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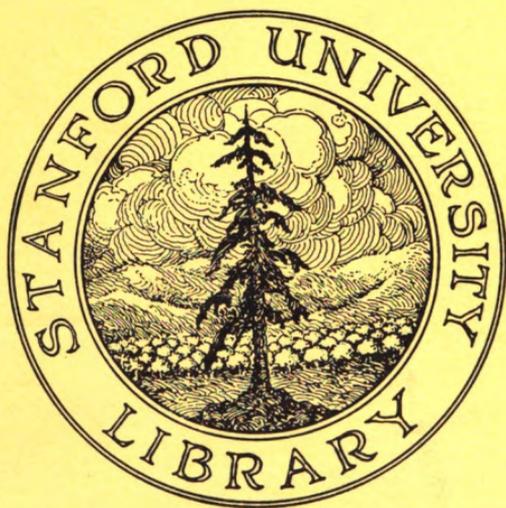
Did the Jesuits write

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Did
the
Jesuits
Write
“Shakespeare”?



By HAROLD JOHNSON

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DID THE JESUITS WRITE "SHAKESPEARE"?

THIS is the theory advanced for the first time in the following pages, which are a verbatim copy of an Intervening Petition in an unusual Judicial Proceeding which promises to become historic. This preliminary step is to be followed by a comprehensive abstract of claims and contentions made, together with an exhaustive brief of the authorities relied upon, and, ultimately, by a formal work of literature. So many requests for copies of the Petition have been received that it has been decided to publish and distribute a limited number. The friendly co-operation and criticism of respectable scholarship is invited, in a desire to settle the perplexing and ever-growing question of the authentic authorship of the so-called Shakespeareian Works.

The Author.

To the Reader.

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

B. I.

Exhibit A

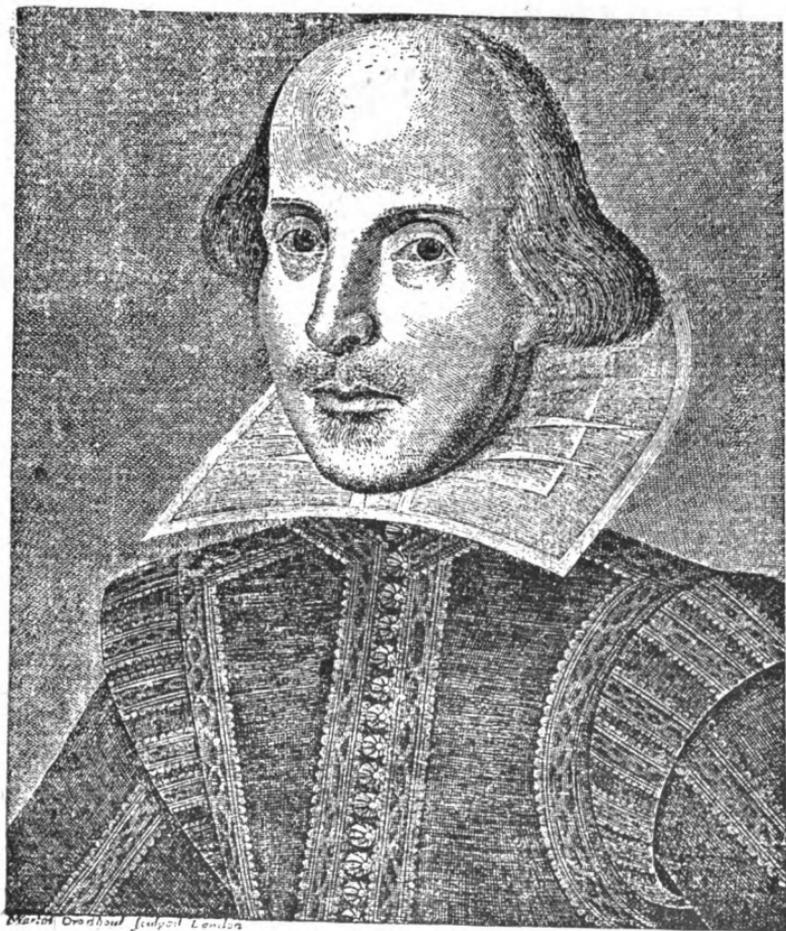


Exhibit B



Exhibit C

*To the Honorable, the Judges
of the Circuit Court of the
County of Cook, in the State
of Illinois, in Chancery
Sitting:*

Now comes your Petitioner, Harold Johnson, and respectfully represents to this Honorable Court that he has an interest in the matter of litigation in the above-entitled cause, both against the Complainant and the Defendants therein named, and for cause of intervention your Petitioner represents:

1. Your Petitioner respectfully represents to your Honors, that heretofore, towit, on the Ninth day of March, A. D. 1916, the above named Complainant, William Selig, filed in this Honorable Court his Bill in Equity against the above named Defendants, George Fabyan, The Riverbank Company, a Corporation, Kate E. Wells and Elizabeth Wells Gallup, alleging, among other matters, that for many years past he had been one of a large number of persons believing and relying upon the authenticity of William Shakespeare's authorship of divers tragedies, comedies, plays and sonnets; that on April 23rd, A. D. 1916, the Tercentenary of the death of said William Shakespeare would be celebrated throughout the civilized world; that he had expended large sums of money and performed much work in preparing characters, processions and representations touching the life, time and work of said William Shakespeare, to be reproduced and presented publicly in moving picture theatres and other places, which would produce very large financial returns with the reputation of said William Shakespeare as author unimpeached; that the said Defendants had prepared and were about to publish and distribute certain translations of the above mentioned Works, made by the use of the "Bilateral" cipher, said to have been invented and used by Sir Francis Bacon, by which said Works were made to tell marvelous stories concerning the life and contemporaries of said Sir Francis Bacon; that said William Shakespeare had always been accepted as the real and only author of said Works, that the pub-

