

**FRANCIS BACON'S  
CRYPTIC RHYMES AND  
THE TRUTH THEY REVEAL**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649085040

Francis Bacon's cryptic rhymes and the truth they reveal by Edwin Bormann

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**EDWIN BORMANN**

**FRANCIS BACON'S  
CRYPTIC RHYMES AND  
THE TRUTH THEY REVEAL**



FRANCIS BACON'S  
CRYPTIC RHYMES  
AND THE TRUTH THEY  
REVEAL : BY EDWIN BORMANN

SIEGLE, HILL & CO.

2 LANGHAM PLACE, LONDON, W.

MCMVI

*I would like to express my heartfelt gratitude to Carl Armbruster (London), to John Bernhoff (Leipzig), poet, musician and philologist, my able and trustworthy literary Counsellors (my Rawley and my Ben Jonson), and last, not least, to Mr. A. Siegle, who has spared neither pains nor expense in giving the volume that noble exterior worthy of the object.*

E. B.

LEIPZIG, April 14, 1906.

## CONTENTS

CHAP.	PAGE
I. FRANCIS BACON CONFESSES, IN THE PRESENCE OF DEATH, TO HAVING WRITTEN RHYMED BOOKS .	1
II. WHAT WAS FRANCIS BACON'S ESTIMATION OF POESY? . . . . .	15
III. FRANCIS BACON'S PREDILECTION FOR THE OCCULT ARTS . . . . .	24
IV. WHAT PART DO THE WORDS "NAME" AND "DARTS" PLAY IN BACON'S WRITINGS? . . . . .	32
V. THE MYSTERIOUS MANNER OF THE ACTOR SHAKS-PERE ( <i>sic!</i> ) . . . . .	44
VI. WHAT PART DOES RHYME PLAY IN THE SHAKESPEARE DRAMAS? . . . . .	52
VII. THE RHYMES IN FRANCIS BACON'S PSALMS . . . . .	85
VIII. FRANCIS BACON, THE ANECDOTIST . . . . .	96
IX. FRANCIS BACON'S ESSAY-RHYMES, AND THE TRUTHS THEY REVEAL . . . . .	127
APPENDIX . . . . .	217

FRANCIS BACON CONFESSES, IN THE PRESENCE OF  
DEATH, TO HAVING WRITTEN RHYMED BOOKS

*For my name and memory, I leave it to men's charitable  
speeches, and to foreign nations, and the next ages.*

The Last Will of FRANCIS BACON.

FRANCIS BACON lived from 1561 to 1626.

Not even his opponents can dispute the fact that he was one of the most brilliant literary phenomena the world has ever seen.

Yet, notwithstanding his marvellous giftedness for science and literature, not once during all the years of his youth did he betray the least ambition to see his name in print on *any* book. Not until he had attained the age of thirty-six did he allow his name to appear in connection with a book; and, even then, not on the title-page, but merely in conjunction with the dedicatory epistle. The book in question was a small, thin volume, containing "Essayes. Religious Meditations. Of the Coulers of good and euill a fragment." It appeared in the year 1597 and was the only printed work which Francis Bacon published, bearing his name, during the long reign of Queen Elizabeth, whose unpaid "Literary Counsellor" he was.

Not until James I. (1603-1625) had ascended the



## 2 FRANCIS BACON'S CRYPTIC RHYMES

throne, did that imposing set of works appear on all manner of subjects, which became the wonder of the age, and which to this day touch, and fill with admiration, the heart and mind of all (their number is but small) who dive into their depths.

The titles of the chief works are: "The Advancement of Learning" (1605), "De Sapientia Veterum" (1609), "Novum Organum" (1620), "The Historie of the Raigne of King Henry the Seventh" (1622), "Historia Ventorum" (1622), "Historia Vitæ et Mortis" (1623), "De Augmentis Scientiarum" (1623).

Then, in 1625, *i.e.*, in the last year of James I.'s reign, something most startling occurred. Francis Bacon, whom the world had hitherto known only as a statesman and the author of Latin and English works on profound subjects, *revealed himself as a humorist*, by publishing a collection of two hundred and eighty finely pointed sayings, and anecdotes sparkling with wit and humour, entitled, "Apophthegmes New and Old."

And in the same year something still more startling happened. Francis Bacon, whom the world had hitherto known only as a prose writer, now *came forward as a poet*, and published a small collection of rhymed poems, entitled, "The Translation of Certain Psalms, into English Verse."

The time in which those merry and poetical surprises and revelations eventuated, affords us, however, ample matter for thought; for on December 19, 1625, *i.e.*, just as that same year was drawing to an end, the author, a man of sixty-four years of age, who had long been ailing, signed his Last Will, and on April 9, 1626, *i.e.*, a quarter of a year later, he closed his eyes for ever. Thus, the anecdotes and the verses

from the psalms were published *in the very presence of death*, and not before. "One foot in heaven" are the words we read in his Last Will.

And yet that Will is probably but seldom read, although it is printed in vol. 14 of James Spedding's edition of the "Works of Francis Bacon." A pity, indeed, for it contains a surprise greater even than the two foregoing ones, and yet scarcely one investigator of Bacon's works has so far drawn attention to it, and Mr. Spedding (otherwise so fond of making remarks) has not given it the slightest notice. Francis Bacon heads the list of legacies to his friends literally thus:

Legacies to my friends: I give unto the right honourable my worthy friend the marquis Fiatt, late lord ambassador of France, my books of orisons or psalms curiously rhymed.

The meaning of these words is evident; Bacon acknowledges, with "One foot in heaven," by his own signature and by the written testimony of six witnesses to the Last Will, to have *written whole books of rhymed, curiously rhymed verses*. For, surely, the very fact of his having already published those seven psalms in the same year and dedicated them to his friend George Herbert, excludes the possibility of those being the ones referred to. Besides, seven psalms, consisting of three hundred and twenty verses in all, could not possibly furnish material enough to fill several books. Those rhymed books, probably manuscripts, perhaps written by Bacon's own hand (he certainly was the author), wandered to France, after Bacon's death. What became of them or where they are now nobody knows.

Marquis Fiatt was one of Bacon's literary intimates; he was one of those whom important passages in

#### 4 FRANCIS BACON'S CRYPTIC RHYMES

Bacon's works refer to as his "filii." The two letters of Bacon, preserved to us, addressed to the Marquis (Spedding's edition, vol. 14), begin with the words, "Monsieur l'Ambassadeur mon Fils." Fiatt it was who caused two books to be translated into French, "L'Avancement des Sciences" and "Essays."

Here, then, we have the following facts proved beyond doubt and question by dates, printed works, and Last Will. Not till the close of his life did Francis Bacon come forward publicly as a humorist and poet; and not until after his death did we learn from his Last Will that he had written more poetry, that he was the author of whole books of rhymed verses.

But there are still more surprises to come.

Scarcely had Francis Bacon died, than his secretary, Dr. William Rawley, who had been his literary "amanuensis" for the last five years of Bacon's life, and whose name heads the list of witnesses to the Will, published a collection of thirty-two *Latin* elegies on the lately deceased.

And those elegies, written by various scholars and poets, are eulogistic of Bacon, praising him, not so much as a statesman, lawyer, philosopher, naturalist, and historian, but above all and chiefly, as a poet, as *the greatest poet of the English choir of Muses*, as the man who taught the progress of the Pegasean arts (*artes Pegaseas*), as the chief *favourite of the tragic Muse Melpomene*.

May I be permitted to extract at least four verses from those I published in their entirety, on a former occasion? They are taken from the poem, in which the Muses are described as disputing with the Parcae on the life and death of Bacon: