verses, there are special words placed in opposition, and these words on one side, or part, represent Francis Bacon and his works ; and on the other side, the forces or influence opposed to him and his writings, by which I mean the Plays of Shakespeare.

A partial list of the first part would include beauty, beauty’s, summer, summer’s, nature, wisdom, fair, kind, true, truth, sweet, and others ; and in contrast or opposition are winter, age, folly, time, death, decay, canker, etc., etc.

The word “flowers” are letters or characters printed, distill’d—in other places the language of flowers are used, the violet, lily, marjorum, rose, red and white, to signify his friends or assistants in his work, which will be further explained.

The word “beauty,” in such instances, means Poetry—“beauty’s” is the Poet or Author himself. In the same manner “summer” and “summer’s”—the last signifies the Author in his proper person.

In opposition the words named indicate that the power and influence of Queen Elizabeth and her Ministers were inimical, and consequently the Plays were written, at least many of them, in secret and at great risk of life to the Author. This will be proven from his own records in the Sonnets, as this investigation proceeds.

VI.

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.
 That use is not forbidden usury
 Which happies those that pay the willing loan ;
 That 's for thyself to breed another thee,
 Or ten times happier, be it ten for one ;
 Ten times thyself were happier than thou art,
 If ten of thine ten times refigured thee :
 Then what could death do; if thou shouldest depart,
 Leaving thee living in posterity ?
 Be not self-will'd, for thou art much too fair
 To be death's conquest and make worms thine heir.

Continues the same theme as the preceding—
 “ winter ” and “ summer ” are in opposition. This
 advice to his friend—himself—is literally accepted
 by the former writers to signify a son, or even ten
 sons, according to their sense of the Poem.

Now, in justice to Shakespeare's friend, I think
 the commentators were unjust and exacting in this
 matter of breeding, for, as the gender cannot be de-
 termined before the birth, or the number either, the
 friend would be imposed upon if daughters would
 not be accepted instead of sons.

The couplet in “ self-will'd,” “ fair,” and “ death's
 conquest ” would imply that the Author wished to
 inform posterity that there were two names and one
 person contending against “ death's conquest,” and

he would prefer the fair Francis to the self-named Will, for he assumes the name in the Sonnets. in No. 57.

VII.

Lo! in the orient when the gracious light
 Lifts up his burning head, each under eye
 Doth homage to his new-appearing sight,
 Serving with looks his sacred majesty ;
 And having climb'd the steep-up heavenly hill,
 Resembling strong youth in his middle age,
 Yet mortal looks adore his beauty still,
 Attending on his golden pilgrimage ;
 But when from highmost pitch, with weary car,
 Like feeble age, he reeleth from the day,
 The eyes, 'fore duteous, now converted are
 From his low tract and look another way :
 So thou, thyself out-going in thy noon,
 Unlook'd on diest, unless thou get a son.

A comparison between the Sun, "the gracious light," "in the orient" and climbing to the highest point, and his friend, or alter-ego. There is probably a pun intended on the words Son and Sun; even if not so, it was a son like Hamlet or Romeo, which the Poet desired for his friend, i. e., himself.

VIII.

Music to hear, why hear'st thou music sadly ?
 Sweets with sweets war not. joy delights in joy.
 Why lovest thou that which thou receivest not gladly,
 Or else receivest with pleasure thine annoy ?

If the true concord of well-tuned sounds,
 By unions married, do offend thine ear,
 They do but sweetly chide thee, who confounds
 In singleness the parts that thou shouldst bear.
 Mark how one string, sweet husband to another,
 Strikes each in each by mutual ordering,
 Resembling sire and child and happy mother
 Who all in one, one pleasing note do sing :
 Whose speechless song, being many, seeming one,
 Sings this to thee ; 'thou single wilt prove none.'

The compliment, or eulogium, of Ben Jonson on the oratorical powers of Lord Bacon would be sufficient evidence of the praise bestowed here on himself, although, in seeming, on his unknown friend.

It may be an accidental coincidence that this verse and the Eighth Essay of Lord Bacon's, "Of Marriage and Single Life" should agree in number and choice of subject, as the reader may find by comparison ; but if accidental, it is remarkable.

The last part of this verse has a passage in quotation marks containing twenty-three letters, a simple thing in itself, but when understood as pointing out the 23rd Sonnet, which is the first to introduce a Play, and that Play "King Richard II"—a fatal Play to Francis Bacon—then it should be conceded that the Sonnets are not a chance collection, but show marks of design in each verse and paragraph.

The Play of "King Richard II" was commenced on page 23, First Folio, in Histories, and it appears was the first regular Play from Shakespeare's pen. And

these figures, 23, are the same which are cut on his tombstone, at Stratford, to record his nominal death, on the 23rd April, 1616.

IX.

Is it for fear to wet a widow's eye
 That thou consumest thyself in single life?
 Ah! if thou issueless shall hap to die,
 The world will wail thee, like a makeless wife;
 The world will be thy widow and still weep
 That thou no form of thee hast left behind,
 When every private widow well may keep
 By children's eyes her husband's shape in mind.
 Look, what an unthrift in the world doth spend
 Shifts but his place, for still the world enjoys it;
 But beauty's waste hath in the world an end,
 And kept unused, the user so destroys it.

No love toward others in that bosom sits
 That on himself such murderous shame commits.

Continues the subject of the preceding. The Ninth Essay of Lord Bacon's has a paragraph on the influence of the eye, the evil eye, although the Essay itself is "Of Envy."

X.

For shame! deny that thou bear'st love to any,
 Who for thyself art so unprovident.
 Grant, if thou wilt, thou art beloved of many,
 But that thou none lovest is most evident;
 For thou art so possess'd with murderous hate
 That 'gainst thyself thou stick'st not to conspire,
 Seeking that beauteous roof to ruinate

Which to repair should be thy chief desire.
 O, change thy thought, that I may change my mind !
 Shall hate be fairer lodged than gentle love ?
 Be, as thy presence is, gracious and kind,
 Or to thyself at least kind-hearted prove :
 Make thee another self, for love of me,
 That beauty still may live in thine or thee.

Love is the theme or subject of this Sonnet and "Of Love" is the title and subject of the Tenth Essay of Lord Bacon ; another singular coincidence, if by chance, but not so, if by intention and design, which surely must have been the case in this instance.

The first sentence in the Essay, "The stage is more beholding to Love, than the life of Man," may receive a new interpretation when the Sonnets are understood as the Author intended they should be. The "Love" in the first sentence, if understood as Shakespeare, or Love of Bacon for his Art, may be the sense intended.

XI.

As fast as thou shalt wane, so fast thou growest
 In one of thine, from that which thou departest ;
 And that fresh blood which youngly thou bestowest
 Thou mayst call thine when thou from youth con-
 Herein lives wisdom, beauty and increase ; [vertest.
 Without this, folly, age and cold decay :
 If all were minded so, the times should cease
 And threescore year would make the world away.
 Let those whom Nature hath not made for store,

Harsh featureless and rude, barrenly perish :
 Look, whom she best endow'd she gave the more ;
 Which bounteous gift thou shouldst in bounty
 cherish :

She carved thee for her seal, and meant thereby
 Thou shouldst print more, not let that copy die.

In this verse, "wisdom, beauty, and increase," are set in opposition to "folly, age, and cold decay," as in former Sonnets.

As another instance of marks of design in the compilation of the Poems, it will be found that the word "threescore" is exactly the sixtieth, counting from beginning of Sonnet.

It seems also that this "threescore year" would mean a person who was then in England and had attained that age.

The period of time or year this verse indicates would be 1593, when Francis Bacon was thirty-two years of age, and another person had reached sixty years, and in the ranks of "folly, age, and cold decay," and, although styled Queen, may be termed a "threescore year one." The word "Nature," in the ninth line, is used in a personified manner and the Plays or Poems which the Author had not made for store (for publishing) were to perish, and the best Plays were to be printed. If former writers think that an actual Son or Sons were the desired objects of the advice of Shakespeare to his friend, how will these writers construe this Sonnet, wherein he is told to let the Sons whom Nature formed harsh and

rude to perish, and only save those who might be the copy of himself, as in the frontis-piece of his works.

XII.

When I do count the clock that tells the time,
 And see the brave day sunk in hideous night ;
 When I behold the violet past prime,
 And sable curls all silver'd o'er with white ;
 When lofty trees I see barren of leaves
 Which erst from heat did canopy the herd,
 And summer's green all girded up in sheaves
 Borne on the bier with white and bristly beard,
 Then of thy beauty do I question make,
 That thou among the wastes of time must go,
 Since sweets and beauties do themselves forsake
 And die as fast as they see others grow ;
 And nothing 'gainst Time's scythe can make defence
 Save breed, to brave him when he takes thee hence.

The "clock" signifies the progress or advancing tendency of the Plays.

This Sonnet is figurative, and in the words "violet," "brave day," "lofty trees," "summer's green," refer to the authors of the day ; and the "summer's green borne on the bier," is probably some Play composed by Francis Bacon, as Shakespeare, and condemned by the inquisitors of that day.

The word "Sweets," here and in other places, is Poets. The soliloquy of Richard in Pomfret, in Act 5, Scene 5, is a good example and similar to the inner or secret meaning of the Poems.

“ For now hath time made me his numbering clock,
 My thoughts are minutes, and with sighs they jar
 Their watches on unto mine eyes the outward
 watch.”

XIII.

O, that you were yourself! but, love you are
 No longer yours than you yourself here live :
 Against this coming end you should prepare,
 And your sweet semblance to some other give.
 So should that beauty which you hold in lease
 Find no determination ; then you were
 Yourself again after yourself's decease,
 When your sweet issue your sweet form should bear.
 Who lets so fair a house fall to decay,
 Which husbandry in honour might uphold
 Against the stormy gusts of winter's day
 And barren rage of death's eternal cold ?
 O, none but unthrifts ! Dear my love, you know
 You had a father : let your son say so.

As proceeding or emanating from Shakespeare as the *nom de plume* of Francis Bacon, the first lines here would show that the friend was not a friend in actuality, as if to say, “ Yourself are not yours.” On the whole it would show that concealment existed throughout, and, as the Sonnets were intended and dedicated to the begetter or composer of the same, the Author, Bacon, is always speaking to himself, although in the name of Shakespeare. For there never lived an actual William Shakespeare as an Author of the Plays and Sonnets. The reader

will notice the words "fair, beauty, form, sweet," and the contrasting terms, "winter, death, decay." The fair house is his family name or record, and the last line, referring to "father" and "son," is likely to allude to the death of Sir Nicholas Bacon, who died in York Place, London, in 1578-9, when Francis, his youngest son was in Paris. In the "Merry Wives of Windsor," Shallow (Lucy) urges on his cousin, Slen-der (Bacon): "You had a father."

XIV.

Not from the stars do I my judgment pluck ;
 And yet methinks I have astronomy,
 But not to tell of good or evil luck,
 Of plagues, of dearths, or seasons' quality ;
 Nor can I fortune to brief minutes tell,
 Pointing to each his thunder, rain and wind,
 Or say with princes if it shall go well,
 By oft predict that I in heaven find :
 But from thine eyes my knowledge I derive,
 And, constant stars, in them I read such art
 As truth and beauty shall together thrive,
 If from thyself to store thou wouldst convert ;
 Or else of thee this I prognosticate :
 Thy end is truth's and beauty's doom and date.

The words "truth" and "beauty" in the eleventh, and "truth's" and "beauty's" in the fourteenth line here are applied to his friend—himself—and agree with former explanations of the words. The Sonnet also agrees in subject with Act 4, Scene 1, of the "Tempest," where the Masque is exhibited and

stars or planets are said to descend and perform.
 "To store," of twelfth line, I understand "to print."

XV.

When I consider every thing that grows
 Holds in perfection but a little moment,
 That this huge stage presenteth nought but shows
 Whereon the stars in secret influence comment ;
 When I perceive that men as plants increase,
 Cheered and check'd even by the self-same sky,
 Vaunt in their youthful sap, at height decrease,
 And wear their brave state out of memory ;
 Then the conceit of this inconstant stay
 Sets you most rich in youth before my sight,
 Where wasteful Time debateth with Decay,
 To change your day of youth to sullied night ;
 And all in war with Time for love of you,
 As he takes from you, I engraft you new.

On the same theme as preceding ; deep and philosophical, and gives views of elementary Nature : but "Time" and "Decay" are not forgotten, nor their enmity towards his friend—himself.

On page 15, First Folio, same act and scene before cited, Prospero says :

“ We are such stuff
 As dreams are made on, and our little life
 Is rounded with a sleep.”

XVI.

But wherefore do not you a mightier way
 Make war upon this bloody tyrant, Time ?

And fortify yourself in your decay
 With means more blessed than my barren rhyme?
 Now stand you on the top of happy hours,
 And many maiden gardens yet unset
 With virtuous wish would bear your living flowers,
 Much liker than your painted counterfeit:
 So should the lines of life that life repair,
 Which this, Time's pencil, or my pupil pen,
 Neither in inward worth nor outward fair,
 Can make you live yourself in eyes of men.
 To give away yourself keeps yourself still,
 And you must live, drawn by your own sweet skill.

Notwithstanding the "maiden gardens yet unset," and "living flowers," the former of which means subject of Plays, and the latter, letters, the object in reality, is the composition and publication of his productions—Plays. The painted counterfeit is described in 20th.

XVII.

Who will believe my verse in time to come,
 If it were fill'd with your most high deserts?
 Though yet, heaven knows, it is but as a tomb
 Which hides your life and shows not half your parts.
 If I could write the beauty of your eyes
 And in fresh numbers number all your graces,
 The age to come would say 'This poet lies;
 Such heavenly touches ne'er touch'd earthly faces.'
 So should my papers yellow'd with their age
 Be scorn'd like old men of less truth than tongue,
 And your true rights be term'd a poet's rage
 And stretched metre of an antique song:

But were some child of yours alive that time,
You should live twice ; in it and in my rhyme.

In the near future, or time to come, if Lord Bacon's title to the authorship of the Works of William Shakespeare is established by clear proof, no person will deny the truth of this Sonnet, which he has written by proxy, as it were, to his friend, in other words, to himself. As to the "child," of the thirteenth line, it can be fully discerned in the passage in quotation, which points to the Play of "Romeo and Juliet," referred to in Sonnet 53, and which began on page 53, First Folio, Tragedies. The passage above contains fifty-three letters, and this number will be called upon in the Comedies, at page 53, "Merry Wives of Windsor," also, in connection with the words "Fair," "true, child," etc., etc. The "eye" and "eyes," in these verses signify the poetical side of the Author, Shakespeare, while the "heart," when mentioned, denotes the prose, or "Novum Organum" of Francis Bacon.

XVIII.

Shall I compare thee to a summer's day ?
Thou art more lovely and more temperate :
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date :
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd ;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd ;

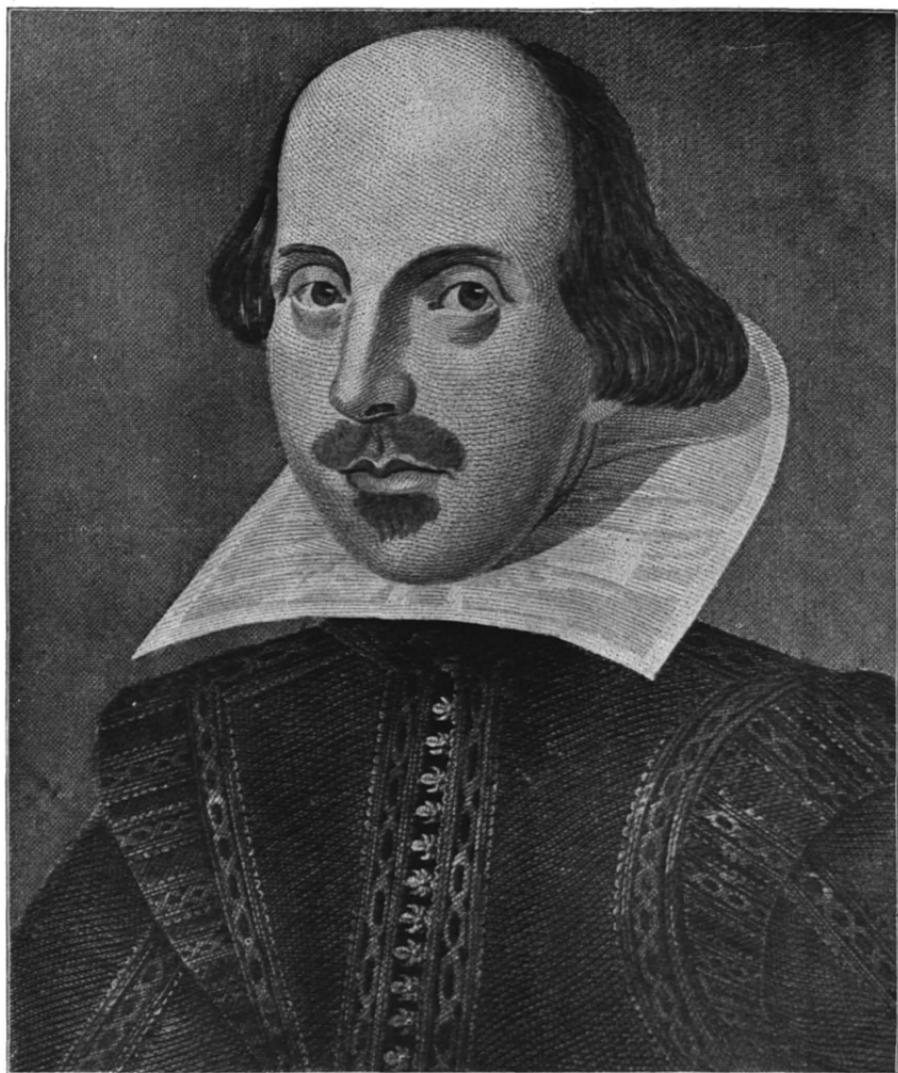
But thy eternal summer shall not fade
 Nor lose possession of that fair thou owest ;
 Nor shall Death brag thou wander'st in his shade,
 When in eternal lines to time thou growest :
 So long as men can breathe or eyes can see,
 So long lives this and this gives life to thee.

The comparison here of his adopted or assumed friend to a "Summer's day" will be understood from former notes. The frequent repetition of the word "fair" in this and other verses will seem singular and odd, but the Author has a purpose in mind, which will be understood by reading the 105th Sonnet.

The free praise bestowed on his friend in the Sonnets will be understood as not being personal, but is intended to apply to his Poetical Writings, the Plays, and in this verse the "Tempest" is the one alluded to in the couplet, or two last lines. The "Tempest" ended on the eighteenth or nineteenth page of Folio, and will be mentioned by the Author later on.

XIX.

Devouring Time, blunt thou the lion's paws,
 And make the earth devour her own sweet brood ;
 Pluck the keen teeth from the fierce tiger's jaws,
 And burn the long-lived phoenix in her blood ;
 Make glad and sorry seasons as thou fleets,
 And do whate'er thou wilt, swift-footed Time,
 To the wide world and all her fading sweets ;
 But I forbid thee one most heinous crime :



O, carve not with thy hours my love's fair brow,
 Nor draw no lines there with thine antique pen ;
 Him in thy course untainted do allow
 For beauty's pattern to succeeding men.

Yet, do thy worst, old Time : despite thy wrong,
 My love shall in my verse ever live young.

A grand and impassioned address to "Devouring Time" is the burden of this verse. The Son of the former Sonnets will be transformed in the 20th into the love or master-mistress of the Poet's (Bacon's) passion ; and as an object of the sense to pourtray or define Subjects of the Intellect, will be the representative of the Plays, and, as before said, known by the name of Shakespeare.

XX.

A woman's face with Nature's own hand painted
 Hast thou, the master-mistress of my passion ;
 A woman's gentle heart, but not acquainted
 With shifting change, as is false women's fashion ;
 An eye more bright than theirs, less false in rolling,
 Gilding the object whereupon it gazeth ;
 A man in hue, all 'hues' in his controlling,
 Which steals men's eyes and women's souls amazeth.
 And for a woman wert thou first created ;
 Till Nature, as she wrought thee, fell a-doting,
 And by addition me of thee defeated,
 By adding one thing to my purpose nothing.

But since she prick'd thee out for women's pleasure,
 Mine be thy love and thy love's use their treasure.

This Key Sonnet is a pen picture or painting by the Poet, Francis Bacon, of his ideal creation, his imaginary friend and love, William Shakespeare, the nominal Author of the Dramatic Works.

The description in this Sonnet will agree in every point and detail with the bust of Shakespeare at Stratford, and with the likeness of the reputed Poet in every copy of the works. There cannot be any mistake here, as the Sonnet and description were written by the true Author. The painter, "Nature," is Francis Bacon, and the object of the sense, painted with a woman's face, is styled the "master-mistress of his passion," who from henceforth will be the representative of the Plays, the Love of the Poet. The word "hues" in this verse is the fifty-second word, agreeing with the age.

As originally written in first edition it was spelled "Hews," and would remind the reader of Lord Bacon's friend, Sir Tobie Matthew, to whom he sent the cipher alphabet. The word also may signify the colors of the figure when first painted, or the mental variety of Shakespeare, the nom de plume of Francis Bacon.

The ninth line informs the reader that the first creation was a woman, "till Nature" (Bacon) "fell adoting," and by adding himself, as in the "Novum Organum," defeated the first design by adding "Nothing." The "Dr. Jekyll and Mr. Hyde" of Stephenson, cannot compare to, or equal this great conception of Shakespeare, that is, Francis Bacon.

And although he wrote many of his Plays to explain and point to this case of mistaken identity, or nearly similar to, as the "Comedy of Errors," "Much Ado About Nothing," and others, the great expounders of the Bard could not discern any deception.

Nor the wise philosophers could not see that the warnings of his "Novum Organum," relating to the false conceits in the mind of man, and known as the "Idols of the Tribe," "Of the Cave," "Market Place," and "Theatre," were designed to open their eyes. Prospero touched the expounders and philosophers with his magic wand and they have been sleeping for centuries. What I mean to express is, that Lord Bacon intended to show by these warnings that he was the true and only Author of the Works of William Shakespeare, and the cautions or warnings of the idols in the mind were for the expounders and philosophers, and not for the dead past, or the time preceding his writings.

Another word on this question. I am not a partisan, as according to the point of view I entertain here, Francis Bacon was Shakespeare, and the name Shakespeare was his invention. There was only one individual ; the Philosopher and the Poet were combined in one person, Francis Bacon. And if any dear friend of the Poet, who may have made a pilgrimage to Stratford Church and shed tears on the tomb of Shakespeare, will not believe the above, he is at liberty to entertain his own views on the matter.

Yet I would remark that, as the true meaning of the writings of the Poet-Philosopher have been misunderstood for centuries, it could be possible that the inscription on the tombstone, including the words "Enclo Ased H E Re," may contain another riddle.

Lord Bacon, in one of his fables, informs us that Prometheus was the first who brought down fire from heaven, for the use of man, and also obtained from Jupiter for mankind perpetual youth, which last gift men laid on the back of an ass, who, becoming thirsty, gave away the precious gift to a serpent for water. As the fable is found in "The Wisdom of the Ancients," with a full explanation, I forbear other applications of its meaning here.

XXI.

So is it not with me as with that Muse
 Stir'd by a painted beauty to his verse,
 Who heaven itself for ornament doth use
 And every fair with his fair doth rehearse ;
 Making a couplement of proud compare,
 With sun and moon, with earth and sea's rich gems,
 With April's first-born flowers, and all things rare
 That heaven's air in this huge rondure hems.
 O, let me, true in love, but truly write,
 And then believe me, my love is as fair
 As any mother's child, though not so bright
 As those gold candles fix'd in heaven's air :
 Let them say more that like of hearsay well;
 I will not praise that purpose not to sell.

A comparison is here instituted between another's "Muse" and his love—himself. The words "fair" and "true," as well as "first-born flowers," letters or composition of Plays, are significantly used. The last lines inform us that he will not sell his love, his art, in short, himself.

XXII.

My glass shall not persuade me I am old,
 So long as youth and thou are of one date ;
 But when in thee time's furrows I behold,
 Then look I death my days should expiate.
 For all that beauty that doth cover thee
 Is but the seemly raiment of my heart,
 Which in thy breast doth live, as thine in me :
 How can I then be elder than thou art ?
 O, therefore, love be of thyself so wary
 As I, not for myself, but for thee will ;
 Bearing thy heart, which I will keep so chary
 As tender nurse her babe from faring ill.

Presume not on thy heart when mine is slain ;
 Thou gavest me thine. not to give back again.

As the de-facto Author and his friend were one, his glass, in showing his own image, also showed him his friend's. The beauty—Poetry—that belonged to Shakespeare was but the seemly raiment of the Author's, Bacon's, heart. The words of warning in the last lines here refer to the next verse, where the Play of "King Richard II" is introduced.

XXIII.

As an unperfect actor on the stage
 Who with his fear is put besides his part,
 Or some fierce thing replete with too much rage,
 Whose strength's abundance weakens his own heart,
 So I, for fear of trust, forget to say
 The perfect ceremony of love's rite,
 And in mine own love's strength seem to decay,
 O'ercharged with burden of mine own love's might.
 O, let my books be then the eloquence
 And dumb presagers of my speaking breast,
 Who plead for love and look for recompense
 More than that tongue that more hath more express'd.
 O, learn to read what silent love hath writ :
 To hear with eyes belongs to love's fine wit.

This Sonnet, in number and internal sense, will correspond with the Play of "King Richard II," which began on page 23, First Folio, 1623. The word "actor" occurs here for the first and last time in these Poems.

The fifth and sixth lines in the Poem mean that the Play of "King Richard II" had not the name of Shakespeare thereto, which he means by "The perfect ceremony of love's rite." The "books" of the ninth line are the works on the "Interpretation of Nature," as "Valerius Terminus," and others. The last line of the verse opens a new view of the question, which (the Author, Bacon) follows in the next Sonnet. The "Fable of Nemesis" is the 23rd in "The Wisdom of the Ancients." The office of Nemesis was

to interpose with an "I forbid it" (Elizabeth), and in explaining this fable there is a note : "*As she also brought the author himself.*" In this connection of the 23rd Sonnet to the Play it may not be clear to many readers ; but, if it be considered that the Author's design is to infold one story within another, and that only eyes of sharpness can pierce the veil, some allowance will be granted until we advance further in the inquiry.

The lines of Sir John Davies, of Hereford, to good Will, were to Sir Francis Bacon, and allude to the original trouble, or difficulty, in the case, i. e., Bacon or Will acted as a King in Sport on the stage, and at that time the actors' profession was disreputable and very low.

It is probable, also, that it was in this Play that the offense to the ruling powers occurred, and, that it was of a more serious nature than the above, will be seen further on.

XXIV.

Mine eye hath play'd the painter and hath stell'd
 Thy beauty's form in table of my heart ;
 My body is the frame wherein 't is held,
 And perspective it is best painter's art.
 For through the painter must you see his skill,
 To find where your true image pictured lies ;
 Which in my bosom's shop is hanging still,
 That hath his windows glazed with thine eyes.
 Now see what good turns eyes for eyes have done :
 Mine eyes have drawn thy shape, and thine for me

Are windows to my breast, where-through the sun
Delights to peep, to gaze therein on thee ;
Yet eyes this cunning want to grace their art ;
They draw but what they see, know not the heart.

The Esoteric meaning and Acroamatic delivery of this Sonnet are that the parts of the body and the body itself are named to signify Subjects of the Intellect, by metaphor and allusion. The author here says that his eye—the intelligence—is the painter and has placed the Form of his friend—himself—in his so-called philosophical works, as, witness the “Form” in the “Novum Organum.” The latter is the heart of the Author Bacon, while the whole of the “Interpretation of Nature” is the body or frame of this stupendous plot. In all his Dramatic Compositions, there is no comedy to equal this one, for the commentators and philosophers are the actors therein, without being conscious of their own performance. And it is only by perspective, or side views, that this double show can be perceived by the intelligent reader ; for, looking directly forward, we only see the Father of the Inductive System of Philosophy, and not Shakespeare, pointing to the Induction of “Henry IV” and “V.” To understand the secret meaning of this and other Sonnets, the reader will remember that the Author uses the first person—I, my, mine, etc.—to represent the Francis Bacon side; and of the second person to define his second

self, the Shakespeare side of the question. And in some Sonnets the third person is used to mean the stage, theatre, and actors, or general matters, as in the next verse.

XXV.

Let those who are in favour with their stars
Of public honour and proud titles boast,
Whilst I, whom fortune of such triumph bars,
Unlook'd for joy in that I honour most.
Great princess' favourites their fair leaves spread
But as the marigold at the sun's eye,
And in themselves their pride lies buried,
For at a frown they in their glory die.
The painful warrior famoused for fight,
After a thousand victories once foil'd,
Is from the book of honour razed quite,
And all the rest forgot for which he toll'd ;
Then happy I, that love and am beloved
Where I may not remove nor be removed.

The author here is alluding to the condition of his own fortune, and of the bars in his way, or his failure to obtain office from Elizabeth or his relatives, the Cecils. He was ignored on account of his Dramatic Compositions. This assuredly was the obstacle in the reign of Elizabeth and, while the Cecils ruled, and ever under James and his Ministers, his dramatic genius was an impediment, in their view of the case. The Essex troubles were not forgotten, and Southampton was now at liberty from the Tower, and a Peer, and had his day afterwards, when

he insisted in Parliament that Bacon, i. e., Shakespeare, should take his place in the Tower of London. From the fourth to the thirteenth lines the subject may refer to page 25, First Folio, Histories, in "King Richard II," Act 1, Scene 3, where the two combatants, Norfolk and Hereford, enter the lists before the King. The couplet returns again to his love, where he may not remove nor be removed, which is true—for a person cannot remove from himself.

XXVI.

Lord of my love, to whom in vassalage
 Thy merit hath my duty strongly knit,
 To thee I send this written embassage,
 To witness duty, not to show my wit :
 Duty so great, which wit so poor as mine
 May make seem bare, in wanting words to show it,
 But that I hope some good conceit of thine
 In thy soul's thought, all naked, will bestow it ;
 Till whatsoever star that guides my moving
 Points on me graciously with fair aspect
 And puts apparel on my tatter'd loving,
 To show me worthy of thy sweet respect:
 Then may I dare to boast how I do love thee ;
 Till then not show my head where thou mayst
 prove me.

In this, the "Lord" of the Poet's love, his other self is favored with a written embassage from the real Poet, Bacon, and asked to furnish some conceit from his soul's thought for future productions. The

written embassage may be the Play of "King Richard II," of 23rd verse.

In the original quarto of the Sonnets, the word "thy," in the twelfth line, is printed "their," but the commentators pronounced it an error and changed it to "thy." The "tatter'd loving" of the eleventh line here means Plays to be printed or apparelled, and the word "their" would be correct, as Bacon wrote it, as referring to such Plays.

XXVII.

Weary with toil, I haste me to my bed,
 The dear repose for limbs with travel tired ;
 But then begins a journey in my head,
 To work my mind, when body's work 's expired :
 For then my thoughts, from far where I abide,
 Intend a zealous pilgrimage to thee,
 And keep my drooping eyelids open wide,
 Looking on darkness which the blind do see :
 Save that my soul's imaginary sight
 Presents thy shadow to my sightless view,
 Which, like a jewel hung in ghastly night,
 Makes black night beauteous and her old face new.
 Lo ! thus, by day my limbs, by night my mind,
 For thee and for myself no quiet find.

The third line of this 27th Sonnet is understood by some writers to portend an actual journey, when in fact it means the composing of Plays for the Dramatic Stage, which in the Sonnets is represented by Shakespeare, the Dramatic Part of Bacon. The journey in the head or mind, and the pilgrimage,

“Shadow,” all have reference to the stage or theatre, and the mental compositions of the night, were written by the composer the following day.

The word “thy,” in the tenth line, was changed from “their,” in the quarto, by the critics, as another error, when the expression was intended to describe the stage and its surroundings. The words “thee,” in the last line, and “myself,” stand for one individual. On page 27, Folio Histories, in Act 1, Scene 3, “Richard II,” there is mention of a journey by Bolingbroke, and the King’s journey to Ireland is also announced by himself as follows :

“For we will make for Ireland presently.”

XXVIII.

How can I then return in happy plight,
 That am debarr’d the benefit of rest ?
 When day’s oppression is not eased by night,
 But day by night, and night by day, oppress’d ?
 And each, though enemies to either’s reign,
 Do in consent shake hands to torture me ;
 The one by toil, the other to complain
 How far I toil, still farther off from thee.
 I tell the day, to please him thou art bright
 And dost him grace when clouds do blot the heaven :
 So flatter I the swart-complexion’d night,
 When sparkling stars twire not thou gild’st the even.
 But day doth daily draw my sorrows longer
 And night doth nightly make grief’s strength seem
 stronger.

Of the same nature and tenor as preceding, the “return” is, I understand, to the toil of writing,

which in another place here he intimates was secretly performed with assistants or trusty confidants. The words "day" and "night," here, and in other verses, are figurative of the names of assistants, as well as their usual meaning.

XXIX.

When in disgrace with fortune and men's eyes,
 I all alone beweepe my outcast state
 And trouble deaf heaven with my bootless cries
 And look upon myself and curse my fate,
 Wishing me like to one more rich in hope,
 Featured like him, like him with friends possess'd,
 Desiring this man's art and that man's scope,
 With what I most enjoy contented least ;
 Yet in these thoughts myself almost despising,
 Haply I think on thee, and then my state,
 Like to the lark at break of day arising
 From sullen earth, sings hymns at heaven's gate ;
 For thy sweet love remember'd such wealth brings
 That then I scorn to change my state with kings.

The "sweet love," in this verse, is the love of the Poetic Art or Drama, when the time would come that he would be acknowledged as the true author. He certainly knew the worth of his Dramatic Works, as his writings show, wherein he appeals and refers to another age and time, for their elucidation and comprehension. For the "Novum Organum," with its Aphorisms, and New Discoveries, in the Arts and Sciences, and its Tables of Degrees, or Comparison in Heat (i. e., Dramatic Poetry), its exclusions and

rejections, all point to the discovery of the personified Nature of the Plays and Sonnets of William Shakespeare, and the Form concealed therein.

And Ben Jonson knew all this when he wrote his "Alchemist," who pretended to change metals into gold by solution, ablution, sublimation, cohobation, calcination, ceration, and fixation.

And in "Volpone," and its lively contests for the "Will" of the old fox, may be observed an actual representation of the contest between the rival Shakespeareans and Baconians of the present day for the same Will.

XXX.

When to the sessions of sweet silent thought
 I summon up remembrance of things past,
 I sigh the lack of many a thing I sought,
 And with old woes new wail my dear time's waste :
 Then can I drown an eye, unused to flow,
 For precious friends hid in death's dateless night,
 And weep afresh love's long-since cancell'd woe,
 And moan the expense of many a vanish'd sight :
 Then can I grieve at grievances foregone,
 And heavily from woe to woe tell o'er
 The sad account of fore-bemoaned moan,
 Which I now pay as if not paid before.

But if the while I think on thee, dear friend,
 All losses are restored and sorrows end.

On page 29 and 30, Folio "King Richard II," Act 2, Scene 1, of that play, the death of John of Gaunt is recorded, and the names of many who had been

mentioned in former Plays by Bacon not inserted in Folio. The "friend" in the couplet is his Dramatic Writings, represented by his other self, Shakespeare, as the next verse will show.

XXXI.

Thy bosom is endeared with all hearts,
 Which I by lacking have supposed dead,
 And there reigns love and all love's loving parts,
 And all those friends which I thought buried.
 How many a holy and obsequious tear
 Hath dear religious love stol'n from mine eye
 As interest of the dead, which now appear
 But things removed that hidden in thee lie !
 Thou art the grave where buried love doth live,
 Hung with the trophies of my lovers gone,
 Who all their parts of me to thee did give ;
 That due of many now is thine alone :
 Their images I loved I view in thee,
 And thou, all they, hast all the all of me.

The "bosom," of the first line, is the page of the book wherein love and those friends reign and live in print, which he thought buried.

The Author, Bacon, wrote "hidden in their lie," in the eighth line, but the wise expounders would not accept that expressive word, and changed it to "thee," as usual, to improve the text.

The word "grave," of the ninth line, may be in anticipation of his nominal friend's last resting place in Stratford. In any sense the verse alludes to writings, although figuratively personal.

XXXII.

If thou survive my well-contented day,
 When that churl Death my bones with dust shall cover,
 And shalt by fortune once more re-survey
 These poor rude lines of thy deceased lover,
 Compare them with the bettering of the time,
 And though they be outstripp'd by every pen,
 Reserve them for my love, not for their rhyme,
 Exceeded by the height of happier men.
 O, then vouchsafe me but this loving thought :
 'Had my friend's Muse grown with this growing age,
 A dearer birth than this his love had brought,
 To march in ranks of better equipage :
 But since he died and poets better prove,
 Theirs for their style I'll read, his for his love.'

This verse, with expressions of "Death," "bones," and "dust," recalls the grave and the epitaph at Stratford. It is the precursor of a separation or divorce, between the true author, Francis Bacon, and his double, the Mr. W. Hue, of the dedication. The passage in quotation reads as if it might have some reference to the celebrated epitaph ; but it also may have a double meaning like many words here. Counting each line, the number of letters are 39, 37, 30, 33, and 39 again ; total 178. In the Play of "King Richard II" there are two pages numbering 39. The total number in the passage is 178 letters, and in the 178th page Folio, "Richard III," occurs this question in Act 1, Scene 3 :

"*King R.* Was not your husband
 In Margaret's battle at Saint Albans slain?"

The separate numbers will be quoted again in relation to "The Merry Wives of Windsor," and "Richard II." It will be seen that in the question of King Richard there are 11 words and 52 letters—Shakespeare 11, age 52.

XXXIII.

Full many a glorious morning have I seen
 Flatter the mountain-tops with sovereign eye,
 Kissing with golden face the meadows green,
 Gilding pale streams with heavenly alchemy ;
 Anon permit the basest clouds to ride
 With ugly rack on his celestial face,
 And from the forlorn world his visage hide,
 Stealing unseen to west with this disgrace :
 Even so my sun one early morn did shine
 With all-triumphant splendour on my brow ;
 But out, alack ! he was but one hour mine ;
 The region cloud hath mask'd him from me now.
 Yet him for this my love no whit disdaineth ;
 Suns of the world may stain when heaven's sun
 staineth.

The figurative method of delivery continues, but the true meaning is here, that the Shakespeare part of the author has got into trouble, so to speak, from one of his Suns of the Stage, a Play, and probably "Richard II." The clouds that obscured the Sun or Son were permanent during the reign of Elizabeth, as will be observed as we proceed ; excluding and forbidding Francis Bacon from theatrical matters. There is a deep and serious tone pervading the Son-

nets which follow. The corresponding page 33 (to this Sonnet), in the First Folio, includes Scene 4, Act 2, "King Richard II," where the death and fall of kings are foretold by signs.

XXXIV.

Why didst thou promise such a beauteous day
 And make me travel forth without my cloak,
 To let base clouds o'ertake me in my way,
 Hiding thy bravery in their rotten smoke?
 'T is not enough that through the cloud thou break,
 To dry the rain on my storm-beaten face,
 For no man well of such a salve can speak
 That heals the wound and cures not the disgrace:
 Nor can thy shame give physic to my grief;
 Though thou repent, yet I have still the loss;
 The offender's sorrow lends but weak relief
 To him that bears the strong offence's cross.

Ah! but those tears are pearl which thy love sheds,
 And they are rich and ransom all ill deeds.

The question to "thou" is addressed or meant for the Stage or Dramatic side of the author, which here is the Shakespeare, or the double or second self. The "cloak," of course, means disguise, as the whole of the language is metaphorical; but the scene must have been a stormy and dangerous one, for Francis Bacon, as he was afterwards lame from the effect— I mean a stage or literary lameness, not real (see 37th Sonnet.

XXXV.

No more be grieved at that which thou hast done :
Roses have thorns, and silver fountains mud ;
Clouds and eclipses stain both moon and sun,
And loathsome canker lives in sweetest bud.
All men make faults, and even I in this,
Authorizing thy trespass with compare,
Myself corrupting, salving thy amiss,
Excusing thy sins more than the sins are ;
For to thy sensual fault I bring in sense—
Thy adverse party is thy advocate—
And 'gainst myself a lawful plea commence :
Such civil war is in my love and hate
 That I an accessory needs must be
 To that sweet thief which sourly robs from me.

The "Roses have thorns," of this verse, point to and indicate the nature of the offence committed, which may have been connected with the Wars of the Roses. The eclipses of the moon and sun are figurative of the Queen and Bacon (Shakespeare), and in this instance the sun is eclipsed partially ; but in the 107th Sonnet the moon endures a total eclipse. The "loathsome canker," of the fourth line, occurs frequently in Sonnets and Plays, and denotes treachery or something akin to it. This verse ought to demonstrate that the author did not address a real, actual person. He compares him (his friend) to a man by accusing him of faults which could be the fault of a man, but in the eighth line the word "thy" in both places was written by the author "their," in the original and authentic edition ; thus

proving that it was the theatre which committed the fault. The word "sweet" means Poetic or Poet here, and in other places. I find, from some notes of the Sonnets, from preceding writers, a difference of opinion regarding what Shakespeare meant by the word "sense," ninth line, or did he write "incense," and the inference I deduce is that common sense would have averted that argument.

As a rule I avoid comments ; it is not my task, nor am I qualified in any way for that purpose.

XXXVI.

Let me confess that we two must be twain,
 Although our undivided loves are one :
 So shall those blots that do with me remain
 Without thy help by me be borne alone.
 In our two loves there is but one respect,
 Though in our lives a separable spite,
 Which though it alter not love's sole effect,
 Yet doth it steal sweet hours from love's delight.
 I may not evermore acknowledge thee,
 Lest my bewailed guilt should do thee shame,
 Nor thou with public kindness honour me,
 Unless thou take that honour from thy name :
 But do not so ; I love thee in such sort
 As, thou being mine, mine is thy good report.

The confession in the first line here informs us that Francis Bacon, the true author, and Will Shakespeare, the author in name only, must not be associated any more, even in ideal or assumed form. It will be borne in mind that these Poems are written

by Francis Bacon, under, or in the name of, Shakespeare, which he assumed, and as Shakespeare, the Sonnets were written for, and dedicated to himself, or rather his double—Mr. W. Hue, of the twentieth verse. Then in this verse it is the Shakespeare side or part of the author who has been the guilty party, but with Bacon the blots must remain. There is only one real person concerned in all these Poems although representing more, and he is the Author, Bacon. As in Spencer's "Fairie Queene," and many other writers of the day, these Poems are allegorical and figurative.

XXXVII.

As a decrepit father takes delight
 To see his active child do deeds of youth,
 So I, made lame by fortune's dearest spite,
 Take all my comfort of thy worth and truth.
 For whether beauty, birth, or wealth, or wit,
 Or any of these all, or all, or more,
 Entitled in thy parts do crowned sit,
 I make my love engrafted to this store :
 So then I am not lame, poor, nor despised,
 Whilst that this shadow doth such substance give
 That I in thy abundance am sufficed
 And by a part of all thy glory live.
 Look what is best, that best I wish in thee ;
 This wish I have ; then ten times happy me !

In the First Folio of 1623, and two succeeding editions thereto, and in all the facsimiles of the present day, "The Merry Wives of Windsor" was, and is,

printed on the last two pages of "The Two Gentlemen of Verona." These pages are numbered 37 and 38, and, combined with the titles or headlines, were intended and designed to direct the reader's attention to the Sonnets. This mistake, if noticed at all, was charged to the printers of that day. Now, as to the inner or secret meaning of this 37th Sonnet, it will almost explain itself by a little close thought. The true Shakespeare, Francis Bacon, had been silenced, and suspended as it were, by a stronger power, from the exercise of his Dramatic Art, and, like a decrepit father takes delight in seeing his own (child) Play, "The Merry Wives of Windsor," performed. For it is the theatre, where beauty, birth, etc., "do crowned sit," that is meant in this Sonnet, as the seventh line will show, where the word "their," as written by the author himself and printed in the original quarto, was changed to "thy" by the learned writers, who are continually correcting Shakespeare, from their far-seeing knowledge of what the Poet meant in the Sonnets. The word "their" refers to the "wealth," "wit," etc., and "crowned" alludes to the presence of the Queen to see Fallstaff in the Play, as related by the chronicles of that time. Now, if the man from Stratford, who killed the deer, wrote the Plays, and who had retired in 1616 to Stratford Churchyard, he must have left a very intelligent partner in London to superintend the printing of the Folio in 1623. And this partner was the head of the firm, or rather, the

whole head and firm, and by name known as Lord Bacon, and many other titles of rank and nobility.

This Play is one of the Sons, or the child, of whom Bacon wrote to Sir T. Matthew, and is not the first one, but the tenth, as the concluding line here, and the ninth line of the next verse proves. Then again, the subject and inner meaning in this Sonnet is referred to and explained in the 37th Aphorism of the second part of the "Novum Organum," which explains Instances of Divorce, or Separation of Natures. And no admirer of the Man from Stratford will say that he wrote that Aphorism, although I will admit that, as a silent partner, in name, in London, he knew the Author of the Aphorism. I will briefly say, the 36th Sonnet, where the confession is mentioned, is alluded to in the 36th Aphorism in the Acroamatic manner, in Instances of the Cross, or Finger Post--the parting of the ways between Francis Bacon and Shakespeare.

XXXVIII.

How can my Muse want subject to invent,
 While thou dost breathe, that pour'st into my verse
 Thine own sweet argument, too excellent
 For every vulgar paper to rehearse ?
 O, give thyself the thanks, if aught in me
 Worthy perusal stand against thy sight ;
 For who's so dumb that cannot write to thee,
 When thou thyself dost give invention light ?
 Be thou the tenth Muse, ten times more in worth
 Than those old nine which rhymers invoke ;

And he that calls on thee, let him bring forth
Eternal numbers to outlive long date.

If my slight Muse do please these curious days,
The pain be mine, but thine shall be the praise.

On the same theme as the former, and alluding to the same Play, confirming it as being the tenth. In the Catalogue to Folio, this Play was printed as beginning on 38th page, to point or indicate this 38th Sonnet. This fact, if noted, would be termed another mistake of the printers. The couplet in two lines clears up the secret meaning, viz.: "If the Poetic Muse of Francis Bacon do please the patrons of the Theatres of the day—the pain—the toil of writing and composing is his—but the praise is bestowed on Shakespeare, the emblem, or representative, of the Stage or Drama."

XXXIX.

O, how thy worth with manners may I sing,
When thou art all the better part of me?
What can mine own praise to mine own self bring?
And what is 't but mine own when I praise thee?
Even for this let us divided live,
And our dear love lose name of single one,
That by this separation I may give
That due to thee which thou deservest alone.
O absence, what a torment wouldst thou prove,
Were it not thy sour leisure gave sweet leave
To entertain the time with thoughts of love,
Which time and thoughts so sweetly doth deceive,

And that thou teachest how to make one twain,
By praising him here who doth hence remain !

In First Folio, "The Merry Wives of Windsor" began on the 39th page, as in facsimile of the present day. This Sonnet and four following allude to that Play in the Acroamatic way of delivery ; which, Shakespeare, or Bacon, gives the name of "Five Instances of the Lamp," or of "First Information" in the 38th Aphorism. They are those which aid the senses, he says. But at present I will limit remarks to the Sonnets. The first four lines and, in fact, all in thisverse, are a clear, plain explanation of the divided and double nature in these Poems. The first and second lines intimate that there was more than one "part," and the third and fourth declare that in praising his "friend" he praises himself—Bacon. The "friend" will be merged into his love, the Drama, and will in time be styled his Mistress, signifying the First Folio of 1623. As the first edition of the Sonnets was printed in 1609, and numbered as at present, at least up to the 100th Sonnet, and as the 37th and some following were specially descriptive of the Play of "The Merry Wives of Windsor," it was necessary to signify by some means that the 37th and 38th, at least, belonged to that Play ; otherwise, according to the numbers, they would belong to "The Two Gentlemen of Verona," which was not printed until 1623.

Or, as probable, the apparent mistakes here, as in the mispaging, were intentional, and designed to

lead to the discovery of the true Author ; for the Play of "The Merry Wives of Windsor" has an important part to play in this revelation.

The 37th page of "King Richard II," in First Folio, was printed 39, and this number was repeated in its proper place. As the Play of "King Richard II" was a fatal, or serious one for Francis Bacon, I consider the scenes on these two pages had much to do in retarding his official advancement during the long reign of Queen Elizabeth. It is certain that the Queen, and her Ministers, the Cecils, who were Bacon's relatives, knew who was the real Will Shakespeare of that day. And the wits and authors about the Court knew the actor and stockholder of the Theatre, whose nom de plume was Will Shakespeare, to be the real Francis Bacon. The scenes above referred to are first in Act 3, Scene 3, last part, where Northumberland visits the King, and where the Queen is in the garden. The second 39th is the Deposition Scene, where King Richard resigns, Act 4, Scene 1.

As it would not be safe for Shakespeare to publish the Sonnets, even in the Acroamatic style, during the life of the Queen, he waited for the proper time for these, and many other Plays in the Folio.

The word "absence," in the ninth line, here and in other places, has reference to the separation from the stage, and, in a special sense, means that Bacon will not publish Plays, although he may entertain

the time with thoughts of love—composing Plays in secret. The verse concludes by teaching how one twain may be here and hence, or away, at the same time—the name Shakespeare, the Drama, in one place—the person, Bacon, in another.

Former writers, poets, essayists, and historians, all failed to perceive the Poet's meaning in the word "absence," and many more.

XL.

Take all my loves, my love, yea, take them all ;
 What hast thou then more than thou hadst before ?
 No love, my love, that thou mayst true love call ;
 All mine was thine before thou hadst this more.
 Then if for my love thou my love receivest,
 I cannot blame thee for my love thou usest ;
 But yet be blamed if thou thyself deceivest
 By wilful taste of what thyself refuseth.
 I do forgive thy robbery, gentle thief,
 Although thou steal thee all my poverty ;
 And yet, love knows, it is a greater grief
 To bear love's wrong than hate's known injury.

Lascivious grace, in whom all ill well shows,
 Kill me with spites ; yet we must not be foes.

The Comedy of "The Merry Wives of Windsor" is closely connected with special Sonnets, and with many incidents in the personal history of Sir Francis Bacon, and the solution of the question of authorship. The extra Scene 1st, in the Fourth Act, was written and inserted on page 53, second column,

and part of 54, to direct attention to the 105th and 106th Sonnets; for they are each relative to the Author, Bacon. The words "Fair," "Child," "William," "Oman," hyphenated, are introduced there to point to the same words in the Sonnets, and particularly to the 105th and 106th Sonnets. The first question to William Page, in the 53rd page Folio, column 106, is: "How many numbers is in Nouns?" This simple question was to show that there were two names—or numbers—for one proper noun or person—Francis Bacon.

The mispaging of the Folio is imitated to some extent in the translation by Gilbert Watts, of the "De Augmentis," in 1640. The order, or disorder, is as follows, in that work, near 53rd page, viz.: 49, 52, 51, 52 second, 53, 54, 53 second, and 56.

On the second 53rd page of that work the subject is "Julius Caesar's De Analogia," which Bacon says was nothing else but a Grammatical Philosophy, or to reduce custom of speech to congruity of speech; that words or names that are the images of things might accord with the things themselves, and not stand to the arbitrement of the vulgar.

This is the very thing meant by this 53rd page and scene, and the 105th Sonnet. The words "Fair, Kind, and True" are equivalents, or identicals of the words "Fair," "Child," and "truly," of that page, and are synonyms, to some extent, of Francis Bacon's name.

The lines of this 40th verse, in the resigning of his love to his nominal or double, are in accordance with the agreement of separation of the 39th, and are exemplified in the notes to the 2nd Sonnet, where "Slender" and "Anne Page" meet. The original had "this self" in the seventh and also in the eighth line, which would mean Bacon himself, and would make the Sonnet intelligible.

XLI.

Those petty wrongs that liberty commits,
 When I am sometime absent from thy heart,
 Thy beauty and thy years full well befits,
 For still temptation follows where thou art.
 Gentle thou art and therefore to be won,
 Beauteous thou art, therefore to be assailed ;
 And when a woman woos, what woman's son
 Will sourly leave her till she have prevailed ?
 Ay me ! but yet thou mightest my seat forbear,
 And chide thy beauty and thy straying youth,
 Who lead thee in their riot even there
 Where thou art forced to break a twofold truth,
 Hers, by thy beauty tempting her to thee,
 Thine, by thy beauty being false to me.

In the same double method of delivery prevailing in Sonnets, the Author, Bacon, here complains of himself, or his stage self, for petty wrongs committed. The eighth line has "he" in quarto, instead of "she." The woman wooing is the "Anne Page" of 41st Folio, where she invites "Slender" to dinner

and metaphorically may be intended to signify the compilation of a new Play, a Son of the early Poems.

XLII.

That thou hast her, it is not all my grief,
 And yet it may be said I loved her dearly ;
 That she hath thee, is of my wailing chief,
 A loss in love that touches me more nearly.
 Loving offenders, thus I will excuse ye ;
 Thou dost love her, because thou know'st I love her ;
 And for my sake even so doth she abuse me,
 Suffering my friend for my sake to approve her.
 If I lose thee, my loss is my love's gain,
 And losing her, my friend hath found that loss ;
 Both find each other, and I lose both twain,
 And both for my sake lay on me this cross ;
 But here 's the joy ; my friend and I are one ;
 Sweet flattery ! then she loves but me alone.

This Sonnet, and the two preceding, induced the great authors of Shakespeare to believe that an actual woman was the theme of the verses ; and later on, when the word " Mistress " was introduced, it confirmed the first impression that the Poet had a Mistress in London— "*O, Tempora ! O, Mores !*"

The woman in question is a symbol of the Drama, or a Play. The friend, as said heretofore, is Francis Bacon, whose stage name is Will Shakespeare, and who combines both in the phrase, " My friend and I are one," in the couplet.

XLIII.

When most I wink, then do mine eyes best see,
 For all the day they view things unrespected ;
 But when I sleep, in dreams they look on thee,
 And darkly bright are bright in dark directed.
 Then thou, whose shadow shadows doth make bright,
 How would thy shadow's form form happy show
 To the clear day with thy much clearer light,
 When to unseeing eyes thy shade shines so !
 How would, I say, mine eyes be blessed made
 By looking on thee in the living day,
 When in dead night thy fair imperfect shade
 Through heavy sleep on sightless eyes doth stay !
 All days are nights to see till I see thee, [me.
 And nights bright days when dreams do show thee

The words here inform us that it was in the silent hours of night the Author composed the Plays. In the sixth line the quarto has the words "form form happy show," in italics, as allusive to the Form of the "Novum Organum."

