

# AMERICAN BACONIANA

---



Reduced Fac-simile of Head-piece of Spenser's *Faerie Queene*, 1611; King James Bible, 1611; Bacon's *Novum Organum* 1620. A Variant occurs in the Shakespeare Folio of 1623. ONE STEM—MANY BRANCHES

VOLUME I

1922-1924

Published by  
THE BACON SOCIETY OF AMERICA  
Headquarters National Arts Club, 15 Gramercy Park, New York City

# TABLE OF CONTENTS

	<i>Magazine</i>	
	<i>No.</i>	<i>Page</i>
Advancement of Learning . . . . . Facsimiles	II	131
Alphabetic Numbers, Table of . . . . .	II	152
Alphabetic Numbers . . . . .	III	159
Arcadia and Its Queen . . . . . An Arcadian	II	20
Author Shakespeare Not a Peasant...Howard	II	127
Bacon Society of America . . . . .	I	4
Bacon Society of Great Britain (Greeting) ....	I	8
Bacon, Francis (Poem) . . . . . G. J. P.	I	3
Bacon and America . . . . . Howard	III	47
Bacon, the Bell-Ringer . . . . . Hickson	III	108
Bacon's 60th Birthday (Poem) ..Ben Jonson	I	56
Bacon in Childhood and Youth.....Dixon	II	3
Bacon, Founder of the New World...Cockburn	I	8
Bacon, Hotman's Portrait . . . . .	I	64
Bacon's Instauration, Preface.....Facsimile	III	65
Bacon Known by Another Name...Woodward	III	18
Bacon a Great Poet.....Hilda Pfeiffer	II	68
Bacon Redivivus (Poem).....Guthrie	III	27
Bacon and Royal Society.....Pfeiffer	I	40
Bacon or Tudor.....Deventer	I	33
Bacon as Wit and Humorist.....Pfeiffer	III	51
Baconiana, English, March, 1924.....Review	III	43
Bohemia, Seacoast of.....Robt. Grimshaw	II	129
Book Lists.....	I 3d, 4th Covers	
Book Lists.....	II	156
Book Lists.....	III	156
Chart of Shakespeare's Works.....Parker	II	113
Cipher, Confirmation.....Woodward	II	125
Ciphers, Word and Bi-literal.....Prescott	II	5
Concealed Methods of Expression in English Literature. Part I—Introduction...Pfeiffer	I	10
Concealed Methods of Expression in English Literature. Part II—Acrostics...Pfeiffer	III	113
Copyright, Shakespeare.....Woodward	II	129
Cryptography, Bacon's Methods....Speckman	III	40
Czecho-Slovakia, Shakespeare in.....Maly	III	49
Dial, Bacon's in Shakespeare.....Clark	I	51
Discoveries, Recent.....Speckman	II	115
Donnelly, Ignatius.....Wack	II	50







PR 2941  
 15  
 v. 1-2:2  
 MAIN

# ILLUSTRATIONS

	<i>Magazine</i>	
	<i>No.</i>	<i>Page</i>
Advancement of Learning Title Page.....	II	150
Bacon at Eighteen .....	II	3
Bacon, Hotman Portrait .....	I	2
Bacon as Lord Chancellor .....	II	151
Elizabeth and Leicester Dancing .....	II	11
Learned Pig .....	I	58
Owen, Dr. O. W., Portrait .....	III	Frontispiece
Symbolic Ornament from Old Edition .....	II	49
Symbolic Ornament from Opera Omnia .....	II	34
Tune for Bacon's Masque .....	II	75

M62646



	Magazine		
	No.	Page	
First Year's Work .....	II	1	
Gondomar, Count, Letters from Bacon. Montague	III	23	
Helpful Baconians .....	Freshel	48	
Holland, Greetings from .....	Speckman	I	53
How I Became a Baconian .....	Parker	III	111
Instauration, Preface to .....	Facsimile	III	65
Jonson's Eulogy, Notes on .....	Pfeiffer	II	124
Last of the Tudors .....	Deventer	I	55
Law Sports at Gray's Inn.....	Brown	I	55
Learned Pig .....	Prescott	I	58
Library, Gifts to .....		I	52
Library, Gifts to .....		II	155
Library, Gifts to .....		III	155
Lord Verulam (Poem) .....	Pliter	II	19
Love, Bacon and Shakespeare on.....	Parker	II	160
Manuscript of St. Helena .....		III	41
Meeting, First of Bacon Society of America....		I	5
Montaigne, Notes on .....	Prescott	I	57
Monument at St. Albans .....	Speckman	III	28
More, Thomas, MSS. ....	Parker	II	159
Northumberland Manuscript .....		II	128
Owen, Dr. O. W.—Early Memories ....	Stewart	III	9
Owen, Dr. O. W.—In Memoriam .....		III	6
Owen, Dr. O. W.—Recent Recollections ..	Ruth	III	13
Preface to St. Alban's Instauration ..	Facsimile	III	65
President's Address, First Meeting....	Parker	I	6
Pythagoras' Proposition (Poem) .....	Pfeiffer	II	104
Royal Society .....	Cowley	I	45
Sacrifice of St. Albans .....	Woodward	II	62
Salutatory .....		I	1
Secondary School, Elizabethan Literature in...		I	49
Second Year's Work .....		III	1
Serviss, Garrett P., on Shakespeare Legend....		III	41
Shakespeare and His King .....	Roe	II	105
Shakespeare Folio, Tragic Fate of .....	Fry	III	25
Silent Name .....	von Blomberg	I	52
Silent Name.....	von Blomberg	II	93
Social Side .....		III	154
Tempest, Nautical Terms .....	Parker	III	112
Translations, Peculiar ....	W. H. M. Grimshaw	III	110
Vedder, Elihu .....	von Blomberg	II	126
Wigston, W. F. C., Honorary Member .....		III	45
Wizard and Witch (Poem) .....	Anon.	III	50
World God's Cryptogram (Poem) .....	Guthrie	II	2



# AMERICAN BACONIANA

Vol. 1

FEBRUARY 1923

No. 1



Reduced fac-simile of head piece of Spenser's Faerie Queene, 1611; King James Bible, 1611; Bacon's Novum Organum 1620. ~~Compare~~ Great Shakespeare Folio of 1623. ONE STEM—MANY BRANCHES

## TABLE OF CONTENTS

Portrait of Francis Bacon .....	2
First Meeting of Society.....	5
Books by Our Members .....	55
Book Lists.....	Cover 3
Advertisements .....	Cover 4
Membership Application .....	Insert
Subscription Blank for Francis Bacon, last of the Tudors.....	Insert

## PROCEEDINGS

Opening Address .....	6
Greeting from British Society.....	8
Francis Bacon, Founder of the New World.....	8
Concealed Methods of Expression in English Literature .....	10
Francis Bacon or Francis Tudor.....	33
Francis Bacon and the Royal Society .....	40
The Elizabethan Literature in a Secondary School .....	49
Bacon's Dial in Shakespeare.....	51
The Silent Name .....	52
Gifts to Library .....	53
Greetings from Holland .....	53
Learned Pig .....	58, 59, 60, 61
Note on Michel de Montaigne .....	57

Published by  
THE BACON SOCIETY OF AMERICA  
764 Woolworth Building, New York

PRICE FIFTY CENTS

## **OFFICERS**

**1922-1923**

### **PRESIDENT**

Willard Parker       -       -       -       -       Conshohocken, Pa.

### **VICE PRESIDENT**

George J. Pfeiffer, Ph. D., 28 Highland Ave., Glen Ridge, N. J.

### **TREASURER**

Robert Grimshaw, Ph. D.       -       717 W. 177th St., New York City

### **SECRETARY**

Millard F. Bird       -       484 William St., East Orange, N. J.

### **TRUSTEES**

Willard Parker	George J. Pfeiffer	Adelaide Johnson
H. Von Briesen	W. Maxwell Reed	

## **STANDING COMMITTEES**

**1922-1923**

### **MEMBERSHIP**

Mrs. A. Garfield Learned	-	34 Gramercy Park, N. Y.
Mrs. Wm. H. Wadhams	-	401 Amity St., Flushing, N. Y.
W. Maxwell Reed	-       -	41 Union St., Montclair, N. J.

### **FINANCE**

George J. Pfeiffer	-       -	Highland Ave., Glen Ridge, N. J.
H. von Briesen	-       -       -       -	50 Church St., N. Y.
Douglas S. Studdiford	-       -	41 Union St., Montclair, N. J.

### **PUBLICITY**

Henry Wellington Wack	-       -       -	33 W. 42d, N. Y.
Geo. J. Pfeiffer	-       -	28 Highland Ave., Glen Ridge, N. J.
Henry Treat Chittenden	-       -       -	40 Wall St., N. Y.



*To Vrest Orton from Geo. J. Fager*  
*Corrected.*  
*Rare! out of print.*  
*Editor*  
*August 1931*

UNIV. OF  
CALIFORNIA

# AMERICAN BACONIANA

Vol. I

FEBRUARY, 1923

No. 1

Published by BACON SOCIETY OF AMERICA  
764 Woolworth Building, N. Y.

## AMERICAN BACONIANA

The present slender booklet is the first number of

### AMERICAN BACONIANA

a new serial publication, bearing this name, to distinguish it from and at the same time associate it with the similar older one, BACONIANA, issued by the Bacon Society of Great Britain.

The AMERICAN BACONIANA will record and make available to wider circles the activities of the Bacon Society of America, and endeavor in a worthy manner to promote the aims for which that association exists. These aims are stated in its constitution to be:

"The organization for fraternal intercourse and interchange of views and information between all open-minded lovers and students of literature and allied liberal arts, with particular reference to research concerning the life and works of FRANCIS BACON and his contemporaries, and their relation to the Renaissance movement and our own times."

"The dissemination by all reasonable and proper means of the truth concerning the character and authorship of the literary works of this period."

"Co-operation with other societies in America and Europe" (we would add: "and also the other continents") "organized for similar purposes."



## TO FRANCIS BACON

### 1923

Hail, Great Master! Prince of Nature's lore!  
We hang fresh bays about thy glorious Name,  
And lift our voice, like faithful Ben of yore,  
Thy goodnes and thy merit to acclaim.—  
Three hundred years ago thy powerfull pen  
Performed in silence that unrivalled deed,  
Of marrying knowledge for the good of men  
To eloquent Speech in a despised Weed.—  
Though hapless victim of a cruel time,  
Thine eyes looked tow'rd a far-off rosy morn,  
When, in a new world and a happier clime,  
From tyrants freed, great nations would be born.—  
Thy steadfast faith has won, thine heirs are we,  
And now our hearts rejoice to honor Thee.

G. I. P

## THE BACON SOCIETY OF AMERICA

The Bacon Society of America was organized and held its first general meeting in New York City at the rooms of the National Arts Club on Monday, May 15th, 1922. Its announcement at that time says:

"In this age of marvelous progress in the knowledge of Nature's laws and the consequent startlingly rapid succession of amazing discoveries and useful inventions, it seems most fitting that an association of scholars and laymen like this, recognizing the incalculable debt which mankind owes to the prodigious genius and indefatigable labors of the world's greatest modern philosopher, FRANCIS BACON, should be permanently formed to study his life, works and influence."

"Bacon professed openly that he had taken all knowledge for his province, and would attempt, or at least begin the rebuilding of the Temple of Sciences from the bottom up. Ben Jonson, one of his literary helpers, has said in his Discoveries, "that he may be named and stand as the mark and acme of our language." The study of such vast activities must, therefore, necessarily embrace wide and varied fields. It must include also the lives and works of contemporaries and predecessors, both in England and in continental Europe, and indeed, for proper appreciation, a survey of the history of civilization. Bacon's connection with the Shakespeare plays and poems, a matter for much needlessly heated and blind partisan controversy, has already been the subject of unprejudiced research by various members of the society. This will undoubtedly be continued in a more far-reaching and thorough way than heretofore pursued in some quarters.

"It should be also of particular concern to Americans to become better acquainted with Bacon's part in the planting and promotion of the earliest British colonies in North America, because, though not generally known, he assisted in preparing the 1609 and 1612 charters of the Virginia company for the signature of King James I. of England, and, as a member of its council, always lent a friendly hand."

Full information about the officers, trustees and working committees of the Bacon Society of America, its constitution, and membership conditions will be found on the second page cover of this book.

## FIRST MEETING OF THE BACON SOCIETY OF AMERICA

The first regular meeting of the Society for the season of 1922-23 was held on the evening of November 20th, 1922, at the residence of Mr. and Mrs. A. Garfield Learned, 36 Gramercy Park, New York City. Over a hundred of the members and friends of the society were present, and a program of absorbing scholarly and social interest was offered, as follows:

Opening address by the President, Mr. Willard Parker. Printed on pp. 6 to 8.

Letter: "Greetings from the British Society to the American," from Mrs. Teresa Dexter, Hon. Secretary of the Bacon Society of Great Britain. Read by Mr. Parker. Printed on p. 8.

Paper: "Francis Bacon, the Founder of the New World," by the Hon. Sir John A. Cockburn, President of the Bacon Society of Great Britain. Read by Mr. Parker. Printed on pp. 8 to 10.

Paper: "Concealed Methods of Expression in English Literature," by Geo. J. Pfeiffer, Ph. D., Vice President. Read by the author, and illustrated with numerous lantern slides of original and facsimile title pages and text pages of old books, together with a fine portrait of Francis Bacon. This is probably the first time that actual specimens of cryptography, and its discussions have been thus presented from old books of the Elizabethan and Jacobean periods as evidence in public in this country. Printed on pp. 10-23; 24-32.

There followed an intermission with refreshments,—selections on the mandolin, wonderfully performed by Mr. Samuel Siegel,—and the adoption of an amendment to the constitution, providing for honorary membership and the election of the Hon. Sir John A. Cockburn as an honorary member.

Paper: "Francis Bacon and the Royal Society," by Dr. Geo. J. Pfeiffer. Read by Miss Adelaide Johnson. Printed on pp. 40 to 44.

Address by Dr. W. H. Prescott of Boston, Mass.

Paper: "Who Was Francis Bacon," by Mme. Amelie Deventer von Kunow, of Weimar, Germany. Read by Miss von Blomberg of Boston, Mass., who supplemented it with most interesting remarks. Printed on pp. 33 to 39.

## OPENING ADDRESS

**At the First Meeting of the Bacon Society of America by the  
President, Mr. Willard Parker**

Three hundred years ago Francis Bacon executed his last Will and Testament. He had lived and laboured for over sixty years, obsessed with the longing to do good to mankind and his people. Although thought by some to be the legitimate but unacknowledged heir to high estate, he fomented no rebellion to win it, but was content to see himself effaced, if only his country and his ideals might prosper thereby; and, when by such self-sacrifice, two great nations, after centuries of almost continuous yet fruitless struggles, were peacefully united, it was he, who, as head of the great committee to harmonize and amalgamate the laws of the two peoples, actually coined the name "Great Britain," which his land bears to this day.

In his Will and Testament, realizing that he had done for his country all that his position permitted, surrounded as he was by powerful enemies, he bequeathed his name and memory to Foreign Nations and the Next Ages; and now, three hundred years after, in a New World, a thousand leagues removed from the land of his birth, a Bacon Society has been organized to partake with gratitude in this priceless heritage.

There is no department of learning and letters but owes to Francis Bacon an inestimable debt. He contributed to Philosophy and Sciences, to History, Statesmanship and Law, and especially to Literature, creating a storehouse from which later generations have drawn more lavishly than from all his contemporaries combined. In the words of his friend and fellow-writer, Ben Jonson, "he may be named and stand as the mark and acme of our language," and it is "he who hath filled up all numbers, and performed that in our tongue which may be compared or preferred either to insolent Greece or haughty Rome," a very suggestive repetition of identically the same comparison Ben Jonson had already applied in 1623 to the plays of his beloved "The AVTHOR MR. WILLIAM SHAKESPEARE: and what he hath left us."

Because of the circumstances of his birth and his great philosophical and political aspirations, much of the product of his matchless pen had of necessity to be issued under the protecting veil of anonymity, pseudonymity and other safe-guards,—a very common practice in those days among the learned;—and as Bacon was familiar with many systems of cryptography, it

would be little short of miraculous, if he had not employed them as a vehicle for safely carrying his message to the next ages.

During Bacon's life-time in England the envy of powerful enemies had kept him for many years on the side-lines, and finally led him to decide upon terminating his public career there. I speak advisedly when I say that it was his decision, and not theirs; for, after his so-called "fall," he was re-elected to the House of Lords, but declined to take his seat, believing that he could better serve mankind by dedicating the remaining years of his life to the preparation of his various literary works for transmission to posterity.

His philosophical writings were put into Latin, a dead and therefore stationary language, for he had seen the English tongue change under his hand and through his own compositions from the language of Chaucer to the language of Milton; and even his far-seeing astuteness could not realize how little improvement would be made upon his own literary performances in the next three centuries.

In recent times, however, Bacon Societies have at last been organized in England, France, Germany and Austria, for the purpose of studying and bringing to the knowledge of the world at large the true character and unprecedented abilities and labours of this master-mind. These societies and many individual students in Europe and America have done and published vast and valuable research work among original old records and books. Our American pioneers in particular have made noteworthy contributions, whose merits will undoubtedly receive increasing recognition; but there is still much left for this new Bacon Society of America to do, not only in encouraging research and publication of new information, but especially in disseminating the results so far attained among wider circles of readers.

There are thousands of open-minded truth-seeking Americans, who will welcome and support this useful educational work. It will be the endeavor and privilege of this society to enroll such sympathetic friends, and to publish its proceedings and other interesting matter from time to time in a periodical to be called "American Baconiana"; also to secure the publication and circulation of larger single works upon subjects related to its activities; to establish chapters in various American cities; and to co-operate with scholars and societies abroad in a spirit of mutual friendship and helpfulness. In evidence of this fellow-feeling there will be presented at this first meeting greetings from the Bacon Society of Great Britain, and a most able and instructive paper by its Honorable President, as well as a paper from the pen of a prominent literary woman of Germany.

Our membership extends already from the Atlantic Ocean to the Pacific, and this first gathering of over a hundred persons promises well for the future of our society and our good cause.

---

## LETTER OF GREETING

**From the Bacon Society of Great Britain to the Bacon Society  
of America**

11 Hart Street, Bloomsbury, London, W. C.

Mr. Willard Parker,

President of the Bacon Society of America.

Dear Mr. Willard Parker:

This is to bring you the warmest greetings from the Bacon Society of England and good luck and prosperity for this your first publication.

We join hands with you across the sea in sending you an article by our president.

May the study of the Works of the Immortal Francis Bacon spread far and wide by your efforts, and give him honor to whom honor is due.

Yours very sincerely,

TERESA DEXTER,

Hon. Secretary of the Bacon Society of England.

---

## FRANCIS BACON

**The Founder of the New World**

(By the Hon. Sir John A. Cockburn, President of the Bacon Society of Great Britain)

The establishment of a Bacon Society in America marks an important epoch in the interpretation of history. There are Bacon Societies in England and on the Continent of Europe, but for several reasons there is no country where such a society could be more appropriately formed than in the United States. It would be difficult to over-estimate the debt which the world at large owes to the Author of the Great Instauration. He it was who provided the keys by which the secrets of nature were unlocked and the treasures of earth made available for the service of man. By his philosophy of usefulness, as contrasted with the barren disquisitions of scholasticism, the wheels of modern industry were set in motion. He was the father of invention and well has America profited by his precepts, for it is through the



facilities granted to inventive genius that the United States has attained her industrial greatness. Moreover, it should not be forgotten that it was Francis Bacon who advocated not only the fostering, but the protection of local industry, and denounced the policy of importing articles which could readily be produced at home.

But the claim of Francis Bacon to the gratitude of America has a still more substantial and special basis. The part played by him in founding the American Colonies has been hitherto overlooked. Until he took the helm in Transatlantic enterprise, all attempts to make a permanent settlement in Virginia had ended in disaster. It was after he became a prominent member of the Virginian Council, which included many of his most intimate friends, that success crowned its efforts. William Strachey, the first secretary of the Colony, dedicated his book on the "Historie of Traveile into Virginia Britannia" to Francis Bacon, and addressed him as "a most noble fautor of the Virginian Plantation." Strachey accompanied Sir Thomas Gates and Summers on the voyage to Virginia. The ship in which they sailed was wrecked on the shores of Bermudas, then known also as the island of devils. Their romantic adventures were chronicled by Strachey and were published by Purchas. Meantime, some of the episodes were worked into the Shakespeare play of the "Tempest," printed in the Folio of 1623.

In 1910, Newfoundland, when commemorating the tercentenary of its foundation, issued a postage stamp bearing the image of Francis Bacon, with the superscription "1610-1910, Lord Bacon, the guiding spirit in Colonisation Scheme." It may be remarked that the eastern fringe of the American Continent was at one time called the "New-found-land."

The Hon. James Beck, of the United States, in a recent speech in Gray's Inn Hall, remarked that the two charters of government, which were the beginning of constitutionalism in America, and therefore the germ of the Constitution of the United States, were drawn up by Lord Bacon, and added that Bacon, "the immortal treasurer of Gray's Inn," visioned the future and predicted the growth of America in the memorable words: "This Kingdom now first in His Majesty's times hath gotten a lot or portion in the New World by the plantation of Virginia and the Summer Islands. And certainly it is with the Kingdoms of Earth as it is in the Kingdom of Heaven, sometimes a grain of mustard seed proves a great tree." "Truly," added Mr. Beck, "the mustard seed of Virginia did become a great tree in the American Commonwealth."

In the view of Bacon, the New World appeared as a pledge

of the dawn of a better age. He was constantly drawing a parallel between the inauguration of his philosophy and the passage through the formerly forbidding pillars of Hercules into the open ocean of discovery. These pillars were for centuries regarded by the circle-sailing seafarers of the Mediterranean as the limits of enterprise. Bacon chafed against the restrictions to enquiry imposed by the schoolmen. In the preface to the *Great Instauration* he says that "Sciences also have, as it were, their fatal columns." "Why," he remarks, "should we erect unto ourselves some few authors to stand like Hercules' Columns beyond which there should be no discovery of knowledge." The frontispiece to the "*Advancement of Learning*" represents a ship in full sail triumphantly passing through those barriers.

It is surely high time for the Republic of Republics to exalt the name of the greatest of its protagonists; and the president and promoters of the Bacon Society of America are to be congratulated on taking the initiative.

Hepworth Dixon lamented the oblivion into which the name of Francis Bacon as a founder of the United States had been permitted to fall. He looked forward to the day when "the people of the Great Republic would give the great and august name of Bacon to one of their splendid cities." In the light of new knowledge, they might well do even more than this. If the United States were to erect to the memory of Francis Bacon, Lord Verulam, Viscount St. Alban, a twin statue, as noble and impressive as that of "Liberty," which stands now at the portal of their ocean gateway, it would be no more than a just tribute to one to whom they owe so much, and whom the intelligence of the world delights to honour.

JOHN A. COCKBURN.

---

## CONCEALED METHODS OF EXPRESSION IN ENGLISH LITERATURE

(By Geo. J. Pfeiffer, Ph. D.)

Few people, even among those well read, are aware of the very extensive use made by many authors of methods of expression more or less concealed by artificial means. This practice may be traced back into remote antiquity among all the more civilized nations, and must be reckoned with as an important factor in their intellectual development. It arose from a variety

of causes and motives; for example, desire for exclusive control of valuable knowledge, self-protection in free thought and statement against repressive despotism of one kind or another, or against the opposition of ignorance and selfish interests with their attendant ills. Our wise Shakespeare with his usual accuracy and grace of speech unburdens his heart through the sententious Jaques about this unhappy state of affairs thus: "Giue me leaue to speak my minde, and I will through and through cleanse the foule bodie of th' infected world, if they will patiently receiue my medicine."\* By skillful artifice, too, could the shafts of satire be securely shot; the identity of anonymous and pseudonymous authorship revealed without risk of dangerous notoriety, and a graceful compliment offered to powerful patron or friend.

During the Renaissance period in Europe the symbolic, allegorical, veiled, mystical, and other more or less involved and indirect styles of literary composition attained extraordinary favor. A veritable mania for mystification possessed the learned world in the fifteenth, sixteenth and seventeenth centuries, so effectively excluding the uninitiated or merely unlearned outsiders, that, with ensuing political, philosophical and religious revolutions, the knowledge of such enigmatical methods of expression, as they are also sometimes called, has been largely lost. In consequence, much of the true thoughts and feelings, as well as historic information put into those writings, has been overlooked or misunderstood, so that such facts are in our present state of mind difficult to realize and recover.

It will surprise any one not familiar with the matters thus but briefly referred to, to learn what a modern specialist is moved to say on this subject, the bibliophile Monsieur Fernand Drujon, who published in 1888 at Paris his important work on Books Requiring Keys, "*Les Livres à Clef*." We read in his preface: (translated)

"Every book containing real facts, or allusions to real facts, dissimulated under enigmatic veils, more or less transparent,—every book introducing real personages, or making allusion to real personages under feigned or altered names,—is a book requiring a key," (*unlivre à clef*).

"The key of a book of this nature is nothing else than the explanation of the enigmatic characters, or of the feigned names which it contains."

"There is much to say about the infinite diversity of works comprising the category of books with keys,—about the various motives which inspired their authors,—about the

---

\*Note—This quotation is in the spelling of the first Shakespeare folio, for we believe that the actual spelling of any old edition quoted should be followed, as closely as possible.

artifices more or less ingenious, which they employed to disguise liberal or censurable ideas, beneficial or malicious thoughts."

The learned author points out some of the devices used, suggests the chief motive for them, and mentions some published and unpublished works, with explanations. He says in another place:

"It is also very certain that divers works to which I have been able to devote only a few lines, belong into the category of books with keys; such are, for example, the works of Swedenborg, for which the "hieroglyphic key" has been made,—the "Comédie Humaine" of Balzac,—the majority of the works of the Marquis de Sade,—the works of the poet Spenser"; (note that!) etc., etc.,—"but each of these keys, if ever they can be made, will require years of labour, and the collective efforts of several erudite men."

The author enumerates many other works, among them:

Satyro—Mastix (1602) by Thomas Dekker,—The Poetaster (1601) by Ben Jonson,—the Argenis (1630) of John Barclay, with key,—the Satyricon (1637) of John Barclay, with key,—Macarise, ou La Reine des Isles Fortunées (1664) by François Hedelin,—Albion and Albanus, an opera (1685) by John Dryden,—The Hind and the Panther (1687) by the same,—Les Caractères (1688) of La Bruyère,—Gulliver's Travels (1726) by Jonathan Swift,—Adventures of Roderick Random (1748) by Tobias Smollett,—A Sentimental Journey Through France and Italy (1768), and Tristram Shandy (1715-1768) by Laurence Sterne,—the Works of Rabelais (Gargantua, being Francis I., and Pantagruel, Henri II.),—the Works of Cyrano de Bergerac,—the Works of Moliere,—the Works of Voltaire,—the Works of Jean Jacques Rousseau,—Nouma Roumestan, and Fromont jeune et Risler aîné, both by the modern French author Alphonse Daudet.

He might have added many more, including works of the Troubadours and true Alchemists, the Rosicrucians, Francis Bacon, William Shakespeare, Robert Burton, Ben Jonson, William Camden, Izaak Walton, Daniel Defoe,—of a host of Italians, including Dante Alighieri, Petrarch and Boccaccio,—of the Frenchman, Blaise de Vigenère (especially "Les Images ou tableaux de platte peinture des deux Philostrates sophistes grecs," etc., 1637),—of the Germans "Gustavus Selenus" (pseudonym of the versatile ~~Augustus, Jr. Duke of Brunswick-Lüneburg~~ <sup>Law to King James I. of England</sup>,—his Cryptomenitices et Cryptographiæ (1624), and Goethe, Schiller, Heine, Novalis, etc.

To study old authors from modernized reprints, in which the text and appearance of the original or early printed pages has

been for whatever reason changed, is fundamentally wrong, and no doubt accounts for the strange fact that the solution of many important literary problems has not yet been achieved.

Any alteration of an original text, no matter how good the intention, destroys its value for first-hand scientific study; an author's veiled or concealed meaning, or some subtle hint or typographical proof of it, may thus be utterly lost, and his very aim and art destroyed. It is a kind of sacrilege, nothing less,—a falsification of the truth.

The scholarly Isaac Disraeli, father of the more famous Earl of Beaconsfield, on the other hand, points out the advantages of revision by authors themselves, and the particular value of first editions, in his "Curiosities of Literature" (Vol. 1., articles: The Bibliomania and Errata)

"There is an advantage," he says, "in comparing the first with subsequent editions; for among other things, we feel great satisfaction in tracing the variations of a work, when a man of genius has revised it. There are also other secrets well known to the intelligent curious, who are versed in affairs relating to books. Many first editions are not to be purchased for the treble value of later ones. Let no lover of books be too hastily censured for his passion, which, if he indulges with judgment, is useful."

As an illustration he speaks amusingly of Errata, the errors in the letter-press of a book, often assembled and corrected in a little table at its end.

"Besides the ordinary errata, which happen in printing a work, others have been purposely committed that the errata may contain what is not permitted to appear in the body of the work. Wherever the inquisition had any power, particularly in Rome, it was not allowed to employ the word *fatum*, or *fata*" (that is: fate or the Fates,—Ed.) "in any book. An author, desirous of using the latter word, adroitly invented this scheme: he had printed in his book *facta*" (that is: deeds or acts,—Ed.), "and in the Errata he put, 'for *facta*, read *fata*.'"

Many other curious and amusing examples are cited; among them this:

"At the close of a silly book, the author as usual printed the word FINIS.—A wit put this among the errata with this pointed couplet:

'FINIS!—An error, or a lye, my friend!  
In writing foolish books—there is no end!'"

Even Rare Ben Jonson has a few words on this subject in his Discoveries:

"But, some will say, Criticks are a kind of Tinkers; that make more faults, then they mend ordinarily." . . . "It is true, many bodies are the worse for meddling with: And the multitude of Physicians hath destroyed many sound Patients, with their wrong practise. But the office of a true

Critick, or Censor, is, not to throw by a letter any where, or damne an innocent Syllabe, but lay the words together, and amend them; judge sincerely of the Author, and his matter, which is the signe of solid, and perfect learning in a man."

The necessity to use unadulterated texts for serious literary study will be conceded; but the actual existence and use in books of any secret methods of expression might still be doubted, and even denied. To prove, therefore, the knowledge and use of such methods in the older literature of England by original examples or quotations from the authors themselves is my next aim, and I will call for my first witness the renowned Englishman of the thirteenth century, ROGER BACON, the Franciscan friar, who was known as the Doctor Admirabilis, studied at Oxford and Paris, and was deeply learned in languages, alchemy, optics, and many other sciences, including secret writing.

He has been designated by H. G. Wells one of the greatest men in history, and at this very time special interest in him has been revived by the recent transfer to this country of one of his manuscript works, the property of Mr. Wilfrid M. Voynich. This thirteenth century literary treasure seems to be written in most intricate ciphers, which are now being decoded by Professors William R. Newbold and C. E. McClurg of the University of Pennsylvania; and its discovery has a further value on account of what Roger Bacon has to say about methods of secret writing in his Latin treatise on "The Admirable Power and Art of Nature." This is contained in a larger work, translated into English, and published at London in 1597, under the title "The Myrror of Alchemy." The following extracts are taken, however, from Ethan Allen Hitchcock's remarkable book on "Swedenborg, a Hermetic Philosopher" (New York, 1858; pp. 198-202):

"It is reputed a great folly to give an ass lettuce, when thistles will serve his turn; and he impaireth the majesty of things who divulgeth mysteries. And they are no longer to be termed secrets, when the multitude is acquainted with them." . . .

"Now, the cause of this concealment among all wise men, is, the contempt and neglect of the secrets of wisdom by the vulgar sort, who know not how to use those things which are most excellent" . . . "He is worse than mad that publisheth any secret, unless (by mystical writing, is meant) he conceal it from the multitude, and in such wise deliver it, that even the studious and learned shall hardly understand it."

"This hath been the course which wise men have observed from the beginning, who by many means have hidden the secrets of wisdom from the common people."

"Some have used characters and verses, and divers other riddles and figurative speeches."

"And an infinite number of things are found in many books

and sciences obscured with such dark speeches, that no man can understand them without a teacher."

"Thirdly, some have hidden their secrets by their modes of writing; as, namely, by using consonants only: so that no man can read them, unless he knows the signification of the words:—and this was usual among the Jews, Chaldaeans, Syrians, and Arabians, yea, and the Grecians too: and therefore, there is a great concealing with them, but especially with the Jews;" . . . . .

"Fourthly, things are obscured by the admixture of letters of divers kinds; and thus hath Ethicus the Astronomer concealed his wisdom, writing the same with Hebrew, Greek and Latin letters, all in a row."

"Fifthly, they hide their secrets, writing them with other letters than are used in their country," and so forth.

He concludes this most instructive passage by saying:

"I deemed it necessary to touch these tricks of obscurity, because haply myself may be constrained, through the greatness of the secrets which I shall handle, to use some of them, so that, at the least, I might help thee to my power."

No wonder that the deeply studious Hitchcock, who became later a Civil War general in the Federal Army, and was endowed with an unusually clear unbiassed mind, should exclaim with astonishment, upon discovering these highly significant words of Roger Bacon: "he has taken such especial pains to prepare his reader for his mystical writing, that it seems wonderful how the subject at least of his treatise should have escaped observation, as it appears to have done."

Roger Bacon was an Alchemist, and all true alchemists practised similar secret, and deliberately obscured or concealed methods of writing. They were the pioneers of natural philosophy in the prevailing darkness of the Middle Ages; they lived a more or less retired life, working in mysterious laboratories, no doubt with occasional explosions and other terrifying results; they wrote in a most fantastic jargon. All these things in those ignorant and superstitious times brought them into disrepute with the common people as necromancers and magicians in league with the devil, and exposed them to dangerous persecution. There were, of course, also impostors and swindlers among them, who exploited popular credulity and greed by claiming ability to make gold out of base metal, for a consideration; but the genuine alchemists were in reality advanced thinkers and reformers with a decidedly ethical or religious aim.

"The salvation of man," says Hitchcock in his "Alchemy and the Alchemists," "his transformation from evil to good, from a state of nature to a state of grace, was symbolized under the figure of the transmutation of metals. The writings of the alchemists are all symbolical; and under the words, gold, silver, sol, luna, wine, and a thousand other words and expressions, in-

finitely varied, may be found their opinions upon the great questions of God, Nature and Man. Their literal sense is often no sense at all." (The best proof in itself that their writings were not meant to be literally understood, any more than the fables, mythologies and religions of the ancient world. In all such cases the Real in Nature and Life must be looked for under the symbols, which, if true, can then be translated into plain rational speech). "The most abundant warnings are given in the writings of the alchemists not to understand them literally. 'Let the studious reader,' says one, 'have a care of the manifold significations of words, for by deceitful windings, and doubtful, yea, contrary speeches (as it would seem) philosophers unfold their mysteries, with a desire of concealing or hiding the truth from the unworthy, not of sophisticating, or destroying it'."

Their peculiar methods of writing and teaching have one distinct merit: the student is compelled to labor and think for himself in order that by such self-improvement he may learn; he **must** seek to find, and is then often rewarded by the keen pleasure of first-hand discovery. I recall a personal experience which may serve for illustration:

One day, years ago, when, as an assistant in chemistry at Harvard University, I was browsing in its rich library, I pulled out from a row of antique brown leather backs a little volume on Alchemy. Its title-page bore the inscription (in part):

"CHYMICAL COLLECTIONS AND HERMETIC SECRETS, Translated by IAMES HASOLLE Qui est Mercuriophilus Anglicus" (who is the English lover of Mercury).

It was printed at London in 1650, and was composed in that mysterious jargon, which no doubt meant a lot of things to the author, but very little to a novice like me. The author himself I had never heard of before, and wondered who he might be. Soon after, continuing my examination of old alchemical books, I came upon a much more comprehensible one, which proved of absorbing interest, and of which I have since acquired an excellent copy. It had the strange title:

"THEATRUM CHEMICUM BRITANNICUM,"

was written or put together

"By ELIAS ASHMOLE Qui est Mercuriophilus Anglicus," and printed at London in 1652.

This Ashmole, according to the cyclopedias, was the greatest "virtuoso and curioso" of his day, a lawyer by profession, later a student at Oxford, dabbling in Astrology and Alchemy, a noted antiquarian, and founder in 1682 of the famous Ashmolean Museum, housed in a building erected by Christopher Wren.



It struck me that Ashmole called himself in this book, which is a collection of various alchemical writings with introduction and annotations by himself, "Mercuriophilus Anglicus," like that other writer Iames Hasolle. And it suddenly occurred to me, too, that this epithet, applied thus to both names, might be intended to convey to the reader, that they referred to the same person, and that IAMES HASOLLE was merely a pseudonym of ELIAS ASHMOLE. A certain similarity between the letters making up these two names finally suggested that the letters of Elias Ashmole's name were perhaps merely transposed to produce the other name; and a test shows this to be fact. I had in brief identified the unknown author Iames Hasolle; but later on I found this anagrammatic pseudonym of Elias Ashmole already noted in Drujon's "Livres à clef" (Books requiring keys) mentioned above.

The first piece printed in Ashmole's Chemical Theatre is "The Ordinall of Alchimy, written by Thomas Norton of Bristoll," begun, according to that author's own statement, in 1499; and Ashmole's first remarks in the annotations (p. 437) refer to it. The first line of the proem in that long metrical composition, and the first line each of the following seven chapters read thus:

- p. 6. TO the honor of God, One in Persons Three,
- p. 13. MAIStryeful marveyulous and Archimastrye
- p. 23. NORmandy nurished a Monke of late,
- p. 39. TONSile was a labourer in the fire
- p. 45. OF the grosse Warke now I will not spare,
- p. 52. BRISE by Surname when the change of Coyne  
was had,
- p. 92. TOWards the Matters of Concordance,
- p. 103. A parfet Master ye maie him call trowe" (the word  
"call" is redundant, but perhaps intended)

and Ashmole says:

"Pag. 6. 1 in. 1 TO the honor of God——"

FROM the first word of this Proeme, and the Initial letters of the six following chapters (discovered by Acromonosyllabiques and Sillabique Acrostiques) we may collect the Author's Name and place of Residence: For those letters, (together with the first line of the seventh Chapter) speak thus,

Thomas Norton of Briseto,  
A parfet Master ye maie him trowe.

Such like Francies were the results of the wisdome and humility of the Auncient Philosophers, (who when they intended not an absolute concealment of Persons, Names, Misteries, &c.) were wont to hide them by transpositions" (He might have added, 'like myself,'—Ed.) "Acrostiques, Isogrammatiques, Symphoniques, and the lyke (which the searching Sons of Arte might possibly unriddle, but) with designe to continue them to others, as concealed things."

The fantastic names here used belong to various artificial letter-devices.

At the end of the proem or introduction to this piece Norton invokes the dread of God's curse to prevent any tinkering with his text.

"Now Sovereigne Lord God me guide and speede,  
 For to my Matters as now I will proceede,  
 Praying all men which this Boke shall finde,  
 With devoute Prayers to have my soule in minde;  
 And that noe Man for better ne for worse,  
 Chaunge my writing for drede of Gods curse:  
 For where quick sentence shall seame not to be  
 Ther may wise men finde selcouthe previtye;  
 And chaunging of some one sillable  
 May make this Boke unprofitable.  
 Therefore trust not to one Reading or twaine,  
 But twenty tymes it would be over sayne;  
 For it conteyneth full ponderous sentence,  
 Albeit that it faute forme of Eloquence;  
 But the best thing that ye doe shall,  
 Is to reade many Bokes, and than this withall."

Besides the alchemists, there were other classes or writers in that age, who were well versed in secret or veiled methods of expression, and among them notably the poets. Chaucer, Gower, Leland and others are named as early ones quite familiar with alchemic lore; witness, for example, Chaucer's "Tale of the Chanons Yeoman," reprinted in full by Ashmole with useful annotations.

A fascinating little work to consider in the study of veiled or concealed writing is *The Shepheardes Calender*, published anonymously in 1579, and later included in the works of Edmund Spenser; and once more there are plain indications given of concealed things. In the prefatory Epistle of this collection of twelve poetical pieces written in the pastoral style, we read:

"Now as touching the generall dryft and purpose of his *Æglogues*, I mind not to say much, him selfe labouring to conceale it."

But this cannot be **seriously** meant; for, of course, if **real** concealment **had** been intended, nothing would certainly have been said about it. On the contrary, 't is merely a device of the clever author to excite the reader's curiosity, and induce him to look for interesting matter, which does not appear on the surface; for which purpose, indeed, the necessary help is immediately offered.

"Hereunto Haue I added," says the writer of the Epistle,

(possibly the author himself, playing hide-and-seek), "a certain

Glosse or scholion for the exposition of old wordes & harder phrases: for somuch as I knew many excellent & proper deuises both in wordes and matter vwould passe in the speedy course of reading, either as unknowen, or as not marked, and that in this kind, as in other vve might be equal to the learned of other nations, I thought good to take the paines vpon me, the rather for that by means of some familiar acquaintance I vvas made priuie to his counsell and secret meaning in them. . . ."

We have then to finde our way in this book once more through a deliberate maze of mystification, and that is why Drujon said that the works of Spenser require a key.

Each of the twelve poems has a gloss, and a most casual examination of these glosses reveals hidden or veiled matter in abundance; and often all disguise is then dropt, as in the following case.

The October eclogue contains the lines:

"Abandon then the base and viler clowne,  
Lyft by thy selfe out of the lowly dust:  
And sing of bloody Mars, of wars, and giusts,  
Turne thee to those that weld the awful crowne,  
To doubted Knights, whose woundlesse armour rusts,

And helmes unbruzed wexen dayly browne.  
There may thy Muse display her fluttryng wing,  
And stretch her selfe at large from East to West:  
Whither thou list in fayre Elisa rest,  
Or if thee please in bigger notes to sing,  
Aduance the worthy whome shee loueth best,  
That first the white beare to the stake did bring."

Elisa is, of course, Queen Elizabeth; and her best loved worthy? Well, he is cautiously "guessed at" in the gloss.

"He meaneth (as I guess)," says our trusty guide, "the most honorable and renowned the Erle of Leycester, who by his cognisance" (that is, the white bear brought to the stake, —Ed.) "(although the same be also proper to other) rather then by his name he bewrayeth," (that is, reveals), "being not likely, that the names of noble princes be knowvn to country clovvne."

The guarded allusion to the Queen's apparently well-known relations with Leicester is highly instructive. It was too dangerous a subject for quite open speech, but well adapted for subtle compliment to both.

In the January gloss we are informed first that

"COLIN Cloute) is a name not greatly vsed," . . . "Vnder

which name this Poete secretly shadoweth" (that is, conceals,—Ed.) "himself, as sometime did Virgil vnder the name of Tityrus,"

Further down we find that

"Hobbinol" (another personage mentioned in the January eclogue,—Ed.) "is a feigned country name, whereby, it being so commune and vsall seemeth to be hidden the person of some his very speciall & most familiar freend, whom he entirely and extraordinarily beloued".....

We read finally at the bottom of the same page:

"Rosalinde) is also a feigned name, vvhich being wel ordered, vvil bevvray" (that is, reveal,—Ed.) "the very name of hys loue and mistresse vvhom by that name he coloureth" (that is, represents or disguises,—Ed.)

Now, to well order that name Rosalinde, in order to discover what lady the poet actually had in mind, can mean only one thing; namely, to re-arrange or transpose the letters making it up in the proper way, whatever that might be. This would give no special difficulty, however, to the class of readers for whom *The Shepheardes Calender* was written, for the lady's identity was an open secret for them. She has always had, and still has a host of passionate admirers, and has been sung by many poets under many names. Modern ones alike feel her immortal charm, as the following little piece may testify:

#### TO ROSELINDA

Rose and Lily, Sun and Dove,  
I loved them all in dreams of Love;  
But, since I have known Thee, Thou art,  
O Rosalinde, the Queen of my heart.

Our Shake-speare, infinitely more learned than commonly believed, was, of course, also well aware of the secret, and has playfully alluded to it. Listen to the words of the enraptured lover Orlando, pinning sonnets to his Rosalinde on the trees of the imaginary Forest of Arden.

"Hang there my verse, in wnesse of my loue,  
And thou thrice crowned Queene of night suruey  
With thy chaste eye, from thy pale sphere aboue  
Thy Huntresse name, that my full life doth sway.  
O Rosalind, these trees shall be my Bookes,  
And in their barkes my thoughts lie charracter,  
That euerie eye, which in this Forrest looks,  
Shall see thy vertue witnest euery where.  
Run, run Orlando, carue on euery Tree,  
The faire, the chaste, and vnexpressiue shee."

Where is that "Huntresse name," that his full life doth sway?  
But thereby hangs a pleasant tale for another day.

A vast number of books was written in the 15th, 16th and 17th centuries about what I have called *Concealed Methods of Expression*; but that designation is not wholly correct, because a complete concealment, which is quite easy to effect, could never be found out. We are discussing rather methods for the *partial* concealment or disguising of an author's purpose, so that his meaning may not be immediately obvious. A reader's interest and curiosity are thus aroused, and if he have a favorable and ingenious mind, he will learn to observe and think for himself; he will derive peculiar pleasure from the free exercise of his wits, and profit greatly by the skill and knowledge thus gained from books of this class.

It is to be expected that "Some of the sowre sort will say it is nothing but a troublous ioy, and because they cannot attaine to it, will condemne it, least by commending it, they should discommend themselues. Others more milde, will grant it to bee a dainty deuise and disport of wit not without pleasure;"

These remarks applying well to our subject, though made more particularly about playing with anagrams, occur in William Camden's famous little collection of miscellanies entitled "*REMAINES CONCERNING BRITAINE*," (edition of 1623). William Camden, known as Learned Camden, was a great historian and antiquary, a friend and associate of Francis Bacon. It was he, who started Ben Jonson, a bricklayer's son, upon his literary career, and all he says deserves respect. We find him well informed and skilled in many of the literary tricks we are studying, —such as Anagrams, or Transpositions, Rebus, or Name-devices, Impreses or Heraldic Emblems and Mottoes. And why? Because he appears to have found them a delightful witty relaxation after serious work, and, as a man with grave official responsibilities, perhaps also helpful in other ways. His chapter on Anagrams is especially valuable, because he gives the rules for their construction, and numerous examples. It opens thus:

"THE onely Quint-essence that hitherto the Alchimy of wit" (An interesting reference to the intellectual nature of true Alchemy,—Ed.) "could draw out of names, is Anagrammatisme, or Metagrammatisme, which is a dissolution of a name truely written into his Letters, as his Elements, and a new connexion of it, by artificiall transposition, without addition, subtraction, or change of any letter, into different words,—making some perfect sense applyable to the person named."

"The precise in this practise strictly obseruing all the

parts of the definition, are onely bold with H, either in omitting or retaining it, for that it cannot challenge the right of a letter. But the licentiats somewhat licentiously, lest they should preiudice poetically liberty, will pardon themselves for doubling or relecting a letter, if the sence fall aptly, and thinke it no iniury to vse E for AE, V for W, S for Z, and C for K, and contrariwise."

"The French exceedingly admire and celebrate this faculty for the deepe and farre fetched antiquity, the piked fines and the mysticall significations thereby;".....

The chapter on Anagrams ends in the 1623 edition on p. 157, and this will be particularly discussed in some future paper. We will point out here only that a Mr. Tash "a special man in this faculty," is credited there with an anagram upon Sir Francis Bacon, and that immediately after is mentioned Mr. Hugh Holland, "peerelesse in this mystery." It is remarkable that this peerless master of mystification by artificial letter-devices was honored with a place among the eulogists at the head of the great Shakespeare folio of the same year as this book, 1623; his poem is entitled:

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

It is not unreasonable, therefore, to suppose that this little composition may be a worthy specimen of his matchless skill, and it should certainly be examined with care in this respect. (See

W. S. Booth, "Some Acrostic Signatures of Francis Bacon," Boston, 1909, p. 331).

On the same page 157 begins the chapter on Armories ("or Armes"), very appropriately described as "silent names." They also are a means of veiled expression, as we have already seen above in our quotation from the October eclogue of The Shepherdes Calender, where Leicester is referred to without mention of his name, but by his "cognizance," as the gloss-writer put it.

Page 197 (Fig. I.) of Camden's Remaines (1623) is of unusual interest for our present purpose. Its upper half bears the end of the chapter on IMPRESES, or heraldic emblems, and their mottoes. Its two last paragraphs contain Latin mottoes, stated to be anagrams, namely, "Dum illa, euincam" and "Nil malumcui Dea." It remains only to discover what name they stand for, and this the present writer succeeded in doing some

*Apparell.*

197

A Letter folded and sealed vp, superscribed, *Lege & relege*, was borne by another, and this last I referre to the readers consideration.

Confident was he in the goodnesse of his cause, and the Iustice of our Land, who onely pictured *Iustitia*, with her Balance and Sword, and this being an *Anagramme* of his name, *Dum illa, euincam.*

For whom also was deuised by his learned friend, *Pallas* defensue Shield with *Gorgons* head thereon, in respect of his late Soueraignes most gracious patronage of him, with this *Anagrammaticall* word, *Nil malum, cui Dea.*

*Apparell.*

O doubt but after the creation, mankinde went first naked, and in probabilitie might so haue continued. For that as Nature had armed other Creatures, with haire, bristles, shels and scales, so also man with skinn sufficient against the iniuries of the ayre. For in this cold Countrey in *Seuerus* time, the most Northerne *Britans* were all naked, and thereunto vse had so hardned them, according to that which a halfe naked poore Beggar answered in cold weather, to one warmly clad with his Furies, Muffes, and Sables about his necke, meruailling at his nakednesse: I as much meruaile how you can abide your face bare; for all my body is made of the same metall that your face is.

But a bashfull shamefastnesse in-bred in man, and withall a naturall desire of decency, and necessitie of couerture in extreame weather, first gaue occasion to inuent apparell, and after-

FIG. I. PAGE 197—FROM CAMDEN'S REMAINES, 1623.

years ago. The book is anonymously printed; but Ben Jonson had told William Drummond of Hawthornden upon a visit to Scotland, that it was written by William Camden; and so the writer ventured the guess, that perhaps these anagrams concealed the name of William Camden himself. A test at once proved this to be the case, each Latin motto being perfectly transposable, without addition, subtraction or change of a single letter, into VVilliam Camden. The two u's in each furnish the double U, or W. How old Camden must have chuckled over getting his name thus into the early editions of this book without its appearing on the title-page!

And who was Camden's learned friend, to whom he says he owed these devices? He doesn't mention any name, but we know that he had such a friend and patron in the most learned man of his age, in his own countryman Francis Bacon; and we may naturally ask whether his name too is not recorded on this page by some artificial letter-device.

Mention was made above of a syllabic acrostic placed by Thomas Norton of Bristol into the very structure of his Ordinal of Alchemy, and running there upon the first syllables of Proem and six Chapters following. Let us now examine on this page 197 (Fig. I.) of Camden's Remaines the beginnings of the five paragraphs,—a kind of typographical places very commonly employed for informing letter-devices. The initial capital letters, in ordinary Roman type, reading down, are: A C F O B, and a practised eye perceives at once that by simple transposition they yield the name F BACO, the Latin form of F BACON, which latter, indeed, would be obtained by simply adding to the other letters the large initial ornamental N in the lower half of the page. These observed facts are undeniable, and will or may not be taken as intentionally arranged, according to the extent of a reader's experience and judgment in such matters. Such arrangements of letters, called acrostic anagrams, are, however, of common occurrence in the literature of the Renaissance, and were used throughout the Divine Comedy by Dante, for instance, to produce names, and elucidate passages and allusions in the text they accompany, which would without them not yield their full or internal meaning. (Confer Walter Arensberg, *The Cryptography of Dante*, New York, 1921.)

Nor were the writers of the English Renaissance unacquainted with the methods for secret expression developed and widely put in use by the Italians. Ben Jonson refers to a well-known treatise on this subject by Giovanni Battista della Porta, entitled "DE FURTIVIS LITERARUM NOTIS" (On Concealed Characters



in Writing), published at Naples in 1563, and also later at Strasburg in a French translation (*Les Notes Occultes des Lettres*) in 1606. Ben's epigram No. XCII, "The New Cry," satirizing young up-start statesmen, contains the following lines:

"They all get **Porta**, for the sundry wayes  
 To write in cypher, and the severall keyes,  
 To ope' the character. They 'have found the sleight  
 With juyce of limons, onions' (dash) "to write,  
 To breake up seales, and close 'hem. And they know,  
 If the States make peace, how it will go  
 With England. All forbidden books they get,  
 And of the poulder-plot, they will talke yet."

The great Francis Bacon himself, Jonson's patron and employer, whom he named as the mark and acme of our language, whose genius was without a peer in recorded history, and who devoted a large part of the sixth book of his "Proficience and Advancement of Learning" (Oxford, 1640) to the arts of expression, did not for good reason omit reference to private or secret methods of uttering one's mind, including ciphers. He treats of all these in a masterly way, devoting much attention to a famous method of ciphering, which he says: "in truth, we devised in our youth, when we were at Paris: and is a thing that yet seemeth to us not worthy to be lost. It containeth the **highest degree of Cypher** which is to signifie *omnia per omnia*," meaning that there is no restriction whatsoever in applying its principle to any kind of matter and any kind of means for safely and secretly conveying it. He mentions also "the knowledge of **Discyphering**, or of Discreting **Cyphers**, though a man were utterly ignorant of the **Alphabet of the Cypher**," and as if to meet the objection that he was passing over these important things too slightly, remarks significantly: "Neither have we (in our opinion) touched these Arts perfunctorily, though cursorily; but with a piercing stile extracted the marrow and pith of them out of a masse of matter. The judgment hereof we referre to those who are most able to judge of these Arts." (p. 270).

Francis Bacon, like his great predecessor Roger Bacon three hundred years earlier, was familiar with many concealed methods of expression, but unlike him does not seem to have **openly** stated anywhere that he might use them in his own works. That would have been folly, in an unenlightened age and with his constant exposure to the intrigues and spies of unscrupulous political competitors and personal enemies. But there are abundant proofs, that he **did** make every allowance in composing and publishing his writings for just such conditions, which no doubt com-

pelled him to develop special private means for comparatively free speech and safe intercourse with kindred spirits. We must therefore be prepared to find Bacon and his confidential associates and literary helpers using all manner of extraordinary and even unheard-of devices, the very originality of these securing the protection so much needed for baffling suspicious opponents.

For illustrating Francis Bacon's caution and circumspection in issuing his works an excellent example is fortunately available, discovered by the writer some years ago, and this will at the same time demonstrate Bacon's ability to impart direct information by indirect means, and prove that he used concealed methods for delivering knowledge.

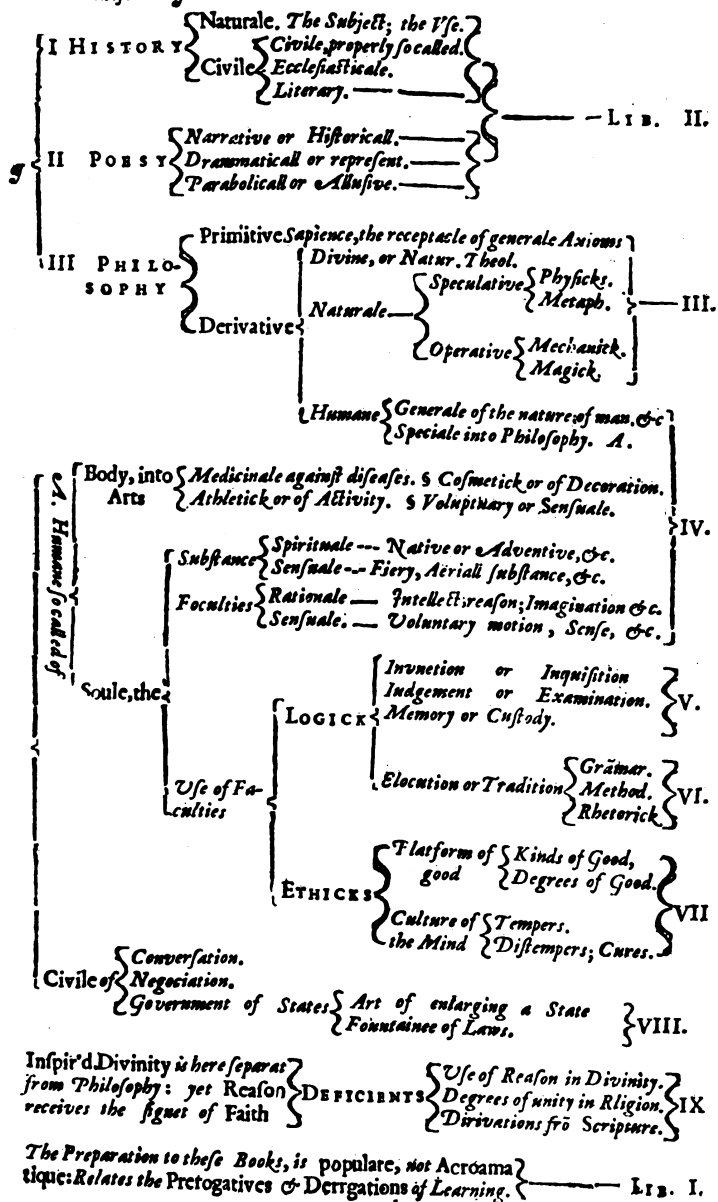
His faithful chaplain William Rawley, who describes himself (*Resuscitatio*, 1657, *Epistle to the Reader*) as "Having been employed, as an *Amanuensis*, or dayly instrument, to this Honourable Author; And acquainted with his Lordships Conceits, in the composing, of his Works, for many years together; Especially, in his writing Time;" . . . says in the *Life* of his master, written by himself for that book:

"I have been enduced to think; That if there were, a Beame of Knowledge, derived from God, upon any Man, in these Modern Times, it was upon Him. For though he was a great Reader of Books; yet he had not his Knowledge from Books; But from some Grounds, and Notions, from within Himself. Which, notwithstanding, he vented, with great Caution, and Circumspection. His Book, of *Instauratio Magna*, (which, in his own Account, was the chiefest, of his works,) was no Slight Imagination, or Fancy, of his Brain; But a Settled, and Concocted, Notion; The Production, of many years, Labour, and Travell. I my Self, have seen, at the least, Twelve Coppies, of the *Instauratio*; Revised, year by year, one after another; And every year altdred, and amended, in the Frame thereof; Till, at last, it came to that Modell, in which it was committed to the Presse:" . . .

It is clear that Bacon spent very special effort upon the perfection of this great philosophical work of his, of which the first part "*DE DIGNITATE ET AUGMENTIS SCIENTIARUM, Libri IX.*" was finally published in 1623. (The same year, by the way, as the first Shakespeare folio of plays). This noble volume contains very little prefatory matter,—only an *Epistle*, and a table of contents for Books II-IX, called *Partitiones Scientiarum*. Seventeen years after, in 1640, appeared at Oxford an English version of this work, printed by the university printer Leonard Lichfield; but this great book was given many pages of prefatory matter never published before, and of peculiar value. One particular page of it (*Fig. II.*) is of special interest for the subject we are discussing, and one can gather from it also an idea of the

The Emanation of SCIENCES, from the Intellectual  
Faculties of MEMORY IMAGINATION REASON.

From these --- g



extraordinarily methodical way in which Bacon planned and executed his literary work.

The title of this page reads:

**"The Emanation of SCIENCES, from the Intellectuale Faculties of MEMORY IMAGINATION REASON."**

From Memory emanates HISTORY, from Imagination POESY, and from Reason PHILOSOPHY;—and we must not fail to note in passing that the supposedly legal-minded, coldly dissecting Thinker Bacon names Poesy as a great branch of learning. After a profound consideration of its various kinds in the closing chapter XIII of Book II, he refers to it once more with delightfully eloquent words in the opening paragraph of Book III.

**"ALL History (Excellent KING) treads upon the Earth, and performs the office of a Guide, rather than of a light; and Poesy is, as it were a Dream of Knowledge; a sweet pleasing thing, full of variations; and would be thought to be somewhat inspired with Divine Rapture; which Dreams likewise pretend: but now it is time for me to awake, and to raise my selfe from the Earth, cutting the liquid Aire of Philosophy, and Sciences."**

But to return to our task from such dry legal terms! The three sciences mentioned as emanations are elaborately subdivided on the page here reproduced, and referred to the several books handling them in this volume, noted in order down the right margin. But in scanning these numbers a most remarkable fact is revealed, for the books are numbered from the top down as follows: LIB. II III IV V VI VII VIII IX, and LIB. I,—one observes with a start,—comes at the bottom! Yet in the text proper it precedes the others, as is natural. This change of order in the table is, however, not an error, but introduced with clear intent, as the statement of the subject-matter of book I shows. It reads:

**"The Preparation to these Books, is populare, not Acroamaticque: Relates the Prerogatives & Derrgations of Learning. LIB. I.** (Some copies have instead of "Preparation" the word "Apparatus," which also has that meaning.)

The little word "not" is printed in *italics*, to lend emphasis to the important information here given, that the contents of Book I, which serves merely as an introduction to the other books, are popular in nature,—I repeat, "*not* Acroamatique"; so that we are forced to conclude from this strong negative, that on the other hand books II-IX constitute the main body of this great work, and are on the contrary "acroamatique" in nature. We require, however, no dictionary to learn what this ponderous word of Greek derivation means; for Bacon tells us himself in this very work in book VI., chapter II, which treats of various methods for de-

livering knowledge, collectively designated as The Wisdome of Delivery. We insert here fac-similes of three original text-pages, 272-274 incl., (Figs. III-V.), in order to place the reader in possession of this valuable first-hand, unadulterated evidence; but the particular passage containing the sought-for definition of the word "acroamatic" will be found on p. 273 (Fig. IV.), and reads as follows:

**"Another diversity of Method followeth, in the intention like the former, but for most part contrary in the issue. In this both these Methods agree, that they separate the vulgar Auditors from the select; here they differ, that the former introduceth a more open way of Delivery than is usuall; the other (of which we shall now speake) a more reserved & secret. Let therefore the distinction of them be this, that the one is an Exotericall or revealed; the other an Acroamaticall, or concealed Method. For the same difference the Ancients specially observed in publishing Books, the same we will transferre to the manner it selfe of Delivery. So the Acroamatique Method was in use with the Writers of former Ages, and wisely, and with judgment applied, but that Acroamatique and AEnigmatique kind of expression is disgraced in these later times, by many who have made it as a dubious and false light, for the vent of their counterfeit merchandice. But the pretence thereof seemeth to be this, that by the intricate envelopings of Delivery, the Profane Vulgar may be removed from the secrets of Sciences; and they only admitted, which had either acquired the interpretation of Parables by Tradition from their Teachers; or by the sharpnesse and subtlety of their own wit, could pierce the veile."**

In other words, while the ancients published certain books only for private circulation, Bacon distinguishes here a **method of delivery of knowledge, or composing of books**, which shall be private, concealed or acroamatic. His very clear explanation, taken together with the conclusion forced upon us by the wholly unusual arrangement of the prefatory page about the Emanations of Sciences, is equivalent to distinct notice from the author himself that, while book I of the Advancement of Learning is only a popular preparatory introduction to his high subject, books II-IX, —the main body of the work,—contain a concealed method of delivery or expression, of thoughts and facts, which could not be more openly set forth. Book II. it should also be stated, opens with a formal proem, covering ten pages, indicating that the real entrance for properly qualified students,—or "Sons of Sapience," as Bacon calls them,—lies here!