lishing thereof without restriction constituted a public dedication thereof and vested in said Complainant the right to reproduce said Works, praying for an adjudication that said William Shakespeare was the author, for an Injunction enjoining and restraining said Defendants from publishing their said proposed book as illegal and improper, and for other relief, all of which will appear from said Complainant's said Bill in Equity on file in this Honorable Court; that thereafter and heretofore, to-wit, on the 25th day of March, A. D. 1916, said Defendants filed their certain Joint Answer to Complainant's said Bill, substantially denying the allegations thereof, denying the authorship of said William Shakespeare of the said Works, affirming said Sir Francis Bacon to be the true and real author, tendering issues to said Complainant, praying for an adjudication and for other and further relief, all of which will appear from said Defendants' said Joint Answer on file in this Honorable Court, and that thereafter and heretofore, to-wit, on the 5th day of April, A. D. 1916, the Complainant filed his Replication in this Honorable Court, in which he replied to each and every allegation contained in the said Joint Answer of the Defendants, and joined issues with them, as will appear from the said Replication on file in this Honorable Court.

2. Your Petitioner further respectfully represents to your Honors that for several years past he has been, now is, and for some time to come will continue to be, engaged, at great expense, thought, reflection, work and labor, in composing and compiling a certain literary work, denying and undertaking to refute and disprove that either the said so-called William Shakespeare or the said Sir Francis Bacon was the author of the said so-called Shakespearean Works, but that same were in truth and fact secretly composed by certain members of the Society of Jesus, commonly known as the Jesuits, living in seclusion in England at the time said Works appeared; that said Works were surreptitiously printed by said Jesuits, under the patronage and protection of certain English Catholic noblemen and Jesuit sympathizers, and either produced by theatrical players in the employ, protection and livery of another English Catholic nobleman and Jesuit protector, or issued anonymously or in forms of the hyphenated compound, "Shake-Speare," with appropriate Catholic symbols of the Hand of God, the favor of the Virgin Mary, St. Peter's hat, keys, fishes, rock, bark, and the like, under the apparent control and ownership of Catholic publishers and stationers

and sold at various church doors, incidentally intended as intellectual exercises and means of self-support, primarily designed to be thinly veiled sermons and discourses by said Jesuits upon the religious, moral and political questions then agitating England with which they were called upon to deal as the special missionaries and representatives of the Church of Rome, using the Stage as a Pulpit, in line with the ancient custom of said Church in so employing the Drama, in which art many of the Jesuits were then highly accomplished students and authors and thoroughly aware of its great value as a medium for conveying Catholic doctrine, and made necessary and the only possible means left to them of reaching and preaching to English Catholics, by reason of the fact that Elizabeth, Queen of England, caused certain Acts of Supremacy and Conformity and Penal Laws to be enacted, compelling all English Catholics to renounce their religious faith and authority, to conform to the new religion of England and inform against Jesuits and other Catholics, under penalties of forfeiture, imprisonment, banishment and death, and making it Treason punishable by death for any Jesuit to preach or administer the Catholic religion, enter or remain in England, all of which Acts and Laws continued to be added to and enforced against Jesuits and English Catholics by King James I, the royal successor to said Elizabeth; that one of the two Catholic noblemen to whom most of the said so-called Shakespearean Works were dedicated and who was the best known harbinger of Jesuits in England at the time, paid a large sum of money to the said so-called William Shakespeare, without, so far as known, any ostensible consideration, especial friendship for the man or love for dramatic productions, but which was probably based upon the actual consideration that he should produce certain of the said Works.

3. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that after the death of the so-called William Shakespeare, a large majority of said Works were collected and published in one volume, by two obscure, illiterate Catholic actors, at a tremendous expense, dedicating same to two Catholic noblemen, both of whom were Jesuit protectors, to the uncle of one of whom some of the literary works of a contemporary Jesuit were also dedicated; that said volume was printed, bound and published by two Catholic printers and publishers connected with the publication of Jesuit literature, on the same kind of paper, said to bear the same water mark and with the same

style of type and printers' ornaments used in printing and embellishing Jesuit literature of the period, accompanying same with several equivocal and obviously untrue prefatory odes, together with a converted Catholic poet's mysterious ten-line stanza (a reduced fac-simile of which, marked Exhibit A, is hereto attached and made part hereof) to the effect that the impersonal symbol therein referred to was intended to represent the submissive "Shakespeare," that the engraver had tried to supervene Nature by undertaking to create a life that had really never existed and concealed the real life (used in the plural sense) of the authentic authors, that if the wisdom of the Works themselves could only be perpetuated as successfully as the real authorship had been hidden (a universal synonym for "hit"), the Mask would then surpass anything ever before engraved, and, therefore, urging the reader to look not on the Picture but the Book, thereby clearly intimating that "Shakespeare" as a real personage really never existed but was purely a literary production; that immediately opposite said stanza is an ostensible portrait (a reduced fac-simile of which, marked Exhibit B, is hereto attached and made part hereof), universally conceded to be the work of a young Catholic artist, not of a person at all, but merely the back of a Jesuit coat with two left arms, upon which is laid a collar, bearing, as shown later, a Catholic Pope's initials and heraldic shield, technically referred to in said stanza as a "Figure and made of "brasse," upon which rests what, when turned upside down, is clearly perceived to be a false face, especially noticeable as to the forehead, the mask-ear standing out so curiously and the edge of the mask so distinctly traceable clear around, plainly indicating that the said Works had been written secretly, "left-handedly" under a *pseudonym* and that the real authors had concealed themselves behind a mere shell made up of a priest's coat, a Pope's shield and a mask; that more than two-thirds of the said Works in said volume are followed by an ostensible printer's ornament, bracket or scroll (a fac-simile of which, marked Exhibit C, is hereto attached and made part hereof), but which is really a symbolograph or "talking picture," in the center of which appears a large "V," the ecclesiastical abbreviation of "Veritas" (Truth), the principal motto of the Church of Rome, which, when turned diagonally, describes a Cross with eight bolts therein, corresponding to the exact number of Jesuits in England at the time said Works appeared, within which is an oval cartouche similar to that in the official Coat-of-Arms of the Jesuit Society, containing eight club-shaped radial bars (the same suggestive num-

ber), around and behind all of which appears a semi-human figure bearing on its head eight tufts of hair (equally significant), burdened down with sacks and bound at the feet, just above and supported by a Heart-shaped outline, containing a miniature of the same portrait appearing as the front-piece to said volume, which said figure holds in one hand a mask and in the other a combination of the Italian letters "S" and "J" (*Societas Jesu*, Society of Jesus or Jesuits), and containing in the lower left hand corner an outline of the letter "C" and in the lower right-hand corner that of the letter "P," the respective initials of Fathers Edmund Campion and Robert Parsons, the leaders of the Jesuit expedition in England, all of which plainly indicates that "Shake-Speare" is but an assumed name and that the real authors of said works are the "S" "J," *Societas Jesu* or Jesuits, who, like the said figure, were really living wild, hunted and outcast lives, likewise burdened down by the awful sins and persecutions of Elizabeth, but who, united in mind (hair tufts), in Catholicism (bolts) and in a determination to fight in behalf of their Society (clubs), gloriously, in the name of their Church, Society and leaders, tore off their mask of secrecy, proclaimed and actually subscribed themselves to be the "Heart" of "Shake-Speare" and the authentic authors of the said Works.

4. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that the said so-called Shakespearean Works are strongly tinged with Roman Catholicism, then a proscribed, forbidden and unpopular religion in England; that they show a remarkable familiarity with and preference and reverence for all its rites, ceremonies, Clergy, nomenclature and traditions, while displaying an equally profound ignorance of and contempt for the formulae of Protestantism; that they employ all of the Latin Sacraments, including a great many ancient, obscure and unusual ones, and quote from many of the Roman liturgies, breviaries, litanies, prayers and chants; that they endorse Contrition, Penance, Good Works, Confession, Absolution, Transubstantiation, Purgatory, Masses for the Dead, the Treasury of Grace, the distinction between *Dulia*, *Hyperdulia* and *Latria*, the Adoration of the Virgin, the Canonization, Veneration and Intercession of Saints, the Guardianship of Angels, Celibacy, the Sacredness of the Heart of Jesus, Altar, Cross, Rosary, relics of Saints, images and other objects of religious service, as well as a large number of other dogmas, doctrines and ceremonies confined exclusively to the

Roman Catholic Church; that they adhere to the Aristotelean system of philosophy, adopted by the Papal Church, as well as its moral and Scholastic systems, and quote its Fathers, Scholastics and celebrated secular authors, including at least one ancient Latin literary work known never to have been out of the archives of the Vatican Library of the Catholic Church at Rome; that they lean toward the Monarchical form of government of the Catholic Church; that they often employ technical Catholic expressions when other ones would make better rhyme or metre; that they follow the Catholic conceptions of Life, Nature and man's true *patria*, as opposed to that of Protestantism, as well as its method of employing pagan love and fable to convey and explain Christian truth, use much of its symbolism, imagery and the "Exempla" of many of its monks; that almost all of their plots are drawn from Catholic sources, many from the writings of Catholic Churchmen, and that all of their scenes are located in Catholic countries, a majority of them either at Rome, or within the Papal States of Central Italy, of which Rome was the Capital, and one of which is Illyria, the imaginary boundary line between the Roman and Greek Catholic Churches; that they introduce a great many Catholic shrines, monasteries and convents, explain much of their "Rules" and discipline, and employ many friars and nuns as dramatic characters, some of which are actually used as heroes and heroines to solve the plots of some of said Works; that in adopting and recasting an old anti-Catholic drama (the source of one of the said Works), all ribald stories of friars and nuns are carefully expunged therefrom, notwithstanding their immense popularity with audiences of the period; that all of their noble and heroic characters are Catholics, who express their religious and moral convictions through the doctrine and discipline of the Catholic Church, as enjoined by that Church, whereas all their low, lewd and knavish characters are Protestants, who preach, pray, sing psalms and go directly to the Scriptures as the sole authority for their religious and moral doctrines, as encouraged by Protestantism; that they condemn every known sect of Protestantism, undertake to indicate their alleged errors, lack of authority and destructive influences, and caricature by character and name every well-known Protestant preacher or writer of the period, one of whom is named after the "Arch Enemy of Christianity," mentioned in the New Testament; that they deny what is now called Socialism; that they are detached from and antagonistic to their times, offer no praise to Queen Elizabeth during her lifetime or eulogy after her death (the few lines

referring to her being unanimously agreed by scholarship not to be authentic), although alluding to her sins, faults, vanities, shortcomings, physical defects and even her favorite profane oath, picture her father, Henry VIII, as a monster and libertine and her mother, Anne Boleyn, the second and Protestant queen of said king, as an adultress and incest, while extolling the first and Catholic queen of said king, Catherine of Aragon, taking her as the heroine for one of said Works and setting her up as a paragon of virtue and perfection.

5. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that the said so-called Shakespearean Works follow closely the spirit and form of the Medieval Mystery, Miracle and Morality plays, written by Catholic monks and celebrated for centuries in Catholic churches as a means of conveying Christian truth, which plays were a part of the Jesuit collegiate education; that said Works are also based upon the rules of dramatic construction laid down by Aristotle, the Greek philosopher, in his literary work known as the "Poetics," which was also a Jesuit collegiate text book; that many of the interludes and comic scenes contained in said Works were taken from the work of a man recognized as the greatest writer of such matter in England at the time and who himself afterwards became a Jesuit, and that many of the said interludes and comic scenes contained in said Works were taken from the personal experiences of certain Jesuits who were compelled to come in contact with such scenes, impersonate low and vulgar characters, live among vicious and corrupt people, at inns, taverns and other low resorts, who came to appreciate the value and strong appeal which such scenes possessed, and, accordingly, either themselves or through the lay-brothers of their Society, inserted the same in said Works, strictly in accord with the literary spirit of the times, in order to insure popularity and general attention.

6. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that the said so-called Shakespearean Works follow closely the Jesuit Propaganda or program formulated at Rome and in England; that they deal with subjects the common theme in contemporary Jesuit sermons and writings; that each one of said works, in name and subject matter, has a special Jesuit significance and that some are utterly inexplicable except upon the assumption of their Jesuit

authorship; that, in line with the ancient Catholic usage, they speak of England as the Special Dowry of the Virgin Mary, also the Heavenly Patroness of the Jesuit Society; that they treat of the illegitimacy, apostasy, heresy and blasphemy of Queen Elizabeth, her defiance of Rome and prohibition of its religion in England and her excommunication by and proposed reconversion to that Church; that they allude to many matters presented by Jesuits and acted upon by the Catholic Council of Trent, then recently adjourned; that they refer to the questions of abdication, forcible deposition and regicide in connection with Queen Elizabeth and King James I, her royal successor, and argue for a repeal or suspension of the English penal laws against Jesuits and Catholics; that they deal with the royal pretensions of the Catholic Mary Queen of Scots to the English Crown, her proposed marriage to Don John of Austria and the invasion of England in behalf of the Roman Church, her imprisonment and execution by Elizabeth and the Catholic plots and intrigues incident thereto, the Portuguese plan for the invasion of Ireland, supported by the Pope and Spain, the royal pretensions to the English Crown of the Catholic Earl of Essex, the Catholic uprisings in his behalf and his execution by Elizabeth, the Catholic-Spanish and Arabella Stuart successions to the English Crown, the proposed marriage of Elizabeth to the Catholic King of Spain and a French Catholic Duke, the suspected murder of Amy Robsart by her husband, the Earl of Leicester, Elizabeth's favorite lover, the Invincible Armada or Catholic-Spanish project to invade and forcibly reconvert England to Catholicism, the Babington, Gunpowder and other plots, with some of which the Jesuits were actually concerned, and all of which they were charged with having instigated and the maneuvers of the Spanish and other Catholic ambassadors resident in England for the restoration of Catholicism; that they refer to the activities of the English government in trying to suppress Catholicism, dispatching throughout the kingdom commissioners, constables, pursuivants and spies to discover and apprehend Jesuits, employing interrogatories, the "Rack" and other instruments of torture to compel confessions as to the whereabouts of Jesuits, conducting secret trials of Jesuits for Treason before the Courts of High Commission and Star Chamber and the execution, imprisonment and banishment of Jesuits; that they speculate upon the questions of the lawfulness of conflicting oaths made to the Roman Catholic Church and the English Government, the right of a woman or an illegitimate person to rule a kingdom, as

applying to Elizabeth, whether a ruler's title to the Crown is complete without the sanction of the Church and its anointing with holy oil and similar cases; that they refer to the differences among the Jesuit and regular Catholic Clergy over matters of policy and many other problems of a strictly Jesuit character.

7. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that the said so-called Shakespearean Works are explicitly Jesuit in tone and character; that, as conceded by all scholarship, they show collective authorship, in line with the well-known Jesuit custom of collaboration, and that a jealous contemporary dramatist actually refers to them as the secret authors when he says that, "It is a common practice nowadays amongst a sort of *shifting companions* (travelling Jesuits) that run through every art and thrive by none, to leave the trade of *Noverint* (Latin law clerks) whereto *they* were born and who busy *themselves* with the endeavors of Art, who could scarcely Latinize *their neck-verses* (Catholic scapularies) if they should have need; and yet English Seneca (the so-called William Shakespeare, in allusion to the original Seneca, said to have been a mere literary puppet for other secret, anonymous writers), when read by *candle light* (in churches) yields many good sentences, as *blood is a beggar* (taken from a Jesuit literary work), and so forth; and if you intreat him fair, in a frosty morning he will afford you whole *Hamlets*, I should say handfuls of tragical speeches, etc.;" that many of their plots are taken from Jesuit text books; that many of them are dedicated in almost identical language to members of the same Catholic families as contemporary Jesuit literary works; that they quote from the writings of the founder and many members of the Jesuit Society; that many of their purely fictitious characters are taken from Jesuit sources and names, one of which is taken from the name of an eminent Jesuit Cardinal and authority on Church law, whose name, residence and occupation is employed, the hero of another of said Works from that of another Jesuit, another character who is catechised upon the subject of Penance from that of a Spanish Jesuit who wrote upon the same subject, the name of one of the principal characters in another of said Works from that of a man who afterwards became a Jesuit, a rabid Protestant character in another of said Works bears a name which is the exact opposite of that of a well-known Jesuit Cardinal, that one of the principal scenes in another of said works is taken from a personal experience in the life of an