XLIV.

If the dull substance of my flesh were thought
 Injurious distance should not stop my way ;
 For then despite of space I would be brought,
 From limits far remote, where thou dost stay.
 No matter then although my foot did stand
 Upon the farthest earth removed from thee ;
 For nimble thought can jump both sea and land
 As soon as think the place where he would be.
 But, ah ! thought kills me that I am not thought,

To leap large lengths of miles when thou art gone,
 But that so much of earth and water wrought
 I must attend time's leisure with my moan,
 Receiving nought by elements so slow
 But heavy tears, badges of either's woe.

The subject of this and the next verse are the elements of nature—"earth," "water," "air," "fire"—as explained in the first and fifteenth books of "Ovid's *Metamorphoses*," which elements the Author-Poet compares to himself, in saying that his life is made of four. The slow elements, "earth" and "water," are heavy and sink down to death. The other two, "air" and "fire," are both with his stage-self, wherever the Author may be. This division seems to place the first two in the "*Novum Organum*," and the second, "air" and "fire," in the dramatic role of the Author.

XLV.

The other two, slight air and purging fire,
 Are both with thee, wherever I abide :
 The first my thought, the other my desire,
 These present-absent with swift motion slide.
 For when these quicker elements are gone
 In tender embassy of love to thee,
 My life being made of four, with two alone
 Sinks down to death, oppress'd with melancholy ;
 Until life's composition be recured
 By those swift messengers return'd from thee,
 Who even but now come back again, assured
 Of thy fair health, recounting it to me :

This told, I joy ; but then no longer glad,
I send them back again and straight grow sad.

The quarto had "their fair health" in twelfth line. The two last Sonnets follow the same line of thought, and may be compared to the Physics and Metaphysics of Bacon's Works, viz.: "Earth" and "water" to the former, "air" and "fire" to the latter.

XLVI.

Mine eye and heart are at a mortal war
How to divide the conquest of thy sight ;
Mine eye my heart thy picture's sight would bar,
My heart mine eye the freedom of that right,
My heart doth plead that thou in him dost lie,—
A closet never pierced with crystal eyes—
But the defendant doth that plea deny
And says in him thy fair appearance lies.
To 'cide this title is impanneled
A quest of thoughts, all tenants to the heart,
And by their verdict is determined
The clear eye's moiety and the dear heart's part :
 As thus ; mine eye's due is thy outward part,
 And my heart's right thy inward love of heart.

The secret or inner meaning of the 46th will be better understood by referring to the 23rd and 24th Sonnets. The 23rd is an appeal to, or explanation for, the reader—for the public at large. It is not for his friend or himself. It is explanatory of Bacon's part. The ninth line, introducing "books," signifies his other works, as "Valerius Terminus"

and "Novum Organum," where his Form in the disguise of Nature (as in the Sonnets) is veiled and not to be seen except by "wits of such sharpness as can pierce the veil." See notes to 24th, on the same subject. In this 46th "thy sight," of the second line, is meant for the Theatre or Plays, as in the third, eighth, thirteenth, and fourteenth lines, the word "their" was printed in the original, instead of "thy" in each of the four instances, until changed, as in former cases.

The first part of "King Henry IV" began on 46th page of First Folio Histories, and, like the second part, is intimately connected with the Sonnets.

Then "thy sight," and other repetitions of "thy," if accepted, will allude to this Play, first "King Henry." The "heart," the "Novum Organum," was first published in 1620.

XLVII.

Betwixt mine eye and heart a league is took,
 And each doth good turns now unto the other :
 When that mine eye is famish'd for a look,
 Or heart in love with sighs himself doth smother,
 With my love's picture then my eye doth feast
 And to the painted banquet bids my heart ;
 Another time mine eye is my heart's guest
 And in his thoughts of love doth share a part ;
 So, either by thy picture or my love,
 Thyself away art present still with me ;
 For thou not farther than my thoughts canst move,
 And I am still with them and they with thee ;

Or, if they sleep, thy picture in my sight
Awakes my heart to heart's and eye's delight.

From former notes it will be seen that I accept, or understand, the "eye" as representing the Plays, or Shakespeare part of the Author, Bacon. and the "heart," the "Novum Organum" part, or "Interpretation of Nature."

Now, it will be observed here, that it is the "eye" that has the "picture," "and to the painted banquet," bids the heart.

Then, in addition to the mental picture in the mind of Francis Bacon, there was an actual picture, the original of the "Man in hue," and from which Droeshout took his engraving of the present day. And this original may be the one in Stratford today, placed near his "bones," and watching the "stones" of his grave. The original had "are" for "art," and "nor" for "not," in the tenth and eleventh lines.

XLVIII.

How careful was I, when I took my way,
Each trifle under truest bars to thrust,
That to my use it might unused stay
From hands of falsehood, in sure wards of trust !
But thou, to whom my jewels trifles are,
Most worthy comfort, now my greatest grief,
Thou, best of dearest and mine only care,
Art left the prey of every vulgar thief.
Thee have I not lock'd up in any chest,

Save where thou art not, thou I feel thou art,
 Within the gentle closure of my breast,
 From whence at pleasure thou mayst come and part;
 And even thence thou wilt be stol'n, I fear,
 For truth proves thievish for a prize so dear.

The subject of this verse is the Plays typified by his friend, and of the manuscript, of which he was so careful as to place under bars and locks. The first line indicates by "took my way" a temporary cessation in writing, and in number of Sonnet compared to First Folio will, with 47th, correspond to the omitted pages in the Play of "King Henry IV," first part, which commenced at 46th page, having 47th and 48th omitted. There were no pages repeated to make up for the omission in this case. This omission, I think, was intentional to have following pages correspond with certain Sonnets in number and internal sense, which will hereafter follow.

As to this 48th, its whole tenor would show that extreme caution and secrecy were necessary in writing the Plays of Shakespeare.

XLIX.

Against that time, if ever that time come,
 When I shall see thee frown on my defects,
 When as thy love hath cast his utmost sum,
 Call'd to that audit by advised respects;
 Against that time when thou shalt strangely pass
 And scarcely greet me with that sun, thine eye,
 When love, converted from the thing it was,

Shall reasons find of settled gravity, —
 Against that time do I ensconce me here
 Within the knowledge of mine own desert,
 And this my hand against myself uprear,
 To guard the lawful reasons on thy part:
 To leave poor me thou hast the strength of laws,
 Since why to love I can allege no cause.

Many of the Sonnets have law phrases, as the above, which have been commented on by former writers as a proof that the author was a lawyer well versed, and in this opinion I concur, as the result of this investigation will confirm the truth of their comments.

This 49th gives forth a hint of a dissolution of the partnership, as the third and fourth lines mean the completion of the Plays—"love's utmost sum"—and the audit, the printing of the Folio.

L.

How heavy do I journey on the way,
 When what I seek, my weary travel's end,
 Doth teach that ease and that repose to say
 'Thus far the miles are measured from thy friend !'
 The beast that bears me, tired with my woe,
 Plods dully on to bear that weight in me,
 As if by some instinct the wretch did know
 His rider loved not speed, being made from thee :
 The bloody spur cannot provoke him on
 That sometimes anger thrusts into his hide ;
 Which heavily he answers with a groan,
 More sharp to me than spurring to his side ;

For that same groan doth put this in my mind ;
My grief lies onward and my joy behind.

This Sonnet has been explained by former writers as an actual journey on horseback by Shakespeare. Now, this is not the Author's meaning here. There is neither an actual horse, or actual bloody spur, meant in this Sonnet.

The inner meaning of the first line signifies the composition of the "Novum Organum," as compared with the writing of the Plays.

The fourth line in quotation, containing thirty-nine letters, means "The Merry Wives of Windsor," on the 39th page, First Folio, the friend of which he has been writing last. The "beast" or "Pegasus" that bears him (Bacon) in the "Novum Organum," and needs spurring, he alludes to in the 50th Aphorism of the first book, where he speaks of instruments for sharpening the senses.

The words "thee" and "thy" here, as in other verses, mean the Plays. The "grief" is the "Novum Organum," the "joy" is the Plays.

LI.

Thus can my love excuse the slow offense
Of my dull bearer when from thee I speed :
From where thou art why should I haste me thence ?
Till I return, of posting is no need.
O, what excuse will my poor beast then find,
When swift extremity can seem but slow ?
Then should I spur, though mounted on the wind ,

In winged speed no motion shall I know :
 Then can no horse with my desire keep pace ;
 Therefore desire, of perfect'st love being made,
 Shall neigh—no dull flesh—in his fiery race ;
 But love, for love, thus shall excuse my jade ;
 Since from thee going he went wilful-slow,
 Towards thee I 'll run, and give him leave to go.

The Esoteric meaning here, when understood, will help to make the 50th and 52nd clearer also. The Plays; "his love," were his favorite writings, and when not engaged in them he was heavy and slow ; his bearer ("genius"—"Pegasus") then, was dull and required the spur. But when, on the return to his favorite, then his horse—his "desire" of the 45th—will outrun the wind, and shall neigh for joy, on his return to the next Sonnet, wherein he finds "his sweet up-locked treasure."

LII.

So am I as the rich, whose blessed key
 Can bring him to his sweet up-locked treasure,
 The which he will not every hour survey,
 For blunting the fine point of seldom pleasure.
 Therefore are feasts so solemn and so rare,
 Since, seldom, coming, in the long year set,
 Like stones of worth they thinly placed are,
 Or captain jewels in the carcanet,
 So is the time that keeps you as my chest.
 Or as the wardrobe which the robe doth hide,
 To make some special instant special blest,
 By new unfolding his imprison'd pride.

Blessed are you, whose worthiness gives scope,
Being had, to triumph, being lack'd, to hope.

The last line of 51st expressed the haste, by the word "run," of the Author, Bacon, to return to his love—his treasure—and in this 52nd, he rejoins "his 'mprison'd pride." This Sonnet is the one referred to by the "fair child" quotation in the 2nd verse. And it is to the Sonnets of this group here, from 48th to 57th, that the intentional irregular paging of the "De Augustis" of 1640 will correspond, as also these mispages will fit into certain pages of the Folio of 1623. The second 52nd page of the "De Augustis" relates that Homer's Poems were placed in the cabinet of Darius by Alexander. The "chest," "wardrobe," and "captain jewels," of this verse, and the 48th, will give the reason and resemblance. The Plays were the "jewels"—Shakespeare, the "cabinet" or "chest." See also the fifty-second Essay of Lord Bacon, and the remarks on "Setting Stones," and on "festivals." And again, on this 52nd page above quoted, is where the reprimand of Alexander to Aristotle for publishing his "Book of Nature" publicly is mentioned. I could quote more, but where is the need of quoting any—there is the "Novum Organum" to explain the whole mystery; if men will see and understand what is written therein. It was not for the dead past, or even for his own age, that Lord Bacon described the idols of the mind of man.

These are the false opinions of men today in regard to the authorship of the Works of William Shakespeare. But I must allow that the same mind and intelligence, the same first cause of the Sonnets and "Novum Organum," in their double meaning, was also the chief cause of the puzzle regarding the authorship of the Shakespeare Plays.

LIII.

What is your substance, whereof are you made,
 That millions of strange shadows on you tend?
 Since every one hath, every one, one shade,
 And you, but one, can every shadow lend.
 Describe Adonis, and the counterfeit
 Is poorly imitated after you;
 On Helen's cheek all art of beauty set,
 And you in Grecian tires are painted new:
 Speak of the spring and foison of the year;
 The one doth shadow of your beauty show,
 The other as your bounty doth appear;
 And you in every blessed shape we know.
 In all external grace you have some part,
 But you like none, none you, for constant heart.

This 53rd Sonnets, in the allusive and figurative manner of the Author, means one of the jewels mentioned in the 48th and 52nd Sonnets—the play of "Romeo and Juliet"—which has been adverted to in the 17th Sonnet, by the passage in quotation.

This Play was commenced on page 53, First Folio, "Tragedies," in 1623, and had been enlarged from previous editions in quarto, in 1597-1609.

The name "Adonis," in the fifth line, is a reminder of the Poem "Venus and Adonis"—the first heir of the Author's invention, published in 1593.

The words here are descriptive of the Play, and in this verse we have the criticism or judgment of the Author, Francis Bacon, of what he thought of his own production or creation. The names "Adonis" and "Helen" represent "Romeo and Juliet." The word "Adonis" will be found the thirty-fourth word in the Sonnet, and would to me indicate the age of the writer of the same, (when this Play was written), viz.: 34 years in 1595.

The "Romeo and Juliet" Play has many passages of a double meaning in the Esoteric manner, similar to the Sonnets. The first words, "Coals" and "Colliers," are an allusion to Coke, the attorney general, a bitter opponent of Sir Francis Bacon during many years, who wrote the lines on the "Novum Organum," ending, "Fit to be freighted in the ship of fools," alluding to the picture of a ship in frontispiece of that book.

LIV.

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 odour 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. Sweet roses do not so ;
 Of their sweet deaths are sweetest odours made :
 And so of you, beauteous and lovely youth,
 When that shall fade, my verse distills your truth.

Continues on "Romeo and Juliet" Play, and on those relating to the Rose Plays. The "beauty" of this and other verses is the "poetic art"—of "truth"—the Author, in the second line. "Sweet," as before, also relates to poets. The "odour" is the style of the Author compared to the "canker blooms,"—the Robert Greens—the false poets, who have no odour. The word "Hang," in the seventh line, will recall the words of Mrs. Quickly, "Hang-hog, is Latin for Bacon," on page fifty-three, Comedies. The Author, in his "Apothegms," explains the anecdote. The first line on page 54, "Romeo and Juliet," reads: "Cankered with peace to part your cankered hate."

And here I would observe that many of the words with initial capitals in the First Folio were specially printed in that form to show their connection with other writings of Lord Bacon. For instance, the words "Nature," "Son," etc., and one old double of the 86th page Folio, Histories, second "King Henry IV," Act 3, Scene 2, which is a particular instance in giving the price of a score of "Ewes" or double hues (VV.) at that period. The price is higher now, 1896. The "Summer's breath" is used in a

personified way to signify the Author in the eighth, but the ninth and tenth are the "Cankers" which die to themselves. The original had "by verse" in the last line.

LV.

Not marble nor the gilded monuments
 Of princes, shall outlive this powerful rhyme ;
 But you shall shine more bright in these contents
 Than unswept stone besmear'd with sluttish time.
 When wasteful war shall statues overturn,
 And broils root out the work of masonry,
 Nor Mars his sword nor war's quick fire shall burn
 The living record of your memory.
 'Gainst death and all-oblivious enmity
 Shall you pace forth ; your praise shall still find room
 Even in the eyes of all posterity
 That wear this world out to the ending doom.
 So, till the judgment that yourself arise,
 You live in this, and dwell in lovers' eyes.

The flight of praise in this, 55th, is meant for the Play of "Romeo and Juliet" and which in turn, or return, represents the Author, Francis Bacon.

The "powerful rhyme," of the second line aims higher than the versification of the Sonnets, even good as these are. The fifty-third Essay of Lord Bacon's, "Of Praise;" fifty-fourth, "Of Vain Glory;" fifty-fifth, "Of Honour and Reputation," are, in the writer's view, intended to be compared to the corresponding Sonnets; for their agreement in subject and sentiment are remarkable indeed. The word "monuments," of first line was "monument" in original.

LVI.

Sweet love, renew thy force ; be it not said
 Thy edge should blunter be than appetite,
 Which but to-day by feeding is allay'd,
 To-morrow sharpen'd in his former might :
 So, love, be thou ; although to-day thou fill
 Thy hungry eyes even till they wink with fullness,
 To-morrow see again, and do not kill
 The spirit of love with a perpetual dullness.
 Let this sad interim like the ocean be
 Which parts the shore, where two contracted new
 Come daily to the banks, that, when they see
 Return of love, more blest may be the view ;
 Else call it winter, which being full of care
 Makes summer's welcome thrice more wish'd, more
 rare.

The 56th informs the reader there has been a short intermission of writing or composing Plays, as the "Interim" of the ninth line denotes, which had a capital prefixed in quarto, 1609. The Sonnet agrees in number and internal meaning of words with the fifty-sixth page, First Folio, in the first "Henry IV," Act 2, Scene 4, Eastcheap. The double meaning of the following words, as exemplified by the scene, and used in the Sonnets to pourtray subjects of the intellect, is a practical illustration of the parabolical Poesy here.

The words are "appetite," second line; "feeding," third line; "hungry eyes," sixth line; which I understand to point to the scene of Prince Hal's supper

at the Boar's Head Tavern, for the special purpose of showing the connection of Francis and the double language of the drawers, with the true Author and his double system of delivery here.

“ *P. Hen.* How old art thou Francis?

Fran. Let me see—about Michaelmas next
I shall be——”

The age is not given in figures or words, as Francis was interrupted by——; but if the letters are counted in the answer, the number is thirty-five, the age of Francis Bacon in 1596, which is probably the year the Play was written.

I do not cite any more instances from this scene, at this writing, as I do not rely wholly, or even in part, for the New Discoveries in the Sonnets and Plays of Shakespeare, and in the “*Novum Organum*” of Bacon, upon single or more instances.

The New Discoveries are too wide and far-reaching in their ultimate results to be narrowed down to a few instances. As Columbus conceived the existence of a New Continent on the globe of the earth's surface, as Galileo asserted the rotation of the same earth, and neither of these facts were accepted at the time of promulgation, these New Discoveries in the world of literature at this time may meet with the same fate.

The frequent contrasts of “winter” and “summer” are resumed in the last lines of this 56th verse. The word “Else” was “As” in original, and the word “Statues,” of the 55th, had a capital initial.

LVII.

Being your slave, what should I do but tend
 Upon the hours and times of your desire ?
 I have no precious time at all to spend,
 Nor services to do, till you require.
 Nor dare I chide the world-without-end hour
 Whilst I, my sovereign, watch the clock for you,
 Nor think the bitterness of absence sour
 When you have bid your servant once adieu ;
 Nor dare I question with my jealous thought
 Where you may be, or your affairs suppose,
 But, like a sad slave, stay and think of nought
 Save, where you are how happy you make those.
 So true a fool is love that in your Will,
 Though you do anything, he thinks no ill.

The "Intermission" or "Interim" of the 56th
 continues. The Author, Bacon, who names himself
 the slave of his other self—his Muse—is not writing
 Plays; he is watching the clock which tells the time
 of the Drama, as in the first Sonnets.

In the thirteenth line the word "Will" was in
 original as I have written here:

By having the "Will" in this form, the Author
 means to show that he is the only writer, and as-
 sumed the name "Will."

It is also an ocular proof of the double meaning
 prevailing in the Poems; for it has been accepted
 by most writers to signify—volition, desire.

LVIII.

That god forbid that made me first your slave,
 I should in thought control your times of pleasure,
 Or at your hand the account of hours to crave,
 Being your vassal, bound to stay your leisure !
 O, let me suffer, being at your beck,
 The imprison'd absence of your liberty;
 And patience, tame to sufferance, bide each check,
 Without accusing you of injury.
 Be where you list, your charter is so strong
 That you yourself may privilege your time :
 Do what you will; to you it doth belong
 Yourself to pardon of self-doing crime.
 I am to wait, though waiting so be hell;
 Not blame your pleasure, be it ill or well.

In the 58th, as in the two preceding Sonnets, the intermission continues. The second and fourteenth lines introducing "your times of pleasure," in the second, "Nor blame your pleasure," in the last line, are hints that the intermission was not devoid of amusement or pleasure to the Shakespeare side of the Author.

And comparing the same pages in the Folio with the numbers of the Sonnets 57 and 58, we find the pages are in first "King Henry IV," and include that part of Scene 4, Act 2, in which Falstaff tells the palpable lies regarding his valor, and personates the King himself. On page 57 the Author puns or plays on the word "Son," in the Sonnets, as follows:

"*Prince.* Come, tell us your reason, what say'st thou to this ?

Poins. Come, your reason, Jack, your reason ?

Falls. What, upon compulsion ?

Give you a reason on compulsion ?

If reasons were as plenty as black-berries,

I would give no man a reason upon compulsion, I."

And this is not the first or last time the Author, Bacon, as Shakespeare, has the pleasure of having a joke, before the eyes of the learned expounders.

In the first act and scene of the "Merry Wives of Windsor," when the "tender" of marriage to Anne Page is proposed by Shallow, the following reply is given by Slender, "Ay, Sir, you shall find me reasonable; if it be so, I shall do that that is re-a-son." But some writers try to explain Falstaff's answer in first "King Henry," that he meant "raisins," and that the spelling of both were the same. This explanation will not do, as in "The Winter's Tale," Act 4. Scene 1, the clown in his counting of supplies, says, "Four pound of prunes, and as many of raisins o' the Sun."

And again, in "King Richard III," Act 4, Scene 4, in the part where Richard woo's Elizabeth:

"*K. Richard.* Your reasons are too shallow and too quick.

Q. Elizabeth. O! no, my reasons are too deep and dead;—

Too deep and dead (poor infants) in their graves,
Harp on it still shall I, till heart-strings break."

* * * * *

LIX.

If there be nothing new, but that which is
Hath been before, how are our brains beguiled,
Which, labouring for invention, bear amiss
The second burden of a former child !
O, that record could with a backward look,
Even of five hundred courses of the sun,
Show me your image in some antique book,
Since mind at first in character was done !
That I might see what the old world could say
To this composed wonder of your frame;
Whether we are mended, or whether better they,
Or whether revolution be the same.

O, sure I am, the wits of former days
To subjects worse have given admiring praise.

The words and reasoning of this 59th Sonnet are enough to convince any fair, unobscured intellect, that works of invention, i. e., Plays, were the subjects of the Author in these Poems. The second mistake in the First Folio, Comedies, occurs in "The Merry Wives of Windsor," where page 59 was misprinted 51, and to the scene there, and to that play I think this Sonnet will apply. The scene is Windsor Park, Act 5, Scene 4, where the fairies pinch Falstaff. Then again on page 59, in "Romeo and Juliet," I find the well-known garden scene. And returning to Histories, I find on

page 59, the ending of the scene's pleasures, referred to the 58th notes. This Sonnets inner meaning may be compared with all of these and will not be out of place in either. The Author, Francis Bacon, arranged the three divisions of the Folio so that important mistakes or mispages, would accord with the Comedies, Histories and Tragedies. In the eleventh line the second "whether" is "where" in 1609 edition.

LX.

Like as the waves make towards the pebbled shore,
 So do our minutes hasten to their end;
 Each changing place with that which goes before,
 In sequent toil all forwards do contend.
 Nativity, once in the main of light,
 Crawls to maturity, wherewith being crown'd,
 Crooked eclipses 'gainst his glory fight,
 And Time that gave doth now his gift confound.
 Time doth transfix the flourish set on youth
 And delves the parallels in beauty's brow,
 Feeds on the rarities of nature's truth,
 And nothing stands but for his scythe to mow :
 And yet to times in hope my verse shall stand,
 Praising thy worth, despite his cruel hand.

As in former Sonnets, the words "Time," and "Crooked eclipses," are in opposition to "beauty's." "youth," and "nature's truth." The "Nativity" (Shakespeare) "crawls to maturity," when the "crooked eclipses against his glory fight." The

“crooked eclipses” recalls the remark of the Earl of Essex, referring to Queen Elizabeth,

The sentiment or thought of this verse will be found in almost similar words in a translation of “Ovid’s *Metamorphoses*,” in the fifteenth book, fables 2 and 3.

And in first “*King Henry IV*,” Act 3. Scene 1, page 60, in First Folio:

“ * * * at my nativity,
The front of heaven was full of fiery shapes,” etc.

LXI.

Is it thy will thy image should keep open
My heavy eyelids to the weary night?
Dost thou desire my slumbers should be broken,
While shadows like to thee do mock my sight?
Is it thy spirit that thou send’st from thee
So far from home into my deeds to pry,
To find out shames and idle hours in me,
The scope and tenour of thy jealousy?
O, no! thy love, though much, is not so great:
It is my love that keeps mine eye awake;
Mine own true love that doth my rest defeat,
To play the watchman ever for thy sake:
For thee watch I whilst thou dost wake elsewhere,
From me far off, with others all too near.

The words “image,” “shadow,” and “spirit,” are a concise description of the relation, held by the imaginary Shakespeare to the true one, Francis Bacon. The first was indeed the “shadow” of the second,

and the image of the Drama. The "watching," of the real Shakespeare will be perceived in Aphorism sixty-one, of "Novum Organum," in which he discourses on "Idols of the Theatre," and in one place says, "the lame man who keeps the right road outstrips the runner who takes the wrong one," and much more concerning his course or plan for the discovery of arts and sciences.

LXII.

Sin of self-love possesseth all mine eye
 And all my soul and all my every part;
 And for this sin there is no remedy,
 It is so grounded inward in my heart.
 Methinks no face so gracious is as mine,
 No shape so true, no truth of such account;
 And for myself mine own worth do define,
 As I all other in all worths surmount.
 But when my glass shows me myself indeed,
 Beated and chopp'd with tann'd antiquity,
 Mine own self-love quite contrary I read;
 Self so self-loving were iniquity.
 'Tis thee, myself, that for myself I praise,
 Painting my age with beauty of thy days.

In former notes I said the Author, Bacon, made use of the eye, the heart, the face, and the body itself as objects of the sense—as types—to exemplify subjects of the intellect—as Plays, writings, "Novum Organum," etc. This method is applied in this 62nd, although in part some words and remarks may be personal.

The "eye" means the Drama, the Shakespeare side; the "heart," the "Novum Organum," the Bacon part. The "face" I understand as meaning the face of the writings of the Plays. The "glass" here refers to the "Novum Organum" and to the sixty-second Aphorism in which the "Idols of the Theatre" are discussed at some length, in which the Author, Bacon, says "that governments, especially Monarchies, have been averse to such novelties, and that men engaged therein labor to the peril and harming of their fortunes—unrewarded—exposed to contempt." See also page 62, Folio, and 63, first "King Henry IV," Act 3, Scene 2, for the King's advice to the Prince, where the words describing "King Richard II" are descriptive of that play, as well as the personal behaviour of the said Richard.

LXIII.

Against my love shall be, as I am now,
 With Time's injurious hand crush'd and o'erworn;
 When hours have drain'd his blood and fill'd his
 brow
 With lines and wrinkles; when his youthful morn
 Hath travell'd on to age's steepy night,
 And all those beauties whereof now he's king
 Are vanishing or vanish'd out of sight,
 Stealing away the treasure of his spring;
 For such a time do I now fortify
 Against confounding age's cruel knife,
 That he shall never cut from memory
 My sweet love's beauty, though my lover's life:

His beauty shall in these black lines be seen,
And they shall live, and he in them still green.

The first line here means, by "Against:" "By that time my love"—for the word was used in that sense as well as its usual meaning—opposition. The "beauty" and "beauties" here are his Works, as explained before; his love is the Play or Plays typified by the name of Shakespeare, as an object of the sense, which the couplet renders clearer than any explanation. Although this and other verses in this group are in the main figurative, they are also true literally. The records of the time inform us that Francis Bacon became aged very early, and as Shakespeare, he alludes to the knife, and attempts on his life by Green (the Pistoll of the plays) who will be spoken of again.

LXIV.