The problem ahead of a reader, who would attempt the formidable Books of the Advancement of Learning, is therefore to discover, if possible, what concealed methods Bacon used, and

*inclose onely the drie and emptie huskes : So this kinde of Method brings forth fruitlesse Compendes , destroyes the substance of Sciences.*

II. Wherefore let the first difference of Method be set downe, to be either *Magistrall* or *Initiative* : neither do wee so understand the word *Initiative*, as if this should lay the ground-worke, the other raise the perfect building of Sciences; but in a farre different sense, (borrowing the word from sacred Ceremonies) wee call that *Initiative Method*, which discloseth and unvailles the Mysteries of Knowledges: For *Magistrall* teacheth, *Initiative* insinuateth : *Magistrall* requires our beliefe to what is delivered, but *Initiative* that it may rather be submitted to examination. The one delivers popular Sciences fit for Learners; the other Sciences as to the *Sornes* of Science : In summe, the one is referred to the use of Sciences as they now are; the other to their continuation, and further propagation. The latter of these, seemes to bee a deserted and an inclosed path. For Knowledges are now delivered, as if both Teacher and Scholler sought to lay claime to errour, as upon contract. For hee that teacheth, teacheth in such a manner as may best bee beleaved, not as may bee best examined : and hee that learneth, desires rather present satisfaction, then to expect a just and stayed enquirie; and rather not to doubt, then not to erre : So as both the Master, out of a desire of glorie, is watchfull, that hee betray not the weaknesse of his knowledge; and the Scholler, out of an averse disposition to labour, will not try his owne strength. But Knowledge, which is delivered as a thread to bee spunne on, ought to bee intimated (if it were possible) into the minde of another, in the same method wherein it was at first invented. And surely this may bee done in knowledge acquired by *Induction* : But in this same anticipated and prevented knowledge, which wee use, a man cannot easily say by what course of study hee came to the knowledge hee hath obtained. But yet certainly more or lesse a man may revisite his owne Knowledge, and measure over againe the

foor-

†  
TRADITIO  
LAMPADIS,  
SIVE ME-  
THODUS  
AD FILIOS.

footsteps of his *Knowledge*, and of his consent; and by this meanes so transplant *Science* into the mind of another, as it grew in his owne. For it is in *Arts*, as it is in *Plants*; if you meane to use the *Plant*, it is no matter for the *Roots*; but if you would remove into another soyle, than it is more assured to rest upon roots than slips. So the *Delivery* of *Knowledge*, as it is now used, doth present unto us faire *Bodies* indeed of *Sciences*, but without the *Roots*; good, doubtlesse for the *Carpenter*, but not for the *Planter*. But if you will have *Sciences* grow, you need not be so sollicitous for the *Bodies*; apply all your care that the *Roots* may be taken up sound, and entire, with some litle earth cleaving to them. Of which kind of *Delivery*, the *Method* of the *Mathematicques* in that subject hath some shadow, but generally I see it neither put in ure, nor put in *Inquisition*; and therefore number it amongst *DEFICIENTS*; and we will call it *Traditionem Lampadis*, the *Delivery of the Lampe*, or the *Method bequeathed to the sonnes of Sapience*.

¶ Another *delivery* of *Method* followeth, in the intention like the former, but for most part contrary in the issue. In this both these *Methods* agree, that they separate the vulgar *Auditors* from the *select*; here they differ, that the former introduceth a more open way of *Delivery* than is usuall; the other (of which we shall now speake) a more reserved & secret. Let therefore the distinction of them be this, that the one is an *Exoterick* or revealed; the other an *Acroamatick*, or concealed *Method*. For the same difference the *Ancients* specially observed in publishing Books, the same we will transerre to the manner it selfe of *Delivery*. So the *Acroamatique Method* was in use with the *Writers* of former Ages, and wisely, and with judgment applied; but that *Acroamatique* and *Ænigmatique* kind of expression is disgraced in these later times, by many who have made it as a dubious and false light, for the vent of their counterfeit merchandice. But the pretence thereof seemeth to be this, that by the intricate envelopings of *Delivery*, the *Prophane Vulgar* may be removed from the secrets of *Sciences*; and they only ad-

Mm

mitted,

FIG. IV. PAGE 273—FROM BACON'S ADVANCEMENT OF LEARNING, 1640.

mitted, which had either acquired the interpretation of Parables by Tradition from their Teachers ; or by the sharpness and subtlety of their own wit, could pierce the veil.

FIG. V. TOP OF PAGE 274—FROM BACON'S ADVANCEMENT OF LEARNING, 1640 (Continued from Fig. IV).

apply them to extracting what he has reserved for our information by such means alone. The example here adduced demonstrates sufficiently, we believe, that such investigations soberly and scientifically conducted are easily justifiable, and, indeed, require no defense.

It should be clear from all that has been said, even thus briefly, that concealed methods of expression in literature have been known and used in past ages by prominent writers, especially also in England; and that, therefore, the works of those, more than others, who mention such methods, must be examined with very unusual care for signs of them in the typography of their first, as well as other early editions, untouched by the devastating hands of ignorant, self-constituted critics, who, as Ben Jonson has said "make more faults, then they mend ordinarily." The acknowledged masters of letters in every country during the Renaissance period and immediately after will be found possessed of incomparably more depth of thought and subtle literary skill in openly or deviously expressing it, than they professed, and are given credit for in our day. They often attained by studied self-effacement such perfect objectivity in their art, as to make it pass for simple spontaneous Nature herself. Unless in our study of their works this is constantly borne in mind, we will err grievously in ascribing superciliously to ignorance or blind chance many things done by design; and this underestimating of past intellectual ability is one of the principal reasons why so many important literary problems concerning that age are still in a state of controversy, instead of being settled by facts, hidden but discoverable in true, unaltered texts. Therein lies our only hope ever to approach closely enough to those rare old masters, to learn for our present profit all the worldly wisdom they can teach.

GEORGE J. PFEIFFER, PH. D.



## FRANCIS BACON, OR FRANCIS TUDOR?

(By Amelie Deventer von Kunow of Weimar, Germany)

The name of Francis Tudor is still a new one for the learned and lay world of today, for it occurs as yet in no encyclopedia, historical or literary work. Nevertheless, it has been discovered and been known already for a number of years, by the explorers of Bacon's secret writings, although outside of the limited circles of the Bacon Societies of England, America, Austria, and Germany, their investigations have received but scant attention.

Who takes the trouble among the great majority of professional students to verify by checking-up those discovered and deciphered writings of Bacon? And how small is the number of those interested in the results which the investigators of Bacon's cryptography offer! Worthy of admiration surely, and deserving of wider attention, are the labors of those decipherers who have uncovered wholly new facts about Francis Bacon's, or rather Tudor's, person and life, for they have discovered already some years ago that the philosopher and statesman, Francis Bacon was a real Tudor by birth, and also the author of the "Shakespeare" plays and sonnets. Because their decipherings, however, contradict all earlier historical and literary work, they obtain neither due consideration nor credence. No doubt the largely prevailing ignorance of cryptography in general, and of the cipher methods invented by Francis Bacon in particular, affords some excuse for, and contributes toward this lack of interest in the achieved cipher solutions of Bacon's secret writings; so that it is for this reason especially regrettable that the learned world has taken so unsympathetic an attitude. Cryptography is a special field of study made effective by old and new works about this art, and the examination of many secret writings themselves, and these enable us to follow the numerous systems and their uses for the greatest variety of purposes through successive centuries. To discuss this subject in greater detail is not the object of this essay, but it should be emphasized that the invention and use of cipher-methods flourished to the highest degree in the 15th and 16th centuries in all European countries, and especially at all courts of princes.

Although this is well known to most professional students, they persist nevertheless in doubting the discovery and correct solution of many so-called Bacon cipher-works, and even hold them in contempt; but it is cheap and futile criticism, when academic pedants superciliously look down upon decipherers not

academically trained; for when once a cipher-solution or key has been found, it is a mere mechanical labor to solve the cipher writing, and this is practised with the greatest success by the experts trained in such work for diplomacy, the secret police, etc.

The doubts about authenticity of the discovery and solution of Bacon's secret writings are best counteracted by the discovery in the archives of the various countries of documents and records hitherto unknown, especially of such, as historians are compelled to recognize either as state papers, or as valuable material from private archives and libraries, and which demonstrably tally in their main points with the disclosures of the cipher writings of Francis Tudor.

Such discovery of documents and nonciphered letters has been the good fortune of the writer, during several years of her researches about Francis Bacon. The leads which she laboriously followed step by step in Europe, from North to South and again northward in tracing the far-reaching relationships of Bacon's career, reveal a number of confirmations of the greatest importance for the final clearing up of the facts buried for centuries under the rubbish heaps of historical lies.

Francis Bacon was by birth not a Bacon, but a Tudor. He was the legitimate first-born son of Queen Elizabeth by a secret marriage to Robert Dudley, Earl of Leicester and Robert Essex was his own brother, as the second son of this union. \*

\*NOTE:—While the editor assumes no responsibility for any statements made in these papers, it is remarkable that John Davies of Hereford in his "Scourge of Folly" (1610), addresses a sonnet "To the royall, "(!)" ingenious, all-learned Knight,—Sr Francis Bacon," which is here reprinted from the late Sir Edwin Durning-Lawrence's book "Bacon is Shakespeare." This sonnet is also highly interesting on account of its reference to Bacon's poetic pastimes, apparently habitual and well known to some people.

"To the royall, ingenious, and all-learned  
Knight,—

Sr Francis Bacon

Thy bounty and the Beauty of thy Witt  
Comprised in Lists of Law and learned Arts,  
Each making thee for great Imployment fitt  
Which now thou hast, (though short of thy deserts)  
Compells my pen to let fall shining Inke  
And to bedew the Baies that deck thy Front;  
And to thy health in Helicon to drinke  
As to her Bellamour the Muse is wont:  
For thou dost her embosom; and dost vse  
Her company for sport twixt grave affaires;  
So vtterst Law the liuelyer through thy Muse.  
And for that all thy Notes are sweetest Aires;  
My Muse thus notes thy worth in eu'ry Line,  
With yncke which thus she sugers; so, to shine."

With this discovery may be brought into chronological relationship also the later events of Francis Tudor's life, as developed from various and numerous nonciphered sources, which have been either unknown to historians or disregarded by them. All that the historians have heretofore brought forward about Francis Bacon was based, for principal authority, on Camden's annals.

An old work, however, which appeared first in France in the 17th century and which among other things contains also a lengthy treatise on Francis Bacon deserves mention; namely "*Le Dictionnaire historique et critique* by Pierre Bayle," 2 vols., Rotterdam 1697;—later enlarged and improved editions (with biography of the philosopher Bayle) by Maizeau in 4 vols.,—and numerous translations, for instance into German, by Prof. Johann Christian Gottsched 1741-44.

In this German translation, which was published at Leipzig, one may read on page 358 about Francis Bacon that the people during his youth did not consider him to be a son of the "Bacon" family, but a foster child of Nicholas Bacon, Lord Keeper of the Great Seal, under Queen Elizabeth, sprung from a shepherd family. Later on this assumption was dropped, and many considered Francis as a scion of higher descent!

But this bit of information is given quite briefly without any corroboration or other conclusive disclosure. For the rest, Bayle's report about Francis Bacon contains only a meager description of his intellectual works and his person. A book which appeared in Amsterdam in 1750 is likewise worthy of note: "*Le Nouveau Dictionnaire historique et critique pour servir de supplément ou Continuation au Dictionnaire historique et critique de M. Pierre Bayle par Jacques Georges de Chauffepie.*" This "*Nouveau Dictionnaire*" declares that the deserts and talents of that great man Francis Bacon were worthy of a more detailed description than given by Bayle. Chauffepie lays stress upon the philosophical, historical and moral literary works of Francis, but in general adheres to the traditions as Camden has recorded them.

---

We are well aware that the word "royall" may be taken here to mean magnanimous, generous in gifts, and the like; and will naturally be so understood by most readers. An example of use in this figurative sense occurs in *The Merchant of Venice*, ((1623 folio, Comedies, p. 175, col. 2):

"How doth that royal Merchant good Anthonio;"

But for that very reason the word could also quite safely carry a pointed allusion to royal descent, for those who might know; and this possibility should, therefore, at least be mentioned.

While Bayle emphasizes the faults of Francis, Chaufepie endeavors on the contrary to diminish them and so do him more justice.

That the true image of this superlatively great man continued to fade away already in the 17th century was occasioned by the changeful political events in England, which had their beginnings already during his lifetime.

The rising storm-waves of the successive historical events in England, which Francis still witnessed in part during his lifetime, and which afterwards raged on, permitted his memory to be preserved and honored only in the narrow circle of his friends. The English Revolution, the two Civil Wars, the execution of Charles I, and the political disturbances combined with religious struggles,—finally the Republic under Cromwell,—all these had crowded into the background those questions which had arisen earlier, as well as any general interest, about the unique statesman and philosopher, Francis Bacon.

The closing of the theatres by the Puritans also caused a forgetting for a century of the Shakespeare plays; and later on they were without doubt and after some quarrelsome disputes simply revived as the poetical works of the long since forgotten actor.

Francis, however, was held to be in his own country the erstwhile deposed Lord Chancellor, who in 1626 was presumed to have been laid to rest at St. Albans, and then received the well-known monument there in the church of St. Michael through the devotion of his secretary. The majority of his contemporaries therefore remained subject to all kinds of false and unconfirmed suppositions.

Only an intimate circle of friends, and those scattered over various countries, were enlightened about his true life and fate, but all of them had, according to the then prevailing custom of "Bonds" and in this case as members of Bacon's "Secret Society" sworn utter silence about their knowledge of his secrets.

Hence there remained to be accepted as facts by the next-following generation, only what the annals of Camden had recorded of him, besides the works already published by him, and further the publication of divers manuscripts by men especially selected by him. These various editors, carefully selected by Francis, as well as his directions for the custody of manuscripts not to be published, permit our concluding that he left behind, in part, such as he desired to have kept secret for the time immediately after his death and yet securely preserved.

In the examination of and further search for Bacon manu-

scripts, it is worthy of note that after more or less considerable intervals, some heretofore unknown manuscripts still continue to be found by investigators, and we have even today to reckon with the possibility of discovering new ones in some of the archives of divers countries. Researches about Francis Tudor can therefore by no means be regarded as terminated, but rather advanced already so far, that we may rely on archival proofs to determine his status as a Tudor, and in this connection, on the strength of nonciphered letters, as the author of the dramas.

It requires indefatigable labor to make headway against the historical falsehood set on foot by Camden's *Annals*, and for centuries past as firmly anchored as military fortifications. Camden's representations arose at the court of Elizabeth and James I, under the influence of Bacon's enemies, making it appear to the unsuspecting student that the historian Camden himself was one of them.

Spedding was the first who succeeded in shedding a more favorable light upon the great Bacon, by publishing his philosophical and other works in 7 volumes, and his letters in 7 more, and giving in so doing many suggestions for a more correct appreciation of that greatly misjudged man. Yet he, too, fears, as he says in his preface, being accused of too one-sided a view of him.

In this we see proof that until the end of the last century, when the last volumes of Spedding's standard work appeared, the old ignorant prejudices against Bacon still prevailed.

It remains, therefore, an interesting task for our own age, after tearing asunder the tissue of the principal lies about Francis Tudor to study him as the **great Tudor**, and the entire literature which flowed from his golden pen, as the intellectual creations of the man in whom was embodied to an incomparable degree, that genius which, extending its power afar through the centuries, must be conceded to be the greatest glory of England, and at the same time the international property of all lovers of learning and literature.

In the course of these researches, not only the burning question arises of "Bacon or Shakspeare." The investigator's probe must penetrate much deeper, in order to grasp all the manifold single facts of the life of this prince, equipped with Tudor strength, who, chastened by the experiences of a bitter fate, full of self-denials, both as philosopher and greatest poet, explored and illumined all the vital questions affecting mankind, with the profound wisdom and the rich creative power of his genius.

Even though his philosophical works must be measured by the standard of the opinions of his age, those writings nevertheless give proof of a vision far beyond it. By his eminent powers of mind, he far outranked his contemporaries. There is hardly a field of knowledge in which he has not proved himself a master. His eloquence made him a famous parliamentary orator. Spedding points out the brilliant literary style of his works, and even testifies that he far excelled the best of contemporary authors, in forceful forms of speech and expression. He asserts, too that his majestic language may be placed on a par with only one other,—the mighty language of Shakespeare!

Spedding had advanced thus far, but unhappily it was denied him to perceive the truth, namely that under the pseudonym "Shakespeare" was hidden the philosopher Francis Tudor.

It will remain a vain effort of literary historians to continue to hold up the uneducated actor Shakspeare as the poet of the "Shakespeare" dramas by all manner of artificial and strained proofs.

Whoever, like myself, has had the good fortune to approach the study of Francis Bacon and his works, without any foreknowledge whatever of this particular contention about "Bacon or Shakespeare" and without any previous acquaintance with Bacon's secret cipher works, which I admire all the more now,—may well follow as a guide for his investigations the method recommended by the famous historian Leopold von Ranke, who says: "Modern history is no longer to be based upon the reports of even contemporary historians, let alone upon further elaborations derived from them, but rather to be built upon the accounts of eye-witnesses and the most genuine actual documents." In pursuing such a method, the explorer of the past becomes aware that he must spare no means or effort to reach the original sources and to ferret them out in the various countries.

By the discovery of these original documents, which, however, can by no means be as yet considered exhausted, the comparison of the truth with the discoveries of decipherers about Francis Tudor, is gratly facilitated and their decipherings should therefore be received with satisfaction.

By the Tudor discovery the motives of the prince who disguised his identity as a composer of drama and sonnets under the pseudonym of "Shakespeare" become for the first time intelligible, for a son of the Bacon family would not as such have needed so complete a disguise. The numerous allusions to his person and the English court, which the poems present in both metaphor and allegory, endangered his life. Therefore he left it to "future ages" (FIG. II. TABLE—FROM BACON'S ADVANCEMENT OF LEARNING, 1640)

Belongs to foot of p. 27

and foreign nations" as he says in his Will, to discover his true name.

His genius shines radiantly upon us from the dramas. Although he draws, in part, upon history for his material, his power is still manifest in that he does not confine himself too closely to historical facts as reported in the chronicles. He further leads us into the realm of legends, dating back to the earliest English and Scottish times. Whatever the subject he may select, he shows himself invariably to be a master in his choice of the historically grand moments. He touches upon situations of high significance. It is either the intrusion of ecclesiastical power into internal political quarrels, as in King John Lackland; or he shows, as in Richard II, the well justified fall of a monarch, who oversteps the boundaries of moral right. In Henry IV he demonstrates the opposition with which continually a usurper meets from the very vassals who put him upon the throne, until he dies prematurely of his royal cares.

Many more grand moments from history may be found in the plays, but religious and parliamentary quarrels Francis avoids bringing upon the stage, as I show more fully in my book on "Francis Bacon, Last of the Tudors." Thus he avoids touching in King John upon the matters which finally led to the Magna Charta. For, seeing the approaching revolution, he chooses for the description of such popular uprisings events from Roman history; and how dramatically forceful in Julius Caesar are the contrasting words which first give reason to justify the murder of Caesar, but immediately after praise his worthy deeds.

In the manner of his literary treatment, Francis adapted himself to the minds of his contemporaries. He intermingles the greatest events with petty trivialities. Always, however, he pursues his educative purpose of holding up a mirror to his times, and leading the spectator or reader with delicately discriminating psychological knowledge through the labyrinth of the emotions and struggles of the human soul. Only after the greatest sacrifices and the keenest internal conflicts successfully fought through, was it possible for his emerging clarified character, by the help of his supreme genius, of inherited Tudor strength and of his acquired wisdom to create the works which won for him imperishable fame.

A. DEVENTER VON KUNOW.

Translation by a member of the Society.

## FRANCIS BACON AND THE ROYAL SOCIETY

By Geo. J. Pfeiffer, Ph. D.

It is often said, that the human race, meaning the most civilized portion of it, has advanced, in the knowledge of Nature and the control of her powers, more rapidly in the last two or three hundred years, than in all preceding ages taken together. And yet, the One Man, to whom this stupendous achievement is due more than to any other single person,—namely Francis Bacon,—has not to this day been honored by any public recognition or monument in the least degree proportionable to the magnitude of his services. Were the full truth known, the scope of his aims and the success with which he carried them out would, we believe, stagger the imagination. He combined in his single person such extraordinary natural gifts and acquired abilities, that Gilbert Wats in his dedication to Prince Charles, grandson of King James I. of England, of the first English edition of Bacon's nine books "Of the Proficiency and Advancement of Learning," published at Oxford in 1640, says that: "with great applause he acted both these high parts, of the greatest Scholler and the greatest States-man of his time: and so quit himselfe in both, as one and the same Person in title and merit, became Lord Keeper of the Great Seale of England, and of the Great Seale of Nature both at once, which is a mystery beyond the comprehension of his own times, and a miracle requires a great measure of faith in Posterity to believe it."

Posterity, as a whole, is still very far indeed from that great measure of faith required for accepting the extravagant praises bestowed upon Bacon by a host of contemporaries, who knew him well; but the truth has dawned in many open and independent minds, and the day is fast approaching when Justice can and will be done to the personal character and achievements of the greatest modern benefactor of mankind.

One cause of Bacon's remarkable success in promoting his numerous reform ideas was his early realization that they would require the combined abilities and labors of many competent men in many succeeding ages. He was inspired (to use his own words) by a "sincere and propense affection to promote the good of Mankind. Truly he esteemed other ambition whatsoever, inferior to the businesse he had in hand;" and he trusted that he had given this work "not contemptible beginnings; that the prosperous succeſſe of mankind" would "give it issue; and peradven-



ture such, as men in this present state of mind and imployments" could "not easily conceive and Comprehend." An astounding forecast to make for that day! So he was always on the look-out for helpful talent, and frankly says in that famous letter he wrote to the Lord Treasurer Burghley in which he mentions his "vast Contemplative Ends,"—at the age of 31, when he felt himself waxing "now somewhat ancient"!—"I doe easily see, that Place of any reasonable countenance, doth bring commandement, of more Wits, than a Mans owne; which is the Thing (sic) I greatly affect." For this reason he naturally had also a most friendly regard for the universities of Oxford and Cambridge, who appreciatively honored him; and further conceived the particular new idea of an association of properly qualified investigators for the systematic study of Nature by experimental research.

There was a tentative beginning of such concerted endeavor already during his own life time; but the Revolution intervened to prevent work on a larger and more enduring scale. It was not until after the Restoration, or more precisely in the year 1660, that the world-famous institution for philosophical Nature study, known as The Royal Society, was founded at London.

This epoch-making event and the chain of circumstances that led up to it are described in *The History of the Royal Society of London for the Improving of Natural Knowledge*, written by Thomas Sprat, (1635-1713) Bishop of Rochester, and published at London in 1667.

We will quote from this authoritative but rather rare book, which may be found in some of our larger city and college libraries, some pertinent passages relating to the subject in hand. The author describes the state of philosophy in ancient times and in the Middle Ages, which latter were "like the quiet of the night, which is dark withall." "Under the Bishops of Rome," he says "for a long space together men lay in a profound sleep. Of the Universal ignorance of those times; let it suffice to take the Testimony of William of Malmesbury, one of our antient English Historians who says, That even among the Priests themselves, he was a Miracle that could understand Latine."

"It was"———"some space after the end of the Civil Wars at Oxford in Dr. Wilkins his lodgings, in Wadham College, which was then the place of Resort for Vertuous, and Learned Men, that the first meetings were made, which laid the foundation of all this that follow'd. The University had at that time, many Members of its own, who had begun a free way of reasoning; and was also frequented by some Gentlemen of Philosophical Minds, whom the misfortunes of the Kingdom, and the security and ease of a retirement amongst Gown-men, had drawn thither."

These men began to consider a permanent organization, and "while they were thus ordering their platform, there came forth a Treatise, which much hastened its contrivance; and that was a Proposal by Master Cowley, of erecting a Philosophical College "at some place near London with liberal Salaries for a competent number of Learned Men, to whom should be committed the operations of Natural Experiments."

Later "The Place where they assembled was Gresham College"—"Here the Royal Society has one publick Room to meet in, another for a repository to keep their Instruments, Books, Rarities, Papers, and whatever else belongs to them:" They practised "equality of respect to all persons."

There follows presently a discussion of new philosophers,—three sorts of them he enumerates,—and we must now quote in full the remarkable tribute Bishop Sprat here gives to the Lord Bacon. It is an intellectual portrait painted by a man of the next generation in a position to know the facts current among the older contemporaries of the great Master.

"The Third sort of new Philosophers, have been those, who have not only disagreed with the Antients, but have also proposed to themselves the right Course of slow, and sure experimenting; and have prosecuted it as far, as the shortness of their own Lives, or the multiplicity of their other affairs, or the narrowness of their Fortunes, have given them leave: Such as these, we are to expect to be but few; for they must divest themselves of many vain conceptions, and overcome a thousand false Images, which lye like Monsters in their way, before they can get as far as this. And of these I shall onely mention one great Man, who had the true Imagination of the whole of this Enterprise, as it is now set on foot; and that is the Lord Bacon. In whose Books there are every where scattered the best arguments that can be produc'd for the defense of Experimental Philosophy; and the best directions that are needful to promote it. All which he has already adorn'd with so much Art, that if my desires could have prevail'd with some excellent Friends of mine, who engag'd me to this Work; there should have been no other Preface to the History of the Royal Society, but some of his Writings. But methinks, in this one Man, I do at once find enough occasion, to admire the Strength of humane Wit, and to bewail the weakness of a Mortal Condition. For is it not wonderful, that he, who had run through all the degrees of that profession, which usually takes up mens whole time; Who had studied, and practis'd, and govern'd the Common Law; who had always liv'd in the crowd, and born the greatest Burden of Civil business: should yet find leisure enough for these retir'd Studies, to excell all those men who separate themselves for this very purpose? He was a Man of strong, clear, and powerful Imaginations: his Genius was searching and inimitable: and of this I need give no other proof, then his Style it self; which as, for the most part, it describes mens minds, as well as Pictures do their Bodies; so it did his above all men living. The course of it vigorous and majestic: The Wit Bold, and

Familiar: The Comparisons fetch'd out of the way, and yet the most easie; in all expressing a soul, equally skill'd in Men, and Nature. All this, and much more is true of him: But yet his Philosophical works do shew, that a single, and busie hand can never grasp all this whole Design of which we treat. His Rules were admirable: yet his History not so faithful, as might have been wish'd in many places, he seems rather to take all that comes, then to choose; and to heap rather then to register. But I hope this accusation of mine can be no great injury to his Memory; seeing, at the same time, that I say he had not the strength of a thousand men; I do allow him to have had as much as twenty."

The writer's straightforward candor and his reverence for Bacon's greatness of mind do not blind him to a defect which any trained scientist, who studies Bacon's Natural History, quickly discovers for himself; wherefor this correct qualification inspires only the more faith in the truthfulness of Sprat's characterization. Still it should be mentioned that Bacon's chaplain, Dr. William Rawley, his constant helper in composing the Natural History, says expressly in the Epistle "To the Reader": "I haue heard his Lordship say also, that one great Reason, why he would not put these Particulars into any exact Method, (though he that looketh attentiuely into them, shall finde that they haue a secret order) was, because hee conceiued that other men would not thinke, that they could doe the like; And so goe on with a further Collection: which if the Method had been Exact, many would haue dispaired to attaine by Imitation." We see from this, that Bacon was well aware of what he was doing, and had a good reason of his own for it.

The Royal Society was finally established, received a coat of arms, and had its officers appointed by royal grants. All these things, and its statutes are fully discussed by the author, who refers in connection with them once more to Bacon in these words: "But it is enough to declare that my Lord Bacon was a Lawyer, and these eminent officers of the Law, haue compleated this foundation of the Royal Society, which was a work well becoming the largeness of his Wit to devise, and the greatness of their Prudence to establish." \*

So it was Francis Bacon who devised that great idea of a co-operating body of qualified investigators to make a beginning to master the otherwise wholly unconquerable difficulties of understanding the wonders of Nature and of her marvelous powers, in relation particularly to the welfare of men.\*

"For the glory of God and the Relief of Man's estate" was the motto on Bacon's banner, and that this most noble aim was

Note. Dr. W. H. Prescott kindly points out that in an article on Sallets, published in 1662, Sir John Evelyn refers to the

truly religious also, in the best sense, was well understood by the great churchmen of England, who did not hesitate to ally themselves with the Royal Society, both in membership and actual work.

"Of our churchmen," says Bishop Sprat—"The Greatest and the most Reverend, by their care, and passion" (that is, enthusiasm) "and endeavors in advancing this Institution, have taken off the unjust scandal from Natural Knowledge that it is an Enemy to Divinity. By the perpetual Patronage and Assistance they have afforded the Royal Society, they have confuted the false opinions of those men who believe that Philosophers must needs be irreligious; they have shown that in our veneration of God's Almighty Power, we ought to imitate the manner of our respect to Earthly Kings," (and other rulers, of course) "for as the greater their Dominion is, the more observance is to be given to their nearest Servants and Officers, so the greatness of the Divine Majesty is best to be worshipped by the due honouring and observing of Nature, which is his immediate Servant, and the universal Minister of his pleasure."

Many of their modern successors seem to fail sadly to understand and attain that divine shining grace of the Spirit, which produced the Authorized Version of the Bible in 1611.

Bacon's extraordinary abilities and evidently benevolent aims, together with the noble sweetness of his character, explain the veneration in which he was held by all who knew him well enough to understand and appreciate, and these sentiments are powerfully expressed in a beautiful ode to the Royal Society, composed by Abraham Cooley, a leading poet and promoter of it a few years after its foundation.

As this poem gives a remarkable picture of the deplorable condition of Philosophy during the Middle Ages and the Renaissance up to Francis Bacon's advent, and admirably expresses the great reform he wrought, it is reprinted here as an interesting, original document in full, and we draw the reader's particular attention to the concluding lines, which give a poet's view of Bacon's inimitable literary style.

GEO. J. PFEIFFER.

beginning of the Royal Society by saying that it had been ambulatory for about forty years, and that the founder was a Lord Chancellor; and in a side-note the New Atlantis of Bacon is mentioned as the pattern after which the society had been drawn.

It might be stated also that in the year 1890 a large picture of Francis Bacon could be seen in the main room of the society's quarters, and that the bust of the ostensible founder (?) Charles the Second was relegated to a corner. These facts were published by that tireless investigator, the late Mrs. Constance M. Pott.

It is likewise significant, says Dr. Prescott, that in the History of the Royal Society by Bishop Thomas Sprat, here discussed, the only name mentioned as a founder is Bacon's. Ed.

## TO THE ROYAL SOCIETY

By Abraham Cowley  
(Works, 6th Edition, London, 1680)

## 1.

Philosophy, the great and only Heir  
Of all that Human Knowledge which has been  
Unforfeited by Mans rebellious Sin,  
Though full of years He do appear,  
(Philosophy, I say and call it, He,  
For whatsoe'r the Painters fancy be,  
It a Male-virtue seems to me)  
Has still been kept in Nonage till of late,  
Nor manag'd or enjoy'd his vast Estate:  
Three or four thousand years one would have thought,  
To ripeness and perfection might have brought  
A Science so well bred and nurst,  
And of such hopeful parts too at the first.  
But, oh, the Guardians and the Tutors then,  
(Some negligent, and some ambitious Men)  
Would ne'r consent to set him free,  
Or his own Natural Powers to let him see,  
Lest that should put an end to their Authoritie.

## 2.

That his own bus'ness he might quite forget,  
They amus'd him with the sports of wanton Wit,  
With the Deserts of Poetry they fed him,  
Instead of solid meats t'increase his force;  
Instead of vigorous exercise they led him  
Into the pleasant Labyrinths of ever fresh Discourse:  
Instead of carrying him to see  
The Riches which do hoorded for him lye  
In Natures endless Treasury,  
They chose his Eye to entertain  
His cur'ous, but not cov'tous Eye)  
With painted Scenes, and Pageants of the Brain.  
Some few exalted Spirits this latter Age has shown,  
That labour'd to assert the Liberty  
(From Guardians who were now Usurpers grown)  
Of this old Minor still, captiv'd Philosophy;  
But 'twas Rebellion call'd to fight  
For such a long oppressed Right.  
Bacon at last, a mighty Man, arose,  
Whom a wise King, and Nature chose  
Lord Chancellor of both their Laws,  
And boldly undertook the injur'd Pupils cause.

## 3.

Authority, which did a Body boast,  
 Through 'twas but Air condens'd, and stalk'd about,  
 Like some old Giant's more Gigantick Ghost,  
 To terrifie the Learned Rout  
 With the plain Magick of true Reasons light,  
 He chac'd out of our sight,  
 Nor suffer'd living **Men** to be misled  
 By the vain shadows of the Dead:  
 To Graves, from whence it rose, the conquer'd **Phantome** fled.  
 He broke that monstrous God which stood  
 In midst of th' Orchard, and the whole did claim,  
 Which with an useless **Sithe** of Wood,  
 And something else not worth a name,  
 (Both vast for shew, yet neither fit  
 Or to Defend, or to Beget;  
 Ridiculous and senseless terrors!) made  
 Children and superstitious **Men** afraid?  
 The Orchard's open now, and free;  
**Bacon** has broke the Scare-crow Deitie;  
 Come, enter, all that will,  
 Behold the ripen'd Fruit, come gather now your fill.  
 Yet still, methinks, we fain would be  
 Catching at the Forbidden Tree,  
 We would be like the Deitie,  
 When truth and Falshood, Good and Evil we  
 Without the Senses aid within our selves would see;  
 For 'tis God only who can find  
 All Nature in his **Mind**.

## 4.

From Words, which are but Pictures of the Thought,  
 (Though we our Thoughts from them perversely drew)  
 To things, the Minds right object, he it brought,  
 Like foolish Birds to painted Grapes we flew;  
 He sought and gather'd for our use the True;  
 And when on heaps the chosen Bunches lay,  
 He prest them wisely the Mechanick way,  
 Till all their juyce did in one vessel joyn,  
 Ferment into a Nourishment Divine,  
 The thirsty Souls refreshing Wine.  
 Who to the life an exact Piece would make,  
 Must not from others Work a Copy take;  
 No, not from **Rubens** or **Vandike**;  
 Much less content himself to make it like  
 Th' Ideas, and the Images which lye  
 In his own Fancy, or his Memory.  
 No, he before his sight must place  
 The Natural and Living Face;  
 The real object must command  
 Each Judgement of his Eye, and Motion of his Hand.

## 5.

From these and all long Errors of the way,  
In which our wandring Predecessors went,  
And like th' old Hebrews many years did stray  
In Desarts but of small extent,  
**Bacon**, like **Moses**, led us forth at last,  
The barren Wilderness he past,  
Did on the very Border stand  
Of the blest promis'd Land,  
And from the Mountains top of his exalted Wit,  
Saw it himself, and shew'd us it.  
But Life did never to one man allow  
Time to discover Worlds, and Conquer too;  
Nor can so short a Line sufficient be  
To fathom the vast depths of Natures Sea;  
The work he did we ought t' admire,  
And were unjust, if we should more require  
From his few years, divided 'twixt th' Excess  
Of low Affliction, and high Happiness.  
For who on things remote can fix his sight,  
That's always in a Triumph or a Fight?

## 6.

From you great Champions, we expect to get  
These spacious Countrys but discover'd yet;  
Countreys where yet instead of Nature, we  
Her images and Idols worshipp'd see:  
These large and wealthy Regions to subdue,  
Though Learning has whole Armies at command,  
Quarter'd about in ev'ry Land,  
A better Troop she ne'r together drew,  
Methinks like **Gideon's** little Band,  
God with design has pickt out you,  
To do those noble Wonders by a few:  
When the whole Host he saw, They are (said he)  
Too many to o'rcome for Me;  
And now he chooses out his men,  
Much in the way that he did then;  
Not those many whom he found  
Idly extended on the ground,  
To drink with their dejected head  
The Stream just so as by their mouths it fled:  
No, but those few who took the waters up,  
And made of their laborious hands the Cup.

## 7.

Thus you prepar'd; and in the glorious Fight  
Their wondrous pattern too you take:  
Their old and empty Pitchers first they brake,

And with their hands then lifted up the Light,  
 Lo! Sound too the Trumpets here!  
 Already your victorious Lights appear;  
 New Scenes of Heaven already we espy,  
 And Crowds of golden Worlds on high;  
 Which from the spacious Plains of Earth and Sea  
 Could never yet discover'd be  
 By sailers or Chaldaeans watchful Eye.  
 Natures great Works no distance can obscure,  
 No smallness her near Objects can secure;  
 Y' have taught the curious Sight to press  
 Into the privatest recess  
 Of her imperceptible Littleness.  
 Y' have learn'd to read her smallest hand,  
 And well begun her deepest Sence to understand.

## 8.

Mischief and true Dishonour fall on those  
 Who would to laughter or to scorn expose  
 So virtuous, and so Noble a Design,  
 So human for its Use, for knowledge so Divine.  
 The things which these proud men despise, and call  
 Impertinent, and vain, and small,  
 Those smallest things of Nature let me know,  
 Rather than all their greatest Actions do.  
 Whoever would deposed truth advance  
 Into the Throne usurp'd from it,  
 Must fell at first the blows of Ignorance,  
 And the sharp Points of Envious Wit.  
 So when by various turns of the Celestial Dance,  
 In many thousand years  
 A Star, so long unknown appears,  
 Though Heaven it self more beauteous by it grow,  
 It troubles and alarms the World below,  
 Does to the Wise a Star, to fools a Meteor show.  
 With Courage and Success you the bold work begin;  
 Your Cradle has not idle bin:  
 None e'r but **Hercules** and you would be  
 At five years Age worthy a Historie.  
 And ne'r did Fortune better yet  
 Th' Historian to the Story fit:  
 As you from all Old Errors free  
 And purge the Body of Philosophie;  
 So from all Modern Follies He  
 Has vindicated Eloquence and Wit.  
 His candid Stile like a clean Stream does slide,  
 And his bright Fancy all the way  
 Does like the Sun-shine in it play;  
 It does like **Thames**, the best of Rivers, glide,  
 Where the God does not rudely overturn,  
 But gently pour the Crystal Urn,  
 And with judicious hand does the whole Current guide!  
 'T has all the Beauties Nature can impart,  
 And all the comely Dress without the paint of Art.



## THE STUDY OF ELIZABETHAN LITERATURE IN A SECONDARY SCHOOL

In one of our best Eastern High Schools a class in English Literature, preparatory for college, is studying the Elizabethan period, and was recently given by its teacher a list of some thirty topics, from which each pupil might choose one for outside work.

The subjects covered the general life and spirit of the time in England, the great contemporary authors, the current styles of poetry and prose, the drama and the theatre. As a separate subject was named "The Bacon-Shakespeare Controversy."

This topic was selected by one of the girls, a young member of our Society, who had been long familiar with it through her father. She wrote with much pleasure to herself a careful paper, giving a brief outline of some of the principal facts and claims on both sides, and in reading it to her class took the quotations presented for evidence direct from some old original editions of Francis Bacon's and Ben Jonson's works, as well as from a facsimile of the great 1623 folio of the Shakespeare plays. The names of many famous modern authors were given, who have expressed instructive opinions on this important question of doubtful authorship, and the particular emphatic views were quoted of Coleridge, the German Shakespeare translator and critic Schlegel, Emerson, Furness the elder, and Mark Twain.

It appears that the enterprising pupil's sketch was received with close attention, and that the opportunity to see and actually handle the rare old books was greatly appreciated.

If students of literature in our higher institutions of learning were encouraged to undertake anew and without hampering prejudices some scientifically exact and comprehensive investigations of original manuscripts and editions, and authentic records, pertaining to this disputed Shakespeare authorship, in all its bearings and relations to contemporary persons and events, how much more rapid and real progress would be made toward finally ending the present unedifying controversy, which after all can never be settled except by facts.

Students must acquire, however, for such severe labours a considerable practical knowledge of the mechanical parts of literary composition, as well as of the details of typography, illustration, and book-making in general; but, before all else, a much better grounding in modern natural and human sciences, which

have attained a degree of excellence in their methods of training for accurate observation, experimental research and inductive reasoning, deserving of high praise, rather than the supercilious disrespect manifested for them by some old-fashioned people, who have, even at this late day, not yet seen the New Light.

Mark Twain's essay "Is Shakespeare Dead?", published by Harper and Brothers (New York and London, 1909), should be read by every one. It is very enjoyable for its keen humor alone; but it lays special stress upon two facts: first, that the great play-writer's profound learning in the Law, and his constant expert use of its terms, indicate professional training and experience of the highest order, certainly such, as none of the actor's biographers can account for his ever having had; and second, that the one reason,—“worth all the rest of the reasons put together”,—why the so-called histories of his life are furnished with “cart-loads” of conjectures, but “Nothing of even the slightest importance” is, that **“he hadn't any history to record.** There is no way of getting around that deadly fact. And no sane way has yet been discovered of getting around its formidable significance.” This,—from our own Mark Twain!

---

Our esteemed advertisers are familiar with the aims of the Bacon Society of America, and the literature relating to the subjects, the study of which it particularly encourages. They have in stock some interesting books, now out of print, upon the Bacon-Shakespeare question, and will be glad to execute orders for American and Foreign works.

**BACON'S DIAL IN SHAKE-SPEARE**

**By Natalie Rice Clark**

(Stewart Kidd Co., Cincinnati, Ohio)

In this book our gifted fellow-member aims to show that a cipher designed by Francis Bacon and based on the union of a clock and compass in dial form, exists in the folio of 1623.

Mrs. Clark specifically disclaims any attempt or desire to displace Baconian evidence already brought forward, but asserts that her discoveries supplement those of others and add new force and meaning to the many acrostics visible in the text, as they are placed upon her dial chart.

We cannot refrain from a word of appreciation regarding this "Glory enough for all" spirit, for there seems an unlimited field for discovery in the study of these matchless plays, together with unending reinforcements to the army of brilliant minds, who are working these fields, while practically never do two bits of evidence appear, even for a moment, superficially contradictory. All mesh together like the wheels of a mighty engine and the student is drawn more and more rapidly toward his ultimate goal—the discovery of the True Shake-speare, and the true and grand significance of his marvellous work. Verily, "All roads lead to Rome," and Mrs. Clark feels confident that she has discovered "one more."

The enormous amount of exact observation required for this volume deserves the highest praise, and we shall after careful study discuss it further in a future number.

**LOVE'S LABOURS LOST**

We have received from the Bacon Society of Great Britain a copy of the advance manuscript of a very interesting book on the play of Love's Labours Lost which the British Society contemplates publishing in the near future. It treats this work as a historical play and not simply a comedy, and brings out many facts and comments, both novel and instructive. We look forward with interest to the publication of this work, and will then give our readers further data regarding it.

**PUBLIC LECTURES AND DISCUSSIONS**

The Society will be glad, wherever practicable, to furnish speakers on the subject of Shake-speare and Bacon to address schools, academies, clubs or special gatherings, or to participate in public discussions on any subject pertinent to the Society's activities. Address: Bacon Society of America, 764 Woolworth Building, New York City.

AMERICAN BACONIANA will be glad to receive letters or articles from members and friends bearing on the subject of our researches, which will be published as and when practicable.

As David Harum said: "It is difference of opinion that makes horse-races," and any of our Stratfordian friends will be most welcome to send communications, which will receive, if anything, **more careful** attention than those from our own side of the house.

Our editorial staff will also be happy to reply as far as in it lies to any questions which may be propounded by members or others regarding the subject of our researches.

We would be glad to open a regular question box in subsequent issues, and all our readers are invited to help fill it.

### THE SILENT NAME

At our November meeting our scholarly fellow-member, Miss A. M. von Blomberg of Boston read before us an article sent in by Mme. Deventer von Kunow of Weimar, Germany, author of **FRANCIS BACON, THE LAST OF THE TUDORS**, and supplemented the reading with some very interesting original remarks. Miss Blomberg had submitted for presentation and publication an article bearing the above title—**THE SILENT NAME**—treating of the Clock and Kay Ciphers to which she has devoted much exhaustive study.

On account of the advanced character of this, her cipher study, and the fact that so many of our members and friends have thus far paid little attention to this branch of study, it was deemed best to defer its presentation until some preliminary and introductory work had been covered. **THE SILENT NAME** will be read before the January meeting, and published in full in the second number of **AMERICAN BACONIANA**.

### LIBRARY OF THE BACON SOCIETY OF AMERICA

#### A Magnificent Gift

Santa Claus no longer makes his headquarters at the North Pole since Perry, Cook, *et al*, have trespassed upon his preserves, but has removed his base of operations to the offices of the Bacon Society of Great Britain in Dear Old London.

We have had proof positive of this in the receipt from London of a truly priceless Christmas gift, being no less than a practically complete set of **BACONIANA** since its first issue in 1886. There are just one hundred numbers all told, most of them now out of print and unobtainable. We shall have them bound

in suitable sized volumes and they will form a most welcome and truly priceless addition to our library.

To our good friends and colleagues across the sea we can only offer: "Thanks, thanks, and ever thanks."

### GIFT OF EDWIN REED'S BOOKS

Particularly grateful acknowledgement is also made of the generous gift by Mr. Frank Bender, the well-known antiquarian book-seller of New York, of three new beautiful copies of the classic early works on the Bacon-Shakespeare question of authorship by the late Edwin Reed, namely "Bacon and Shakespeare," "Francis Bacon Our Shakespeare," and "Coincidences." They are recommended as very useful for reading especially to members of our Society.

J. W. Stone's very scholarly treatise "Some Acrostic Signatures of Francis Bacon," now out of print, has been presented by Dr. Geo. J. Pfeiffer, and at the same time three copies of the French Magazine "Mercure de France," Dec. 1st, 1921, Sept. 1st and Sept. 15th, 1922, containing very notable papers by General Cartier, of the French Intelligence Department, on Bacon's bi-literal method of ciphering and a new document of first historical importance revealed by its application to certain named famous literary works of his time. General Cartier has personally checked up the application of the cipher-method in some instances, and vouches for its authenticity.

### GREETINGS FROM HOLLAND

Not only has the BACON SOCIETY OF AMERICA been greeted and bidden God-speed by our friends and colleagues in England, France, Germany and Austria, but a recent mail brings the following interesting letter from Dr. H. A. W. Speckman, Professor of Mathematics at Arnhem, Holland, which speaks for itself.

Dr. Speckman recently sent us for our rapidly growing library a 32-page pamphlet entitled: "The Origin of Free Masonry," being a most interesting study of the influence and activities of Francis Bacon in the founding of the Society of Rosicrucians and later, of Modern Freemasonry.

Dr. Speckman writes, in part:

Arnhem, Holland, Dec. 26, 1922.

"Dear Mr. Parker:

"Your very kind letter of 11 Dec. was received by me today. And it was a very agreeable surprise to me to learn that the Bacon Society of America is not a co-operation of publishers

but a new-born society of American Baconians, on an equal footing with the Austrian Bacon-Shake-speare Society of which I have the pleasure of being an honorary member.

"In 1914 my attention was drawn to the possibility of a cipher in the Shake-speare works and since that time I have studied all the Baconian works and the old cipher books. As a result I published in 1917-18 in a Dutch literary paper NEOPHILOLOGUS an article entitled 'Bacon's Fundamental Cipher Methods.' Since then I have published no more, but have continued my studies and applied these methods to various particular texts in the works of Bacon and his pseudonyms with the result, that I have found the complete deciphering. The first part will appear in the 'Mercure de France' in 1923."

Here the learned Doctor goes into a most scholarly exposition of the Bacon cipher methods as he has discovered them, all of which American Baconiana hopes to place before its readers and the American public in due time.

He then reverts to twentieth century exigencies and tells of the work which he and other philanthropic and big-hearted Hollanders are doing in taking in, restoring to health, and sending home the train-loads of sick and starving Austrian children which are constantly arriving in Holland, sadly in need of their good offices.

He then proceeds:

"If I may send you from time to time some of my publications or unpublished decipherings, I will be happy, if you find them apt for publication in your periodical. In the first place I would wish that my article on the cipher of Bacon, revealed by Silenus and Vigenere, would be taken into consideration to be published by the Bacon Society of America. Therein are mathematically given the foundations of Bacon's cipher methods.

"I will send you soon a little paper for your periodical, which forms part of an article which will appear in *Mercure de France*.

"I am, dear sir,

"Yours very faithfully,

"Dr. H. A. W. Speckman."

The doctor writes in flawless English, though his pamphlet on Freemasonry is in equally perfect German, and the articles in the *Mercure* will be French. Verily, our Holland colleagues are a polyglot coterie.

## BOOKS BY OUR MEMBERS

**LAW SPORTS AT GRAY'S INN**

**BY BASIL BROWN**

Unity Press, 50 Vanderbilt Ave., N. Y. City

This is a most interesting and novel addition to the literature of the Bacon-Shakespeare question. Document after document referring to old Gray's Inn is reproduced at length, including the Gesta Grayorum, showing, as the writer interestingly puts it, that "Shake-speare's plays were controlled by Bacon and his friends." Mr. Brown, like Lord Penzance in his "Judicial Summing Up," **expresses** no opinion on the authorship of the plays, but merely shows by documentary evidence, that Bacon possessed all the qualities and information necessary to their production, was privy to their creation and production, and **might easily have been** a friend of Shakespeare the actor, and passed on to him all this marvelous erudition for use in the theatre.

Without presuming to attempt to draw aside the gifted author's mask,—if mask it be,—we can only say that we recommend the book whole-heartedly to our members and friends.

### **FRANCIS BACON, LAST OF THE TUDORS**

By Mme. A. Deventer von Kunow, Weimar, Germany

Translated by Willard Parker

To be published by subscription by the BACON SOCIETY OF AMERICA.

Contains a complete historical chart of the Shake-speare Plays, giving dates of first mention, first stage production, the various Quarto Editions, and remarks on the comparative condition of the text as finally published in the Folio of 1623, all compiled from the most reliable sources.

This work does not touch upon any ciphers or cryptograms in the plays but deals solely with historical documents, found by the author in her exhaustive explorations through the state archives of various European Capitals.

See subscription blank on Insert.

## LORD BACON'S BIRTHDAY

(By Ben Iohnson)

(From his "Under-woods, consisting of Divers Poems.")

(London, Printed M. DC. XL.)

Haile happie **Genius** of this antient pile!  
 How comes it all things so about thee smile?  
 The fire, the wine, the men! and in the midst,  
 Thou stand'st as if some Mysterie thou did'st!  
 Pardon, I read it in thy face, the day  
 For whose returnes, and many, all these pray:  
 And so doe I. This is the sixtieth yeare  
 Since **Bacon**, and thy Lord was borne, and here;  
 Sonne to the grave wise Keeper of the Seale,  
 Fame, and Foundation of the English Weale.  
 What then his Father was, that since is hee,  
 Now with a Title more to the Degree;  
**Englands** high Chancellor: the destin'd heire  
 In his soft cradle to his Fathers Chaire,  
 Whose even Thred the Fates spinne round, and full,  
 Out of their Choysest, and their whitest wooll.  
 'T is a brave cause of joy, let it be knowne,  
 For 't were a narrow gladnesse, kept thine owne.  
 Give me a deep-crown'd-Bowle, that I may sing  
 In raysing him the wisdom of my King.



## A NOTE ON MICHEL DE MONTAIGNE

To the Editor of American Baconiana:

My attention was directed to a quotation from Montaigne's *Essays* in a catalog of books published by the Harvard Co-operative Society. In an advertisement of a book on Paris, there occurred the words: "I am not a Frenchman." As I did not remember that statement I looked it up, and found that it was taken from the essay on Vanity in the third book. It does not appear in the 1580 edition, as there are only two books in that edition; but it does appear in the 1588 edition. In Florio's translation of 1608 it appears as "I am not a perfect Frenchman."

I could not understand why Montaigne should say that he was not a Frenchman; but I was able to see why he might not be considered a perfect Frenchman. If, as I have good reason to believe, Francis Bacon was really the author of those essays, he could naturally say he was not a Frenchman; and also the expression "I am not a perfect Frenchman" might have been put into the English edition, so that he might, if accused of being the author, reply "Oh! That simply means he was not born in Paris, and therefore could not properly be called a perfect Frenchman."

About the time I was preparing to write you this, a friend called my attention to another quotation, in which Montaigne says "I am a Gascon." This occurs on the 7th page of the 8th chapter of the 2d book in an edition published in French at the Hague in 1727; but I have not yet been able to verify it in the early editions. I had supposed he had been born in Dordogne.\*

W. H. PRESCOTT.

Boston, Mass., Jan. 10th. 1923.

---

\*Note. In connection with this interesting letter we would remark that it is perhaps the more common practice to locate such a quotation in the reverse order, namely, to say that it is found in Book 2, chapter 8, page 7. The order of these numbers then would give an added and very important significance,—possibly,—to the occurrence of a statement about Montaigne's nationality on this particular page, for the reason that the number 287 is well-known by all who are familiar with Francis Bacon's Alphabetic Number-sum Signatures to be one of those most generally used for the revelation of his secret authorship, as will appear from abundant evidence in the works cited in the article "The Story of the Learned Pig," printed elsewhere in this number.

2 8 7 is Francis Bacon's Great Seal! It is incorporated in his works, as well as in those of his associates and followers and the vast literature that emanated from them all, with insistent and almost tiresome frequency, as the interested student can easily learn to discover for himself in the old editions. We will give only a few striking instances.

In the so-called S-cipher (See A. Freund's work, elsewhere

cited, page 4) which numbers the 24 letters of the Elizabethan alphabet in reverse order, thus A 24, B 23, C 22, D 21, E 20, F 19, G 18, H 17, I 16, K 15, L 14, M 13, N 12, O 11, P 10, Q 9, R 8, S 7, T 6, V 5, W 4, X 3, Y 2, Z 1,—the names (taken together) F BACON—W SHAKESPEARE add up to 287; in this fashion: F 19, B 23, A 24, C 22, O 11, N 12, etc.

In the 1623 Shakespeare folio there are 287 letters on the page facing the portrait (To the Reader, etc.), produced by forced doublings.

The number-sum by simple alphabetic count (for 24 letters always) of the fantastic word "Honorificabilitudinitatibus" in Loues Labour's lost (1623 folio, p. 136, Comedies) is 287. From Bacon's own works and others the number of examples that might be given is Legion, all designed with evident system. Ed.

### "THE STORY OF THE LEARNED PIG"

By an Officer of the Royal Navy. (London, 1786).

Some weeks ago a book with the above title came into my hands, and I thought that the Bacon Society of America might like to know something about it, as it helps to answer the query often made, as to when the question about the Baconian authorship of certain famous works of English Literature first arose. Some readers will undoubtedly remember the book called "Common Sense," that caused some excitement a few years ago, in which it was said that Shakespeare stole his plays from Wisdom, identified as Francis Bacon by his notebook (the so-called "Promus," or storehouse, a collection of "Fourmes, Formularies and Elegancies," made by Bacon, and often drawn upon for his literary compositions,—now preserved in the original MS. at the British Museum. For a reprint see Sir Edwin Durning-Lawrence's "Bacon is Shakespeare").

This little book refers to the matter in a somewhat different way. A photographic reproduction of its amusing frontispiece is here presented, (Fig. VI). The book tells the story of the many re-incarnations which The Learned Pig can remember, and at the beginning says that his first recollection is, when he was Romulus.

On page 37 we read the following:

"I soon after contracted a friendship with that great man and first of geniuses, the "Immortal Shakespeare," and am happy in now having it in my power to refute the prevailing opinion of his having run his country for deer-stealing, which is as false as it is disgracing. The fact is, Sir, that he had contracted an intimacy with the wife of a country justice near Stratford, from his having extolled her beauty in a common ballad; and was unfortunately, by his worship himself, detected in a very awkward situation with her. Shakespeare, to avoid the consequences of this discovery, thought it most prudent to decamp. This I had from his mouth."







The concluding words of this dear-stealing story are found on page 38, and this page as well as page 39 are likewise here reproduced in photographic fac-simile (Figs. VII and VIII) on account of their particular documentary interest, not so much as showing, who the author of the Shakespeare plays really was, but as bringing to public notice the fact that in the 18th century there was already a Baconian question.

I think The Learned Pig's first remembrance being, when he was Romulus, is even more interesting. In Baconiana (the publication of the Bacon Society of England) Vol. IV, new series, July 1898, page 110, there is an article headed "RESURRECTIO DIVI QUIRINI FRANCISCI BACONI" etc., On the next page there is a reproduction of forty distichs in Latin, entitled "IN OBITUM INCOMPARABILIS FRANCISCO DE VERULAMIO." They are all highly instructive, and correspondingly important; but I wish to call your special attention to only one,—the 17th:

*"Crescere Pegaseas docuit, velut hasta Quirini  
Crevit, et exiguo tempore Laurus erat."*

The translation as given is: "He taught them to grow, as the shaft of Quirinus once grew to a bay-tree."

Whether or not this translation is absolutely correct is not material to the point I wish to make, which is that the word "Quirinus" in its etymological meaning is THE SPEAR SHAKER or SHAKESPEARE! Quirinus was also the nickname of Romulus, because he cast or threw a spear into the Quirinal. Thus we have a second reference to The Learned Pig being Shakespeare; for he says he was Romulus,—Romulus was Quirinus,—and Quirinus was Shakespeare!

This curious work was published anonymously; but we must not overlook to consider that it is signed TRANSMIGRATUS, and that by simple so-called Gematria, that is Alphabetic Number-sum, those letters total 171, thus:\* (See p. 63).

T	R	A	N	S	M	I	G	R	A	T	U	S
19	17	1	13	18	12	9	7	17	1	19	20	18—171

This is likewise the Alphabetic Number-sum by the similar Kay-cipher count, (that cipher-method being one of those especially enumerated by Francis Bacon in his chapter on Secret Writing in the Proficiency and Advancement of Learning, 1640, Book VI, page 264) for FRANCIS,—thus:

F	R	A	N	C	I	S
32	17	27	13	29	35	18—171

W. H. PRESCOTT.

---

\*Note. Such methods of secretly signing their literary works were commonly used by Bacon and other authors of his school. They will be discussed at length with all necessary evidence in a future issue of *American Baconiana*. For the present the reader, who wishes to pursue this fascinating subject further for himself, is referred for information upon it to:

**SECRET SHAKESPEAREAN SEALS** (Revelations of Rosicrucian Arcana) Anonymously published by Fratres Roseae Crucis, Nottingham, 1916.—H. Jenkins, 7, St. James's Street. Numerous Plates, in photographic fac-simile.

Reference is also made to the recent extraordinary work (not yet accessible in English)

**DAS BILD DES SPEERSCHUETTLERS  
DIE LOESUNG DES SHAKESPEARE-RAETSELS**

(The picture of the Spearshaker, The solution of the Shakespeare Riddle) by Albert Freund.—Hamburg, 1921. Johann Trautmann Verlag. Folio. Numerous Plates in photographic fac-simile.

Likewise Miss A. M. von Blomberg's "BACON-SHAKE-SPEARE Der Wahrheit die Ehre," Karlsruhe and Leipzig, and Dr. H. A. W. Speckman's "De Grondslagen van het Geheimschrift van Francis Bacon" Groningen.

A paper by Miss Von Blomberg will appear in another number, and Dr. Speckman, of Arnhem, Holland, who is a Professor of Mathematics, has made the arithmetical methods of secret writing in the Elizabethan period the subject of most thorough scientific study, and has also offered to become a contributor to the publications of our Society.—Ed.

## THE FRONTISPIECE

We invite attention to the frontispiece, which is a well done, but little seen portrait of FRANCIS BACON, taken from the copper engraving in the 1627 Paris edition of the French translation of his History of King Henry VII, by LATOUR HOTMAN. The inscription under it may be rendered in English as follows:

O Graver, the paper of this book,  
Where Bacon hath painted his knowledge,  
Will have overtime this power,  
That it will outlast thy copper (plate).

The Sonnet which we have placed opposite this picture, contains many allusions, more or less obvious, to Bacon's character, life and works. We leave the pleasure of observing them to the judicious reader himself, remarking merely, that Ben Jonson celebrated his patron's and employer's 60th birthday by a stately poem to be found in his "Underwoods" and reprinted elsewhere in this number, and that Bacon himself said: "I have (though in a despised weed)" (that is cloak or disguise), "procured the good of all men," in A Prayer or Psalm composed by himself.

*(To be inserted in American Baconiana, No. 1., p. 64.)*

## E R R A T A

The lenient Reader will kindly note, and correct:

On front of cover in description of cut: for "Spenser's", read "Spenser's";—for "1610", read "1611";—for "and", read "Variants occur in".

p. 12. l. 4 & 5, up: for "Henry Julius, Duke of Brunswick, and brother-in-law to King James I of England", read "Augustus, the younger, Duke of Brunswick-Lunenburg";—l. 3 & 4, up: for "Cryptomenitices et Cryptographiae", read "Cryptomenytices et Cryptographiae, Lib. IX".

p. 17. l. 17, up: for "lin", read "lin";—l. 10, up: for "Tomas", read "Tomais";—l. 8, up: for "Francies", read "Fancies".

p. 27: add at foot "FIG. II. TABLE—FROM BACON'S ADVANCEMENT OF LEARNING, 1640" (erroneously printed at foot of p. 38).

p. 64. l. 6, down: after "History", insert "of the Reign";—in first line of verse, for "his" read "this".



## BOOKS OLD AND NEW

- SHAKESPEARE, WILLIAM, THE WORKS OF.** In reduced Fac-simile from the first folio edition of 1623. New York, 1906. Funk & Wagnalls.
- Anon. SECRET SHAPESPEAREAN SEALS.** By Fratres Roseae Crucis. Numerous fac-simile illustrations. Nottingham, 1916. H. Jenkins, 7 St. James's Street.
- Arensberg, Walter. THE CRYPTOGRAPHY OF DANTE.** New York, 1921. Alfred A. Knopf.
- Bayley, Harold. THE LOST LANGUAGE OF SYMBOLISM.** 2 Vols. Numerous illustrations. Philadelphia, 1913. J. B. Lippincott Co.
- Baxter, James Phinney. THE GREATEST OF LITERARY PROBLEMS.** The authorship of the Shakespeare Works. Numerous illustrations. Boston, 1915. Houghton Mifflin Co.
- Booth, William Stone. SOME ACROSTIC SIGNATURES OF FRANCIS BACON.** Numerous fac-simile illustrations. Boston, 1909. Houghton Mifflin Co.
- Brown, Basil. LAW SPORTS AT GRAY'S INN (1594) etc.,** with a reprint of the *Gesta Grayorum*. New York, 1921. Unity Press, 52 Vanderbilt Ave.
- Donnelly, Ignatius. THE GREAT CRYPTOGRAM.** Readily obtained at second-hand.
- Holmes, Nathaniel. THE AUTHORSHIP OF SHAKESPEARE.** New York, 1866. Readily obtainable at second-hand.
- Bormann, Edwin. THE SHAKESPEARE SECRET.** Translated from the German by Harry Brett. London, 1895. Th. Wohleben.
- Bormann, Edwin. DIE KUNST DES PSEUDONYMS,** with 85 fac-simile illustrations. Leipzig, 1901. Edwin Bormann.
- Reed, A. M. Edwin. BACON AND SHAKE-SPEARE.** Parallelisms. London, 1902. Gay and Bird.
- Reed, A. M. Edwin. FRANCIS BACON OUR SHAKE-SPEARE.** London, 1902. Gay and Bird.
- Reed, A. M. Edwin. COINCIDENCES.** Bacon and Shakespeare. Boston, 1906. Coburn Publ. Co.
- Twain, Mark. IS SHAKESPEARE DEAD?** New York, 1909. Harper and Bros.
- Lawrence, Sir E. Durning. BACON IS SHAKESPEARE.** With a reprint of Bacon's *Promus of Formularies*, etc. Numerous fac-simile illustrations. New York, 1910. The John McBride Co.
- Cunningham, Granville. Bacon's Secret Disclosed in Contemporary Books.** London, Gay and Bird.
- Penzance, Lord. A JUDICIAL SUMMING UP.** London, Low.

- Fiske, Gertrude Horsford and Elizabeth Wells Gallup. *Studies in the Bi-LITERAL CIPHER of Francis Bacon*. Numerous fac-similes and tables of letters. Boston, 1913. John W. Luce and Co.
- Thomson, William, F. R. C. S., F. L. S. *ON RENASCENCE DRAMA*. Melbourne, 1880. Sands & McDougall, Collins Str., W.
- Anon. *IS IT SHAKESPEARE?* By a Cambridge Graduate. The Great Question of Elizabethan Literature. Answered, etc. New York, 1903. E. P. Dutton and Co.
- Caldecott, Harry S. *THE BACONS AND SHAKESPERE*. London, 1908. Gay & Hancock, Ltd.
- Smedley, William T. *THE MYSTERY OF FRANCIS BACON*. London. Robt. Banks & Son, Racquet Court, Fleet Street, E. C.
- Stotsenburg, John H. *AN IMPARTIAL STUDY OF THE SHAKESPEARE TITLE*. Louisville, Ky., 1904. John P. Morton & Co.
- Greenwood, George M. P. *IS THERE A SHAKESPEARE PROBLEM?* London, 1906. John Lane, the Bodley Head.
- Freund, Albert. *DAS BILD DES SPEERSCHUETTLERS Die Loesung des Shakespeare-Raetsels*. Numerous fac-simile plates. Hamburg, 1921. Johann Trautmann.
- Holzer, Prof. Gustav. *Shakespeare's Tempest in Baconian Light*. Heidelberg, 1904.
- Woodward, Parker. *TUDOR PROBLEMS*. London, 1912. Privately printed.
- Woodward, Parker. *THE EARLY LIFE OF LORD BACON*. London. Gay and Bird.
- Bayley, Harold. *THE SHAKESPEARE SYMPHONY*. London. Chapman and Hall.
- Looney, Thomas J. *SHAKESPEARE IDENTIFIED*. New York, 1920. Fred. A. Stokes Co.
- Deventer, A. von Kunow. *FRANCIS BACON, LAST OF THE TUDORS*. To be published on subscription by the Bacon Society of America.
- Clark, Natalie Rice. *BACON'S DIAL IN SHAKESPEARE*. Cincinnati, 1922. Stewart Kidd Co.

## SCHEPPE'S BOOK STORE

80 Fourth Avenue, N. Y. City

Particular attention paid to Baconiana and other special research works. We will gladly seek and find Rare Items desired. Over 100,000 Choice Volumes in stock, covering all subjects. Correspondence solicited.

Write for catalogue.

**BENDER** TEL. 4216 STUYVESANT  
BOOKS ARCHITECTURE, DECORATION, ILLUSTRATION  
COSTUME, AND ALL OF THE INDUSTRIAL ARTS

**FRANK BENDER** 84 FOURTH AVENUE  
Bet. 10th and 11th Sts.

We sell miscellaneous books, too, and will buy as well any books you are ready to dispose of.

# TER-CENTENARY NUMBER, AMERICAN BACONIANA

Vol. 1

NOVEMBER 1923

No. 2



Reduced Fac-simile of Head-piece of Spenser's *Faerie Queene*, 1611; King James Bible, 1611; Bacon's *Novum Organum* 1620. A Variant occurs in the Shakespeare Folio of 1623. ONE STEM—MANY BRANCHES

## TABLE OF CONTENTS

The Year's Work .....	1-2
Francis Bacon's Childhood and Youth (Portrait) .....	3-4
The Word Cipher and the Bi-literal Cipher .....	5-19
Glimpses of Arcadia and its Queen .....	20-49
Reminiscences of a Great Baconian .....	50-62
The Sacrifice of Francis St. Alban .....	62, 67
Francis Bacon, a Great Poet, Concealed .....	68-92
The Silent Name .....	93-104
Shakespeare and His King .....	105-112
Chronological Chart of Shakespeare Works .....	113-115
Reviews: Recent Baconian Discoveries .....	115-123
A Note on Ben Jonson Eulogy .....	124-125
Correspondence .....	126-127
Northumberland Manuscript (Plate) .....	128
Shakespeare Copyright—Sea Coast of Bohemia .....	129-130
Reprints in Reduced Facsimile .....	131-151
A Table of Alphabetic Numbers, with Note .....	152-154
Books for the Library .....	155-156
Books Old and New .....	157-159
The Thomas More MSS. ....	159
Bacon and Shakespeare on Love .....	160

Published by  
THE BACON SOCIETY OF AMERICA  
764 Woolworth Building, New York

PRICE ONE DOLLAR

# BACON SOCIETY OF AMERICA

764 Woolworth Bldg.  
New York City, U. S. A.

---

## OFFICERS

1923-1924

### PRESIDENT

WILLARD PARKER ..... Conshohocken, Pa.

### VICE-PRESIDENTS

GEORGE J. PFEIFFER, Ph. D. .... 28 Highland Ave., Glen Ridge, N. J.

W. H. PRESCOTT, M. D. .... Boston, Mass.

CHARLES LOUGHRIDGE ..... Denver, Col.

EDITH C. GRAY ..... Chicago, Ill.

NATALIE RICE CLARK ..... Oxford, Ohio

### TREASURER

ROBERT GRIMSHAW ..... 717 W. 177th St., New York City

### SECRETARY

MILLARD F. BIRD ..... East Orange, N. J.

### TRUSTEES

WILLARD PARKER    GEO. J. PFEIFFER, Ph. D.    ADELAIDE JOHNSON

H. VON BRIESEN

WM. MAXWELL REED

---

*Standing Committees on third page of cover.*

---

Copyright 1923 by the Bacon Society of America

To Vrest Oston Jr. Geo. D. Peary  
Editor  
Carreeder.  
August, 1931.

# AMERICAN BACONIANA

Vol. I

NOVEMBER, 1923

No. 2

Published by BACON SOCIETY OF AMERICA  
764 Woolworth Building, N. Y.

## THE FIRST YEAR'S WORK

The Bacon Society of America closed the first year of its existence in the past month of May, and may look back upon its events with great satisfaction. Six regular meetings have been held; the first, at the residence of Mr. and Mrs. A. Garfield Learned at Gramercy Park, New York, on November 20th, 1922; the others in the galleries of the National Arts Club, (of international fame), which had honored the Society by a much appreciated invitation to become an affiliated organization,—on January 22d, February 26th, March 26th, April 30th and May 21st. In addition, there was given under the auspices of the Society, at the National Arts Club on May 16th an excellent concert by Mme. Charlotte Lund, supported by Mr. N. Val Peavy. At an election held in the Spring, the officers and committees were chosen and appointed, whose names appear on the second page of the cover. New members, residing both at home and abroad, are enrolling in encouraging numbers.

The proceedings at every meeting were reported by special circular, sent to members, friends, and other persons and organs of publicity, who might be interested.

Many papers and addresses, long and short, popular as well as technical, on a great variety of allied subjects, and sometimes illustrated by lantern-slides and charts, were presented, usually to large audiences. Some were printed in the first number of the Society's New Magazine,—AMERICAN BACONIANA,—which appeared in February, 1923, and met with a most gratifying reception. Other papers and matters of interest are offered in the present second number, which, it is hoped, will give the same satisfaction to both general and learned readers.

These contributions are original, unless otherwise stated. They represent careful work, and an honest desire above all to discover and tell the Truth, as their authors found it. In seeking Light and

giving views, however, on some of these difficult historic and literary subjects, it is inevitable that, besides describing mere observations and demonstrable facts, there will be, and should be expressed interpretations of them, explanatory hypotheses and tentative opinions, with which every one may not at once agree. That lies in the nature of all Progress in Knowledge. Man grows from Childhood and Ignorance through Error and Superstition to full Truth, and Truth is a Child of Time, a very long Time! And Man must seek and labor—a task of joy, not curse—that he may rise to ripe Humanity. That way lies Salvation!

This magazine, therefore, to advance the aims of the Bacon Society of America, which are “as broad as the Philosophy, the Philanthropy, and the Statesmanship of the Great Exponent of Truth, whose name it bears,” invites the co-operation of all open-minded men and women, in whom, (expressing Bacon’s own thought) God shall have implanted the same Spirit. We will encourage and give respectful attention to any sincere, serious work in our field, and its results.

The Society heartily thanks all members and friends, who have in any manner given of their time and talents toward its success, and voices its special gratitude to the following eminent artists, who have generously and on various occasions delighted and inspired our assemblies “by the sweete power of musicke”:

Mme. Charlotte Lund, Mme. Marianne Vota, Sig. Augusto Ottone, Mr. H. Val. Peavy, Maestro Cavaliere Seismit Doda, Mr. Samuel Siegel.

## THE WORLD—GOD’S CRYPTOGRAM

*By Dr. Kenneth Sylvan Guthrie.*

To get a message from the Sybil’s cave  
Aeneas scanned the foliage turbulent,  
Which, as the breezes’ flight in eddies drave,  
Suggested forms for each man different.

Deciphering the World’s mysterious sign,  
Some found Agnosticism, and others Law;  
Some Rapine, Money, Glory, Fashion, Wine,—  
While some the outlines of their Heaven saw.

Spattered with Mary’s blood, therefore, Queen Bess,  
Reading this cosmic glass, simpered “’Tis Power!”—  
“’Tis Reason!” labored Locke.—“The World’s a Mess!”  
Held men;—“Pleasure!” lisped ladies in their bower.

“No!” cried the lonely Sage of Verulam,  
“There is a God! The World’s His Cryptogram!”



in years. Yet with all his wisdom he is not too wise to be a dreamer of dreams; for while busy with his books in Paris he gives ear to a ghostly intimation of his father's death. All his pores lie open to external nature; his pulse beats quick at the sight of a fine horse, a ship in full sail; a soft sweep of country; everything holy, innocent and gay acts on his spirits like wine on a strong man's blood. Joyous, helpful, swift to do good, slow to think evil, he leaves on every one who meets him a sense of friendliness, of peace and power. The serenity of his spirit keeps his intellect bright, his affections warm; and just as he left the halls of Trinity with his mind unwarped, so he now, when duty calls him from France, quits the galleries of the Louvre and St. Cloud with his morals pure."

"At the age of eighteen he fronts the world."

"How he appears in outward grace and aspect among"....

"courtly and martial contemporaries, the miniature of Hilyard helps us to conceive. Slight in build, rosy and round in flesh, dight in a sumptuous suit; the head well-set, erect, and framed in a thick starched fence of frill; a bloom of study and of travel on the fat girlish face, which looks far younger than his years; the hat and feather tossed aside from his broad white brow, over which crisps and curls a mane of dark, soft hair; an English nose, firm, open, straight; mouth delicate and small,—a lady's or a jester's mouth,—a thousand pranks and humors, quibbles, whims, and laughters lurking in its twinkling, tremulous lines:—such is Francis Bacon at the age of twenty-four."

"Personal History of Lord Bacon, from  
Unpublished Papers" by  
William Hepworth Dixon of the Inner Temple,  
London, 1861.



## THE WORD CIPHER AND THE BI-LITERAL CIPHER OF SIR FRANCIS BACON

Discovered and Published

By Orville W. Owen, M. D., and Mrs. Elizabeth Wells Gallup

*By W. H. Prescott, M. D.*

In the early eighties of the last century, Orville Ward Owen, a practicing physician of Detroit, Michigan, committed one of the modern editions of Shakespeare's Plays to memory. After some time he discovered that this edition was not like the great folio of the plays published in 1623; he therefore procured the Staunton fac-simile reproduction of it, and, "forgetting" the other, committed anew this original text. That he really knew his Shakespeare is proven by the fact that, if four lines were read to him from any part of the folio, he could instantly give the page, column and part of the column, where they were to be found; the only exception would be, when there were four practically similar lines, in which case a few more lines would give him the right cue.

Dr. Owen had the habit of repeating these plays to himself, as he went on his professional rounds, and he soon noticed that there were certain sentences scattered through the book, which, when joined together, seemed to tell another story, this story being about the Spanish Armada.

Convinced by this discovery that there was a cipher in the plays, he began to search for it. It was a long and difficult task. Among the poems at the head of the Shakespeare folio he found one entitled "Vpon the Lines and Life of the Famous Scenicke Poet, Master WILLIAM SHAKESPEARE.", signed "HVGH HOLLAND," and in it the words:\*

*"If Tragedies might any Prologue haue,  
All those he made, would scarce make one to this:".*

The only tragedy with a prologue is *Troilus and Cressida*,—also the only play in the folio not given in the "CATALOGVE,"

---

\*Quotations in this magazine are given, when possible, in the spelling of the original text.

and that prologue is the only one on a page by itself. The first nineteen lines of it are not important for us to consider at present; then come the following:

*"Now Expectation tickling skittish spirits,  
On one and other side, Troian and Greeke,  
Sets all on hazard. And hither am I come,  
A Prologue arm'd, but not in confidence  
Of Authors pen, or Actors voyce; but suited  
In like conditions, as our Argument:  
To tell you (faire Beholders) that our Play  
Leapes ore the vaunt and firstlings of those broyles,  
Beginning in the middle: starting thence away,  
To what may be digested in a Play:  
Like, or finde fault, do as your pleasures are,  
Now good, or bad, 'tis but the chance of Warre."*

Dr. Owen counted all the words in the folio, and then found the middle word; but that did not help him. The plays are catalogued with the Histories in the middle; so all the words in the Histories alone were counted again; but even then the middle word did not help.

In the CATALOGUE

The Tempest	is on Folio 1
The Life and Death of King John	is on Fol. 1
The Tragedy of Coriolanus	is on Fol. 1

So King John may be considered to begin on the middle one of these folios. Hence Dr. Owen began to say over this play, and found in the first scene on page 2, column 2, the following soliloquy of the Bastard:

Bast. "A foot of Honor better then I was,  
But many a many foot of Land the worse.  
Well, now can I make any *Ieane* a Lady  
Good den Sir *Richard*, Godamercy fellow,  
And if his name be *George*, Ile call him *Peter*;  
For new made honor doth forget mens names:  
'Tis two respectiue, and too sociable  
For your conuersion, now your traueller,  
Hee and his tooth-picke at my worships messe,  
And when my knightly stomacke is suffis'd,  
Why then I sucke my teeth, and catechize  
My picked man of Countries: my deare sir,  
Thus leaning on mine elbow I begin,  
I shall beseech you; that is question now,  
And then comes answer like an Absey booke:  
O sir, sayes answer, at your best command,  
At your employment, at your seruice sir:  
No sir, sayes question, I sweet sir at yours,  
And so ere answer knowes what question would," etc.

In this speech of the Bastard Dr. Owen found *that*, in the search for which he had spent about eight weary years,—namely, a beginning. The words “My deare sir, Thus leaning on mine elbow I begin” open the first sentence of the Word Cipher.

There are several interesting things in this quoted passage to which attention may be drawn. “Honor” is spelled without a “u”, although it is often claimed, that it was never spelled without a “u”, until ignorant Americans became guilty of doing so. The librarian of one of the largest libraries in America once said to me, that it was never spelled without the “u” in English Literature. At that time I happened to be comparing two copies of Chapman’s *Iliad*, edition of 1617; and opening one of them at random, I was fortunate enough to find “honour”, spelled with the “u”, on one page,—and, on the other, facing it, without the “u”. I was also able to tell the learned gentleman that, if he would look in the note “To the Intelligent Reader” at the end of the 1645 edition of Howell’s *Familiar Letters*, he would find a statement about leaving out the “u” in such words.\*

The unnecessary re-iteration of question and answer calls attention to one of the rules of the cipher.

“My dear sir” was at that time an unusual expression;—in fact, a letter, supposedly written by John Milton over twenty years later, was denied authenticity by the critics, because of its beginning with “My dear sir”; and one of the closest students of Elizabethan literature wrote to Dr. Owen that, if he were to claim discovery of a Word Cipher taken from the Shakespeare plays, it would be wiser not to begin with “My dear sir”, as the expression did not occur in the books of the time! This shows how easily one sometimes *does not see* what is actually on a printed page under one’s very eyes.

Working with “question” and “answer” for the key-words, Dr. Owen began to find a story,† and words to be used as guide-words. These appeared to be: Fortune, Nature with Pan, Honor and Reputation,—and these were found to occur 10641 times (!), usually *italicized* or *Capitalized*.

In the play *Loues Labour’s lost*, folio Comedies, page 141, column 2, are the following lines:

---

\*In the Shakespeare folio of 1623 both spellings “Honor” and “Honour” occur; for example, in *HENRY VIII.*, p. 225, col. 2 and p. 232 col. 1.—Ed.

†Published in “Sir Francis Bacon’s Cipher Story,” Howard Publishing Co., Detroit, Mich., 1894, and later.

"Ber. There is fue in the first shew.  
 Kin. You are deceiued, tis not so.  
 Ber. The Pedant, the Braggart, the Hedge-Priest, the  
 Foole, and the Boy,  
 Abate throw at Novum, and the whole world againe,  
 Cannot pricke out fue such, take each one in's vaine.  
 Kin. The ship is vnder saile, and here she coms amain."

There seems to be no connection between the last line of this quotation and the rest above it, so that it has been said it was a line added to complete the three-line rhyme. But you will find on the title page of Bacon's *Novum Organum*, 1620, the picture of a ship under full sail, coming right at you, and it is possible, therefore, that the last strange line of this quotation has some connection with or reference to the word "Novum" in the second line above it.

I believe that the Pedant means Robert Burton, the Braggart—Christopher Marlowe, the Hedge-Priest—Robert Greene, the Foole—William Shakspeare, (the player), and the Boy—George Peele, (or Kyd). On the 22nd page of Dr. Owen's cipher-story we read:

"And it now becomes absolutely necessary for you to search out the works of which you are not already possessed, and put them on the wheel."

"Will you name the works under which you have concealed, hid and masked yourself?"

"We will enumerate them by their whole titles from the beginning to the end: William Shakespeare, Robert Greene, George Peele, and Christopher Marlowe's stage-plays: *The Fairy Queen*, *the Shepherd's Calendar*, and all the works of Edmund Spenser: *The Anatomy of Melancholy* of Robert Burton.....and all....the other works of my own."

At first Dr. Owen thought there was some mistake, but upon further trial and examination, his deciphering was found to be correct; and then an investigation was started to see, if the cipher statements could be true. False statements can be made, of course, in a cipher, as well as in History. What is History, but His-story? Often one is confused, and does not feel sure what to believe, when reading two histories of a country,—Froude's and Lingard's of England, for instance.

Very soon I became convinced that Dr. Owen had found a workable cipher, and one that could be taught to anyone, willing to spend a little time; so I decided to try to prove or disprove the story. I had from my High School days believed that William Shakspeare (the player?) of Stratford was not the author of the "Shakespeare" plays, and that Francis Bacon was; but I thought that much was surely known of the other men mentioned, and especially of Edmund Spenser. I was surprised to find, however,

that perhaps even less is known of Spenser, than of Shakespeare; there is not even a record of his birth or baptism. His father was unknown, and the authorities differ somewhat as to which "Edmund Spenser" was the famous author. With regard to his father, a certain John Spenser was found, who was a tailor; and as Edmund was said to have been a student at the Merchant Tailors' school,—this John Spenser was chosen "to stand" for Edmund's father, although, so far as I can find, there never was any proven connection between them.

Then I procured a copy of the second (?) complete edition of his works, dated 1679, and found therein a picture of his monument.—(I do not wish to imply that I have been the first to discover all the details mentioned in the present paper,—but only to emphasize that I have accepted no one's statements without, wherever possible, verifying them. It is also impossible to assign many of them to their first discoverers, for several investigators have often reported the same "finds"). In this picture it says that Spenser was born in London in 1510 and died there in 1596;—and that the monument was erected by the Earl of Essex.—If the statements made on the monument are true, then Spenser was 59 years old, when he went to college;—69 years old, when the first book now attributed to him,—*"The Shepheardes Calender,"*—came out;—and 80 years old, when he was serving as clerk in Kilcolman, Ireland, and publishing the *Fairy Queen* in London. As these dates did not agree with what were believed to be the true dates of the author,—a Rev. Mr. Mason in 1778 asked for and obtained permission to restore the monument; and, when he did this work, he changed the date of birth to 1553. T. Dingley gave the date as 1516, and Stow did the same. I have a copy of the "Progress" of the first Duke of Beaufort, 1684, written by T. D(ingley), in which the date is also 1516. The change from the cipher (in 1510) to a 6 may be due to the fact, that the date is always in a dark shadow. The late James Phinney Baxter,—one of the most careful and intelligent investigators that ever lived,—found that the original monument replaced an old inscription, and that this monument was erected by a man in the employ of the Bacon family, and was paid for by the Countess of Dorset, one of Bacon's most intimate friends.

Peele was a drunkard;—Marlowe died in a drunken row;—Greene died of a loathsome disease, practically in the gutter;—Shakspeare (the player) died of a fever, following a drinking bout with Ben Jonson and Michael Drayton,—(at least, that is the story repeated in Stratford by the children for tuppence). In this place it might be well to state that in about the 17th year of Elizabeth's reign a law was passed, or a statute enacted, for-

bidding the graduates of the Univerities to beg in public places.

This leaves only Robert Burton of the six masks used in the Word-Cipher. He was born in 1576. In 1586 (!) a Treatise of Melancholy was published under the name of Bright T.—(Timothy Bright, M. D.), at that time working for Francis Bacon. In 1621 the first edition of the Anatomy of Melancholy came out with no author's name on the title-page,—and in 1624 a second edition, still without any name on the title-page, except “Democritus Junior”, ~~and with some interesting pictures facing that page.~~ In the address to the reader we find:

“Seeke not after that which is hid, if the contents please thee, *and be for thy use, suppose* the man in the Moone; or *whom thou wilt to be thy Author*; I would not willingly be knowne.”

and a little later in the address, there is a description of Solomon's house, agreeing almost word for word with that in Bacon's New Atlantis. I found only recently a possible explanation of the “man in the moon” statement. In the great cipher work put out in 1624 at Luneburg, under the name of Gustavus Selenus, and under the patronage of Augustus the Younger, Duke of Brunswick—Luneburg, occurs this: Gustavus Selenus is an anagram for “Augustus es lun es,”—that is, Augustus is the man in the moon. The frontispiece, as well as some of the ciphers in the book, show that Francis Bacon had much to do with it, one cipher even saying that Bacon was the author, (according to Dr. H. A. W. Speckman of Arnheim, Holland).

The next important part of the story has to do with Bacon's parentage. Here he claims to be the son of the Queen and the Earl of Leicester. The statement is made that Elizabeth and Robert Dudley met when they were in the Tower, and that a mock marriage was performed;—later a real marriage was solemnized at Lord P's house, shortly after the death of Amy Robsart. The account in the cipher story of Amy's death bears out the story as told in Sir Walter Scott's Kenilworth.

Francis was born on January 22nd, 1560/1. The life of Francis Bacon, written later by his chaplain, William Rawley, states that he was born in York House or York Place, as if these were one and the same place; but York House was the residence of Sir Nicholas Bacon, and York Place was the residence of the Queen. The entry of his christening is in two inks and two hand-writings. In the Dictionary of National Biography it is recorded: “Whatever were the Queen's relations with Robert Dudley before Amy Robsart's death, they became much more intimate after that event, and it was commonly reported that she was married to him,



and had had a child by him."\* Then follows a list of people, who had their tongues slit, their ears bored, etc., because of saying such things. The Spanish Ambassador wrote to King Philip II. in 1562, that he need not expect to marry Elizabeth, because it was reported that she was married to Leicester, and had a child by him; in 1568 the then Ambassador wrote the same, only changing the "child" to "children." Robert, the second Earl of Essex, was born in 1567, and the cipher statement is that he was also the son of Elizabeth and Leicester. The announcement has recently been made that a letter from Leicester to Philip II. has been found, in which Leicester asks Philip to use his influence to obtain his (Leicester's) recognition as Prince Consort.\*\*

The first known life of Bacon was published in 1631 in Paris; it was written in French, and points to the cipher history as being true,—among other things, speaking of Bacon as "Born to the Purple." It also mentions Bacon's many years of travel on the continent, and his preparation for high position,—and again his long line of distinguished and prominent ancestors. Sir Nicholas Bacon, his reputed father, was one of the great men of the realm, judging by his influence upon Elizabeth, but his ancestors were neither prominent nor distinguished. No statement made in the cipher has, I believe, been disproved, although many have not yet been positively confirmed. Among other statements occurs this one: "A translation of the Iliad is buried in the seven sets of works by cipher"; and Bacon said this was put in, in order to test the secrecy of his method. A part of this translation has been deciphered, and a small amount published; but it has not received the attention it deserves.

In the Spring of 1895 Dr. Owen became ill, gave up his work, and went to Colorado; but while he was gone, his work was con-

---

\*The accompanying picture (Fig II) represents Queen Elizabeth dancing with the Earl of Leicester. It is the central group of a large oil painting at Penshurst, the castle of Sir Philip Sidney; and is particularly interesting, because it throws light, not only on the freedom of manner in public dancing in Court circles at that time, but also shows the very informal relation between the Queen and her Favorite.

In the little work entitled "THE CHARACTER OF Queen Elizabeth." . . . . "Her VIRTUES and DEFECTS," etc., by EDMUND BOHUN, Esquire, (London, 1693), there is a long account of Leicester's character and methods, and opinions, which his contemporaries had of them. We will quote a few passages of particular interest in connection with Dr. Prescott's remarks and the picture here exhibited.

"The common people of *England* for a long time most firmly believed, That *Robert Dudley, Earl of Leicester*, and *Lord Steward of the House* to her Majesty, would be the man that would marry the Queen: (pp. 75, 76). "He became in his latter times sullen



tinued by his trained assistants, and the 5th book of the Word-Cipher story was published before he saw any of it himself. The preface says:

"The present volume, Book V, is entirely their" (that is, his assistants'—Ed.) "work; and, until in print, I purposely refrained from reading, or hearing read, any of this part of Bacon's story of his life in France. Miss Ollie E. Wheeler extracted from the original Shakespeare plays, Bacon's acknowledged works, and those attributed to Marlowe, Greene, Peele, Spenser and Burton, the passages around the guides and numerous keys. Mrs. Elizabeth W. Gallup and Miss Kate E. Wells have deciphered and woven these passages, by the rules of the cipher, into the poetic form, in which they are presented."

The preface is signed Orville W. Owen.

This would seem to afford proof that the cipher is workable by anyone, who will study the method; and that it does not, and did not, depend upon the wonderful memory and indefatigable industry of Dr. Owen.

During the years when the Word Cipher was being carried on in Detroit, many people went to see "what was being done," and "how"; and so far as I know, no one ever came away without believing that a workable cipher had been found, although not every one would accept the historical facts brought out. George Goodale, the veteran critic, said the work was being done by rule, but that he would give much to deny it. One of the Detroit papers published an article, calling Dr. Owen unkind names, and saying among other things that he was a liar and a charlatan. Dr. Owen immediately attached the paper for \$100,000. After some negotiations it was agreed, that the paper would send a

to his Superiors, haughty toward his Equals, insolent to his Inferiors, ungrateful to his friends, and pernicious to his Enemies, and in a word, intolerable to all but the Queen. She made him first Master of her Horse," (p. 77), "and after *Earl of Leicester*, for the Sufferings of his Ancestors, both in her Father's and Sister's Reign: But the common people, who very rarely penetrate into the Thoughts of Princes, ascribed all his Power and good Fortune to his Wit and Carriage, which was formed by Nature and Art, to the alluring of the softer Sex, he being of a very taking Behaviour, and an excellent *Dancer*, so that one of the best *Dances* of that Age, was called by his Name, *The Leicester Dance*." (p. 78).

May this be the dance he is seen performing here with the Queen? —Ed.

\*\*See A. Deventer von Kunow, "FRANCIS BACON, LAST OF THE TUDORS." Translated by Willard Parker, Hon. President of the Bacon Society of America. About to be published by the Society. With a Chronological Chart of the Plays and Poems of "William Shakespeare."

short-story writer, Mrs. Sherman, to investigate. She was given a desk in Dr. Owen's office, and some sheets of paper, upon which there were extracts from the seven sets of works, and asked to write a story of any kind from the matter there given. At the end of two weeks she had accomplished nothing, and said that Dr. Owen knew that she could not, when he gave her the papers. Thereupon Dr. Owen sat down, and with the same material before them, showed her the key-words, and rules, that were on the different pages. Mrs. Sherman was then able to decode the message. As each part was written off, that part was covered up, so that Mrs. Sherman could not see what she was "bringing out." At the end of the work Mrs. Sherman was allowed to read what she had produced, and she exclaimed: "Why, I have been writing blank verse!"

On the following Sunday, the newspaper had a full account of Mrs. Sherman's work, and it made the statement that Dr. Owen was "neither a liar nor a charlatan, but a Genius."

In 1894 the Vicar of Stratford-on-Avon came to this country to lecture, and to obtain money for the Stratford Shakespeare memorial. On the 18th of October he lectured in Cambridge. It happened that the late Major Henry Craige Dane lectured in Boston the same night upon Dr. Owen's work, and that more prominence was given in the papers to Dane's lecture than that of the Vicar. 'The late Professor Rolfe advised the Vicar to go to Detroit and "do up" Owen, after which he would be able to get all the money he needed. By a curious coincidence, the reporter, who interviewed the Vicar, came to our house some months later to interview Dr. Owen, and after completing his talk with him said: "Dr. Owen, what did you do to the Vicar of Stratford? In the conversation I had with him last October he told me he was going to Detroit to see you, and that he would give me an interview upon his return;—but he has disappeared from the public eye." Dr. Owen then recounted what had happened, and that he had been able to convince the Vicar that the cipher was there,—and workable.

Five years later, when we went to Stratford with Mrs. Gallup and Miss Wells, the Vicar was very kind, and showed us around the church, although he said it was hard to have four Baconians come upon him all at once. In answer to a question the Vicar replied, that he had stayed in this country until March 27th, 1895,—nearly six months,—(without giving another public lecture). All that happened while the Vicar was in Dr. Owen's office was written out, and sworn to, and made part of the office records.

While Dr. Owen was ill, another investigator visited Detroit, and later wrote Mrs. Henry M. Pott, herself a great Baconian

student, in London,—the letter being published in the English magazine BACONIANA,—that he had watched Dr. Owen's assistants at work, and that he had some of the translation of the Iliad, which he had seen "taken off" by rule. He knew the cipher was there, but would not accept the historical facts found and already published. At this time it had been planned to publish the translation of the first deciphered book of the Iliad with all directions, and the places, where each line was found;—but for some reason this was never carried out.

While engaged in the deciphering of Dr. Owen's Word Cipher, Mrs. Elizabeth Wells Gallup asked permission to examine the italicized letters in the 1623 Shakespeare folio, to see if Bacon had made use of the bi-literal cipher, which he claimed to have invented in 1576, and a description of which he had placed in the 1623 *De Augmentis Scientiarum*. Permission was granted, and Mrs. Gallup started her search in the same prologue as Dr. Owen, that of *Troylus* and *Cressida*. After three months of hard and confining work, she deciphered the hidden message contained therein.

Perhaps it might be well to mention here that, when an attempt was made to get the deciphered message found by Dr. Owen published, no publisher could be found willing to print the books, so that a company had to be especially formed for the purpose. This was called the Howard Publishing Company. Of course, some mistakes were made in those first attempts, which would have been comical, had they not proved so serious.

After Mrs. Gallup had found that the Bi-literal Cipher was used, it was decided that work on the Word Cipher should be stopped, and all energies devoted to the Bi-literal Cipher. One of the results of this decision was that Dr. Owen returned to the practice of medicine; but he did not give up his work of investigation. Since that time Mrs. Gallup has devoted her life to deciphering the books of the period from 1579-1679, and has made many interesting discoveries. Among these were the rules for the working of the Word Cipher, which practically confirmed those which Dr. Owen had already found; the main difference being that the Bi-literal Cipher said there were seven guides. Mrs. Gallup has published six sets of seven guides each, but such guides simply serve as a help to do the work, and have no bearing upon the story brought forth.

Shortly after this discovery Mrs. Gallup came to Boston with her sister, to work upon the books in the Public Library, and some of the books in the library of Dr. John Dane, who had been a close student of the subject for many years. Among the works

examined while here, was *The Treasons of Essex*, published anonymously, but attributed to Francis Bacon, because the Queen had "ordered" him to write the story. It is said that the Queen was not satisfied with the first draft, so that Bacon re-wrote it, and then incorporated the real story in the Bi-literal Cipher. There happened to be two copies of this book in Boston; one in the Boston Public Library, the other in the library of Dr. Dane. Mrs. Gallup deciphered the latter; and Mrs. Prescott, together with Miss Wells, the other. The same story was found in each copy, establishing beyond any question the use of the cipher and the possibility of reading it. Mrs. Gallup then went to England to do some work in the British Museum, and found that the cipher had also been put into *The Shepheardes Calender*, published anonymously in 1579. This is the first dated book of the seven sets used by Dr. Owen; but it was attributed to Edmund Spenser only in the collected edition of his works. In the anonymous original the Epistle addressed to "Mayster Gabriell Haruey" is signed E. K., and I well remember our excitement when the first results of deciphering showed that these initials stood for England's King.

Mrs. Gallup stayed in England for some time, and her work attracted great attention. Many were the criticisms made upon both methods and results:—The language was American and not 16th century English;—We cannot believe that Bacon would trust such important statements to such a "frail basket";—The historical statements are not "facts," but the "vapid imaginations" of an "obsessed woman";—There were absolutely no "facts" which could be called evidence, tending to show that Elizabeth ever was married, or had children;—Did not indeed one of the doctors say that it was impossible for her to have any?

Others made a short and superficial examination of her book and her method, and said the work was a fraud, and that the statements made were "pure figments of imagination," but such critics seemed to forget,—or perhaps they never knew,—that practically all the historical statements had been made in the Word-cipher of Dr. Owen, and that the language of that cipher was the actual language of the Elizabethan and Jacobean reigns. One of the investigators, W. H. Mallock, Esq., made the statement, however, that his marking of the different kinds of letters mixed in print to make the cipher, tallied to the extent of 75% with the interpretations of Mrs. Gallup. General Henri Cartier of the Secret Service of France, in some recent articles in the *Mercure de France*, asserts, that if one can correctly make out 70% of the letters used in this cipher, the story told by it can be written with sub-

stantial correctness.\* Another critic said that the translation of the Iliad found hidden in Bi-literal Cipher was "cribbed" from Alexander Pope; but this would mean that Mrs. Gallup had seen and used the MS. of Pope's translation, which is in the British Museum, though this was not generally known, until the present controversy had brought it to the attention of those interested. Not only are there words in Mrs. Gallup's rendering which are used nowhere else, but also there are words, which occur in Pope's MS., but were crossed out and not used in his published translation, and at least one word which appeared in no other MS. or translation whatever.

Still another "fault" pointed out, was the use of the name of Lord Montague, as one of those present at the execution of Mary, Queen of Scots. "There was no Lord Montague at that time," the critic said, "but there was present, Lord Montacute; that Montague, being a common name in the United States, it was natural for Mrs. Gallup to use rather that name, than the unusual English name Montacute." Shortly after this objection was raised, however, I myself found, in looking over Hunter's edition of Wolsey's Life, published anonymously in 1641, and usually attributed to George or William Cavendish, in the introduction, a discussion as to whether the author was George or William Cavendish; then follow some small pieces of poetry, somewhat like sonnets, in which the souls of departed noblemen are supposed to be speaking; and in one of them *Montague* is named as the author, with an asterisk and note saying that this refers to the Earl of Montacute. It is interesting that this life of Wolsey was the very one used by the author of the Shakespeare play, "The Famous History of the Life of King HENRY the Eighth." (Folio 1623.)

Mrs. Gallup worked for three months during the early part of 1907 upon the 1623 De Augmentis Scientiarum, which was in the library of Dr. Dane. Mrs. Prescott was her assistant during all this time; and we are convinced, therefore, that it would have been impossible for her to have done the work by fraud without our knowing it; indeed, our oldest daughter, then ten years old, tried one day to see how well she could do this work, and marked 93 letters,—that is, placed them in the fonts to which she thought they belonged. It turned out that 91 of these 93 letters had been correctly marked by her. No one can do such work without a good eye for form, and on this account women can do it better than men; but it is equally necessary to give all one's time to the work. In the deciphering from the De Augmentis this statement was made: "If one will go to the panel room in Canonbury Tower and

---

\*Several numbers in 1921, 1922, 1923 beginning with December 1st, 1921.

press the fifth panel under the fiftieth, you will gird a spring and show the entrance to a secret passage."

In the fall of 1909 I found that one of the panels had become loose about two years before, and revealed the entrance to a secret passage. No one had explored this passage, but it is said that it runs under the street, and then divides, one going under the river, and the other to a place where were stored some of the properties used in the production of the Shakespeare plays. We were shown the passage where it passed underneath the garden of an estate across the street. A description of this has been published in *Baconiana* by Frank Woodward, Esq., of Nottingham, in which article he says that Mrs. Gallup was able to show it was the fifth and the fiftieth panels which indeed had become loose.

Practically all the historical facts brought out by the Bi-literal Cipher had already been found by the Word-cipher, the modern (?) spelling of the story in the Bi-literal Cipher need not, therefore, be thought to prove that the facts in it are not true; for in the Word Cipher the words used are as actually found in the text of the different books published in that age.

One statement in the Word Cipher might be mentioned here, as it served to convince an English writer that the cipher story is true. Concerning Mary, Queen of Scots, the statement is made that the warrant for her execution was not signed by Elizabeth, but by her secretary, Davison, at the behest of Cecil and Leicester. When the above-mentioned writer read this,—he was at the time a member of the Staff of the London Times,—he wrote, "Now we have caught the Charlatan, and two weeks from today we will publish a photograph of the warrant signed by Elizabeth." The promised photograph did not appear on that day, however, but a small paragraph did,—in an obscure part of the paper,—in which were these words,

"We are sorry we cannot reproduce the warrant, as it is the only one of that time which is not in its place."

In 1920 I found a copy of the "Annals of Elizabeth" written by Darcie, which has an account of the trial of Davison for giving the warrant to the Council, without the knowledge and permission of the Queen!

We have already referred to the remark of one critic, that it was impossible for him to believe that Bacon would put such important statements in such an open cipher, or, "frail basket"; but it seems to have been well hidden!

In 1911 Granville C. Cuninghame, Esq., published a little book called "Bacon's Secret disclosed in Contemporary Books," and in its preface hid a message by means of the Bi-literal Cipher. Gen-

eral Cartier refers to it in one of his articles. I think only seven persons noticed that the cipher was there, and only five deciphered it. There were several mistakes in the ciphering of the message, but that did not prevent those who worked on it from reading the whole story. If in these days, when so much is being written about Bacon's use of the Bi-literal Cipher, so few persons are able to observe that a message has been placed in a recent book about Bacon and his secret,—it certainly seems that Bacon's own use of the same cipher may well have been free from the danger of discovery.

I do not know how many ciphers may have been put into the books of that period, but I am confident that each one will bear out the story told by every other one. Surely the Bi-literal Cipher confirms the Word Cipher in a most remarkable way. The rules given in the first volume of the Word Cipher are practically identical with those found by the Bi-literal Cipher. There are seven guide words mentioned in the latter, but these guide words only help the work, they do not in any way change the result.

After Dr. Owen gave up his work on the Word Cipher he continued his general investigations with some remarkable results, an account of which will follow in a later article.

W. H. PRESCOTT.

---

## LORD VERULAM.

The wife, who inherits a second best bed,  
May do a Clown honor!—I place in his stead  
The finest of scholars, the noblest of men;—  
His works, they proclaim it, again and again.  
His cryptograms freely he left to the wise,  
If people will use but their brains and their eyes.

MRS. G. W. PLITER.

Santa Monica, California.

## GLIMPSES OF ARCADIA AND ITS QUEEN

## THE LAND OF POETS AND PLATONIC LOVE

*By an Arcadian*

ARCADIA! What enchanting visions and tender memories are awakened by this magic word,—most in those who labor, where the city steams,—of green mountains, sheltered isles and cultivated farms,

“Where the bob-white whistles and barn-cocks call,  
And the free winds of heaven sweep over all.”

There was in ancient Greece a fair region of that name, famed for its wholesome climate and prosperous rural life. It became, therefore, the type of all those beloved places on earth, where the soul of man, weary of the oppressive contentions and conventions of the madding crowd, finds refreshing peace, close to Mother Nature's heart. And thus “Arcadia” is also figurative type and name, of such a happy state of mind, wherever it may be. This allegorical Arcadia is, so to speak, the imaginary, and yet very actual realm, where dwell in serene security the spirits of all well-tempered and fair-dealing people, who love God, Nature and their Fellow-man, who seek and willingly obey the Divine Law, within and without, and by living with conscious good will and intelligent providence achieve the rich blessings of a fruitful and contented life.

Access to this Arcadia is never denied to any honest seeking soul:

“Arcadia is close at hand;  
It is indeed just where we stand;  
For, when we do cheerfully that which we ought,  
We are living on earth in the heaven we sought.—  
Love what you have, and you'll find it fair,  
Love's world is wonderful everywhere;  
Nor mind the clamor of the crowd,  
Whose praise and blame alike are loud.  
The Little Voice within doth tell,  
If thou deservest Heaven or Hell;  
And when *that* Voice approves of thee,  
Thou hast arrived in Arcadie!”

It is the scene of the famous novel, entitled “Arcadia,” by Sir Philip Sidney, the idol of court and people in Queen Elizabeth's time; and its allegorical character in that work is at once apparent from his introductory description.



"This country Arcadia," says he, "among all the provinces of Greece hath ever been had in singular reputation, partly for the sweetness of the air and other natural benefits, but principally for the well-tempered minds of the people, who (finding that the shining title of glory, so much affected by other nations, doth indeed help little to the happiness of life) are the only people which, as by their justice and providence they give little cause nor hope to their neighbours to annoy, so are they not stirred with false praise to trouble others' quiet, thinking it a small reward for the wasting of their own lives in ravening, that their posterity should long after say that they had done so. Even the muses seem to approve their good determination by choosing this country for their chief repairing-place, and by bestowing their perfections so largely here that the very shepherds" (that is, poets) "have their fancies lifted to so high conceits that the learned of other nations are content both to borrow their names and imitate their cunning." (That is, craftsmanship.—Ed.)

The acquirement of an Arcadian attitude of mind and habit of life would appear from this to be of much practical importance. Let us see what we can learn from the great philosophers and poets about it. We shall find them speaking, however, rather by artistic representation, than such ordinary direct speech, as we are accustomed to in every day prosaic life; and we must, therefore, first consider a little the nature of the artist, of his gift or impulse, and his manner of expressing ideas and ideals about the human individual and his relations to the world in which he lives.

Whenever thinking man feels impelled to express the feelings and thoughts that arise in him from the experiences of life, he is obliged to clothe these immaterial, purely subjective realizations of the mind in materials, forms and symbols derived from Nature herself. There is no other possible way. The will of a man can work only by the expense of some of his available powers, knowledge and skill upon himself, or on persons and things roundabout; only thus can he build, paint, carve, draw, dance and act, speak, sing, write, or what you will, and, if he can do any of these things with a sufficient degree of perfection or beauty of result, he is,—even though perhaps not known to himself,—an artist.

Every artist is a poet, for this word of Greek derivation, means literally "maker," or "creator." General Hitchcock says very truly in his remarkable comments upon Edmund Spenser's poem "COLIN CLOUTS COME HOME AGAIN," published in New York about sixty years ago:

"Genuine poets—we do not refer to mere versifiers, who have often only an acquired skill in word-jingling"—(and we might add: similarly mechanical craftsmen in other arts.—Ed.)—"poets are a peculiar class of men, not as having an actual faculty unknown to other men, but because of a pecu-

liar *awakening* of their faculties which, under favorable circumstances, opens to them such views of life, as, for want of a better explanation, may be considered a divine gift—very much as the religious faculty, though common to all mankind, receives at times an extraordinary illumination, as if from a supernatural source; and it may indeed be regarded as supernatural, if we define nature from a *low* point of view” (that of ignorance or superstition,—Ed.) “as the material fabric of the world.” (p.10.)

The same idea,—though expressed with more rhetorical fervor,—is seen to underlie, if we carefully observe it, a well-known passage in Shakespeare’s “A MIDSOMMER Nights Dreame” (folio 1623, Comedies, p. 159).

“The Poets eye in a fine frenzy rolling, doth glance  
From heauen to earth, from earth to heauen,  
And as imagination bodies forth the forms of things  
Vnknowne; the Poets pen turnes them to shapes,  
And giues to aire nothing, a locall habitation,  
And a name. Such tricks hath strong imagination,  
That if it would but apprehend some ioy,  
It comprehends some bringer of that ioy.”

Great artists to “body forth” their highest conceptions of the Beautiful, the Good, and the True, and attach to them a “local habitation and a name”, select instinctively as the most perfect embodiment and physical symbol of them,—if they are men,—the most beautiful object they can find in nature, namely,—WOMAN; and, prompted by the same feeling, preferably represent Nature in her overwhelming beauty and variety of forms, forces and phenomena, and their own sublimest thoughts and insights about them,—about Love, Truth, Wisdom or Philosophy, Religion, Politics, Society,—in brief, the whole range of human knowledge,—in the shape of virtuous women, imagined as ideally beautiful and eternally young:—not actual persons, but PERSONIFICATIONS, or embodiments under human form, though sometimes these may be,—as is the manner of artists,—associated with or modelled after real people. The imaginary ladies must have names, and these are usually symbolic of their particular characters, according to the fancy and aim of their creators; and they are given local habitations,—countries, homes and shrines,—conformable with their exalted dignity and attributes.

Thus we find, beginning with the most ancient known Religions, Philosophies, Mythologies, Literatures, sacred and profane, and Folklore, and coming through the Middle Ages, and the Renaissance up to our own times, a long procession of these ideal spotless virgins, like the spear-shaking Pallas Athene or Minerva,—Artemis or Diana, known also as Delia, Cynthia, Dictynna, Phoebe and Luna,—Proserpina, or Despoina, the Lady,—the

Muses and the Graces, Daphne, Dante's Beatrice, Petrarch's Laura (evidently named after the poetic laurel), Boccaccio's Fiametta (little flame, in allusion to inspiring spirit); and reaching our own English Poets, Spenser's Rosalinde, Gloriana, Una, and Cynthia, —Drayton's Lilia, the "Shakespeare" author's numerous ideal maids, Miranda, Rosalind, Perdita, Portia, and Imogen,—many Delias, Celias, Melissas, Lucias, Clarissas, Stellas, Pamelas, Sophias, also Astraea, the Rosicrucian Alchinia, and other matchless Mistresses of poetic worshippers,—but all personifications of the same sublime Idea! Britannia and Columbia are Ladies of similar kind.

The late Maurice Hewlett,—a genuine poet, who knew,—has summarized this very finely in his novel "Open Country" (New York, 1909, Scribner's, pp. 225, 226):

"The Ideal," he says, "since men first looked up to the heights, has always been in the shape of a woman. Sex has much to do with that, I don't doubt, for man has been the maker, and has always dreamed of what he can never be. Athene of the men of Attica, Artemis of the Arcadians, Mary of the Christians,—it has always been so. The holiest thing of all, the most mysterious, inaccessible, has worn the bounty of a beautiful woman, and God has spoken through her eyes."

His Sanchia, the beloved of the philosophic poet Senhouse in this volume, and the others of that great series, ending with "Rest Harrow", is a most noble modern creation of this type. The artist portrays here in his richly colored style with exquisitely delicate touch, the final consummation and triumph of the poet's deep Platonic love over unseeing and unfeeling environing persons and their mechanical conventions.

Senhouse says in the epilogue (we quote with omissions) addressing Sanchia:

"I was inspired when I hailed you as Queen Mab.—You show me wonderful things.—I live—I read—I paint—I do a great deal of work. At night I write my book. And then *you* come!" (Evidently visions of his ideal Love.)

"The book began as *Memoirs*; now I call it *Despoina*, after the principal character. *Despoina*, or the Lore of *Proserpina*."

(Sanchia) "Who is *Despoina*?"

He looked at her, smiling with his eyes. "You are *Despoina*."

"Oh," said she, "I thought I was Queen Mab."

(Senhouse) "It is the same thing. *Despoina* means the Lady —The Lady of the Country. She is a great Fairy,—The Greatest.—You obey the Law, because you choose to keep it."

She laughed. "You used to call me *Artemis*" (another name for *Diana*,—Ed.). "I'm not she any more?"

(Senhouse) "You are all the goddesses.—Your mind is of *Artemis*; you have the form of *Demeter*, the grave-eyed spirit

of the corn, and your gown, I observe, is blue, as hers was." (like clear heaven, symbol of Truth.—Ed.). "I see Hera in you too, and Kore, which makes you your own daughter, my dear; and Gaia,—by whom the Athenians swore when they were serious,—Gaia, Heart of the Earth. All these you are in turns; but to me, Despoina, the Lady of the Country. You fulfill all the goddesses."

So Sanchia clearly personifies the ideal of this truth-seeking, pure-minded, self-disciplining man,—to be won only by a worthy, humble Heart,—never by Reason, or any Selfish Motive whatever. She is the nature-lover's personified image for the Supreme Goodness, Wisdom, and Beauty, as I have pointed out above.

The spiritual world, or the poetic state of mind, then, in which these personified or transfigured Ideas and Ideals have their origin and being, is the allegorical Arcadia of the ancient poets and all their successors. And in order that this invisible realm of feelings and thoughts may be more vividly pictured and realized both by the artist and poet, and those whom his work will reach, he represents it as a delightful land, illumined and warmed into life by the sun of his imagination; even as his own mind by a gift of Divine Grace but reflects,—as the Moon does the dazzling splendor of the Sun,— its illumination by the eternal and ineffable Divine Wisdom or SOPHIA,—a name, as the wise William Camden explains in his *REMAINES CONCERNING BRITAIN* (1623, p. 88), "peculiarly applied by the Primitive Christians to our most blessed Saviour, who is the Wisdom of his Father, (*Epistle to the Hebrews*) by whom all things were made, And therefore," he concludes, "some godly men do more than dislike it as irreligious, when it should be communicated to any other." (except maybe by parable or veiled speech.—Ed.).

Now, as the author of the *Fairy Queens* says in the prefatory letter of this profound work, which he calls "a continued Allegory, or darke Conceit," and which is addressed to Sir Walter Rawleigh,

"To some I know this methode will seem displeasaunt, which had rather have good discipline delivered plainly in way of precepts, or sermoned at large, as they use, then thus clowdly enwrapped in allegorical devises."

Yet, if that is the way he and other great poets have chosen to write, at least in some of their works, and no doubt for reasons sufficient unto themselves in their own day, we must either learn that language and the methods for deciphering its hidden meanings, or else frankly confess our ignorance, and forego the pleasure and profit to be derived from a more full and clear understanding of the wisdom and other excellencies embodied in their masterpieces.

When even the great "Shakespeare" makes clownish servants like Launce in *The Two Gentlemen of Verona*,—aping the conversation of his betters,—assert "Thou shalt neuer get such a secret from me, but by a parable", it is surely desirable to discover the purpose that may have prompted such an extraordinary and universal literary fashion. For centuries, especially during the Renaissance period in Europe, it has been in vogue to an almost incredible degree, appearing at times in most unexpected places and works, and extending even to our own day. Without close pains-taking study of the very scientifically allegorical vocabulary, and the subtle methods of composition, expression, insinuation, and even printing used in such literature, it is quite hopeless to penetrate its mysteries. The admonition of Dante (*Divine Comedy*, Hell, Canto IX.) should be ever before us:

".....ye of intellect

Sound and entire, mark well the lore conceal'd

Under close texture of the mystic strain."

Boccaccio in his commentary very properly remarks:

"These words tell directly against those, who, not understanding the things which are hidden under the veil of these words, insist that Dante meant nothing beyond their simple and literal meaning; surely by them they may clearly see, that he *did* mean something more than they are able to comprehend from his outward words."

I think, however, we shall not experience much difficulty in catching the inner meaning and practical lesson of a beautiful little poem of the Renaissance by Heriot de Borderie, describing the Fortunate Isle (another name for Arcadia), reprinted in General Ethan Allen Hitchcock's highly instructive book on Spenser's "COLIN CLOUDS COME HOME AGAIN", already referred to above:

"There is an isle,

Full as they say, of good things; fruits and trees

And pleasant verdure; a very master-piece

Of nature's; where men immortally

Live, following all delights and pleasures. *There*

Is not, nor ever hath been Winter's cold

Or Summer's heat; the season still the same,—

One gracious Spring, where all, e'en those worst used

By fortune, are content. Earth willingly

Pours out her blessing: the words "thine" and "mine"

Are not known 'mongst them: all is common, free

From pain and jealous grudging. *Reason rules,*

Not fantasy: every one knows well

What he would ask of other; every one

What to command: thus every one hath that

Which he doth ask: what is commanded, does.

This island hath the name of Fortunate;

And, as they tell, is governed by a Queen

Well-spoken and discreet, and therewithal

So beautiful, that, with one single beam  
 Of her great beauty, all the country round  
 Is rendered shining. When she sees arrive  
 (As there are many so exceeding curious  
 They have no fear of danger 'fore their eyes),  
 Those who come suing to her, and aspire  
 After the happiness which she to each  
 Doth promise in her city, she doth make  
 The strangers come together; and forthwith,  
 Ere she consenteth to retain them there,  
 Sends for a certain season all to sleep.  
 When they have slept so much as there is need,  
 Then wake they them again, and summon them  
 Into her presence. There avails them not  
 Excuse or caution; speech however bland,  
 Or importunity of cries. Each one bears  
 That on his forehead written visibly,  
 Whereof he hath been dreaming. They whose dreams  
 Have been of birds and hounds, are straight dismissed;  
 And at her royal mandate led away,  
 To dwell henceforward with such beasts as these.  
 He who hath dreamed of sconces broken, war,  
 And turmoil, and sedition, glory won,  
 And highest feats achieved is, in like guise,  
 An exile from her court; whilst one whose brow  
 Is pale, and dead, and withered, showing care  
 Of pelf and riches, she no less denies  
 To be his queen and mistress. None, in brief,  
 Reserves she of the dreamers in her isle,  
 Save hmi, that, when awakened he returns,  
 Betrayeth tokens that of her rare beauty  
 His dreams have been. So great delight hath she  
 In being and in seeming beautiful,  
 Such dreamer is right welcome to her isle.

All this is held a fable: but who first  
 Made and recited it hath, in this fable,  
 Shadowed a Truth."

This island set apart, where "Reason rules," or Truth, is governed by a Queen. This Queen, therefore, personifies that Reason, and such an isle is truly Fortunate. All who aspire to abide therein, are for a certain season put to sleep, (that is, their past life is brought to a close). But if, upon awaking, their foreheads (that is, thoughts) reveal that they have not pure hearts, but hanker still after unworthy things, they are excluded from Arcadia and its happy life, they only being welcome, who love and serve its Queen (the Truth) above all else, and for her sake alone.

This story is intended to teach the same lesson, as the Sermon on the Mount: "Blessed are they that hunger and thirst after righteousness, for they shall be filled." Indeed, Arcadia and its Queen, the personified and all-saving Truth of God are merely allegorical figures in the Religion of Art, embodying the same

concept of Divine Will or Natural Law and Human Life, as we find it taught in all sacred lore.

The acceptance by Arcadia's Queen of the homage of a sincere truth-seeking soul, and the bestowal of her high reward upon it, are beautifully described by the great Goethe, himself her life-long votary, in the noble Dedication of his poems. We give a free translation of this splendid allegory in full, because it is ~~give a translation of this splendid allegory in full, because it is~~ an excellent example of this style of writing, and would lose its artistic effect from abbreviation.

### DEDICATION

"The morning came, with rosy fingers wafting  
The restful slumber that enfolded me;  
I woke refreshed, and from my little cabin  
Went up the mountain, glad in soul, and free.  
How I rejoiced each bright new-opened flower,  
Dew-laden, by the narrow path to see!  
The young day shone in ravishing attire:  
All Nature seemed inspired, me to inspire.

"And as I climbed, the winding meadow-river  
Breathed out a silvery streaming mist, that grew,  
And went, and came again, and slowly rising,  
Around my head at length a curtain drew.  
No more mine eye could sweep the spreading region,  
A sombre Veil concealed the lovely View;  
With my lone Self I was by mist surrounded,  
And by the leaden dusk my wit confounded.

"But, all at once, the potent sun prevailing,  
Amid the gloom appeared a zone of light;  
The mist here melted, softly downward gliding,  
Yonder flew swiftly up the wooded height.  
I hoped to give the golden sun warm greeting,  
After the doubtful darkness doubly bright;  
'Twas long before the airy contest ended,—  
A burst of glory then, that left me blended.

"But soon a deep-felt impulse in my bosom  
Encouraged me my downcast eyes to raise;  
But I could venture only timid glances,  
For all about me glowed a fiery blaze,  
While floating near on clouds a shining vision,  
A Maiden, stood before my startled gaze.  
Her wondrous beauty held me fascinated;  
But she, with radiant eyes upon me, waited.

"Know'st thou me not?" fell from her lips in accents,  
Whose loving tenderness my being thrilled,—  
"Know'st thou me not, who often in life's battle  
Thy bleeding wounds with healing balsam stilled?  
Thou surely must, for everlasting union  
With me thy heart more and more strongly willed.

Saw I thee not a lad, with hot tears blinding  
Thine eager eyes, when they despaired of finding?"

"Yes," I exclaimed,—in grateful rapture sinking  
Upon the earth,—“long have I felt thy sway;  
Thou gavest peace, when through my youthful spirit  
Rebellious passion swept its feverish way.  
With soothing touch thy soft caressing fingers  
Have cooled my burning brow, full many a day;  
Thou hast bestowed on me life's noblest treasure,—  
I seek no joy but serving thy high pleasure.”

“I dare not speak thy Name, yet hear it often  
Uttered by many, though by most in vain;  
Each is convinced he sees thy heavenly features,  
And yet to most the sight brings bitter pain  
While still I erred, I had a host of fellows;  
Since I know thee, but few, alas! remain;”  
I must enjoy my bliss in lonesome silence,  
Both cover and conceal thy blessed presence.”—

She smiled, and spake: “Thou seest right well, how prudent,  
And needful 't is, but little to reveal;  
Scarce art thou safe from grossest sense illusion,  
Scarce master of the child's impulsive VVill,  
And deem'st thyself already superhuman,  
Failing thy manly duty to fulfill.—  
But art thou, pray, much different from others?  
First, KNOW THYSELF! In peace live with thy brothers.”

“Forgive me,” I exclaimed, “I thought no evil;  
Shall I have sought in vain with longing eyes?  
In my young blood dwells a quick buoyant spirit;  
Yet deeply thy celestial gifts I prize.  
Indeed, I know, for others grow these powers;  
I can and will no more the Light disguise;  
Why have I sought so long the path of duty,  
And may not now my brothers show its beauty?”

Then, as I ceased, the splendid Maid regarded  
Me leniently, compassion in her face;  
In her clear eyes I could at once discover  
My worthy deeds, my failures and disgrace.  
Again she smiled, and straight I felt forgiven;  
To new delights my spirit soared apace;  
I could with modest confidence draw nigher,  
And from her aspect drink a holy fire.

And, as I stood spell-bound, she lightly lifted  
A rosy hand up toward the cloudy maze;  
She seizes it,—it follows her slim fingers,—  
She draws it near,—she holds the shimmering haze!  
Once more mine eyes behold the verdant valley,  
Blue heaven shone above; but, with amaze,  
I saw a silken veil the maid was holding,  
Its iridescent splendor her enfolding.



"I know thee well, I know thy strength and weakness;  
 The tender heart that feels for all mankind;"—  
 Said she—her voice rings in my soul forever,—  
 "Receive now what I long for thee designed:  
 Nor want nor woe can hurt the happy mortal,  
 Who takes this Gift with pure and humble mind:  
 Of morning mist and golden sunshine blended,  
 The Veil of Poesy by Truth presented!"

"And lo!—whenever with good friends assembled,  
 The day grows sultry, swing it in the air;  
 You shall at once feel breezes cool descending,  
 And smell of alpine flowers the fragrance rare.  
 Gray prison-walls shall be embowered in roses,  
 As thistle-down shall seem your heaviest care,  
 And while you dread life's overwhelming surges,  
 Your little bark in calmer seas emerges."—

Come then, my friends, when by your loads afflicted,  
 When on your way the threatening tempest lowers;  
 Even though your path be strewn with Nature's blessings,  
 Heart's ease and Health, and wealth of happy dowers,  
 To meet the new day let us march together,  
 Let us in glad endeavor spend Life's hours;  
 Thus, when at last God ends our Love and Living,  
 The world to come will praise us with thanksgiving."

In this fine poem you will have easily recognized a great soul's meeting with Arcadia's Queen, the object of its high Platonic love.

But life-long devotion to her service did not always, as in Goethe's case, end in peaceful prosperity,—especially several hundred years before his time,—for he died at Weimar, that little German Athens, in 1832.

Tragic was the fate of her devoted servant, Giordano Bruno, one of the greatest philosophers of the Italian Renaissance, who was born at Nola in Southern Italy, about 1548, and burnt at the stake in Rome, after many years of imprisonment by the Inquisition in 1600;—a martyr for liberty of thought and speech. He travelled widely in Europe, lecturing on many philosophical and theological subjects at the different universities, and spent two years, 1583-5, in England, largely under the roof of the enlightened and tolerant French ambassador at the court of Queen Elizabeth, Castelnuevo, to whom he brought letters of introduction from King Henry III. In that congenial environment he met many of the leading courtiers and wits of the day, including the circle to which Francis Bacon belonged. As William D. O'Connor long ago pointed out, (*Hamlet's Notebook*, Boston, 1886), Bruno chose for the image of his doctrine,—that the search for what is true in all domains of thought and life is the glory of existence,—the great chaste huntress DIANA. After his indoctrination of that bril-

liant group of young Englishmen, their poetry flowers out in glorification of that personification of true Learning.

In gratitude for Castlenuovo's friendly help, Bruno dedicated several of his works to him, and says in one of them:

"If I had held the plough, most illustrious Lord, or led a flock, or cultivated a garden, or mended old clothes, none would distinguish, and few would regard me; fewer yet would reprehend me,.....But now, for describing the Field of Nature; for being solicitous about the posture of the Soul; for being curious about the improvement of the understanding, and for showing some skill about the faculties of the mind: one man, as if I had an eye on him, does menace me; another, for being only observed, does assault me;...."tis not one who treats me in this manner;....they are many, almost all.

"I despise the authority of the multitude, and am enamoured of one particular Lady. 'Tis for her that I am free in servitude, content in pain, rich in poverty, and alive in death; and therefore 'tis likewise for her that I envy not those, who are slaves in the midst of liberty, who suffer pain in their enjoyment of pleasure, who are poor though overflowing with riches, and dead, when they are reputed alive;.....

"Hence it is, even for my passion for this Beauty, that, as being weary, I draw not back my feet from the difficult road, nor, as being lazy, hang down my hands from the work which is before me; I turn not my shoulders, as grown desperate, to the enemy that contends with me; nor, as dazzled, divert my eyes from the divine object."...."I am accounted a deceiver that studies purchasing brightness to his own fame, by engaging others in the darkness of errors; a restless spirit, that overturns the edifice of sound principle and makes himself the founder of some hut of perversity."

"But, my Lord, so may all the holy deities deliver me from those that unjustly hate me; so may my own God be ever propitious to me;....."so may the stars furnish me with such a seed for the field, and such a field for the seed, that the world may reap the useful and glorious fruit of my labor, by awaking the genius and opening the understanding of such as are deprived of *sight*;...."I dispute not for the love of victory"...."but 'tis for the love of true WISDOM, and the studious admiration of this mistress, that I fatigue, that I disquiet, that I torment myself." (!)

Such was the indomitable spirit of Liberalism that fought the good fight in those dark days against the prevailing despotisms. It accounts fully for the rise and marvelous growth of numerous secret defensive societies with their concealed methods for safe intercourse and literary expression.

The poetical and prose works of the great classic age of English literature offer many examples of devotion to the ideals represented figuratively by Arcadia and its Queen. "Edmund Spenser," a master in such allegory, weaves this same Diana into his Fairy Queen. In the preface he explains that he gives her

the name of Gloriana, but shadows (that is, figures or disguises) her as Bel-Phoebe, and again as Raleigh's Cynthia,—“Phoebe and Cynthia,” he says, “being both names for Diana.”—In the dedicatory sonnet, glorifying Raleigh as the great coming poet of the time, and the only one fit to treat so high a theme as the Fairy Queen, he says, “until the latter makes known his poem, let the praises of this Cynthia or Diana be thus inadequately celebrated.”

His contemporary, Michael Drayton, published a series of sonnets, dedicated to *Lilia*, in the preface to which he holds this language:

“If thou muse what my Lilia is, take her to be same  
Diana, at the least chaste, or some Minerva; not Venus,  
fairer far. It may be she is Learning's Image, or some  
heavenly wonder which the precisest may not dislike; per-  
haps under that name I have shadowed” (that is, figured—  
Ed.) “Discipline.” (!)

This “heavenly wonder” reminds us of the much-to-be-admired Miranda of Prospero's magic isle in Shakespeare's allegorical play of *The Tempest*,—a “fortunate” isle of the Arcadian type, as the very name of its wise and powerful ruler denotes. How charming the modest sincerity of the unspoiled prince, reared in a wicked worldly court, whose heart yields instant homage to the surpassing beauty of Prospero's daughter, and humbly craves to know her will, as the supposed goddess of this mysterious land!

“Most sure the Goddesses  
On whom these ayres attend: Vouchsafe my pray'r  
May know if you remaine vpon this Island,  
And that you will some good instruction giue  
How I may beare me heere: My prime request  
(Which I do last pronounce) is (O you wonder)  
If you be Mayd, or no?”

Returning to Drayton, we find that there was published under his name another series of sonnets, which are expressly called “Ideas”; and “he was not alone,” says Hitchcock (book cited), “in the fact that

“he wrote sonnets, apparently addressed to a lady, which were, in truth, a series of idealistic contemplations upon various subjects of life,” for “literature has its fashions like every thing else.”

“Sir Philip Sidney published a series of sonnets, entitled *Astrophel and Stella*; and no one can read them carefully without perceiving in *Stella* a personification of some divine conception, or some conception of the divine, in the mind of the poet. What that conception was we may partly guess from passages in Sidney's *Defence of Poetry*, where he refers to *Songs and Sonnets* (the first expression in the sense of *Psalms*). “Other sorts of Poetry almost have we none, but

that Lyrical kind of Songs and Sonnets, which, if the Lord gave us so good minds, how well they might be employed, we all know, and with how heavenly fruits, both private and public, in singing the praises of the Immortal Beauty, the Immortal Goodness of the God, who giveth us hands to write, and wits to conceive."

"Whoever reads Sidney's Sonnets, with these passages from his Defence of Poetry in mind, will surely see, in Stella, Sidney's idea of the Divine Beauty, or that which Plato—and Sidney was a Platonist—calls the Beautiful; not as applicable to a beautiful person or thing, but to the principle of beauty; in one word, Plato means by it the DIVINE." (Hitchcock: "Remarks on the Sonnets of Shakespeare",—a notable book!).

Admiration and love for the Beautiful, which in Morals is the Good, and in Philosophy the True, were exalted by him into a religion; and this is the real spiritual character of Platonic Love,—though it is not commonly so understood. The spiritual side of our nature is further conceived in its display of either power or beauty, as figurable by either a male or female personification, and this double aspect the profoundly analytic and introspective composer of the mysterious "Shakespeare" sonnets designates therefore with entire fitness as the "Master-Mistress" of his passion, that is, of his Platonic Love. The loveliest symbol used for it by the great poet-philosopher is "Beauty's Rose,"—a remarkable word this "Rose", because by a startling coincidence, the letters R O S E are an anagram for E R O S, that is, Eros, the Greek name for Cupid, or Love! not, however, understood here as the mischievous son of Venus, youngest of gods, but rather as the very oldest of them, the all-sustaining World-Love, Creative Power, or Cause of Causes, from which proceeded our whole world and being. (Read in Francis Bacon's wonderful little poetical treatise on "The Wisdome of the Ancients, the essay No. XVII, entitled "Cupid, or an Atome." )

"Never believe", says the author of the Shakespeare sonnets,

"Never believe, though in my nature reigned  
All frailties that besiege all kinds of blood,  
That I could so preposterously be stained,  
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." (Sonnet 109)

And again: (Sonnet 105)

"Faire, kinde, and true, is all my argument,  
Faire, kinde, and true, varrying to other words, (sic)  
And in this change is my inuention spent,  
Three theams in one, which wondrous scope affords."

And here let me recall in passing that the sweet Rose, most famous of beautiful flowers, has been since ancient times another symbol of the Divine Truth or Sophia. It is for this reason that

the allegorical bride of the Song of Solomon is called the "Rose of Sharon", and Wisdom likened by Ecclesiastes to a rose plant in Jericho.

In the great thirteenth century allegory *The Romance of the Rose*, the fair rose, dwelling in the wall-enclosed magic garden, is transformed by the power of Love into a maiden.

"Through the magic power  
Of Venus, in that selfsame hour  
A wondrous miracle befell,  
The Rose became a damozel  
Of form and beauty past compare,  
Clothed in her own rich golden hair."

The poet himself most clearly reveals the symbolic character of his great poem.

"When I to you

Of those things spake, 'twas with the view  
Of showing briefly what I meant  
In parable, thereto was bent  
My reasoning. Whoso'er should see  
The words of Scripture literally,  
Ere long would pierce the sense obscure  
That lies beneath their coverture.  
Uplift the Veil that hideth Truth,  
And bright it flashes forth forsooth.  
This shalt thou find if thou rehearse  
The noble stories writ in verse  
By ancient poets. Great delight  
Will flood thy soul if thou aright  
Dost read, for thou shalt see unrolled  
Secret philosophy of old,  
Profiting thou amused shalt be,  
And thine amusement profit thee,  
For oft their quip and crank and fable  
Is wondrous good and profitable,  
And much deep subtle thought they hide  
'Neath veils drawn easily aside."

Our English friend, Mr. Harold Bayley, from whose admirable work *"The Lost Language of Symbolism,"* vol. II., pp. 229-231 (Philadelphia, 1913, J. B. Lippincott Co.), we have taken these references and quotations regarding the mystic rose, gives much more information about this high and fascinating subject; as does likewise Hitchcock in his illuminating *"Remarks on the Sonnets of Shakespeare"* (New York, 1865,—now quite rare).

By this Rose the deeply philosophic "Shakespeare" symbolizes in the same way his philosophic art, namely, as "Truth in Beauty Dyed;" and since Francis Bacon is, as all the world



Fig. III  
Symbolic Ornament,  
From Bacon's Opera  
Omnia, 1638.

knows, his intellectual *alter ego*, (for all-sufficient reason) it is not surprising to find a symbolic Rose also depicted, as shown in the reduced fac-simile herewith, (Fig. III), on the title-pages of his *Nova Atlantis* and *De Dignitate et Augmentis Scientiarum* of 1638. The studious reader may try to interpret the details of this drawing for himself; for we must proceed with our larger task.

Already several centuries prior to Francis Bacon, however, in England Chaucer was an acknowledged master in that style of writing, not inaptly called hermetic; for certainly its true meaning is sometimes so closely sealed up in obscure fantastic verbiage, as to make trustworthy interpretation extremely difficult, and raise the doubt, whether the mystery-loving adepts, who indulged in it, always knew exactly what they meant to say. Yet there are often intimations of hidden useful knowledge, and it must be admitted that an honest effort to find it is frequently rewarded by success, especially in studying the works of great and skillful masters in such recondite arts.

Chaucer in his *Court of Love*, for example, describes himself as enamoured of a fair mistress, whom he calls Rosial, and himself, Philogenet. One naturally suspects an allegorical sense in these names. The lady, as usual, has an angel face, golden hair, dazzling eyes, a slender maidenly figure, and is arrayed in symbolic green (the prevailing color of reviving nature in spring). Treated at first by her with disdain, the poet swoons at her feet; whereupon, convinced by this proof of his sincerity, she accepts his homage, becomes his "liege-lady" and "the sovereign of his thoughts".

"All this," remarks Hitchcock, whom we have here quoted, "might happen in the visible world; but it corresponds precisely with the representations of the mystics, having in view the Queen of the Isle in Borderie's poem, above-cited. Chaucer furthermore quaintly admonishes all lovers, that an absolute faith in the perfection of their mistress, and obedience to her slightest caprices, are among the first duties; that they must in all cases believe their lady faultless", (A quality inherent in Truth,—Ed.). "In the minds of Chaucer Rosial is a representative figure, and stands for a combination of virtues which the poet honors under her name, as fidelity, firmness, truth, and goodness—beautiful virtues in either sex, but when conceived in their unity, become the object of all that Mystic Love, which forms the body of the mystic writings preparatory to the Reformation, in which Love signifies religion, and which was chiefly addressed to *Her whose ways are everlasting commandments* (Ecclesiasticus, I., 5)."

It is appropriate to remind the reader here of the doctrine, often overlooked, that heaven (conceived as a state of mind, or of conscience, and not in the material way, as a pleasant geographical place) is, according to Scripture, *in living man*; and that, whether figured as a Lady, conceived as perfect, or as the Immanuel and Saving Truth himself,—the result upon the inquiring soul will be the same. The very sublimity of this subject demands a more or less veiled, and certainly reverent treatment of it, as any reader with delicate, unspoiled religious sensibilities will perceive. Rightly understood, this Platonic Love literature,—whatever its literal and at times even gross language (as occurs in the Bible itself),—is in a true sense sincerely, and often intensely religious, and therein lay in part its peculiar strength as a medium of Reform, and its extraordinary popularity in the Middle Ages. All those love-tales of the Troubadours, of which Aucassin and Nicolette may be mentioned as a type, are written in this spirit.

The sore trials of the true invisible Church, in its struggle for religious freedom against ferocious bloody tyranny, and its ultimate liberation, are described as befalling her personification as a surpassingly beautiful, good, and faithfully loving maid, while her devoted disciple and champion is figured as a knight. To appreciate the high intellectual character of this dauntless self-sacrificing Love between Valiant Knight and Noble Lady, it is only necessary to contrast it with the amorous passion of ordinary love-lyrics like those of Burns, Byron and others. The same Divine and Profane Love ~~are~~ the subject of a famous canvas by Titian.

The Troubadours composed their tales in what is called a jargon, that is, with plots and words, which, to give such stories a particular pointed hidden meaning,—besides the literal one,—are deliberately used in a double sense. Without sufficient knowledge of this method, it is not possible to reach the deeper truths thus only insinuated, and such allegories will then appear as mere entertaining fiction. The same is true of folk-lore and fairy tales, like Little Red Riding Hood, Cinderella, the Goose Girl, the Sleeping Beauty, and the Ugly Duckling. Fanciful in form, they all teach,—when rightly interpreted in terms of actual facts,—lessons of great practical value for the conduct of life.

Such is the literature of Arcadia, written in a language, which, like every thing else, must first be learnt, before it can yield us pleasure and profit; but which, when its sweet and subtle ways are once known, sheds a new spiritual Light upon the work-a-day world and its problems for the mind's eye. The dweller in Arcadia lives ever in a close happy kinship with Nature, and as "Shakespeare,"—greatest of Arcadians,—so happily expresses it in *As You Like It* (folio 1623, Comedies, p. 190, col. 1),

"Findes tongues in trees, bookes in the running brookes,  
Sermons in stones, and good in euery thing,"

The true character of both the Platonic Love and its Lady will become still clearer from a very forceful illustration of Mr. Hitchcock's, which deserves to be quoted in full.

"If the reader will suppose a screen in front of him, behind which he imagines the PERFECT or Perfection, conceived as a Lady, the embodiment of that perfection, and then seek to penetrate the screen, with the idea that it can only be done by the grace of the Lady, who never exercises that grace but upon the condition that the seeker comes into conformity with her nature by obedience to her laws, which are enigmatically written or pictured upon the screen itself,—and then figure his hopes of success by her smiles and his fears of failure by her frowns, he will have the elements which enter into a large mass of Middle Age writings on the Mystic Love; and may, to some extent, enter into an understanding of the mystery, by considering visible nature as the screen, and the Spirit of nature as the Lady. If, in place of the screen, we interpose a book purporting to give an account of either the screen or of what is behind it, we shall see the same philosophy, provided the book is accepted as an interpreter of the screen, and not as the screen itself, nor as the Lady herself." This applies equally to writings held especially sacred.

"This notion of the screen, with the Lady behind it, conceived as the Perfect—the Beautiful, the Good, and the True—has this special philosophy to recommend it,—that, if any one conceives the Beauty and seeks its smiles by a studied conformity with the highest conceivable perfection, he must, by the law of his own spirit, evolve from himself the highest perfection of which he is capable; and in the end he may discover the unity of his own better spirit with that of the Lady herself; and then the screen itself is seen to be but the "seemly raiment" of the seeker's own heart, according to the 22nd Sonnet of Shakespeare."

Goethe has remarked very wisely, that in endeavoring to realize any ideal aim for ourselves, the very desire and effort to achieve it, is the best possible proof of the necessary ability for ultimate success; if we will only keep faith with Nature, as she keeps faith with us. The good brave knight always wins his Lady in the end, though maybe only at the price of death.

This triple principle of the Beautiful, the Good and the True was also represented and worshiped as a celestial virgin or queen under different forms and names by all the great poets and artists of the Renaissance in Italy, who inspired the rest of Europe. Every one is familiar with the youthful armoured knight on sturdy prancing steed charging upon a horrid writhing dragon,—symbol of the evil man-and-mind-slaughtering powers of that age. In the background of the scene stands usually the fair goddess of his



love, whom he serves or saves. Thus painted Carpaccio in the little church of the Scavoni at Venice, so well described by John Ruskin; thus painted Raphael his Saint George and the Dragon,—patron saint of England, and emblem on her golden sovereigns.

The Italian poets celebrated their ideal mistresses in the most extravagant terms. They went so far as to invent a particular language for that purpose, both to better portray the heavenly beauty of their love, as well as assure their own safety by hiding it from the searching eyes of malicious enemies. This secret language called *gay*, subtle, flowery, honest, noble, beautiful, hard, &c., and later on New Latin, and the manner of its use, were the subjects of many treatises in almost every tongue. Barberini in his *Documenti d'Amore* suggests the desirability of making use of this veiled speech, of which "industry will teach us to find out the dark riddles," . . . "which we do not intend to make intelligible to those, who are not with us." It was taught by means of a vocabulary called the Grammar of the Gay Science, founded chiefly on ideas and corresponding words put in opposition to each other. Thus the antithesis of *gay science* was *sad ignorance*; and hence *to be gay* or *to be sad*, *to laugh* or *to weep*, with all their respective synonyms and derivatives, signified in those pre-reformation days to be either a progressive liberal humanist, or on the contrary, an orthodox conservative. By *Heart*, was meant as Dante says in his *Convito*, "the inward secret"; by *face*, the outward meaning,— by *sighs*, the verses, written in this jargon. Before Dante's day the foundation of it had been fixed in the two words, *love* and *hatred*; and all their attendant qualities followed on each side,—pleasure and grief, truth and falsehood, light and darkness, sun and moon, life and death, good and evil, virtue and vice, courage and cowardice, mountain and valley, fire and frost, summer and winter, garden and desert, &c. Dante added to this list many scriptural words, such as God and Lucifer, Christ and Antichrist, angels and demons, paradise and hell, Jerusalem and Babylon, &c.

It is the opinion of the expert Italian Professor Gabriele Rossetti (father of Dante Gabriel, Michael and Christina), in his *Disquisitions* (London, 1834),—a remarkable work, from which are mainly taken the facts just mentioned, and of which the writer first read Henry Wadsworth Longfellow's copy,—that

"Dante had already written many things in the erotic" (that is, love) "jargon, when the disasters which befel his own party obliged him to sue for the favour and protection of the adverse one. Although his altered fate had not changed his real opinions, yet he felt the necessity of expressing his ideas in the (accepted or habitual) language of his potent enemy, and of thus conciliating each of the contending

parties among whom he lived. His design was to deceive the Guelphs by casting over his political sentiments the pompous garb of religion, and thus holding out a lure, which would have made them interpret everything in their own favour; while to the Ghibellines he would have entrusted the key, which unlocked the veiled temple of his thoughts, and enabled him to express his opinions without danger."

Francis Bacon was driven to similar subterfuges several hundred years later, and seems—like the earlier English writers—to have drawn much knowledge from these sources. We would like, indeed, to point out a very curious parallel in conduct between him and Dante. In the *Vita Nuova*, which is full of the newly adopted jargon of Dante, just referred to, he writes:

"The very noble Signore (Love), who rules over me by virtue of the sweetest lady, appeared to my imagination as a *pilgrim*, lightly covered with a *mean dress*."

This recalls vividly Bacon's famous prayer with the strange passage: "I have (though in a despised weed)"—that is, likewise "mean dress",—"procured the good of all men." And it is curious to find in the 1640 *Advancement of Learning*, at the end, in the list of "Humane Authors" referred to in the work, only Machiavelli mentioned of all the great Italian writers, not a word about Dante, Petrarch, and the rest! Yet Bacon was well acquainted with Italy and Italians, and knew their language and literature, of course (see his *Promus*). Such absolute silence is very suspicious; we believe that he owed their poets and composers of "merry tales" too much for safe acknowledgment of acquaintance; besides did not he too worship with utter devotion all his life in a dark age that celestial lady Divine Philosophy, whose service demanded the utmost subtlest tact?

The Platonic Love language of the Renaissance, which began and flourished so luxuriantly in Italy, discoursed of much higher subjects than mere amorous passion. This central fact explains more than commonly known, the peculiar and often fantastic names and adventures of personages,—the places, plots and general language of the Tales and Romantic poems of that age. The authors seem to have stopt before no trick of design, vocabulary and elocution to convey their unavowed or disguised meaning to the particular readers they intended to reach. Study the minute explanations in Dante's *Convito*.—Hence even the seemingly absurd notion of these men,—and the greatest among them are found playing this mysterious and mystifying game,—to address each other with all gravity as "Ladies"! But it is only figurative speech.

"These images," says Rossetti, "were as little like ladies as was the great Lady herself; hence Dante declared that he

did not speak to all ladies, but only to *those who are not females*; and hence Barberini: "Be it understood that I speak for the *ladies* in whose service this book is written. And pardon me, *O ladies*; for this *one* of whom I have spoken as a *lady*, is not one, nor do I wish her to be counted among females."

The Platonic Lover may by his extreme devotion even be transformed into his lady!

"O Great Love!" cries Barberini, "who fillest the thoughts of thy servants, and by thy virtue dost transform man into the being he loves"....

Says Dante of his own:

"By her my every thought is moved, for my soul has taken the likeness of her beautiful form."

When Strozzi wrote to his friend Soldanieri about an impending departure, the latter replied with a poem beginning:

"O Lady, thy departure grieves me much."

The sublime aspect of these ladies, from whose faces shone a celestial light, often struck the approaching votary dumb,—a wise precaution surely, in those tyrannous times, in the wild dark forest of the world, infested by ravenous wolves. Occasionally these grave respectable signors would in the extasy of their Platonic adoration perform such foolish-looking literary antics that they would in more sober moments carefully explain that they were not really out of their minds.

All these matters are most instructively discussed by Professor Rossetti, from whom we will give a few more concluding remarks about the methods of these Italians masters. Dante, speaking of his Canzone or smaller poems, explains:

"By my lady, I always mean the subject of the preceding canzone, that is, Light, the beautiful and virtuous daughter of the Emperor of the Universe, whom Pythagoras called Philosophy." Boccaccio, Cino and many others repeatedly called their enigmatical ladies Light; and from this light formed a female image. "When the image-lady enters the depths of the heart by the eyes, all else is chased away," says Petrarch in his 73rd sonnet.

Dante explains most exactly the true nature of his Beatrice. "The glorious lady of my mind, whom many call Beatrice,"

"Not without reason do I say, that this love acts on my mind.—I say it advisedly, that the *"nature of the love may be known by the place on which it acts."* A plain reference this to a love of the mind for the Light of Nature, Wisdom or Minerva, daughter of Jupiter, ruler of the Universe. (Such examples out of Dante could be multiplied indefinitely.—Ed.).

"This personified Light, or Lucia, is one of the principal movers of the machinery of His Divine Comedy. In the second canto of the Inferno he relates that she went to Beatrice to entreat her to lend her aid to release the pilgrim (Dante

himself) from the persecutions of the wolf, and that Beatrice *did* send Virgil (that is, Reason) to deliver him from the beast, "by his eloquent persuasive tongue", (that is Literary Art). The commentators all agree, that these women are imaginary beings, and yet in the same breath they declare that Beatrice was a Florentine lady."

O Santa Lucia! Where dost thou hide thy light?

What, indeed, had Dante's heavenly Beatrice to do with the pretty daughter of Folco Portinari! His Beatrice was of quite another world and character,—a guardian spirit, a good angel or good fairy. She watches over his conscious will, instructs and guides, comforts and chides, urges and restrains,—an ever-present help in distress and doubt, if he but humbly ask and obey. She stood by him, as did by Odysseus, Pallas, the invisible maiden-goddess of wisdom, in the shape of Mentor. She was the controlling mistress (or spiritual power) of his life, as was personified Philosophy for Boethius, who has so beautifully described this comforting celestial visitor to his dungeon, prior to brutal death in 524 A. D. Here are the opening lines of his "golden volume", as Gibbon calls it (Consolation of Philosophy, English Translation of I. T., 1609,—Rev'd by H. F. Stewart, Putnam, New York, 1918):

"I THAT with youthful heat did verses write,  
Must now my woes in doleful tune indite.  
My work is framed by Muses torn and rude,  
And my sad cheeks are with true tears bedewed:  
For these alone no terror can affray  
From being partners of my weary way.  
The art that was my young life's joy and glory  
Becomes my solace now I'm old and sorry;  
Sorrow has filched my youth from me, the thief!  
My days are numbered not by time but Grief."

"While I ruminated these with myself, and determined to set forth my woeful complaint in writing, methought I saw a woman stand above my head, having a grave countenance, glistening clear eye, and of quicker sight than commonly Nature doth afford; her colour fresh and bespeaking unabated vigour, and yet discovering so many years, that she could not at all be thought to belong to our times; her stature uncertain and doubtful, for sometime she exceeded not the common height of men, and sometime she seemed to touch the heavens with her head, and if she lifted it up to the highest, she pierced the very heavens, so that she could not be seen by the beholders; her garments were made of most fine threads with cunning workmanship into an ever-during stuff, which (as I knew afterward by her own report) she had woven with her own hands."....."In her right hand she had certain books, and in her left hand she held a sceptre."..... (To denote a Queen,—Ed.).

"But I, whose sight was dimmed with tears, so that I could not discern what this woman might be, so imperious, and of such authority, was astonished, and, fixing my countenance

upon the earth, began to expect with silence what she would do afterward. Then she, coming nigher, sat down at my bed's feet."....

The vision then uttered some verses complaining of his downcast mind, and after a while bethought her of applying some remedies, saying (in part):

"Dost thou not know me? Why dost thou not speak?"....  
 "and easily she laid her hand upon my breast saying: 'There is no danger,'... 'he hath a little forgot himself, but he will easily remember himself again, if he be brought to know us first. To which end let us a little wipe his eyes, dimmed with the cloud of mortal things.' And having thus said, with a corner of her garment she dried my eyes which were wet with tears."

"Then fled the night and darkness did me leave

Mine eyes their wonted strength receive,"....

"In like manner the mists of sadness dissolved. I came to myself, and recovered my judgment, so that I knew my Physician's face; wherefore casting mine eyes upon her somewhat steadfastly, I beheld my nurse Philosophy, in whose house I had remained from my youth, and I said: 'O Mistress of all virtues, for what cause art thou come from heaven into this solitary banishment? Art thou come to bear me company in our being falsely accused?'"

Goethe, in writing the poem that we have translated, evidently followed this ancient classic for a model. It is certain that Dante did, for the general idea, at least, of his Beatrice; and that the latter is also the "affable familiar ghost" of Shakespeare's 86th sonnet, and Dante himself the rival poet there alluded to, is maintained with much acumen and force by an able anonymous writer in Blackwood's Edinburgh Magazine for June, 1884, under the title: "New Views of Shakespeare's Sonnets: The Other Poet Identified."

Truth, Wisdom, Philosophy, personified as Pallas Athene, or Minerva, who in ancient sculptures often holds a spear, probably lurks in the name "Shake-speare"; for Ben Jonson in the great eulogy on his "beloved the AVTHOR" of the plays, says of "his well turned and true filed lines":

"In each of which, he seemes to shake a Lance,  
 As brandish't at the eyes of Ignorance."

Pallas Athene is not usually associated with the Stage, but with Wisdom; yet she sits enthroned over its great frame in the Lyceum Theater of New York, where the veteran manager, Mr. David Belasco, offered last winter a remarkable ter-centenary production of "The Merchant of Venice." And that goddess has a special right to such place, for, as Bacon says (Adv. of L., 1640, Lib. II. p. 107) the care of the ancients was that the stage should instruct the minds of men unto virtue, and that it was accounted

by wise men and great philosophers "as the Archet, or musical Bow of the Mind."—

The danger of the times in the Renaissance period for all lovers of Truth compelled them to contrive purposely much of the obscurity we find in their writings, and if we do not like their style, and cannot readily pierce the veil in which they wrapt their real thoughts, we must remember that "the torture chamber and the fiery argument of the stake" were never far away.

In England conditions were almost as bad as late as Francis Bacon's life-time. That the general spirit of the age was nobly classic is a pure delusion. Rare Ben Jonson barely escaped having his ears clipped, the Quaker William Prynne did not; witches were burned, and the heads of political undesirables would decorate London Bridge. Here too progressive ideas in philosophy, politics and religion, that might arouse powerful established hostile interests, had to be carefully screened by methods largely imported from Italy and France. We have already had occasion to refer briefly to some examples of them in allegorical English works; and will now add some others of particular interest, in which the votaries of the New Learning or Revelation of Divine Truth chose for personification of their ideal the chaste maiden-goddess Diana, well suited for this role by her professed disdain of all tender emotion.

The character of Diana as a goddess was rather complex. She was symbolized by the Moon, as her brother Apollo was symbolized by the Sun. As patroness of hunting, she resembled Pan, the god of hunters, and like him also represented Nature, and man's ideas about Nature, or Philosophy. And this is significant, for, as Bacon points out in *The Wisdom of the Ancients*, "all natural action is nothing but a hunting" (that is, for a desired end) "and so the Arts and Sciences, and all human endeavors have their particular ends which they persistently hunt after." In this way Diana becomes also a protecting goddess for Arts and Sciences, though in a somewhat different way than Minerva, the spear-shaking goddess of Wisdom, fighting Ignorance.

In sculpture Diana was represented indifferently,—as Mr. Harold Bayley has stated in his above-mentioned work on "*The Lost Language of Symbolism*",—in white or in black stone. There was nothing inappropriate about this use of black; quite the contrary, for black denoted "the Divine Dark of Inscrutability, of Silence, and of Eternity." Black was essentially one of the colors symbolic of Wisdom, and was so understood by John Milton, one of the noblest singers of the divine mysteries.

.... "Goddess, sage and holy,  
 Whose saintly visage is too bright,  
 To hit the sense of mortal sight;  
 And therefore to our weaker view,  
 O'erlaid with black, staid Wisdome's hue."

A statue of a black Diana, known in mythology as Artemis or Diana Dictynna, stood in ancient times near "Ambrysos in Phocis," and is mentioned by Pausanias (Bk. X., Chap. XXXVI, Sect. III), I learnt this in the pursuit of archaeological studies at the American School in Rome many years ago; and later was amazed to discover that the same bit of unusual information was perfectly well known by—you would hardly guess—the omniscient author of the Shakespeare plays, and by him playfully incorporated with inimitable wit in one of the earliest, *Loues Labour's* lost. I will quote from the 1598 quarto edition.

There is a conversation between two schoolmen, Holofernes and Nathaniel, and the countryman Dull; and the latter propounds a riddle to the learned pair, to show that he is clever too.

"You are two bookmen", says Dull, "Can you tel me by your wit, What was a month old at Cain's birth, that's not fivē weeks old as yet?"

They know the answer, of course,—the moon; but to have sport Holofernes teasingly replies:

"Dictinna, goodman Dull! Dictinna, goodman Dull!"

Whereupon the wholly mystified clown exclaims:

"What is 'Dictinna'?" and promptly gets Nathaniel's answer: "A title to Phoebe, to Luna, to the Moone!" (or Diana).

The brilliantly learned author of that play amuses himself with the name of the moon goddess still more subtly elsewhere; but I must introduce that allusion with a few remarks about another work, *The Shepheardes Calender*, published anonymously in 1579, a collection of twelve pastoral poems, included later in the works of Edmund Spenser. The characters in them are not, however, real shepherds, but rather important contemporary people, and the subject matter is entirely allusive or allegorical, requiring a key for elucidation.

We are told in the accompanying helpful notes of the unknown editor that Colin Clout represents the poet himself; Hobbinol, a dear friend of his; and that Rosalinde, the feigned name of his lady-love, will, upon being "well-ordered", reveal the very name and nature of his mistress, whom thereby he conceals. This plainly means that the letters of that word "ROSALINDE" must be re-arranged or transposed into some other true order to ob-

tain what they stand for; and I think that one meaning at least of the riddle has been successfully solved by Wm. D. O'Connor (Hamlet's Notebook). He transposes ROSALINDE into OR ELS DIAN, thus revealing again for us the poetical personification of Philosophy as the well-known Nature-goddess DIANA, widely worshipped by the liberal wits of that day in England, including also the all-learned author of the Shakespeare plays.

In As You Like It the enamoured Orlando strolling in the Forest of Arden by the light of the Moon pins verses to his Rosalinde upon the trees. Let us listen to his words:

"Hang there my verse, in witness of my loue,  
And thou thrice crowned Queene of night suruey  
With thy chaste eye, from thy pale spheare aboute  
Thy Huntresse name, that my full life doth sway.  
O Rosalind, these trees shall be my Bookes,  
And in their barkes my thoughts Ile charracter,  
That euerie eye, which in this Forrest lookes,  
Shall see thy vertue witnest euery where.  
Run, run, Orlando, carue on euery Tree,  
The faire, the chaste, and vnexpressiue shee."

Orlando addresses the Moon as the chaste thrice-crowned Queen of Heaven, and says that her "Huntresse name", which, of course, is DIANA, or DIAN for short, sways his full life. But, although he expressly invites the goddess to survey it on his scroll, it is,—strangely enough,—clean omitted there. And yet the omission is only apparent, and no doubt intended to draw the careful reader's attention to some dainty letter tricks introduced by the witty author at this very point.

Observe the words: "Thy Huntresse name".... immediately over the words "O Rosalind".... and note that the word ROSALINDE itself may be transposed, as has just been shewn, into OR ELS DIAN; or, in other words, contains the invisible huntress name. The folio text, as here quoted, shows to be sure, the spelling Rosalind, without final e; but its addition to solve this anagram as we have done, is a liberty well within the rules of the art, since, as old Camden says (See American Baconiana, No. I, p. 22), "the sense falls aptly". The folio itself prints the name as "Rosalinde" in other parts of the play, f. i. ten times on page 195, col. 2, right after one spelling Rosalind. But there is a special need to spell Rosalind in the quotation above without final e, because the name DIANA is introduced there also by two acrostics, thus: If you begin to spell from the final d of Rosalind to the left i a (as shewn in italic type), and continue in the words just above to spell to the right (on the first available letters) n a, you will arrive at the a of the word "name"; and similarly, if you spell from this same a in the reverse direction on the first available letters a n a i d, (that is, diana backward,—



a common rule in these devices, as we shall explain in another place) then you will end upon the final d of Rosalind. You will again reach it, if you spell from the n of "name" in the same way only n a i d, that is "dian" backward.

These simple little letter-devices are good examples of an acroamatic or concealed method of delivering information, as discussed by Bacon (*Advancement of Learning*, 1640, pp. 273, 274. See *American Baconiana*, No. I, pp. 31, 32). They tell us here that Rosalind (or Rosalinde) represents the virgin-goddess Diana, personification of Divine Nature, Philosophy,—the fair, the chaste, the unexpressive or ineffable Lady of Orlando's (the author's ?) highest Love.\*

A striking confirmation of the view that Nature, as the expression of the Divine Will, and as the sublime object of the New Learning and Humanism of the Renaissance was indeed thought of and celebrated by the great Philosophers, Poets, and others, under the figure of a maiden goddess or love, called Diana, and many other suitable names, is given by Elias Ashmole in his collection of alchemical writings entitled "*Theatrum Chemicum Britannicum*" (London, 1652). He exclaims there (p. 447):

"In fine, if any man be so blest as to discover and unveil our *Diana*, he shall finde and confesse that he was beholding to Natural Magick" (what we would now call Natural Science, and its amazing practical results) "for directions at the Beginning, Middle, and End" (of all successful experiments, he means) "and when it is wrought up to its highest degree of perfection, he shall see things not fit to be written (safely, in that ignorant age, he means), "being so overwhelming in their wonder; for may I aver it with awful Reverence, Angellical Wisdome is to be obteyned by it."

The first and greatest modern promoter of such Natural Magick, or, as we now would say, Natural Science, here referred to, is Francis Bacon,—the third Prince of Philosophy since Plato, as the laurel-wreathed tablet over his portrait in the 1640 *Advancement of Learning* states; and it is manifest that with him a new era for the human race has begun with its true miracles of Science, Art and Industry, like a new Revelation of Divine Power and Grace.

"And these are but the beginning  
Of triumphs yet to be won,  
When men shall have outgrown sinning,  
And Right alone is done.—  
Victorious through obeying  
God's Will by Nature taught,  
All work becomes as playing,  
And Earth the Heaven men sought."

---

\*Note: It is plain that this little allegorical poem (compare *American Baconiana*, No. I, p. 20) addressed

To realize such a grand future Francis Bacon gave the best of his transcendent genius, and there can be no doubt that as his labors are more and more revealed, and more of his unique and still largely hidden life becomes publicly known, his name and fame will arise from his ashes like a new Phoenix, and receive that reward of world-wide recognition and gratitude which, with a magnificent faith in the Eternal Justice, he felt sure would come to him in time.

Bacon showed in all his writings by adorning them lavishly with picture-language, his profound understanding of the nature and immense value of all figures of speech, and especially allegory, for practical instruction. This is also apparent in his famous treatise on the Wisdom of the Ancients. He says of Allusive Poesy (Adv. of L., 1640, II. pp. 107-8), that it "serves to illustrate as well as to obscure"; and has still another use for "the folding up of those things; the dignity whereof deserves to be retired, and distinguisht, as with a drawn Curtain. That is when the secrets and mysteries of Religion, Policy and Philosophy are veiled and invested with Fables, and Parables." "And this way of teaching" . . . "was much in use in the Ancient times, for when the Inventions and conclusions of humane reason, (which are now common and vulgar) were in those ages strange and unusuall, the understandings of men were not so capable of that subtilty, unlesse such discourses, by resemblances and examples, were brought down to sense."

That is precisely the style of writing of which we have given so many examples in this brief essay. Furthermore, pictures and ornamental designs can also, by representing things and thoughts in an allusive way, be made to serve the same purpose; and they were so used very extensively by Bacon himself and many other authors and artists of his day, as may be seen from contemporary editions of their works. We will submit only one pertinent specimen (see Fig. III. at the end of this paper) reproduced from the English Magazine "Baconiana" of February, 1894. It is from an old edition of Bacon's acknowledged works.

To Rosalinde  
Rose and li ly, Sun and Dove,  
I lov d them all in dreams of love;  
But, since I have known thee, thou art,  
o Rosalinde, the Queen of my Heart.

is composed in honor of the same Arcadian goddess.

For further information about the construction and tracing of acrostic letter-devices, consult William S. Booth's scholarly work, "Some Acrostic Signatures of Francis Bacon," Boston, 1909. Houghton, Mifflin & Co. Highly instructive; now out of print, but readily obtainable at second hand through our advertisers.—Ed.

The cut shows a bust-portrait of Bacon at the left, and a landscape with rising sun, figuring the Light of the New Philosophy, at the right; but most interesting for us is the curious picture of the nude young lady seen in part between and higher than the two round frames, for she is none other than the many-breasted bountiful Nature-goddess Diana, especially worshipped in ancient Ephesus, as late as St. Paul's day; and she presides here as the personification of Francis Bacon's Platonic Love, Divine Learning!

Not the least miracle about Bacon's life is that, considering his high and vast aims, he should have escaped destruction. He had, to be sure, for protection, numerous influential friends and associates, with an army of underlings,—even James I. himself;—but undoubtedly he owed particular immunity to the irresistible power of that goddess.

Considering the limitless blessings that are flowing so abundantly from that source, and foreseen like a promised land by her early disciples, we cannot wonder that they should, as valiant Knights of the Holy Ghost, fight with unrelenting persistence through all the dark centuries of the Middle Ages, like their successors today, in behalf of suffering mankind, the battle for Freedom from enthralling Ignorance and Error, and should, if necessary, sacrifice their very lives for this high Ideal, so beautifully figured as a heavenly Virgin Queen.

In the so-called classic age of English literature her praises were especially sung under the name of Elizabeth, which was by a happy coincidence also the name of the temporal sovereign of that time; for El-issa-beth,—words of Hebrew origin,—signifies the Light of the House of God. Contemporary poets and philosophers could, therefore, very freely and safely write in Praise of the Queen, as Bacon did, thus gratifying the inordinate vanity of their despotic ruler, while at the same time glorifying and serving the Ideal Lady of their Love, and her spiritual realm.

The two following ingenious poems, each bearing the acrostic ELISABETHA REGINA along the left margin, are excellent examples of such double allusion. They are from the HYMNS OF ASTRAEA, IN ACROSTIC VERSE by Sir John Davies (1569-1626), a friend of Bacon's. (Reprinted by A. H. Bullen in *An English Garner*, Westminster, 1903, Vol. X. pp. 107-172). Notice the reference to the new sweet reign of Beauty's Rose, and the word-play on Will, called "Royal Free Will." (The simple Clock Count sum of "Free"=33, the same as for Bacon.)—VVILL, taken as Roman numerals = 111, the same as the Kay Count sum for Bacon. This makes the adjective Royal peculiarly suggestive. See papers by Dr. Prescott and A. M. von Blomberg, and the Table of Alphabetic Numbers and Sums in this magazine.

## HYMN VII.

To the Rose.

EYE of the garden! Queen of  
 Flowers!  
 LOVE'S cup, wherein he nectar  
 pours!  
 Ingendered first of nectar,  
 Sweet nurse-child of the  
 Spring's young Hours!  
 And Beauty's fair Character!  
 Best jewel that the earth doth  
 wear!  
 Even when the brave young sun  
 draws near,  
 To her hot love pretending;  
 Himself likewise like form doth  
 bear,  
 At rising and descending!

Rose of the Queen of Love be-  
 loved!  
 England's great Kings (di-  
 vinely moved)  
 Gave Roses in their banner:  
 It shewed that Beauty's Rose  
 indeed,  
 Now in this Age should them  
 succeed,  
 And reign in more sweet man-  
 ner."

## HYMN XVI.

Of her Will.

EVER well affected Will,  
 Loving goodness, loathing ill!  
 Inestimable treasure!  
 Since such a power hath power  
 to spill,  
 And save us at her pleasure,  
 Be thou our law, sweet Will!  
 and say  
 Even what thou wilt, we will  
 obey!  
 This law, if I could read it,  
 Herein would I spend night and  
 day,  
 And study still to plead it.

Royal Free Will, and only free!  
 Each other will is slave to thee!  
 Glad is each will to serve thee!  
 In thee such princely power is  
 seen;  
 No spirit but takes thee for her  
 Queen  
 And thinks she must observe  
 thee!

Arcadia and its Queen are once more the subject of this modern  
 poem with which we close.

There is a blessed isle, they say,  
 From every ill secure;  
 Its climate, an eternal May,  
 Its people, kind and pure.

It is a Kingdom, close at hand,  
 Called Heaven by the wise,  
 By little children Fairyland,  
 Or lovers Paradise.

The Golden Rule its prime decree,  
 No strife, no willful wrong;  
 But Light, Love, Labor, Harmony—  
 A world of Peace and Song.

A glorions Lady rules this land,  
Sublime beyond compare,  
And all, who serve her, hand in hand  
Its joy and Beauty share.†

GEORGE J. PFEIFFER.



Fig. IV. Symbolic Ornament.  
From an Old Edition of Bacon's Works.

---

†Since composing and reading this brief essay last winter at a meeting of the Society, the writer found that the late Mrs. Constance M. Pott had published a remarkable discourse in BACONIANA, Vol. V., 1907, pp. 178-196, entitled "Francis St. Alban and His Fair Lady." He regrets that only this brief mention can be made of it, as Mrs. Pott gives some facts and views in strikingly close agreement with those which have been presented here, and at the same time mentions many other important things, which lie beyond the scope of this paper.

## IGNATIUS DONNELLY

### RECOLLECTIONS OF A GREAT BACONIAN

*By Henry Wellington Wack, F. R. G. S.*

Author of *Victor Hugo and Juliette Drouet; The Story of the Congo; Foundations of Our Liberty, etc.*

When, as a boy of ten, I first read Malone's *Life of Shakespeare* in his edition of *The Plays and Poems of William Shakespeare*, I aroused the ire and raised the rod of my English tutor, by a frank expression of my doubts that William Shakspeare could have written the immortal works attributed to him as the "Bard of Avon." It seemed to me preposterous, even at that early age.\*

From that time onward I became the whipping post of my intolerant tutor, and the object of ridicule and scorn of my fellow pupils. Sometimes I argued the Baconian theory with my voice; more frequently with my fists. When, in the course of my romantic childhood, I was carried from my native State of Maryland to what seemed the last tail-hold on civilization in the State of Minnesota, I had generated such a firm conviction of the fraudulent character of Shakspeare as the author of any literary work of merit, that I found it necessary, amongst the ruder boys of the West, to learn the manly art of self-defense, to prevent the dislocation of my jaws, whenever I adverted to my pet discussion. So my earliest preparatory course as a Baconian involved that preliminary physical course, by which I learned to run and to fight. Sometimes it was prudent to run; on other occasions more ennobling (and more sanguinary!) to fight. Minnesota boys of the 80's had no respect for a Southern lad, who wore white collars and made out Shakespeare to have been the mask of Bacon. Moreover, they knew nothing of, and cared less for, Francis Bacon. It was *my* bacon they were after. The early schools and the teachers of the West, had never deigned to question Shakspeare's authorship of the plays and poems so obstinately attributed to him. Was I not, therefore, as preposterous as my Baconian

---

\*Note: In this article, as well as generally in *American Baconiana*, for the purpose of convenient distinction, the name "William Shakespeare" or "Shake-speare" will be used, when reference is intended to the person or persons represented by the author's name affixed to the original or other early editions of the so-called "Shakespeare" plays and poems. The name of the actor-manager, native of Stratford-on-Avon, hitherto commonly reputed to be the author of those masterpieces, will on the other hand be spelled "William Shakspeare."—Ed.

theory was puerile? So I had become the intellectual irritant of every boy in the Northwest, when in 1887 I met the most remarkable personality in the Minnesota Legislature, Ignatius Donnelly, a unique factor in the land, a man of versatile genius, infinite wit, prodigious industry and quick human sympathies. He was also a gentleman of delightful pugnacities!

To have come under Mr. Donnelly's benign interest and influence, at so formative a period of life, was exceedingly helpful to a preternaturally curious boy. Besides, I had found an idol of the mind militant, an antagonist of every sham, a scarred veteran of many fights. The author of *The Great Cryptogram* was just finishing the book that made him famous. It was soon to be published. His "*Atlantis*" had been rapidly gaining in public favor since its publication in 1882. The twenty-five years of hot and hateful political careering of "*The Sage of Nininger*" (as Donnelly was referred to in the Press), had now been merged into a literary life of originality and promise. The political storms of Mr. Donnelly's public life, beginning in 1856, had for the time being, subsided. His name and fame as a man of letters, of daring imaginative genius, had spread to many parts of the world. His home at Nininger, the village he personally founded thirty miles southwest of St. Paul, in 1856, was a singularly happy retreat, blessed by a family life of warm affections and infinite charm.

A year after the publication of "*Atlantis*", that later book of wonderful vision, "*Ragnarok; The Age of Fire and Gravel*" appeared, and attracted the profound attention of thinking men the world over. Ignatius Donnelly was at last well on the way to a life of exceptional literary productiveness.

## II

"*The Sage of Nininger*" was born in the City of Philadelphia, on the South side of Pine Street, between 9th and 10th Streets, November 3rd, 1831. His father was Dr. Philip Carroll Donnelly, a native of Fintona, in Tyrone County, Ireland, and a graduate of Jefferson Medical College, Philadelphia. His mother was a Gavin, also of Fintona. When she died, in 1887, a year before her son's Shakespearean cipher appeared to startle the scholarly world, the *New York Freeman's Journal* of June 18th, referred to her as:

"A woman of rare intellectual force and unremitting energy, joined to a solid piety. She was the mother of a family noted for talent and even genius in its members."

One of the impressive facts of Ignatius Donnelly's life is that which confines his education to the public schools of Philadelphia. At ten years of age he entered the Grammar School at the corner of Eighth and Fitzwater Streets, and remained there three years.

He then entered the Central High School, from which he graduated in 1849, at the age of eighteen. Upon his graduation he undertook the study of law in the office of Benjamin Harris Brewster, in Philadelphia. At nineteen he "indiscreetly" published a volume of youthful poems, more sentimental than significant. Thereafter, and throughout his life, he devoted himself to the suppression of this inglorious maiden effort,—the first-born of a genius that later made such violent gestures in the realm of politics, thought, humor, satire, and invective.

In 1853 Mr. Donnelly was admitted to the Bar of Pennsylvania. Soon thereafter he sought his fortune in the Great West,—as it was referred to by red-blooded youth and still-ambitious age. His journal of the slow and tedious journey to Iowa, thence to Minnesota in 1856, is a romantic chronicle of incident, adventure, hardship and unbounded hope. Those were romantic days on the Mississippi, when Mr. and Mrs. Donnelly, *voyageurs*, traveled 400 miles on a Mississippi steamboat for the total sum of two dollars! The times and steamboat fares have changed since that early day in the golden West.

### III

It was Ignatius Donnelly's self-indicated distinction to have enjoyed the most violent political career of any man since the time of Robespierre. And he used to say, facetiously, that his opponent always seemed to be the Devil himself.

He was nominated for the Pennsylvania Legislature as early as 1855, when but twenty-four years of age. On his way West in the Spring of 1856, he saw Chicago for the first time and, in his journal, predicted its astounding growth. When he reached St. Paul, Minnesota, money was being lent for 36 per cent. before maturity and 60 per cent. after. This made our militant young Irishman furious. He then and there swore eternal hatred of the monied class, and his life thereafter was tinged with this bitter, uncompromising attitude toward what he dubbed "the shameless plutocracy."

In the same year, (1856), he bought 640 acres of land and laid out the town of Nininger, 30 miles southwest of the City of St. Paul, then the metropolis of the Northwest and the head of navigation on the Mississippi River. This was a unique enterprise, as daring as romantic, and promoted by young Donnelly with unbounded enthusiasm. Within a single year 200 odd houses and business buildings were in course of erection in the town of Nininger! The young empire builder, foreseeing himself embarrassingly affluent, used to walk up and down the spacious porch of his own house, and ejaculate: "Here I am, not yet twenty-six, and on the verge of a great fortune! How shall I



ever be able to dispose of it?" Then the panic of 1857 came along and, disposing of it for him, left him a bankrupt! And thereupon his life became one of perennial ups and downs, ins and outs.

He was frequently nominated for the Minnesota Legislature, and got in about as often as he was kept out. He became Lieutenant-Governor of Minnesota in 1859, while Alexander Ramsey was Governor. In 1862 and 1866 he was elected to Congress, and his service there was as brilliant, as it was erratic. He supported the purchase of Alaska on July 1, 1868, and hurled his witty petards at the opponents of that measure. In 1876 he was again nominated for Congress, but his honest championship of the cause of the common people against corrupt timber, wheat, money, railroad and corporation interests, caused his defeat. Bribery was rampant in Minnesota politics from the day of the territory's admission to statehood in 1857 to the end of the century. And Donnelly was anathema to every species of corruptionist. He was at once the most hated and the best beloved statesman on the Western plains. As a news item he excelled all other Northwestern personalities during the thirty years ending in 1890. He was magnetic in public, and a man of great human charm in private life. Orator, author, statesman, farmer, champion of the rights of the common people, and a terror to rings, trusts, snobs and plutocrats—such were the slogans that distinguished his violent career. As an orator he was eloquent and convincing, the peerless controversialist of the great statesmen of his time. His invectives, his wit, his winning, human presence in the forum, his impressive logic and his biting sarcasm,—all combined to insure him much spontaneous public acclaim. Wherever the Sage of Nininger bellowed, there the Western multitude jammed the aisles. In 1878 the farmers of Minnesota nominated him for Congress, and failing, against the corrupt power of the King-Washburn ring, to elect him, tried to make him governor of their State in 1888. But Donnelly was too genuinely human to last long in politics. Politics seldom deal in character, in conscience, or in independent personalities. Only the conformist type of limberback could get anywhere in the corrupt byways of Northwestern political life, as it operated during the last half of the nineteenth century.

But Ignatius Donnelly had other "conventional defects,"—as he once put it. He said: "I am addicted to neither whiskey, tobacco nor religion!" Yet his whole life, if the unobserving could have seen it, was an unremitting and intemperate religion. He had a passion for finding and remedying evil in the machinery of the country. Shams incensed him, and stupidity was to him the

all-prevalent human defect. He once told me that a horse was relatively wiser in the animal kingdom than a man in his own; that for some cursed reason, or for none, Nature had made man the stupidest and most helpless of all creatures; that but for his artificial tools, implements and clothes, the human animal could not survive in the physical world, while other animals would continue to thrive. Education, he added, is responsible for man's power and salvation. The fact that there is no limit to his educational capacity, saved man and made him the tremendous force he is in the World.

James G. Blaine, in his "Twenty Years of Congress", wrote admiringly of Donnelly as a man of prodigious intellect, quick insight and high purpose. He referred to one of Mr. Donnelly's speeches in Congress on education.

"Education," Mr. Donnelly had stated, "means the intelligent exercise of liberty, and surely without this, liberty is a calamity, since it means simply the unlimited right to err".

In 1866, Donnelly cried out in Congress: "Let us eliminate that which is more dangerous than slavery—Ignorance."

On February 12, 1868, Congressman Donnelly, while beseeching the House to pass an educational bill, said: "We cannot pay too high a price for the national safety or the national life. School houses in this generation will prevent wars in the next. Education in the long run, is always cheaper than ignorance."

On May 2, 1868, Donnelly the orator, the satirist, the impassioned advocate, delivered, what was competently referred to East, West, North and South, as "the greatest speech in Congress of the time."

He had exposed the corrupt King-Washburn ring, and was flaying its individual members with merciless epigrammatic fury. Referring to Senator Washburn of the wheat group, he said: "I have embalmed him for posterity—like a bug in amber!"

Upon his return from Congress in 1868, Donnelly was accorded a remarkable reception in Minnesota. Except for four years in the Minnesota legislature (1874-8) Donnelly practically retired from national politics upon his return from Congress. But while it lasted, his political career boiled, as nothing before nor since has boiled in the Northwest.

Donnelly was the father of the greater independent political movements in the United States; the People's Party; the Anti-Monopoly Party, and other similar and subsequent crystallizations of political discontent.

In 1874, Mr. Donnelly founded a paper at St. Paul, Minn., which gained wide circulation as "The Anti-Monopolist". Into the columns of this remarkable journal, the Sage of Nininger

unpacked himself of some of the wittiest, most trenchant editorials in American journalism. Here he castigated those he deemed the enemies of the State and Nation; here he ran a satiric column of vitriolic quality called "Recalcitrations"; and here he humanized the still rude art of journalism in the West.

Impulsive and generous to a fault; loving Nature and mankind in intemperate fashion, Mr. Donnelly had bought a farm of 1500 acres in Stevens County, Minnesota, about forty miles from the Dakota border, and set afoot plans which, if realized, would have gratified and comforted his final years. But his plans failed, and he had to abandon his farm. Money-making was not Mr. Donnelly's *metier*; nor his purpose in life. Like many another creative nature, he was impatient of the necessity for gaining the means to live.

Finally, in 1880-81, after he had, perforce, retired from all significant political activity, local as well as national, he wrote this pathetic paragraph in his personal journal:

"In the winter of 1880-81 there was nothing left of me but the backbone. I was pounding my heel on the rocks. The very gulls had abandoned me."

Then he wrote his book, "Caesar's Column", to depict the corruption in American politics. And privately he always accounted for his political retirement on the ground that he had never:

"Crooked the pregnant hinges of the knee,  
That thrift might follow fawning."

#### IV

To the scholar, and particularly to the unbiased student of the Shakespeare plays and poems, Mr. Donnelly's later years make an interesting appeal. The last, or literary phase, of his life is somewhat extraordinary in view of the turbulent political career that preceded it. The example of his deliberate dedication to the cause of letters, as that cause might be made to serve his fellow-men in their thought, if not in their material life, was peculiarly fortunate and impressive.

The story of how Mr. Donnelly came to write "Atlantis", the history of man before the deluge, shows how some of us are predestined to hidden responsibilities which are seldom divined, until some eruption in life, imposes upon us the duty, the task and the urge to perform that duty.

His journal had been forced to suspend publication, he was over his head in debt, the sheriff was at every door and window, the corrupt powers, whom he had fought for the relief of the people, had driven him to the wall. "So there, in the midst of the

arctic cold and the deep snow of a severe winter, this man sat quietly down in his home at Nininger, to recreate the history of man before the deluge, to add myriads of years to the records of the human race; and to trace out the original parentage of the European alphabet". He wrote "Atlantis", of which nearly fifty editions have appeared in many countries!

Upon the publication of "Atlantis", thinking men and women the world over, sat up and rubbed their eyes. Had this masterly theory of human origin and development come out of the Northwest wilderness, from the pen of a political agitator, mopping up old enemies with his fist, while his pungent tongue created new ones to assail him?

Men, like Gladstone, praised the achievement of Donnelly's imaginative genius. The press in America referred to him as: "An amazing man". "One of the most remarkable men of this age".

Donnelly intensified the interest in which his literary labors had been received, by his "Ragnarok," a book of remarkable vision. About this time the London Daily News referred to the author as: "A stupendous speculator in cosmogony"; and the Pall Mall Gazette said: "America, the land of big things, has, in Mr. Donnelly, a son worthy of her immensity."

While these significant volumes were being written and published, his book, "Dr. Huguet", a study of negro character, was being conceived. And for many years theretofore, namely, between 1870 and 1888, the tireless mind of Ignatius Donnelly labored over the surface of two tons of paper (as he once told me) deciphering the cryptography of the so-called Shakespeare plays—a stupendous task, sufficient in itself to absorb the energies of a corps of scribes, to say nothing of a multifariously-occupied zealot in the sphere of journalistic controversy, political idealism, and social reform.

Just as that large tome, "The Great Cryptogram," was almost ready for the publisher, the long, insatiate arm of public necessity reached out and, in 1887, insisted upon again electing its author to the Minnesota Legislature. One might regard this as unfortunate. The St. Paul Dispatch, the leading republican evening paper in the State, proceeded to read him out of the party in disgust. It did not want an unruly, unmanageable man of tremendous facility for mischief, in the republican party and its legislature. He was bound to "spill the beans"; to lead and mislead the insurgents; to confuse the weak and confound the strong. The processes of legislative digestion were always disturbed, where the Sage of Nininger pitched his tent on a hill and—his hat in the ring. Said the Dispatch: "He was at once the

prophet and the leader of the farming element in this State. . . . . Intellectually there is no man that has appeared among us, perhaps, who can be said to be his peer. A scholar, the most profound; a debater, the most skillful; a publicist, trained and educated; still this singular man has willfully stamped upon his own character, the brand of political failure." To this editorial brickbat, the "Farmers' Voice" of Chicago, replied that he (Donnelly) was the "loyal tribune of the people." There never were and there never will be two editorial opinions alike about a forceful, independent, energetic and persuasive man of wit and wisdom in the political arena.

Then, early in 1888, the world of culture everywhere received a jolt. "The Great Cryptogram" was on the press and its advance heralds were proclaiming its startling exposition of Shakspeare's displacement as the reputed author of the "Shakespeare" plays and poems.

In his usual thorough and painstaking manner, Mr. Donnelly had sent proofs of the book to Geo. Parker Bidder, Esqr., Q. C., mathematician, London, with a request for a scrutiny and test of the cryptogram. Writing from the House of Commons on April 19, 1888, Mr. Bidder, amongst other things, said: "..... In the first place I am *amazed* at the stupendous industry and perseverance shown, and the ingenuity with which Mr. Donnelly has followed up his clues..... I am further strongly inclined to the opinion that Mr. Donnelly probably is right in his conclusions that there is a cipher interwoven—possibly several—and very probably by Bacon."

Prof. Elias Colbert, author of several works on astronomy (Chicago) wrote: "I am obliged to indorse the claim made by Mr. Donnelly, that he has found a cipher in some of the plays. .... He has done enough to prove its existence to my satisfaction."

Sir Joseph Neal McKenna, M. P., an eminent cryptologist, **said:** "..... What I assert is that there is a genuine, demonstrated, mathematically-constructed cryptogram in the text of the play, Henry IV, which tells the story; and it is impossible to maintain that the printer, editor, or publisher of the folio edition of 1623 was not privy to the infolding of the cryptogram in the text of the edition published in that year."

Dr. R. M. Theobald, A. M., Honorary Secretary of the Bacon Society of London, said of the book: "It is the most magnificent bit of circumstantial evidence ever produced in the whole range of the world's literature. .... I find it more captivating than any novel I ever read."

Literally thousands of the world's men of letters of that last decade of the nineteenth century, expressed themselves in similar fashion when "The Great Cryptogram" made its appearance here and abroad during the years 1888-89, and many thousands since, whether convinced or not of the Baconian authorship of the Shakespeare plays, have expressed astonishment at and admiration for the immensity of Mr. Donnelly's work, and its value to the cause of historic reality. And yet, you will find little or no mention of Ignatius Donnelly in any of the national biographies or encyclopaedias! The International Encyclopaedia contains merely the following meagre and depreciative reference:

"Donnelly, Ignatius—An American journalist and politician, and essayist of eccentric ingenuity. Nominated for Vice-president 1898 by People's Party, and again in 1900 by Middle-of-the-Road wing of that party."

Not one word of the great contribution of this rare mind and indefatigable truth-seeker to the living literature of our age, nor of his inspiration to the thought of all time. Is it a matter of wonder then, that Ignatius Donnelly died of a broken heart, and that Genius, before and since his time, has sometimes quit life, oppressed by a sense of its futility?

## V

Mr. Donnelly's sisters were women of exceptional talent and intellectual attainment, and were thus widely referred to in the City of Philadelphia for over half a century. One of them, Eleanor C. Donnelly, was a poetess of much distinction, particularly in Catholic publications. She was born in 1838, and died in 1917. Her published works number nearly fifty volumes, of which seventeen were poems. Longfellow liked her verse so much that he paid her the compliment of appropriating her "Vision of the Monk Gabriel", eight years after its publication, as the inspiration, theme and form of his "The Legend Beautiful". Tennyson is also numbered among the admirers of her poetry. He modeled his Enoch Arden upon one of her poems.

So our doughty Baconian cryptographer of Nininger-in-the-West came of a family of prodigious labors, of varied talents, and of some genius. For a period of over seventy years the Donnelly home in Philadelphia was a salon of the arts, the rendezvous of talented men and women from many parts of the world. The intimate literary, art and musical evenings (soirees) of that numerous household, have been likened to the edifying salon of Mme. de Stael, that exquisite and finely-touched patron of the genius of her time.