English Jesuit, another from the law report of an English Catholic judge whose family supplied one Jesuit, another from the life of a Jesuit whose brother and father afterwards became Jesuits, that another specifically names and describes the exorcisms and "devils" of an English Jesuit, and that many Jesuit opponents are named and caricatured in said Works; that the Scholastic system of St. Thomas Aquinas, the philosophic basis of the Jesuit Society, is adopted and quoted in said Works, and that said Works are distinctly Thomist upon the theory of human and divine love, the genesis of knowledge and its purely objective character, the power of reflection as distinctive of rational creatures and the operation of the whole imaginative faculty; that they embrace the systems of Casuistry, Probabilism and Equivocation or methods of applying general law or principles to individual cases or conscience, especially elaborated by the Jesuits and often referred to by their enemies as the doctrine that "The End Justifies the Means," which doctrine, although in a Jesuitic sense, actually does supply the title to one of the said Works, "All's Well that Ends Well;" that they disparage the Protestant university where Luther, the founder of Protestantism, was a teacher of Theology, are silent as to all English colleges except one founded by a Catholic Cardinal, but mention by name and extol all the Jesuit colleges and seminaries, then very unpopular in England; that they treat of "Mariolatry," or the accusation that the Jesuits were teaching the worship of the Virgin Mary, a scene of one of the said Works being specially devoted to a correct Catholic exposition of the adoration of the Virgin; that they quote and describe some of the very mottoes and drawings contained in emblem books of certain Jesuits; that they describe paintings, statuary, tapestries and decorations contained in several Catholic churches, forming a part of the Jesuit collegiate education, those in the palaces of a French Catholic Cardinal and of a member of the most distinguished Catholic family in France, some embroideries worked by hand by the Catholic Mary Queen of Scots, and the productions of several Catholic artists, including a minute description of a statue of the Virgin Mary in colors (only employed in Catholic sculpture) by the artist who decorated the Sacristy of St. Peter's Cathedral and other Catholic churches at Rome; that they refer to many Jesuit customs, usages and habits, employ many of their technical words, phrases and maxims, notably that expressed by the ecclesiastical abbreviations, M. O. A. I., *Martyr obit ad Iesu* (The Martyr dies for Jesus) and allude to the "Crown of Martyrdom," sought by all Jesuits in England;

that they describe many shipwrecks in which Jesuits are known to have participated, describe the hiding places, "Priests' Holes" and resorts of Jesuit outcasts and fugitives, continually employ assumed names and disguises, in line with the well-known Jesuit necessities of the time, many of which are taken from actual instances, adopt the same names and assume the identical disguises; that they use identical expressions, idioms, allusions, opinions, studies, character, style, unusual words and even errors, with those of many contemporary Jesuit writings; that they appear and disappear coincidentally with the arrival of the Jesuits in England and their suppression, notwithstanding the survivorship for many years thereafter of both the said so-called William Shakespeare and the said Sir Francis Bacon, parallel the original optimism, succeeding tragedy and final failure and resignation of the Jesuits in England and that they refer to a great many other matters peculiarly within the personal experience, knowledge and activities only of Jesuits.

8. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that, so far as known, no person in England ever bore the name of "Shakespeare" at the time the so-called Shakespearean Works appeared, that same is not a family name at all, nor is it found in any existing mortuary or vital record of that kingdom; that the man to whom said Works are commonly attributed, and who is herein described as the so-called William Shakespeare, was probably named "Shagsper," "Shaxper" or some similar name, which has been spelled in almost sixty different ways; that the expression as used in connection with the said Works was more frequently used in the hyphenated form of "Shake-Speare," as though a *nom de plume*, is purely impersonal, a literary compound and trade name, designed for the sponsorship, not only of many of the said Works, but a great many other spurious works as well, to insure their popularity and general acceptance, as well as a protection, in days before the law of copyright was recognized; that the expression was probably suggested by the family name of Nicholas Breakspeare, who, as Pope Adrian IV, was the only Englishman who ever sat upon the Papal Throne, naturally regarded as England's greatest Catholic, a fitting patron for Jesuit sermons in disguise, whose very autographic signature can scarcely be distinguished from the word, "Shakespeare," and whose family Coat-of-Arms, consisting of a white background containing eight black spears, four placed across four in

an oblique or X-shaped manner, with dots, precisely similar to that of the "tail piece" herein exhibited and referred to, based partly upon the Trembling Spear of Odin the Strong, Exultant, Silent One of Northern mythology, carrying victory to the Brandisher and death to the enemy, and partly upon the *Hasti Vibrans* or Shaken Spear of the pagan virgin goddess Pallas Athene or Minerva (often identified in art with the Virgin Mary), emblematic of the strength inherent in truth, whose name may be etymologically rendered as "The Brandisher of the Spear," who symbolized precisely that branch of Art to which the said so-called Shakespearean Works belong, who represented Truth, Pious Fraud and Victory, whose shield, with the required four spears on the right-hand thereof becomes the collar to said front-piece portrait, part of those on the opposite being necessarily omitted, whose first initial "N" is formed by the lower and left-hand edges of said collar with the left edge of the face (holding said portrait sidewise), and whose last initial "B" is the collar itself (still holding said portrait in the same position); all of which would irresistably appeal to a Society (or Army, as they were originally called) of Soldier-Priests, such as the Jesuits, as a tocsin or slogan for the secret war which they were ready to wage against Queen Elizabeth and King James I, and to "Shake-the-Speare" against heresy, apostasy and blasphemy in England.

9. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that neither the said so-called William Shakespeare nor the said Sir Francis Bacon were Catholics, but Protestants, that if said Works are conceded to be Catholic, then neither could have written same, and that, if they were Catholics, neither of them could have written same, for the reason that said Works deal with Catholic dogma and doctrines which no non-priest or layman would be allowed to discuss, under the penalty of mortal sin.

10. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that the said so-called Shakespearean Works are incompatible, irreconcilable and inconsistent with the known life, education, environment, habits, morality and activities of the said so-called William Shakespeare, who was born in a dirty, bookless and filthy home (his father having been fined for piling manure in the path in front of his door), who received practically no educa-

tion, quit a wretched school as a mere boy, could barely scrawl his name and never the same twice, whose parents and grandparents could neither read nor write, whose children were never taught how to read or write, who was never known to possess a book or know a scholar, who was forced to marry an illiterate woman many years his senior under an assumed name, who rewarded him with a daughter a little more than five months after the marriage, who was publicly whipped for insulting a nobleman and driven from his native village for stealing, who deserted his family to become a theatrical servant, minor actor and part owner, who frequented low dives and places of ill repute and lewd resort, associating with thieves, vagabonds, prostitutes and nondescripts, who is said to have been a notorious libertine, deserting his wife, insulting the wife of a nobleman and being the father of a bastard son; whose whole life was devoted to material pursuits and the accumulation of money, who amassed a considerable fortune in a mysterious way from the production of anonymous and pirated plays, retired to his native village, purchased its finest house, lived a life of ease, busying himself by buying real estate, acquiring tithes and trafficking in Church plunder and bringing petty lawsuits against neighbors for trifling sums of money lent and malt sold, who tried to obtain a family Coat-of-Arms by perjury and forgery, who made a disgusting last will, in which not a single book or manuscript is mentioned, but showing unusual prudence, solicitude and concern for the disposition of his property to his heirs, from whom he exacted security, describing minutely every household article and utensil he possessed, including, as an afterthought, his "second best bed," bequeathed to his wife, whom he had otherwise excluded and ignored and actually pauperizing and disgracing his own daughter; who never during his lifetime, or in his will, or through his executors, relatives or friends after his death, ever made any claim whatsoever to any of the said so-called Shakespearian Works, many of which, as a matter of fact, were never printed until years after his death and none of which describes a single scene or incident of his boyhood or birthplace; and who is said to have been an inveterate drunkard and died suddenly, with his clothes on, under a tree from cramps, probably Delirium Tremens, brought on as the result of a drinking carousal.

Whereas, on the other hand, the said so-called Shakespearean Works evince the most splendid scholarship, quote from innumerable Classic, Medieval and Oriental writings in almost every known

language, many of them obscure, abstruse and at the time untranslated into English, deal with secret and complicated matters of State, Diplomacy, Politics and Law, show a remarkable familiarity with the details and delicacies of Court and Church etiquette, as well as the concerns and sports of kings, nobles and ecclesiastics, which no man of mean origin or common association could possibly know, and stand alone in their condemnation of Ignorance, Vice, Drunkenness, Greed and Inhumanity.

11. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that the said so-called Shakespearean Works are incompatible, irreconcilable and inconsistent with the life, character, tastes, writings, intellectual habits and aspirations of the said Sir Francis Bacon, who had an entirely different conception of Life and Nature, who expressly repudiated the Aristotelean or Deductive system of philosophy, adhered to in said Works, and substituted therefor the Inductive method, often attributed to him, who evinced a profound contempt for Scholasticism, also followed in said Works, as subtle, idle, unwholesome and a kind of fantastic and degenerate learning, who quotes from many of the same authors in a different spirit or shows a positive disregard or dislike for other authors quoted in the said Works; who was not a poet, as his feeble efforts while a young man in writing masques and in mature years in translating certain Psalms amply prove, who had a different conception of poetry, preferred a different kind and doubted the value of the imagination as a teacher, and that no great philosopher has ever been or could be at once a great poet; that his life and works, as he himself expressly states, were dedicated to other aims, namely, the Advancement of Learning, in a more modern and material direction, based upon experiment and observation, and eliminating as among his "Deficients" the entire Roman Catholic system as part of the "Idols of the Tribe," and all but a limited use of the Drama as part of the "Idols of the Theatre;" that it was physically impossible for him to have written or even dictated the said Works, in view of his delicate health and strength, his consuming duties as Registrar of the Star Chamber, Solicitor General, Attorney General and Lord Chancellor, and the immense time and attention necessarily devoted to the formulation of his philosophic system, comprising many large volumes, and his other extensive literary writings; that he was aristocratic and aesthetic in tastes, hated, misunderstood and cared

little for the lower classes of Society, and, therefore, could not have possessed the close, intimate knowledge necessary to have enabled him to write the interludes and incidental scenes contained in many of said Works; that he could not have supplied the legalisms and law allusions interspersed throughout said Works, for the reason that many of them are erroneous, show no philosophic knowledge or appreciation of the law, such as he possessed, do not refer to Equity Jurisprudence, of which he was the founder, that he was not given to the use of any such allusions in his own non-legal writings and that most of the said legalisms and law allusions are drawn from the English criminal law concerning treason, felonies, misdemeanors, *præmunire*, banishment, arrest, arraignment, jury trials and forfeitures, quote from indictments, warrants of arrest, search warrants, bail bonds and commitment orders, refer to fines, jail customs and discipline and many other similar matters with which the Jesuits were peculiarly compelled to become intimate and to know; that the said Works do not reflect any of the technical studies and investigations of the said Sir Francis Bacon, but do refer to those of many distinguished Jesuit experimentalists in Astronomy, Botany, Chemistry, Medicine, Toxicology, Neurology and other sciences, who made numerous discoveries, some bearing Jesuit names, including an original therapeutic agent or drug, the anticipation of Telegraphy, the circulation of the blood at one of their Italian colleges, various phases of insanity, many poisons and a variety of other scientific matters alluded to in said Works; that the so-called "Identities" between the writings of said Sir Francis Bacon and the said so-called Shakespearean Works are no greater than those of other contemporary writers, nor nearly so much so as those of many Jesuit writers of the period; that the frequent occurrence in said Works of the words, "Fr. Bacon," does not refer to the said Sir Francis Bacon at all, but to Friar Roger Bacon, a celebrated English Catholic scientist and scholar, and to Father Thomas Bacon, an English Jesuit; that the repeated use of the word "Francis" in one of the said Works does not allude to the given name of said Sir Francis Bacon at all, but to St. Francis of Assisi, the founder of the Catholic monastic order of Franciscans, and, as the context plainly implies, to his "spiritual marriage" to St. Clare, also frequently alluded to in said Works; that the occasional mention of the town of St. Albans, of which the said Sir Francis Bacon became Viscount, is merely a coincidence, was inserted in said Works long before he received said title and really refers to that town as the seat of the greatest Catholic shrine in England, whose