When I have seen by Time's fell hand defaced
The rich proud cost of outworn buried age;
When sometime lofty towers I see down-razed
And brass eternal slave to mortal rage;
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss and loss with store;
When I have seen such interchange of state,
Or state itself confounded to decay;
Ruin hath taught me thus to ruminare,
That Time will come and take my love away.

This thought is as a death, which cannot choose
But weep to have that which it fears to lose.

“Ruminating on Time,” and the “ruin,” “decay” and “change” of all things, give occasion to the Author to fear the loss of his love—the Drama—not his actual friend or companion, as former writers would have us believe. The Sonnet is almost a counterpart in verse, of Ovid’s passage, in the fifteenth book, before referred to, as follows: “I have beheld that as sea which had once been the most solid earth. I have seen land made from the sea; and far away from the ocean the sea shells lay, and old anchors were found there on the tops of the mountains,” etc. It is Nature that has done all these things according to Pythagoras, as related by Ovid and again in another form told by Shakespeare, as an example of the many changes of form produced by Nature, either elementary or personified.

LXV.

Since brass, nor stone, nor earth, nor boundless sea,
But sad mortality o’ersways their power,
How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?
O, how shall summer’s honey breath hold out
Against the wreckful siege of battering days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but Time decays?
O fearful meditation! where alack,
Shall Time’s best jewel from Time’s chest lie hid?
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
O, none, unless this miracle have might,
That in black ink my love may still shine bright.

If the object of the Author, Shakespeare's love, was a male or female friend in actual existence, as other writers affirm, would the words of this Sonnet apply? Would the living jewel be shut up in a chest for safe keeping like the bride in the old song?

Would Shakespeare preserve or conceal his friend or mistress in black ink?

If so the friend or mistress would be black enough, but I cannot admit that he or she would "still shine bright." "The summer's honey breath"—Bacon's Plays; "beauty,"—Dramatic Poetry, as before. The "Jewel" and "Chest" are the same as in the 52nd Sonnet (Shakespeare's Works) and in the Darius Cabinet of page 52nd, in "Advancement of Learning," of 1640.

LXVI.

Tired with all these, for restful death I cry,
 As, to behold desert a beggar born,
 And needy nothing trimm'd in jollity,
 And purest faith unhappily forsworn,
 And gilded honour shamefully misplaced,
 And maiden virtue rudely strumpeted,
 And right perfection wrongfully disgraced,
 And strength by limping sway disabled,
 And art made tongue-tied by authority,
 And folly doctor-like controlling skill,
 And simple truth miscall'd simplicity,
 And captive good attending captain ill :
 Tired with all these, from these would I be gone,
 Save that, to die, I leave my love alone.

This Sonnet (66th) is remarkable, and even prophetic in its words, as will be shown in the explanations. It is the shortest verse as to number of words, containing 89, although many are of two and three syllables. In the ninth line the compound or double word, "tongue-tied," is the fifty-second word, agreeing with the age of the nominal Author, Shakespeare. The ninth line defines its own inner meaning. The second line may not be understood by all readers. The "desert a beggar born," is meant for the Author, Bacon, as the following will show: Francis Bacon, the youngest and the favorite son of Lord Treasurer Nicholas Bacon, was not provided for in his father's last will, by any special bequest for maintenance, as all the other heirs were. His father had placed a sum of eighteen hundred pounds sterling aside or apart, and intended to purchase land for Francis, and devise by will, after the purchase of same.

But unfortunately, the purchase of land or estate was not made when the Lord Keeper of the Seal died, and Francis Bacon was left a "beggar born," receiving only one-seventh of the balance, after all the other brothers and sisters were provided for. "The pen picture" in this verse, may be accepted as a true picture of the times, and persecution of Shakespeare.

Now, as to the prophecy in this verse. The number is 66, and it is the only one in which the Author desires "restful death." And as a fulfillment of the

desire, or prophecy, Francis Bacon, Baron of Verulam, Viscount St. Albans, and Lord High Chancellor of England, the only Shakespeare, died on the ninth of April, 1626, in his 66th year. He died, as Dr. Rawley informs us, in the early morning of the day, then celebrated for our Saviour's resurrection. In these facts there is "food for thought" and for the present I will leave them and resume analyses.

The concluding words of 66th page, Folio, being first "King Henry IV," Act 4, Scene 1, Douglas says:

"Talk not of dying; I am out of fear
Of death, or death's hand, for this one-half year."

LXVII.

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?
Why should he live, now Nature bankrupt is,
Beggar'd of blood to blush through lively veins?
For she hath no exchequer now but his,
And, proud of many, lives upon his gains.
O, him she stores, to show what wealth she had
In days long since, before these last so bad.

The "infection" of the first line is the state or condition of society in the last verse. The "false paint-

ing" is the imitation of his own poetry by false poets, his "living hue" alludes to the "man in hue" of the 20th and other Sonnets. "Poor beauty" of the seventh line—poor poetry, seeking "Roses of Shadow." The "Nature," of the ninth line, is the genius of the Author, Bacon, who stores his wealth—his Plays—composed in days long since, and of which he writes in some of the following Sonnets. The page 67 in First Folio is first "King Henry IV," Act 4, Scene 2, where Fallstaff, in describing his soldiers and their uniform, says that "the only shirt in the company was stolen from my host at St. Albans."

This description, and many other similar ones, are allegorical representations or pictures, of the rival authors and actors of that time. The Lord Admiral and Lord Chamberlain forces of players are shown up in the soldiers on each side, disclosing in the Plays of Shakespeare a double meaning, as in the Sonnets.

LXVIII.

Thus is his cheek the map of days outworn,
 When beauty lived and died as flowers do now,
 Before these bastard signs of fair were born,
 Or durst inhabit on a living brow;
 Before the golden tresses of the dead,
 The right of sepulchres, were shorn away,
 To live a second life on second head;
 Ere beauty's dead fleece made another gay:
 In him those holy antique hours are seen,
 Without all ornament, itself and true,

Making no summer of another's green,
 Robbing no old to dress his beauty new;
 And him as for a map doth Nature store,
 To show false Art what beauty was of yore.

Continues the same theme as preceding verse to show what "beauty"—poetry—was of yore, and alluding to what Nature has yet in store, part of which will be shown in next Sonnet. In first line here "his cheek" are his writings—former Plays.

In the third line, "born" was printed "borne" in quarto, and probably is right as Shakespeare wrote it. I cannot understand the allusions to "sepulchres," "second life," "dead fleece," and many here, unless they signify and refer to the man of Stratford, who had golden tresses, but not wavy or curly on his head. I can perceive "Green" and "Nash," the false robbing poets, in the eleventh and twelfth lines, who compared Shakespeare to a crow.

LXIX.

Those parts of thee that the world's eye doth view
 Want nothing that the thought of hearts can mend;
 All tongues, the voice of souls, give thee that due,
 Uttering bare truth, even so as foes commend.
 Thy outward thus with outward praise is crown'd;
 But those same tongues that give thee so thine own
 In other accents do this praise confound
 By seeing farther than the eye hath shown.
 They look into the beauty of thy mind,
 And that, in guess, they measure by thy deeds;

Then, churls, their thoughts, although their eyes
 were kind,
 To thy fair flower add the rank smell of weeds:
 But why thy odour matcheth not thy show,
 The solve is this, that thou dost common grow.

The second part of "King Henry IV" ended in Folio of 1623, on page 100; next page, 101, has the Epilogue, the name of the actors, on the other side, not paged. The succeeding page is numbered 69, and on this opens the Play "King Henry V." This irregularity of paging, as said before, has been charged to the printers by almost all writers. This Sonnet (69th) is descriptive of that Play of "King Henry V," and of the enmity of the cankers, the Greens and Nashs, on the first appearance of the Play or life.

The word "Thy," in the fifth line here, was printed "Their" in the original, and was written so by the Author, and would signify that his writings were the subject-matter of the Sonnet, and not his friend's person. The quarto had "end" instead of "due" in third line.

LXX.

That thou art blamed shall not be thy defect,
 For slander's mark was ever yet the fair;
 The ornament of beauty is suspect,
 A crow that flies in heaven's sweetest air.
 So thou be good, slander doth but approve
 Thy worth the greater, being woo'd of time;
 For canker vice the sweetest buds doth love,

And thou present'st a pure unstained prime.
Thou hast pass'd by the ambush of young days,
Either not assail'd or victor being charged;
Yet this thy praise cannot be so thy praise,
To tie up envy evermore enlarged :
 If some suspect of ill mask'd not thy show,
 Then thou alone kingdoms of hearts shouldst owe.

In this 70th Sonnet the fourth line alludes to the slanders of Robert Green, one of the "canker blooms," his complaint or accusation of Shakespeare comparing him to a "crow in false feathers," who passed for a poet, although only a "Noverint," or lawyer, and who considered himself the only "Shakescene in the Kingdom." I quote from memory, and may not be quite correct.

However, this allusion to the "crow" here has reference to Green, the slanderer, and has also affinity to the "Son" of the first Sonnets, who has grown, and is now the nominal representative of the Drama.

The "ornament of beauty" here is the name Shakespeare—the *nom de plume* of the true and only real Author of the Plays and Poems—Francis Bacon.

As an illustration of this verse, see pages 69 and 70, Folio, or "King Henry V," Act 1, Scene 1, where the bishops discourse on the mental gifts of the King (Bacon) and of his claim to France, which Green and Nash would deny, or slander. And further

the Author points to the fourth line in this Sonnet, where the Bishop of Canterbury says, "Is it four a Clock?" In few words, King Henry's claim to France, is Francis Bacon's claim to the authorship, as the couplet of this verse declares.

In the sixth line "Thy" was printed "Their" in first issue and others. The secret or double meaning of the words "fair," "beauty," and "sweetest," will, I hope, be remembered by the reader, for on this inner meaning the true meaning of the Sonnets depends.

LXXI.

No longer mourn for me when I am dead
 Than you shall hear the surly sullen bell
 Give warning to the world that I am fled
 From this vile world, with vilest worms to dwell :
 Nay, if you read this line, remember not
 The hand that writ it; for I love you so
 That I in your sweet thoughts would be forgot
 If thinking on me then should make you woe.
 O, if, I say, you look upon this verse
 When I perhaps compounded am with clay,
 Do not so much as my poor name rehearse,
 But let your love even with my life decay,
 Lest the wise world should look into your moan
 And mock you with me after I am gone.

The sad tone of this and other Sonnets indicates to me that Shakespeare, i. e., Bacon, feared assassination, and in many of the Plays where he personates the principal or leading character, this is again

shown. For instance, the conspiracy of Cambridge, Scroop, and Grey, to murder Henry V, may be accepted (although on pages 74 and 75, Folio) as pointing to the cabal of the cankers, Green, Nash, etc., opponents of Shakespeare.

The Sonnets now, under review, are auto-biographical, and may be received as the private personal memoirs of Shakespeare, or at least of the dramatic part of Francis Bacon; for as the friend addressed was actually himself, these Poems are his thoughts, expressed in the Acroamatic manner of delivery. The fifth line of this verse may be literal in its meaning, or otherwise may point to page 71, Folio, same act and scene where the bishops are proving the claim of the King to the land of France.

And on page 71, in first "King Henry IV," Act 5, Scene 2, I find in the fifth line from the top of the page the passage beginning, "O gentlemen! the time of life is short," etc., spoken by Hotspur, which the reader will compare with this verse and form his own conclusions. In this investigation I act merely as a guide, and am not Sir Oracle, nor neither do I claim that I can discover or solve all the riddles in this book of riddles, as Shakespeare named the Sonnets.

In truth, my sources of information are only the Sonnets and Plays, compared occasionally with the Philosophical Works of Lord Bacon, in a condensed form, and known as popular editions.

From these three sources, by the aid and assistance of what I may be allowed to term the X rays of the mind, I derived and obtained whatever may be of any value in these discoveries.

LXXII.

O, lest the world should task you to recite
 What merit lived in me, that you should love
 After my death, dear love, forget me quite,
 For you in me can nothing worthy prove;
 Unless you would devise some virtuous lie,
 To do more for me than mine own desert,
 And hang more praise upon deceased I
 Than niggard truth would willingly impart :
 O, lest your true love may seem false in this,
 That you for love speak well of me untrue,
 My name be buried where my body is,
 And live no more to shame nor me nor you.

For I am shamed by that which I bring forth,
 And so should you, to love things nothing worth.

In preceding notes I called the Sonnets Memoirs of the Poet Shakespeare, and in this and following verses the Author, although in semblance speaking to his love, is in fact and truth speaking to the reader, to the world at large, as the first line here tells us.

His love—the Plays—is the medium to inform the public of what he has brought forth, and of their merit the reader and the world may judge.

But in the eleventh and following lines here, he alludes to the “Novum Organum” and other writings

of that nature, for in these his body is, and as they are things worth nothing, he is shamed for bringing them forth. These remarks may be thought rank heresy now, but time will prove their truth. My task is not pleasant, if I depose the man of Stratford from his title and place as King of Poets, I have also to depose the philosopher from his title of Father of the Inductive System of Philosophy. In the seventy-second Aphorism of the "Novum Organum" the Author, Lord Bacon, speaks of the New World and other new discoveries, and of the great effects that may follow in the matter of the discovery of the Form.

In this seventy-second Aphorism the word "Form" is not mentioned as the topic is "Signs," and one of these "Signs" may be perceived in the word "hang" in the seventh line of the verse, which is the fifty-second word, thus joining "hang" and fifty-two together.

In First "King Henry IV," page 72, Folio, Act 5, Scene 4, the death of Hotspur occurs, preceded by,
Hotspur. No, Percy, thou art dust and food
 for——"

On the same page Fallstaff reappears with Hotspur on his back, to whom Prince Henry says:

"*Prince Henry.* Thou art not what thou seemest."
 "*Fallstaff.* No, that's certain: I am not a double man."

This I accept as another "Sign," thus combining Plays, Sonnets and Aphorisms in one.

LXXIII.

That time of year thou mayst in me behold
 When yellow leaves, or none, or few, do hang
 Upon those boughs which shake against the cold,
 Bare ruin'd choirs, where late the sweet birds sang.
 In me thou seest the twilight of such day
 As after sunset fadeth in the west,
 Which by and by black night doth take away,
 Death's second self, that seals up all in rest.
 In me thou seest the glowing of such fire
 That on the ashes of his youth doth lie,
 As the death-bed whereon it must expire
 Consumed with that which it was nourish'd by.

This thou perceivest, which makes thy love more
 strong,

To love that well which thou must leave ere long.

The words here may be literally correct as to the personality of Francis Bacon, the true Shakespeare, as he showed signs of age at an early period of his career, but they may also be meant figuratively as alluding to his Dramatic Writings. The "glowing of such fire" of the ninth line is of a similar nature as "thy light's flame" fed "with self-substantial fuel" of the first verse—his genius—and which here is said to be consumed with that which it was nourish'd by—his love and devotion to his Art.

The corresponding scenes in Folio are last pages of first "King Henry IV," and 73rd Folio, being "King Henry V," Act 2, Scene 1.

"Self-substantial fuel" is fuel composed of the same substance as the flame itself. Then his "light's

flame"—his genius—his Shakespeare—his friend—for these are all one—all emanate from the Author, Francis Bacon. And viewed in this light, although the lines may be descriptive of his personal appearance when he was 42 or 43 years of age, as at this writing of the seventy-third verse, yet they are also figurative of his mental Dramatic Works, "from the choirs where late the sweet birds sang." As in many verses a double meaning is contained here, and will apply to either phrase.

LXXIV.

But be contented : when that fell arrest
 Without all bail shall carry me away,
 My life hath in this line some interest,
 Which for memorial still with thee shall stay.
 When thou reviewest this, thou dost review
 The very part was consecrate to thee :
 The earth can have but earth, which is his due;
 My spirit is thine, the better part of me :
 So then thou hast but lost the dregs of life,
 The prey of worms, my body being dead,
 The coward conquest of a wretch's knife,
 Too base of thee to be remembered.

The worth of that is that which it contains,
 And that is this, and this with thee remains.

The second part of "King Henry IV" began on page 74, First Folio, 1623, and this Sonnet refers to that Play, as the third line indicates. The Author herein writes that his spirit, the better part of him, is contained in that Play—that it was "the very

part consecrate to thee"—to his other self, which here represents the people, or his readers en masse.

From the deep inner meaning of the Sonnet, I infer that there are many important passages in the Play which, when explained, will be found to connect the Play with other writings of Lord Bacon, and incidents of his personal history.

LXXV.

So are you to my thoughts as food to life,
 Or as sweet-season'd showers are to the ground ;
 And for the peace of you I hold such strife
 As 'twixt a miser and his wealth is found ;
 Now proud as an enjoyer and anon
 Doubting the filching age will steal his treasure,
 Now counting best to be with you alone,
 Then better'd that the world may see my pleasure ;
 Sometime all full with feasting on your sight
 And by and by clean starved for a look ;
 Possessing or pursuing no delight,
 Save what is had or must from you be took.
 Thus do I pine and surfeit day by day,
 Or gluttoning on all, or all away.

It will be borne in mind that the friend—the "you" and "thou"—of these Poems is only the sign or semblance of the Plays, and in this Sonnet the Author, Bacon, means the Plays, and specially the last one introduced, second "King Henry IV." Compare also the 75th with the 48th and 52nd verses.

LXXVI.

Why is my verse so barren of new pride,
So far from variation or quick change?
Why with the time do I not glance aside
To new found methods and to compounds strange?
Why write I still all one, ever the same,
And keep invention in a notèd weed,
That every word doth almost tell my name,
Showing their birth and where they did proceed?
O, know, sweet love, I always write of you,
And you and love are still my argument;
So all my best is dressing old words new,
Spending again what is already spent :
 For as the sun is daily new and old,
 So is my love still telling what is told.

This verse confirms the truth of my notes on former one. The words "new pride," in first line, express a similar meaning, as the "imprison'd pride" of the 52nd—the Plays or a Play. The inner meaning or sense here is why he, the Author, does not change from the Historical Plays to some other theme, and is intended as a notice that he is about doing so as will be seen in the 80th and 82nd Sonnets.

The eleventh line in "dressing old words new," tells us that these Plays were dressed or re-compiled from the old English Plays.

The sixth line will recall the words of Lord Bacon—"despised weed," for the good of all men. The word "invention" also is remarkable here, as relat-

ing to the same word in his other Works. And, although mentioned by former writers, it may be pertinent to ask if the true Author was the son of John Shakespeare, of Stratford, and a professional actor. Why should he conceal his name, or fear that every word would reveal his identity? Why? Because, he was not the son of John Shakespeare, of Stratford, England. He was the favorite son of the Lord Keeper of the Great Seals, Nicholas Bacon.

At this stage of the analysis I will say a few words as to the probable or certain reasons why Francis Bacon adopted the name Shakespeare as his assumed name in the Dramatic Works. At the same time that he conceived the idea of writing these Plays, he also formed the plan and design of the Philosophical Works. The latter, particularly the "Novum Organum" and "Valerius Terminus" (and many passages in the "Advancement of Learning"), are merely the echoes of the Plays, as each number of the Aphorisms will prove hereafter, and now, when rightly understood. They are the "Echoes" he was studying when quite young, in the old cloisters, as Dr. Rawley says. Now the "Novum Organum" or "De Augmentis" have on the frontis-piece on top, two hands clasped together, signifying the "Shake"—the first part of the name (it is a compound or concrete), and the second part—"speare"—is founded and allied with the Esperance—the hope of Percy—of the Plays; and with the same Spero or Hope of the "Novum Organum."

The name Shake-Speare, signifies the amity, the friendship of the Author in the first part to all men, and in the second, his hope that posterity would understand and appreciate his Dramatic Works.

On the frontispiece of "Novum Organum" are the words "Meliora Moniti." So we may conclude the name, Shake-speare, in Bacon's mind, signified the motto, "Spero Meliora"—I hope for better things.

LXXVII.

Thy glass will show thee how thy beauties wear,
 Thy dial how thy precious minutes waste;
 The vacant leaves thy mind's imprint will bear,
 And of this book this learning mayst thou taste.
 The wrinkles which thy glass will truly show
 Of mouthed graves will give thee memory;
 Thou by thy dial's shady stealth mayst know
 Time's thievish progress to eternity.

Look, what thy memory can not contain
 Commit to these waste blanks, and thou shalt find
 Those children nursed, deliver'd from thy brain,
 To take a new acquaintance of thy mind.

These offices, so oft as thou wilt look,
 Shall profit thee and much enrich thy book.

The word "Thy glass," in a figurative sense may signify the Plays, and the "dial" the progress of the same—slow or fast. The vacant leaves of the third line are the pages 89 and 90, which are omitted in the Second "King Henry IV," but 91 and 92 are repeated therein, Folio 1623. In "Romeo and Juliet" pages 77 and 78 are omitted also. The last page

there is 79 in First Folio, and the "mouthed graves" of the sixth line in Sonnet would apply to the last Scene in "Romeo and Juliet."

This 77th verse may be received as addressed to the reader, and not to his imaginary friend or self, and "this book" of the fourth line, whether it is the second "King Henry" or "Romeo and Juliet," or each, as in other instances, will repay second perusal. The "children nursed," of the eleventh are Plays, but the twelfth line is not so clear to me, unless it alludes to future events in the 79th and 80th Sonnets.

The corresponding numbers to this verse in Folio are second "King Henry IV," where the chief justice meets Fallstaff, and in "King Henry V," where "once more unto the breach," before Harfleur, France.

LXXVIII.

So oft have I invoked thee for my Muse,
 And found such fair assistance in my verse,
 As every alien pen hath got my use,
 And under thee their poesy disperse.
 Thine eyes that taught the dumb on high to sing,
 And heavy ignorance aloft to fly,
 Have added feathers to the learned's wing,
 And given grace a double majesty.
 Yet be most proud of that which I compile,
 Whose influence is thine and born of thee :
 In others' works thou dost but mend the style,
 And arts with thy sweet graces graced be ;
 But thou art all my art and dost advance
 As high as learning my rude ignorance.

In the above verse the Author, Bacon, says that "alien pens" have got the name of his "Muse," his Shakespeare, and under that name "their poesy disperse." "Thine eyes" are the Plays or kindred poesy. It will be remembered that it is as Shakespeare that the Author writes, so that in this and other Sonnets the couplet means Bacon, in short, there is only one unit although there may be two or more pretended persons.

LXXIX.

Whilst I alone did call upon thy aid,
 My verse alone had all thy gentle grace,
 But now my gracious numbers are decay'd
 And my sick Muse doth give another place.
 I grant, sweet love, thy lovely argument
 Deserves the travail of a worthier pen,
 Yet what of thee thy poet doth invent
 He robs thee of and pays it thee again.
 He lends thee virtue and he stole that word
 From thy behaviour; beauty doth he give
 And found it in thy cheek; he can afford
 No praise to thee but what in thee doth live.
 Then thank him not for that which he doth say,
 Since what he owes thee thou thyself dost pay.

In this Sonnet there is an alien or another pen, introduced, and I am obliged to correct or qualify my remarks in the 78th to some extent. The "another," of the fourth line, is Ben Jonson, who was an excellent scholar, and who probably is introduced in this Sonnet to show his knowledge of French, as the cor-

responding page 79, First Folio, includes Scenes 3 and 4 of "King Henry V," Act 3, in which Katharine and Alice converse in French. Ben Jonson was one of the "good pens" Lord Bacon mentioned in one of his letters, and at the time this Sonnet was written (1600), would be then 28 years of age.

The Author, Bacon, tells us in the 104th verse that over three years had elapsed since he wrote the 20th Sonnet, and in the 90th he alludes to the death of his brother, Anthony Bacon, who died in May, 1601, and also, alludes to other matters occurring in that year. The "lovely argument," of the fifth line, is the conversation between the ladies. The "beauty" of the tenth and the "cheek" of the eleventh are explained in former notes.

LXXX.

O, how I faint when I of you do write,
 Knowing a better spirit doth use your name,
 And in the praise thereof spends all his might,
 To make me tongue-tied, speaking of your fame !
 But since your worth, wide as the ocean is,
 The humble as the proudest sail doth bear,
 My saucy bark inferior far to his
 On your broad main doth wilfully appear.
 Your shallowest help will hold me up afloat,
 Whilst he upon your soundless deep doth ride;
 Or, being wreck'd, I am a worthless boat,
 He of tall building and of goodly pride :
 Then if he thrive and I be cast away,
 The worst was this; my love was my decay.

In a well-known publication subsequent to 1616, and called "Fuller's Worthies," it is related that Shakespeare and Ben Jonson had many wit and wet combats in the Mermaid, or other taverns of that time. And Shakespeare is compared to an English man-of-war ship, and Ben Jonson to a large Spanish galleon. Now, this Sonnet verifies and confirms old Fuller, and is written by Shakespeare himself, and yet the expounders couldn't see it.

Another anecdote says that Shakespeare presented Ben with some latten, some say silver spoons, at a christening of one of his children, and told Ben he could translate them at his leisure. The child in this instance, was a "son" probably.

LXXXI.

Or I shall live your epitaph to make,
 Or you survive when I in earth am rotten ;
 From hence your memory death cannot take,
 Although in me each part will be forgotten.
 Your name from hence immortal life shall have,
 Though I, once gone, to all the world must die :
 The earth can yield me but a common grave,
 When you entomb'd in men's eyes shall lie.
 Your monument shall be my gentle verse,
 Which eyes not yet created shall o'er-read,
 And tongues to be your being shall rehearse
 When all the breathers of this world are dead;
 You still shall live—such virtue hath my pen—
 Where breath most breathes, even in the mouths
 of men.

The prophecy or prediction in this Sonnet, has been fulfilled, at least from the third line to the last. The "name" Shakespeare, "from hence immortal life shall have;" but yet, the creator of the "name," the actual Shakespeare, should not be forgotten. The epitaph is made, the monument and the inscription is finished at Stratford. On a tablet below the bust is an inscription in Latin, which has been translated in these words:

" Wise as the man of Pylos, inspired like Socrates,
and with the skill of Maro,
Earth covers, the people mourn, and Olympus holds
him."

In Ben Jonson's lines "to the memory of his beloved, and what he hath left us," he writes: "And though thou hadst small Latin and less Greek," he must have meant the Figure, for Shakespeare himself, i. e., Francis Bacon, wrote many of these lines, and was present, and probably arose on his feet when Ben said:

" * * * My Shakespeare rise,
* * * and art alive still,
Nature herself was proud of his designs
And joy'd to wear the dressing of his lines !
 * * * *

O, rare Ben Jonson !

And yet the commentators inform us that he was the inveterate and ungrateful enemy of Shake-

speare, when he wrote: "Look how the father's face Lives in his issue," and much more.

Ben Jonson, L. Digges, Hugh Holland and I. M., or T. M., knew whom and what they were writing on, when introducing Shakespeare's Works.

The couplet of this 81st verse includes in its prophetic utterance all the Dramatic Works, and when accepted in that sense, it will not henceforth be alleged that the Poet did not appreciate the value of the writings he bequeathed posterity in the name of Shakespeare.

LXXXII.

I grant thou wert not married to my Muse
 And therefore mayst without attain't o'erlook
 The dedicated words which writers use
 Of their fair subject, blessing every book.
 Thou art as fair in knowledge as in hue,
 Finding thy worth a limit past my praise,
 And therefore art enforced to seek anew
 Some fresher stamp of the time-bettering days.
 And do so, love; yet when they have devised
 What strained touches rhetoric can lend,
 Thou truly fair wert truly sympathized
 In true plain words by thy true-telling friend;
 And their gross painting might be better used
 Where cheeks need blood; in thee it is abused.