## VI

To his personal friends the Sage of Nininger was most esteemed as a delightful host, a charming personality, an exuberant wit. In his presence, which was always kindly and indulgent, I felt as if a refined edition of Dr. Samuel Johnson were discoursing on all the interests of man,—here and hereafter. I always disagreed with Mr. Donnelly about his declaration that he was not “addicted to religion.” On the contrary, and although he belonged to no church, I deemed his religion, that is, the manifestations of his conscience, as the very essence of a true religion of the soul. He should have said that he was not addicted to theology. There is, now more than ever in the world’s history, a vast distinction between religion and theology. When the author of “The Great Cryptogram” refused to join a church, he declined to subscribe to a theology, which may have seemed to him to fail in its human service. When he consecrated his exceptional attributes of mind and heart to the salvation of the pioneer populations of the Northwest,—and thereby sacrificed his own material welfare, and landed, a wreck, on a barren shore, where “even the gulls abandoned” him,—he carried on a human religion of exalted purpose. And that same finely-wrought conscience, which impelled Mr. Donnelly’s service to his fellow-men of the West, led him to undertake that Herculean task revealed in “The Great Cryptogram”, so that Bacon’s noble genius should supplant the Shakspeare fiction, which has so long remained the soporific of indolent and complacent minds.

Some of the Donnelly commentators, wholly ignorant, or deliberately mendacious, have referred to him as “a wild, red-headed, wilful and rebellious Irishman.” I’ll admit that he was wilful and rebellious, and that he was a radical, and that on occasion he could be as wild as a catamount. But he was not red-headed, nor anything like it. His two sons, however, Dr. Ignatius Donnelly, Jr., and Stanislaus Donnelly, the lawyer, were as red-headed as a bunch of carrots. The Sage’s hair was dark brown and abundant, gracefully waved, and it thatched a head of impressive contour. His face was ruddy and smoothly shaven. His eyes were deep-set and penetrating, but a laughing twinkle seldom departed from them. He fairly beamed good health and spirits toward everybody. But if provoked, he could in an instant descend from the gentle approval of a bishop to the voluble rage of a pirate. In other words, he was a very delightful, a very companionable, and a very opinionated, militant Irishman, intensely in love with life.

As for his epigrammatic wit and wisdom, his “Donnellygrams,”—as I used to refer to them, when I wrote the funny col-

umn on a Western paper,—I wish time and space permitted a sheaf of quotations. His repartee at the banquet board was astounding in its brilliance and aptitude. His dynamic personality irradiated the minds around him, and wherever the Sage of Nininger held forth, *there* was the fixed center of interest in every assembly of high or low degree. I recall once referring to him in my column as “A memorable Geyser of splendid metaphors”, without suffering his rebuke therefor. I really think he liked it.

Mr. Donnelly died in the year 1901, after a considerable illness and, I believe, with a sense of deep disappointment in the social and political phenomena of his time. He left a picturesque legacy of friendships and animosities, of literary controversy and radical political theory.

The smug, incompetent American reviewers, who so blatantly assailed the Great Cryptogram with flippant flapdoodle and rampant recalcitrance, were gall to the memory of our courageous Baconian. His last hours were clouded by recollections of old abuse, man's inhumanity to man, and the contented stupidity of the mass of mankind.

He often assured me that unless courage and intelligence were bred out of the Anglo-Saxon race, and out of the American population, which he hesitated to define as anything more than polyglot, the Baconian theory would be fully accepted well within the twentieth century, and that the Shakespeare Myth would cease to entertain even “the soft and lazy minds” on which it now continues to thrive. The Sage of Nininger never for a moment doubted the consummation of his life-long prophecy, that Francis Bacon would be reborn to the world of philosophic wisdom and poetic beauty. Have we not, here in America, during the present theatrical season, in the greatest Shakespearean revival of the past two decades, cause to anticipate the realization of that prophecy, and perhaps in our own lifetime, the rise of an enlightened public homage to the rarest genius of his race?

#### MR. DONNELLY'S REVIEWERS

One of the richest literary tidbits of American Baconiana, and perhaps the raciest of all Shakespearean controversial briefs, is that very pungent little book of a hundred pages written by William Douglas O'Connor, entitled “Mr. Donnelly's Reviewers”. It was published by Belford Clarke & Co., of Chicago, New York, and San Francisco, in 1889, and appeared as an item in the Household Library series, Vol. 5, No. 4, May 24, 1889. It is now as scarce as the voice of a camel; but it is worth a year's diligent effort to possess a copy.

It was, unfortunately, the author's parting shot at the Shakespeareolaters of the World. He died just before the little



volume strutted forth to rout the shallowpates, who had joined in a publishers' conspiracy to destroy the circulation of "The Great Cryptogram". With regard to the author and his death, Mr. Donnelly prefaced the volume with a note: "In Memoriam,"—which, as our homage to so valiant a Baconian as Mr. O'Connor, I deem it my duty to quote:

"During the progress of these pages through the press, the author, William D. O'Connor, Assistant Superintendent of the Life Saving Service, passed suddenly away from the conflict and controversies of life. He had suffered a long time from partial paralysis. He was regarded as a confirmed sufferer, and the announcement of his death at Washington on the morning of May 9, 1889, came as a sad surprise to a wide circle of admiring friends. Mr. O'Connor was an enthusiast in the work in which he was engaged. He was very proud of his department of the Government service, and often spoke hopefully of a time, when shipwrecks on the American coast would be almost impossible.

"There can be no doubt, that if Mr. O'Connor had devoted himself wholly to literature, he would have made more than a common mark. As it is, he has left behind him more than one powerful contribution to the current controversy on the Baconian authorship of the "Shakespearean play." He took issue with the late Richard Grant White on this question, and made most chivalrous appeals in defense of Delia Bacon and Mrs. Pott. Of "Hamlet's Note-Book", one of his most effective pieces of work, a critic says: "This book,—whether one believes in Bacon, as the author of "Shakespeare's Plays" or not,—is as fine a piece of rhetorical special pleading, as the annals of controversial literature will show."

"These pages, the last literary effort of his life, prove how earnestly he could champion a cause, how steadfastly he could defend a man, whom he thought to have been unfairly dealt with."

Speaking of Mr. O'Connor's personal qualities, Mr. Henry Latchford says:

"From time to time, in the afternoon, I called at his office in the Treasury Building, and helped him downstairs and to the street cars on Pennsylvania Avenue. He always had something delightfully original to say on any subject. . . . I had heard O'Connor spoken of in Dublin, London, Paris, and Boston, as 'a spirit finely touched'. It is almost impossible to describe the charm of his presence, his character, his voice, grey eyes, silken yellow hair and his wonderful conversation. But it is possible for those of us who knew him to say, that when so much high endeavor, such splendid intellect, such wide sympathies, and such gentle voice have been embodied in one human being, the death of this rare person means that 'there has passed away a glory from the earth.'"

The masterly and convincing manner in which Mr. O'Connor flays that large band of vacuous American reviewers, who butted about in a blizzard of condemnatory inanities concerning Mr.

Donnelly's "The Great Cryptogram", will forever remain a thrilling episode in the Bacon-Shakespeare controversy. It is a great pity that the present generation, the generation we seek to inform, should have practically no knowledge of this brief, but effective monograph. In our American Baconiana it would make one of the most fascinating serial stories conceivable, and I shall hope that we may speedily undertake its republication. The fact that I had read it in 1890 in nowise lessened its fresh interest for me in 1923. I believe, too, that republication of the little volume would result in its translation into foreign languages and the wide and more popular extension of the Baconian gospel.

While he lived, we might say of the author of "The Great Cryptogram" what Bacon said of his own life purpose, namely, that he lived

"For the glory of God,  
And the relief of man's estate."

And as the Sage of Nininger, his last night peopled by dramatic wraith and beauty, laid down his life for the nobler state of death, we can hear him mutter, from Bacon's "Essay on Friendship":

"For a Crowd is not Company; and Faces are but a Gallery of Pictures;  
And Talke but a *Twinkling Cymball*, where there is no *Loue*."  
(1629).

HENRY WELLINGTON WACK.

## THE SACRIFICE OF FRANCIS ST. ALBAN

By Parker Woodward

(Bacon Society of Great Britain)

Said Lord Chancellor St. Alban to King James I.:—"I wish that as I am the first so I may be the last of sacrifices in your time. And when from private appetite it is resolved that a creature shall be sacrificed, it is easier to pick up sticks enough whither it has straid to make a fire to offer it with."

In December, 1620, a new House of Commons, bursting with grievances, assembled. They first complained loudly and long at the monopolies for the sales of various commodities of common use, which had been granted, (the sole rights of sale), by the King to the brothers of his minister Buckingham, and to other persons, such as Sir Giles Mompesson.

Buckingham, under advice of the Dean of Westminster abandoned his first idea of defending these monopolies. So Mompesson was left to his fate, and was very heavily punished

by sentence of the House of Lords.

At this period judges and officials of the Common Law Courts had lost and were losing valuable fees and emoluments by reason of the rush of plaintiffs and petitioners to the much safer and speedier proceedings in the Court of the Lord Chancellor and his assistants.

In March, 1621, a committee appointed to inquire into abuses in the Courts of Justice absolutely confined their report to stating that they had received two allegations of corrupt payments to the Lord Chancellor, and collaterally a charge of impure bargain by the Bishop of Llandaph.

The proceedings resolved themselves into a personal attack on the Lord Chancellor. The Common Law Courts were not even reported upon! The Lord Chancellor was ill, and Buckingham called to interview him, and later brought to the House a letter of March 19th, 1621, from the Lord Chancellor, asking for time to make answer to the allegations. The Lord Chancellor also asked for leave to test the witnesses, "*especially against a judge that makes two thousand decrees and orders in a year (not to speak of the courses that have been taken for hunting out complaints against me)*" Here he alluded to the employment of a clerk named Churchill (dismissed by the Lord Chancellor for misconduct), who had been paid to get up evidence against his former master.

On April 24th before the King on his throne and the assembled Lords the following submission in writing by the Lord Chancellor was read:

"I do ingenuously confess and acknowledge that having understood the particulars of the Charge, not formally from the House, but enough to inform my conscience and memory, I find matter sufficient and full both to move me to desert the defence and to move your Lordships to condemn and censure me."

The growing attack upon the King and his ministers had to be appeased. The ram had to be caught in the thicket and offered as *sacrifice*.

The letter expressed the Lord Chancellor's desire that his Majesty would take the seal (the Great Seal of which Bacon as Lord Keeper was custodian) into his hands "*which is a great downfall, and may serve I hope in itself for an expiation of my faults.*"

The Lords, being unwilling to deal with the Lord Chancellor merely upon a general plea of guilty, directed a list of the charges to be sent to the Lord Chancellor, and that he should answer same item by item. And what a hodge-podge, what a conglomerate of shreds and patches the particulars were!

So good and almost complete the particular answers could have been, that the sacrifice would have been thereby jeopardized!

Bacon took care, therefore, to prepare his reply as follows:

"Upon advised consideration of the charges, descending into my own conscience, and calling memory to account so far as I am able, I do plainly and ingenuously confess that I am guilty of corruption, and do renounce all defence and put myself upon the grace and mercy of your lordships."

This man had, at that date, become a popular idol. With no fixed income,—a poor man, as the people knew him to be,—he was made the recipient of presents of furniture, jewels, and money from all sides. At the same time he was working intensely at the Chancery, making his two thousand decisions and orders per annum, needing money, and not knowing or caring whether gifts which kept coming along were mere friendly presents, or were intended to influence him. He decided his cases according to their equity, and none of his decrees were ever impugned.

He was not corrupt. The collection of charges, about a score in real number, amounted to nothing more than a following of the practices of his time, whether rightly called abuses or not.

In the case of thirteen of the score or so of charges, the payments to him were made *after suit ended*, and were not shewn to have been pursuant to a corrupt bargain. In the case of two more, the gifts had been refused. In two other cases the suits had been practically ended before receipt of the gifts. Another three of the charges were of accepting loans from persons then or afterwards suitors. Another three were of accepting fees for acting as arbitrator between some disputing Companies. Another for accepting a gift of £1000 from some French vintners for successfully composing a trouble with English vintners.

One is reminded of the "Jackdaw of Rheims":

"Never was heard a more terrible curse,  
But what gave rise to no little surprise,  
Nobody seems one penny the worse."

Certainly in the two charges of accepting gifts pending suit the complainants thought themselves many pennies the worse, because the Lord Chancellor had decided their cases against them.

Bacon was keen to be out of office. He had spent himself in the service of the State, and of speedy justice, and was disgusted and tired with the paltriness of the conduct of his censors. Better to be back at his library work and his wonderful experiments in cryptography.

Moreover the fine phrenzy of the Poet was still in him.

Alban, the Christian Martyr, was beheaded by order of the Emperor Diocletian, and so became St. Alban.

Why should not Francis Bacon, who took the title of Viscount St. Alban, suffer martyrdom in his day?

Hence his great *Sacrifice* for the protection of the King and his Ministers. And so out of his Censure and Downfall the Courts of Justice of later times should be strengthened in honesty of judicial conduct.

As the admittedly Great Genius of his epoch, we may accept his own judgment on the accusations against him.

Before his trial he said to the King: "Those who strike at your Chancellor will strike at your throne."—A prophetic utterance! And in a Letter to the King he wrote:—

"I hope I shall not be found to have the troubled fountain of a corrupt heart in a depraved habit of taking *rewards to pervert justice*, however I may be frail, and partake of the abuses of the times."

On April 21st another Letter to the King says:

"Your Majesty can bear me witness that at my last so comfortable access *I did not so much as move your Majesty* by your absolute power of pardon or otherwise *to take my cause into your hands and to interpose between the sentence of the House; and according to mine own desire* your Majesty left it to the sentence of the House."

In May the Lord Chancellor was sentenced by the Lords:—

To a fine of £40000.

To be imprisoned in the Tower during the King's pleasure.

To be incapable of any office or employment of the State.

To never sit in Parliament or come within the verge of the Court.

On May 31st Bacon wrote to Buckingham:—

"Howsoever I acknowledge the sentence just, and for reformation sake fit," (I was) "the justest Chancellor that hath been in the five changes since Sir Nicholas Bacon's time."

In judging of what was really thought of Francis Bacon's alleged offense, we may note what followed.

After two days the King released him from the Tower. Later he gave Bacon a full pardon. Later still by a few months from the sentence, he permitted the £40,000 fine to be assigned to trustees as a Crown debt, thereby protecting Bacon from creditors, whose debts, through his loss of income as Lord Keeper, he could not at that time repay in whole or in part. In 1625 he was summoned to Parliament.

Bacon lost no real friends. A hundred gentlemen on horseback rode beside his coach on his way to Gorhambury, thus testifying their complete sympathy and confidence, and their desire to keep him from harm.

In 1622 the King personally, perused and wrote comments on Bacon's MS. of the History of the Reign of King Henry VII.

In the same year Bacon printed his play of "Othello". In 1623 was dated the Folio of his "Shakespeare" plays; although, —if we may judge from a letter of Sir Toby Matthew, Bacon's friend and *alter ego*, who generally was the recipient of a first copy of Bacon's publications,—not ready until 1625.

There will probably be discovered in these plays Bacon's allegorical allusions in word cipher to the charges against him.

He had in effect taken away the work of the Common Law Courts for more speedy progression in the Chancery.

In "Othello" he says (folio 1623):

"That I haue tane away this old mans Daughter,  
It is most true: true I haue married her;  
The verie head, and front of my offending,  
Hath this extent; no more."

In the folio play of "Henry VI." (though not in the quarto) he adds to the words of Judge Say:—

"Iustice with fauour haue I alwayes done,  
Prayres and Teares haue mou'd me, Gifts could neuer."

In the folio play of "Henry VIII.", there first printed, he puts much of his thoughts and feelings into the character of Wolsey on his downfall.

"Vaine pompe, and glory of this World, I hate ye,  
I feele my heart new open'd.".....

"I know my selfe now, and I feele within me,  
A peace aboue all earthly Dignities,  
A still, and quiet Conscience. The King ha's cur'd me,  
I humbly thanke his Grace; and from these shoulders,  
These ruin'd Pillers, out of pitty, taken  
a load, would sinke a Nauy, (too much Honor)."

"Cromwel, I charge thee, fling away Ambition,  
By that sinne fell the Angels:".....

"Had I but seru'd my God, with halfe the Zeale  
I seru'd my King: he would not in mine Age  
Haue left me naked to mine Enemies."

Of friends in later life Bacon had heaps. Doctors, Poets, Clergymen, Judges, and other eminent men stood by him to the last.

Francis Bacon did not die in 1626, but fled secretly abroad to the offered protection of the ex-Queen of Bohemia (Elizabeth, daughter of King James I), and died some years later. That he fled abroad is well attested. In "L'Histoire Naturelle", which in 1631 he published in French, he added a "discourse on Lord Chan-

cellor Bacon", in which he let out his true feelings as to the proceedings against him. He described it as "Monstrous Ingratitude" and "an Act of unparalleled cruelty."

At this distance of time after many years of study of Bacon's character and his exertions for the English nation and the development of its language, the writer finds himself in entire agreement with the expressions thus used by him.

Without treating in any detail the words of Sir Henry Wotton, prepared to be cut upon Bacon's Gorhambury monument,—the filial words of Sir Thomas Meautys,—the panegyrics of Powell, of Cowley, of Sir Toby Matthew, of Sir William Dugdale, of Dr. Rawley, and Archbishop Tenison,—we may conclude with what Ben Jonson, the poet, and his contemporary, published concerning his friend Francis Bacon (Timber, or Discoveries, 1641):

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

PARKER WOODWARD.

## FRANCIS BACON—A GREAT POET

*By Hilda Hartwell Pfeiffer*

Francis Bacon is not generally thought of as a Poet, but nobody sufficiently familiar with his marvellous many-sided genius ever denied that he possessed in an extraordinary degree all the necessary qualifications. In his great philosophic work "Of the Advancement and Proficiency of Learning" (Oxford, 1640) he defines Poetry in a technical way, at the beginning of the second book, as a work of the imagination of individuals "fancied to the similitude of those things which in true History are recorded, yet so as often it exceeds measure; and those things which in Nature would never meet, nor come to passe, Poesy composeth and introduceth at pleasure, even as Painting doth;"—At the beginning of the third book, however, he describes it with the eloquence of a true lover as "the Dream of Knowledge; a sweet pleasing thing, full of variations; and would be thought to be somewhat inspired with Divine Rapture; which Dreams likewise pretend."

We also find Bacon to be intimately familiar with the works of famous poets, and an excellent critic of them. At the end of the 1640 Advancement of Learning, there is a special list of authors, whom he has "censured praised and cited" in the course of the work. In this list we notice that he refers to Homer 5 times,—Horace 7,—Lucretius 4,—Seneca, a writer of Tragedy, 13,—Martial 3,—Pindar 3,—Plantus, a writer of Comedy, 24,—Ovid 13,—and Virgil 22 times. The references to the Sacred Scriptures cover three entire pages; Genesis being mentioned 20, Psalms 10, Proverbs 47, and Ecclesiastes 15 times.

Bacon was an accomplished linguist, as his writings abundantly prove; and especially interesting in this respect is his now famous note-book, exhibited at the British Museum, and supposed to have been written about 1594-6,—the "Promus of Formularies and Elegancies",—first published in print by Mrs. Constance M. Pott in 1883, and reprinted in 1910 by Sir Edwin Durning-Lawrence in his "Bacon is Shakespeare."

In this manuscript from Bacon's own literary workshop are jotted down hundreds of words, phrases, fragments of sentences and entire ones, proverbs and other quotations on a vast variety of subjects, and in various languages,—English, French, Spanish, Italian, Latin, Greek; and there is even a reference to "an hebraisme" (Durning-Lawrence, p. 271). It is amusing to come upon such entries as:

"To looke a gyuen horse in the mouth, It smelleth of the lampe,  
The rowling stone neuer gathereth mosse, The art of forgetting,  
One swallo maketh no sumer, Better be happy than wise," etc.



But there is very much weighty matter, and "Mrs. Pott points out, by means of some thousands of quotations, how great a use appears to have been made of the 'Promus' notes, both in the acknowledged works of Bacon and in the plays which are known as "Shakespeare's" (work cited, p. 188).

Let us now particularly observe Bacon's scientific discussion of Poetry (or Poesy, as he prefers to call it), as a great division of learning. He treats of Poesy (*Adv. of L.*, 1640, p. 106) in three parts: Narrative, Dramatical, and Parabolical; and of the Parabolical in turn as Natural, Political, and Moral. He expounds the whole subject like an expert, bringing out also the point in another place (p. 263), that Poesy "in respect of stile and the forme of words" need not be uniform, but can be varied according to the subject matter:

"But the measure of words hath brought us forth an immense body of Art, namely Poesie; not in respect of the matter (of which we have spoken before) but in respect of stile and the forme of words, as Metre or Verse; touching which the Art is very small and briefe, but the accesse of examples large and infinite. Neither ought that Art (which the Grammarians call Prosodia) to be only restrain'd to the kinds and measures of Verse; for there are Precepts to be annext, what kind of verse best fitteth every matter or subject," etc.

He proceeds to discuss the practice by the Ancients of this kind of literary wisdom, as well as its imitation and misuse by moderns with a critical discriminating knowledge of such things not usually associated with the Law, his profession.

"The Ancients applied Heroicall Verses to Histories and Laudatories; Elegies to Lamentations, Jambiques to Invetives; Lyriques to Songs and Hymnes. And this wisdom of the Ancients is not wanting in the Poets of later Ages in Mothertongues; only this is to be reprehended, that some of them too studious of Antiquity have endeavoured to draw moderne Languages to Ancient Measures (as Heroique; Elegiaque; Saphique; and the rest) which the fabrique and composition of those Languages, will not beare; and withall is no lesse harsh unto the eare. In matters of this Nature the judgment of sense is to be preferr'd before precepts of Art," etc. (p. 263).

The rule of adaptive variations he extends even to "the Proofes and persuasions of Rhetorique" generally, which

"must be varied according to the Auditors, that a man, like a skilfull Musitian accommodating himselfe to different eares

may become.....*Orpheus in sylvis, inter Delphinas Arion* (p. 282, misnumbered 210 in book VI).\*

With regard to the Drama we find the following on p. 107:

"Drammaticall, or Representative Poesy, which brings the World upon the stage, is of excellent use, if it were not abused. For the Instructions, and Corruptions of the Stage, may be great; but the corruptions in this kind abound; the Discipline is altogether neglected in our times. For although in moderne Commonwealths, Stage-plaies be but esteemed a sport or pastime, unlesse it draw from the Satyre, and be mordant, yet the care of the Ancients was, that it should instruct the minds of men unto vritue. Nay, wise men and great Philosophers, have accounted it, as the Archet, or musicall Bow of the Mind" (with which to play, so to speak, upon the senses and minds of the spectators.—Ed.). "And certainly it is most true, and as it were a secret of nature, that the minds of men are more patent" (that is, subject) "to affections, and impressions, Congregate," (that is, in crowds) "than solitary."

And on the same subject Bacon says, (Spedding, Letters and Life, vol. IV., p. 496) speaking without question from practical experience in his youth:

"It will not be amiss to observe also, that even mean faculties, when they fall into great men or great matters, sometimes work great and important effects. Of this I will adduce a memorable example; the rather because the Jesuits appear not to despise this kind of discipline; therein judging (as I think) well. It is a thing indeed, if practised professionally, of low repute; but if it be made a part of discipline, it is of excellent use. I mean stage-playing: an art which strengthens the memory, regulates the tone and effect of the voice and pronunciation, teaches a decent carriage of the countenance and geasture, gives not a little assurance, and accustoms young men to bear being looked at."

Among Bacon's acknowledged works only very few are in poetical form, although for poetical matter there is the "New Atlantis" (1628), a fable, which he devised to exhibit the model

---

\*Note: This statement effectively disposes of the childish notion of some critics,—not themselves great creative authors,—that a writer can possess only one style of writing, like one suit of clothes, and can put on and use no other. Bacon here says very clearly that he must; he was, indeed, a great master in that art himself; and it is evident that the more able and versatile a writer is, as an artist, the more successfully he will do the very thing. He may arrive at such a degree of perfection that he can impersonate a variety of literary characters, just as a great actor plays various parts upon the stage; and such disguises may prove extremely baffling, like the elusive authorship of the Shakespeare plays and poems, which some not unintelligent people relish as the greatest of all literary impersonations and the first Shakespeare folio, as a matchless piece of scientifically "faked" typography,—the greatest jest-book in the world.—Ed.).

of a college for the study and interpretation of nature, and the production of new and marvelous works for the benefit of man, under the name of "Solomon's House".

Fortunately we do have, however, a few specimens of verse; for one, a beautiful though pessimistic poem, here following. John Aubrey refers to it in his "Brief Lives", (Ed. by A. Clarke, 1898, vol. I., p. 72), saying:

"that his lordship" (Bacon) "was a good poet, but concealed, as appears by his letters. See excellent verses of his lordship's, which Mr. Farnaby translated into Greeke, and printed in his Anthologia, 1629." It is reproduced (with slight alterations) in Sir Henry Wotton's "Reliquiae Wottonianae", 1672, over the signature Fra. Lord Bacon.

We quote from the reprint with annotations by Edith J. Durning-Lawrence in BACONIANA (the Magazine of the English Bacon Society), for January, 1906:

"The world's a bubble, and the life of man less than a span,  
From his conception wretched, from the womb, so to the tomb:  
Curst from the cradle, and brought up to years, with cares and fears.

Who then to fraile mortality shall trust,  
But limmes in water, or but writes in dust.

Yet since with sorrow here we live opprest: what life is best?  
Courts are but only superficial scholes to dandle fools.  
The rurall parts are turn'd into a den of sauavage men.  
And where's the city from all vice so free,  
But may be term'd the worst of all the three?

Domesticke cares afflict the husband's bed, or pains his head.  
Those that live single take it for a curse, or do things worse.  
Some would have children, those that have them, none, or wish them gone.

What is it then to have or have no wife,  
But single thralldome, or a double strife?

Our owne affections still at home to please, is a disease,  
To cross the sea to any foreine soyle, perill and toyle,  
Warres with their noyes affright us: when they cease w'are worse in peace.

What then remains? but that we still should cry,  
Not to be born, or being born to dye."

Then again there is this next poem, found by Mrs. Alice C. Bunten in a British Museum MS. (Add. 4128, p. 14), there attributed to Francis Bacon, but seldom printed at his. We quote from BACONIANA, January, 1910:

The man of life upright, whose guileless heart is free  
From all dishonest deeds, and thoughts of vanity.  
The man whose silent days in harmless joys are spent,  
Whom hopes cannot delude, nor fortune discontent.

That man needs neither tower nor armour for defense  
 Nor secret vaults to fly from thunder's violence,  
 He only can behold with un-afrighted eyes,  
 The horrors of the deep, and terror of the skies.

Thus scorning all the care that fate or fortune brings,  
 He makes the Heaven his book, his wisdom Heavenly things.  
 Good thoughts his only friends, his life a well spent age,  
 The earth his silver sun, a quiet pilgrimage.

In the fragment of a Masque, discovered in the Lambeth MSS. at Lambeth Palace, England, by Dixon and Spedding in the same bundle with the speeches by Bacon for the so-called Essex Masque, occurs a splendid sonnet. Mr. James Spedding, the famous and cautious modern editor of Bacon's works (*Letters and Life*, vol. I., pp. 386-391),

"evidently believes", says Judge Nathaniel Holmes (*The Authorship of Shakespeare*, New York, 1866, p. 228) "the piece to have been written by Bacon;" (and therefore the sonnet also), "and that such was the fact there is scarcely any room for doubt, for it bears the impress of Bacon's mind and manner in every line of it."

In the Masque itself this sonnet is introduced and reads thus (Holmes, work cited, p. 230):

"And at last, this present year, out of one of the holiest vaults was delivered to him an oracle in these words:—

Seated between the Old World and the New,  
 A land there is no other land may touch,  
 Where reigns a Queen in peace and honor true;  
 Stories or fables do describe no such.  
 Never did Atlas such a burden bear,  
 As she, in holding up the world opprest;  
 Supplying with her virtue everywhere  
 Weakness of friends, errors of servants best.  
 No nation breeds a warmer blood for war,  
 And yet she calms them by her majesty;  
 No age hath ever wits refined so far,  
 And yet she calms them with her policy:  
 To her thy son must make his sacrifice,  
 If he will have the morning of his eyes.

This oracle hath been both our direction hitherto, and the cause of our wearisome pilgrimage; we do now humbly beseech your Majesty that we make experience whether we be at the end of our journey or not."

Judge Holmes points out many interesting similarities between this masque and Shakespeare's *Midsummer Night's Dream*, and as the most important thing to be noted about it, the fact "that in it, the Baconian poetical prose actually runs into Shakespearean rhymed verse (the sonnet just quoted), under our very eyes."

Francis Bacon in his later life translated certain Psalms in the Bible from Hebrew into English. Although he was thus limited in his subject-matter, and to conventional form by the necessity of using simple metres for religious services,—just as was John Milton for the same purpose.—these translations are good poetry of their kind. We quote a few extracts, which are exceptionally effective, from the edition of 1671.

From The Translation of the 104th Psalm:

.....

All Life, and Spirit, from thy Breath proceed,  
 Thy Word doth all things generate and feed;  
 If thou withdraw'st it, then they cease to be,  
 And straight return to Dust and vanitie;  
 But when thy Breath thou dost send forth again,  
 Then all things do renew, and spring amain;  
 So that the Earth but lately desolate  
 Doth now return unto the former State.  
 The glorious Majesty of God above,  
 Shall ever reign, in Mercy, and in Love;  
 God shall rejoyce, all his fair works to see,  
 For, as they come from him, all perfect be.  
 The Earth shall quake, if ought his Wrath provoke,  
 Let him but touch the Mountains, they shall smoke.  
 As long as Life doth last, I Hymns will sing,  
 With cheerful voice to the Eternal King;  
 As long as I have being, I will praise  
 The Works of God, and all his wondrous ways.  
 I know that he my words will not despise,  
 Thanksgiving is to him a Sacrifice.  
 But as for Sinners, they shall be destroy'd  
 From off the Earth, their Places shall be void,  
 Let all his Works praise him with one accord;  
 Oh praise the Lord, my Soul; praise ye the Lord.

In the same psalm occur, according to the Revised Version, the following lines:

"Yonder is the sea, great and wide,  
 Wherein are things creeping innumerable,  
 Both small and great beasts.  
 There go the ships;  
 There is the leviathan, whom thou hast formed, to  
 play with him."

How does Bacon translate this passage? (the italic type is ours):

"The rowling Sea unto the Lot doth fall,  
 Of Beests innumerable, great and small;  
 There do the stately ships plow up the Floods,  
 The greater Navies look like *walking Woods*;  
 The Fishes there far voyages do make,  
 To divers shores their Journey they do take;  
 There hast thou set the great Leviathan,  
 That makes the Seas to seeth like boyling Pan;" (pp. 23-24)

In the original text not a trace of Navies like "walking Woods"! but the line, of course, instantly recalls the boughs of Byrnam Wood carried by Macduff's warriors in their attack on Dunsinane, in Shakespeare's Tragedy of Macbeth!

---

FROM THE TRANSLATION OF THE 137 PSALM

When as we sate all sad and desolate,  
     By Babylon, upon the Rivers side,  
 Eas'd from our Tasks, which in our Captive state,  
 We were enforced daily to abide,  
     Our Harps we had brought with us to the field,  
     Some solace to our heavy Souls to yield.

But soon we found, we fail'd of our account,  
 For when our Minds some freedom did obtain,  
 Straight ways the memory of Sion Mount,  
 Did cause afresh our wounds to bleed again;  
     So that with present Grievs, and future Fears,  
     Our Eyes burst forth into a stream of Tears.

---

THE TRANSLATION OF THE 126 PSALM

P. 24:

When God return'd us graciously  
     Unto our Native land,  
 We seem'd as in a Dream to be  
     And in a Maze to stand.

The Heathen likewise they could say,  
     The God, that these men serve,  
 Hath done great Things for them this Day,  
     Their Nation to preserve.

'Tis true, God hath pour'd out his Grace  
     On us abundantly,  
 For which we yield him Psalms, and Praise,  
     And Thanks, with Jubilee

P. 25:

O Lord, turn our Captivity,  
     As Winds that blow at South,  
 Do pour the Tides, with violence  
     Back to the Rivers Mouth.

Who sows in Tears, shall reap in Joy,  
     The Lord doth so ordain;  
 So that his Seed be pure and good,  
     His Harvest shall be Gain.

There is an interesting undated manuscript book of tunes, No. 10444, in the Manuscript Room of the British Museum, de-

scribed by Mrs. Alice C. Bunten in BACONIANA, April, 1907, pp. 87-99, with facsimiles:

"This was evidently", she says, "the tune-book of the conductor of the orchestra for the Court Masques, or of the first violin, as there are no words in it, save the names of the tunes.".....

"There are about 120 masque tunes in it. The first is called "The Queen's Masque," and the 48th is called Sir Francis Bacon's Masque I. The 49th is Sir Francis Bacon's Masque II."

"The writing covers a good many years. Hundreds of Masques were performed during Bacon's day, but very little of the Masque music was printed. These Madrigals seem a little dry to the present generation, but are interesting to old music-lovers, and the Masque having been written by Lord Bacon gives it additional interest."

The manuscript is of uncommon value for our present purpose, as it constitutes unimpeachable evidence of Bacon's theatrical pastimes. A reduced reprint of one of the tune-facsimiles appearing in Mrs. Bunten's article is here added, Fig. V.



Fig. V. Facsimile of a tune for one of Sir Francis Bacon's Masques.

Masques were a kind of highly fanciful musical stage-shows. They were frequently performed at Gray's Inn, where Bacon had lodgings for many years, at Twelfth night Revels and like occasions, and attended by the Sovereign and the Court. Their great

success and popularity were without doubt chiefly due to Bacon himself, who was a recognized master in the production of such lavish entertainments. He calls them mere Toys, but held them worthy nevertheless of special discussion in his 37th essay, entitled "Of Masques and Triumphs", where he talks of lighting-effects, characters, costumes, music, and mechanical adjuncts with the easy assurance of an experienced theatrical manager, or modern moving picture producer. A good idea of such revels in December, 1594, may be obtained from the anonymous contemporary account, known as "Gesta Grayorum", discussed already by Holmes (pp. 207-228), and reprinted in Basil Brown's recent admirable "Law Sports at Gray's Inn" (New York, 1921, Privately printed). The account states that when the throngs and tumults at that occasion had somewhat ceased, and after some dancing and revelling with gentlewomen,

"a Comedy of Errors (like to Plautus his Menechmus) was played by the players. So that night was begun and continued to the end in nothing but confusion and errors; whereupon, it was ever afterwards called, "the Night of Errors."

This performance was given on "Innocents' Day at Night", December 28th, 1594, by the Lord Chamberlain's servants, to whom the actor William Shakspeare belonged. There is no evidence whatever that he wrote that play, but it is generally considered to have been substantially the original of the comedy of same name in the "Shakespeare" folio of 1623.

We find Bacon in early life for many years busying himself with theatrical entertainments of this kind, to such extent that the strict puritanical Lady Ann felt constrained to warn him and Anthony against mumming and otherwise sinfully revelling. His name is associated in 1587 with a *tragedy*, entitled "The Misfortunes of Arthur", presented to Queen Elizabeth at her Court in Greenwich on February 28th by the Gentlemen of Gray's Inn, he being mentioned as one of the eight collaborators.

About 1594 or 6 he writes in a letter to Lord Burghley, found among the latter's papers in the Lansdown Collection, declaring a dozen gentlemen of Gray's Inn eager to do him and the Lord Chamberlain honor by furnishing a masque. Perhaps for the same purpose, thinks Spedding, he asks the Earl of Shrewsbury for the loan of a horse and armour.

As late as 1613, says Holmes (p. 228, quoting from Nichols' Progresses, James I, vol. II, p. 734):

"Sir Francis Bacon of his own motion, having been made Attorney-General in October preceding, *prepares a Masque* for his Majesty's entertainment, which, says the account, 'will stand him £2000,' declining to accept a contribution towards



it 'of £ 500 from Gray's Inn and Mr. Yelverton,' ".... (italic type is ours).

All this certainly suffices to show that the rising lawyer, statesman and philosopher greatly loved, studied and practiced Dramatic Art. But more than that. Many of his finest prose figures of speech are drawn with masterly skill from the Stage,—for example, in his essays;—and we also find him speaking of his own "tales" and stage-plays of the time.

Thus in that remarkable little collection of useful and elegant words, forms of speech, proverbs, and the like, which he called his *Promus*, or storehouse, and already referred to, he jots down on folio 109 the remark, to us rather cryptic,

"Ye Law at Twicknam" (his country place) "for mery tales." Where are they?—And again in referring to his onerous part in the trial of the Earl of Essex, he writes:

"It was allotted to me that I should set forth some undutiful carriage of my Lord, in giving occasion and countenance to a seditious pamphlet, as it was termed, which was dedicated unto him, which was the book before mentioned of King Henry the Fourth. Whereupon I said that it was an old matter, and had no coherence with the rest of the charge, being matters of Ireland, and, therefore, that I having been wronged by bruises before, this would expose me to them more; and it would be said I gave in evidence my own tales."

What bruises or rumors had unpleasantly connected him before with plays or tales that were said to be his? He omits to specify. In this connection he also says guardedly:

"I remember an answer of mine in a matter which had some affinity with my lord's cause which, *though it grew from me, went after about in other's names,*" (italics ours),

and repeats it in his "COLLECTION OF APOPTHEGMS New and Old. (1671, po. 22), thus:

"The book of Deposing King Richard the second, and the coming in of Henry the 4th, supposed to be written by Doctor Hayward, who was committed to the Tower for it, had much incensed Queen Elizabeth; and she asked Mr. Bacon, being then of her Counsel Learned, whether there were any Treason contained in it? who intending to do him a pleasure, and to take off the Queens bitterness with a merry conceit, answered: No Madam, for Treason, I cannot deliver Opinion, that there is any, but very much Felony: The Queen apprehending it gladly, asked, How? And wherein? Mr. Bacon answered: Because he had stolen many of his sentences and conceits out of Cornelius Tacitus.

He remembers that play very well long after in his charge against Mr. Oliver Saint John, (called Mr. I. S. in the document itself). (Basil Montagu, "THE WORKS OF FRANCIS BACON," Philadelphia, 1842, vol. II., p. 307). We quote the particular part

with the further remarks about "innuendo", or insinuation, because Bacon himself especially described it. (See AMERICAN BACONIANA, February, 1923, Fig. III and Advancement of L., 1640, p. 272):

"Now, Mr. I. S., let me tell you your fault in few words; for that I am persuaded you see it already," etc.... "Your offence hath three parts knit together:

Your slander,  
Your menace, and  
Your comparison.

.....If I should say to you, for example, "If these times were like some former times, (which God forbid) Mr. I. S., it would cost you your life; I am sure you would not think this to be a gentle warning, but rather that I incensed the Court against you.

"And for your comparison with Richard II., I see you follow the example of them that brought him upon the stage, and into print, in Queen Elizabeth's time, a most prudent and admirable queen. But let me entreat you, that when you will speak of Queen Elizabeth or King James, you would compare them to King Henry VII., or King Edward I., or some other parallels to which they are alike. And this I would wish both you and all to take heed of, how you speak seditious matter in parables, or by tropes or examples. There is a thing in an indictment called an innuendo; you must beware how you beckon or make signs upon the king in a dangerous sense; but I will contain myself, and press this no farther. I may hold you for turbulent or presumptuous; but I hope you are not disloyal: you are graciously and mercifully dealt with."

Even in private correspondence with intimate friends the names of some prominent plays of that time are alluded to with sly humor, it would seem. He writes to Mr. Toby Matthew (Rawley's RESUSCITATIO, Several Letters, etc., 1657, p. 37):

"I send you also, a Memorial, of Queen Elizabeth; To requite your Elogy, of the late Duke of Florences, Felicity. Of this, when you were here, I showed you some Model; At what time (methought,) your were more willing, to hear Julius Caesar, than Queen Elizabeth commended."

Another time we come upon a remark by Matthew to Bacon, that he will not return "weight for weight but Measure for Measure"; and there is also an allusion to ~~an unfavorable affair, as Love's~~ labor lost. Tantalizing glimpses of confidential things!

Bacon never concealed from his friends and close associates the fact that he was familiar with poetry and wrote it.

In a letter "To my Lord of Essex" (Printed in Rawley's RESUSCITATIO, 1657, Other Letters, p. 85) he writes:

"Desiring your good Lordship, nevertheless, not to conceive, out of this my diligence, in soliciting this matter, that I am, either much in Appetite, or much in Hope. For as for Appetite; The Waters of Parnassus, are not like, the Waters,

of the Spaw," (the still famous watering place SPA in Belgium) "that give a Stomach; But rather they quench Appetite, and Desires."

It is a very plain allusion to the writer's habitual poetic activities, which Essex knew of, since Bacon intimates that his drinking of the Waters of Parnassus precludes any selfish motive in the business between them, which he has in mind.

At another occasion (Other Letters, p. 10) Bacon writing, "From Graies Inn, this 9th of July, 1600" has evidently warned Essex about his risky conduct; that "Your Lordship should fly with waxen Wings, doubting Icarus Fortune", as he picturesquely puts it. Whereupon Essex replies:

"I am a stranger to your *Poetical Conceits*, or else I should say somewhat, of your *Poetical Example*". (The italics are in the original rendering by Rawley, as if to give this remark peculiar significance.—Ed.).

Alluding on still another occasion to some great improvement of Essex's relations with her majesty, Bacon writes:

"It may please your Lordship,  
That your Lordship is, in Statu quo prius, no Man taketh greater gladnesse, than I do; The rather, because I assure my self, that of your Eclipses, as this hath been the longest, it shall be the least; As the *Comicall Poet* saith; *Neque illam tu satis noveras, neque te illa, hoc ubi sit, ibi non vivitur.*" (Again the Italics are in the original rendering of Rawley.—Ed.).

Even in so public a document as his "Apology Concerning the Earl of Essex" (Montagu, Works of Francis Bacon) his familiarity with poetic writing is openly admitted.

....."it was given out, that I was one of them that incensed the queen against my Lord of Essex. These speeches I cannot tell, nor I will not think, that they grew any way from her majesty's own speeches, whose memory I will ever honour; if she did, she is with God," and "Miserum est ab illis laedi, de quibus non possis queri." But I must give this testimony to my Lord Cecil, that one time in his house at the Savoy, he dealt with me directly, and said to me, "Cousin, I hear it, but I believe it not, that you should do some ill office to my Lord of Essex;"....."Wherefore I satisfied him how far I was from any such mind. And, as sometimes it cometh to pass, that men's inclinations are opened more in a toy, than in a serious matter; a little before that time, being about the middle of Michaelmas term, her majesty had a purpose to dine at my lodge at Twicknam Park, at which time I had, though I profess not to be a poet, prepared a sonnet, directly tending and alluding to draw on her majesty's reconciliation to my lord; which I remember, also I showed to a great person, and one of my lord's nearest friends, who commended it. This, though it be, as I said, but a toy, yet it showed plainly in what spirit I proceeded; and that I was ready not only to do my lord good offices, but to publish and declare

myself for him: and never was I so ambitious of any thing in my lifetime, as I was, to have carried some token or favour from her majesty to my lord; using all the art I had, both to procure her majesty to send, and myself to be the messenger." (Italic type is ours.—Ed.).

He *professes* not to be a poet, yet composed a good sonnet to soften the imperious queen's heart in the dangerous case of Essex; and, while giving this interesting information at once tries to draw the reader away from some obvious questions about any other poetical performances by further professing to disdain such trifling toys.\*

Upon the coming in of King James, he wrote a letter to his friend Davis, who had gone to meet him. (RESUSCITATIO, 1657, Several Letters, p. 24):

"MR. *Davis*, Though you went, on the sudden, yet you could not goe, before you had spoken with your Self, to the purpose, which I will now write: And therefore, I know, it shall be altogether needless, save that I meant to shew you, that I was not asleep. Briefly, I commend my Self to your Love, and the well using my Name; As well in repressing, and answering for me, if there be any Biting, or Nibbling at it, in that place; As by imprinting a good Conceit, and Opinion of me, chiefly in the King; (of whose favour, I make my Self, comfortable Assurance;) As otherwise in that Court; And not onely so, but generally, to perform to me, all the good Offices which the Vivacity of your Wit, can suggest, to your minde, to be performed to one, with whose Affection, you have so great Sympathy; And in whose Fortune, you have so great Interest, So desiring you to be good, to *concealed Poets*, I continue.

Bacon refers to himself also as "your concealed poet" in letters addressed to the King and to the Earl of Pembroke, one of the two noblemen to whom the Shakespeare folio of 1623 is dedicated. (See the excellent article on "FRANCIS (BACON), LORD HIGH CHANCELLOR OF ENGLAND" in *Baconiana*, January, 1900, p. 24.)

Many of Francis Bacon's contemporaries, in learned circles especially, knew his extraordinary natural gifts and abilities, and marvelled at them. There are several remarkable testimonials prefixed to the 1640 *Advancement of Learning*; one from his intimate friend, Sir Toby Matthews. In his Italian translation of Bacon's *Essays* (London, 1618) he says in the dedicatory letter addressed to Don Cosimo de Medici, Grand Duke of Tuscany:

...."truly I have known a great number whom J much vawew, many whom J admire, but none who hath so astonisht me, and as it were ravisht my senses, to see so many and so

---

\*Note: Compare the reference to trifles in the Epistle Dedicatory of the 1623 Shakespeare folio.—Ed.).

great parts, which in other men were wont to be incompatible, united, and that in an eminent degree in one sole Person. I know not whether this truth will find easy beliefe, that there can be found a man beyond the Alpes, of a most ready wit; most faithful memory; most profound Iudgement; ~~of a most ready wit; most faithful memory; most profound Iudgement;~~ of a most rich and apt expression; universall in all kinds of knowledge, as in part may be seen by that rare incomparable piece, the ADVANCEMENT OF LEARNING, which future ages shall render in different languages: but be the faith of other Nations what it will in this point, the matter J report is so well understood in England, that every man knowes and acknowledges as much, nay hath bin an eye and eare witnesse thereof; nor if I should expatiate upon this subject should J be held a flatterer, but rather a suffragan to truth, &c."

In a collection of his letters published by John Donne in 1660, he describes Francis Bacon as:

"a Creature of incomparable Abilities of Mind, of a sharp and catching Apprehension, large and faithfull Memory, plentifull and sprouting Invention, deep and solid Judgment, for as much as might concern the understanding part. A man so rare in knowledge of so many severall kinds, endued with the facility and felicity of expressing it all, in so elegant, significant, so abundant, and yet so choise and ravishing a way of words, of metaphors, and allusions, as, perhaps, the World hath not seen, since it was a World. I know, this may seem a great Hyperbole, and strange kind of riotous excesse of speech; but the best means of putting me to shame, will be for you (the reader) to place any other man of yours, by this of mine."

And Matthew is equally emphatic in expressing his unbounded admiration for Bacon's character and virtues.

Gilbert Wats in his letter TO THE PRINCE, prefixed to the 1640 Advancement of Learning, says that

"with great applause he acted both these high parts, of the greatest Scholler and the greatest States-man of his time: and so quit himselfe in both, as one and the same Person, in title and merit, became Lord Keeper of the Great seale of England, and of the Great Seale of Nature both at once, which is a mystery beyond the comprehension of his own times, and a miracle requires a great measure of faith in Posterity, to believe it."

In the same work among the Judgements upon the Lo. Verulam (Bacon):

"Mr. GEORGE SANDYS In his excellent Commentaries on his inimitable Translation of the stately METAMORPHOSIS, rendred, in an equall felicity of expression, to the Eternall fires of that sweet tongu'd Roman; often cites the judgement of our Author, from whose sentence he never appeals, but rather adores as an Oracle; and in an ingenious acknowledgement of assistance from him, thus delivers him to posterity.

Of Moderne writers J have receiv'd the greatest light from Geraldus, Pontanus, Ficinus, Vives, Comes, Scaliger, Sabinus, and the CROWNE of the later the VICOUNT OF ST ALBANS, assisted, thoe lesse constantly, by other Authors, almost of all Ages and Arguments."

Bacon is here praised as highest available authority for criticising the metric translation of a Latin poetical classic work!

Ben Jonson (in his *TIMBER, OR DISCOVERIES*, 1641, p. 102) says:

"My conceit of his Person was neuer increased toward him, by his place, or honours. But I have, and doe reverence him for the greatnesse, that was onely proper to himselfe, in that hee seem'd to mee ever, by his worke one of the greatest men, and most worthy of admiration, that had beene in many Ages. In his adversity I ever prayed, that God would give him strength: for Greatnesse hee could not want. Neither could I condole in a word, or syllable for him; as knowing no Accident could doe harme to vertue; but rather helpe to make it manifest."

In this same place Ben Jonson tells us in sober prose that Sir Francis Bacon

"is he, who hath fill'd up all numbers, and perform'd that in our tongue, which may be compar'd, or preferr'd, either to insolent Greece, or haughty Rome."

Surely the highest praise it is possible to give! And if you ask what particular wonderful poetical performances or numbers (of Bacon's!) there can be, to be so uniquely compared,—since he never published any poetic works so notable in his own name,—you will find the answer given already by Ben Jonson, as far back as 1623, when he applied identically the same comparison in his glowing tribute

To the memory of my beloued,

The AVTHOR

MR. WILLIAM SHAKESPEARE:

AND

what he hath left vs.

Fig. VI. Title in Reduced Facsimile of Ben Jonson's Eulogy, Shakespeare Folio, 1623.

Notice the special stress placed upon the word "AVTHOR" by the use of large capital letters exclusively; the name itself is only in mixed capitals, and the first and last lines quite subordinated by small type.

Ben Jonson's praise seems plainly intended for the AUTHOR only, and not the player, who never wrote his name in that way.

The comparison referred to here reads thus:

(I would) "Leaue thee alone, for the comparison  
Of all, that insolent Greece, or haughtie Rome  
sent forth, or since did from their ashes come."

A little lower follows:

"Nature her selfe was proud of his designes,  
And loy'd to weare the dressing of his lines!  
Which were so richly spun, and wouen so fit,  
As, since, she will vouchsale no other Wit."

And just as these last words place the *AUTHOR* MR. WILLIAM SHAKESPEARE upon the topmost pinnacle of literary achievement,—a superlative which admits standing-room for *only one person*, so Ben Jonson assigns *the same unique rank* as an author to his revered master Francis Bacon; for he continues in the Discoveries, immediately after making the startling comparison above,

"In short, within his view, and about his times, were all the wits borne, that could honour a language, or helpe study. Now things daily fall: wits grow downe-ward, and Eloquence back-ward: So that hee may be nam'd, and stand as the *marke*, and *acme*" (Greek letters in original.—Ed.) "of our language."

Not a word in the marginal list of writers (*Catalogus Scriptorum*) given on this page 102 of Discoveries, of any contemporary poets named Spenser,—Shakespeare, the beloved, "*Soule of the Age!*"—Marlowe, and others, except perhaps Sir Philip Sidney.

Ben Jonson thus cleverly insinuates that the names Shakespeare and Bacon must be understood to stand for the same man.

The man Shakespeare, (or rather Shakspeare), about whom Jonson conversed with certain actors, (as he reports on pp. 97-98 of the same work), who evidently thought he had written the plays, is dismissed, as apparently of no personal importance, with a few lines of condescending characterization; for ex.:

...."Hee was (indeed) honest, and of an open, and free nature: had an excellent Phantsie; brave notions, and gentle expressions: wherein hee flow'd with that facility, that sometime it was necessary he should be stop'd: *Sufflaminandus erat*," etc....But he redeemed his vices, with his vertues, There was ever more in him to be prayesd, then to be pardoned."

Ben Jonson "squelching" the Soul of the Age!—Think of it!

Such casual comment cannot be intended for the real "Shakespeare", whose all-embracing mind was, in very fact, the Soul of his Age.

Of Bacon, on the other hand, Jonson reports (Discoveries, 1641, p. 101):

"His language, (where hee could spare, or passe by a jest) was nobly censorious. No man ever spake more neatly, more presly, more weightily, or suffer'd lesse emptinesse, lesse idleness, in what hee utter'd. No member of his speech, but consisted of the owne graces: His hearers could not cough, or looke aside from him, without losse. Hee commanded where hee spoke; and had his Judges angry, and pleased at his devotion: No man had their affections more in his power. The feare of every man that heard him, was, lest hee should make an end.

In the same vein writes Francis Osborne in his "Advice to a Son", (1658):

"the Lord Bacon Earl of St. Albans," says he, "in all companies did appear a proficient, if not a master in those arts entertained for the subject of every one's discourse. So I dare maintain, without the least affectation of flattery or hyperbole, that his most casual talk deserved to be written. As I have been told, his first or foulest copies required no great labor to render them competent for the nicest judgments. So I have heard him entertain a Country Lord in the proper terms relating to Hawks and Dogs, and at another time out-Cant a London Chirurgeon...."Now this general knowledge which he had in all things, husbanded by his wit, and dignified by so majestical a carriage he was known to own, strook such an awful reverence in those he questioned that they durst not conceal the most intrinsic part of their Mysteries from him, for fear of appearing ignorant, or saucy."

John Davies of Hereford, in his "Scourge of Folly", 1610, addresses a sonnet

"To the royall, ingenious, and all-learned Knight.—Sr Francis Bacon.

Thy bounty and the Beauty of thy Witt  
Comprised in Lists of Law and learned Arts,  
Each making thee for great Imployment fitt  
Which now thou hast, (though short of thy desarts)  
Compells my pen to let fall shining Inke  
And to bedew the Baies that decke thy Front;  
And to thy health in Helicon to drinke  
As to her Bellamour the Muse is wont:  
For thou dost her embozom; and dost vse  
Her company for sport twixt grave affaires;  
So vtterest Law the liuelyer through thy Muse,  
And for that all thy Notes are sweetest Aires;  
My Muse thus notes thy worth in eu'ry Line  
With yncke which thus she sugers; so, to shine."

Thomas Powell in the dedication of his "Attourney's Academy", 1630, addresses Bacon figuratively as the tragic poet Seneca in a short piece

"TO TRVE NOBILITY, AND TRYDE LEARNING, BEHOLDEN To no Mountaine for Eminence, nor Supportment for Height, FRANCIS, Lord Verulam, and Viscount St. Albanes."

"O Giue me leaue to pull the Curtaine by  
That clouds thy Worth in such obscurity,  
Good Seneca, stay but a while thy bleeding,  
T' accept what I receiued at thy Reading:  
Here I present it in a solemne strayne,  
And thus I pluckt the Curtayne backe againe."

More contemporary testimony that Bacon was a poet, who sang his richest notes in the spring-time of his life, is given us by Edmond Waller, himself a poet of that time. Waller belonged



to a wealthy family of high social standing. He was educated at Eton and King's College, Cambridge; and at the remarkably early age of seventeen was elected to Parliament, the very one which impeached the Lord Chancellor Bacon. Dr. Birch, who edited a collection of Bacon's letters, married one of his daughters. Waller belonged to the same famous club as Bacon's close friend Lord Falkland. His opinion about Bacon's poetic pastimes is, therefore, beyond question of high value as evidence. The first edition of Waller's poems was published in 1645, and is dedicated "To My Lady", but without mention of any name. The letter begins thus:

"Madam,

"Your Commands for the gathering these Sticks into a Fag-got had sooner been obey'd, but intending to present you with my whole Vintage, I stay'd, till the latest Grapes were ripe; for here your Ladship has not only all I have done, but all I ever mean to do of this kind: not but that I may defend the Attempt I have made up in Poetry, by the Examples (not to trouble you with History) of many Wise and Worthy Persons of our own Times; as Sir Philip Sidney, *Sir Francis Bacon*, Cardinal Perron, the ablest of his Countrymen; and the former Pope, who they say, instead of the Triple Crown, wore sometimes the poets Ivy, as an Ornament, perhaps, of lesser weight and trouble: But Madam, *these nightingales sang only in the spring, it was the diversion of their Youth*; as Ladies learn to sing and play when they are children, what they forget when they are Women: The Resemblance holds further, for as you quit the Lute the sooner because the posture is suspected to draw the body awry; so this is not always practised without some Villany of the Mind, wresting it from present Occasions and, accustoming us to Style somewhat remov'd from common Use. But that you may not think *his* Case deplorable, who had made Verses; we are told that Tully (the greatest Wit among the Romans) was once sick of the Disease, and yet recovered so well, that of almost as bad a Poet as your Servant, he became the most perfect Orator in the World. So that *so much as to have made Verses, as not to give over in Times, leaves a man without Excuse*: The former presenting us with an opportunity at least of doing *Wisely, that is, to conceal those we have made*, which I shall yet do, if my humble Request may be of as much force with your Ladship, as your commands have been with me."

It is illuminating, that as late as 1645 a man of Waller's standing and influential connections should feel the need of defending the writing of poetry at all, and admit the wisdom of concealing perhaps that he had done it; citing frankly in defense of his attempt the example of Sir Francis Bacon, as one of the several worthies of his day.

In the anonymous work entitled "THE GREAT ASSISES Holden in PARNASSUS BY APOLLO AND HIS ASSESOURS:" (London, 1645), generally attributed to George Withers, on the second of the pages following the title, the name of APOLLO

stands in a frame at the top, overshadowing all the names printed below it, and first among these is mentioned "The Lord VERV-LAN" (sic), as "Chancellor of Parnassus." There follow 27 other names, of which the 26th, and a "Jurour" only, is that of William Shakespeare (sic, two e's). On the next page appears the names of four persons with special functions, among them "BEN. JOHNSON, Keeper of the Trophonian Denne" (a custodian presumably of this Hall of Apollo), and "EDMUND SPENCER, Clerk of the Assisses." (Facsimiles of the pages here mentioned, and interesting comments upon them will be found Sir E. Durning-Lawrence's "Bacon is Shakespeare",—a very useful work.—Ed.).

It is equally surprising to find the lawyer Bacon given another important office in Apollo's domain. The "Ragguagli di Parnasso", by the contemporary Italian architect and writer Traiano Boccalini (who was murdered the year after its publication) has a feigned name for the Secretary of Parnassus; but in the English translation of this work there is named as Secretary—Sir Francis Bacon!

In "The Annales, or General Chronicle of England," begun by John Stow, and augmented by Edmond Howes, London, 1615, the author has "orderly set downe" on p. 811:

"Our moderne, and present excellent Poets which worthely florish in their owne workes, and all of them in my owne knowledge liued together in this Queenes raigne, according to their priorities as neere as I could,".....

and 8th in the enumeration of 27 poets, writing in English, is Sir Francis Bacon Knight!—Sidney, Lillie, Chapman, Shakespeare, Daniell, Drayton, Marlo, Johnson, and many others are also given. (Facsimile of this page in William S. Booth's "SOME ACROSTIC SIGNATURES OF FRANCIS BACON," etc., Boston, 1909, p. 25).

Bacon's character, learning and poetical fame began to be celebrated already in his youth by other writers, while he was at the same time mastering the Law at Gray's Inn, about 1579-1584. One Thomas Zwanger made an anagram FAC BONUS, SIC CARUS out of FRANCISCUS BACONUS, and from his own observation describes this young man as notable for virtue and erudition, and as a patron of the Muses. (Short article by W. F. C. Wigston, in BACONIANA, April, 1909.)

Anagrammationus ex nomine et cognomine ornatissimi virtute,  
Pariter ac eruditionis gloriae insignis  
Juvenis M Francisci Bacon, Juris  
Municipalis in Hosp. Graiens studiosi,  
*Musarum fautoris*, benignissimi.

FRANCISCUS BACONUS  
FAC BONUS, SIC CARUS.

Anagrammatis in epigrammate explanatio:—

Serpere nescit humi virtus, sed ut altius effert  
Ad loca cultores, nobiliora trahit.  
Sola etenim virtus, et quae virtute paratur  
Gloria non fictum creditur esse bonum.  
FAC BONUS ut maneat virtutem semper amator.  
Virtutem cures vita, colesque sacram.  
Sic vir CARUS eris cordi quibus inclyta virtus:  
Quaeis animi pietas, quaeis tua nota fides.  
Observantiae ergo  
Fecit  
Thomas Zwanger.

Thomas Campion (1587-1620), another contemporary of Bacon's, and a famous poet, some of whose graceful verses may be found in Palgrave's *Golden Treasury*, (Macmillan & Co, London and New York) published in 1619 two books of Latin Epigrams (Tho. Campiani Epigrammatum Libri II), of which No. 190 reads in the Latin (with English translation here added).

Note the reference to Bacon's call by the sweet Muse!

Ad ampliss. totius Angliae cancellarium  
FR. BA.

Quantus ades, seu te spinosa volumina juris  
Seu schola, seu dulcis Musa (Bacone) vocat!  
Quam super ingenti tua re Prudentia regnat!  
Et tota aethereo nectare lingua madens!  
Quam bene cum tacita nectis gravitate lepores!  
Quam semel admissis stat tuus almus amor.

(Translation)

How great standst thou before us, whether the thorny volumes of the Law,  
Or the Academy, or the sweet Muse call thee, O Bacon!  
How thy Prudence rules over great affairs!  
And thy whole tongue is moist with celestial nectar!  
How well combinest thou merry wit with silent gravity!  
How firmly thy kind love stands by those once admitted to it!

(Reprinted from BACONIANA, April, 1903)

Spedding, the indefatigable editor of Bacon's letters and life, concludes, regarding him:

"The Truth is that Bacon was not without the fine frenzy of the poet." ..... "Had his genius taken the ordinary direction, I have little doubt that it would have carried him to a place among the great poets."

It is clear that Spedding knew very well that Bacon's great poetic genius had taken extraordinary directions, and that therefore no considerable poetical works are publicly associated with his name. But Spedding confined the scope of his editorial task

to Bacon's public career and avowed writings and pursuits only, leaving it to other investigators to gradually complete the true and full record of Bacon's life. Such an undertaking is rendered especially difficult by Bacon's unexampled gifts and abilities, and his grandiose plans and labors for the welfare of mankind. It is for this reason that the editor of the 1640 Advancement of Learning feels obliged to introduce his testimonies to the author's greatness by the following significant words of warning:

...."because such Great Authors, in their high flights, are so lessen'd in the aire of unfrequented contemplations; & take such unbeaten waies, as they become the weak wonder of common Capacities, accustom'd to populare opinions, and authoriz'd Errors: and in this admiring Ignorance, the prejudicate objects of Emulation, Envy, Jealousies, and such like impotent passions: It seems, in a sort, necessary, that the way be clear'd before such writers; and that they enter the Theatre, as well with the suffrage of voice, to gaine upon the will, as with the strength of Reason, to convince the Vnderstanding.

"Wherefore not so much for the honor of this Author, thoe" (next page continues) "(though that is intended too) as for the aid of some anticipate Readers, not yet manu-missed" (that is freed) "from a servile believe, to the liberty of their own judgments, (such J mean, as are yet under the minority of an implicate faith) J thought good to deliver this imperfect list of Deponents, which the precipitancy of this Edition, would not permit to fill up with some other Great Names, both of this Kingdome, and of forrain Nations. What is wanting here to the accomplishment of this Catalogue, Time, the Parent of Truth, shall Consummate."

In Blackbourne's edition of Bacon's Works, 1730, and listed in the Harleian Miscellany, Vol. X, London, 1813, there is "A Collection of scarce curious, and entertaining tracts", being Thirty-two Latin Poems, arranged in 1626 by Dr. William Rawley, Bacon's chaplain and secretary, and entitled in the small quarto volume, printed by John Haviland at London in 1626.