abbey was by Nicholas Breakspere (the English Pope Adrian IV), given precedence over all other English abbeys and which was a favorite asylum for Jesuits entering England; that the so-called "Northumberland Manuscript," upon which are scribbled the names, "Shakespeare," "Bacon" and the titles to several of the so-called Shakespearean Works, was not made by the said Sir Francis Bacon and is not in his handwriting, but more probably made by and in the handwriting of a Jesuit, inasmuch as said Manuscript was discovered in the archives of an English Catholic earl, a celebrated refuge for Jesuits, who was heavily fined, imprisoned and almost beheaded for aspiring to secular Catholic leadership in England and that, inasmuch as the Jesuits were answering the Baconian attacks upon them, there could be nothing remarkable in their making memoranda upon said document concerning the names of the said Sir Francis Bacon, the so-called William Shakespeare and some of the said Works; that he never laid any claim to the said Works during his lifetime, which continued for many years after the death of the said so-called William Shakespeare, when the said Works had attained a greater degree of fame than he could ever hope for his own literary works and when all possible motives for further secrecy, if indeed any he ever had, had passed, nor was any such claim or reason for the absence thereof ever made in his last will, nor by any of his executors, relatives or friends after his death; that the said Works are full of errors, many of them unrevised, and manifest much haste and carelessness in editing and printing, in remarkable contrast to those of the said Sir Francis Bacon, which were very carefully revised, faultlessly edited and printed, under positive Protestant auspices, by different printers, prefaced by different writers and dedicated to different patrons; that one of the two Catholic noblemen to whom most of the so-called Shakespearean Works were dedicated was avowedly a most bitter enemy to the said Sir Francis Bacon and almost solely and exclusively responsible for his exposure, downfall, disgrace and ruin; that the entire life of the said Sir Francis Bacon was a continual round of time-serving, office-seeking and worldly ambition, his nature sordid, selfish and scheming, that he committed the most infamous act of ingratitude and inhumanity in aiding, without protest, in the prosecution and final beheading of his own best friend, patron and benefactor, objecting to unusual favors shown to the accused man by other law officers, receiving his share out of the fines and forfeitures incident to the conviction, complaining to creditors that it was not as much as he had hoped, putting forth

an "Apology" in defense of his conduct in the matter, without showing the slightest struggle, pain or remorse and even, and most audaciously, applying to some of the friends of the beheaded man for material favors; that he displayed an equally gross act of unnaturalness and vindictiveness at the trial of two of his most loyal friends, an English Count and Countess, who were afterwards beheaded, largely through his efforts; and that he was finally, upon his own confession, expelled from the English House of Lords, deprived of his offices, rendered forever incapable of holding honorable position, fined an enormous sum, confined in prison during the King's pleasure and forbidden to come within the verge of Court, for a most shameful and shameless course of judicial corruption, extortion and bribetaking, covering a long period of time.

Whereas, on the other hand, the said so-called Shakespearean Works portray, as nowhere else in Literature, the petty glories and little ambitions of the world, the tyranny and oppression of judges and kings and the injustice and inhumanity of man.

12. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that the said Sir Francis Bacon was not the inventor of the said so-called "Bilateral" cipher, as alleged by the Defendants herein, although describing the same in some of his literary works, but that said cipher, together with the so-called "Wheel," "Word," "Key," "Number" and other well-known ciphers, secret codes and systems of cryptographic writing, originated in the Catholic Church, was invented by its monks and authors, and was well known and probably used by Jesuits of the period; that the Jesuits were themselves the inventors and constant users of many ciphers and were familiar with all those used by the English and other European governments and the Catholic Church; that if the so-called Shakespearean Works do contain any ciphers, the same were not placed therein by the said Sir Francis Bacon, or refer to him, but were more probably placed therein by and refer to the Jesuits, who had infinitely more motives and reasons for desiring secrecy than the said Sir Francis Bacon, more secret matter to convey or perpetuate than he and who actually did employ cipher-infoling in some of their contemporary literature printed and published by the same persons who were concerned in issuing the very edition of the said so-called Shakespearean Works upon which the Defendants herein are said to base their alleged claims;

and that the mere presence of any such ciphers in said Works would not of itself prove the authorship of said Works, inasmuch as the matter within which said ciphers are said to be infolded is largely extraneous and incidental to the general literary themes of the said Works.

13. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that the reasons why the Jesuits have never, so far as known, acknowledged the authorship of the said so-called Shakespearean Works, are because said Works were originally written and issued anonymously by Jesuits isolated from their Church and Society, which Works had passed out of their possession and control and been brought largely under the sponsorship of a hostile Government and Church; because the Jesuits were not permitted under the rules of their Society to seek secular or individual fame; because said Works had served the purpose for which they were originally designed; because all of the Jesuits concerned in their original composition had either been executed or banished and died before they were able to reach Rome or communicate with their Society; because large quantities of Jesuit manuscripts were later seized, notably at Clerkenwell and Stonyhurst Jesuit Houses, and destroyed by the British government; because their claims to the authorship of the said Works, even if actually communicated or transmitted to other and succeeding Jesuits, would necessarily remain a secret, owing to the unpopularity of their Society; because of delicacy on account of the many vulgar, lewd and suggestive interludes and incidental scenes in many of said Works, which were inadvertently allowed to remain therein, in the hurry and secrecy incident to the adaptation of old plays and original sources, reading proofs and printing, in the absence and without the knowledge or approval of the authors and the many interpolations made therein, either by theatrical managers, printers or shorthand reporters, during their presentation; because of misjudgment of the objects and purposes of the Jesuits; because the Jesuits had already been accused of having actually instigated the writing and production of many of the said so-called Shakespearean Works, some of which had been really condemned by the English government as treasonable and their ostensible sponsors severely punished or reprimanded; and because said Works had been secularized, distorted and misinterpreted, even to the extent of being made to teach the doctrine of the "Divine Right of Kings," thus becoming a primary remote cause of many evils, latest

and principal of which is the most appalling war that has ever desecrated history.