"The 82nd Sonnet, in the infolded meaning, points to the Play of "Troilus and Cressida," which had a dedication or an explanation prefixed thereto on its first publication in 1609.

These "dedicated words" (third line), were not written by Shakespeare, i. e., Bacon, as will be seen in his remarks here, and was one of the "causes" of the early death and demise of the nominal Shakespeare. It will soon be perceived in these Poems that Ben Jonson had a hand in the dedicated words.

The first line here adverts to the 23rd Sonnet, which introduced the "actor" and Play of "Richard II," in which the perfect (marriage) ceremony was not performed. The "Troilus and Cressida," in Folio 1623, and reprints of the same, had only three pages numbered 79, 80, and 82, the remaining pages had not any numbers, as these, if numbered, would conflict with pages 86 and 90 in other Plays, and would not agree in sense and infolded meaning with Sonnets 86, and 90, as will be shown hereafter. There was no page 86 in Comedies in First Folio. In "The Comedy of Errors" that page was numbered 88, because the 86th page of Second "King Henry IV" is the one which informs us of the death of Old Double—Shakespeare.

LXXXIII.

I never saw that you did painting need
 And therefore to your fair no painting set :
 I found, or thought I found, you did exceed
 The barren tender of a poet's debt;
 And therefore have I slept in your report,
 That you yourself being extant well might show
 How far a modern quill doth come too short,
 Speaking of worth, what worth in you doth grow.

This silence for my sin you did impute,
 Which shall be most my glory, being dumb;
 For I impair not beauty being mute,
 When others would give life and bring a tomb.
 There lives more life in one of your fair eyes
 Than both your poets can in praise devise.

The "painting" here is the gross painting, or extra praise of the dedication which the Poet, Francis Bacon, thought his Plays did not need. Their own merits should be sufficient recommendation or introduction.

This is the infolded meaning of the Poems in which an object of the sense (or a supposed being) his friend, is described in words which in their true meaning describe and refer to subjects of the intellect—the Plays or Poems.

Then one of "your fair eyes," of the thirteenth line, is a Play, and the two or "both your poets," of the fourteenth line, are Bacon himself and Ben Jonson.

The reader will observe in the 78th Sonnet that an alien, or every alien pen had begun to use the name of Shakespeare, which the real Shakespeare did not like. In the 79th, his "sick Muse gave another place," and in the 80th he calls this other a "better spirit," and by allusion to "ocean, sail," and "saucy bark." "He of tall building," recalls the oft-told anecdote of Fuller, relating to Shakespeare and Ben at the Mermaid.

And this anecdote was written, or given to Fuller, by either Shakespeare or Ben Jonson, to serve its

purpose in the Sonnets. This is an inference of my own to be taken for what it is worth.

LXXXIV.

Who is it that says most? which can say more
 Than this rich praise, that you alone are you?
 In whose confine immured is the store
 Which should example where your equal grew.
 Lean penury within that pen doth dwell
 That to his subject lends not some small glory;
 But he that writes of you, if he can tell
 That you are you, so dignifies his story,
 Let him but copy what in you is writ,
 Not making worse what nature made so clear,
 And such a counterpart shall fame his wit,
 Making his style admired every where.

You to your beauteous blessings add a curse,
 Being fond on praise, which makes your praises
 worse.

It will be understood from previous notes and remarks, that the words here are meant for the Plays or Writings of the Poet, and not for his supposed friend, except as that friend or alter-ego is the emblem of the writings. The ninth line certainly cannot be construed otherwise by any expounder. The verse alludes to the Plays generally and to "Troilus and Cressida" particularly.

The tenth line, in which Bacon says "nature made so clear," contains one of his little jokes or jests, to which Ben Jonson referred as one of his weak points, and of which he was fond, as he, Bacon, tells us here

in the last line. The jest in the tenth line is, in saying, "Nature made so clear," when he meant the contrary, whether he had reference to the "Troilus" Play, or the "Novum Organum."

LXXXV.

My tongue-tied Muse in manners holds her still,
 While comments of your praise, richly compiled,
 Reserve their character with golden quill
 And precious phrase by all the Muses filed.
 I think good thoughts whilst others write good words,
 And like unletter'd clerk still cry 'Amen'
 To every hymn that able spirit affords
 In polish'd form of well refined pen.
 Hearing you praised, I say, ' 'T is so, 't is true,'
 And to the most of praise add something more;
 But that is in my thought, whose love to you,
 Though words come hindmost, holds his rank before.
 Then others for the breath of words respect,
 Me for my dumb thoughts, speaking in effect.

The "tongue-tied Muse" here is the Author, Bacon, who for the time has resigned the Shakespeare part, in outward form at least, to that able spirit of the seventh line—Ben Jonson.

In the fourth line the Author, Bacon, Shakespeare in name, says he "thinks good thoughts, whilst another writes good words," etc. Ben Jonson's words of Shakespeare's "true filed lines," are in this verse reciprocated in advance by Shakespeare in the fourth and eighth lines, viz:

“ And precious phrase by all the Muses filed.

* * * *

In polish'd form of well-refined pen.”

And these words and phrases are so much alike as to suggest an emanation from the same source.

The secret or infolded meaning herein seems to be that Shakespeare will retire to Stratford Church, for some time at least, as the next Sonnet will show.

The pages in Folio corresponding to the verse are second “King Henry IV,” Act 3, Scene 1, and “King Henry V,” Act 4, Scene 1, and the subjects of each are the words on “sleep” in the first, and upon the “King” in the last named.

The “Comedy of Errors” began on 85th page, Folio.

LXXXVI.

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?
 Was it his spirit, by spirits taught to write
 Above a mortal pitch, that struck me dead?
 No, neither he, nor his compeers by night
 Giving him aid, my verse astonished.
 He, nor that affable familiar ghost
 Which nightly gulls him with intelligence,
 As victors of my silence cannot boast;
 I was not sick of any fear from thence:
 But when your countenance fill'd up his line
 Then lack'd I matter; that enfeebled mine.

The 86th Sonnet is an important one; it gives the first information of the nominal Shakespeare's death, which must have occurred before the date on the tombstone, unless he returned again, which is likely to be the case here.

The first and other lines here inform the reader in the usual manner of delivery in these Poems, that Ben Jonson was bound to capture Shakespeare, the dramatic part of Francis Bacon, and keep him for his own use.

It appears from the words here that Ben had spirits teaching him to write (the First "Hamlet" probably), as a familiar ghost was one of his aids in gulling him with intelligence.

The Author, Shakespeare (Bacon), continues to relate that spirits and even ghosts, could not silence him, nor astonish his verse. He was not sick of any fear from them; but when his better part—his Shakespeare—himself—deserted himself and filled up the, lines of Ben Jonson, then he lack'd matter grew enfebled and died. Or literally, he was "struck dead" according to the sixth line here, written by himself, near three hundred years since, in which the "me dead" are the fifty-second and fifty-third words, signifying his age at that time, as on the tomb at Stratford, England.

And to confirm and further explain his death, this number eighty-six refers to page 86, Folio Second, "King Henry IV," Act 3, Scene 2—for be it remembered that 86 was omitted in Comedies, in Folio.

The following is quoted from the scene, where Shallow (Lucy) and his cousin Silence (formerly Slender) or Bacon, meet, and exchange greetings, etc.

“ *Shallow.* Certain, 't is certain; very sure, very sure: death, as the Psalmist saith, is certain to all: all shall die. How a good yoke of bullocks at Stamford fair?

Silence. Truly, cousin, I was not there.

Shallow. Death is certain. Is old Double of your town living yet?

Silence. Dead sir.

Shallow. Jesu! Jesu! Dead!—he drew a good bow;—and dead—he shot a fine shoot:—John of Gaunt loved him well, and betted much money on his head. Dead! he would have clapped in the clout at twelve score; and carried you a forehand shaft a fourteen and fourteen and a half that it would have done a man's heart good to see. How a score of Ewes now?

Silence. Thereafter as they be; a score of good Ewes may be worth ten pounds.

Shallow. And is old Double dead!”

Then to resume this “Old Double” is the subject of the sixth line in this verse, the “me” the fifty-second word. He is also the Mr. W. H. of the dedication, of the Sonnets, who was said to be the Earl of Pembroke, or the Earl of Southampton.

He is the “man in hue” of the 20th Sonnet, the friend and love of the Author, Francis Bacon. He is the Shakespeare of the monument or bust in Strat-

ford, and whose portrait adorns the frontis-piece of every copy of his book. The first question here as to the "bullocks" will explain itself—Bacon parried it. The one as to the "score of Ewes" alludes to the "man in hue" of the 20th—and to the price of the Folio when printed, viz: Thereafter as they be, etc.

The terms of "archery," "the clout, at twelve score," and the "forehand shaft," at "fourteen and a half," as I read and understand them, signifies his proficiency in writing, viz: his fourteen line verses in the Sonnets and his seven lines in other poems.

Now, perhaps, in these extracts from Sonnets and Plays, many lovers of Shakespeare and of Bacon may feel offended and displeased by such names as Old Double for Shakespeare, and Slender or Silence for Francis Bacon.

If such there are, I would respectfully remind them, that it is Shakespeare, Bacon, himself, or Bacon Shakespeare, who applied these names, and as an humble interpreter, I merely explain their or his writings as I find them.

And further, would say: That this Mr. Double, in his proper person, is the "Hamlet," "Romeo," "King Henry V," the "Prospero" and many more of the Plays of Shakespeare, who have always been thought respectable characters.

LXXXVII.

Farewell ! thou art too dear for my possessing,
 And like enough thou know'st thy estimate :
 The charter of thy worth gives thee releasing;

My bonds in thee are all determinate.
 For how do I hold thee but by thy granting?
 And for that riches where is my deserving?
 The cause of this fair gift in me is wanting,
 And so my patent back again is swerving.
 Thyself thou gavest, thy own worth then not know-
 ing,
 Or me, to whom thou gavest it, else mistaking;
 So thy great gift, upon misprision growing,
 Comes home again, on better judgment making.
 Thus have I had thee, as a dream doth flatter,
 In sleep a king, but waking no such matter.

The "Farewell" is intended as given to the dead, and this Sonnet is in double rhymes in honor of the departed friend Old Double.

The measure and cadence of the verse is a reminder of the return from the funeral in Stratford. All the words and rhymes move fast, and chase each other. The page agreeing in number with the verse, is part of the scene and act last quoted in second "King Henry IV," in which Fallstaff is recruiting, and has Mouldy, Shadow, W. art and Francis Feeble brought before him for review or inspection. In this part the words of Fallstaff contain a double meaning, of which I submit a few instances.

"*Fallstaff*. Shadow, whose son art thou?

Shadow. My mother's son, sir.

Fallstaff. Thy mother's son! Like enough; and thy father's shadow: so the son of the female is the shadow of the male. It is often so indeed; but not of the father's substance."

The latter allusion is to Francis Bacon's loss of inheritance in his father's estate.

Francis Feeble did not escape. He said he was a woman's tailor, and probably it was true, as he represented the "Nature" of the 20th verse, which prick'd out the "man in hue" for woman's pleasure.

In this scene Silence is very silent, after Fallstaff appears, and is credited with one remark, viz:

"*Silence.* That's fifty-five years ago."

If 55 is added to 1561, the birth year of Francis Bacon, the sum will be 1616, the year of Shakespeare's nominal death.

LXXXVIII.

When thou shalt be disposed to set me light
 And place my merit in the eye of scorn,
 Upon thy side against myself I'll fight
 And prove thee virtuous, though thou art forsworn.
 With mine own weakness being best acquainted,
 Upon thy part I can set down a story
 Of faults conceal'd, wherein I am attainted,
 That thou in losing me shalt win much glory:
 And I by this will be a gainer too;
 For bending all my loving thoughts on thee,
 The injuries that to myself I do,
 Doing thee vantage, double-vantage me.
 Such is my love, to thee I so belong,
 That for thy right myself will bear all wrong.

It will not be forgotten that the Drama is always the object of the Author's praise or regrets—his con-

stant subject—although personified by his friend, his other self.

These Poems are so well constructed, or rather Baconstructed perhaps, that the reader is often almost Baconvinced that a real actual friend is meant by the Author's words and style.

In this department, of allusive or parabolical poesy, he, as Shakespeare, exceeds all before or after, as he has done in Dramatic Compositions. The sixth and seventh lines concerning "story" and "faults" will hereafter show their concealed meaning.

The page in Folio is the last part of scene before noted in which Fallstaff describes the good and bad points of W. art, Shadow and Feeble as soldiers, when in the double manner prevailing in Sonnets and Plays, he is alluding to the qualities of an author or actor.

LXXXIX.

Say that thou didst forsake me for some fault,
 And I will comment upon that offence;
 Speak of my lameness, and I straight will halt,
 Against thy reasons making no defence.
 Thou canst not, love, disgrace me half so ill,
 To set a form upon desired change,
 As I'll myself disgrace: knowing thy will,
 I will acquaintance strangle and look strange,
 Be absent from thy walks, and in my tongue
 Thy sweet beloved name no more shall dwell,
 Lest I, too much profane, should do it wrong
 And haply of our old acquaintance tell.

For thee against myself I'll vow debate,
 For I must ne'er love him whom thou dost hate.

In the above the Author, Bacon, by the word "lameness" refers to the 37th Sonnet where the first literary lameness originating from "Richard II," and the 23rd and 33rd verses is introduced.

The concealed meaning in this Sonnet would signify, that, as the name Shakespeare was now dead, (i. e. the dramatic part of himself), the other part would take part with the stage, or Shakespeare part, even against himself—Bacon—the whole part. He would be absent from the Theatre—"thy walks"—he would not write or compose, or even name Shakespeare, the Drama or Plays, and concludes by the word "hate" to prepare for the next verse.

The pages in First Folio, to further explain the meaning of this and the 90th Sonnet, will be found in "King Henry V," Act 4, Scene 7. The pages 89 and 90 were omitted in the second "King Henry IV" intentionally, by the command of the Author, Francis Bacon, i. e., Shakespeare. In Scene 7, "King Henry V" sends for Williams, with whom he had exchanged gloves as a gage of combat (see Act 4, Scene 1) or at least a box on the ear, if the owners of the gloves meet again after the battle. The King also sends for Captain Fluellen (Ben Jonson) and gives him the glove received of Williams, and tells him to wear it in his cap, and defend it. The result is, Williams meeting Fluellen gives him a box on the

ear, which Ben is going to return, when the King comes on the scene and pacifies the combatants, Williams (Shakespeare's Shade) and Ben Jonson, the better spirit of the 80th, the able spirit of 85th, and the spirit that struck Shakespeare dead in the 86th Sonnet.

The whole of this is a sort of reminder of the box on the ear given by Queen Elizabeth to the Earl of Essex, for the next page, or the 91st, alludes to his return from Ireland in 1600.

XC.

Then hate me when thou wilt; if ever, now;
 Now, while the world is bent my deeds to cross,
 Join with the spite of fortune, make me bow,
 And do not drop in for an after-loss :
 Ah, do not, when my heart hath 'scaped this sorrow,
 Come in the rearward of a conquer'd woe;
 Give not a windy night a rainy morrow,
 To linger out a purposed overthrow.
 If thou wilt leave me, do not leave me last,
 When other petty griefs have done their spite,
 But in the onset come; so shall I taste
 At first the very worst of fortune's might,
 And other strains of woe, which now seem woe,
 Compared with loss of thee will not seem so.

This Sonnet alludes to historical facts connected or allied with the personal history of Shakespeare—Lord Bacon. The “cross” and “after loss” here may be traced to have occurred in 1601. The first referring to the Earl of Essex's trouble and the second to

the death of Anthony Bacon, the Author's brother, in May, 1601. He was three years older than Francis, and the words "this sorrow," in the fifth line, allude to his death. The corresponding page in "King Henry V" finishes the Williams incident, and gives the number of the dead in the battle of Agincourt. In the 8th Scene, and on the 91st page, Act 5, is the chorus where the Earl of Essex is referred to. The "Thou," and "thee," of the verse, as before noted, mean the Drama personified.

XCI.

Some glory in their birth, some in their skill,
 Some in their wealth, some in their bodies' force,
 Some in their garments, though new-fangled ill,
 Some in their hawks and hounds, some in their horse;
 And every humour hath his adjunct pleasure,
 Wherein it finds a joy above the rest :
 But these particulars are not my measure ,
 All these I better in one general best.
 Thy love is better than high birth to me,
 Richer than wealth, prouder than garments' cost,
 Of more delight than hawks or horses be;
 And having thee, of all men's pride I boast :
 Wretched in this alone, that thou mayst take
 All this away and me most wretched make.

In this Sonnet the Author glances at the pleasures and rank in life of gentlemen in England, at the beginning of the seventeenth century, and informs the reader that "these particulars are not his measure;" that his poetic art alone is his "general best."

In the induction to the *Taming of the Shrew*, where the party return from hunting, the scene is an illustration of the *Sonnet*. And the *Christophero Sly* incident or innovation, is another illustrative example of the mistaken identity case, in the true authorship of the Plays and was designedly introduced by the Poet to point to the absurdity of the man of Stratford being the Author.

The Induction with *Burton*—heath, *Wincot*, and *Marian Hacket*, to whom *Sly* was fourteen pence on the score for *Warwickshire ale*, may be accepted as an explanation or variation of the hoax.

XCII.

But do thy worst to steal thyself away,
 For term of life thou art assured mine,
 And life no longer than thy love will stay,
 For it depends upon that love of thine.
 Then need I not to fear the worst of wrongs,
 When in the least of them my life hath end.
 I see a better state to me belongs.
 Than that which on thy humour doth depend ;
 Thou canst not vex me with inconstant mind,
 Since that my life on thy revolt doth lie.
 O, what a happy title do I find,
 Happy to have thy love, happy to die !
 But what's so blessed-fair that fears no blot ?
 Thou mayst be false, and yet I know it not.

In the last line of the above the Poet fears that his love—the Drama or stage— then on its trial in *England*, might be false, and yet he knew it not.

XCIII.

So shall I live, supposing thou art true,
Like a deceived husband; so love's face
May still seem love to me, though alter'd new;
Thy looks with me, thy heart in other place :
For there can live no hatred in thine eye,
Therefore in that I cannot know thy change.
In many's looks the false heart's history
Is writ in moods and frowns and wrinkles strange,
But heaven in thy creation did decree
That in thy face sweet love should ever dwell;
Whate'er thy thoughts or thy heart's workings be,
Thy looks should nothing thence but sweetness tell.
How like Eve's apple doth thy beauty grow,
If thy sweet virtue answer not thy show !

This Sonnet is also a description of his love which is now represented typically by the bust, or figure, at Stratford—the fair—breiga, or false Shakespeare. Close observers of the words of these poems will perceive a similitude between this and the 20th Sonnet, and the note of joy on the first exhibition of the Show!

XCIV.

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

Others but stewards of their excellence.
 The summer's flower is to the summer sweet,
 Though to itself it only live and die,
 But if that flower with base infection meet,
 The basest weed outbraves his dignity:

For sweetest things turn sourest by their deeds;
 Lilies that fester smell far worse than weeds.

The comparisons of this verse may be understood literally or figuratively, of the living Poet, or his love, who is now in stone at Stratford—"unmoved, cold, and to temptation slow."

The last line is mentioned in "King Edward III."

XCV.

How sweet and lovely dost thou make the shame
 Which, like a canker in the fragrant rose,
 Doth spot the beauty of thy budding name!
 O, in what sweets dost thou thy sins enclose!
 That tongue that tells the story of thy days,
 Making lascivious comments on thy sport,
 Cannot dispraise but in a kind of praise;
 Naming thy name blesses an ill report,
 O, what a mansion have those vices got
 Which for their habitation chose out thee,
 Where beauty's veil doth cover every blot,
 And all things turn to fair that eyes can see!

Take heed, dear heart, of this large privilege;
 The hardest knife ill-used doth lose his edge.

From the fifth line to the last, in this verse, the lines of Sir John Davies to Mr. Will Shakespeare appear to me to be referred to beginning.

“ Some say, good Will, which I, in sport do sing,
Hadst thou not plaid some kingly parts in sport.”

In their literal meaning the lines could never fit. or suit the man of Stratford, in any sense, and were addressed to Francis Bacon, as were the lines of the Poet Spencer, on another occasion, when he also used the name “pleasant Willy,”

“ The man whom Nature self had made
To mock herself and truth to imitate.”

XCVI.

Some say thy fault is youth, some wantonness;
Some say thy grace is youth and gentle sport;
Both grace and faults are loved of more and less;
Thou makest faults graces that to thee resort.
As on the finger of a throned queen
The basest jewel will be well esteem'd,
So are those errors that in thee are seen
To truths translated and for true things deem'd.
How many lambs might the stern wolf betray.
If like a lamb he could his looks translate!
How many gazers mightst thou lead away,
If thou wouldst use the strength of all thy state!
But do not so; I love thee in such sort
As, thou being mine, mine is thy good report.

.. The first part of “King Henry VI” began on page 96, Folio 1623. The three following Sonnets in the usual Acroamatic manner, inform us that Shakespeare, Bacon, did not write or compose the whole

of these Plays. In the flower or plant language, he writes of the Plays and writers of the same, and admits that he corrected and supervised their compositions.

The same couplet concludes this verse as in the 36th, where the two were made twain.

XCVII

How like a winter hath my absence been
 From thee, the pleasure of the fleeting year!
 What freezings have I felt, what dark days seen!
 What old December's bareness every where!
 And yet this time removed was summer's time,
 The teeming autumn, big with rich increase,
 Bearing the wanton burden of the prime,
 Like widow'd wombs after their lords' decease:
 Yet this abundant issue seem'd to me
 But hope of orphans and unfather'd fruit;
 For summer and his pleasures wait on thee,
 And, thou away, the very birds are mute;
 Or, if they sing, 't is with so dull a cheer
 That leaves look pale, dreading the winter's near.

As in former Sonnets, "winter," "summer," "absence," "freezings," "autumn," "spring," etc., have special meanings here. The "absence," of the first line, implies not writing Plays. The "lords' decease" and the "abundant issue" signify the decease of Mr. Double, and the three parts of the "King Henry VI" Plays, respectively.

XCVIII

From you have I been absent in the spring,
 When proud-pied April dress'd in all his trim
 Hath put a spirit of youth in every thing,
 That heavy Saturn laugh'd and leap'd with him.
 Yet nor the lays of birds nor the sweet smell
 Of different flowers in odour and in hue
 Could make me any summer's story tell,
 Or from their proud lap pluck them where they grew;
 Nor did I wonder at the lily's white,
 Nor praise the deep vermilion in the rose;
 They were but sweet, but figures of delight,
 Drawn after you, you pattern of all those.
 Yet seem'd it winter still, and, you away,
 As with your shadow I with these did play:

In the preceding Sonnets the Poet referred to his absence in the Summer and Autumn, and in this, in the spring. The word "summer's" always refers to the Poet. The "proud-pied April" and "heavy Saturn" are fancy names for his good pens or assistants, and in the next Sonnet Shakespeare gives a review or criticism of the "King Henry VI" Plays.

In the quarto of Sonnets the 9th line had "lillies."

XCIX.

The forward violet thus did I chide:
 Sweet thief, whence didst thou steal thy sweet that
 " smells,
 If not from my love's breath? The purple pride
 Which on thy soft cheek for complexion dwells
 In my love's veins thou hast too grossly dyed.

The lily I condemned for thy hand,
 And buds of marjoram had stol'n thy hair:
 The roses fearfully on thorns did stand,
 One blushing shame, another white despair;
 A third, nor red nor white, had stol'n of both
 And to his robbery had annex'd thy breath;
 But, for his theft, in pride of all his growth
 A vengeful canker eat him up to death.

More flowers I noted, yet I none could see
 But sweet or colour it had stol'n from thee.

The 99th Sonnet has fifteen lines, an external sign in itself, that it was connected and related to the longest Play or series of Plays in the Folio.

In the criticism in this verse by Shakespeare, Bacon, the "violet" seems to mean the first part of "King Henry VI," the "lily," the second part, and the "roses," the third or last part.

In the couplet the Poet sums up the decision in the last line by saying that all had stolen from thee—Shakespeare—himself.

In the 9th line the quarto had "our" instead of "one".

C.

Where art thou, Muse, that thou forget'st so long
 To speak of that which gives thee all thy might?
 Spend'st thou thy fury on some worthless song,
 Darkening thy power to lend base subjects light?
 Return, forgetful Muse, and straight redeem
 In gentle numbers time so idly spent;

Sing to the ear that doth thy lays esteem
 And gives thy pen both skill and argument.
 Rise, resty Muse, my love's sweet face survey,
 If Time have any wrinkle graven there;
 If any, be a satire to decay,
 And make Time's spoils despised every where.
 Give my love fame faster than Time wastes life;
 So thou prevent'st his scythe and crooked knife.

The advice to his Muse to survey his love's sweet face, may be accepted as before, literally or figuratively i. e., the Drama, or the figure to which the tenth line, by "If Time have any wrinkle graven there," points suggestively.

CI.

O truant Muse, what shall be thy amends
 For thy neglect of truth in beauty dyed?
 Both truth and beauty on my love depends;
 So dost thou too, and therein dignified.
 Make answer, Muse: wilt thou not haply say
 'Truth needs no colour, with his colour fix'd;
 Beauty no pencil, beauty's truth to lay;
 But best is best, if never intermixed?'
 Because he needs no praise, wilt thou be dumb?
 Excuse not silence so; for 't lies in thee
 To make him much outlive a gilded tomb,
 And to be praised of ages yet to be.
 Then do thy office, Muse; I teach thee how
 To make him seem long hence as he shows now.

The word "truth," in the Sonnets and Plays, when used personifically, as in the above instances in the

Sonnet, signifies the Author, Bacon. The passage in quotation, containing twenty-two words or ninety-five letters, I cannot apply or explain at this time, as it probably is connected with the tract of the "Colours of Good and Evil," published by Francis Bacon in 1597, and in the "De Augmentis" in 1623.

"The Tract." like the Sonnets, has an infolded meaning. The eleventh line suggests the departed, but yet present Shakespeare.

CII.

My love is strengthen'd, though more weak in seeming,
 I love not less, though less the show appear :
 That love is merchandized whose rich esteeming
 The owner's tongue doth publish every where.
 Our love was new and then but in the spring
 When I was wont to greet it with my lays,
 As Philomel in summer's front doth sing
 And stops her pipe in growth of riper days :
 Not that the summer is less pleasant now
 Than when her mournful hymns did hush the night,
 But that wild music burthens every bough
 And sweets grown common lose their dear delight.

Therefore like her I sometime hold my tongue,
 Because I would not dull you with my song.

The Poet herein declares that he is still composing, "though less the show appear," for this is the involved meaning here, and the "show" is the departed Shakespeare of former lines.

The seventh line had "his pipe" until changed to "her," in later editions.

CIII.

Alack, what poverty my Muse brings forth,
 That having such a scope to show her pride,
 The argument all bare is of more worth
 Than when it hath my added praise beside!
 O, blame me not, if I no more can write!
 Look in your glass, and there appears a face
 That over-goes my blunt invention quite,
 Dulling my lines and doing me disgrace.
 Were it not sinful then, striving to mend,
 To mar the subject that before was well?
 For to no other pass my verses tend
 Than of your graces and your gifts to tell;
 And more, much more, than in my verse can sit
 Your own glass shows you when you look in it.