"*Memoriae Honoratissime Domini Francisci Baronis de Verulamii Vicecomitis Sancti Albani Sacrum.*"

These extraordinary eulogies, which were written at the occasion of Bacon's obsequies by upwards of thirty of his contemporaries, including Williams, Bishop of Lincoln,—George Herbert, the religious poet,—Sir William Boswell, and Dr. Rawley himself, praise him as a poet in the most extravagant terms imaginable, hinting at things concealed and yet to be discovered. Their importance for understanding the fullness of Bacon's many-sided and marvelous gifts and activities was apparently first pointed out by Dr. Georg Cantor, Professor of Mathematics at Halle and Wittenberg, and the erudite Mr. W. F. C. Wigston, and cannot be overestimated.

We shall close these remarks therefore with some extracts from them in the literal translation made by William J. Sutton, and published in seven instalments in the English magazine BACONIANA, namely the numbers of July and October, 1905; January, April, July and October, 1906, and January, 1907.

### TO THE READER GREETING

(From the editor, William Rawley)

What my Lord the Right Honourable Viscount St. Albans valued most, that he should be dear to seats of learning and to men of letters, that (I believe) he has secured; since these tokens of love and memorials of sorrow prove how much his loss grieves their heart. And indeed with no stinted hand have the muses bestowed on him this emblem; (*for very many poems, and the best too, I withhold from publication*); but since he himself delighted not in quantity, no great quantity have I put forth. Moreover let it suffice to have laid, as it were, these foundations in the name of the present age; this fabric (I think) every age will embellish and enlarge; but to what age it is given to put the last touch, that is known to God only and the fates.

Signed W. RAWLEY, S. T. D. (D. D.)

From BACONIANA, July, 1905.

(Italic type is ours)

2.

....."Neither let Henry the Seventh be passed over in silence; and whatever there is of more refined beauties, and any smaller works I may have omitted in my ignorance, which *the power of great Bacon* brought forth, *a muse more rare than the nine muses*, all enter ye the funeral fires, and give bright light to your sire. The ages are not worthy to enjoy you, now alas! that your Lord, oh shocking! has perished."

S. COLLINS, R. C. P.

From BACONIANA, July, 1905.

4.

"As Euridice wandering through the shades of Dis longed to caress Orpheus, so did Philosophy entangled in the subtleties of Schoolmen seek Bacon as a deliverer, with such winged hand as Orpheus lightly touched the lyre's strings, the Styx before scarce ruffled now at bounding, with like hand stroked *Philosophy raised high her crest*; nor did he with workmanship of fussy meddlers patch, but *he renovated her walking lowly in the shoes of Comedy*. After that more elaborately he rises on the loftier tragic buskin, and the Stagirite—(like) Virbius comes to life again in the Novum Organum. *The Columbus of Apollo with his lordly crew*" (Note this reference to Bacon's noble friends and helpers) "*passes beyond the Pillars of Hercules in order to bestow a new world and new arts.*"

... "Our demi-god transmitted sciences to all ages to come."

R. P.,

From BACONIANA, July, 1905.

5.

"Wail with weeping turbulent streams sprung from beneath the hoof of Pegasus,"...

"Wherefore, ye Muses, would you cultivate the useless laurels of your sad garden? He hath the living, whom alone it was wont to bear the laurel crown for."....

"Than whom no inhabitant of earth was master of greater intellectual gifts: nor does any survivor so skillfully unite Themis and Pallas. While he flourished the sacred choir of the Muses influenced by these arts poured forth all their eloquence in his praise, (and) left none for wailings."

I, WILLIAM BOSWELL" etc.  
From BACONIANA, October, 1905.

9.

"The very nerve of genius, the marrow of persuasion, the golden stream of eloquence, the precious gem of concealed literature, the noble Bacon! (ah! the relentless warp of the three sisters) has fallen by the fates."

R. C., T. C.  
From BACONIANA, October, 1905.

(Italics ours)

12.

...."Alas! what a tongue is mute! what eloquence ceases! Whither have departed the nectar and ambrosia of your genius? How has it happened to us, the disciples of the muses, that Apollo, the leader of our choir, should die?"

Williams.  
From BACONIANA, October, 1905.

15.

"Who of loftier soul exists unravelling nature and art? Why should I mention each separate work, a number of which of high repute remain? A portion lies buried; for some also Rawley his fidus Achates ensures for Francis, that they should see the light."

ROBERT ASHLEY,  
OF THE MIDDLE TEMPLE.  
From BACONIANA, January, 1906.

18.

"The day-star of the Muses has set before his hour! the special care and special grief, alas! of the Clarion God" (that is, Apollo) "has perished, Bacon, thy darling, O! Nature!"....

...."Atropos, never before truly cruel; take the whole world, only give me back my phoebus." (that is Apollo, Bacon).

(Unsigned)  
From BACONIANA, April, 1906.

19.

"If you will claim, O Bacon! as much as you have given to the world and to the muses"....

(Unsigned)  
From BACONIANA, April, 1906.

20.

....."Lament now sincerely, O Clio! and sisters of Clio, ah! *the tenth muse and the glory of the choir has perished.* Ah! never before has Apollo himself been truly unhappy! Whence will there be another to love him so? Ah! he is no longer going to have the full number; and unavoidable is it now for Apollo to be content with nine muses."

(Unsigned)

From BACONIANA, April, 1906.

22.

"While the Verulamian sage was filled with the desire of writing and enriched the ages with crowds of books,".....

JAMES DUPORT, TRIN. COL.

From BACONIANA, April, 1906.

23.

"Think you, foolish traveller, that the leader of the choir of the Muses and Phoebus is interred in the cold marble?— The Verulamian star now glitters in ruddy Olympus;".....

(Unsigned)

24.

"You have filled the world with your writings, and the ages with your fame."

C. D., KING'S COLLEGE.

From BACONIANA, July, 1906.

29.

"Do we then bewail you too? And you, who were able to immortalize the Muses, could you die yourself, O Bacon?"

(Unsigned)

From BACONIANA, July, 1906.

32.

"While by dying the Verulamian demi-god is the cause of such sadness and weeping eyes in the Muses, we believe, alas, that no one after his death can become happy:"

...."Phaebus withheld his healing hand from his rival, because he feared his becoming King of the Muses. Hence our grief; that the Verulamian demi-god should be inferior to Phaebus in the healing art, though his superior in all else."

...."For he has perished, through whom you live, and who has fostered the Pierian goddesses with many an art. When he perceived that the arts were held by no roots, and like seeds scattered on the surface of the soil were withering away, he taught the Pegasean arts to grow, as grew the spear of Quirinus swiftly into a laurel tree. Therefore since he has taught the Heliconian goddesses to flourish, no lapse of ages shall dim his glory. The ardour of his noble heart could bear no longer that you, divine Minerva, should be despised. His god-like pen restored your wonted honour and as another Apollo dispelled the clouds that hid you.".....

Mr. Sutton's note about the "spear of Quirinus." "Quirinus was a surname of Romulus, who is said to have cast his spear into the ground on the Quirinal hill, where it took root. Quirinus is supposed to be derived from the Sabine word *quiris*, meaning a lance or spear. Quirinus would therefore mean spearman. That

there is here an allusion to Bacon's *nom de guerre*, Shakespeare, no one who knows who the dramatist really was can doubt. The lance which he brandished and hurled at ignorance (Ben Jonson in his famous prefatory poem to the First Folio compares Shakespeare's works to this lance) took root and became a laurel tree, thereby supplying unending crowns of literary glory."

From BACONIANA, January, 1907.

Is it possible to imagine more magnificent and unanimous tributes to the supreme genius of a poet? If Bacon is thus hailed as a tenth Muse, as the Columbus of Apollo, as Apollo himself, as the *precious gem of concealed literature* (!), as the day-star of the Muses, or the leader of their choir, and as the possible King of the Muses, it is positive proof that in the minds of all these learned men, who knew him well, he was admired as the greatest of poets. The only question is: "Where are any great poetical works composed by Bacon that could warrant such superlative praise?" Since their utter loss is not credible, they must have been issued anonymously, and under others' or fictitious authors' names; yet always, we may reasonably suppose, so marked by Bacon's concealed methods of composition, typography, and pictorial illustration, that when these revealing evidences became more widely known, he would be disclosed and publicly accepted as their author, who had desired to remain concealed in his own age.

HILDA HARTWELL PFEIFFER.



## THE SILENT NAME.

By A. M. von Blomberg.

Francis Bacon tells us,—according to the cipher story discovered in some of his own acknowledged works and others of his day by Dr. Orville W. Owen,\* (Vol. I., pp. 32-34) that,

“One night, when a youth, while we were reading  
In the holy scriptures of our great God, something  
Compelled us to turn to the Proverbs and read  
That passage of Solomon, the king, wherein he  
Affirmeth That the glory of God is to conceal  
A thing, but the glory of a king is to find it out.”

Thereupon, while he looked attentively into the subtlety of the passage, and pondered these wise words, a “flame of fire” filled the room with its celestial glory, and a voice that ravished his soul with its sweet heavenly music, spake:

“My son, fear not, but take thy fortunes and thy  
Honours up. Be that thou knowest thou art, & etc.  
.....“Thy fates open their hands to thee.  
Decline them not, but let thy blood and spirit  
Embrace them, and climb the height of virtue’s  
Sacred hill, where endless honour shall be made  
Thy mead. Remember that thou hast just  
Read, that the Divine Majesty takes delight to hide  
His works according to the innocent play of children,  
To have them found out; surely for thee to  
Follow the example of the most high God cannot  
Be censured. Therefore put away popular applause,  
And after the manner of Solomon the king, compose  
A history of thy times, and fold it into  
Enigmatical writings and cunning mixtures of the  
Theatre, mingled as the colours in a painter’s shell,  
And it will in due course of time be found.”—

I marvel that so many discoveries have already been made of the cipher works and history hidden away by the master mind of Bacon, for the instruction and delight of posterity, and am happy to contribute a little toward revealing the identity of the true “Shakespeare.”

Bacon himself has said (Advancement of Learning, 1640, p. 264.—See facsimile plate, Fig. XIX, in this magazine):

“As for writing, that is perform’d either by the vulgar Alphabet, which is every where receiv’d; or by a secret and private Alphabet, which men agree upon between themselves, which they call *Cyphers*.”

He enumerates in the place mentioned half a dozen different kinds of ciphers, and says there are *others*. He describes with examples on pp. 265-269 of the same work (See facsimile plates,

Figs. XX, XXIV, in this magazine) the now famous so-called bi-literal cipher, which he invented in Paris, as a mere youth of about seventeen (!), when connected with the British embassy there. He also speaks authoritatively (work cited, p. 270,—facsimile plate, Fig. XXV, in this magazine) of "the knowledge of *Discyphering*, or of Discreting *Cyphers*, though a man were utterly ignorant of the *Alphabet* of the *Cypher*, and the Capitulations of secrecy past between the Parties." And he concludes his remarks on this subject by these very significant words:

"Neither have we (in our opinion) touched these Arts perfunctorily though cursorily; but with a piercing stile extracted the marrow and pith of them out of a masse of matter. The judgement hereof we refer to those who are most able to judge of these Arts."

When the greatest master of the English language and the acknowledged "all-learned" intellect of his age so forcefully states his views, it is almost incredible that there should still persist among many,—and even among Baconians,—so much ignorance, neglect or opposition, concerning the science and art of using both alphabet and language in other than the common popular ways.

There was produced in the 16th and 17th centuries a vast literature on this learned accomplishment,—then so important on account of the dangers of the time,—as any truth-seeking student, who investigates for himself, will discover in encyclopedias and well furnished libraries, under the names Ciphers and Cryptography.

In recent times the first attempt to find and demonstrate the use of a secret method of writing in great works of English literature was made by that brilliant American author, lawyer and politician, Ignatius Donnelly, who particularly investigated the first folio edition (1623) of the "Shakespeare" plays, having become convinced by an enormous mass of circumstantial evidence that their author was none other than the great Francis Bacon. The first part of his work, "The Great Cryptogram", is an admirable and most instructive general statement of the case.

A word cipher was discovered in Bacon's and other contemporary works by Dr. Orville W. Owen, and a bi-literal cipher, according to Bacon's system worked out by Mrs. Elizabeth Wells Gallup. I have the honor of knowing both Dr. Owen and Mrs. Gallup personally, and have seen the latter at her work repeatedly. I know their discoveries to be the result of a life-time of honest, devoted, patient labour, overcoming incredible difficulties; and I

---

\*Sir Francis Bacon's Cipher Story. Detroit, 1894. Howard Publ. Co.

observe, therefore, with particular pleasure, the gallant and thorough defense by Mr. Henry Seymour and Mr. Frank Woodward of Mrs. Gallup's bi-literal decipherings in the (English) BACONIANA of June, 1922.

But to master those difficult methods requires both a special aptitude, intensive special training, and unusual facilities of access to the books required. In presenting the subject of secret or cipher writing to novices, it is best to begin, I find, with the so-called Clock,—or Time-ciphers,—that is, those methods of private writing, in which, according to certain very simple systems of counting, every letter of the alphabet used receives in each case a definite numeric value or number, so that for example, a word or name is equivalent to and represented by a number which, according to the particular number-count used, is the sum of the numeric values of the letters that spell it. There are countless ways possible of numbering the letters of the alphabet for private purposes, and of using numbers in place of letters, or vice versa (at present a common practice in business ciphers); but the principal ones that seem to have been employed in English literature in Bacon's time are four; and we must bear in mind that the English Alphabet, as then in use, consisted of 24 letters only, I and J being counted as one letter and sometimes used interchangeably, and likewise U and V.

The four systems of counting referred to are: (See Table with examples on pp. 152 and 153 in this magazine):

1). The Simple, Long, Cabala, Clock or Time Count, in which the 24 letters are numbered consecutively from A = 1, B = 2, etc., to Z = 24. The name BACON would thus: B 2, A 1, C 3, O 14, N 13,—be equivalent to and representable by the sum of these numbers, namely 33. FRANCIS would be equal to 67; FRANCIS BACON to  $67 + 33 = 100$ . SHAKESPEARE = 103, and BACON + SHAKESPEARE = 136.

2). The *Reverse* Simple, Cabala, or Clock Count, found by Dr. H. A. W. Speckman to have been particularly applied by Francis Bacon. Here the 24 letters of the Alphabet are consecutively numbered from A = 24, B = 23, etc., to Z = 1. The name BACON would thus: B 23, A 24, C 22, O 11, N 12,—be equivalent to the sum of these numbers, namely = 92, F. BACON = 111, W. SHAKESPEARE = 176, and F. BACON + W. SHAKESPEARE = 287. Sometimes referred to as the Seal or S count.

3). The Short, Digit, or Cross-sum Count. The first nine letters are by this method numbered 1-9; but all following letters, which are, according to the simple, or long count represented by double numbers from K = 10 to Z = 24, are here represented by the cross-sums of their digits, the zero in any such sum being then dropt. Thus K (1 + 0) once more = 1, L = 2, ..... T (1 + 9) = 1 (0), U or V (2 + 0) = 2 (0), ..... and Z (2 + 4) = 6.

Here the alphabetic sum for BACON being obtained from B 2, A 1, C 3, O 5, and N 4, becomes = 15,—FRANCIS BACON = 55, SHAKESPEARE = 58.

4). The Kay Count or Cipher, mentioned by Bacon in the 1640 *Advancement of Learning*, p. 264. All letters are represented in it by double numbers, so that the alphabetic sums of words become much larger here than in the other methods of counting. The letters from A to I included are for particular reasons, (discussed by Messrs. Parker Woodward and Wm. E. Clifton in *BACONIANA*, October, 1913, pp. 246-248, and by Albert Freund in his remarkable book "*Das Bild des Speerschuettlers, die Loesung des Shakespeare—Raetsels*", p. 4; Hamburg, 1921, Johann Trautmann) numbered 27-35; after that the count proceeds exactly as in the simple Clock or Time Count from K = 10 to Z = 24. By this system BACON thus: B 28, A 27, C 29, O 14, N 13 becomes = 111,—FRANCIS BACON = 282, SHAKESPEARE = 259, and FRA ROSICROSSE = 287.

The practice of associating letters and words in the Cabala manner, which is termed GEMATRIA, is extremely ancient, as the late and most erudite Rev. Walter Begley has pointed out in the Introduction to his unique little work, *BIBLIA CABALISTICA OR THE CABALISTIC BIBLE* Showing how the Various Numerical Cabalas have been curiously applied to the Holy Scriptures," etc., (London, 1903, David Nutt). The Jewish religious writers seem to have learnt it during the Babylonian captivity, for there are many indications of their giving a hidden mystical meaning to accidental or artificial correspondences in names and numbers. The subject is of peculiar interest, because as late as Bacon's time, when the Hebrew scriptures were profoundly studied in England, this secret art was well known, and may be found in use by himself, and other famous authors and poets, not generally credited with such learning, because of the popular delusion that they produced their masterpieces without the need of studiously acquired knowledge, highly cultivated natural gifts and hard work. Read with thoughtful care what Ben Jonson has to say on this subject on the second page of the eulogy of his beloved "THE AVTHOR MR. WILLIAM SHAKESPEARE" in the 1623 folio.

In the following little table I have summarized according to the Long, the Short and the Kay counts the alphabetic sums for the names BACON, FRANCIS and ROMEO.

	Long	Short	Kay		Long	Short	Kay		Long	Short	Kay
B	2	2	28	F	6	6	32	R	17	8	17
A	1	1	27	R	17	8	17	O	14	5	14
C	3	3	29	A	1	1	27	M	12	3	12
O	14	5	14	N	13	4	13	E	5	5	31
N	13	4	13	C	3	3	39	O	14	5	14
				I	9	9	35				
				S	18	9	18				
33	15	111		67	40	171		62	26	88	

FRANCIS BACON is by

Long Count  $67 + 33 = 100$ ; Short Count  $40 + 15 = 55$ ; Kay Count  $171 + 111 = 282$ .

Now let me show by a few simple specimens the way in which these alphabetic numbers are applied in literary composition. But first I should remark that the right to drop the zero in the Short Count, and other instances, is hinted in a Spanish emblem-book\* in the possession of Dr. W. H. Prescott of Boston, where we are told on p. 42 (Note that FRANCIS by short sum = 40 and B = 2):

"There is as much in one as in all. No more than 40 will 4 give you, if they are four tens (it is customary to say), for it all comes to the same count. Taken once or in divers ways, there are some men, who are of account, and many men, who at times can be replaced; but only one comes closer to the count than many others, though they be one hundred,"

(Note that the long count of FRANCIS BACON = 100).

Now the picture on this page 42 shows a table covered with a cloth, and on it four dice, bearing the numbers 6, 2, 1, 3,—or transposed 1623, which number is the year A. D., in which Bacon published his *De Augmentis Scientiarum*, and in which also the collected Shakespeare plays appeared.

According to a solution discovered by Mr. E. V. Tanner about twenty years ago, the numbers 1 6 2 3 may be taken in the simple or clock count to stand respectively for the letters A F B C, while the outer and the inner pair of numbers, placed together as 13 and 62, may be taken in the same way for N and O,—O having the number 62 in the third consecutive repetition of the simple count, that begins, of course, with A = 49. But all these letters A F B C N O yield by simple transposition the anagram F BACON (!), which thus stands hidden by Gematria, as a signature on the very title-page of the Shakespeare folio!\*\* Let me add, as further remarkable coincidences, that  $16 + 23 = 39$ , long or clock count sum for F BACON ( $6 + 33$ ); that  $1 + 6 + 2 + 3 = 12$ , and further  $1 + 2 = 3$ , and  $3 = C$ , the Roman numeral for 100, which itself is the long or clock sum for FRANCIS BACON ( $67 + 33$ ). C written as III, the Roman numerals, can also be taken as 111, or one hundred and eleven, and this is the sum by the Kay count (see table above) for BACON! It is not surprising that in view of such extraordinary facts, though inherent in the nature of numbers, a special mysterious power was attributed to them by the

\* "EMBLEMAS MORALES DE DON SEBASTIAN DE Couarrubias Orozco," etc. Madrid, 1610.

\*\* Another equally perfect cipher solution of the number combination 1, 6, 2, 3, was announced in BACONIANA, for October, 1907, by "J. C.," The description of it follows:

Ancients and later esoteric philosophers; and it is quite probable that the extremely clever cryptographers of the Elizabethan age merely adapted these wonderful coincidences to their own uses with such consummate skill, that they are only now becoming more generally known.

ROMEO in the play of *Romeo and Juliet*, is a name, which I believe was made by artificial "doctoring" from the name ROMEUS of the hero in the original Latin play,—according to Bacon's habit of "winnowing many another's pile of waste", as his secretary, the reverend Dr. William Rawley, so graphically puts it,—in order to secure a needed alphabetic sum for it. The long or clock count of ROMEO, as I discovered one day with much pleasure, is 62; and the numbers 6 and 2 separately stand for F and B, Francis Bacon's initials. The late Mrs. Constance M. Pott, who first discovered the great value to the literary historian of Bacon's manuscript notebook, the *Promus*, found hundreds of jottings in it, which appear again in Shakespeare's *Romeo and Juliet*. In the bi-literal cipher Bacon tells us himself that he wrote *Romeo and Juliet*, "a play very seldom heard without most stormy weeping", in memory of the great love-passion of his life; that he himself was Romeo, and that Marguerite of Valois, in history mostly

---

"Of the methods employed by Bacon for the reclamation of his works, published in the names of others, none is more simple and open than the dating of the First Folio—1623.

The letter equivalents of these figures are A F B C; in alphabetic sequence A B C F.

Then  $1 + 6 + 2 + 3 = 12$ , equivalent M.

M is the very letter to be set in combination with A in the double alphabet cipher:

A B C D E F, &c.

M N O P Q R, &c.

Thus we have as double equivalents of 1 2 3 6, or, as Bacon writes it, "double letters under one character":—

1 2 3 6

A B C F

M N O R,

and these letters make the anagram—

MR. F. BACON.

It is needless to add that when the plays were written, Bacon was untitled.—J. C."

This is excellent, and suggests the reason why the year 1632 was perhaps chosen for the republication of a number of important works by Bacon himself, and others in which he had a hand, for examples, the *Essays* and the Shakespeare plays. For the purpose of this last cipher method the order of the numbers to be converted into letters is of no consequence; the number 1632 yields the same letters, of course, in alphabetic sequence, as the number 1623, namely A F C B and M R O N, and these again make the anagram MR. F. BACON. When once such a cryptographic device has been invented, it may be kept "in stock", so to speak, and used when occasion offers, or even occasion is made for its use. Ed.

called "la belle Margot", but by himself, "rare Eve, French Eve,—first, worst, loveliest upon the face of this earth, the beauteous Margaret," was the prototype of his Juliet.

The Epistle affixed to The Shepheardes Calender, (anonymous, 1579), addressed to Gabriel Harvey is signed E. K., and in the bi-literal cipher placed therein, according to Mrs. Gallup, the explanation is given that "E. K. is nothing less than the letters signifying the future sovereign or England's King." It is curious to note on the mutilated cover of the famous Northumberland Manuscript, the words "your sovereign" written upside down (Compare the facsimile plate, Fig. X, in this magazine) under the words "By Mr. Ffrauncis Bacon (Ffrauncis being the Welsh form), immediately to the left of the name "Rychard the Second", near which also occurs the name "Shakespeare."

In another part of his bi-literal cipher Bacon says:

"If pains be taken to see such names as are placed here, my own, as to most men I am known, Bacon, doth plainly stand forth, my true title showeth in cipher again and again: Francis First, King of Great Britain and Ireland, or in plays of somewhat earlier date various styles: the Prince, the true heir to the throne, the Prince of Wales, eldest son to Elizabeth, son to the Queen and heir apparent, for I was in justice entitled to all these even before the death of my mother, Elizabeth, the virgin, as she wished to be considered, who rules with a strong hand over England and me." (Old spelling and abbreviations not adhered to.—Ed.) (The notable papers of General Henri Cartier of the French Intelligence Department entitled "LE MYSTERE BACON—SHAKESPEARE", and published in the periodical *MERCURE DE FRANCE*, for December 1st, 1921; September 1st and 15th, 1922; April 15th and July 15th, 1923, treat the whole subject of Bacon's bi-literal cipher and Mrs. Gallup's work upon it with entirely competent professional skill, and sufficient discussion of the difficult details of the cipher involved to convince any reader of its undoubted presence in the old editions cited and the substantial correctness of Mrs. Gallup's rendering of its revelations. They constitute eight chapters of Francis Bacon's hidden autobiography given by General Cartier in the original English with a French translation. These remarkable articles should be read by every one interested in Bacon and his times. They confirm anew the almost incredible discoveries of earlier workers in the political and literary cipher history of that age.—Ed.).

The numerical value of BACON in the long or clock count is 33, which is said to be also the highest degree of Free Masonry. In the short or cross-sum count the value of BACON is 15. It is possible that 33 may be intended to stand at the same time for F. BACON, inasmuch as the cross-sum of the numbers 3 3 = 6, the numeric value of F by the long count. The sum 15 = 5 + 10

may also stand for the letters E K, meaning England's King. These facts at any rate should not be overlooked.

"SHAKESPEARE", the most important pseudonym used by Bacon, alluding to the spear-shaking goddess of wisdom, Pallas Athena, or Minerva, his Muse, is purposely spelled in this way, I believe, in order to raise the numerical value of this name to 103; and Dr. Prescott has discovered that this sum may be identified with the cipher signature 33 thus: The numbers constituting this sum may be taken separately as 3 and 3, or alphabetically as C and C. If now one of these C's is read as the Roman numeral 100, and the other one, remaining as 3 by the long or clock count, is added to it, we obtain the sum  $103 = \text{SHAKESPEARE}$ , by the long count.

I believe the Roman numeral C = 100 = FRANCIS BACON by long count is likewise referred to in the amusing Sorell puzzle of "Love's Labours lost" on page 131 of the Comedies, 1623 folio.

".....If Sore be sore, then ell to Sore, (ell = L, Roman makes fiftie sores O sorell:  
Of one sore I an hundred make  
by adding but one more L." (Original in italics)

What could the actor of Stratford have had to do with those two L's and their sum of  $100 = C$ ?

Mr. Charles Loughridge, of Denver, Colorado, drew attention to this numerical puzzle, and thus led Mrs. Lucy Derby Fuller, of Boston, Massachusetts, to her solution of the riddle in the Shakespeare Sonnet 136, (Shakespeare =  $103 + \text{Bacon} = 33$ , both by long count), published in BACONIANA, July, 1913, and again with approval by General Cartier, Mercure de France, April 15th, 1923. That discovery in turn led to my finding two more solutions of the same sonnet, and the conviction that as a rule such important cipher-puzzles are provided with three solutions, all interrelated. The two last lines of the 136th Shakespeare sonnet read:

"Make but my name thy loue, and loue that still,  
And then thou louest me for my name is *Will*."

and I well remember my particular delight on finding that, if this name is written in capital letters, and these are taken as Roman numerals, thus V V I L L, their sum  $5 + 5 + 1 + 50 + 50 = 111$ , the alphabetic sum for BACON in the Kay count! We remind the reader that we pointed out above that the number 111 is also the sum for F. BACON in the Reverse Clock or Cabala Count (see No. 2, p. 95, above).\*

---

\*The numeric value 111 of the name VVILL is already shown in the rare little book, "A PROPHECIE Of the Life, Reigne, and



The entire sonnet follows in reduced facsimile from the 1609 edition:

136

**I**F thy soule check thee that I come so neere,  
**I** Swear to thy blind soule that I was thy *Will*,  
 And will thy soule knowes is admitted there,  
 Thus farre for loue, my loue-sure sweet fullfill.  
*Will*, will fulfill the treasure of thy loue,  
 I fill it full with wils, and my will one,  
 In things of great receit with ease we prooue,  
 Among a number one is reckon'd none.  
 Then in the number let me passe vntold,  
 Though in thy stores account I one must be,  
 For nothing hold me, so it please thee hold,  
 That nothing me, a some-thing sweet to thee.  
 Make but my name thy loue, and loue that fill,  
 And then thou louest me for my name is *Will*.

Fig. VII.

We will now see how cleverly Mrs. Fuller has solved its tantalizing riddle:

"This insistence that the name of the writer of the Sonnets is "Will" led me to seek a possibly concealed name in the numbered letters of the alphabet (of twenty-four letters only, i and j being interchangeable, as were also u and v), as used in the prevailing ciphers of the 16th century."

Death of VVILLIAM LAUD, *Archbishop of Canterbury*," etc. "Printed for R. A. 1644." We give the passage from the copy in the possession of Dr. W. H. Prescott of Boston, who kindly mentioned it to us.—Ed.

"Let him that hath understanding count the number of the Beast, but he must count it, when he that is the Beast is suspected, he must have something to count upon; and then let him that hath skill in *Arithmetick* take out all the figures out of that name which he subscribeth, who is suspected to be the Beast, and count the same which that number amounteth to.

"For it is the number of a man, and his number is six hundred sixty-six, now it is plaine, that this, is the *Archbishop*, his name thus: *Will. Laud*." (p. 4) (spells

<p>"And if we take the number of his name thus written, it will amount to just six hundred sixty six, the just number of this Beast here spoken of, as is here expressed.</p>	<table border="0"> <tr> <td>VV.</td> <td>is twice 5,</td> <td>that is</td> <td>10</td> </tr> <tr> <td>I.</td> <td>is a figure of</td> <td></td> <td>1</td> </tr> <tr> <td>LL.</td> <td>is twice 50,</td> <td>that is</td> <td>100</td> </tr> <tr> <td>L.</td> <td>is one</td> <td></td> <td>50</td> </tr> <tr> <td>A.</td> <td>is no numeral letter</td> <td></td> <td></td> </tr> <tr> <td>V.</td> <td>is 5 more,</td> <td></td> <td>5</td> </tr> <tr> <td>D.</td> <td>stands for</td> <td></td> <td>500</td> </tr> <tr> <td></td> <td></td> <td></td> <td>666"</td> </tr> </table>	VV.	is twice 5,	that is	10	I.	is a figure of		1	LL.	is twice 50,	that is	100	L.	is one		50	A.	is no numeral letter			V.	is 5 more,		5	D.	stands for		500				666"
VV.	is twice 5,	that is	10																														
I.	is a figure of		1																														
LL.	is twice 50,	that is	100																														
L.	is one		50																														
A.	is no numeral letter																																
V.	is 5 more,		5																														
D.	stands for		500																														
			666"																														

(p. 5)

Following the hints contained in lines 8-14, "I applied them,"

Mrs. Fuller says, "to the word Will," viz:

"W is the twenty-first letter of the alphabet.

I "Then in the number let me pass untold,  
Though in thy stores\* account I one must be."

(See the Sonnet)

L equals 50

L equals 50 double L equals 100, or C.

#### APPLICATION OF THE ABOVE

W is 21

2 is second letter in alphabet

B

1 is first letter in alphabet

A

I "must pass untold" (See Sonnet)

L L as shown above equals

C

I "Though in thy stores account I one must be."

O

N

E

"

The letters in vertical line at the right thus obtained read  
**BACONE!**

"I find in *Love's Labour Lost*, Act IV., Scene ii.," continues Mrs. Fuller, "a justification of my use of the double L (LL) as signifying one hundred in analyzing the letters of the name WILL" (sic) "in Sonnet 136 of Shakespeare." She means the Sorell jingle that I already mentioned above.

"Now Bacon is Francis Bacon, for in 1621 Sir John Davies published *Selected Odes of Horace, Epigrams, Anagrams, and Epitaphs*," and in it is the following anagram:

To the Right Honorable  
Sir Francis Bacon Knight  
Lord High Chancellor of England.  
Anagram

Bacone

Beacon

"Thy Virtuous name and office Joyne with Fate

To make thee the bright Beacon of the State."

"Also in the "*Manes Verulamiani*," poems published after Francis Bacon's death and addressed to him, *Bacone* is mentioned seventeen times. *Vide* poems Nos. 9, 11, 16, 18, 19, 20, 21, 22, 24, 29, 30, in the *Harleian Miscellany* X, pp. 287, ff. London, 1626."

Another friend, the late Josiah Quincy, former mayor of Boston, who was an expert in numerical ciphers, found out that "FRANCIS FIRST" = 136, and "ENGLAND'S KING" = 111, both by the long or clock count. He also discovered, though not a mason, that the capital letters B. I. under the verse of ten lines "To the Reader" opposite the title-page of the 1623 Shakespeare folio,—which letters have hitherto always been thought to stand for Ben Jonson,—really signify Boaz and Jachin, the two

\*Worcester's dictionary cites "stores treasure" from Bacon as meaning "accumulated."

pillars in the temple of Solomon, upon which masonry rests. These two pillars, I am informed, are called the "TUAT", and I am convinced that the letters "T. T." signed to the dedication of the Shakespeare Sonnets, 1609, refer to this, as well as the two large ornamental A's in the so-called light-and-dark head-pieces, which occur in Shakespeare quarto plays and other books of that time (Facsimile reproductions of them in Sir. E. Durning-Lawrence's "Bacon is Shakespeare").

T. T. and A. A. are both represented in the short or cross-sum count by the numbers 1. 1., which may be also placed together as digits, and thus yield the number 11 (eleven); just as the letters B, I, do, being by the long or clock count  $2 + 9 = 11$ , and in turn  $11 = L$  by long or Clock count,—that famous letter, I have said so much about.† When I was following these curious things up years ago, and mentioned them to Mrs. Fuller one day, she brought out Agnes Strickland's *Life of Queen Elizabeth*", and said that it contained a letter, which asserted that the Queen and other important personages at the court were referred to by numbers. Imagine our surprise, when we looked at that letter, (p. 594), and read in it:

"Upon Monday last, 1500 (the queen) shewed 1000 (Essex) a printed book of t—t's title to a—a (the crown)". . . . This is "from a series of gossiping letters, in the form of a diary, Written by Rowland Whyte to Sir Robert Sidney."

How perfectly this fits into the cipher story, in which Bacon tells us, that Robert, Earl of Essex, was not the Queen's lover, as historians have tried to make us believe, but her favorite second son, Bacon's own brother, who lost his head in the rash attempt to usurp the throne.

Returning to the pillars of masonry, let me say that I have learnt upon good authority, that there are not two, but really three of them,—the middle, or occult pillar, as it is called, not being generally mentioned. It is the marriage-pillar between the male pillar of strength and the female pillar of beauty, typifying the sacred life-giving power of love.

In the Shakespeare play of "Loues Labour's lost", the title of which is spelled thus with two capital L's and a small one throughout the 1623 folio, it has been pointed out by Dr. Gustav von Buchwald that the three initials L. L. l, are by long count 3 times 11 or 33, which is the sum for BACON; and I will add further that, according to the peculiar spelling of the title we obtain  $L + L + l = 50 + 50 + 11 = 111$ , once more, which is the alphabet sum of BACON by the Kay Count.

†See also "Number Eleven" in BACONIANA, July, 1895, pp. 70-73, with Plate, and January, 1897.

In 1909 Professor Dr. Konrad Meyer gave a highly interesting lecture on the Bacon-Shakespeare question before the Dresden Society for Modern Philosophy, and referred therein to Marston's three lines:

"Far fly thy fame!  
Most, most of me beloved, whose silent name  
one letter bounds."

And he adds that for a monogram surely no more suitable designation can be found than "a silent name." But what letter is it that bounds or contains this silent, unspoken name, that he has in mind? I thought at one time that it might be the extra large F against R over B, like a monogram for FRANCIS BACON, at the beginning of THE RAPE OF LUCRECE; but after becoming acquainted with the uses of the letters I, V, X, C, D, and M as Roman numerals in cipher work, I have reached the conclusion that the one letter which Marston refers to as bounding or containing *the silent name* of the beloved person is  $C = 100 = 67 + 33 = \text{FRANCIS BACON}$  by the simple Time or Clock count.

A. M. VON BLOMBERG.

IN MEMORIAM BACON<sup>¶</sup> QUIRINI

THE PROPOSITION OF PYTHAGORAS.

The Truth endures for all Eternitie.  
When once the dull world hath perceived its light.  
Pythagorne announced a preposition,  
Which was, now is, and ever will bee right.  
And so an Offering he consecrated  
To the good God, who gave one holte Ray,  
And sacrificed a Hecatomb of Oxen  
His gratitude with credit to display.  
Since, kindred Oxen all, as they discover,  
Nose high, -new Truth is brandishing her speare,  
By a concerted roaring shake the skies.  
Pythagoras still fills their hearts with horror;  
Yet, powerless to bar the, revelations of Truth,  
They just roar on and close their Eyes.

By G.I.P

## SHAKESPEARE AND HIS KING

*By J. E. Roe.\**

The person standing behind the nom-de-plume "Shakespeare" places great emphasis upon the subject of Time. This he does, notably, in those of his so-called Shakespeare Sonnets, wherein we believe he relates the facts of his disgrace, the darkness of the times, and his own overthrow.

In figures of speech he was ever gifted. In Sonnet 127, which is the work we purpose here to enter upon, he personifies Time. He presents Time as his Mistress,—his Governor. He presents her brows and eyes as "Rauen blacke," so dark were the times. Note carefully its word "Therefore", and the significance of all that impinges upon it. He says in this Sonnet 127 (our quotations are from the 1609 edition without reproducing its long style s.):

"I N the ould age blacke was not counted faire,  
 Or if it weare it bore not beauties name:  
 But now is blacke beauties successiue heire,  
 And Beautie slanderd with a bastard shame,  
 For since each hand hath put on Natures power,  
 Fairing the foule with Arts faulse borrow'd face,  
 Sweet beauty hath no name on holy boure,  
 But is prophan'd, if not liues in disgrace.  
 Therefore my Mister<sup>esse</sup> eyes are Rauen Blacke, (sic)  
 Her eyes so suted, and they mourners seeme,  
 At such who not borne faire no beauty lack,  
 Slandring Creation with a false esteeme,  
 Yet so they mourne becomming of their woe,  
 That euery tounge saies beauty should looke so."

Let us now interpret this Sonnet, which must be distinctly in relation to others pertaining to the same subject, thus permitting the author, so far as may be, to tell, in his own chosen words, his covert story to posterity. Carefully followed, his words will reveal, and we shall need to particularize but little.

The interpretation thus far given it is ignoble. It is unjust both to the author and reader. Thus far the word "mistress", in the dark eyed mistress of this sonnet, has been taken as referring to a woman, and in its low, sex sense.

In an elaborate paper in the New York Times Book Review and Magazine of March 20th, 1921, its writer, by great research in the Elizabethan period, thinks he finds light touching this "mistress". He finds what he thinks a related person, having two sets

---

\*First published in The Rochester (N. Y.) Democrat and Chronicle, May 21st, 1921. Now reprinted with a few additions and alterations.—Ed.

of children, one legitimate, the other illegitimate. In the illegitimate group he thinks he finds Shakespeare's "mistress". In his paper he likewise refers to Sonnets 86, 140 and 144, not one of which has any relation whatever to the Sonnet here under review.

This interpretation of the dark-eyed mistress of this Sonnet 127 has long prevailed. We would shut the door upon it. Nobility, without cause, should not be thus tainted.

Touching the use and meaning of this word "mistress" at the time these Sonnets were written, see Webster's Dictionary. Francis Bacon, the real author, referred frequently to Queen Elizabeth as his mistress.

We would say to the reader there is no woman referred to in any of the Shakespeare Sonnets, except Queen Elizabeth. She is not, however, referred to in Sonnet 127, here under review, nor is any woman referred to in it, as the context studied clearly shows. "Beauty", therein, concerns the author himself, as we shall see later.

Time is as surely personified in this Sonnet 127, as in Sonnet 123, which opens thus:

"NO! Time, thou shalt not boast that I doe change,  
Thy pyramyds buylt vp with newer might."  
He closes it with:

"This I doe vow and this shall euer be,  
I will be true dispyght thy syeth and thee."

This word "mistress" in its low, sex sense, ill harmonizes with the noble Sonnet 19, wherein the author breathes the wish that he may be "beauties patterne to succeeding men", but would be so,—note the word,—"vntainted." He says in this Sonnet 19:

"DEuouring time blunt thou the Lyons pawes,  
And make the earth deuoure her owne sweet brood,  
Plucke the keene teeth from the fierce Tygers yawes,  
And burne the long liu'd Phaenix in her blood, (sic)  
Make glad and sorry seasons as thou fleet'st,  
And do what ere thou wilt swift-footed time,  
To the wide world and all her fading sweets:  
But I forbid thee one most hainous crime,  
O carue not with thy howers my loues faire brow,  
Nor draw noe lines there with thine antique pen,  
Him in thy course vntainted doe allow,  
For beauties patterne to succeeding men.  
Yet doe thy worst ould Time dispyght thy wrong,  
My loue shall in my verse euer liue young."

In "my loues faire brow" of this Sonnet we have a direct allusion to the author's child of philosophy, that Something absolutely new of Sonnet 59; and its eternized tables of Sonnet 122;

and its "great bases for eternity" of Sonnets 124 and 125. It is the author's "blessed key" in Sonnet 52, which was not then in "time's chest" of Sonnet 65.

"From the wrongs of time I am almost secure," said Francis Bacon!

The author of these Sonnets, whoever he may have been, in many of them concealed his own person by the use of *cover words*. That is, he refers to himself by using pronouns in the second and third person, instead of the first, as by using the words him, thee, thou, thy, his, himself and others. The pronoun "him", in the foregoing Sonnet 19, should be in the first person and hence should be "me."

Homer, Horace, and Dante employed this same method in the use of pronoun cover words. We have fully discussed this subject in our recently published book, "Sir Francis Bacon's Own Story,"\* pages 14, 15, 82, 148 and 194. This is the only work extant which interprets these Sonnets in this manner.

This business of *cover words* has hindered the true interpretation of these Sonnets for nearly three centuries. Thus far they have been the world's literary puzzle, and have defied interpretation.

Grant White says: "The mystery of the Shakespeare Sonnets will never be unfolded." We hope to make these words of the great Shakespearean untrue.

In Sonnet 62;† and in this Sonnet only, the author himself discloses his method as to cover words in the use of the pronoun "thee", which he says means himself, and wherein he says (note carefully, please):

T'is *thee* (*my selfe*) that for *my selfe* I praise,  
Painting *my* age with beauty of *thy* daies." (Italics are ours.)

He discloses it only in the use of the first pronoun "*thee*." The last pronoun should be "my." With the cover word excluded, it should read "Painting my age with beauty of *my* daies." (See Sonnets 36 and 39.)

Note the word "beauty." The author would be "beauties pattern" of Sonnet 19, that is, as it were, the soul of the age. That

---

\*Rochester, 1918. Published by the author, J. E. Roe, Avon, N. Y.

---

†The reader will also please to observe that the number 62 may be considered as 6 and 2, these separate numbers representing by Long Count the letters F and B, which are the initials of Francis Bacon.—See Table, p. 152.—Ed.

this "beauty" was to inhere in his works, his writings, see Sonnet 63, wherein he desires to protect both himself and them "Against confounding Ages cruel knife." That this "beauty" pertains to the author himself, we further quote from Sonnet 62 thus:

"Me thinkes no face so gracious is as mine,  
No shape so true, no truth of such account,  
And for my selfe mine owne worth do define,  
As I all other in all worths surmount.  
But when my glasse shewes me my selfe indeed  
Beated and chopt with tand antiquitie,  
Mine owne selfe loue quite contrary I read  
Selfe, so selfe louing were iniquity,  
T'is thee (my selfe) that for my selfe I praise,  
Painting my age with beauty of thy daies."

That the author's "beauty" was slandered by a shame which was not a true but a bastard shame, see Sonnet 127 above, here under review. "For slanders marke was euer yet the faire." See Sonnets 70 and 121. "Greatness is the mark and accusation is the game," said Bacon of himself at his overthrow. He then, likewise, said, "I am not guilty to myself of any unworthiness, except, perhaps, too much softness at the beginning of my troubles."

In Sonnet 68 the author contrasts the good days of Queen Elizabeth with the "bastard signs of fair" of those of James I, under whom he met his disgrace, his overthrow. It is in these words:

"T HUS is his cheeke the map of daies out-worne,  
When beauty liu'd and dy'd as flowers do now,  
Before these bastard signes of faire were borne,  
Or durst inhabit on a liuing brow:  
Before the goulden tresses of the dead,  
The right of sepulchers were shorne away,  
To liue a sccond life on second head, (sic)  
Ere beauties dead fleece made another gay:  
In him those holy antique howers are seene,  
Without all ornament, it selfe and true,  
Making no summer of an others greene,  
Robbing no ould to dresse his beauty new,  
And him as for a map doth Nature store,  
To shew faulse Art what beauty was of yore."

Note the author's pronoun cover words in this Sonnet. In line 1 the pronoun "his" should be "my." In lines 9 and 13 "him" should be "me." In other words the pronouns should be in the first person. Using such in place of the cover words the sonnet reads:

THUS is my cheeke the map of daies out-worne,  
When beauty liu'd and dy'd as flowers do now,



Before these bastard signes of faire were borne,  
 Or durst inhabit on a liuing brow:  
 Before the goulden tresses of the dead,  
 To liue a scond life on second head, (sic)  
 The right of sepulchers were shorne away,  
 Ere beauties dead fleece made another gay:  
 In me those holy antique howers are seene,  
 Without all ornament, it selfe and true,  
 Making no summer of an others greene,  
 Robbing no ould to dresse my beauty new,  
 And me as for a map doth Nature store,  
 To shew faulse Art what beauty was of yore.

Its "goulden tresses of the dead" clearly alludes to Queen Elizabeth. She was supposed unmarried, and was the last of the House of Tudor. But what about the word "before?" This—"The right of sepulchers were shorne away"—before or in the very presence of these "goulden tresses." This was literally true, if Bacon and Essex were sons of the Queen by a valid marriage between her and her favorite Leicester, and thus her lawful successors as claimed in Bacon's own Bi-literal Cypher.

At the Queen's death, James I was proclaimed her successor before or in her very presence, by Cecil, after she had ceased to be able to speak, he declaring she made signs indicating James was to succeed her. See Knight's History of England, volume 3, page 225.

As to the "bastard signes of faire," of this King James with the author, see, please, Sonnets 49 and 118; and "slay me not by Art," (Sonnet 139).

Touching the "scnd life on second head," (sic'—, "scnd" for "second" in original) of the Sonnet, we would say to the reader, this subject is carefully handled in our already mentioned book, as are Bacon's cypher methods, and his sought concealment after 1626. Again, as to the author's disgrace and the badness of his times, he says further in Sonnet 67:

"A'H wherefore with infection should he liue,  
 And with his presence grace impietie,  
 That sinne by him aduantage should atchiue,  
 And lace it selfe with his societie?  
 Why should false painting immitate his cheeke,  
 And steale dead seeing of his liuing hew?  
 Why should poore beautie indirectly seeke,  
 Roses of shadow, since his Rose is true?  
 Why should he liue, now nature bankrout is,  
 Beggerd of blood to blush through liuely vaines,  
 For she hath no exchequer now but his,  
 And proud of many, liues vpon his gaines?  
 O him she stores, to show what welth she had,  
 In daies long since, before these last so bad."

The pronouns in this Sonnet, as in those already quoted, should be in the first person. If the author does not refer to himself in them, to what mortal does he refer? Reread this Sonnet with first person pronouns.

That a king or sovereign is referred to in many of these Sonnets, see Sonnets 57, 58, 113 and 120. The author in Sonnet 57, whoever he may have been, (was it the Stratford player Shak-pere?), says to his king or sovereign:

“**B**Eing your slaue what should I do but tend,  
 Vpon the houres, and times of your desire?  
 I haue no precious time at al to spend;  
 Nor seruices to doe til you require.  
 Nor dare I chide the world without end houre,  
 Whilst I (my soueraine) watch the clock for you,  
 Nor thinke the bitternesse of absence sowre,  
 VVhen you haue bid your seruant once adieue, z  
 Nor dare I question with my iealous thought,  
 VVhere you may be, or your affairse suppose,  
 But like a sad slaue stay and thinke of nought  
 Saue where you are, how happy you make those.  
 So true a foole is loue, that in your Will,  
 (Though you doe any thing) he thinkes no ill.”

See what the poet says to the king in Sonnets 49, 118 and 140. “Your Majesty did shed tears at the beginning of my troubles,” said Bacon. Note these “tears” in Sonnets 34 and 35, and note them later in Sonnet 119, please.

Let it be distinctly remembered, we are here considering those Sonnets that concern the author's personal overthrow. In this, see notably Sonnets 88, 89 and 90. These we reprint, because they are the clenchers of our claim.

88

“**V**Vhen thou shalt be dispoide to set me light, \* (sic)  
 And place my merrit in the eie of skorne,  
 Vpon thy side, against my selfe ile fight,  
 And proue thee virtuous, though tho u art forsworne:  
 With mine owne weaknesse being best acquainted,  
 Vpon thy part I can set downe a story  
 Of faults conceald, wherein I am attained:  
 That thou in loosing me, shall win much glory:  
 And I by this wil be a gainer too,  
 For bending all my louing thoughts on thee,  
 The iniuries that to my selfe I doe,  
 Doing thee vantage, duple vantage me,  
 Such is my loue, to thee I so belong,  
 That for thy right, my selfe will beare all wrong.

## 89

"S Ay that thou didst forsake mee for some falt,  
 And I will comment vpon that offence,  
 Speake of my lamenesse, and I straight will halt:  
 Against thy reasons making no defence.  
 Thou canst not (loue) disgrace me halfe so ill,  
 To set a forme vpon desired change,  
 As ile my selfe disgrace, knowing thy wil,  
 I wil acquaintance strangle and looke strange:  
 Be absent from thy walkes and in my tongue,  
 Thy sweet beloued name no more shall dwell,  
 Least I (too much prophane) should do it wronge:  
 And haplie of our old acquaintance tell.  
 For thee, against my selfe ile vow debate,  
 For I must nere loue him whom thou dost hate.

## 90

"T Hen hate me when thou wilt, if euer, now,  
 Now while the world is bent my deeds to crosse,  
 Ioyne with the spight of fortune, make me bow,  
 And doe not drop in for an after losse:  
 Ah doe not, when my heart hath scape this sorrow,  
 Come in the rereward of a conquerd woe,  
 Giue not a windy night a rainie morrow,  
 To linger out a purposed ouer-throw,  
 If thou wilt leaue me, do not leaue me last,  
 When other pettie griefes haue done their spight,  
 But in the onset come, so shall I taste  
 At first the very worst of fortunes might.  
 And other straines of woe, which now seeme woe,  
 Compar'd with losse of thee, will not seeme so."

For what he ultimately came to think of the king, see, if you please, Sonnet 147, which ends thus:

"For I haue sworne thee faire, and thought thee bright,  
 Who art as black as hell, as darke as night."

In conclusion we would say, the author himself of these Sonnets, in Sonnet 76, tells us he keeps his invention in "a noted weed", —a disguise or nom-de-plume (See following original text).\*

In his openly acknowledged writings Francis Bacon made the

---

\*As the 7th line is no doubt intended to rouse curiosity as to the unspoken name of the hidden author, we have long suspected that the gross misprint "fel" for "tell" is an intentional hint of a concealed acrostic signature woven into the text here, in the manner described by Wm. S. Booth in "Some Acrostic Signatures of Francis Bacon." *It is a fact* that the first seven lines of this sonnet, ending with the word "name", a common cue for devices of this kind, contain an acrostic "Francis Bacon", to be read backward from the n of "name" to the beginning of the poem, and down again to the f of "fel". This misprint is an essential feature of it. The letters used are indicated by bold face type, and they are located without the possibility of variation or choice by the following method, which wholly eliminates chance.

76

**VV**Hy is my verse so barren of new pride?  
 So far from variation or quicke change?  
 Why with the time do I not glance aside  
 To new found methods, and to compounds strange?  
 Why write I still all one, euer the same,  
 And keepe inuention in a noted weed,  
 That euery word doth almost fel my name,  
 Shewing their birth, and where they did proceed?  
 O know sweet loue I alwaies write of you,  
 And you and loue are still my argument:  
 So all my best is dressing old words new,  
 Spending againe what is already spent:  
 For as the Sun is daily new and old,  
 So is my loue still telling what is told,

Fig. VIII. Facsimile of Shakespeare Sonnet No. 76  
 From the Quarto Edition of 1609.

well-known statement: "I have (though in a depised weed) procured the good of all men."

The author concealed himself in the Shakespeare Sonnets:—first, by a ~~nom~~de-plume; then, by an enigma upon the title-page, subscribed "T. T."; then, by an ante-date, namely 1609; and last, by pronoun cover words herein touched upon.

By such covering devices the true interpretation of these Sonnets has been stayed now, good reader, for nearly three centuries.

J. E. ROE.

**VV**Hy is my verse so barren of new pride?  
 So far from variation or quicke change?  
 Why with the time do I not glance aside  
 To new found methods, and to compounds strange?  
 Why write I still all one, euer the same,  
 And keepe inuention in a noted weed,  
 That euery word doth almost fel my name,\* (sic,—"fel" for  
 Shewing their birth, and where they did proceed? "tell")  
 O know sweet loue I alwaies write of you,  
 And you and loue are still my argument:  
 So all my best is dressing old words new,  
 Spending againe what is already spent:  
 For as the Sun is daily new and old,  
 So is my loue still telling what is told,

Rule: Spell, beginning with the n of "name", toward the left, using only the first available letters, "nocab sicnarf", (that is, francis bacon, backward); proceeding on the next line above to the right;

Venus
Rape
King
Richa
Henry
Henry
Henry
Henry
Henry
Henry
Richa
Henry
Temp
Two (
Merry
Meast
Come
Much
Love
Midas
Merc
As Y
Tam
All's
Twell
Winte
Troile
Coriol
Titus
Rome
Time
Julius
Mach
Ham
King
Othe
Anth
Cymb
Sonne



## A CHRONOLOGICAL CHART OF THE SHAKESPEARE PLAYS AND POEMS

*By Willard Parker*

Feeling the great need, among students of English Literature, of a chart which would show at a glance all that was positively known, as well as the general probabilities regarding the origin, development and publication of the Shakespeare Plays, we publish in this issue a Chronological Chart, in the hope that students and readers will find it useful.

So far as we know, such a chart has never before been offered in this approximate completeness. It could obviously not be compiled except by a Baconian, or at least one, who utterly rejected the Stratfordian hypothesis, for all evidence points to the fact that several of the plays were written before the Actor left his native town, or was old enough to be even remotely considered as a budding author, while others were obviously written after Shakspeare's death.

Of the former, Hamlet is the most notable example. This play is known to have been staged in London in 1585 and in Antwerp in 1586. These dates being too early to admit of a Shakspeare authorship,—the Stratford lad being then only a butcher-boy (?) of 21 in his native town,—our Stratfordian friends assure us, in the language of a most distinguished Professor, that, "It is as certain as anything can be that this early play of Hamlet was not written by Shakspeare". We agree with him, only we spell it Shakspeare! The Professor claims that it was an old play of the same name, all trace of which has been lost. If all trace has been lost, it goes without saying, that the claim is without a scintilla of evidence to support it, and is therefore only one more bare supposition put forward to back up the Stratford hypothesis.

There is, however, nothing at all to cast doubt upon the Baconian authorship at that date. Bacon was then 24 years old, had spent years in the University, in France, in deep and careful

---

on the second above again to the left; and so on continuously, line by line, zigzagwise, as it were, until you reach the beginning of the poem. (The i of francis is in the second word). From this point the remaining letters of the name, c n a r f, are obtained by spelling downward, in the same general way, that is continuing to the right along the second line, to the left along the third line, and so on, until the f of "fel" is reached,—the next f available!—for completing the name sought. More examples of such hidden signatures with explanatory remarks will be found in the next number of this magazine. With knowledge of principles and some practice their discovery is not difficult, and an entertaining as well as highly instructive pastime.—Ed.

study, and had assisted, at least, in many stage productions at Gray's Inn. Moreover two motifs in the play are specially applicable to that period: It portrayed the evils following a Queen's second marriage, and the disinheriting of her son,—at the very time the hand of Elizabeth was being sought in marriage by many princes, and she had disowned, at least for the time, her rightful heir.

It was also, we think, designed to cast the warning light of publicity upon poison plots against which Elizabeth had to be constantly guarded. Even the name of the poisoner in the "Play within the Play"—Gonzago—is an unexpected and ingenious contraction of the two names of a Spaniard implicated in one of the plots against the Queen,—GONZA-lo GO-mez!

Of the plays written after Shakspeare's death the most striking instances are:

Coriolanus, showing the ingratitude of a Country.

Timon of Athens, showing the ingratitude of friends.

Henry VIII, showing the ingratitude of a King.

All these obviously date from the tragic year 1621 or later.

The late William Winter remarked, anent the "Bacon Humbug", that it was "strange that the flow of Bacon's poetic inspiration should have been so effectively stopped by the death of William Shakespeare." One of the purposes of this chart is to show at a glance the utter erroneousness of this and similar statements. The last column of the chart shows thirteen plays out of the 36, first published seven years after Shakspeare's death, and of the thirteen, five: Henry VIII, All's Well that Ends Well, Coriolanus, Timon and Julius Caesar, had never before, so far as we know, been heard of in any way.

It will also be noted that several plays were published in quarto form, after Shakspeare's death in 1616, but re-written or improved for the Folio of 1623:

Henry VI—Third Part .....Quarto of 1619.

Merry Wives of Windsor.....Quarto of 1619.

Othello .....Quarto of 1622.

Many letters have been received from Scholars, commenting upon the Chart, and we cannot forbear to quote that of Talcott Williams, LL. D., of the Pulitzer School of Journalism, Columbia University. The late Horace Howard Furness said of Dr. Williams that he had "pulled up the Tree of Knowledge by the roots"; and his commendation is therefore keenly appreciated. Dr. Williams is not exactly a Baconian, we regret to say, but is to be classed rather as a "N'importian":



Mr. Willard Parker,  
764 Woolworth Building,  
New York City.

432 W. 117 St.  
New York City.  
July 31, 1923.

My dear Mr. Parker—

The chronological chart you have sent me I have long sought and never found. I have always intended to do something of the same sort, but my industry was daunted, while you have gone on and accomplished the work. I look on it as invaluable. It ought to be in the hands of every reader of Shakespeare. If I edited an edition of Shakespeare, I should certainly put it in. Can I get any more copies anywhere? I want to send one to the Shakespeare Society of Philadelphia, of which I had the honor to be a member, where it will be cherished and preserved. It is the oldest Shakespeare Society anywhere.

Sincerely yours,  
TALCOTT WILLIAMS.

---

## REVIEWS

### RECENT BACONIAN DISCOVERIES BY DR. H. A. W. SPECKMAN.

Dr. Speckman is a Professor of Mathematics in a higher institution of learning at Arnhem, Holland, and as such has been engaged for several years in a searching investigation of certain famous old literary works of unknown or doubtful authorship, in order to determine whether they contain artificial hidden letter-devices, which might embody mathematical rules of construction, and by mathematical methods of demonstration might reveal their origin. He has in a very friendly spirit sent our society a few pamphlets\* describing his work and recording its results, which are quite startling, and yet easily verified, so that we think our readers will no doubt find a brief review of some of them extremely interesting.

---

\*Der Ursprung der Freimaurerei, (The Origin of Freemasonry), Arnheim, 1922, privately printed, pp. 31; with a chapter on the origin of Rosicrucianism, its relation to Freemasonry, and Francis Bacon's connection with both.

De Grondslagen van het Geheimschrift van Francis Bacon (The Foundations of the Cryptography of Francis Bacon), Reprinted from the periodical NEOPHILOLOGUS, III., No. 2.—(Groningen, den Haag, bij J. B. Wolters, pp. 17).

At first thought it may appear laughable to speak of so exact and logical a thing as mathematics and so apparently unfettered a thing as art, as being at all tangibly unitable in any work of the human mind and imagination; but it can nevertheless be shown, that such union has been successfully achieved in some of the greatest works of man,—architecture, painting, poetry, and others,—and that their excellence depends to a great extent upon the performance of just that almost incredible feat. Masters like Phidias, Dante, Lionardo da Vinci and Francis Bacon or the Author Shakespeare were so supremely powerful in expression, because they closely studied, understood, obeyed and imitated in their own art the laws and methods of Nature.

Bacon himself in the second chapter of the sixth book of the 1640 *Advancement of Learning* speaks at length, touching "the Method of Speech, or the Wisdom of Deliverie", that is, the various methods for appropriate delivery of knowledge by speech. On pages 272 and 273 of this chapter, reproduced in photographic fac-simile in the first and present numbers of *American Baconiana*, he sets forth very instructively several differences of method, whose object is to distinguish between or separate, beginners or the "profane vulgar" from "Sonnes of Sapience". The former get knowledge by direct open statement from their teachers; but the latter by more refined methods of innuendo, insinuation, or indirection, so that the labor of a searching examination is necessary to discover the author's full or partly hidden meaning. By this means was reserved, like a reward, to selected properly qualified students, the "Tradition or Delivery of the Lampe", (meaning Truth), and the author at the same time protected against his secrets getting into the wrong hands; it being assumed, it seems, that a wise man would also be a good man, and a friend. On page 273 Bacon particularly intimates that the Method of the Mathematiques is useful for this purpose, and, he says: "we will call it Traditionem Lampadis, the Delivery of the Lampe, or the Method bequeathed" (by himself, of course) "to the sonnes of Sapience." (!) So it is very natural, that a mathematician, like Dr. Speckman, at the same time an ardent lover of literature, desiring to become a Son of Wisdom, should devote his trained mind to the special study of some famous old books of doubtful or unknown authorship, in order, like the nobles in Loues Labour's lost *that* to know, which else he should *not* know, that is "Things hid and bard from *common* sense" and thus reap "studies god-like recompence."

In his remarkable pamphlet above-mentioned, published in 1922, Dr. Speckman treats of the Rosicrucians, that mysterious secret fraternity of the 17th Century, (there were many secret societies in that dangerous age), whose avowed purpose it was

to reform the general condition of Europe, which was intolerably bad. The first publications that revealed the existence of such a brotherhood were the "Fama Fraternitatis" and the "Confessio". The former appeared at Cassel, Germany in 1614, in one volume of 147 pages, together with a treatise entitled "The Reformation of the Whole World." The "Confessio" was published together with the "Fama" at Frankfort in 1615. The part called "Reformation" was a German translation by Professor Besold of Tuebingen of the Italian work "Generala Riforma del Universo" by the architect Traiano Boccalini, brought out at Venice in 1612.

This work is believed generally to be the first part of the Fama, and, in spite of Boccalini's name on it, to be by the same author as the latter; this on account of the similarity of the style, as well as its simultaneous issue by the same publisher.

A hint of the connection of Francis Bacon with this piece is afforded by the fact, that in the second English translation of the "Reformation" in 1704, the name Mazzoni of the original secretary of the Rosicrucian fraternity, ostensibly, is replaced by the name of Sir Francis Bacon!

