

customs, and literature of the ancients, his acquaintance with foreign language, his natural science and metaphysical philosophy, his skill in the medical lore of his time, as also the laws of England, his familiarity with the manners of the Court and high society, the vast range of his observation in all the realms of nature and art, as well as in all that pertain to the civil state, or to the affairs of private life, or to the character, passions, and affections of men and women, or to human life and destiny, the subtle profundity of his intellect, and his extraordinary insight into the relations of things, must wholly depend on internal evidence contained in the writings themselves, but for the most part contradicted by his personal history.

Steevens and Malone, after laborious research, undertook to produce a list of the translations of ancient authors, known to have existed in English in the time of Shakespeare, as the source of all his classical erudition; but it falls far short of furnishing a satisfactory explanation of the matter, in our day. It is clear to a scholar that the author drew materials, ideas, and even expressions, from the tragedies of Sophocles and Euripides, and even from Plato, no less than from the Latin of Ovid, Virgil, Horace, Seneca, and Tacitus, not mentioning numerous others of the ancient classics, and apparently with the utmost indifference to the question whether they had ever been translated in English or not.

It has been inferred by Mr. Collier that he spent some time in an attorney's office and Lord Chief Justice Campbell comes to this conclusion on the judicial phrases: "On the retrospect I am amazed, not only by their number, but by the accuracy and propriety with which they are uniformly introduced." And he adds: "There is nothing so dangerous as for one not of the craft to tamper with our freemasonry." Not less curious is it observed, that Mr. Hacket, as early as 1859, noticing the numerous metaphysical expressions in the plays, which relates to the flowing of the blood to and from the heart or liver, and which imply, when closely examined, a critical knowledge of the physiology of this subject, as understood by profess-

ional authors down to this day, has actually maintained the proposition that William Shakespeare had anticipated the celebrated Harvey in the discovery of the circulation of the blood. For example:

"Make thick my blood,
Stop up the access and passage to remorse."

Macbeth—Act I, Scene 5.

The German critic, Schlegel, equally amazed at the extent of the knowledge and depth of the philosophy of these plays, considers that the author was one who had mastered "all the the things and relations of this world." In like manner, Jean Paul Richter "would have him buried, if his life were like his writings, with Pythagoras, Plato, Socrates, and the highest nobility of the human race, in the same best consecrated earth of our globe, God's flower-garden in the deep North."

The inference has been given and maintained that Shakespeare never was the author of the wonderful plays attributed to him. His education, opportunities and station, are strongly against any great creations, such as we find all through his works. The argument has been advanced by Miss Delia Bacon, that her ancestor, Lord Bacon, is most probably the author. Lord Bacon was a poet, understood medicine, law, a great classical scholar, and had studied philosophy to a great extent. Expressions frequently occur in Bacon's writings corresponding to those of Shakespeare. But it seems impossible that a man of Bacon's station should demean himself by connection with a play-house. Some urge that the plays were sent under disguise to the theatre and copied out by some unknown hand.

Prof. Goldwin Smith says, "Bacon was an active member of Parliament, a not less active intriguer at Court, a lawyer who attained the summit of his profession, a moral essayist of the first-class, a historian, a writer on jurisprudence, and the founder of the Inductive Philosophy. Yet, there is foisted into his life, which ended at sixty-five, the production on an immense scale of works of imagination, which leave far behind any other efforts of human genius. Moreover, as we believe has been remarked, Bacon was