As the words "my glass" and "thy glass" occur frequently, it may be necessary to introduce here an explanation of their Esoteric meaning in the Sonnets.

In "King Richard II," Act 4, Scene 1, where the King is deposed, he asks for a looking glass to see his face since it is bankrupt of majesty.

"*King Richard.* They shall be satisfied: I'll read enough, when I do see the very book indeed, where all my sins are writ, and that's—myself"

And continues the explanation to show that the words "my glass," as above, meant his writings or Plays.

In all Plays the Poet himself is represented, and usually as the principal, or leading character; and

can be found and identified by the frequent use and repetition, of the words "Fair," "Kind," "True," "Beauty," "Summer's," etc., as in the Sonnets.

CIV.

To me, fair friend, you never can be old,
 For as you were when first your eye I eyed,
 Such seems your beauty still. Three winters cold
 Have from the forests shook three summers' pride,
 Three beauteous springs to yellow autumn turn'd
 In process of the seasons have I seen,
 Three April perfumes in three hot Junes burn'd,
 Since first I saw you fresh, which yet are green.
 Ah! yet doth beauty, like a dial-hand,
 Steal from his figure and no pace perceived;
 So your sweet hue, which methinks still doth stand,
 Hath motion and mine eye may be deceived:
 For fear of which, hear this, thou age unbred;
 Ere you were born was beauty's summer dead.

The former advice to survey his love's sweet face is followed in this Sonnet, and the time since "first your eye I eyed," three and one-half years, is reckoned from the 20th Sonnet where the "man in hue" and the true Author exchanged their "troth plight"—or mutual vows of love. The words "winter's" and "summer's" had capitals in quarto—"Summer's pride," i. e. writings.

CV.

Let not my love be call'd idolatry,
 Nor my beloved as an idol show,

Since all alike my songs and praises be
 To one, of one, still such, and ever so.
 Kind is my love to-day, to-morrow kind,
 Still constant in a wondrous excellence ;
 Therefore my verse to constancy confined,
 One thing expressing, leaves out difference.
 ' Fair, kind, and true ' is all my argument,
 ' Fair, kind, and true ' varying to other words;
 And in this change is my invention spent,
 Three themes in one, which wondrous scope affords.
 ' Fair, kind, and true, ' have often lived alone,
 Which three till now never kept seat in one.

In this Key Sonnet the words "Fair, Kind, and True," are all the argument, and are specially noted by quotation marks, and prominently brought before the eyes of the reader by the Author, Shakespeare, Bacon.

As these words, "Fair, Kind, and True," are also the title of this book, and from this Sonnet these investigations first proceeded, their connection with the name of Francis Bacon will be perceived in the following table :

Fair—Free from spots; beautiful.

Synonyms: Candid; frank; free.

" Fair Katharine and most fair."—*King Henry V,*
Act 5, Scene 2.

Kind (Kin)—Race; genus.

Synonym: Child.

“ A little more than kin and less than kind.”—*Hamlet, Act 1, Scene 2.*

True—Fact; not false.

“ ’T is very true, O, wise and upright judge!”—*Merchant of Venice, Act 4, Scene 1.*

The number of the Sonnet is 105. The number of words in the Sonnet are 105. On 53rd page Folio is that remarkable and superfluous scene in which the words “Fair,” “child,” “truly,” and “Bacon,” are placed like a show to attract the reader’s attention to this and following Sonnets.

The 105th Aphorism of “Novum Organum” reads in part as follows: “To discover Sciences and Arts a new system of Induction must be devised. And this system is to separate Nature, by exclusions and rejections, and after a sufficient number of negatives (false Shakespeares) conclude (Baconclude) upon the affirmative. And it is certain that upon this Induction our chief hope lies.”

The words “idolatry” and “idol” appear in this verse to direct the reader’s attention to their explanation in the “Novum Organum,” where next to the Form they are the chief topics as “Idols of the Tribe,” etc.

And the form of the “Novum Organum” is the “Fair, Kind, and True” of the Sonnets, and both are one—the true Shakespeare, Francis Bacon.

(Note—The words in parenthesis, in Aphorism, are the writer’s.)

CVI.

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

The praise bestowed on his friend, apparently, is in reality for his writings and compositions—the Plays. The time this Sonnet in the tenth line refers to is the close of the year 1602, as the next verse alludes to the death of the Queen in 1603. The word "skill" was written "still," in first edition.

CVII.

Not mine own fears, nor the prophetic soul
Of the wide world dreaming on things to come,
Can yet the lease of my true love control,
Supposed as forfeit to a confined doom.
The mortal moon hath her eclipse endured
And the sad augurs mock their own presage;
Incertainties now crown themselves assured
And peace proclaims olives of endless age.

Now with the drops of this most balmy time
 My love looks fresh, and Death to me subscribes,
 Since, spite of him, I'll live in this poor rhyme,
 While he insults o'er dull and speechless tribes :
 And thou in this shalt find thy monument,
 When tyrants' crests and tombs of brass are spent.

This Sonnet reads like an envoy, as former writers say, of some of these Poems. This is indeed an envoy of brighter prospects, in every respect, for the Poet-Author, Shakespeare—Bacon.

His true love's lease is now renewed for "The mortal moon hath her eclipse endured." This is not the first time this line has been quoted as meaning the death of Queen Elizabeth in 1603. There has at least been one writer who expressed this belief ; but he was overpowered by the opposing hosts of enlightened expounders. As additional proof that the "eclipse" signifies the death of the Queen, the tenth line ratifies it by the words "Death to me subscribes," and as a final conclusion Shakespeare records his Esoteric opinion of her Majesty in the last line, " * * * When tyrants' crests, and tombs of brass are spent." The above will not agree with Bacon's "Memoirs of Elizabeth," or with other writings when she lived, but as in the case of the death of Ceci', Earl of Salisbury, the "Mr. Double" of the Plays had (in that age and time) to give forth music to please the audience, or accept the consequences. Dr. Rawley, who wrote a life of Lord Bacon, says that "the moon was never in her pas-

sion, or eclipsed, but he (Bacon) was surprised with a sudden fit of fainting," which statement was not credited by Lord Campbell, because there was no record of the occurrence.

And thus they proceed ; but Dr. Rawley, who was chaplain and private secretary to Lord Bacon, knew what he was writing about, nevertheless.

CVIII.

What's in the brain that ink may character
 Which hath not figured to thee my true spirit ?
 What's new to speak, what new to register,
 That may express my love or thy dear merit ?
 Nothing, sweet boy; but yet, like prayers divine,
 I must each day say o'er the very same,
 Counting no old thing old, thou mine, I thine,
 Even as when first I hallow'd thy fair name.
 So that eternal love in love's fresh case
 Weighs not the dust and injury of age,
 Nor gives to necessary wrinkles place,
 But makes antiquity for aye his page,
 Finding the first conceit of love there bred
 Where time and outward form would show it dead.

The Poet salutes his "Ariel," the true spirit of the second line, in a more joyous tone than in preceding Sonnets, and says that his love and devotion to his art is the same now as in the dawn of his brilliant and glorious day, notwithstanding the persecutions and opposition of the "sad augurs" of the former Sonnet.

The first quarto had "now to register" in third line; and the "sweet boy," of the fifth line, was changed to "sweet love" in the 1640 edition, but was not retained by the expounders afterwards.

CIX.

O, never say that I was false of heart,
 Though absence seem'd my flame to qualify.
 As easy might I from myself depart
 As from my soul, which in thy breast doth lie :
 That is my home of love : if I have ranged,
 Like him that travels I return again,
 Just to the time, not with the time exchanged,
 So that myself bring water for my stain.
 Never believe, though in my nature reign'd
 All frailties that besiege all kinds of blood,
 That it could so preposterously be stain'd,
 To leave for nothing all thy sum of good;
 For nothing this wide universe I call,
 Save thou, my Rose; in it thou art my all.

The purport of this verse is an apology for being absent from his "home of love," the English Historical Plays, when writing the tragedy of "Julius Caesar," and the "Novum Organum," which latter is the "nothing," he writes of, in the 109th Sonnet. "Julius Caesar" opened on 109th page Folio, Tragedies, although the immediate preceding page was the 98th. This apparent mistake, was designed to have the page agree with the number of this Sonnet.

The word "Rose," in the last line, has a capital.

CX.

Alas, 't is true I have gone here and there
 And made myself a motley to the view,
 Gored mine own thoughts, sold cheap what is most
 dear,
 Made old offerices of affections new;
 Most true it is that I have look'd on truth
 Askance and strangely: but, by all above,
 These blenches gave my heart another youth,
 And worse essays proved thee my best of love.
 Now all is done, have what shall have no end :
 Mine appetite I never more will grind
 On newer proof, to try an older friend,
 A god in love, to whom I am confined.
 Then give me welcome, next my heaven the best,
 Even to thy pure and most most loving breast.

In the first line, in the 110th, by the words "gone here and there" he tells the reader that he had been writing on subjects foreign to the Drama, and in "gored mine own thoughts," it can be inferred that some were not congenial subjects. But these "blenches," or starts, gave his heart another youth, and worse essays proved that his poetic or dramatic art was his forte—his best of love.

From the ninth to the last line inclusive, the subject of the verse is of another nature; it announces the Poet, Sir Francis Bacon's marriage on April 10th, 1606, to Miss Alice Barnham, of London, England.

This will explain or account for the "older friend" and "god in love" to whom he is Ba-confined. The

couplet here, and the next two Sonnets are to his wife. It will be perceived by "Now all is done," and following lines here, that he has determined not to write any more. "Mine appetite I never more will grind on newer proof."

CXI.

O, for my sake do you with Fortune chide,
 The guilty goddess of my harmful deeds,
 That did not better for my life provide
 Than public means which public manners breeds.
 Thence comes it that my name receives a brand,
 And almost thence my nature is subdued
 To what it works in, like the dyer's hand:
 Pity me then and wish I were renew'd;
 Whilst, like a willing patient, I will drink
 Potions of eisel 'gainst my strong infection;
 No bitterness that I will bitter think,
 Nor double penance, to correct correction.

Pity me then, dear friend, and I assure ye
 Even that your pity is enough to cure me.

The 111th Sonnet continues the subject of preceding verse. The word "you," in first line, and "dear friend," of last part, are to his wife and not for his friend Mr. Double, as in other verses.

The words "wish Fortune chide," were the words in quarto, 1609.

CXII.

Your love and pity doth the impression fill
 Which vulgar scandal stamp'd upon my brow ;

For what care I who calls me well or ill,
 So you o'er-green my bad, my good allow?
 You are my all the world, and I must strive
 To know my shames and praises from your tongue;
 None else to me, nor I to none alive,
 That my steel'd sense or changes right or wrong.
 In so profound abysm I throw all care
 Of others' voices, that my adder's sense
 To critic and to flatterer stopped are.
 Mark how with my neglect I do dispense:
 You are so strongly in my purpose bred
 That all the world besides methinks are dead.

The 112th verse is for his wife and reiterates the declaration made in the 110th to discontinue literary or dramatic writings. The second and fourth line allusions to "vulgar scandal" and "o'er-green," allude to Green's and Nash's slanders.

The first wrote "Green's Groatworth of Wit," and is depicted in the Plays as Pistoll, a boaster and coward, whom Captain Fluellen (Ben Jonson) compelled to eat the leek, as a cure for his green wound and then gives him a groat to heal his pate. (See "King Henry V," Act 5, Scene 1.)

Thomas Nash was one of the writers of "Summers' Last Will and Testament," another fling at Bacon-Shakespeare. This Nash is probably the Nym of the Plays. Henry Chettle wrote an apology in a pamphlet styled "Kind Heart's Dream" to Bacon-Shakespeare for having edited the posthumous works of Green.

CXIII.

Since I left you, mine eye is in my mind;
 And that which governs me to go about
 Doth part his function and is partly blind,
 Seems seeing, but effectually is out;
 For it no form delivers to the heart
 Of bird, of flower, or shape, which it doth latch:
 Of his quick objects hath the mind no part,
 Nor his own vision holds what it doth catch;
 For if it see the rudest or gentlest sight,
 The most sweet favour or deformed'st creature,
 The mountain or the sea, the day or night,
 The crow or dove, it shapes them to your feature :
 Incapable of more, replete with you,
 My most true mind thus makes mine eye untrue.

In the 113th Sonnet the Poet resumes his dramatic art, and returns to his first love. The words "you" and "your" here, are for his second self—his Shakespeare. The expression "mine eye is in my mind," means that he has been mentally composing, which will appear later. The first line by "since I left you," means since the marriage in the 110th Sonnet.

The "eye" here, as in the 24th, 46th and 47th verses, is the Dramatic or Shakespeare part, while the "heart" is the "Novum Organum," or Bacon part.

CXIV

Or whether doth my mind, being crown'd with you,
 Drink up the monarch's plague, this flattery?
 Or whether shall I say, mine eye saith true,
 And that your love taught it this alchemy,

To make of monsters and things indigest
 Such cherubins as your sweet self resemble,
 Creating every bad a perfect best,
 As fast as objects to his beams assemble?
 O, 't is the first; 't is flattery in my seeing,
 And my great mind most kingly drinks it up :
 Mine eye well knows what with his gust is 'greeing,
 And to his palate doth prepare the cup :
 If it be poison'd, 't is the lesser sin
 That mine eye loves it and doth first begin.

The Esoteric or inner meaning of the latter part of the 113th, and the whole of this Sonnet, lead me to infer that the former, by "deformed'st creature," refers to the emendations and additions to the Play of "Richard III," and that this 114th relates to the Play or life of "King Henry VIII."

"The monarch's plague this flattery," and the contention between the eye and the mind of the Poet, are intimations that he flattered the monarch in the Play of "King Henry VIII," and now atones for that sin by placing him where he belongs, in the ranks of the "Monsters" and "things indigest," and not fit to be compared to "such cherubims" as the man in Stratford and his cherubs.

CXV.

Those lines that I before have writ do lie,
 Even those that said I could not love you dearer :
 Yet then my judgment knew no reason why
 My most full flame should afterwards burn clearer.
 But reckoning time, whose million'd accidents

Creep in 'twixt vows and change decrees of kings,
 Tan sacred beauty, blunt the sharp'st intents,
 Divert strong minds to the course of altering things;
 Alas, why, fearing of time's tyranny,
 Might I not then say 'Now I love you best,'
 When I was certain o'er uncertainty,
 Crowning the present, doubting of the rest?
 Love is a babe; then might I not say so,
 To give full growth to that which still doth grow?

The first part of the 115th Sonnet adverts to the declaration made in the 110th, where he retires for some time. By "love you dearer," of the second line here, the Poet signifies his compositions, Plays. The sixth line in "Creep in 'twixt vows," may allude to his marriage in the 110th, while in "change decrees of Kings" and "Tan sacred beauty," of the sixth, and seventh, we can perceive the acts of the monster "King Henry VIII," in his conduct and treatment of his first wife and her successors.

In the tenth line there is a passage in quotation containing five words, "Now I love you best." Deducting 5 from 115, the remainder is 110. And in the ninth line of the 110th we find "Now" and successively in order we find each word in the Sonnets following to 114th, and more remarkable still, each particular verse is the representative of each word in "Now I love you best."

CXVI.

Let me not to the marriage of true minds
 Admit impediments. Love is not love

Which alters when it alteration finds,
 Or bends with the remover to remove :
 O, no ! it is an ever-fixed mark
 That looks on tempests and is never shaken;
 It is the star to every wandering bark,
 Whose worth's unknown, although his height be
 taken.

Love's not Time's fool, though rosy lips and cheeks
 Within his bending sickle's compass come;
 Love alters not with his brief hours and weeks,
 But bears it out even to the edge of doom.

 If this be error and upon me proved,
 I never writ, nor no man ever loved.

The 116th Sonnet has so many nautical terms, as "compass," "star to every wandering bark," and "tempests," it is manifest that it pertains to "The Tempest," which is conceded to be the last Play written by the Poet. I understand from the ninth line to the last to indicate opposition from the Author's wife, as she probably did not comprehend, and could not understand or appreciate his talent or genius.

"The marriage of true minds," of the first line, is the union of the Poet and his Poetic Art. The "Love" of the lines here is of the same nature as before described.

CXVII.

Accuse me thus : that I have scanted all
 Wherein I should your great deserts repay,
 Forgot upon your dearest love to call,
 Whereto all bonds do tie me day by day;

That I have frequent been with unknown minds
 And given to time your own dear-purchased right;
 That I have hoisted sail to all the winds
 Which should transport me farthest from your sight.
 Book both my wilfulness and errors down
 And on just proof surmise accumulate;
 Bring me within the level of your frown,
 But shoot not at me in your waken'd hate;
 Since my appeal says I did strive to prove
 The constancy and virtue of your love.

The 117th verse is an excuse tendered by the Poet, Bacon, to his love, the Drama, personified by Shakespeare. The admissions from the fourth to the ninth line "that he had been with unknown minds," and "that he had hoisted sail to all the winds," although similar to some expressions in the 116th, imply another meaning here. In this Sonnet the Author informs us that he has been engaged on the "Novum Organum," and obscure works of that nature. In the seventh and eighth lines the expressions "hoisted sail to all the winds," and "Which should transport me farthest from your sight," have reference to the picture of a ship under full sail on the frontispiece of "Novum Organum." The inner meaning of the couplet signifies that these opposite and apparently contrary works to the dramatic class, were in their design and end, to prove that he, Francis Bacon, was the true and only Shakespeare. Or in other words, the two departments were so unlike, i. e., the Dramatic and "Interpretation of Nature,"

that it would not be believed possible that one Author could have written both (and so transported Bacon farthest from Shakespeare), while, on the contrary, as in the couplet, the interpretation of Nature is to prove that Francis Bacon was the Shakespeare.

CXVIII.

Like as, to make our appetites more keen,
 With eager compounds we our palate urge,
 As, to prevent our maladies unseen,
 We sicken to shun sickness when we purge,
 Even so, being full of your ne'er-cloying sweetness,
 To bitter sauces did I frame my feeding
 And, sick of welfare, found a kind of meetness
 To be diseased ere that there was true needing.
 Thus policy in love, to anticipate
 The ills that were not, grew to faults assured
 And brought to medicine a healthful state
 Which, rank of goodness, would by ill be cured :
 But thence I learn, and find the lesson true,
 Drugs poison him that so fell sick of you.

The meaning of the 118th Sonnet, as I understand it, is that the Poet, being surfeited with the Plays, changed to other writings of an acrid or bitter nature, as an alterative to the sweetness of the Plays. He does not outwardly inform us here what the subject of the writings were, but, from the last line, I infer that they were either medicinal or melancholy.

CXIX.

What potions have I drunk of Siren tears,
 Distill'd from limbecks foul as hell within,

Applying fears to hopes and hopes to fears,
 Still losing when I saw myself to win !
 What wretched errors hath my heart committed,
 Whilst it hath thought itself so blessed never !
 How have mine eyes out of their spheres been fitted
 In the distraction of this madding fever !
 O benefit of ill ! now I find true
 That better is by evil still made better ;
 And ruin'd love, when it is built anew,
 Grows fairer than at first, more strong, far greater.
 So I return rebuked to my content
 And gain by ill thrice more than I have spent.

The 119th verse, as above, is a continuation of the theme of the 118th, but more expressive of disappointment, or failure in some project. Since the 107th Sonnet, which alluded to the death of Queen Elizabeth, in 1603, the Poet, in this narrative in verse, is advancing faster than before the decease. The 110th announced his marriage in 1606. The 116th verse mentions the Play of "The Tempest," which may have been finished in 1612 or 13, and the Poems now under review or consideration appear to me to predict some important change unfavorable to the Author.

The "Fable of the Sirens" is the seventeenth in "Wisdom of the Ancients," and the name "Siren," in the first line of the verse, would to me point to a similitude between the "Fable," and explanation by Lord Bacon, and the Esoteric meaning of this Sonnet.

CXX.

That you were once unkind befriends me now,
And for that sorrow which I then did feel
Needs must I under my transgression bow,
Unless my nerves were brass or hammer'd steel.
For if you were by my unkindness shaken
As I by yours, you've pass'd a hell of time,
And I, a tyrant, have no leisure taken
To weigh how once I suffer'd in your crime.
O, that our night of woe might have remember'd
My deepest sense, how hard true sorrow hits,
And soon to you, as you to me, then tender'd
The humble salve which wounded bosoms fits!
 But that your trespass now becomes a fee;
 Mine ransoms yours, and yours must ransom me.

In the 118th and 119th Sonnets it will be observed that the form and use of the first person "I" and "We" are the principals, representing the Author in person and act. The alter-ego does not act much in either of the verses. I think the parts are confined to the chief actor, Francis Bacon, and are a preface to the revelation in this and the next verse. The 120th, under consideration, has direct application and reference to the "transgression" of the Author when Lord Chancellor and Keeper of the Great Seal of England in 1621, and his removal from office and imprisonment in the Tower of London. It sounds strange to have the name Shakespeare, as Lord Chancellor of England, and the Tower of London connected even indirectly, and recalls Hamlet's words,

“ *Hamlet*. There are more things in heaven and earth, Horatio, than are dreamt of in our philosophy.”

The two philosophers and actors in the scene are Francis Bacon, as Hamlet, and Ben Jonson, as Horatio. To return, the first lines advert to the first offence explained in notes to the 33rd and 36th, relative to “King Richard II,” in which the stage, or Shakespeare’s part, was the offender; but in this case it is Bacon, and hence the apology or explanation tendered. The concluding lines adjust the trespasses, and in the word “ransom” refers to the fine and imprisonment.

CXXI.

’T is better to be vile than vile esteem’d,
 When not to be receives reproach of being,
 And the just pleasure lost which is so deem’d
 Not by our feeling but by others’ seeing :
 For why should others’ false adulterate eyes
 Give salutation to my sportive blood ?
 Or on my frailties why are frailer spies,
 Which in their wills count bad what I think good ?
 No, I am that I am, and they that level
 At my abuses reckon up their own :
 I may be straight, though they themselves be bevel ;
 By their rank thoughts my deeds must not be shown ;
 Unless this general evil they maintain,
 All men are bad, and in their badness reign.

It is my conviction and belief that the sums of money accepted by the Lord Chancellor, and charged

to him as bribes, were voluntarily given, to aid in the publication of the Folio and "De Augmentis," and that in the situation in which he was then entangled, either to reveal the whole plot of the "Novum Organum," Sonnets and Plays, or confess to having accepted the money, he chose the latter alternative. There is a singular mystery in the imputed bribery charges. His enemies had Bacon-Shakespeare in a tight place, and pressed him home. It will be seen that the 121st concerns and relates only to the Author personally. The "others, false adulterate eyes," of the fifth, and "frailer spies," of the seventh lines, support the view as above and show some of the concealed subject of the verse, and the treachery of the Poet's enemies.

CXXII.

Thy gift, thy tables, are within my brain
 Full character'd with lasting memory,
 Which shall above that idle rank remain
 Beyond all date, even to eternity;
 Or at the least, so long as brain and heart
 Have faculty by nature to subsist;
 Till each to razed oblivion yield his part
 Of thee thy record never can be miss'd.
 That poor retention could not so much hold,
 Nor need I tallies thy dear love to score;
 Therefore to give them from me was I bold,
 To trust those tables that receive thee more:
 To keep an adjunct to remember thee
 Were to import forgetfulness in me.

The 122nd Sonnet resumes comments on the Plays, which the Poet here says "are within his brain," etc.

"Which shall above that idle rank remain
Beyond all date, even to eternity."

The "adjunct," of the thirteenth line, is the "Othello" which first appeared in 1622.

In "Love's Labor Lost," the first page beginning, "Let fame, that all hunt after in their lives," etc., will give a clearer idea of the end and object of the Author and his associates than any words of mine.

CXXIII.

No, Time, thou shalt not boast that I do change :
Thy pyramids built up with newer might
To me are nothing novel, nothing strange;
They are but dressings of a former sight.
Our dates are brief, and therefore we admire
What thou dost foist upon us that is old,
And rather make them born to our desire
Than think that we before have heard them told.
Thy registers and thee I both defy,
Not wondering at the present nor the past,
For thy records and what we see doth lie,
Made more or less by thy continual haste.

This I do vow and this shall ever be;
I will be true, despite thy scythe and thee.

In the 123rd the Poet assures "Time" that he will not change from his purpose, which to me signifies the publishing of the Folio in 1623, as the 126th Sonnet will hereafter prove. By "Time" here and in

other places I understand the word to designate the government or ruling powers of the day.

In the sixth line of the 121st the words "salutation" and "sportive blood," are a contrast to the dominant Puritanical spirit of that time, and its narrow sectarian rule, compelling all minds and eyes to believe and see alike.

CXXIV.

If my dear love were but the child of state,
 It might for Fortune's bastard be unfather'd,
 As subject to Time's love or to Time's hate,
 Weeds among weeds, or flowers with flowers gather'd.
 No, it was builded far from accident;
 It suffers not in smiling pomp, nor falls
 Under the blow of thrall'd discontent,
 Whereto the inviting time our fashion calls:
 It fears not policy, that heretic,
 Which works on leases of short-number'd hours,
 But all alone stands hugely politic, [showers.
 That it nor grows with heat nor drowns with
 To this I witness call the fools of time,
 Which die for goodness, who have lived for crime.

The "dear love," of the 124th Sonnet, is the Plays of Shakespeare complete in the Folio, and the meaning I derive from the "Child of State" and "Fortune's bastard" is, that the government were opposed to the publication of the same. The word "Heretic" had a capital in quarto. The words and sense of this Sonnet could not possibly be meant for his friend or companion, as the commentators would have us under-

stand. "Weeds and flowers," of the fourth line, are false poetry, and its opposite, true or Shakespearean poetry. The fifth and succeeding lines are descriptive of the volume which in the name of the "lovely boy," will appear in the 126th verse. The seventh line may be compared to the scene on page 124, Folio, "King Henry VI," second part, Act 1, Scene 3, where Queen Margaret drops her fan, and gives the Duchess of Gloster a box on the ear.

CXXV.

Were 't aught to me I bore the canopy,
 With my extern the outward honouring,
 Or laid great bases for eternity,
 Which prove more short than waste or ruining?
 Have I not seen dwellers on form and favour
 Lose all, and more, by paying too much rent,
 For compound sweet forgoing simple savour,
 Pitiful thrivers, in their gazing spent?
 No, let me be obsequious in thy heart,
 And take thou my oblation, poor but free,
 Which is not mix'd with seconds knows no art,
 But mutual render, only me for thee.

Hence, thou suborn'd informer! a true soul
 When most impeach'd stands least in thy control.

On page 125, Folio, second "King Henry VI," Act 2, Scene 1, is Saint Albans, the home from which the Author of the Plays derived one of his titles, Viscount St. Albans.

The "oblation" of the tenth line, "poor but free," is the first Folio, "not mix'd with seconds"—other

Plays which he wrote but did not print in first Folio. (See *Pericles* and others). This oblation or offering is given to the whole human race for "take thou my oblation" implies this meaning, accompanied with "poor but free," which latter expression is to my comprehension, a reflection on those who sought to impose conditions on the first issue, or on the Author. The word "informer" had a capital initial in Sonnet quarto.

CXXVI.