According to the Fama, the founder of Rosicrucianism was one Christian Rosenkreuz, (that is, Rosecross), whose unknown tomb was said to have been discovered and opened 120 years after, and said to have contained with his body a secret book, Capital "T," with a curious inscription which we shall refer to later.

The appearance of the Fama created an immense sensation all over Europe, and was at once considered by many persons of judgment to be a grand mystification. Within 10 years about 200 books appeared about this mysterious hidden association; but the author or authors of the original treatises concerning it remained until quite recently entirely unknown to the public. Some writers have ascribed these manifestos to one Johann Valentin Andreae, born in 1586, a student of Theology at Tuebingen, and later a court chaplain at Stuttgart. He did write several books, but has not a word to say about either the Fama or the Confessio.

These works represent in a striking manner the same views as are contained in The Two Bookes of Sir Francis Bacon of the Proficience and Advancement of Learning Divine and Humane, first published in 1605. This is in itself suspicious. There are also several suspiciously emphasized numbers, and mysterious words, but nothing could hitherto be made of them. Dr. Speckman is convinced that he has solved the riddle, by applying the same means that Bacon used for secretly signing all his unacknowledged pseudonymous works, that is cryptographic devices or other keys.

There were two principal methods, both very ancient, orig-

inating with the Jews, and found in their Cabala, and later transferred to the Roman alphabet.

The first called Gematria, in which the letters of the alphabet are represented by numbers, and words or names by the sums of the numbers representing their letters; the second called Themura, depending upon a shifting or transposition of the letters in their alphabetic order according to definite rules. These methods may be used separately, but often occur in combination, and are then more effective. They are described in famous treatises on cipher writing composed in the 16th and 17th centuries, especially in the works of the abbot Trithemius published about 1506, and in the greatest work on cryptography, that of Gustavus Selenus, a pseudonym of Augustus the younger, duke of Brunswick-Luneburg, published in 1624.

Bacon, who studied cipher-writing as a youth of 16 in France, invented his famous bi-literal cipher at that early age, and discusses this subject as well as that of deciphering in Book VI of his *Advancement of Learning*. A French translation of Trithemius was in print several years before Bacon's presence in Paris with the English Embassy, and he has been referred to as a Trithemius himself, in a work by E. Leigh, entitled *Foelix Consortius*, (London, 1663), as our fellow-member Miss von Blomberg has pointed out.

The Latin alphabet of Trithemius contained 22 letters, thus:

**A B C D E F G H I K L M N O P Q R S T V X Z.**

I and J were equivalent; U, V, and W counted likewise as one letter; and there was no Y.

In order to obtain cipher-letters Trithemius would (among other ways) shift or transpose *all the letters of his real words, for the same number of places* to the left, or the right, or both, in this alphabet written out consecutively;—say 5 counts to the left or six to the right, or for longer words both. The new or cipher letters thus located or obtained in the alphabet would then be incorporated by some likewise definite rule into some harmless looking piece of suitable or made-up text. For instance, the cipher letters might be the first or the last letters of the printed words. As an example of this:

Suppose first you desired to hide the name F. BACO (Latin for F. Bacon). By transposing 5 places in alphabetic order to the left you get ATSVI, and these cipher letters you would have to work somehow into your proposed literary text at a proper place.

Let us examine now the actual last line of the "Fama Fraternitatis", the first manifesto of the Rosicrucians of 1614. The words of it are;

## SUB UMBRA ALARUM TUARUM JEHOVAH.

(English: Under the shadow of thy wings, Jehovah.)

Notice the initial letters of these five Latin words; they are SUAT, and J or I. Now by one method of Trithemius for working back to the real hidden letters here, you transpose the cipher letters five places in alphabetic order to the right. In other words, you must find the true letters for SUATI by counting in the twenty-two letter alphabet above given from each of them to the fifth letter toward the right. Then S becomes A, U becomes C, A becomes F, T becomes B, and finally I or J becomes O.—Or, if you draw two such alphabets with equally spaced letters upon two strips of paper, and first place one under the other, so that A would be under A, B under B, etc., then you would merely,—to transpose five places to the right,—move the lower strip toward the left, until the fifth letter after A, that is F, comes to stand under A, G under B, H under C, etc., as here shown:

A B C D E F G H I K L M N O P Q R S T V X Z  
 A B C D E F G H I K L M N O P Q R S T V X Z

The first five letters of the second line, projecting beyond the first line, would in turn be simply placed in regular order after the Z of the second line, so that this double alphabet after this last transposition would appear thus:

A B C D E F G H I K L M N O P Q R S T V X Z  
 F G H I K L M N O P Q R S T V X Z A B C D E

The letters S U A T I in the upper line evidently correspond with the letters A C F B O in the lower line, and these last, it is easy to see, are merely an anagram or transposition of F B A C O, the Latin form of the name F. BACON.

We have obtained back the name F BACO, of which I have explained the hiding, by merely reversing the process by which it was hidden.

In this way, says Dr. Speckman, the author of the Latin Fama, perhaps none other than our Bacon, could secretly sign his name in Latin, as F BACO, according to usual cryptographic practice, at the very end of the work.

The above Latin words are an abbreviation of the longer sentence SUB UMBRA ALARUM TUARUM, DOMINE, CERTANTI CORONA DATUR, which Dr. Speckman found inscribed on the fly leaf of a copy of Bacon's New Atlantis, 1640 edition; and you must not fail to observe that the writer of the Fama, substituted Jehovah for Domine, in order to secure the J or I needed for his device. The longer Latin sentence is in turn ab-

breviated from the 2d Epistle of Timothy, Chap. IV, verse 7, and this very passage was found quoted in Bacon's own hand in one of his manuscripts, preserved in the British Museum, by the late Mrs. Constance M. Pott, the very scholarly Baconian investigator.

Such confirmation of Dr. Speckman's discovery is remarkable; but there is still further evidence from the *Fama Fraternitatis* that probably even the person of Christian Rosenkreuz is only a piece of mystification, a mere personification or alias of Francis Bacon himself.

As the *Fama* tells us, there was found in the tomb of Rosenkreuz his body, and in its hands the little book *Capital "T"*, upon which was written:

Granum pectori Jesu insitum.

(A seed-grain lying in the breast of Jesus).

The first and last of these four Latin words also contain a cryptogram. Take in the words Granum and insitum (beginning with G) the letters of uneven number, thus G A U I S T M. For experiment transpose all of these, according to Trithemius, 5 places to the right. You get M F C O A B R, which letters may be considered as an anagram of M FR BACO, that is Magister Fr. Bacon, the Latin form of Master F Bacon. The letter T represents the cross of the Old Testament, the Paschal symbol painted with the blood of a newly slain lamb upon the doorpost of the ancient Hebrew dwelling. The little book T represented the Rosicrucian's specially sacred volume, his third testament, as it were.

A cryptographic signature very like the above occurs also in one of Bacon's acknowledged philosophic works, namely in the great 1640 *Advancement of Learning*, which is said on the title-page to be interpreted by Gilbert Wats, but believed by many students of Bacon's works to be probably the original version from his own hand of the Latin *De Augmentis Scientiarum* of 1623. This appears to be confirmed by the name Wats, which Dr. Speckman considers merely a pseudonym for Bacon himself. (The name is, as you know, usually spelt WATTS, and Gilbert Watts is so referred to in encyclopaedias.) However, if you transpose the letters W A T S in the 22 letter alphabet of Trithemius 5 places to the right, and six places to the left, you will obtain, as shown in the accompanying diagram:

A B C D E F G H I K L M N O P Q R S T V X Z

Transpose five to right

F G H I K L M N O P Q R S T V X Z A B C D E

Transpose six to left

R S T V X Z A B C D E F G H I K L M N O P Q

the real letters C F B A and O R N M, which together yield again the name of the true author, M. FR. BACON, by mere anagram-

matic re-arrangement, that is Magister FR. BACON, or if you like, MR. F. BACON.

Dr. Speckman points out also in this interesting pamphlet that Bacon used the same method of signing his name, or alluding to it in a subtly hidden manner, in othres of his works.

Take for example, the first edition of the SYLVA SYLVARUM, Natural History, published in 1626-7, in one volume with the New Atlantis. On the title-page of the former are figured two columns on pedestals, and between them rests a globe, inscribed Mundus Intellectualis, The Intellectual World. In the sky over this last are four Hebrew letters, the sacred tetragram for Jehovah, surrounded by a flaming halo. Without taking space to repeat Dr. Speckman's detailed discussion of this symbolic title-page, we will say that the English equivalents of those 4 Hebrew letters are HVHJ,—and that, if you transpose them according to Trithemius 5 places to the right, and 6 places to the left, you obtain the letters N C N O and B O B C, that is twice the consonants BCN BCN of Bacon's name in Hebrew style, without vowels, and two O's or ciphers that are merely omitted as non-significant.

A Cryptographic artist in that age never hesitated to try any novel device, no matter how spectacular,—and what he would succeed in "putting over" so to speak, with a perfectly serious face, often compels admiration. We might feel like censuring such a seemingly frightful waste of time. He probably felt so, too, being anything but a fool, and roundly cursed his bitter enemies and the ignorant credulity of the masses that obliged him thus by trivial tricks to mask his real mind. Volumes were written on this art of "curing the lock-jaw", that is, in plain words, of attaining freedom of speech amid religious and political despotism.

We have already referred to the greatest treatise on Cryptography published in Bacon's lifetime, under the name of Custavus Selenus (the man in the moon), a pseudonym of Augustus the younger, Duke of Brunswick-Luneburg, a most talented, learned and liberal-minded man.

The title-page of his stately folio volume of 1624 bears a number of interesting pictures, which are quite evidently full of hidden meanings, as befitting such a work. They are discussed in Sir Edwin Durning-Lawrence's little book "Bacon is Shakespeare," readily obtainable at second hand at a moderate price in New York, where it was originally published.

The lowest of these pictures shows a man in clerical garb, seated in his study at a table, reading a large book. Behind him stands another man, perhaps an actor, in a noble-man's costume, holding in one hand a pair of curious reins attached to the cleric's belt, and with the other lifting an odd-looking round head-gear or cap from the other's head. Dr. Speckman thinks the clerical

student is intended for the abbot Trithemius, and that the action of the picture conveys a cipher-hint.

Assuming this may be true, and that a head-gear called in Latin *mitra*, may be termed in English "mitre",—then says Dr. Speckman, if you will "lift" or withdraw from the name Trithemius, the letters of the word "mitre", that will leave the letters T H I U S. These are cipher-letters to be transposed 5 places to the right by the method of Trithemius himself, whereupon you get the hidden real letters BNOCA, an anagram of BACON! The device might be taken to express that Trithemius here minus his mitre or cap is Bacon,—a trick for alluding to this great cipher expert in a complimentary way.

One more startling example from the end of Dr. Speckman's essay, and with which we, too, will make an end.

Having once discovered that the letters SUATI or J—as shown in our example No. 1—can yield F. BACO by a legitimate deciphering method, it is clear that those letters can be used like a permanent recipe or formula, wherever in any literature work, it is desired to introduce a reference to F BACO or Mr. F. Bacon.

Science is a Wonderful Thing! A very true statement.

Dr. Speckman believes he has discovered such an instance in the 1623 Shakespeare folio. You shall judge the matter for yourselves, in the light of what has been said. Facing that strange shining mask of the title-page, is the little verse addressed "To the Reader," and signed by the initials B. I., taken to stand for Ben Jonson.

The first three lines read:

"This Figure that thou here seest put,  
It was for gentle Shakespeare cut:  
Wherein the Grauer had a strife."

The whole piece is so packed with various acrostics, anagrams, letter-counts and letter-sums, artificially produced,—all alluding to Francis Bacon, for whatever reason,—as to make a very long story. (See William S. Booth, work cited and others.) We will point out only this simple one, described by Dr. Speckman:

The second line begins with the words "It was", containing the same letters, you observe, as SUATJ or I, of example No. 1. "It was" transposed 5 places to the right must therefore also yield the letters OBCFA, which are merely an anagram of F BACO. So Dr. Speckman points out that if you now substitute F BACO for "It was", the two lines will contain the word-sequence "put F Baco for gentle Shakespeare." The entire lines would also make sense, that is:

"This Figure that thou here seest put,  
F Baco for gentle Shakespeare cut."



The very first word "This" taken alone, yields by transposing 5 places to the right and then 6 places to the left BNOA and NBCM or BACON BN M, BN being the initials of the last two lines; and capital M is emphasized curiously on p. 136 of Love's Labours lost, 1623 folio, 'I' maruel thy M. hath not eaten thee," etc. 136 is the simple Clock Count sum of BACON-SHAKESPEARE, Bacon being 33 and Shakespeare 103, (See The Silent Name, by A. M. von Blomberg and the Table and note on Alphabetic Numbers in this issue.)

These last facts of Dr. Speckman might not seem to permit sound cryptographic conclusions to be drawn from them; yet they are possible, for Ben Jonson was himself well versed in such arts, as was pointed out in American Baconiana, Febr., 1923, p. 25, and could easily have hidden something here alluding to his employer and friend Francis Bacon, for whom we know he had the highest possible regard.

Dr. Speckman also shows other cipher tricks in what Ben Jonson has said in his Discoveries about Shakespeare, and it is highly significant that while he (Jonson) mentions Shakespeare in connection with the players, he absolutely ignores him a few pages further on in the Catalog of writers, where he applies to *Bacon* (!) what he said in the great eulogy in the Shakespeare folio about his beloued The AVTHOR MR. WILLIAM SHAKESPEARE and what he hath left us, The "Soule of the age," and places *Bacon* upon the summit of excellence for his attainments in the English Language.

Only a few of Dr. Speckman's examples and these the least technical, have been selected here to illustrate his method of work, for which we cannot but express our admiration; harboring the hope that he will in the near future favor us with a personal contribution about more of it.

His excellent work has prompted the contribution of a note on the true AVTHOR to whom Ben Jonson's Eulogy in the 1623 Shakespeare folio, is in reality addressed, and which will be found on p. 124 in this issue.

G. J. P.

## A NOTE ON BEN JONSON'S EULOGY IN THE SHAKESPEARE FOLIO OF 1623

At a meeting of our Society during the past winter a brief review was read, entitled "Dr. H. A. W. Speckman's Recent Baconian Discoveries",\* and some examples of cryptographic devices were then mentioned, containing the letters S U A T or W A T S, which, if considered as cipher-letters, could be resolved according to the method of Trithemius, described by Dr. Speckman, into the two letter-groups C F B A — O R N M and F B A C — R N M O respectively, both of which by simple re-arrangement yield the name MR F BACON!

I would like to draw attention to the *fact*, that with like result this method may be applied to the title of Ben Jonson's great poem in the Shakespeare folio of 1623.

To the memory of my beloued,  
The AVTHOR  
MR. WILLIAM SHAKESPEARE:  
AND  
what he hath left vs.


 O draw no envy (Shakespeare) on thy name,  
Am I thus ample to thy Booke, and Fame:  
While I confesse thy writings to be such,  
As neither Man, nor Mule, can praise too much.  
Tis true, and all men's suffrage. But these verses  
were not the praises I meant unto thy praise:

Fig. IX.

In this title the initials of the words "The AVTHOR WILLIAM SHAKESPEARE" are T A W S, that is, again the same for our purpose as in S U A T, and in W A T S of the signature of the Letter to the Prince in Bacon's 1640 Advancement of Learning. Therefore, by transposing T A W S five to the right, and six to the left, according to Trithemius, we obtain for true decoded letters B F C A — N R O M, and by re-arranging them MR F BACON once more! The words "The AVTHOR" and "WILLIAM SHAKESPEARE" form a little self-centered group in two lines by themselves (see facsimile, Fig. IX.—Ed), beyond which extends the "MR." irregularly at the left, so that it might be considered to stand for MASTER, and used in re-composing the title as follows, and substituting therein the name deciphered from the initials T A W S:

\*Reprinted in this issue on pp 115 et seq.

To the memory of my beloued  
Master MR. F. BACON:  
AND  
what he hath left vs.

The same letters appear in the title also in other suggestive ways: we observe over the S of Shakespeare the letters AVT of "AVTHOR", and may read from the T of "AVTHOR" diagonally down toward the left, almost in a straight line T S A w, to "what" in the last line. This little word itself yields upon transposing five to the right C N F B, the consonants of F BACON. Even at the beginnings of the six opening lines of the poem one cannot help noting with interest the continued recurrence of the letters T W A s; and the same sequence T W A S runs from the ornamental T diagonally up on initials toward the right to the S of SHAKESPEARE!

The reader may draw his own conclusions.

GEORGE J. PFEIFFER.

---

## A CONFIRMATION OF THE BI-LITERAL CIPHER.

To the Editor of American Baconiana:

Your Society will doubtless see Cassell's Weekly for 5th May (this week). This contains a confirmation of the bi-literal cipher by Major Stevenson, head of the British War Department of deciphering, thus adding to the confirmation already given by General Cartier, head of the French War decipherers.

I regret, however, that Stevenson has not hesitated to be paltry in referring without study to the allegations of bribery made against the great Verulam! He has evidently not read Basil Montague's comments in the appendix to his edition of Bacon's works; nor has he, it would seem, seen Spedding's "Evenings with a Reviewer".

PARKER WOODWARD.

Nottingham, England.  
3rd. May, 1923.

## CORRESPONDENCE

## ELIHU VEDDER AND THE SHAKESPEARE MYSTERY

To the Editor of American Baconiana:

In a beautiful and fully illustrated volume of serious and witty verse, "DOUBT AND OTHER THINGS", by the great American artist ELIHU VEDDER, who died in Rome on January 29th at the age of eighty-seven, I was delighted to find the following little poem.

"DOUBT" came out just before Christmas, and reached the author in time to give him much satisfaction before his death.

Mr. Porter Sargent, who must be congratulated on bringing out so fine a book, kindly gave me permission to have these verses reprinted in American Baconiana.

A. M. VON BLOMBERG.

Boston, Mass., March 17th, 1923.

## THE BACON THEORY

by

ELIHU VEDDER

Of all the things that vex the mind,  
Of all the things that are not clear,  
I think I need but mention one,—  
Who was Shakespeare?

The greater we make out the man,  
The greater grows the mystery:  
Why should he wish to live and die  
In absolute obscurity?

But make that man a King incog.,  
Hidden worse than in a fog,—  
The atmosphere  
Begins to clear  
About Shakespeare.

## THE AUTHOR SHAKESPEARE NOT A PEASANT.

To the Editor of American Baconiana:

It is still the popular belief that the immortal "Shakespeare" was a peasant; but let me present another view.

Can any thinking person really believe, that a peasant from Stratford-on-Avon three hundred years ago wrote these words in *Hamlet* (Folio, 1623, Tragedies, p. 277, col. 2) :

....."by the  
Lord *Horatio*, these three yeares I haue taken note of it, The  
Age is growne so picked, that the toe of the Pesant comes so  
neere the heeles of our Courtier, hee galls his Kibe.".....

When it comes to ciphers, the general reader has heard rumors only of Donnelly's book, and stops there. So he misses the newly revealed history contained in the word cipher, discovered by Dr. Orville W. Owen, and in the bi-literal cipher, which his assistant Mrs. E. W. Gallup decoded, and which General Cartier of the French Military Cipher Service, reprinted in some recent numbers of the *Mercure de France*, and discussed technically at some length. That cipher Bacon had invented when he was in the English Diplomatic Service at Paris in his early youth.

Persons, who are inclined to waive aside this subject as of no consequence, will find a useful description of the psychology of such an attitude in Bacon's 26th essay "Of Seeming Wise", (4to., 1629, pp. 147, 148) :

....."Some, whatsoeuer is beyond their reach, will seeme to despise or make light of it, as Impertinent, or Curious; And so would haue their Ignorance seem Iudgement.".....  
"Such men in all Deliberations, finde ease to be of the Negative Side; and affect a Credit, to obiect and foretell Difficulties: For when propositions are denied, there is an End of them; But if they bee allowed, it requireth a New worke: which false Point of Wisdome, is the Bane of Businesse."

How much longer will the general reader let the toe of the peasant Shakspeare gall the kibe of Lord Bacon to the detriment of his own mind?

H. S. HOWARD.

Paris, France,

June 14th, 1923.

## A FACSIMILE PAGE OF THE NORTHUMBERLAND MANUSCRIPT

By the friendly help of Lady Durning-Lawrence, to whom we express our warm thanks for it, we are able to offer our readers the accompanying facsimile reprint of the outside front cover page of the famous Northumberland Manuscript, now preserved at Alnwick Castle, Northumberland, England. It was reproduced in its entirety in 1904 in a beautiful collotype facsimile edition with type transcripts, introduction and notes under the supervision of Frank J. Burgoyne, Esq., Librarian of the Lambeth Public Libraries, and published by Longmans, Green and Co.—This notable achievement was due to the aid and encouragement of the late Sir Edwin Durning-Lawrence, erstwhile President of the Bacon Society of England, and represents one of the many enlightened social services, for which he will be gratefully remembered. A copy of this valuable work was presented with like generosity by Lady Durning-Lawrence to the library of our Society early in the year.

The Northumberland Manuscript is of the Elizabethan time, having been probably written prior to 1597, and covers actually 45 sheets in folio, or 90 pages. It was discovered in 1867 by Mr. John Bruce in a mutilated condition, having been somewhat injured by fire, with miscellaneous papers in an old wooden box in Northumberland House, Charing Cross, London. The circumstances of its production and original ownership are not known, but the handwriting has been attributed with great probability to John Davies, of Hereford, a contemporary poet and teacher of penmanship, who was at one time employed in the Northumberland family, and was also one of Bacon's able pens,—to whom indeed Davies addressed in his "Scourge of Folly" the sonnet, which has been quoted in *American Baconiana*, February, 1923, p. 34, and is again referred to in the present number on p. 84.

The facsimile, which we have selected from several, shows the front cover page of the Manuscript. It has lost in the process of reproduction some of its finer lines, but its principal writings are for that reason easier to read. This page has a peculiar interest for the student of literary documents, because, besides systematically enumerating several of Bacon's compositions, partly contained on the following sheets, there appears strangely close to and even mingled with Bacon's name, that of William Shakespeare (thus), several times written out in full, besides many scribbled fragments of it, and the names of two Shakespeare plays: "Rychard the second" and "Rychard the third." The scribe seems to have practised a Shakespeare signature again and again. There occurs also a line (with only a trifling variation) from Shakespeare's *Lucrece* "revealing day through every cranny peepes", and the curious Latin word "honorificabilitudine", recalling the longer one in *Love's Labours lost*, folio Comedies, p. 136.

One is sorely tempted to draw seemingly obvious conclusions about a direct connection between this Manuscript and Bacon's literary workshop, and perhaps even himself; but it is proper to refrain.

There is a good article about this document in *Baconiana*, July, 1904, by G. C. Bompas, and a full discussion in T. Le Marchant Douse's "The Northumberland Manuscript" (London, 1904, Taylor & Francis).







## A NOTE ON THE SHAKESPEARE COPYRIGHT.

A correspondent in the Times Literary Supplement of December 11th, 1922, mentions that from 1709 to 1768 Jacob Tonson had alone the copyright in "Shakespeare."

Prior to an Act of Parliament in 1709, it was usual for booksellers to purchase from authors the perpetual copyright in their books, and to assign the same from hand to hand for valuable considerations. The correspondent referred to thought it interesting to know how Tonson came to hold the Shakespeare copyright. Having regard to the fact that subsequent to the editions of the 1623 Folio, Rowe, the poet laureate, was the first to publish (1709) a collected edition of Shakespeare with a "faked" life of the mythical author, it is reasonable to assume that Tonson acquired his right from the secret literary fraternity of the Rosicrosse, of which Rowe, in his preface, gives the 287 Sign of membership.

The Rosicrosse Society seem to have abandoned their secret labours at about the period of 1730-40, when they decided to erect the monument to Francis Bacon under his illusive cognomen of "Shakespeare" in Westminster Abbey. Bacon's royal parentage was at that date a state secret, known to Stephens, the Historiographer Royal, to Tenison, the Archbishop of Canterbury, to the Poet Laureate, to Dr. Richard Mead of the Royal Society, to Earl Burlington, to Alexander Pope, and other important Rosicrosse personages.

In view of the doubtful title to the Hanoverians and the pretensions of Charles Stuart, it was undesirable to disclose the Bacon parentage secret.

It is highly probable that Jacob Tonson knew it, as the old man is described by his biographer as full of matter; secret history, and wit at almost eighty years of age.

PARKER WOODWARD.

---

## THE SEA-COAST OF BOHEMIA.

*By Robert Grimshaw, Ph. D.*

At one of last winter's meetings of the Society a visitor criticised the author of the "Winter's Tale," (whoever he might be), for ignorance of geography in conveying the impression,—by alluding to the ship's touching the desert sands of Bohemia,—that that country had a sea-coast. To this I replied off-hand that I had been told by Privy Councillor Dr. Jindr Maly, in one of my many visits to the wonderful old city of Praha (which we miscall

Prague), that Bohemia once had not merely one, but even two sea-coasts,—one on the Adriatic, the other on the Baltic. At the time I was unable to give the critic reign and date; but will supply them now as a matter of general interest, quite apart from the question of the authorship of the Shakespeare dramas. I do so on the authority of Lutzow. (See "Bohemia" in "Everyman's Library", E. P. Dutton & Co., New York.)

Bretislav (Brzhetislav) I., "the restorer of Bohemia", successfully overran Silesia and subsequently the western districts of Poland; taking Cracow by storm, and taking Gnesen in 1039.

Bohemia, Moravia, Silesia and Poland were then under one ruler,—the Bohemian King. In 1041, however, Moravia and part of Silesia were lost to Bohemia.

But Ottokar II., (to us Odoacer), reigning from 1253 to 1278, was Duke of Upper and Lower Austria, Styria and Carinthia. He beat the heathen Prussians in 1255, and founded Koenigsberg, named from him as king. That city on the Frische Haff and the Bay of Bothnia, is practically on the Baltic Sea. The German princes offered him the German throne, but he declined, contributing to the election of Richard of Cornwall. In 1269 he became Duke of Carinthia, Carniola, Istria, part of Friulia and Pordenone, besides being overlord of several cities of Northern Italy, as Treviso, Feltre, Verona and others. Istria and Carniola are surely on the Adriatic, and the Italian cities mentioned are in Venetia,—a sea-coast province.

ROBERT GRIMSHAW.

(The incident referred to by Dr. Grimshaw aroused much interest among our members, and prompted a letter, received soon after by us from Sarka B. Hrbkova, Esq., Manager of the Czechoslovak Bureau in New York City. He confirms, of course, that the author of the *Winter's Tale* knew what he was about (better than his apologetic friends withal), when he selected the sea-coast of Bohemia in the Middle Ages for the second act of his romantic play; though it's been a heartless trap for many a pedant's nose. Mr. Hrbkova closes with a curious bit of historic lore, probably unknown to many of our readers.

"It was John of Luxemburg, father of the greatest of Czech rulers, Karel IV., who had as his motto "Ich Dien", (I serve.—Ja slouzim). The three plumes, one standing up straight in the center, with one inclined to the right, and another to the left on each side, were the symbol of Jan of Luxemburg; and when he fell in the battle of Crecy, Edward of England, discovering the body of the dead king, picked up his helmet with the three plumes, under which were the words "I serve"; and then and there adopted this symbol and the motto as the insignia of the house of Wales. Ever since then it has been the symbol of the Prince of Wales."—Ed.).

REPRINTS IN REDUCED FACSIMILE  
from  
Francis Bacon's IX Bookes  
of the Advancement and Proficiency of Learning  
Oxford, 1640

For the privilege and pleasure of being able to place before the general reader and the special student authentic facsimile reprints in reduced size of the portrait page, the title page and a number of important text pages (including the famous bi-literal cipher treatise) of Francis Bacon's rare work "Of the Advancement and Proficiency of Learning", printed at Oxford in 1640, and commonly referred to as *The 1640 Advancement of Learning*, we here give warm thanks to Mr. Charles Loughbridge of Denver, Colorado, one of our members, who kindly loaned the necessary metal plates. On the pages here following will be found the portrait of Bacon, engraved by William Marshall,—the remarkable title page with many curious features, deserving special study and explanation,—and 16½ pages of text, pp. 257-273, from the beginning of the sixth book. (Fig. XXXI, XXX, XII-XXVIII).

This sixth book is entirely given to a discussion of the Art of Tradition, Delivery, or Elocution, and treats successively of the Organ of Speech, the Method of Speech, and the Illustration of Speech; and, since it embodies the views of the acknowledged greatest master of the English language, its contents should be closely studied by all, who love and practise the Science and Art of Letters, even though it may prove at first, on account of the compact and antiquated style, and depth of matter, a rather thorny path.

Of particular interest at the present time are Bacon's remarks on writing "by a secret and private Alphabet, which men agree upon between themselves, which they call *Cyphers*", and also on Deciphering (pp. 264-271). He mentions a number of cipher methods, and treats with much detail of tables and specimens a particular invention of his youth at Paris, the famous bi-literal cipher, by which one may communicate privately *any matter by any means*, provided there is at least a two-fold difference in the means used to carry the cipher, which he designates by the letters a and b. Bacon illustrates this principle in a very rough way by examples, applying it to two kinds of alphabets (p. 267), mixed in use for expressing the ordinary letters of speech according to a key or code (p. 266); but evidently this method may be refined in numberless ways, which he carefully avoids pointing

out, and which have made it so extremely difficult to read the cipher writings he placed in many books of his time. That such and other concealed methods of expression used by the keenest intellect of that distant age should nevertheless have been after infinite labour discovered and mastered by Dr. Orville W. Owen, Mrs. Elizabeth Wells Gallup, and other happily capable and tireless investigators, with substantially correct results, as recently confirmed by the noted military cipher experts, General Cartier of France and Major Stevenson of England, is an achievement the magnitude of which persons, not qualified by their own severe studies and scientific work in this field, cannot possibly appreciate. Unskilled critics should not be hasty, therefore, but observe a discreet silence, until they have acquired sufficient knowledge of the elementary principles involved, and enough ability in the application of them to justify any expression of opinion. When that time arrives, they will have also discovered, like many so-called Baconians, things not dreamt of before in their philosophy, which will very radically change their views.

The "Cradle" of such knowledge, as Mr. Loughridge aptly terms it, so far as Bacon and *his* vast literary activities are concerned, lie undoubtedly in the sixth book of the Advancement of Bacon's scientific treatise on the art of speech for the interpretation of such poetical tales at some other time.

Our generous friend intends to demonstrate the usefulness of Learning, where he reveals, though with much reserve, his methods and views. 'T is like a little cock-boat, too, says Mr. Loughridge, in which the faithful student with propitious winds will presently come ashore out of the controversial Tempest on Prospero's peaceful, magic isle.



THE SIXTH BOOK OF  
FRANCIS LO. VERVLAM  
VICOUNT S<sup>t</sup> ALBAN.

OF THE  
DIGNITY AND ADVANCEMENT  
OF LEARNING.

To the KING.

CAP. I.

- I The Partition of the Art of Tradition into the Doctrine of the Organ of Speech. The Doctrine of the Method of Speech, And the Doctrine of the Illustration of Speech. § The Partition of the Doctrine of the Organ of Speech; into the Knowledge of the Notes of things; of Speaking; and of Writing; of which the two last constitute Grammar, and the Partitions thereof. §. The Partition of the Knowledge of the Notes of things; into Hieroglyphiques; And into Characters Reall. II. A second Partition of Grammar, into Literature; and Philosophicall. III. An Aggregation of Poësie, referring to Measure, unto the Knowledge of Speech. An Aggregation of the Knowledge of Cyphers to the Knowledge of Writing.



CERTAINLY any man may assume the liberty (*Excellent King*) if he beset humourd, to jest and laugh at himselfe, or his owne Projects. Who then knowes whether this worke of ours be not perchance a Transcript out of an Ancient Booke found amongst the Books of that famous Library of S<sup>t</sup> Vi-  
*Liv. 2. c. 7 des faicts & dits du bon Pantagru*  
vor, a Catalogue whereof M. Fra. Rabelais hath collected? For there a Book is found entitled FORMICARIUM ARTI-

um ; wee have indeed accumulated a litle heape of *small Duſt* ; and laid up many *Graines of Arts and Sciences* therein, whereto Ants may creepe, and there reſoſe a while, and ſo betake themſelves to new labours . Nay the wiſeſt of  
 Prov. 6. Kings ſends the ſlothfull , of what ranke or qualitie ſoever, unto the Ants ; and thoſe we define to be ſlothfull , whoſe only care is to live upon the maine ſtock, but not to improve it by ſowing the Ground of Sciences over againe, and reaping a new Harveſt.

I Now let us come unto the Art of Delivery, or of *Expreſſing*, and *Transferring* thoſe things which are *Invented* ; *Judged* ; and laid up in the *Memory* ; which, by a generall name , we will terme *Tradition*. This comprehendeth in it all Arts touching Words, & Speeches ; for though *Reason* be, as it were, the *Soule of Speech*, yet in the manner of handling, *Reason* and *Speech* ſhould be ſeparate, even as the *Soule* and the *Body* are . We will divide theſe *Traditive Sciences* into three Parts ; into the *Knowledge concerning the Organ of Speech* ; into the *Knowledge concerning the Method of Speech* ; and into the *Knowledge concerning the Illuſtration or Ornament of Speech*.

De Inter-pret. ¶ The *Knowledge concerning the Organ of Speech* generally receiv'd , which is alſo called *Grammer*, hath two Parts ; the one of *Speech* ; the other of *Writing* . For *Ariſtotle* ſaith well , *Words are the Images of Cogitations* ; *letters are the Images of words* ; we will aſſigne both to *Grammer*. But to derive the matter ſomewhat higher before we come to *Grammer*, and the parts thereof now ſet downe, we muſt ſpeake of the *Organ of Tradition* in generall . For there ſeemes to be other *Traditive Emanations* beſides *Words* and *Letters* . For this is certaine whatſoever may be diſtinguiſht into differences, ſufficient for number , to expreſſe the variety of *Notions* ( ſo thoſe differences be perceptible to ſenſe ) may be the *Convoy of the Cogitations* from man to man . For we ſee *Nations* of different *Language* to trade with one the other, well enough to ſerve their turne, by *Gestures*. Nay in the *Practice* of many, that have bin dumbe and deafe from their birth, and otherwiſe were ingenious , we have ſeen ſtrange *Dialogues* held between them, and their friends, who have

## OF LEARNING. LIB. VI.

259

learn'd their Gestures, Moreover it is now generally knowne that in in China, and the Provinces of the high Levant, there are at this day in use, certaine *Reall*, and not *Nominall Characters*; that is, such as expresse neither *Letters*, nor *Words*; but *Things*, and *Notions*: in so much that many Countries that understand not one an others Language, but consenting in such kind of *Characters* (which are more generally receiv'd amongst them) can communicate one with another by such *Figures* written; so as every Country can read and deliver in his owne native tongue, the meaning of any Book written with these *Characters*.

§ Notes therefore of things, which without the helpe and mediation of *Words* signifie *Things*, are of two sorts; <sup>DE NO-  
TIS RE-  
RVM.</sup> whereof the first sort is significant of *Congruitie*; the other *ad Placitum*. Of the former sort are *Hieroglyphiques* and *Gestures*; of the later are those which we call *Characters Reall*. The use of *Hieroglyphiques* is very ancient, and had in a kind of Veneration; especially amongst the *Ægyptians*, one of the most Ancient Nations: So that *Hieroglyphiques* seem to have bin a *first-borne writing*, and elder than the *Elements of Letters*; unlesse, it may be, the *Letters* of the *Ebrevs*. As for *Gestures* they are, as it were, *Transitory Hieroglyphiques*. For as words pronounced vanish, *writings* remaine; so *Hieroglyphiques* expressed by *Gestures*, are transient, but *Painted*, permanent. As when *Periander* being consulted with, how to preserve a Tyranny, bid the Messenger stand still, and be walking in a Garden, *reapt all the highest Flowers*; signifying the cutting of, and the keeping low of the Nobility; did as well make use of a *Hieroglyphique*, as if he had drawne the same upon Paper. This in the meane is plain, that *Hieroglyphiques* and *Gestures* ever have some similitude with the thing signified, and are kind of *Emblemes*; wherefore we have named them the *Notes of things from Congruitie*. But *Characters Reall* have nothing of Embleme in them; but are plainly dumbe and dead Figures, as the *Elements of Letters* are; and only devised *ad Placitum*, and confirmed by Custome, as by a tacite agreement. And it is manifest also that there must needs be

Herodot.  
Laert.

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

II Let us proceed to Grammer; this doth beare the office as it were, of an *Vsher* to other Sciences; a place not very honourable, yet very necessary, especially seeing that in our age Sciences are chiefly drawne from Learned Languages, and not from Mother tongues. Nor is the dignity thereof to be esteemed meane, seeing it supplies the place of an Antidote, against that *Malediction* of the Confusion of Tongues. Surely the Industry of man striveth to restore, and redintegrate himselfe in those Benedictions, which by his guilt he forfeited; and by all other Arts, armes and strengthens himselfe against that first generall Curse of the *Sterility of the earth, and the eating of his bread in the sweat of his browes*. But against that second Curse, which was the *Confusion of Tongues*, he calls in the assistance of Grammer. The use hereof in some Mother-tongues is indeed very small; in forraigne tongues more large; but most ample in such tongues, as have ceased to be vulgar, and are perpetuated only in Books.

§ We will divide Grammer into two sorts, whereof the one is *Literary*; the other *Philosophicall*. The one is meerly applied to Languages, that they may be more speedily learned; or more correctedly and purely spoken. The other in a sort doth minister, and is subservient to *Philosophie*. In this later part which is *Philosophicall*, we find that *Cæsar* writ Books *DE ANALOGIA*; and it is a question whether those Books handled this Philosophicall Grammer whereof we speake? Our opinion is that there was not any high and subtile mat-

(Suet. in Jul.

\*  
GRAMMA-  
TICA  
PHILOSOPHANS.



## OF LEARNING. LIB. VI.

261

ter in them, but only that they deliver'd Precepts of a pure and perfect speech, not depraved by popular Custome; nor corrupted and polluted by over-curious affectation; in which kind *Cæsar* excell'd. *Notwithstanding*, admonish't by such a worke, we have conceiv'd and comprehended in our mind, a kind of Grammer, that may diligently enquire, not the *Analogie of words one with another*, but the *Analogie between Words and Things*, or Reason; besides that *Interpretation of Nature*, which is subordinate to *Logique*. Truly Words are the *foot-steps of Reason*; and foot-steps doe give some indications of the Body; wherefore we will give some generall description of this. And first we doe not allow that curious inquiry which *Plato* an excellent man pur- In Craty  
sued, touching the *imposition and originall Etymology of names*. conceiving it, *as if words had not bin imposed at first, ad Placitum*; but were significantly derived and deduced from a certaine reason and intendment. Certainly an elegant and pliant speculation, which might be aptly fain'd and made square to the purpose; and by reason it seemeth to search the secrets of Antiquity, in some kind reverend. But yet sparingly mixt with truth, and without fruit. *But without* question that would be a most excellent kind of Grammer (as we suppose) if some man thoroughly instructed in many *Languages*, as well *Learned*, as *Mother-tongues*, should write a Treatise of the diverse Proprieties of *Languages*; shewing in what points every particular Language did excell; and in what points it was DEFICIENT. For so *Tongues* might be enricht and perfected by mutuall intertrafique one with another; and a most faire Image of speech (like the Venus of Apelles); and a goodly patterne for the true expression of the inward sense of the mind, might be drawne from every part which is excellent in every Language. And withall no slight Conjectures; but such as were well worth the observation, might be taken (which a man perchance would litle think) touching the naturall dispositions and customes of People, and Nations, even from their Languages. For I willingly give care to *Cicero* noting that the Grecians have not a word which may

De Orat.  
lib. 2.

expresse this Latine word, *ineptum*; because (saith he) *this vice was so familiar to the Grecians, that they did not so much as acknowledge themselves guilty thereof.* Certainly a Censure worthy a Roman gravity. And what may that inferre, that the Grecians used such a Liberty in composition of words, contrarywise the Romans were in this point severe? Surely a man may plainly collect that the Grecians were more fit to study Arts; the Romans to manage affaires of state. For distinctions of Arts, for most part, require composition of words; but matters and businesse, simple words. *But the Ebrewes so shunne Composition, that they make choice rather to straine a Metaphor too farre, than to bring in a Composition.* Nay they use so few words, and so unmingled, that a man may plainly perceive by their Tongue, that they were a Nazarite People, and separate from other Nations. *And is not that worthy observation (though it may serve to abate our high conceipt of our owne times) that Ancient Languages were more full of Declensions, Cases, Conjugations, Tenses, and the like; the moderne commonly destitute of these, doe loosely deliver themselves in many expressions by Prepositions, and auxiliary verbes.* Certainly a man may easily conjecture (however we may please our selves) that the wits of former times were farre more acure and subtile than ours are. There are an infinite number of observations of this kind which might make up a iust Volume. Wherefore it will not be amisse to distinguish *Grammer Philosophicall*, from *meere and literary Grammer*, and to set it downe as DEFICIENT. Vnto Grammer also belongs the consideration of all *Accidents* of words; such as are *Measure, Sound, Accent*; but those first infancies of simple Letters (as, with what Percussion of the Tongue, with what opening of the mouth; with what drawing of the lips, with what straining of the throat; the sound of every Particular Letter is to be made) belongs not unto Grammer; but is a Portion of the *knowledge of sounds*, to be handled *under sense and sensibility*. *Grammaticall sound*, whereof we speake, belongs only to sweetnesse & harshnesse of sounds, of which some are common; for there is no Tongue but in

some sort shunnes the too much overtune of concurrent Vowels, and the asperities of concurrent Consonants. There are other respective sounds which are pleasing, or unpleasing to the eare, according to the temper of diverse Nations. *The Greeke Tongue* is full of Diphthonges; the Latine is farre more sparing; the Spanish Tongue hates small sounding Letters, and presently changeth them into Letters of a middle tone; the Tongues derived from the Gothes delight in Aspirates; there are innumerable of this nature, but perchance these are more than enough.

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

----*Cæna Fercula nostra*

*Mallem Convivis quam placuisse Cocis.*

Mart. Ep. 9

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

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

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

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

§ *Wherefore let us come to CYPHARS*. Their kinds are many, as *Cyphars simple*; *Cyphars intermixt with Nulloes*, or non-significant Characters; *Cyphers of double Letters under one Character*; *Wheele-Cyphars*; *Kay-Cyphars*; *Cyphars of words*; *Others*. But the virtues of them whereby they are to be prefer'd are Three; *That they be ready, and not laborious to write*; *That they be sure, and lie not open to Deciphering*; *And lastly, if it*

be possible, that they may be managed without suspicion. For if Letters Missive fall into their hands, that have some command and authority over those that write; or over those to whom they were written; though the Cypher it selfe bee sure and impossible to be decypher'd, yet the matter is liable to examination and question; unlesse the Cypher be such, as may be voide of all suspicion, or may elude all examination. *As for the shifting off examination, there is ready prepared a new and profitable invention to this purpose; which, seeing it is easily procured, to what end should we report it, as Deficient.* The invention is this: That you have two sorts of *Alphabets*, one of true Letters, the other of *Non-significants*; and that you likewise fould up two Letters; one which may carrie the secret, another such as is probable the Writer might send, yet without perill. Now if the Messenger be strictly examined concerning the Cypher, let him present the *Alphabet* of *Non-significants* for true Letters, but the *Alphabet* of true Letters for *Non-significants*: by this Art the examiner falling upon the exterior Letter, and finding it probable, shall suspect nothing of the interior Letter. But that jealousies may be taken away, we will annexe an other invention, which in truth, we devised in our youth, when we were at *Paris*: and is a thing that yet seemeth to us not worthy to be lost. It containeth the highest degree of Cypher, which is to signifie *omnia per omnia*, yet so as the Writing infolding, may beare a quintuple proportion to the Writing infolded; no other condition or restriction whatsoever is required. It shall be performed thus: First let all the Letters of the *Alphabet*, by transposition, be resolved into two Letters onely; for the transposition of two Letters by five placings will be sufficient for 32. Differences, much more for 24. which is the number of the *Alphabet*. The example of such an *Alphabet* is on this wise.

*An Example of a Bi-literarie Alphabet.*

*A A B C D E F*  
*Aaaaa. aaaab. aaaba. aaabb. aabaa. aabab.*  
*G H I K L M*  
*aabba. aabbb. abaaa. abaab. ababa. ababb.*  
*N O P Q R S*  
*abbaa. abbab. abbba. abbbb. baaaa. ba aab.*  
*T V W X Y Z*  
*baaba. baabb. babaa. babab. babba. babbb.*

Neither is it a small matter these *Cypher-Characters* have, and may performe : For by this *Art* a way is opened, whereby a man may expresse and signifie the intentions of his minde, at any distance of place, by objects which may be presented to the eye, and accommodated to the eare : provided those objects be capable of a twofold difference onely ; as by Bells, by Trumpets, by Lights and Torches, by the report of Muskets, and any instruments of like nature. But to pursue our enterprise, when you addresse your selfe to write, resolve your inward-infolded Letter into this *Bi-literarie Alphabet*. Say the interior Letter be

*Fuge.**Example of Solution.*

*F. V. G. E.*  
*Aabab. baabb. aabba. aabaa.*

Together with this, you must have ready at hand a *Bi formed Alphabet*, which may represent all the *Letters* of the *Common Alphabet*, as well *Capitall Letters* as the *Smaller Characters* in a double forme, as may fit every mans occasion.

*An Example of a Bi-formed Alphabet.*

{ a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { A. A. a. a. B. B. b. b. C. C. c. c. D. D. d. d.  
 { a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { E. E. e. e. F. F. f. f. G. G. g. g. H. H. h. h.  
 { a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { I. I. i. i. K. K. k. k. L. L. l. l. M. M. m. m.  
 { a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { N. N. n. n. O. O. o. o. P. P. p. p. Q. Q. q. q. R.  
 { b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { R. R. r. r. S. S. s. s. T. T. t. t. V. V. v. v. u. u.  
 { a. b. a. b. a. b. a. b. a. b. a. b. a. b.  
 { W. W. w. w. X. X. x. x. Y. Y. y. y. Z. Z. z. z.

Now to the interiour letter, which is Biliterate, you shall fit a biformed exterior letter, which shall answer the other, letter for letter, and afterwards set it downe. Let the exterior example be,

*Manere te volo, donec venero.*

*An Example of Accommodation.*

*F V G F*  
*a a b a b b a a b b a a b b a a b a a*  
*Manere te volo donec venero*

We have annex likewise a more ample example of the cypher of writing *omnia per omnia* : An interiour letter, which to expresse, we have made choice of a Spartan letter sent once in a *Scytale* or round cypher'd staffe.

*Perditæ Rer. Mindarus cecidit. Milites*  
*esurunt. Neque hinc nos extricare neque*  
*hic diutius manere possumus.*

An exterior letter, taken out of the first Epistle of *Cicero*, wherein a Spartan Letter is involved.

*Ego*



*Ego omni officio, ac potius pietate erga te  
 cæteris satisfacio omnibus: Mihi ipse nun-  
 quam satisfacio. Tanta est enim magni-  
 tudo tuorum erga me meritorum, ut quoni-  
 am tu, nisi perfectare, de me non congrues-  
 si; ego, quia non idem in tuâ causâ efficio,  
 vitam mihi esse acerbam putem. In cau-  
 sâ hæc sunt: Ammonius Regis legatus  
 aperte pecuniâ nos oppugnat. Res agitur  
 per eosdem creditores, per quos, cum tu ado-  
 ras, agebatur. Regis causâ, si qui sunt,  
 qui desunt, qui pauci sunt, omnes ad Pompe-  
 ium rem deferri volunt. Senatus Reli-  
 gionis calumniam, non religionem, sed ma-  
 lenolentiam, et illius Regiæ largitionis  
 invidiâ comprobat. &c.*

*The knowledge of Cyphering, hath drawne on with it a knowledge relative unto it, which is the knowledge of Discyphering, of of Discreting Cyphers, though a man were utterly ignorant of the Alphabet of the Cypher, and the Capitulations of secrecy past between the Parties. Certainly it is an Art which requires great paines and a good witt and is (as the other was) consecrate to the Counsels of Princes : yet notwithstanding by diligent prevision it may be made unprofitable, though, as things are, it be of great use. For if good and faithfull Cyphers were invented & practised, many of them would delude and forestall all the Cunning of the Decypherer, which yet are very apt and easie to be read or written : but the rawnesse and unskilfulnesse of Secretaries, and Clarks in the Courts of Princes, is such, that many times the greatest matters are Committed to futile and weake Cyphers. But it may be, that in the enumeration, and, as it were, taxation of Arts, some may thinke that we goe about to make a great Muster-rowle of Sciences, that the multiplication of them may be more admired; when their number perchance may be displayed, but their forces in so short a Treatise can hardly be tried. But for our parts wee doe faithfully pursue our purpose, and in making this Globe of Sciences, we would not omitt the lesser and remoter Ilands. Neither have we (in our opinion) touched these Arts perfunctorily, though cursorily; but with a piercing stile extracted the marrow and pith of them out of a masse of matter. The judgement hereof we referre to those who are most able to judge of these Arts. For seeing it is the fashion of many who would be thought to know much, that every were making ostentation of words and outward termes of Arts, they become a wonder to the ignorant, but a derision to those that are Masters of those Arts : we hope that our Labours shall have a contrarie successe, which is, that they may arrest the judgment of every one who is best vers'd in every particular Art; and be undervalued by the rest. As for those Arts which may seeme to bee of inferior ranke and order, if any man thinke wee attribute too much unto them; Let him looke about him and hee shall see that there bee many of speciall note and great account in*

## OF LEARNING. LIB. VI.


271

their owne Countrie, who when they come to the chiefe City or seat of the Estate, are but of mean ranke and scarcely regarded : so it is no marvaile if these sleighter *Arts*, placed by the Principall and supreme *Sciences*, seeme pettie things ; yet to those that have chosen to spend their labours and studies in them, they seeme great and excellent matters. And thus much of the *Organ of Speech*.



## CAP. II.

1. The Doctrine touching the *Method of Speech* is assigned a substantiall and principall part of *Traditive knowledge* : It is entitled, *The wisdom of Deliverie*.
2. The divers kinds of *Methods* are enumerated : their *Profits* and *Disprofits* are annexed.
3. The parts of *Method* two.

L.  *Et us now come to the doctrine concerning the Method of Speech: This hath bin handled as a part of Logick, so it hath found a place in Rhetoricke by the name of Disposition. But the placing of it as a part of the Train of other Arts, hath bin the cause that many things which referre unto it, and are usefull to be knowne, are pretermis'd : wherefore we thought good, to constitute a substantiall and principall Doctrine touching Method, which by a generall name we call the wisdom of Tradition. The kinds of Method, seeing they are divers, we will rather reckon them up, then divide them. But for one onely Method, and continued Dichotomies we neede not speake much of them ; for it was a little Cloude of knowledge which was soon disperfed. Certainly a triviall invention, and an infinite prejudice to Sciences ; for these Dichotomists, when they would wrest all things to the Lawes of their Method, and whatsoever doth not aptly fall within those Dichotomies they would either omitt or bow contrarie to their naturall inclination ; they bring it so to passe, that the Kernels and Graines of Sciences leape out, and they claspe and*

*inclose onely the drie and emptie huskes : So this kinde of Method brings forth fruitlesse Compend: , destroyes the substance of Sciences.*

II. Wherefore let the first difference of *Method* be set downe, to be either *Magistrall* or *Initiative* : neither do wee so understand the word *Initiative* , as if *this* should lay the ground-worke , the other raise the perfect building of *Sciences* ; but in a farre different sense , (borrowing the word from sacred Ceremonies ) wee call that *Initiative Method* , which discloseth and unvailes the Mysteries of Knowledges : For *Magistrall* teacheth , *Initiative* insinuateth : *Magistrall* requires our beliefe to what is delivered , but *Initiative* that it may rather be submitted to examination. The one delivers popular *Sciences* fit for Learners ; the other *Sciences* as to the *Somes of Science* : In summe , the one is referred to the use of *Sciences* as they now are ; the other to their continuation , and further propagation. The latter of these , seemes to bee a deserted and an inclosed path. For Knowledges are now delivered , as if both Teacher and Scholler sought to lay claime to errour , as upon contract. For hee that teacheth , teacheth in such a manner as may best bee beleaved , not as may bee best examined : and hee that learneth , desires rather present satisfaction , then to expect a just and stayed enquirie ; and rather not to doubt , then not to erre : So as both the Master , out of a desire of glorie , is watchfull , that hee betray not the weaknesse of his knowledge ; and the Scholler , out of an averse disposition to labour , will not try his owne strength. But Knowledge , which is delivered as a thread to bee spunne on , ought to bee intimated (if it were possible) into the minde of another , in the same method wherein it was at first invented. And surely this may bee done in knowledge acquired by *Induction* : But in this same anticipated and prevented knowledge , which wee use , a man cannot easily say by what course of study hee came to the knowledge hee hath obtained. But yet certainly more or lesse a man may revisite his owne Knowledge , and measure over againe the foot-

†  
TRADITIO  
LAMPADIS,  
SIVE ME-  
THODUS  
AD FILIOS.]

footsteps of his *Knowledge*, and of his consent; and by this meanes so transplant *Science* into the mind of another, as it grew in his owne. For it is in *Arts*, as it is in *Plants*; if you meane to use the *Plant*, it is no matter for the *Roots*; but if you would remove into another soyle, than it is more assured to rest upon roots than slips. So the *Delivery* of *Knowledge*, as it is now used, doth present unto us faire *Bodies* indeed of *Sciences*, but without the *Roots*; good, doubtlesse for the *Carpenter*, but not for the *Planter*. But if you will have *Sciences* grow, you need not be so sollicitous for the *Bodies*; apply all your care that the *Roots* may be taken up sound, and entire, with some litle earth cleaving to them. Of which kind of *Delivery*, the *Method* of the *Mathematiques* in that subje&t, hath some shadow, but generally I see it neither put in ure, nor put in *Inquisition*; and therefore number it amongst *DEFICIENTS*; and we will call it *Traditionem Lampadii*, the *Delivery* of the *Lampe*, or the *Method* bequeathed to the *sonnes* of *Sapience*.

Fig. XXVIII.

*Prof.* 'Tis time  
I should informe thee farther: Lend thy hand  
And plucke my Magick garment from me: So,  
Lye there my Art: wipe thou thine eyes, haue comfort,  
The direfull spectacle of the wracke which touch'd  
The very vertue of compassion in thee:  
I haue with such prouision in mine Art  
So safely ordered, that there is no foule  
No not so much perdition as an hayre  
Betid to any creature in the vessell  
Which thou heardst cry, which thou saw'st sinke: Sit  
For thou must now know farther. [downe,  
*Mira.* You haue often  
Begun to tell me what I am, but stopt  
And left me to a bootelesse *Inquisition*,  
Concluding, stay: not yet.  
*Prof.* The howr's now come  
The very minute byds thee ope thine eare,  
Obey, and be attentiu.

Fig. XXIX





## A TABLE OF ALPHABETIC NUMBERS

(See Remarks on Opposite Page)

	Long, Clock, or Cabala Count. (Gematria)	Short, or Cross Sum Count.	Kay or Kaye Count.	Reverse Clock, Cabala, or Seal Count.	
A	1	1	27	24	A
B	2	2	28	23	B
C	3	3	29	22	C
D	4	4	30	21	D
E	5	5	31	20	E
F	6	6	32	19	F
G	7	7	33	18	G
H	8	8	34	17	H
IJ	9	9	35	16	IJ
K	10	1	10	15	K
L	11	2	11	14	L
M	12	3	12	13	M
N	13	4	13	12	N
O	14	5	14	11	O
P	15	6	15	10	P
Q	16	7	16	9	Q
R	17	8	17	8	R
S	18	9	18	7	S
T	19	10, or 1	19	6	T
UV	20	2	20	5	UV
W	21	3	21	4	W
X	22	4	22	3	X
Y	23	5	23	2	Y
Z	24	6	24	1	Z
&			25		&
E			26		E

## EXAMPLES

Long, Llock, or Simple Cabala Count.—Gematria.

FRANCIS = 67. BACON = 33. FRANCIS BACON = 100.  
 F. BACON = 39. F-6, B-2 FR. BACON = 56. F. BACONO = 53.  
 HANG-HOG = 58. VV. S. = 58. Peace = 29. Hail = 29.  
 FREE = 33. S O W = 53. TUDOR = 74. FRANCIS TUDOR  
 = 141. B-2, I-9 SHAKESPEARE = 103. W. SHAKESPEARE  
 = 124. WILLIAM SHAKESPEARE = 177. BACON-SHAKESPEARE  
 = 136. BACON-W. SHAKESPEARE = 157. FRA  
 ROSICROSSE = 157. HONORIFICABILITUDINITATIBUS =  
 287. BEN JONSON = 101. IZ. WA = 55. Prince = 62.

Short, or Cross Sum Count.—

FRANCIS = 40. BACON = 15. FRANCIS BACON = 55.  
 F. BACO = 17. FR. BACON = 29. TUDOR = 29.\* SHAKE-  
 SPEARE = 58. SHAKSPEARE = 53. WILLIAM SHAKE-  
 SPEARE = 87. BACON-SHAKESPEARE = 73.

\* T, taken as 10



# NOTE ON ALPHABETICAL NUMBERS, THEIR SUMS AND USES

(See Table on Opposite Page)

The accompanying table gives the 24 letter alphabet of Bacon's time (see *THE ENGLISH GRAMMAR MADE BY BEN. JOHNSON.*, 1640, p. 35) and the numbers equivalent to the letters, according to four different systems of counting, named in the titles. Groups of letters, as in words, are represented consequently by the sums of their numbers in any one system of counting; thus the alphabetic sum for **BACON** by the Simple, Clock or Cabala count, where **B=2, A=1, C=3, O=14, N=13** is **33**,—a number very generally used in cryptographic allusions to Bacon, whether by himself or others. The same number represents the word **FREE** by the same kind of count. But **BACON** by the Kay count, where **B=28, A=27, C=29, O=14, N=13**, is equal to 111; and **F. BACON** by the Reverse Clock or Seal count is also by a happy coincidence equal to 111; and the letters **VVILL** (standing for the word **WILL**, **W** being literally double **V** or **U**), taken as Roman numerals **V=5, V=5, I=1, L=50, L=50**, also yield the sum 111. From these facts it is evident that the words **Free-Will**, standing as shown for the numbers **33-111**, could be readily used as a secret mark of reference for **Bacon**—or strictly **Bacon—Bacon** or **Bacon—F. Bacon**. Bearing all this in mind, and much more to the same effect could be cited, it is remarkable that Bacon refers to **Free-Will** (thus) in the beginning of his first essay "Of Truth" (1629-4to); that in Sir John Davies' highly artificial acrostic Hymn XVI to *Astraea*, (quoted in this magazine, p. 48) we find a reference to "**Royal Free Will**" with allusive context, which, viewed cryptographically, might well mean **Royal Bacon—Bacon**; that the final couplet of Prospero's Epilogue in *The Tempest*, making an appeal to be set free, should end with the word "**free**"

## Kay or Kaye Count.

FRANCIS = 171. BACON = 111. FRANCIS BACON = 282.  
F. BACON = 143. TUDOR = 100. FRANCIS TUDOR = 271.  
SHAKESPEARE = 259. WILLIAM SHAKESPEARE = 411.  
BACON-SHAKESPEARE = 370. FRA ROSICROSSE = 287.  
(VVILL, as Roman numbers = 111).

## Reverse Clock, Cabala, or Seal Count.

FRANCIS = 108. BACON = 92. FRANCIS BACON = 200.  
F. BACON = 111. TUDOR = 51. FRANCIS TUDOR = 159.  
SHAKESPEARE = 172. WILLIAM SHAKESPEARE = 273.  
BACON—SHAKESPEARE = 264. F. BACON—W. SHAKESPEARE = 287.

(= **33—Bacon**, Clock Count), and that the Shakespeare sonnet 111 carries, like the Epilogue mentioned, an acrostic **Francis Bacon** signature, while sonnet **136** contains a very ingenious riddle about the word **Will**, the solution of which, discovered by Mrs. Fuller of Boston, (given on p. 101 of this magazine), again refers to **Bacon**.

Since **136** is the alphabetic sum by Simple Clock Count for **BACON-SHAKESPEARE**, that number there serves both to hint and confirm a hidden device connecting those two names. There is clear method in this playful mathematical madness, for in *Loves Labour's lost* on p. **136** of the Comedies in the 1623 Shakespeare folio, there is a whole string of riddles with Bacon solutions. On text-line **33** (= **Bacon**, Clock Count) occurs one of them:

"What is **AB** speld backward with the horne on his head?"

In the same page and column we find the fantastic word: "honorificabilitudinitatibus," the alphabetic sum of which by Simple Clock Count is **287**; which is also the sum for **F. BACON—W. SHAKESPEARE**, by the Reverse Clock or Cabala Count; and that number, said to be *par excellence* Francis Bacon's great cipher seal, is again the sum by the Kay Count for **FRA ROSICROSSE**. (See *SECRET SHAKESPEAREAN SEALS* by *FRATRES ROSEAE CRUCIS*, Nottingham, 1916, and the article "NUMBER 287" by Parker Woodward and Wm. E. Clifton in *BACONIANA*, October, 1913), and the number of actual single counted letters in the little poem "To the Reader," a masterpiece of cryptography, facing "this Figure, that thou here seest put," "for gentle Shakespeare" (God save the mark!) in the 1623 folio.

**157** is the sum by Simple Clock Count for **FRA ROSICROSSE**, the sum for **BACON-W SHAKESPEARE** by the same count is **157**, and the same number of letters is found in the garbled inscription from *The Tempest* on the Shakespeare monument in Westminster Abbey,—another secret Shakespearean Seal! Let those, who have thinking eyes, think!

The exactness of these interrelations between letters and numbers can be easily verified; *that* is the essential virtue of this concealed method of expression, a branch, we believe, of that "Method of the Mathematiques," which Bacon calls (*Advancement of Learning*, 1640, p. 273,—see facsimile in *American Baconiana*, this issue, p. 149) "the Delivery of the Lampe, or the Method bequeathed to the sonnes of Sapience."

These few examples will suffice to demonstrate the practical uses for conveying knowledge to which the adjoining table may be put. A lengthy special paper on this subject will probably appear in our next number.

We take great pleasure in acknowledging receipt of the following volumes, which constitute welcome additions to our rapidly growing library:

**THE CRYPTOGRAPHY OF SHAKESPEARE.** Walter Conrad Arensberg. Presented by the author.

**THE SECRET GRAVE OF FRANCIS BACON AT LICHFIELD.** Presented by the same author.

**SHAKESPEARE'S SECRET MESSAGES.** George Rewcastle. Presented by the author.

And also the following from our loyal friend and member, Mrs. Nannie O. S. Dodge, of Denver, Colorado, on June 15th, 1923.

**THE WORKS OF FRANCIS BACON, BARON OF VERULAM, VISCOUNT ST. ALBAN, AND LORD HIGH CHANCELLOR OF ENGLAND. IN TEN VOLUMES. LONDON, 1819.** (No Editor or Sponsors mentioned. Printed for divers booksellers.)