14. Your Petitioner further respectfully represents to your Honors that he will contend in his said proposed literary work, and here states, that for many years there have been grave doubts as to the authentic authorship of the said so-called Shakespearean Works; that so many books have been written upon that single subject as to constitute a branch of literature itself and that such doubts are shared by eminent and respectable scholarship; that Lord Byron, Lord Palmerson, Lord Penzance, Sir Edward Arnold and Henry Hallam, the eminent historian of England and the Middle Ages, entertained such doubts; that Lord Beaconsfield, speaking through one of his literary characters, asks, "And who is Shakespeare? We know as much of him as we do of Homer. Did he write half of the plays attributed to him? Did he write one whole play? I doubt it;" that Nathaniel Hawthorne wrote the preface to a literary work questioning the authenticity of the so-called Shakespearean authorship; that James Russell Lowell speaks of the "Apparition known to moderns as Shakespeare;" that Oliver Wendell Holmes wrote, "I would not be surprised to find myself ranged on the side of the Philosopher (Bacon) against the Player (Shakespeare);" that John Greenleaf Whittier wrote, "Whether Bacon wrote the wonderful plays or not, I am sure the man Shakespeare neither did nor could;" that William E. Gladstone stated as his opinion, "I have always regarded the discussion as one perfectly serious and to be respected;" that Charles Dickens wrote, "I tremble for fear something will turn up concerning the Shakespearean authorship;" that Ralph Waldo Emerson stated in one of his Essays, "I cannot marry this fact (his habits) to his life;" and that John Bright said, "Any man who believes that William Shakespeare of Stratford wrote 'Hamlet' or 'Lear' is a fool."

15. Your Petitioner further respectfully represents to your Honors that the work and labor which he has already and will in future have to bestow upon his said proposed literary work is and will be enormous; that little help has been derived from any special branch of literature, inasmuch as the subject has never been touched upon before; that he has been compelled to institute wide and laborious searches through innumerable and miscellaneous works of literature, that often a score of books have yielded but a single fact or infer-

ence and that, without much claim to erudite scholarship, he has experienced especial difficulties in connection with original Classics in Greek, Latin, French, Spanish and Italian, as well as Roman Catholic and Jesuit works of literature, much of which is in Latin, the official language of that Church and Society, all of which labor he considers invaluable; that he has already expended and will be compelled to expend large sums of money incident to the composing and compiling of his said proposed literary work; that the financial returns to be derived from the publication of his said proposed literary work and the lectures and essays which will probably be delivered and written incident thereto, will be great, provided he can establish and demonstrate his claims and contentions as to the true, correct and authentic authorship of the said so-called Shakespearean Works; that an adjudication of the issues and matters herein between the Complainant and the Defendants, without permitting your Petitioner to be heard and his said claims and contentions presented, would be at most but a partial determination of the controversy, would operate as a gross and inequitable injury, prejudice and hardship to your Petitioner and do him a great and irreparable wrong, injury and injustice; that he has no remedy at law, and, therefore, is compelled to and does resort to a Court of Equity for relief and protection.

16. Your Petitioner further respectfully represents to your Honors that he does not wantonly attack the said so-called Shakespearean Works, which constitute perhaps the world's greatest Classic, nor their editors, commentators and critics, whose collective work means so much in the way of authority upon the subject; that he does not mean any affront to either Shakespeareans or Baconians, so-called, for whose feelings he entertains the highest regard, nor any injury to the Jesuits, thus drawn into the controversy, who are revered and respected for their splendid piety and learning; nor for religious motives, as he is neither Roman Catholic nor Jesuit; nor file this Intervening Petition out of mere levity, pedantry or to create sensation, in the hope of founding a new Society of "Jesuites," but in sincerity and truth for the causes herein mentioned, because he believes the most monstrous literary fraud and hoax of the ages has been perpetrated upon the world by attributing said Works to a man of the ilk of the said so-called William Shakespeare, an equally absurd hoax in trying to foster them upon the said Sir Francis Bacon, because he believes he has positive proof that same were actually written by

humble, prayerful, self-effacing and self-sacrificing Jesuits, oblivious to all worldly desires or earthly favor, willing to suffer every hardship for their cause and ready to nobly lay down their lives, as some of them actually did, for what they believed to be the truth and because he believes that he has a direct, affirmative, positive, pecuniary and literary interest and concern in the subject matter of this proceeding, the issues herein involved, the adjudication sought and the other relief prayed for by the Complainant and the Defendants, as aforesaid.

Wherefore your Petitioner respectfully prays your Honors that he may be granted leave to file this Intervening Petition in this proceeding, the right to intervene and be made a party herein as therein prayed, that a rule may be entered upon both the Complainant and the Defendants requiring them and each of them to answer this Intervening Petition within a short day, that he may be permitted to introduce evidence, exhibits and the testimony of expert witnesses as to his said claims and contentions, that an inquiry may be had by this Honorable Court touching all and singular the allegations hereinbefore set forth and for such other and further relief as Equity may require and to this Honorable Court may seem meet and proper touching the premises, as aforesaid.

(Signed) HAROLD JOHNSON,
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JUL 31 '62

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