O thou, my lovely boy, who in thy power
 Dost hold Time's fickle glass, his sickle, hour;
 Who hast by waning grown, and therein show'st
 Thy lovers withering as thy sweet self grow'st;
 If Nature, sovereign mistress over wrack,
 As thou goest onwards, still will pluck thee back.
 She keeps thee to this purpose, that her skill
 May time disgrace and wretched minutes kill.
 Yet fear her, O thou minion of her pleasure!
 She may detain, but not still keep, her treasure:
 Her audit, though delay'd, answer'd must be,
 And her quietus is to render thee.

The 126th Sonnet announces the publication of the First Folio of 1623. In most reprints of the Poems there is a line at the end of the Sonnet. This Key Sonnet consists of six rhymed couplets, or twelve lines, with a brace or double parenthesis to indicate that there were yet two lines or one couplet wanting to complete the verse.

The "lovely boy," of the first line is the "son" of the early Sonnets, who "hast by waning grown" into the Folio. Perhaps the Poet had his weather eye on the word "weaning" when writing the above.

The "Nature" of the 20th, who formed the "man in hue," comes again to the front in this verse, and appears to exercise a controlling power over the "lovely boy," as shown from the fourth to the twelfth lines.

The personified Nature in this and other Sonnets, and in the so-called Philosophical Works, is Francis Bacon, and the "Form" of this Nature are the words "Fair, Kind, and True," of the 105th Sonnet, in which Shakespeare-Bacon says, "is all his argument, and all his invention spent." "Her Audit," of the tenth, is the examination and true explanation of the "Interpretation of Nature" or "Novum Organum," and her "Quietus" or final acquittance is to render up the Folio to the true Author—Francis Bacon. Perhaps this would be sufficient here, yet as this is one of the Key Sonnets, for which certain special passages were written by Bacon-Shakespeare in Folio, I will quote a few here.

The Miracle Scene at St. Alban's, page 126, Folio, Act 2, Scene 1, second "King Henry VI," where the pretended blind man Sander is exposed by Gloster. The concluding part of Act 1, Scene 2, end of page 125, Folio, where Armado says, "Devise wit, write pen, for I am for whole volumes in Folio," in "Love's Labors Lost." In "Julius Cæsar," Act 4, Scene 3, page 126, Folio,

“*Brutus*. Let me see, let me see: is not the leaf turned down, where I left reading?”

[ENTER THE GHOST OF CAESAR.]

The words “Nature,” “Audit,” and “Quietus” had capital initials in quarto, 1609.

CXXVII.

In the old age black was not counted fair,
 Or if it were, it bore not beauty's name;
 But now is black beauty's successive heir,
 And beauty slander'd with a bastard shame:
 For since each hand hath put on nature's power,
 Fairing the foul with art's false borrow'd face,
 Sweet beauty hath no name, no holy bower,
 But is profaned, if not lives in disgrace.
 Therefore my mistress' brows are raven black,
 Her eyes so suited, and they mourners seem
 At such who, not born fair, no beauty lack,
 Slandering creation with a false esteem:
 Yet so they mourn, becoming of their woe,
 That every tongue says beauty should look so.

In the 127th Sonnet the word “mistress” is found in the ninth line and “her brows are raven black.” The learned expounders of the text of the famous Poet, at once accepted the words literally or carnally, according to Shakespeare himself (See *Lucio* in “*Measure for Measure*”), and so construed this line and a few more, and went further in misconception, in asserting that the Poet and his friend disagreed as to the possession of the “mistress.”

The Folio from this verse becomes the Poet's mistress; all the sons and daughters—the Plays of most worth—are printed therein, and the love that was divided before is now concentrated. It does not require any extra poetic fancy, or strain on the imagination, to perceive Shakespeare's meaning in the Sonnets, although I cannot presume to say this of some of his Plays in the Comedies and Tragedies. The Esoteric, or special meaning of "fair," "beauty," "beauty's," i. e., Bacon in person, and other words, as explained, will help to make the verse clearer. The "mistress' brows," "eyes," etc., are adopted as objects of the sense, to describe other objects, or even subjects of the intellect, as in page 127 Folio, in "Love's Labors Lost," Act 2, Scene 1.

CXXVIII.

How oft, when thou, my music, music play'st,
 Upon that blessed wood whose motion sounds
 With thy sweet fingers, when thou gently sway'st
 The wiry concord that mine ear confounds,
 Do I envy those jacks that nimble leap
 To kiss the tender inward of thy hand,
 Whilst my poor lips, which should that harvest reap,
 At the wood's boldness by thee blushing stand!
 To be so tickled, they would change their state
 And situation with those dancing chips,
 O'er whom thy fingers walk with gentle gait,
 Making dead wood more blest than living lips.
 Since saucy jacks so happy are in this,
 Give them thy fingers, me thy lips to kiss.

The 128th verse is assumed to allude to the mistress by some writers; if to any such it would be assuredly to his lawful wife.

The word "thy," in the eleventh line in quarto, was written "their" by the Poet. From this number to the end, the Sonnets vary according to the mood of the Poet, under disappointment and adverse remarks or criticism of his literary works.

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.

The true meaning of the 129th Sonnet seems to be that the Poet was disappointed in the reception of the Folio. It flew too high above the heads or comprehension of the audience, as he said of the "Novum Organum."

In my view at present, this non-appreciation was the waste of shame his spirit was expended in, and

being so, it was lust in action. There was no result for the great effort, and, therefore, it was full of blame, etc. This, in my humble opinion, is the meaning here.

There was no living mistress in the case in any sense, and even this has been misconstrued for three centuries by the great lights of the literary world.

CXXX.

My mistress' eyes are nothing like the sun;
 Coral is far more red than her lips' red;
 If snow be white, why then her breasts are dun;
 If hairs be wires, black wires grow on her head.
 I have seen roses damask'd, red and white,
 But no such roses see I in her cheeks;
 And in some perfumes is there more delight
 Than in the breath that from my mistress reeks.
 I love to hear her speak, yet well I know
 That music hath a far more pleasing sound;
 I grant I never saw a goddess go;
 My mistress, when she walks, treads on the ground:
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.

This description of the "mistress' eyes," "lips," "hair," etc., is a personified pen picture of the First Folio, describing the style of binding, the color of the edges of the leaves and of the paper itself, the shape and form of the letters, and even the perfume from the ink of that time.

In any aspect it is impossible to accept it as a personal description of an actual mistress. The couplet

here may be compared to fifth line of 21st verse:
 "Making a couplement of proud compare."

CXXXI.

Thou art as tyrannous, so as thou art,
 As those whose beauties proudly make them cruel;
 For well thou know'st to my dear doting heart
 Thou art the fairest and most precious jewel.
 Yet, in good faith, some say that thee behold
 Thy face hath not the power to make love groan :
 To say they err I dare not be so bold,
 Although I swear it to myself alone.
 And, to be sure that is not false I swear,
 A thousand groans, but thinking on thy face,
 One on another's neck, do witness bear
 Thy black is fairest in my judgment's place.
 In nothing art thou black save in thy deeds,
 And thence this slander, as I think, proceeds.

Continues on the same theme to his mistress, the
 Folio. In "Love's Labors Lost," Act 2, Scene 1 :
 Biron—"I would you heard it groan," and many
 passages pertaining to the mistress, as described
 above, are found in the Comedy.

CXXXII.

Thine eyes I love, and they, as pitying me,
 Knowing thy heart torments me with disdain,
 Have put on black and loving mourners be,
 Looking with pretty ruth upon my pain.
 And truly not the morning sun of heaven
 Better becomes the grey cheeks of the east,
 Nor that full star that ushers in the even

Doth half that glory to the sober west,
 As those two mourning eyes become thy face :
 O, let it then as well beseem thy heart
 To mourn for me, since mourning doth thee grace,
 And suit thy pity like in every part.

Then will I swear beauty herself is black
 And all they foul that thy complexion lack.

“Thine eyes I love,” in the first line of the 132nd Sonnet, I understand as a pun or play on the two letters, “I. I.,” in the word William, which were in a conspicuous position in the title page of First Folio, and were also in the body of the volume inserted for the affirmative “aye,” by Shakespeare.

The “heart,” as before, is the “Novum Organum.” See “Love’s Labors Lost,” Act 4, Scene 3, page 132, Folio.

“ So sweet a kiss the golden sun gives not
 To those fresh morning drops upon the rose,
 As thine eye beams,” etc.

CXXXIII.

Beshrew that heart that makes my heart to groan
 For that deep wound it gives my friend and me !
 Is ’t not enough to torture me alone,
 But slave to slavery my sweet’st friend must be ?
 Me from myself thy cruel eye hath taken,
 And my next self thou harder hast engross’d :
 Of him, myself, and thee, I am forsaken ;
 A torment thrice threefold thus to be cross’d,
 Prison my heart in thy steel bosom’s ward,

But then my friend's heart let my poor heart bail;
 Who'er keeps me; let my heart be his guard;
 Thou canst not then use rigour in my gaol :
 And yet thou wilt; for I, being pent in thee,
 Perforce am thine, and all that is in me.

Before the mistress became a leading character in this complicated riddle—the Sonnets—the principal persons were the Author, Bacon, and his friend Mr. Double; but since the 127th, the mistress, or the drama, has assumed a leading part in the comedy. It is necessary then to remark that there is only one real, actual person meant here, and he is the Poet, Bacon. All the others are his attributes or intellectual parts, as “mistress,” “friend,” “eye,” “heart,” etc. In the first line, in the 133rd, “that heart” is the stage or mistress heart of the Poet, while “my heart” is the “Novum Organum,” or the heart of the Philosopher; and the friend, who is wounded in the second line, is the Mr. Double, who died some time ago, in 1616, and finally, as above explained, the three are one, as “Fair, Kind, and True,” of the 105th, i. e., Francis Bacon.

CXXXIV.

So, now I have confess'd that he is thine,
 And I myself am mortgaged to thy will,
 Myself I'll forfeit, so that other mine
 Thou wilt restore, to be my comfort still :
 But thou wilt not, nor he will not be free,
 For thou art covetous and he is kind;
 He learn'd but surety-like to write for me

Under that bond that him as fast doth bind.
 The statute of thy beauty thou wilt take,
 Thou usurer, that put'st forth all to use,
 And sue a friend came debtor for my sake;
 So him I lose through my unkind abuse.

Him have I lost; thou hast both him and me:
 He pays the whole, and yet am I not free.

It will be remembered that the Sonnets are written as Shakespeare's, by Francis Bacon, and in the first line in the 134th, Shakespeare says, he has confessed that "he," Bacon, "is thine," the property of the mistress, the stage or drama, to whom or which the confession is made. See 36th, where the first confession was made. The law phrases here indicate the source of the puzzle.

CXXXV.

Whoever hath her wish, thou hast thy 'Will,'
 And 'Will' to boot, and 'Will' in overplus;
 More than enough am I that vex thee still,
 To thy sweet will making addition thus.
 Wilt thou, whose will is large and spacious,
 Not once vouchsafe to hide my will in thine?
 Shall will in others seem right gracious,
 And in my will no fair acceptance shine?
 The sea, all water, yet receives rain still
 And in abundance addeth to his store;
 So thou, being rich in 'Will,' add to thy 'Will'
 One will of mine, to make thy large 'Will' more.
 Let no unkind, no fair beseechers kill;
 Think all but one, and me in that one 'Will.'

The "Will," of the first line, in the 135th, is the Author, Bacon, as he, before, in the 57th Sonnet, declared himself to be. The "'Will' to boot" is the double, the Mr. W. H. of the dedication of the Poems, and the Old Double of page 86, Folio, as before noted. The "'Will' in overplus," in second line, and in "addition thus," of fourth line, is the "nothing" of the 20th verse,

" And by addition me of thee defeated,
By adding one thing to my purpose nothing."

Then the three " Wills" here are embodied in one person, Francis Bacon, the Poet and Author.

From the fourth line to the end the request made is to incorporate another "Will" of the Author's, "Fair, Kind, and True," with the other "Wills," and containing a sly allusion to the large, rich "Will," made and signed at Stratford, where the large gilt-bowl, wardrobe, and second best bed were bequeathed.

CXXXVI.

If thy soul check thee that I come so near,
Swear to thy blind soul that I was thy 'Will,'
And will, thy soul knows, is admitted there;
Thus far for love my love-suit, sweet, fulfil.
'Will' will fulfil the treasure of thy love,
Ay, fill it full with wills, and my will one.
In things of great receipt with ease we prove
Among a number one is reckon'd none :
Then in the number let me pass untold,

Though in thy stores' account I one must be;
 For nothing hold me, so it please thee hold
 That nothing me, a something sweet to thee :
 Make but my name thy love, and love that still,
 And then thou lovest me, for my name is 'Will.'

In the 136th, the Author-Poet renews the request of the former Sonnet, the admission of "Fair, Kind, and True," to a partnership in the "Wills" company. The "nothing" in the eleventh and twelfth lines here is the same "nothing" of the 20th verse, as above—the "Novum Organum"—the "nothing me." The word "Ay," in sixth line, was "I" in first quarto.

CXXXVII.

Thou blind fool, Love, what dost thou to mine eyes,
 That they behold, and see not what they see?
 They know what beauty is, see where it lies,
 Yet what the best is take the worst to be.
 If eyes corrupt by over-partial looks
 Be anchor'd in the bay where all men ride,
 Why of eyes' falsehood hast thou forged hooks,
 Whereto the judgment of my heart is tied?
 Why should my heart think that a several plot
 Which my heart knows the wide world's common
 Or mine eyes seeing this, say this is not, [place?
 To put fair truth upon so foul a face?
 In things right true my heart and eyes have erred,
 And to this false plague are they now transferr'd.

The word "Love," in the 137th verse, is another factor in this Sonnet riddle, to represent the Poet, and in this place he reproves himself, or his self-love, for

the desire he had manifested in former Sonnets to have his name incorporated as an Author in the "Wills" company. The ninth and tenth lines seem to me to read as follows: Why should his heart, (himself in the "Novum Organum") think or consider the Folio a several or special plot, to be bound in by a name, which is in reality the property of the wide world—"the oblation poor but free," of former Sonnets.

CXXXVIII.

When my love swears that she is made of truth
 I do believe her, though I know she lies,
 That she might think me some untutor'd youth,
 Unlearned in the world's false subtleties.
 Thus vainly thinking that she thinks me young,
 Although she knows my days are past the best,
 Simply I credit her false-speaking tongue :
 On both sides thus is simple truth suppress'd.
 But wherefore says she not she is unjust?
 And wherefore say not I that I am old?
 O, love's best habit is in seeming trust,
 And age in love loves not to have years told :
 Therefore I lie with her and she with me,
 And in our faults by lies we flatter'd be.

The 138th verse, with some changes, was first printed in the "Passionate Pilgrim," in 1599.

The "love" here, as in other instances, is the Drama or stage, and "truth" is the Poet, or Francis Bacon. The ninth line of the 20th Sonnet reads as follows: "And for a woman wert thou first created." By this

I understand the first intention and design of the Poet were to create a woman as the object of the sense instead of the figure, Shakespeare, of the present. "Till Nature as she wrought thee, fell a-doting," as in the tenth line of the 20th, and changed the first design, as in this 138th, to the present form.

CXXXIX

O, call not me to justify the wrong
 That thy unkindness lays upon my heart;
 Wound me not with thine eye but with thy tongue;
 Use power with power and slay me not by art.
 Tell me thou lovest elsewhere, but in my sight,
 Dear heart, forbear to glance thine eye aside :
 What need'st thou wound with cunning when thy
 might
 Is more than my o'er-press'd defence can bide ?
 Let me excuse thee : ah! my love well knows
 Her pretty looks have been mine enemies,
 And therefore from my face she turns my foes,
 That they elsewhere might dart their injuries :
 Yet do not so; but since I am near slain,
 Kill me outright with looks and rid my pain.

The inward or Esoteric meaning of the 139th Sonnet would imply that the stage or theatre was declining, as the Puritanical sentiment was prevailing about this time, in 1624 or 1625. The enemies of the Poet-Philosopher were numerous and active, arising from the publication of the Folio and "De Augmentis," in 1623.

CXL.

Be wise as thou art cruel; do not press
 My tongue-tied patience with too much disdain;
 Lest sorrow lend me words and words express
 The manner of my pity-wanting pain.
 If I might teach thee wit, better it were,
 Though not to love, yet, love, to tell me so;
 As testy sick men, when their deaths be near,
 No news but health from their physicians know;
 For if I should despair, I should grow mad,
 And in my madness might speak ill of thee:
 Now this ill-wresting world is grown so bad,
 Mad slanderers by mad ears believed be.

That I may not be so, nor thou belied,
 Bear thine eyes straight, though thy proud heart
 go wide.

The personified Folio or theatre of the time is the subject of the 140th Sonnet, although it has been usually received as implying a mistress in London. The "tongue-tied patience," of the second line, is a self-imposed patience of the Poet, not a compulsory tongue-tied, as in former verses. The last line, by the words "eyes" and "proud heart," signifies the theatre and "Novum Organum."

CXLI.

In faith, I do not love thee with mine eyes,
 For they in thee a thousand errors note;
 But 't is my heart that loves what they despise,
 Who in despite of view is pleased to dote;
 Nor are mine ears with thy tongue's tune delighted,

Nor tender feeling, to base touches prone,
 Nor taste, nor smell, desire to be invited
 To any sensual feast with thee alone :
 But my five wits nor my five senses can
 Dissuade one foolish heart from serving thee,
 Who leaves unsway'd the likeness of a man,
 Thy proud heart's slave and vassal wretch to be :
 Only my plague thus far I count my gain,
 That she that makes me sin awards me pain.

The pen-picture of the theatre in former days, as drawn in this 141st verse, by Bacon-Shakespeare, serves to confirm the opinion in preceding Sonnets, that it was not an actual mistress who was the subject of the Poet's praise or dispraise. This description of the theatre at that time agrees with the history of the times, when the patrons or frequenters scrambled for bitten apples, and it was often necessary to burn the shrub-juniper in the pit, for reasons alluded to in the seventh line in the verse. It is superfluous to remark here that the above could never apply to Shakespeare's mistress, as a living woman.

CXLII.

Love is my sin and thy dear virtue hate,
 Hate of my sin, grounded on sinful loving :
 O, but with mine compare thou thine own state,
 And thou shalt find it merits not reproving ;
 Or, if it do, not from those lips of thine,
 That have profaned their scarlet ornaments
 And seal'd false bonds of love as oft as mine,
 Robb'd others' beds' revenues of their rents.

Be it lawful I love thee, as thou lovest those
 Whom thine eyes woo as mine importune thee :
 Root pity in thy heart, that when it grows
 Thy pity may deserve to pitied be.

If thou dost seek to have what thou dost hide,
 By self-example mayst thou be denied !

It will be observed that the word "sin," of the last line of the 141st, is again introduced in the first line of the 142nd Sonnet, and as the equivalent of love, i. e., the Poet's love of the Drama or theatre is his "sin." And as at present there are two symbols or objects of the sense contending in the mind of the Poet for mastery, viz., the mistress, and the man in hue, the Sonnet refers to both, as the next number will explain.

CXLIII.

Lo ! as a careful housewife runs to catch
 One of her feather'd creatures broke away,
 Sets down her babe and makes all swift dispatch
 In pursuit of the thing she would have stay,
 Whilst her neglected child holds her in chase,
 Cries to catch her whose busy care is bent
 To follow that which flies before her face,
 Not prizing her poor infant's discontent ;
 So runn'st thou after that which flies from thee,
 Whilst I thy babe chase thee afar behind ;
 But if thou catch thy hope, turn back to me,
 And play the mother's part, kiss me, be kind :
 So will I pray that thou mayst have thy 'Will,'
 If thou turn back, and my loud crying still.

The comparison and meaning of the 143rd verse, as above, would signify that the Shakespeare Plays had been withdrawn from the theatres, and the public desires their reappearance or return.

The chase of the "careful housewife," or mistress of the theatre, "after one of her feathered creatures," is a figurative description of the patrons' desire for the return of "Will," and the resumption of the Plays.

CXLIV.

Two loves I have of comfort and despair,
 Which like two spirits do suggest me still :
 The better angel is a man right fair,
 The worser spirit a woman colour'd ill.
 To win me soon to hell, my female evil
 Tempteth my better angel from my side,
 And would corrupt my saint to be a devil,
 Wooing his purity with her foul pride.
 And whether that my angel be turn'd fiend,
 Suspect I may, yet not directly tell;
 But being both from me, both to each friend,
 I guess one angel in another's hell :
 Yet this shall I ne'er know, but live in doubt,
 Till my bad angel fire my good one out.

The "two loves" in the 144th, are the Mr. Double--- the "better angel," who is "a man right fair," in the first instance, and "the worser spirit," who is "a woman colour'd ill," in the second. The first is the "comfort" and the second the "despair" of the beginning of the verse. In another form the

man may be said to represent the Folio, or the words of the same, while the woman, the stage, represents the Folio in practice or demonstration, and is continually tempting the "Will," or Shakespeare part of Bacon, from himself. As the word "hell" occurs twice here and is named in other verses, it may be well to attempt an explanation of what the Poet meant by the word.

In "The Miracle and Mystery" Plays, a part of the scenery or paintings represented "hell," or the mouth of "hell," with flames as accompaniments, and it is this "hell," or a return to the rude and revolting scenes of the old plays, that is meant by the word hell," in the Sonnets of Shakespeare. The 144th had been printed in 1599, but there were some changes, when it appeared in the Sonnets in 1609. In sixth line the quarto reads "from my sigh;" instead of "from my side," as expounded by the editors of Shakespeare.

CXLV.

Those lips that Love's own hand did make
Breathed forth the sound that said 'I hate'
To me that languish'd for her sake;
But when she saw my woeful state,
Straight in her heart did mercy come,
Chiding that tongue that ever sweet
Was used in giving gentle doom,
And taught it thus anew to greet;
'I hate' she alter'd with an end,
That follow'd it as gentle day

Doth follow night, who like a fiend
 From heaven to hell is flown away;
 'I hate' from hate away she threw,
 And saved my life, saying 'not you.'

The 145th Sonnet is the only one in eight syllable verse, and has been rejected, by some critics, as not Shakespeare's. The change in metrical composition, in this verse, is to denote that it relates and refers to the Comedy, "Midsummer Night's Dream," on page 145, first Folio, and in the catalogue is the eighth in order, which will account for the change. Besides the Play itself is an illustration of the double manner of the Sonnets, and of the word "hate," mentioned in the 145th. As for the passage in the Play claimed by the critics to mean Queen Elizabeth, I think the said critics are mistaken, as the allusion, if there is any, is to Miss Alice Barnham, the "cupid" or "god in love" of the 110th, before mentioned. The essence of the flower which Oberon gave to Puck must have fallen upon the eyes of the critics in this and other instances, e. g., when they accepted Bottom of Stratford for the true author of Shakespeare's Works, and the grave, learned philosophers, were emeshed in a similar net and essence, in the "Novum Organum."

CXLVI.

Poor soul, the centre of my sinful earth,
 . . . these rebel powers that thee array,
 Why dost thou pine within and suffer dearth,
 Painting thy outward wall so costly gay?

Why so large cost, having so short a lease,
 Dost thou upon thy fading mansion spend ?
 Shall worms, inheritors of this excess,
 Eat up thy charge ? is this thy body's end ?
 Then, soul, live thou upon thy servant's loss,
 And let that pine to aggravate thy store;
 Buy terms divine in selling hours of dross;
 Within be fed, without be rich no more :
 So shalt thou feed on Death, that feeds on men,
 And Death once dead, there's no more dying then.

The 146th has been a subject of comment and contention in respect to the meaning, and to the repetition of the three last words of the first line in the second line of the Sonnet, by the Poet, in the original quarto.

“ Poor soul, the centre of my sinful earth,
 My sinful earth these rebel powers that thee array.”

The critics pronounced it a mistake of the printers, and in all reprints other words are substituted for the three words in the second line.

The explanation seems to me as follows: The Poet in writing the long line in the 146th, knew that it was an infraction, if not, a violation of the rules of versification, and this long line was for the purpose of directing the reader's notice and attention to the 146th page Histories, in Folio, second “King Henry VI,” Act 5, Scenes 2 and 3, Saint Albans.

On this last page, 146, may be found the following:

“ *Richard.* So lie thou there — for underneath an
 Ale-house paltry sign the Castle in Saint Albans.

Somerset hath made the Wizard famous in his death."

And in Scene 3, same page, Warwick says:

" Saint Alban's battle won by famous York
Shall be eterniz'd in all Age to come."

I have given capitals as in Folio. Then this long line and repetition of first line indicates, or points, to the longest Play in the series of "King Henry VI," to the second Play, and the number of the verse to the page of the Play. The names "Saint Albans," etc., need no explanation for their mention here.

Now for the Esoteric meaning. It can be understood from notes to the 44th and 45th verses, wherein the four elements of Nature, "earth," "water," "air," and "fire," are said by the Poet to constitute his being. Then the "sinful earth," of the 146, is the same as the "earth" and "water" of the former verses, while the "rebel powers," are the "air" and "fire" which array the "sinful earth." The "hours of dross," in the eleventh line, and "Within be fed," of the twelfth, signify the "Novum Organum," or the "earth" and "water," while the "air" and "fire" are the dramatic part of Francis Bacon. The words, "thy store," in the tenth line, are "my store" in some copies.

CXLVII.

My love is as a fever, longing still
For that which longer nurseth the disease,

Feeding on that which doth preserve the ill,
 The uncertain sickly appetite to please.
 My reason, the physician to my love,
 Angry that his prescriptions are not kept,
 Hath left me, and I desperate now approve
 Desire is death, which physic did except.
 Past cure I am, now reason is past care,
 And frantic-mad with evermore unrest;
 My thoughts and my discourse as madmen's are,
 At random from the truth vainly express'd;
 For I have sworn thee fair and thought thee bright,
 Who art as black as hell, as dark as night.

In the first lines of the 147th verse, the Poet declares his love for the Drama "as a fever longing still," which is rendered plainer by comparing the number of the Sonnet to the corresponding page, 147, Histories, Folio 1623, which page was the first of third part "King Henry VI."

"The Son" of the early Sonnets, who is now "past care," is not forgotten, as the fifth and ninth lines show, which may be compared with Falstaff's letter in "The Merry Wives of Windsor," Act 2, Scene 1.

"Ask me no reason why I love you, for though love use reason for his physician he admits him not for his counsellor."

CXLVIII.

O me, what eyes hath Love put in my head,
 Which have no correspondence with true sight!
 Or, if they have, where is my judgment fled,

That censures falsely what they see aright?
 If that be fair whereon my false eyes dote,
 What means the world to say it is not so?
 If it be not, then love doth well denote
 Love's eye is not so true as all men's 'No.'
 How can it? O, how can love's eye be true,
 That is so vexed with watching and with tears?
 No marvel then, though I mistake my view;
 The sun itself sees not till heaven clears.

O cunning Love! with tears thou keep'st me blind,
 Lest eyes well-seeing thy foul faults should find.

The 148th descants on the merits of the Drama, and of the opinion of the general public compared to the judgment or opinion of the Poet. The questions in the fourth to the sixth lines refer to the stage or Drama of the day, the Plays of Shakespeare.

CXLIX.

Canst thou, O cruel! say I love thee not,
 When I against myself with thee partake?
 Do I not think on thee, when I forgot
 Am of myself, all tyrant, for thy sake?
 Who hateth thee that I do call my friend?
 On whom frown'st thou that I do fawn upon?
 Nay, if thou lour'st on me, do I not spend
 Revenge upon myself with present moan?
 What merit do I in myself respect,
 That is so proud thy service to despise,
 When all my best doth worship thy defect,
 Commanded by the motion of thine eyes?

But, love, hate on, for now I know thy mind;
 Those that can see thou lovest, and I am blind.

As in preceding Sonnet, the 149th signifies the Drama, by the words "O Cruel," of the first and other lines, by which the Poet expresses interest and devotion. The inward meaning here is that public sentiment was changing and had become hostile to the Plays.

In "Midsummer Night's Dream," Act 3, Scene 1, when the Queen says she loves Bottom, with the asses' head, he replies:

"Methinks, Mistress, you should have little reason for that; and yet, to say the truth, reason and love keep little company together now-a-days. The more the pity that some honest neighbors will not make them friends. Nay, I can gleeek upon occasion."

CL.

O, from what power hast thou this powerful might
 With insufficiency my heart to sway?
 To make me give the lie to my true sight,
 And swear that brightness doth not grace the day?
 Whence hast thou this becoming of things ill,
 That in the very refuse of thy deeds
 There is such strength and warrantise of skill
 That, in my mind, thy worst all best exceeds?
 Who taught thee how to make me love thee more
 The more I hear and see just cause of hate?
 O, though I love what others do abhor,
 With others thou shouldst not abhor my state:
 If thy unworthiness raised love in me,
 More worthy I to be beloved of thee.

Here, in the 150th Sonnet, the Author inquires from what power the stage has such strength as even in the refuse of its deeds (see Bottom and others in the interlude) there is such skill as to sway his heart and control his judgment.

CLI.

Love is too young to know what conscience is :
 Yet who knows not conscience is born of love ?
 Then, gentle cheater, urge not my amiss,
 Lest guilty of my faults thy sweet self prove :
 For, thou betraying me, I do betray
 My nobler part to my gross body's treason;
 My soul doth tell my body that he may
 Triumph in love; flesh stays no farther reason;
 But, rising at thy name, doth point out thee
 As his triumphant prize. Proud of this pride,
 He is contented thy poor drudge to be,
 To stand in thy affairs, fall by thy side.

No want of conscience hold it that I call
 Her 'love' for whose dear love I rise and fall.

The "love" in the 151st Sonnet is the same as in former verses, the English Drama, or Folio, personified as his love or mistress.

The "triumphant prize," of the tenth line, and similar expressions, mean here that he, the true Author, could rightfully claim the title as his own to the Shakespeare Plays, but proud of the pride, he is contented to remain the drudge of the Drama.

The words "soul" and "body" recall or remind the reader of the "air" and "fire," "earth" and

“water” of former verses. “Pride” signifies Poetic Writings. In second “King Henry IV,” Act 2, Scene 4, Falstaff says that “Pistoll is a tame cheater.” See “gentle cheater,” in third line here.

CLII.

In loving thee thou know'st I am forsworn,
But thou art twice forsworn, to me love swearing,
In act thy bed-vow broke and new faith torn
In vowing new hate after new love bearing.
But why of two oaths' breach do I accuse thee,
When I break twenty? I am perjured most;
For all my vows are oaths but to misuse thee
And all my honest faith in thee is lost,
For I have sworn deep oaths of thy deep kindness,
Oaths of thy love, thy truth, thy constancy,
And, to enlighten thee, gave eyes to blindness,
Or made them swear against the thing they see;
For I have sworn thee fair; more perjured I,
To swear against the truth so foul a lie!

In the 152nd, “love,” its changes and variations, between the Poet and his assumed alter-ego, is the theme of the Sonnet, and as this verse is the last one pertaining to the peculiar relation between Bacon and his nom de plume, Shakespeare, there is a summing up, or recapitulation, of the supposed faults on each side. The eleventh and twelfth lines are intended for the public, or the critics and philosophers. The sixth line is an allusion to the 20th Sonnet, where the first mutual agreement was per-

fected. In the original, "I," of the thirteenth line, was "eye."

CLIII.

Cupid laid by his brand, and fell asleep :
 A maid of Dian's this advantage found,
 And his love-kindling fire did quickly steep
 In a cold valley-fountain of that ground;
 Which borrow'd from this holy fire of Love
 A dateless lively heat, still to endure,
 And grew a seething bath, which yet men prove
 Against strange maladies a sovereign cure.
 But at my mistress' eye Love's brand new-fired,
 The boy for trial needs would touch my breast;
 I, sick withal, the help of bath desired,
 And thither hied, a sad distemper'd guest,
 But found no cure : the bath for my help lies
 Where Cupid got new fire—my mistress' eyes.

The 153rd and 154th are companion Sonnets, in words and meaning. By the "Cupid brand" of the first, and the "heart inflaming brand" of the "love-god" of the last verse, are meant the poetic art of the Poet, which he laid by in 1606, on account of his marriage to Miss Alice Barnham in London England. (See notes 110th and 111th.)

In the first Folio the 153rd page was omitted in Comedies, but was not omitted in Histories. In the third part, "King Henry," on the 153rd page, the words "Saint Albans" are repeated by Warwick.

" March'd towards Saint Albans to intercept the queen
 Short tale to make—we at Saint Albans met."

In "Midsummer's Night's Dream," Act 4, Scene 1, where Oberon removes the spell from Titania's eyes:

Oberon. Be, as thou wast wont to be;
 See, as thou wast won't to see
 Dian's bud o'er Cupid's flower
 Hath such force and blessed power,
 Now, my Titania! wake you, my sweet queen.
Titania. My Oberon! what visions have I seen!
 Methought, I was enamour'd of an ass.
Oberon. There lies your love."

CLIV.

The little Love-god lying once asleep
 Laid by his side his heart-inflaming brand,
 Whilst many nymphs that vow'd chaste life to keep
 Came tripping by; but in her maiden hand
 The fairest votary took up that fire
 Which many legions of true hearts had warm'd;
 And so the general of hot desire
 Was sleeping by a virgin hand disarm'd.
 This brand she quenched in a cool well by,
 Which from Love's fire took heat perpetual,
 Growing a bath and healthful remedy
 For men diseased; but I, my mistress' thrall,
 Came there for cure, and this by that I prove,
 Love's fire heats water, water cools not love.

In my notes to the 153rd, as explained above, may be discerned the inner or concealed meaning of the 154th Sonnet, as I understand the Poet in these verses.

From the meaning I derive from the couplets, in both Sonnets, I infer that the Poet's marriage did

not extinguish the poetic fire in his breast, and that it lasted during his life. The "light's flame fed with self substantial fuel," of the first Sonnet, and the glowing of such fire, "consumed with that which it was nourish'd by," of the 73rd verse, endured to the last moment of his existence.

In third part "King Henry VI," Act 2, Scene 1, page 154, Histories, Folio:

"*Queen Mar.* When you and I met at Saint Albans last, your legs did better service than your hands."

In "Midsummer-Night's Dream," Act 3, Scene 2, on 154th page Comedies, in Folio:

"*Puck.* Shall we their fond pageant see?
Lord, what fools these mortals be!

* * * *

And those things do best please me,
That befall preposterously."

In this small volume I submit to the intelligent reader a new version of the Shakespeare Sonnets and Plays, which is, in my view, a true explanation of the mistakes and mispaging in the first Folio, and a final solution of the question of Authorship of the complete Works of William Shakespeare.

In this new point of view and departure from old methods on this question, the writer knows he is in opposition to former writers; but, being convinced of the truth of the opinions he has adopted, and that in the long run the race is sure to find itself held fast in the grasp of eternal truth, this review is respectfully presented.

JUNIUS, JR.

APPENDIX.

From preceding remarks and notes, relating to the dedication of the Sonnets by T. T., it can be understood that the true Author, Bacon-Shakespeare himself, wrote and composed the dedication in its peculiar form, to which the book-seller, Thorpe, merely affixed his initials.

The singular arrangement of the production, with its periods, has an especial reference to the Sonnets and Plays. The first line, containing twenty letters, points to the 20th Sonnet, introducing "the man in hue," and to page 20 of the First Folio, beginning "The Two Gentlemen of Verona," in which Proteus (F. Bacon) is the leading character in the Play, and therein is another example of his double part in the Sonnets.

The first and second lines combined number thirty-nine letters, corresponding to the first page of "The Merry Wives of Windsor," to the 39th Sonnet, and to the 39th mispage of "King Richard II," and so it continues in applicable stages, pointing or defining Plays or Sonnets, and in many instances to the corresponding numbers of the Aphorisms of the *Novum Organum*, which are connected therewith. The whole number of letters in the dedication is (exclusive of the signature) 144, and the number of the Sonnets 154. The different stages are the following: 20, 39, 56, 72, 80, 82, 99, 106, 120, 132, 139 and 144, denoting the total numbers at the end of each of the twelve

lines composing the dedication, and these stages show their relation to particular groups of Sonnets and to certain Plays and Aphorisms referred to in the body of the work.

Even the capitals in some instances have a special meaning in the dedication, for it will be seen that the letter 'H,' in the third line, denoting the man in hue, is the forty-third letter in due order, and that its double is again represented in the 86th page of second "King Henry IV," as old Double, and in the 86th Sonnet, as "struck me dead."

The Sonnets, Plays and Aphorisms, indicated by the different stages, will be merely glanced at here as follows: The 20th Sonnet and Play, as before described. The corresponding Aphorism is the 20th in the second part of the *Novum Organum*, which is there denominated the "First Vintage Concerning the Form of Heat," or in vulgar parlance, "the first shot," as the distillers name it, i. e. the man in hue or first love—Shakespeare. The 39th Aphorism is relative to "The Merry Wives of Windsor," and discourses of "Instances of the Door or Gate," which the Author says are instances to aid the action of the senses. The third and fourth stages, 56 and 72 respectively, refer to the Plays of the first and second "King Henry IV" and "King Henry V," while the numbers 80, 82 and 99 also include part of the Historical Plays, including "King Henry VI," besides the "Troilus and Cressida" Play of the 82nd Sonnet.

The numbers 106, 120, 132, 139 and 144 represent the Plays or Drama in general terms, and in part allude to the domestic affairs and life of the Author.

BI-LITERAL ALPHABET.

In some recent works relating to the Bacon-Shakespeare controversy, a cipher system, or something similar, is introduced, and to keep pace with the times, I append the Bi-literal Alphabet devised by Lord Bacon (which he called a cipher) and will give a few examples of its use and application.

BI-LITERAL ALPHABET.

BY FRANCIS BACON.

aaaa	means	a	abaaa	means	i, j	baaaa	means	r
aaaab	==	b	abaab	==	k	baaab	==	s
aaaba	==	c	ababa	==	l	baaba	==	t
aaabb	==	d	ababb	==	m	baabb	==	u, v
aabaa	==	e	abbaa	==	n	babaa	==	w
aabab	==	f	abbab	==	o	babab	==	x
aabba	==	g	abbba	==	p	babba	==	y
aabbb	==	h	abbbb	==	q	babbb	==	z

Before the examples, the following from Shakespeare's comedy, "Love's Labors Lost," Act 5, Scene 1, is inserted, as having a close affinity with the Bi-literal Alphabet.

The part of the scene introduced is where Costard, the clown, compares Moth to the word *honorificabilitudinitatibus*, and tells him he is not so long as the same by a head. Following this long word from Shakespeare, the first question by Moth to Holofernes is: "What is Ab, spelt backward, with the horn on his head?" "Ba pueritia, with a horn added," is the answer returned. The next question introduces the five vowels, a, e, i, o, u, and Holofernes is said to be a silly sheep. This scene, written by Shakespeare, introducing the "ab" and "ba," and the long unpronounceable word of thirteen syllables is not unlike the Bi-literal Alphabet of Francis Bacon.

One of the examples given by Lord Bacon for solution is the Spartan dispatch, as follows:

"All is lost. Mindarus is killed. The soldiers want food. We can neither get hence or stay longer here."

The above is the interior epistle or dispatch contained in Cicero's letter, which follows, and is called the exterior epistle:

"In all duty or rather piety towards you I satisfy everybody except myself. Myself I never satisfy. For so great are the services which you have rendered me, that, seeing you did not rest in your endeavors on my behalf till the thing was done,

b a a a b | a b a a b | a b a a a | a b a b a | a b a b a | a a b a a
 a r e t h e s e r v i c e s w h i c h y o u h a v e r e n d -
 e r e d m e

Or, in the following form, the "b" characters, or letters in *italics*, or underscored, as preferred by the person sending the dispatch.

"In all duty or rather piety towards you I satisfy every-body except myself. Myself I never satisfy. For so great are the services which you have rendered me."

The party receiving this letter would write it in the Bi-literal form, placing an "a" character for all letters not in *italics* or marked, and the "b" character for the marked letters, in groups of five characters; and on comparison with the alphabet or cipher, it will read as follows:

"All is lost. Mindarus is killed."

I now submit a pre-arranged question, and as above, the letters in *italic* are the "b" characters, the other letters are the "a" characters, to be written in groups of five, as before, and compared with the alphabet:

"Who was the true author of the celebrated works of William Shake-speare?"

In the Bi-literal alphabet, there are 24 letters represented by 120 characters, viz.: 68 a and 52 b characters. In Shake-speare 39 a and 16 b; in Francis Bacon, 44 a and 16 b.

If the letter "a" is substituted for the hyphen in Shake a speare, the number and composition of characters would be 44 a and 16 b, the same as in Francis Bacon.

The inscription on Shakespeare's tombstone in Stratford in form and style of letters, according to Malone and Stevens, is as follows:

	Capitals.	Small letters.	Total.
Good Friend for Jesus S. A. K. E. forbear.....	7	23	30
To digg T-E. Dust Enclod H. E. Re.....	9	16	25
	16	39	55

	Capi- tals.	Small letters.	Total.
Blese be T-E. Man $\frac{T}{y}$ spares T-Es Stones	7	22	29
And curst be He $\frac{T}{y}$ moves my Bones.	3	23	26
	10	45	55

The number of capital and small letters I have placed in margin, as above, for the purpose of comparison with the name Shakespeare, as defined by the Bi-literal alphabet of Francis Bacon, as follows :

baaab aabbb aaaaa abaab aabaa baaab abbba aabaa
S H A K E S P E
aaaaa baaaa aabaa
A R E

The name Shakespeare is composed of fifty-five characters, and in that particular will agree with the above total of large and small letters in either of the above rhymes.

In the first two lines of the inscription there are sixteen large and thirty-nine small letters, corresponding to the "b" and "a" characters in the name.

This agreement of large and small letters on the tombstone, with the "b" and "a" Bi-literal characters of the name Shakespeare, was not by chance, but on the contrary is a proof of design in the inscription.

From the Works of Francis Bacon

BY SPEDDING, ELLIS AND HEATH.

"(I.) Our knowledge of Bacon's method is much less complete than it is commonly supposed to be. Of the *Novum Organum*, which was to contain a complete statement of its nature and principles, we have only the first two books; and although in other parts of Bacon's writings, as for instance in the *Cogitata et Visa de Interpretatione Naturæ*, many of the ideas contained in these books recur in a less systematic form, we yet meet with but few indications of the nature of the

subjects which were to have been discussed in the others. It seems not improbable that some parts of Bacon's system were never perfectly developed even in his own mind. However this may be, it is certain that an attempt to determine what his method, taken as a whole, was or would have been, must necessarily involve a conjectural or hypothetical element; and it is, I think, chiefly because this circumstance has not been sufficiently recognised, that the idea of Bacon's philosophy has generally speaking been but imperfectly apprehended."

The above extract from the first page of the general preface may be sufficient to show that the explanations and reasoning by Lord Bacon of his system of induction were not convincing to his editors, or to anybody else. The reason of this defective explanation by Bacon-Shakespeare in the *Novum Organum* and other writings may be accounted for in this way: He never meant or intended to explain physical or elementary nature in the philosophical works, and has often declared that this was not his design or intention. In his preface to the *Novum Organum* he writes:

"Be it remembered then that I am far from wishing to interfere with the philosophy which now flourishes, or with any other philosophy more correct and complete than this which has been or may hereafter be propounded. For I do not object to the use of this received philosophy, or other like it, for supplying matter for disputations or ornaments for discourse—for the professor's lecture and for the business of life. Nay more, I declare openly that for these uses the philosophy which I bring forward will not be much available. It does not lie in the way. It cannot be caught up in passage. It does not flatter the understanding by conformity with preconceived notions. Nor will it come down to the apprehension of the vulgar, except by its utility and effects."

And as to the word "Nature" itself, in Aphorism XVIII, in an example of exclusion or rejection of natures from the form of heat, he writes: "(1.) On account of the rays of the sun reject the nature of the elements." And in Aphorism XI, on "Instances Agreeing in the Nature of Heat," he mentions "(1.) The rays of the sun, especially in summer and at noon," and

gives as instances: "fiery meteors," "all flame," "ignited solids," "burning thunderbolts," etc., and names these the "Table of Essence and Presence."

The "heat" which Lord Bacon truly and really means in this place is "Dramatic Poesy," and all these instances as above are as a masque to cover his true meaning; similar to the "son," "friend" and "mistress" in the Sonnets, where the actual design and intention were to describe a play. The "light's flame fed with self-substantial fuel," of the first verse of Shakespeare's Sonnets, and the "air and fire" of other verses, are of the same nature and meaning as the "heat" of the *Novum Organum*.

Another extract on the Form of Nature, from the general preface by Messrs. Spedding, Ellis and Heath, is presented here:

"(8.) In what sense did Bacon use the word 'Form?' This is the next question which, in considering the account which he has given of the nature of science, it is necessary to examine. I am, for reasons which will be hereafter mentioned, much disposed to believe that the doctrine of Forms is in some sort an extraneous part of Bacon's system. His peculiar method may be stated independently of this doctrine, and he has himself so stated it in one of his earlier tracts, namely the *Valerius Terminus*. It is at any rate certain, that in using the word 'Form' he did not intend to adopt the scholastic mode of employing it. He was much in the habit of giving to words already in use a new significance."

From the above it is evident that the learned editors of Lord Bacon's works were puzzled in respect to the meaning of the word "Form" in his writings, and as the limit and design of this small volume will not allow an extended review of the subject, I will only append a few extracts. In Aphorism XIII, of the second book, Lord Bacon writes:

"For since the Form of a thing is the very thing itself, and the thing differs from the form no otherwise than as the apparent differs from the real, or the external from the internal, or the thing in reference to man from the thing in reference to the universe; it necessarily follows that no nature can be taken as the true form, unless it always decrease when

the nature in question decreases, and in like manner always increase when the nature in question increases."

The following remarks are merely outlines to indicate the intention and design of the Author in the compilation of the *Novum Organum*.

The first Aphorism, in the words "Man being the servant and interpreter of Nature," signifies Bacon himself as the interpreter of personified Nature, as in the Sonnets and Plays. (See the word Nature with capital initial in Hamlet, Lear and other Plays in the Folio of 1623.)

The instruments of the second Aphorism, first book, are of the same nature as the "fair child" of the second Sonnet and are again identical with the "Form" as mentioned in the second Aphorism, second book of *Novum Organum*.

The "human power" and "human knowledge" meeting in one to produce the "Form" are the person, Bacon himself, for the first-named, and his alter-ego, or Shakespeare, for the second or "human knowledge," and both united complete the Form of Nature—Shakespeare or Francis Bacon.

Aphorism XX in second book is introduced by the Author as an "Indulgence of the Understanding" or "The First Vintage," and is intended to be compared to Sonnet XX, where the first vows of love were exchanged, and is appropriately named "the first vintage," or first shot, as the man in hue was there distilled.

Aphorism XXIII is placed as a "Migratory Instance" and will correspond with Sonnet XXIII and the Play of "King Richard II," of Shakespeare, which was the first cause of the migration or separation.

Aphorism XXXVI, which has been mentioned before as an "Instance of the Finger Post" is in another instance named by the Author (Bacon) as an "Instance of the Cross," and is to correspond with Sonnet XXXVI, of Shakespeare, beginning "Let me confess," etc.

Aphorism XXXVII, which is the fifteenth among "Prerogative Instances," is styled "Instances of divorce," and has been referred to before as relating to Sonnet XXXVII, and may be

extended to apply to page 37 of "King Richard II," which was the first mistake in the Histories, and was numbered 39.

Aphorisms XXXIX and XL can be accepted as twins; the former as "Instances of the Door or Gate," this being the name the Author says he gives to instances which aid the immediate actions of the senses, and in this case refers to "The Merry Wives of Windsor," on page 39, First Folio.

Aphorism XL is named "Summoning Instances," borrowing the name from the courts of law; because (the Author continues) they summon objects to appear which have not appeared before. I also call them "Evoking Instances." And this Aphorism will find its counterpart on pages 39 and 40, where Justice Shallow, of Corum and Custalorum fame, has Falstaff brought before him.

Aphorism LI treats of "Instances of Magic or Miracles," and promises wonders when Nature's folds will be shaken out, and after the discovery of Forms and Configurations which time will show in the future.

Aphorism LII is the last of the *Novum Organum* proper, and as agreeing in figures with the age of Shakespeare on the tombstone at Stratford, there is a recapitulation of the preceding instances, and the most important ones selected as a base of operation to discover the mysterious "Form."

The system of induction that Lord Bacon introduced and devised in the *Novum Organum* and *Valerius Terminus*, was intended by him to refer to the meaning of the words "Fair, Kind, and True," of the Shakespeare Sonnets and Plays.

In chapter XI of the *Valerius Terminus*, in giving an example of his method, he says: "Let the effect to be produced be Whiteness," and then introduces as the agents to produce this "air and water" in the first instance, and in others, "air and glass," "air and the white of an egg," etc.

It can be seen that the word "Whiteness," the effect is almost an equivalent or synonym of "Fair," and the word "air," so often used by him, is three-fourths of the word "Fair," according to the letters composing both words.

To prove from the words of Bacon-Shakespeare himself, that he was concealing what he professed to explain, I quote the following from chapter XI :

“To ascend further by scale, I do forbear, partly because it would draw on the example to an over-great length, but chiefly because it would open that *which in this work I determine to reserve.*”

In Aphorism XXIII of the second book, *Novum Organum*, he again introduces the word “Whiteness,” to give an example of a “Migratory Instance,” and quotes “glass, water, and air,” as before, and proceeds by “pounding the glass,” and “mixing the water” to amuse the philosophers and others, for whom this performance was designed by Bacon-Shakespeare.

It will be remembered that Aphorism XXIII was intended to correspond with Sonnet XXIII of Shakespeare, where the “actor” appears for the first time, and to the Play of “King Richard II,” beginning on page 23 in Histories, First Folio.

The “broken looking-glass,” in this last named Play, in the deposition scene, and the “earth and water,” and “air and fire” of the Sonnets, are choice materials for these experiments of Shakespeare-Bacon. As intimated and expressed in the introduction to this work, the inductive system of philosophy in the *Novum Organum* and *Valerius Terminus*; regarding the “Form of Natures,” is a second edition of the hoax of the Sonnets of Shakespeare.

In another part of chapter XI of the *Valerius Terminus*, “On the Freeing of a Direction,” after coming almost to the point of revealing his method, he abruptly closes, and says he will omit the explanation, and launches forth on Plato, who said *that he will revere him as a God, that can truly divide and define*, and then Bacon continues on the strength of *anticipations* and their value in finding forms, and if any man can do so, he will magnify him with the foremost.

All this so-called philosophy, and his remarks on Aristotle's school, and on “Forms and Causes” in the same chapter relate to the form of his own name, “Fair, Kind, and True,” and to the figure or type Shakespeare.

And here it may be proper to mention that the editors of the Philosophical Works, Messrs. Spedding and Ellis, were not in unison as to the fact whether Francis Bacon intended to conceal certain parts of his philosophy from vulgar eyes or minds, and only visible to selected auditors, or "wits of such sharpness as could pierce the veil." In this divergence of opinion Mr. Ellis assumed that he had, while Mr. Spedding maintained the contrary, but in the meantime neither of these distinguished scholars could perceive the secret meaning of the writings before their eyes.

In this hasty and imperfect sketch of the subject I have merely outlined the boundaries of the acroamatic or concealed meaning of the *Novum Organum*, and other writings of Francis Bacon, the true Shakespeare, but these outlines will in time lead to the solution and explanation of the whole.

As to the facts, signs, and causes, in support of the New Discoveries in the *Novum Organum* and Sonnets, they are numerous, and appropriately placed by the Author, Bacon-Shakespeare, to reveal the whole plot and hoax, when intelligently applied; but as in other chronic cases, it may take some time before the remedies which I have suggested will produce the effect, for it must not be forgotten that it is only 'wits or minds of sharpness that can pierce the veil.'

In differences of opinion as to the merits or demerits of certain questions, a multitude of arguments has the effect of weakening instead of strengthening; especially when the point of these arguments or evidence cannot be perceived by the opposite party, and for such reasons I have refrained from citing many facts, signs, and causes as above noted; for, as in the preface they do not lie in the way; they cannot be caught up in passages, etc.

And here I desire to note that in the epistle to Bishop Andrews in 1622, the expression regarding the Instauration (that it was an abstruse work and flew too high over men's heads) had special application to the concealed meaning therein, *i. e.*, to the writings of Shakespeare, and no reference whatever to the works of elementary Nature.

Bacon=Shakespeare on the Money Question.

As a Poet in Othello he wrote: "Put money in thy purse," and "Who steals my purse steals trash; 't is something, nothing; 't was mine, 't is his, and has been slave to thousands."

As a Philosopher in the *Novum Organum* he wrote: "For instance if a man wishes to superinduce upon silver the yellow colour of gold, or an increase of weight (observing the laws of matter) or transparency on an opaque stone or tenacity on glass, etc.—we must consider, I say, what kind of rule or guidance he would most desire." He then proceeds to the following direction: "For a true and perfect rule of operation then the direction will be *that it be certain, free and disposing or leading to action*. And this is the same thing with the discovery of the true Form. For the Form of a Nature is such, that given the Form the Nature infallibly follows. * * * For a true and perfect axiom of knowledge then the direction and precept will be *that another Nature be discovered which is convertible with the given Nature, and yet is a limitation of a more general Nature, as of a true and real genus*. Now these two directions, the one active and the other contemplative, are one and the same thing; and what in operation is most useful, that in knowledge is most true."—*From Aphorism IV, Second Book*.

The foregoing extracts and opinions are submitted to the reader as a few instances from the many which could be cited here from like sources.

As the *Novum Organum* of Bacon and the Sonnets of Shakespeare have been avoided by most students and not investigated or understood, it may be decided by such students that the writer of these notes has deceived himself, and instead of true discoveries has found what is often termed a "mare's nest." Before coming to this conclusion it would be no more than justice and fair play to read this book and compare the inferences and proofs therein to the writings of Shakespeare and Bacon respectively and then form a decision on its defects or merits.

It will no doubt be objected as follows: We know that William Shakespeare, of Stratford, England, existed, and as a man lived and died, had been married to Anne Hathaway, had children and left descendents. How do you explain or account for this?

We will admit that this is the received opinion or belief, with some exceptions, and will answer the question by suggesting another.

If the new point of view and explanation of the Sonnets and *Novum Organum* are true and correct these will be sufficient answers to your questions, for those works or writings are yet extant and can be examined to find their true meaning. If the scholars on whom you depend for facts relating to William, of Stratford, made the mistake of misunderstanding what was actually before their eyes in print in the Sonnets, etc., how do they know anything of William, whom they or their great grandfathers never saw?

All the tales and stories relating to the man of Stratford were probably devised and invented by the Author of the hoax, and even the inscription on the tomb was by the same authority and to serve the purpose of the great hoax, and that it fulfilled its design cannot be denied.

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