**EVENINGS WITH A REVIEWER; OR, MACAULAY AND BACON. BY JAMES SPEDDING. WITH A PREFATORY NOTICE BY G. S. VENABLES. IN TWO VOLUMES. BOSTON, 1882.** Houghton, Mifflin and Company.

**THE ANATOMY OF MELANCHOLY, WHAT IT IS, . . . etc. BY DEMOCRITUS JUNIOR, etc. NEW EDITION, CORRECTED. IN TWO VOLUMES. LONDON, 1837.** GILBERT AND RIVINGTON, Printers.

**THE HISTORY OF ENGLAND, FROM THE EARLIEST TIMES TO THE DEATH OF GEORGE II. BY DR. GOLDSMITH . . . with A CONTINUATION . . . TO THE PEACE OF AMIENS, IN 1802. BY THE REV. MANLEY WOOD, A. M. IN TWO VOLUMES. BOSTON, 1814, PUBLISHED BY CHESTER STEBBINS.**

**PLAYS OF MR. WILLIAM SHAKESPEARE AS RE-WITTEN OR RE-ARRANGED BY HIS SUCCESSORS OF THE RESTORATION PERIOD.**

The Bankside-Restoration Shakespeare. EDITED BY APPLETON MORGAN AND WILLIS VICKERY. Published by The Shakespeare Society of New York, 250 sets only on subscription.

**THE LIFE OF TIMON OF ATHENS** (of set No. 171). Signed by Appleton Morgan. New York, 1907. Introd. by W. Vickery.

**HAMLET AND THE UR-HAMLET.** Unsigned and unnumbered. New York, 1908. Introduction by Appleton Morgan.

**THE TEMPEST.** Introduction by Frederick W. Kilbourne. Unsigned and unnumbered. New York, 1908.

**ANTHONY AND CLEOPATRA** (set No. 28). Signed by Appleton Morgan. Introduction by Francis A. Smith. New York, 1908.

**FRANCIS BACON AND HIS SHAKESPEARE.** BY THERON S. E. DIXON. Chicago, 1895. The Sargent Publishing Company.

**Bacon and Shakespeare Parallelisms.** By Edwin Reed, Boston, 1902. Charles E. Goodspeed.

**SHAKESPEARE, BACON AND THE GREAT UNKNOWN.** BY ANDREW LANG. LONDON, 1912. Longmans, Green & Co.

- THE MORTAL MOON; OR, BACON AND HIS MASKS. THE DEFOE PERIOD UNMASKED. By J. E. Roe. New York, 1891. BURR PRINTING HOUSE.
- THE AUTHORSHIP OF SHAKESPEARE. BY NATHANIEL HOLMES. NEW YORK, 1867. Hurd and Houghton.
- THE VINDICATORS OF SHAKESPEARE. A REPLY TO CRITICS, etc. BY G. G. GREENWOOD, M. P. SEETING AND CO. No date. (1909?).
- The Keys for Deciphering the Greatest Work of Sir Francis Bacon, Baron of Verulam, Viscount St. Alban. Riverbank Laboratories, Geneva, Illinois. Copyright, GEORGE FABIAN, 1916.
- Francis Bacon und seine Quellen. Dr. Emil Wolff-Von der philosophischen Fakultät (I. Sektion) der Universität München gekrönte Preisschrift. BERLIN, 1910. Emil Felber.
- CONCERNING THE BI-LITERAL CYPHER OF FRANCIS BACON DISCOVERED IN HIS WORKS BY ELIZABETH WELLS GALLUP. PROS AND CONS OF THE CONTROVERSY. Detroit, 1899. Howard Publishing Co.
- THE MYSTERY OF HAMLET... BY EDWARD P. VINING. Philadelphia, 1881. J. B. LIPPINCOTT CO.
- "SHAKESPEARE" IDENTIFIED IN EDWARD DE VERE THE SEVENTEENTH EARL OF OXFORD. By J. THOMAS LOONEY. NEW YORK, 1920. Fred A. Stokes Co.
- A SMALLER HISTORY OF ENGLISH AND AMERICAN LITERATURE. Edited by WILLIAM SMITH AND HENRY SMITH AND HENRY T. TUCKERMAN. NEW YORK, 1870. Sheldon and Co.

These volumes are all honored with the bookplate of Mrs. Dodge, and represent about one-third of her Baconian Library. The other two-thirds will come to the Bacon Society by will when the dear lady shall have passed to that land where all secrets are made plain and God's great cryptogram of the Universe is finally solved. May long and happy years intervene ere that time comes. Meanwhile, to Mrs. Dodge, Mr. Arensberg and Mr. Rewcastle, we may say from the bottom of the heart—thanks—thanks—and ever thanks.

## BOOKS OLD AND NEW

### Second Series

- SHAKESPEARE, WILLIAM. THE WORKS OF. In reduced facsimile from the first folio edition of 1623. New York, 1906. Funk & Wagnalls.
- BACONIANA. The Magazine published by the Bacon Society of Great Britain.
- Wilkins, John. Bishop of Winchester. MERCURY, OR THE SWIFT AND SECRET MESSENGER. London, 1641, and later editions. (A famous, but rare little work on cipher-writing.)
- Rossetti, Gabriele. DISQUISITIONS OF THE ANTIPAPAL SPIRIT WHICH PRODUCED THE REFORMATION; its Secret Influence on the Literature of Europe in general and of

- Italy in particular. Translated from the Italian by Miss Caroline Ward. 2 Vols. London, 1834. (Valuable for study.)
- Smith, William Henry. **BACON AND SHAKESPEARE.** An Inquiry touching Players, Playhouses, and Play-writers in the days of Elizabeth. With abstract of a MS. respecting Bacon's friend, Tobie Matthew. London, 1857. (An excellent little work, with a letter to Nathaniel Hawthorne, and the latter's reply.)
- Wheatley, H. B. **OF ANAGRAMS,** A Monograph treating of their History from the earliest Ages to the present Time; etc., with numerous specimens of macaronic poetry, shaped verses, echo verses, mottoes, alliterations, and acrostics. A classic little work by an expert.
- Hulme, F. Edward. **CRYPTOGRAPHY,** or The History, Principles, and Practice of Cipher-writing. London, . Ward, Locke and Co.
- Bayley, Harold. **A NEW LIGHT ON THE RENAISSANCE.** London. J. M. Dent & Co.
- Author of "Alchemy and the Alchemists", (Ethan Allen Hitchcock). **REMARKS ON THE SONNETS OF SHAKESPEARE,** with the Sonnets. New York, 1865. John Miller.
- Author **SPENSER'S POEM,** entitled **COLIN CLOUTS COME HOME AGAINE,** explained, with Remarks on the Amoretti Sonnets. New York, 1865. John Miller.
- Morgan, Appleton. **THE SHAKESPEAREAN MYTH,** William Shakespeare and Circumstantial Evidence. Cincinnati, 1886. Robert Clarke & Co.
- Potts, Mrs. Henry (Constance M.). **FRANCIS BACON AND HIS SECRET SOCIETY.** Chicago, 1891. F. J. Schulte & Co.
- Potts, Mrs. Henry. **OBITER DICTA OF BACON AND SHAKESPEARE** on Mind, Manners, Morals. London, . Robert Banks & Son.
- Wigston, W. F. C. **HERMES STELLA OR NOTES AND JOTTINGS UPON THE BACON CIPHER.** London, 1890. G. Redway.
- FRANCIS BACON, POET, PROPHET, PHILOSOPHER** versus **PHANTOM CAPTAIN SHAKESPEARE, THE ROSICRUCIAN MASK.** London, 1891. Kegan Paul, Trench, Truebner & Co.
- BACON, SHAKESPEARE AND THE ROSICRUCIANS.** London, .
- THE COLUMBUS OF LITERATURE,** or Bacon's New World of Sciences. Chicago, 1892. F. J. Shulte & Co.
- Roe, J. E. **THE MORTAL MOON; OR BACON AND HIS MASKS.** The Defoe Period Unmasked. New York, 1891. Burr Publ. Co.
- Roe, J. E. **SIR FRANCIS BACON'S OWN STORY.** Rochester N. Y., 1918. The Du Bois Press.
- Gallup, Mrs. Elizabeth Wells. **THE BI-LITERAL CYPHER OF SIR FRANCIS BACON,** Discovered in his Works, and Deciphered by. Detroit, Mich., 1889. Howard Publishing Co.—2d Ed., 1900.—3d Ed., 1901.
- Gallup, Mrs. Elizabeth Wells. **CONCERNING THE BI-LITERAL CYPHER OF FRANCIS BACON,** etc., **PROS AND CONS OF THE CONTROVERSY.** Detroit, Mich. Howard Publ. Co.

- Owen, M. D., Orville Ward. **SIR FRANCIS BACON'S CIPHER STORY**, Discovered and Deciphered by. Vol. I. (4th Ed.), Detroit, Mich., 1893. Howard Publ. Co. Vol. II. ditto, 1894, do. Also later volumes issued.
- Owen, M. D., Orville Ward. **A CELEBRATED CASE, BACON vs. SHAKESPEARE**, In the Court of "The Arena". Detroit, Mich., 1893. Howard Publ. Co.
- Dixon, Theron S. E. **FRANCIS BACON AND HIS SHAKESPEARE**. Chicago, 1895. Sargent Publ. Co.
- Dixon, William Hepworth. **PERSONAL HISTORY OF LORD BACON**, from Unpublished Papers. Boston, 1861.
- Edwards, William H., **SHAKESPER NOT SHAKESPEARE**, With Portraits and fac-similes. Cincinnati, 1900. The Robert Clarke Co.
- Bormann, Edwin. **DER SHAKESPEARE-DICHTER**, Wer wars? und Wie sah er aus? (The Shakespeare-Poet, Who was he? and How did he look?) With 40 Portrait Plates and 4 Text-pictures. Leipzig, 1902. Edwin Bormann's Selbstverlag.
- Holzer, Prof. Gustav. **SHAKESPEARE'S TEMPEST IN BACONIAN LIGHT**. Heidelberg, 1904.
- Begley, Rev. Walter. **BACON'S NOVA RESUSCITATIO**, or The Unveiling of his Concealed Works and Travels. 3 Vols. London, 1905. Gay and Bird. (Author of the very erudite literary curiosities, entitled: **BIBLIA CABALISTICA**, or The Cabalistic Bible, London, 1903, and **BIBLIA ANAGRAMMATICA**, or The Anagrammatic Bible, London, 1904.—Both with instructive remarks about certain artificial letter-devices, and numerous extraordinary specimens of them.)
- Booth, William Stone. **THE HIDDEN SIGNATURES OF FRANCESCO COLONNA AND FRANCIS BACON**. A Comparison of their Methods. Boston, 1910. W. A. Butterfield.
- Fest, Dr. Joseph. **Hie, Bacon!** Munich, 1911.
- Bayley, Harold. **THE SHAKESPEARE SYMPHONY**. An Introduction to the Ethics of the Elizabethan Drama. London, Chapman & Hall.
- Kniepf, Albert. **DAS SHAKESPEARE-IDOL FRANCISBACONS** (With new Illustrations and Fac-similes.) Hamburg, 1914. Hephaestos-Verlag.
- Blomberg, A. M. von. **BACON-SHAKESPEARE**. Der Wahrheit die Ehre. (To the Truth be the Honor.) Karlsruhe and Leipzig.
- Sutton, S. J.—Rev. William A. **THE SHAKESPEARE ENIGMA**. Dublin, Sealy, Bryers & Walker, Dublin.
- Riverbank Laboratories. **THE KEYS FOR DECIPHERING THE GREATEST WORK OF SIR FRANCIS BACON**, Baron of Verulam, Viscount St. Alban. Geneva, Illinois, 1916.
- Harman, C. B.—Edward George. **EDMUND SPENSER AND THE IMPERSONATIONS OF FRANCIS BACON**. London, 1914. Constable & Co.
- Lefranc, Abel. **SOUS LE MASQUE DE WILLIAM SHAKESPEARE**, William Stanley sixieme comte de Derby. Paris, 1919.
- Grimshaw, W. H. M. **DROESHOUT'S FRONTISPIECE, 1623, AND THE VERSES "TO THE READER"** in the First Folio of Shakespeare, With a Note on 46th Psalm.—Privately Printed. Easry, Kent, 1919.

Arensberg, Walter Conrad. **THE CRYPTOGRAPHY OF SHAKESPEARE.** Part I. Los Angeles, 1922. Howard Bowen.

**THE SECRET GRAVE OF FRANCIS BACON AT LICH-FIELD.** San Francisco, 1923. John Howell. Illustrated by Photographs.

Rewcastle, George. **SHAKESPEARE'S SECRET MESSAGES.** Pamphlet, pp. 16.—1923. Marshall Brothers, Ltd., London.

## THE THOMAS MORE MSS.

Lately the papers and magazines have been filled with articles and comments on the so-called "new" Shakespeare find. As a matter of fact this MSS. was first discovered in 1871—over fifty years ago and now brought out again to counteract the wave of Baconianism which is sweeping over the world of letters.

The LITERARY DIGEST, as we go to press, brings out an article entitled "The Baconian Theory in Danger", and the process of reasoning in this article is most interesting.

The DIGEST takes the position that if Shakspeare wrote the few lines in question, it shows that he was not an illiterate, and therefore wrote the Plays. In other words, the inference is plain that in the opinion of the Digest the test of literacy is all that is required to determine the authorship of Shakespeare! Verily this process of reasoning is past finding out! The question of the Actor's illiteracy represents but a small fraction of one per cent. of the Baconian case.

In our opinion the More MSS. could not have been written by the same hand that signed the Shakspeare Will, for the simple reason that the More MSS. is legible and the Will signature is not.

In the Digest Article Mr. Sothorn and Miss Marlowe are quoted as stating that the large letter S is formed in the More MSS. similarly to the form in the Signature. If these distinguished artists would but examine the Northumberland MSS. reproduced in this issue they would find many of the same large S's, that form being very common in the Elizabethan script.

Why does not the DIGEST write up the Northumberland MSS., by far the most interesting Shakespearian document ever unearthed? We will cheerfully furnish the needed plates and information.

WILLARD PARKER.

The thanks of the Society are especially due to Messrs. Winthrop and Jackson of the NORRISTOWN HERALD PRINTING AND PUBLISHING COMPANY, Norristown, Pa., for their courteous and painstaking co-operation in the production of this number of American Baconiana, replete as it is with extremely difficult typography.

## BACON AND SHAKESPEARE ON LOVE

*By Willard Parker.*

The writer has participated in a good many sword-crossings on the public platform, concerning the great Bacon-Shakespeare question, but none of them have been more interesting than that in which he met as his opponent a most erudite and scholarly Lady, head of a great educational institution, but, alas, a sad Shakesperiolator!

The weight of her argument was directed to show that the same mind could not have conceived and the same hand written both Bacon's Essay on Love, and Romeo and Juliet.

To this statement we replied that the one was the exact counterpart of the other and they could not very well have emanated from different minds. The Essay on Love tells in calm and philosophical language what will be the result if the man permits his passions to dominate him, and carry him beyond the legitimate bounds of common sense, while as a counterpart to this the play of Romeo and Juliet shows in the action of the stage exactly what *did* happen when a man placed himself in that position. Over all the beauty of the love passages hangs the cloud of tragedy and the end of it all is the dark, damp tomb,—just the result which the Essay on Love foretells. Truly the two works were not only conceived in the same mind and written by the same hand, but they might easily have been written AT THE SAME TIME, one intended as the emphasizing illustration of the other.

After the debate above referred to we handed our scholarly opponent the following quotation; and asked her to place it:

"I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviors to love, will, after he has laughed at such shallow follies in others, become the argument of his own scorn by falling in love."

She replied: "I cannot exactly place the quotation, but it is either from Bacon's Essay on Love or his Essay on Friendship."

We then showed her the quotation from one of Benedick's speeches in Much Ado About Nothing!

We would not divulge the name of this cultured lady for the world, but the joke was too good to keep!

Alas! however, this bit of evidence,—and it really WAS evidence,—had no effect. She is still a Shakesperiolator, and will remain one until she meets Francis and William on the Stygian House-boat, and learns from them the real facts!



# TABLE OF ERRORS

American Baconiana, No. 2, November, 1923

(Paste this slip in back of magazine and correct before reading. Page titles are not included in counting the lines.)

Page	Line
9	22—For "books", read "book".
10	9-10—Cancel "and with . . ." that page".
27	8—Cancel the entire line.
31	20—For "rules", read "ruler".
34	4—For "Fig. II", read "Fig. III".
35	26—For "is", read "are".
46	—In 3rd paragraph, for "Fig. III", read "Fig. IV".
57	10 up—Cancel the entire line, "onstrated" . . . "text of".
	12 up—For "peared", read "said".
78	9-10 up—Cancel the words, "an unfavorable affair, as Love's".
81	5-6—Cancel "of a most ready" . . . "Judgement".
85	8 up—For "wosdom", read "wisdom".
99	11—For "Fig. IX", read "Fig. X".
101	11 up—After "he", insert "spells".
	9 up—For "VV. is twice", read "VV. is twice 5".
105	9—In the quoted Sonnet, for "Misteresse", read "Mistersse".
107	—In last line, Note after "p.", insert "152".
108	9—In Sonnet, for "glasses", read "glasse".
112	18—For "depised", read "despised".—line 21, for "non-de-plume", read "nom-de-plume".
115	—In last line for "p. 17", read "pp. 17".
119	18—The letters "ABCDE", should stand before F in the same line, leaving blank their present places.
120	20—For "Magister F Baco", read "Magister FR. BACO".
123	3—For "NBOM", read "NBCM".
128	—End of 2nd paragraph, For "p.", read "p. 84".
131	—At end of 1st paragraph add "Figs. XXXI XXX, and XII-XXVIII".
132	—In the last two paragraphs, the lines are partly misplaced; they should read as follows: "The "Cradle" of such knowledge, as Mr. Loughridge aptly terms it, so far as Bacon and his vast literary activities are concerned, lies undoubtedly in the sixth book of the Advancement of Learning, where he reveals, though with much reserve, his methods and views. "T is like a little cock-boat, too, says Mr. Loughridge, in which the faithful student with propitious winds will presently come ashore out of the controversial Tempest on Prospero's peaceful, magic isle. Our generous friend intends to demonstrate the usefulness of Bacon's scientific treatise on the art of speech for the interpretation of such poetical tales at some other time."
149	" —Fig. XXIX add "Lines from The Tempest, Shakespeare folio of 1623, p. 2. col. 1; they show at left margin the well-known acrostic F B A Con.
152	—In the Table, 1st column, for "Long Count" read "Long, Clock". —In the Table, Short or Cross Sum Count, cancel "(Torot)", —For the value of T, given as "1", read "10 or 1"; 1 being the cross or digit sum of 10. In the EX-AMPLES for short count, 3rd line up, the sum 29 for TUDOR, requires T, 10.—5th line up, cancel "(Torot)".
155	4—For "CRYPTOGRAPHY", read "CRYPTOGRAPHY".
157	22 up—For "George Redway", read "Wigston, W. F. C.". 27 up—For "Potts", read "Pott".
158	21 up—For "Kneipf", read "Knief".
160	12 up—For "shall", read "shallow".



## Standing Committees

### Season 1923-4

---

#### MEMBERSHIP

Chas. O'C. Hennessy .....15 Park Row, N. Y.  
Mrs. D. C. Dodge .....Denver, Colo.  
Mrs. Isaac Hull Platt .....Lansdowne, Pa.  
A. F. Sheldon .....529 W. 122d St., New York City  
W. H. Prescott, M. D. ....Boston, Mass.  
Charles Loughridge .....Denver, Col.  
Edith C. Gray .....Chicago, Ill.  
Erna D. Strassburger .....Oak Park, Ill.  
Natalie Rice Clark .....Oxford, Ohio.  
Mrs. A. Garfield Learned ....36 Gramercy Park, New York City.  
Mrs. A. Coleman Smith .....151 E. 19th St., New York City

#### FINANCE

Robert Grimshaw, Ph. D. ....717 W. 177th St., New York City  
H. von Briesen .....50 Church St., New York City  
Arthur B. Cornwall .....1493 Union St., Brooklyn, N. Y.

#### PUBLICITY

George J. Pfeiffer, Ph. D. ....Glen Ridge, N. J.  
Henry Wellington Wack .....33 W. 42d St., New York City  
Ernest S. Suffern .....135 Broadway, New York City  
Henry Treat Chittenden .....40 Wall St., New York City

---

THE WALPOLE GALLERIES  
Auctioneers of Art and Literary Property  
12 West 48th Street, New York

Holding weekly sales of  
Books                      Autographs                      Prints  
Furniture                  Firearms                      Paintings  
                                 Objects of Art  
Chinese, Japanese, European and American  
Catalogues on request      Bids executed without charge

---

The following Publications are offered for sale by the Society  
and will be sent postpaid on receipt of price:

AMERICAN BACONIANA, No. 1, 64 pp.....	\$ .50
AMERICAN BACONIANA, No. 2, 160 pp.....	1.00
Facsimile Cover of NORTHUMBERLAND MSS. with KEY PLATE of same .....	.10
CHRONOLOGICAL CHART OF SHAKESPEARE WORKS	.05
FRANCIS BACON, LAST OF THE TUDORS, by Amelie Deventer von Kunow (in process of publication), Paper Board, 75c; Cloth .....	1.00 ✓

---

Press of Norristown Herald Printing and Publishing Co.  
Norristown, Pa.

---

# DOUBLE NUMBER

# AMERICAN

# BACONIANA

Vol. I

OCTOBER, 1924

No. 3



Reduced Fac-simile of Head-piece of Spenser's *Faerie Queene*, 1611; King James Bible, 1611; Bacon's *Novum Organum* 1620. A Variant occurs in the Shakespeare Folio of 1623. ONE STEM—MANY BRANCHES

## TABLE OF CONTENTS

The Second Year's Work .....	1-5
Orville Ward Owen, M. D. In Memoriam .....	6-9
Early Memories of Dr. Owen's Discoveries .....	9-13
Dr. Orville W. Owen. Recent Recollections .....	13-18
Francis Bacon, Known by Another Name .....	18-22
Letters of Sir Francis Bacon to Count Gondomar .....	23-25
The Tragic Fate of a First Shakespeare Folio .....	25-27
Bacon Redivivus, a Poem .....	27
The Monument of Francis Bacon at St. Albans .....	28-40
Garrett P. Serviss on the Shakespeare Legend .....	41-42
Baconiana (English). March, 1924. Review .....	43-45
The Wizard and the Witch, an Allegory .....	50
Francis Bacon as a Wit and Humorist .....	51-64
Viscount St. Alban's Motives and Preface to the 1640 Advance- ment of Learning. Introduction and Facsimiles .....	65-107
Francis Bacon, The Bell-ringer .....	108-109
Peculiar Translations .....	110
How I Became a Baconian. Nautical Terms in <i>Tempest</i> .....	112
Concealed Methods of Expression. II. Acrostics .....	113-154
Contributions to the Library .....	155
Books Old and New, 8rd Series .....	156-158
A Table of Alphabetic Numbers with Examples .....	159-160
Miscellaneous News and Notes .....	41, 45, 47, 48, 49, 110, 111, 112, 154

Published by  
THE BACON SOCIETY OF AMERICA  
Headquarters National Arts Club, 15 Gramercy Park, New York City

PRICE ONE DOLLAR

# BACON SOCIETY OF AMERICA

## HEADQUARTERS NATIONAL ARTS CLUB

15 Gramercy Park

N. Y. City

### OFFICERS

1924-1925

#### PRESIDENT

WILLARD PARKER ..... Conshohocken, Pa.

#### VICE-PRESIDENTS

GEORGE J. PFEIFFER, Ph. D. .... 28 Highland Ave., Glen Ridge, N. J.

W. H. PRESCOTT, M. D. .... Boston, Mass.

CHARLES LOUGHRIDGE ..... Denver, Col.

EDITH C. GRAY ..... Chicago, Ill.

NATALIE RICE CLARK ..... Oxford, Ohio

#### TREASURER

ROBERT GRIMSHAW, Ph. D. .... 717 W. 177th St., New York City

#### SECRETARY

MILLARD F. BIRD ..... 27 Woodside Ave., Winfield, L. I.

#### TRUSTEES

##### WILLARD PARKER

GEO. J. PFEIFFER, Ph. D.

GLADYS OWEN STEWART

H. VON BRIESEN

W. H. PRESCOTT, M. D.

---

*Standing Committees on third page of cover.*

---

Copyright 1924 by the Bacon Society of America

To Vest Orton  
from  
Geo. J. Feifer  
Editor

August 1931









# AMERICAN BACONIANA

Vol. I.

OCTOBER, 1924

No. 3

Published by the BACON SOCIETY OF AMERICA

## THE SECOND YEAR'S WORK

Notable progress was made by the Bacon Society of America in its second year, which closed in May, 1924.

Six regular meetings were held in the gallery of our generous host, The National Arts Club, with which we have the honor to be affiliated. These meetings were conducted with felicitous skill by the Hon. President, Mr. Willard Parker; they were well attended by members, friends and others, who sympathize with our liberal educational aims, and also by various guests of honor, prominent in art, literature, and science, whose friendly support is very gratefully acknowledged.

They are: Miss Ruth St. Denis, Mrs. Katherine Goodale, Miss Rosalind Ivan, Mme. Charlotte Lund, Miss Mona Morgan, Miss Rose O'Neill and Baroness Tamara Steinheil; Professor Garrett P. Serviss, Messrs. Ernest Gay, Samuel Siegel and N. Val Peavey.

Our membership is constantly increasing. It extends in our own land from coast to coast, and from North to South. It reaches overseas to several European countries, where we have many warm friends, and even toward the setting sun to the distant Sandwich Isles. Our work has only begun, but we may already say, like Portia: "How farre that little candell throwes his beames."

The dates of the meetings and the most important items in their programs follow:

NOVEMBER 19TH, 1923. Presentation by the President of American Baconiana, No. 2, comprising 160 pages of text with several illustrations and numerous valuable photo-lithographic facsimiles of original texts. It contains also a new Chronological Chart of the Shakespeare works compiled by Mr. Willard Parker from the best available data, and a facsimile of the cover page of the famous Northumberland MSS. with key-plate,—showing the names Francis Bacon and William Shakespeare side by side.

Some remarkable Elizabethan and Jacobean books were discussed by Dr. W. H. Prescott, of Boston, Mass., who submitted for evidence of the curious facts which he pointed out the original editions and some photostat prints.

The word cipher of Sir Francis Bacon and the Sir Thomas

More MSS. were subjects prepared and charmingly presented by Mrs. Gladys Owen Stewart, daughter of the distinguished Shakespeare scholar, Dr. Owen. (First part printed on pp. 9-13.)

JANUARY 14TH, 1924. "Cui Bono," A Discourse by Mr. Ernest S. Suffern, of Montclair, N. J., on the Reason and Need for Baconian Research. Main points: Objections made and Justifications,—Love of Truth should prompt the desire to find and correct Error. Another motive, Justice to the great Bacon. Such research also opens new and inspiring vistas of extraordinary mentality in Genius. We had not perhaps conceived before that Human Mind could be so great and universal in power. Bacon as philosopher and scientist, and the value of his methods in education.

Miss Mona Morgan, reading most expressively some of the mysterious Shakespeare Sonnets, invested them with unexpected new significance and beauty.

Dr. Kenneth S. Guthrie, Scholar and Author, read an amusing Dialogue supposed to have taken place in Purgatory between Bacon and Shakspeare.

FEBRUARY 11TH, 1924. The President announced the organization of a Bacon Society in France under the presidency of General Henri Cartier, who was at once elected an Honorary Member of the Bacon Society of America.

Mrs. Katharine Goodale, whose husband had been one of the owners of the Detroit (Mich.) Free Press and Dean of American dramatic critics, and who had herself been associated on the stage with Edwin Booth and Lawrence Barrett in Shakespeare plays, spoke about the still prevailing stage-artists' opinion, with which she and her husband did not agree, that those plays originated within the Theater. They won their popularity there, she thought, but were mainly an outside intellectual product. Mrs. Goodale spoke also from personal close acquaintance and with very warm feeling about the scholarly and self-sacrificing labors of Dr. Orville W. Owen, of Detroit, the discoverer of Francis Bacon's unpublished literary works, hidden by means of the word cipher in various books of that time, including besides his acknowledged works, those published under the names of Shakespeare, Spenser, and others.

Bacon as a Wit and Humorist was discussed by Dr. George J. Pfeiffer with many entertaining examples of Bacon's matchless skill in this field. This paper, in somewhat abridged form, was broadcast by its author through the courtesy of the Radio Corporation of America on March 10th. (Printed in pp. 51-64.)

MARCH 10TH, 1924. The President announced the intention of the Society to assist in republishing Dr. Orville W. Owen's books on Sir Francis Bacon's Word Cipher, first issued about thirty years ago. He announced likewise the independent discovery by a

young scientist, Mr. Burrell F. Ruth, of East Lansing, Mich., of the fundamental root-numbers from which Ignatius Donnelly had claimed to derive the arithmetic cipher in the Shakespeare folio, as published in "The Great Cryptogram," but which mistakenly he did not divulge at that time. Mr. Ruth was thus enabled to check up and to confirm some of Mr. Donnelly's work, and establish its bona fide character. Mr. Ruth's recent discovery is in turn confirmed by a book unknown to him, but written later by Donnelly himself, in which those very numbers are revealed. Of this rare work two copies are owned by members of our Society.

Professor Garrett P. Serviss, the well known scientific lecturer and writer, spoke upon the recent development of his views concerning the disputed authorship of the Shakespeare plays. He was powerfully impressed by General Cartier's recent articles in the *Mercure de France* on the indisputable occurrence of Bacon's biliteral cipher in the mixed typography of many famous contemporary English books, including those of Shakespeare, Spenser, Marlow, Peele, Greene, and Robert Burton,—and by the summing-up of evidence on the Bacon Shakespeare question by the great British legal authority, Lord Penzance. Prof. Serviss expressed the opinion that Shakspeare of Stratford could certainly not have been capable of producing the most intellectual dramatic works in the world, and that the proof of his ability to do so rested clearly upon those, who still support his reputed authorship.

Dr. Robert Grimshaw, of New York, the Treasurer of our Society and well known internationally as an expert engineer, gave a very instructive discourse upon the state and methods of natural philosophy prior to Francis Bacon, and explained with striking illustrations the peculiar merits of his inductive system, based upon comprehensive, classified observations and experiments, a method to which modern science and industry owe their marvellously rapid progress.

Mr. Millard F. Bird, Secretary of the Society, read a review of the remarkable articles in the *Mercure de France*, by General Henri Cartier, of the French Secret Military Intelligence Department, on Bacon's biliteral cipher, and some highly interesting extracts of his secret autobiography and history thus preserved for our own times. This prompted Mr. Charles W. Van Devander of the staff of the Brooklyn Daily Eagle, who was present, to prepare an able full-page article on the same subject, which was published in the Sunday Eagle Magazine on May 4th.

In the early spring was published by the Society its first book, entitled "Francis Bacon, Last of the Tudors," by Frau Amelie Deventer von Kunow of Weimar, Germany (translated from the

German by Mr. Willard Parker, President). This volume, issued in 500 numbered copies, contains 124 pages, a Chronological Chart of the Shakespeare Plays, Poems and Sonnets, by Mr. Parker, and a Facsimile Plate of the cover page of the famous Northumberland Manuscript with key plate in modern script. It is an original scholarly work by an independent historian, and was favorably received. Of special interest to all Shakespeare students is the detailed discussion of the Shakespeare plays, bringing out new points of relationship with the life of Francis Bacon and political conditions of his time.

APRIL 7TH, 1924. The President made the sad announcement that our greatly honored fellow-member, Dr. Orville Ward Owen, of Detroit, Mich., had died on March 31st at the age of seventy years. His last messages to our meetings showed how much he was cheered by the knowledge that his work was appreciated and would be carried on.

Dr. Owen was one of the most thoroughly informed Shakespearean students in the world, with a memory so marvelously perfect that he could place any few lines quoted to him from the plays. This faculty and his indefatigable persistence as a scientist in the pursuit of Truth, wherever the quest might lead, were no doubt chiefly instrumental in his discovering the now famous Word Cipher of Sir Francis Bacon, of which he published five volumes, beginning in 1893. Skeptical critics, who questioned the reality of his method of procedure, were compelled time and again after witnessing his demonstrations to accept its startling results.

A long letter from Mr. Burrell F. Ruth, of East Lansing, Mich., was read, describing his several recent visits to Dr. Owen and his wonderful personality. (Printed on pp. 13-18.)

Dr. William H. Prescott, of Boston, Mass., an intimate friend and fellow-worker of Dr. Owen's, gave an eloquent account of his self-sacrificing labors, and expressed the firm determination to help carry them forward to completion.

Mr. Millard F. Bird, our secretary, read upon request further extracts of Bacon's secret autobiography decoded from his bi-literal cipher works as described and printed by General Cartier in the French literary magazine, *Mercure de France*.

MAY 5TH, 1924. Annual Meeting, Election of Trustees and Appointment of Committees.

The President gave a very interesting report of his recent western trip, during which he lectured on the Shakespeare authorship in the Harper Memorial Hall of the University of Chicago, and also in the High School Assembly Hall at Evanston, Ill. He installed further at Oxford, Ohio, with suitable ceremonies the first Branch Chapter of the Bacon Society of America. Mrs. Natalie

Rice Clark, author of "Bacon's Dial in Shakespeare," is the President, and among the charter members are several college presidents and professors.

Election to Honorary Membership of W. F. C. Wigston, Esq., of Ryde, Isle of Wight, England, the veteran English Baconian, in recognition of his profound scholarship and valuable researches, published in many books and papers, upon Francis Bacon's life and works, and in particular his authorship of the Shakespeare plays. As a fearless pioneer delving for the treasure of hidden Truth in the literature of that period, Mr. Wigston deserves and is assured our admiration and warm gratitude.

Miss Rosalind Ivan, formerly associated with Miss Ellen Terry and Sir Henry Irving in Shakespeare plays, read with great dramatic effect some powerful parts composed in blank verse of Sir Francis Bacon's word cipher story, as decoded and published by Dr. Owen. Had he been the actual author, he would deserve to be praised as a literary genius of the first rank.

The Secretary, Mr. Millard F. Bird, concluded his readings of extracts of Bacon's secret autobiography transmitted in old contemporary books by means of his bilateral cipher, as recently discussed and printed by General Cartier in the *Mercure de France*.

### ADDITIONAL EVENTS.

MAY 6TH, 1924. President Willard Parker and Mr. Harry Irvine, of the Ogontz School near Philadelphia, an English actor and writer, held a debate on the Bacon-Shakespeare authorship at the Brooklyn Institute of Arts and Sciences before an audience of 800,—no decision being rendered.

MAY 19TH, 1924. At the Twenty-third Street Branch of the New York Public Library, Dr. George J. Pfeiffer conducted a study meeting on Cryptic Typography in the original texts of works by Bacon, Shakespeare, Spenser and other authors of their time, illustrating its general use for serious work and wit by 111 remarkable lantern slides, including also some modern specimens, to which for complete demonstration the same methods had been applied. The evidence submitted was quite conclusive, causing one to wonder why modern professional students of our classic English literature show so little understanding and interest for this kind of scientific research. It reveals, as ordinary text-reading of modern revised editions never can, the extraordinarily high and subtle intellectual power as well as the almost incredible versatility and yet exact technical knowledge and skill of its great authors and their printers. It would seem here that, as Bacon says in his Preface to the 1640 *Advancement of Learning*, "the Opinion of Wealth is one of the chief causes of want." Such study meetings will be continued in the next season.

## In Memoriam

### ORVILLE WARD OWEN, M. D.

January 1st, 1854—March 31st, 1924.

Orville Ward Owen, eminent physician and brilliant student of English Literature, was born in Marine City, Michigan, on January 1st, 1854. His father was Captain Benjamin Franklin Owen, well known in shipping circles on the Great Lakes. His mother, Abbie Ward, of Detroit, having died some weeks after her son's birth, the child was reared by his uncle, Captain Eber B. Ward, and his aunt, Miss Emily Ward. After an attempt in early youth at railroading, he studied medicine at Detroit Medical College, and upon graduation began to practice his profession, attaining in time a high reputation and considerable financial success. He was a great lover of English literature, and devoted much of his leisure to its study. The Shakespeare plays especially he used to learn by heart and to repeat to himself on his professional rounds, first in a modern edition, and later,—having found it untrue to the originals,—in the Shakespeare folio itself of 1623. His mastery of this text with the help of a marvelous memory became so extraordinary that he could instantly place any few quoted lines in their proper play, act and scene, and even page and column. There were thus brought to his notice many peculiar recurrences of unusual typographical details in that remarkable book, of certain words and phrases, thoughts and allusions that seemed to indicate, that there was more matter and meaning contained in the text,—between the lines, so to speak,—than there was any actual need of for the mere stories of the plots. Dr. Owen arrived at the conviction that those striking phenomena were too systematic for mere accidental coincidences, and could be accounted for only on the theory that they belonged to some secret method of communication, or ciphering.

After years of persistent search, attended by difficulties, which would have discouraged and deterred any one less able and enthusiastic, he was at last rewarded, not only by the discovery that there was a cipher, as suspected, but also of the method by which it was operated; and he constructed a special machine to assist in systematically extracting the concealed stories in coherent form from the old texts that contained them in a disconnected way.

Finally in 1893 the Howard Publishing Company, of Detroit, was organized to publish Dr. Owen's discoveries, and issued the first volume. It produced as expected a sensation in the literary world, although his work had already been known for years in pri-



vate circles, and to a few professional writers and critics. Such unimpeachable witnesses to the fact as George P. Goodale, at that time Dramatic critic and Associate editor of the *Detroit Free Press*, and Clay C. Cooper, State editor of the *Detroit Journal*, were obliged,—reluctantly,—to acknowledge themselves convinced by Dr. Owen's practical scientific demonstrations, and as honorable gentlemen so testified, as may be read in the prefatory pages of his book, which bore the title "Sir Francis Bacon's Cipher Story."

The particular kind of cipher used here was a word cipher, a kind already mentioned by Bacon himself, who was a great cipher expert, in his 1640 *Advancement of Learning* (p. 264). (See *American Baconiana*, No. 2, p. 140.) It depends upon gathering together from the ascertained books in which the ciphered text is hidden, the scattered fragments of it, which are marked by key-words,—for instance, Nature, Fortune, Honor, Reputation,—according to a demonstrable and teachable system of rules. The works used are those published under the names of Bacon himself, of Shakespeare, Spenser, Marlowe, Peele, Greene and Robert Burton.

Two copies of each in a sufficiently trustworthy and unaltered edition, are cut apart, and the separate pages mounted consecutively in crosswise position in four rows upon a strip of cloth which has to be about a thousand feet long for this purpose and twenty-six inches wide. Its ends are attached to the circumference of two large drums mounted on horizontal axles, and each having a crank, so that the long strip of cloth may be rolled up completely, print on the upper side, upon either drum, or transferred gradually by cranking from one drum to the other. The decipherer sits before this strip of texts with a typist at his side, to whom he dictates the successively found pieces of cipher story, which he locates and extracts according to definite rules.

Dr. Owen taught the method he had discovered and used to his assistants, one of whom, Miss Ollie Wheeler, at one occasion during the doctor's absence, worked out a considerable portion of the cipher which was subsequently published as a part of Bacon's secret story.

This story is composed in powerful and characteristic blank verse. If Dr. Owen had invented it, as was thought by some hasty but incompetent critics, he would have to be considered a literary genius of the very first rank; but he never made any claim of authorship. He merely stated the results of his research.

Five volumes have been published so far; the sixth was referred to by Dr. Owen as being in preparation in March, 1895, but appears to have never been issued. There were published also several cipher plays found by him and his assistants, Mrs. Eliza-

beth Wells Gallup and Miss Katherine E. Wells, in various of the old books which they were investigating, namely: *The Tragedy of Mary Queen of Scots*,—*The Tragical History of Our Late Brother, Earl of Essex*,—and *The Tragedy of Anne Boleyn*.

These works are no longer readily obtainable; wherefore, to meet a constant and considerable demand, the Bacon Society of America, will assist in securing their republication.

Dr. Owen found that Bacon had also used other ciphers in the same works in which he had incorporated the word cipher story, and that other literary subjects of a historic, personal, scientific and masonic character were thus handled by him, or whoever acted under his direction, and Dr. Owen has himself told how he was once invited to attend a certain masonic initiation and was able to verify that the ritual used and orally transmitted since Bacon's day was identical,—barring a few differences,—with that hidden by Bacon in the folio text of the Shakespeare plays.

In time Dr. Owen made the further discovery that Sir Philip Sidney's *Arcadia* contained indications in another cipher that some of Bacon's original manuscripts were concealed in a cache in the bed of the River Wye in England, near its confluence with the Severn, and near Chepstow Castle on the border of Wales. Many local landmarks mentioned in the cipher, but previously quite unknown to the decipherer, were successfully identified. The consent of the British government and of the Duke of Beaufort was secured for carrying on explorations. Excavation was begun in the indicated locality, and though much hampered by the 60 foot tides prevailing there, it produced some minor results. The expected cache with literary treasure was, however, not found, but another structure in the river bottom. Nevertheless, during four successive trips to Europe Dr. Owen continued his investigations undismayed, until the outbreak of the European War and the collapse of his health put a stop to them. Returning to America he was stricken with paralysis, and confined to his home as an invalid until his death, but always full of confidence that ultimately all his discoveries would be confirmed by other scientific investigators in this fascinating field of historic research. He had the great satisfaction at least of knowing that in later years, and again quite recently, his cipher discoveries were confirmed by others, among them especially his former assistant, Mrs. Elizabeth Wells Gallup, the members of the Riverbank Laboratories at Geneva, Ill. (under the direction of Col. George Fabyan), General Henri Cartier of France, and Major Stevenson of England. He knew that his very able and experienced daughter, Mrs. Gladys Owen Stewart, of Rochester, N. Y., and his dear old friend, Dr. William H. Prescott, of Boston, Mass. and various persons belong-

ing to the new Bacon Society of America (of which he was the most distinguished member) would carry on this kind of work with the general assistance of the Society. He must have been cheered to the last by the happy faith which inspires and rewards every honest lover of Learning; that Time the Father of Truth will vindicate all good and sound work, and that a grateful Posterity will always make kindly allowance for trivial errors by the way.

---

## EARLY MEMORIES OF DR. OWEN'S DISCOVERIES

*By Gladys Owen Stewart.*

Many have been the stages no doubt by which different persons have arrived independently at the conviction of the Baconian authorship of the Shakespeare plays and poems; yet my own case, I think, must have been unique, in a peculiar way; for while I too have passed through the various successive phases of doubt, inquiry, research, strict weighing pro and con, and ultimate conclusion, which all others have experienced, my own contact with this subject has been so intensely personal, so unavoidably necessary, and became so important in my life, that I feel few others can ever have approached it from the same standpoint.

The general public will not be at all curious, I am well aware, to learn about the circumstances under which I arrived at my own opinions from any interest in myself; but my early experiences as the daughter of Dr. Owen were by fate so closely interwoven with his discovery of the now famous Word Cipher of Francis Bacon, that they will certainly throw some light upon the intensely interesting personality of the man, who succeeded in deciphering the most subtle and ingenious literary cipher the world has ever known, after it had been concealed for almost three hundred years,—a cipher which it has been pronounced a miracle to have invented, and is assuredly a nine days' wonder to have discovered.

It happened to be my great good fortune to have been born at that period of my father's life, when he was preparing to publish the first two volumes of Sir Francis Bacon's Cipher Story. He had spent nine years in deciphering its material, and was giving this wonderful tale to the world with an enthusiasm, which was at white heat.

Thus I am part and parcel of the Word Cipher! And it is no wonder that I love it, and am very close to it. My parents' tender thoughts of their coming child were so interwoven with "guides," and "keys," and turns of the "wheel,"—my childhood and girlhood

spent in such an atmosphere of research and controversy, that I could not help feeling tied by a thousand strong and intimate bonds to this most fascinating of subjects.

It is impossible for me to say when my interest was first aroused. Looking back, it seems as if I had always been bound up in that wonderful word cipher, heart and soul. Many and many a night I can recall stealing down as a little girl from bed, and sitting in night-gown on the dark stairs; straining to hear my father's vibrant triumphant voice, when he was entertaining interested visitors, or instructing inquiring students. I thrilled to his arguments, and trembled with excitement, as he brought forth proof after proof of his cipher, and I heard the exclamations of the company. For he never failed to convert and convince his audience; there was the invariable climax of amazement and conviction. The only exceptions were, when he had to deal either with those prejudiced from the standpoint of livelihood on the Shakspearean side, or with those so incapable of grasping the magnitude of his claims that,—like the passionate lady of Eastbourne, whom we all remember with deep amusement,—they would cry: "Well, it may be as you say; but I for one will never believe that Francis Bacon wrote the plays! Why, I wouldn't believe it, if Shakespeare himself rose from his grave, and told me so!"

Attending as I did so many of Dr. Owen's lectures and private talks from a very early age, I could not help absorbing some knowledge in the course of time, though much of it was far over my head.

When I reached seventeen, I entered upon a new phase. The opposition which the Baconian theory met with worried me. I realized suddenly that I must begin to study it for myself, so that I could talk intelligently from my own experiences. This was the period of questioning and doubt which comes to us all. So I began to study in earnest. I delved in our attic among Father's old papers. I sorted box after box of Word Cipher material, read history after history, countless biographies, and took notes,—reams of them. Then daily I would waylay my father, who was a physician, before he left for his office. He could not have escaped had he wished, for I would perch on the edge of his bed, while he breakfasted, and would fire question after question at him, writing down his answers, which later I subjected to the closest investigation and checking up. Many a morning my list swelled to no less than a hundred questions.

At first he was amused, thinking, no doubt, that I would soon tire of this strenuous procedure. And yet why should he expect it, he who had been held to hard faithful work for nine years, unravelling the cipher rules, and whose chief interest was still to

perfect the deciphering process. It is a subject of which one does not tire. For five years my work went on, and the deeper I went, the more I began to see how profound and fascinating my subject was.

I tried to trip Father in numberless ways, and prepared the most cunning traps; but I could not trip him. When I look back I am astonished at his accuracy in details, his remembrance of the most trivial particulars. His historical and literary knowledge was extraordinary. Needless to relate, I was always won anew by his arguments and facts. He uttered nothing but Truth, and in time this will be acknowledged by the entire learned world.

It will be seen from this, that my enthusiasm for Dr. Owen and his work is not merely the blind loyalty of a devoted daughter, but the result of real study and of an endeavor to penetrate independently into the mysteries of the Elizabethan literature. I may add that as my understanding has grown and my research has broadened, my admiration and conviction have been steadily strengthened; and as I have made a few discoveries of my own, I feel encouraged to carry on my father's unfinished work with the co-operation maybe of interested friends.

My association in early years with the Bacon-Shakespeare controversy already then impressed upon me a realization of the sacrifices one is sometimes called upon to make for Truth, when it involves the overturning of long established customs and beliefs. If Francis Bacon innocently suffered for his unacknowledged royal birth, so did Dr. Owen, who was the first to discover and publish that the Poet-Philosopher Bacon was the eldest son of Queen Elizabeth and her favorite the Earl of Leicester,—brother of Robert Devereaux, Earl of Essex,—and author of the writings of Shakespeare, Peele, Greene, Marlowe, Burton and Spenser. Dr. Owen's startling assertions not only created a literary sensation, but even affected harmfully his private fortunes to a surprising extent. He had many staunch supporters and convinced adherents, but also naturally many bitter and abusive opponents among the prejudiced champions of the player Shakspeare of Stratford.

There were those, however, who really did go into the matter, and recognized Dr. Owen for the genius which he was. The more one pours over the Word Cipher, the more stupendous it appears as a literary achievement, and the more one marvels that any one could have unravelled its intricate rules, necessitating as they do, an approach by so many different channels of learning.

Bacon's plan had been prepared with the utmost forethought and care; he had labored to attract a certain type of mind by bait cunningly constructed and displayed; only such a sensitive type of mind would be drawn into the paths prepared for it, and

would be capable of following directions to completion through all the tortuous mazes of this literary labyrinth. The first requisite must be that absorbing passion for searching out Truth, which was so characteristic of Bacon himself. The second must be such a bond of sympathy with the aims of Bacon, that the thoughts and sorrows of that unfortunate concealed writer would become those of the decipherer, at least for the time being. The latter must be able to attune his mind readily to Bacon's; and also the decipherer's education must embrace a wide range and easy working knowledge in Sciences and Arts, Medicine, Mythology, History and Theology and especially the Drama.—Then Bacon's universal mind would be able to attract, impress and dominate the decipherer's for the furthering of his own ends. For no other reason than a lack of such superior qualifications, I believe, have some critics denied and sought to discredit the Word Cipher, and cipher revelations of that period generally. They stand mentally upon so different a footing that they cannot create within themselves, nor attain to the necessary emotional and intellectual link with Bacon, feel no urge to do so, cannot understand or appreciate Bacon's genius, nor even perceive the omnipresent evidences of it in his work.

Mr. George P. Goodale, of Detroit, an associate editor and owner of the Detroit Free Press, a great student of the Shakespeare works, and for years Dean of American dramatic critics, was one of the first to be convinced by Dr. Owen of the Baconian authorship of the Shakespeare plays.

"I am convinced that Francis Bacon wrote the Shakespeare plays," said Mr. Goodale in the Detroit Free Press, "which conviction is the result of more than a year's examination of testimony submitted to me by Dr. Orville Ward Owen, the tireless gentleman, who not only discovered the hidden cipher, but who has worked out the secret stories which it relates.

"In 1892 Dr. Owen confided to me the cipher, and together we went over the matter which is contained in the volume just published by him. I was shown how to apply the cipher for the unfolding of these startling revelations. I saw that there was nothing of conjecture in it, but a simple, unerring, mechanical process that led us into the most wonderful treasurehouse the world has ever known. During the first few months of my study, amazement obscured my judgment, and I found it impossible to admit what now appears the clearest truth. This radical uprooting of all my life's ideas on this momentous issue cost me more than I care to compute; but if ever I saw duty confronting me I see it now; and it leaves me no alternative,—I feel in simplest honor bound to make proclamation that so far as I am concerned

the evidence offered by Dr. Owen is overwhelming. My conclusions may not move a single mind to change. There is this to be said, however:

1. That Dr. Orville Ward Owen, of Detroit, Michigan, is the actual and sole discoverer of a practical scheme of cipher writing in which it is asserted:

(a) That Francis Bacon was the lawful son of Elizabeth, Queen of England and Robert Dudley, Earl of Leicester, the two having been married secretly in the Tower of London.

(b) That Francis Bacon for the purpose of concealing the secret stories which he wrote "for posterity," composed the plays of Shakespeare, Christopher Marlowe, George Peele, Robert Greene; the Anatomy of Melancholy by Robert Burton, and all the works of Edmund Spenser. These taken in conjunction with the undisputed works of Bacon constitute the general fabric into which are woven the threads which form the cipher stories.

2. Dr. Owen worked out by a process known to me and of which any man that so wills may inform himself, various stories, every line of which is taken systematically from the works enumerated in the foregoing paragraph.

3. Dr. Owen has deciphered and I have read other secret writings from the same source not yet published. Among them the account of the destruction of the Armada, the killing of Marlowe, epitomes of the lives of the men Bacon used as masks, the "Knight's Tale" (a story), a translation of a considerable portion of Homer's Iliad, and a general History of England. The existence of the cipher by use of which these stories are revealed is an indisputable fact.

"The stories are not Dr. Owen's invention. He did not compose them, for the reason that no man that lives is gifted with the surpassing genius to do it.

"No man has the right to pass judgment on this who has not first read the book."

GLADYS OWEN STEWART.

---

## DR. ORVILLE W. OWEN.

### RECENT RECOLLECTIONS

*By Burrell F. Ruth.*

Around the sixteenth of August, 1923, while working for the Government War Office at Detroit, I was detailed for about a week to a surveying party on the yacht Tippin. The engineer in charge of the party while in the field was a scholarly man of some fifty

years, well read, and possessed of a considerable knowledge of the world in general. It was always a pleasure to converse with him. Evenings we used to sit in the after cabin and talk of all the interesting things we had read. I shall always owe him a debt for starting me on the trail of the Bacon problem.

It happened like this: He had once met a man, he said,—but whose name he had forgotten,—who had discovered cipher directions in Shakespeare's plays, telling where he (Shakespeare) had hidden his manuscripts. This man had been a doctor, a resident of Detroit, and very learned. He had given up his practice upon the discovery of this cipher, and had spent his considerable fortune hunting for the hidden manuscripts in England. But he was unsuccessful, and had finally returned to this country, a disappointed and impoverished man in broken health, and died soon after. If he could only remember his name; and he finally did,—Dr. Orville Owen. Yes, he had written some books, and I ought to find them in the Detroit Public Library.

With that the discussion ended; but several weeks later I looked out of curiosity through the index files of the Detroit Library, and there found "Sir Francis Bacon's Cipher Story." I cannot say that I was disappointed, but I had expected something entirely different. I had read once in High School days that there were really some people, who disagreed with the powers that be in literature, as to the claims of one William Shaksper of Stratford to the plays with a name like his; and I felt that (regardless of the blind trail—apparently—which I had struck), I should know something about the matter. So I read through the first volume. I was skeptical,—a wilder fairy story I had never read,—but it was intensely interesting. I followed it up with other volumes by other authors, and before long I was enthusiastic over the wealth of material which had been found supporting the Baconian authorship of the Shakespeare plays. I found Dr. Owen's discoveries confirmed by those described in other books, and I began to regard this dead man as a great discoverer and martyr, whom it was my misfortune never to be able to meet.

Hence I was filled with joy, when I heard through a friend on the Detroit News staff last November that Dr. Owen was still alive, though an invalid; and to meet Dr. Owen became one of the ambitions of my life.

I was not yet aware of the existence of the Bacon Society of America and could find no fellowship in the matter of the Bacon-Shakespeare question whatsoever.

Believing that I had myself found several things which might lead to the vindication of Donnelly, I wrote to Dr. Owen, asking for his advice. The next day I received an appointment to see him the



Following afternoon. I could hardly sleep that night from excitement. Finally the appointed time came. Mrs. Owen received me. I was shown to the Doctor's room, and the next moment I found myself shaking the left hand of the great Owen himself. He was lying in a large bed, supported in a reclining position by several snowy pillows. He was a man, who must evidently have been very tall in his prime. His face was thin, but the customary Van Dyke beard of the older medical school nearly hid that fact. His hair was grey, mixed with brown. Large brown eyes behind horn-rimmed glasses regarded me with a steady questioning gaze. He was very curious to know how I had become interested in the controversy and his work.

He motioned me to a seat at the foot of his bed, and we proceeded to become acquainted. He spoke slowly, due to the asthma from which he was suffering, and talking for any great length of time was obviously difficult for him.

He told me how he, too, had worked upon Donnelly's arithmetic cipher, and though he had discovered keys, as he thought, he had finally given it up, and now held the firm opinion that there was no such cipher there. I was deeply interested to learn how he found the word cipher, and he told me in greater detail many of the things which Dr. W. H. Prescott has written about in his recent paper (*American Baconiana*, November, 1923, pp. 5-19). Mrs. Owen, who was also a listener, assisted the doctor when he failed to find words to express himself. She showed me a collotype facsimile of the Northumberland MSS., a large volume which had been presented to them by Lady Durning-Lawrence. I was also privileged to see the original old copy of Sir Philip Sidney's "Arcadia," in which Dr. Owen discovered the cipher directions for finding the Bacon manuscripts.

In all I saw Dr. Owen some six or seven times. My place would be beside Dr. Owen's bed in an easy chair, facing him, and he, puffing away at his pipe, would entertain me with reminiscences, that held my attention enthralled. In such manner I was given the true history of the discovery of the cipher in Sidney's *Arcadia*,—how Dr. Owen left for England on a six weeks' trip, and stayed six years,—how the English newspapers reviled him, and threatened to keep him out of England entirely,—how the Government secret service agents watched him to claim anything that might be found,—how hordes of newspaper reporters followed his trail, as bees follow sweets,—how after almost six years of search he achieved success at the bottom of the river Wye, where down in a deep caisson sunk by English engineers, a small gray stone structure was uncovered, beneath a dozen feet of mud. It was marked with inscriptions of Francis Bacon. Said Dr. Owen:

"On the evening of the day of this discovery, I went home, treading on air, believing that on the morrow, when the building was opened, I would become the most famous man in the whole world." But when it was opened, it was entirely bare.

Even as he spoke, a look of keen disappointment passed across Dr. Owen's face. "Some day," he continued, "a man who has studied the matter more deeply than others, will come across the book in which the later directions were hidden by the Rosicrucians, and he will achieve success." He told me of the last Rosicrucian publication which he had seen, a reprint of the 1623 Shakespeare folio, published in 1809, and watermarked with their symbols. It was not regarded by its owners as of much value, but in his opinion it would some day become the most valuable copy known, for it is exceedingly perfect, following all the typographical peculiarities of the first 1623 Shakespeare folio in the minutest details.

I learned how the word cipher was discovered, how it worked, and how the material for the story was taken from a wheel which Dr. Owen constructed to carry the cipher bearing book-pages. With a wave of his hand he indicated to me a dresser on the other side of his bed, the drawers of which were filled with partially completed deciphered plays and poems, and the remainder of the material filed away in little indexed boxes, ready for some one, who understood the method to fit it together. There was *The Mouse Trap*, *The Pastoral Life of Christ*, a part of *Homer's Iliad and Odyssey*, and other things written by Bacon, whose mere existence even was known only to himself. Next June, when I would have plenty of time, he would set me to work on the little boxes, and let me see for myself, under his guidance, how the parts of the cipher stories were joined.

What he had to say about the Rosicrucians staggered the imagination, and filled me with great reverence for this secret Fraternity, which kept watch so long over the vast modern Renaissance in literature, sciences and arts.

Then there was the matter of Masonry in Shakespeare;—how he (Dr. Owen) being a Master Mason, and thus familiar with the subject matter of masonic ritual, found a portion of the first 32 degrees carefully hidden in the text of the Shakespeare folio. He brought wonder and even amazement to the faces of half a dozen high Masons, who had called on him to investigate his findings, and he was shown the signal honor of being invited to observe the enactment of a high degree ritual in the Detroit downtown temple. When asked whether unwritten transmission of the ritual since the days of Shakespeare had changed it to any extent, he was able to correct it in three places.

Most important things I learnt in this half dozen visits. Dr.

Owen particularly desired to reprint his books. He did not have a complete set of them himself, and it was a delight to watch him looking over with rare pleasure a paper-bound copy of his first publication, which I had found in a bookstore after a long search.

As I am writing, his body is being laid to rest in Detroit. I can see him now in my mind's eye, scholarly and dignified, even on his sickbed; his kindly brown eyes regarding me quizzically, as he made some cryptic remark, or broached some new unheard-of idea, and always pulling on his pipe, which continually went out;—a man, whom I had admired, when I believed him dead; whom I had soon learned to love, after I had found him alive; and whom I shall revere always, as one of the greatest men of our time.

Dr. Owen had suffered many severe disappointments. He once said to me: "Never go into this Baconian controversy, for you will only reap disappointment. When I discovered the Word Cipher, I had the largest practice of any physician in Detroit. I could have been the greatest surgeon there, if I had staid by it; but I thought that the world would be eager to hear what I had found. Instead, what did they give me? I have had my name dragged in the mud,—had more calumny heaped upon my character than many people can imagine,—lost my fortune,—ruined my health,—and today am a bed-ridden almost penniless invalid."

Other discoveries besides the Shakespeare cipher were made by Dr. Owen. After his retirement from book work, due to the death of his partner Moore, of the Howard Publishing Company, and the subsequent loss of the book-plates, the cipher-wheel, and the assistance of Mrs. Gallup, he spent much of his time in other scientific experiments. He found a method for tempering copper, which might have been of great value in the electrical industries; but failing to appreciate the possible usefulness of this middle state of temper, he never advertised his results, and gave no further attention to them.

Prior to the World War, he was working on an invention, which, if successful, would make it possible to nullify the force of gravitation. I have seen a part of the apparatus with which he made successful demonstrations before members of the Massachusetts Institute of Technology in Boston; and some of the phenomena, which occurred, when I saw it operated, have led me to believe that Dr. Owen actually discovered a hitherto unknown natural force. He had offered his invention to the United States Government just prior to our entering the war; but it was not considered, perhaps because it was classed with perpetual motion devices of ill repute. Undaunted he began to build a semi-commercial model of his invention, which would have lifted a considerable weight against gravity. While engaged with testing this apparatus, he was

stricken by paralysis, and undoubtedly the chafing of his restless spirit against such severe physical restraint, had much to do with undermining his body. It was another instance of hard disappointment, like finding an empty crypt in the bottom of the river Wye.

Dr. Owen discovered much about the Rosicrucians, which will hardly find its way into print, and one day, while visiting a friend in Boston, he received an unexpected call from a prominent East Indian scholar, who has lectured extensively in this country, and who, as Dr. Owen believed, was an East Indian member of that Fraternity. The stranger told him merely this: "We are with you, and I have been sent to tell you that in the end you will have success. Good-bye."

In the death of Dr. Owen the world has surely lost a man of very great mind and heart, whose fame is already secure through his intimate scholarly association with the noblest works of English literature. To carry forward his researches, a local branch of the Bacon Society of America is being organized in Detroit.

BURRELL F. RUTH.

---

## FRANCIS BACON KNOWN BY ANOTHER NAME.

*By Parker Woodward.*

(Of the Bacon Society of Great Britain)

Toby Matthew, born in 1577, a son of the Archbishop of York, came to London in 1595, and was admitted as a student at Grays Inn in May 1599.

Grays Inn was one of the walled-in and gated colleges in London, where sons of the aristocracy and landed gentry were lodged, boarded and taught Law. Incidentally they were also taught to sing, dance and play instrumental music, in order to fit themselves for attendance at the royal Court. At that time the young Earl of Southampton was a student there, and Francis "Bacon" was a very high and important resident, a bencher and double reader. He was in fact the most prominent personage at that Inn of Court. He seems to have soon been on terms of friendship with young Matthew, and upon Queen Elizabeth's death in 1603, sent him with a message to the Scottish Court.

In 1604 Matthew was elected a member of Parliament for St. Albans, but went abroad later in the same year, remaining absent from England until May, 1605.

In 1604 also the play of "Measure for Measure" was performed, and in a letter (the date of which is not given), included

in Matthew's Collection of Bacon's letters, published in 1660, he wrote to Bacon: "I shall not presume to return you weight for weight but Measure for Measure." (My capitals.—P. W.)

In 1597 the play, "*Loues Labor's lost*," had been performed before Queen Elizabeth at Christmas, and in another letter of Matthew to Bacon, about 1598, he says he is put "to the shift of sending your own book back again all ragged, which came so handsomely clad from you, yet better so than that my silence should make you think that your letter or at least your *Labour was Lost*. (My italics.—P. W.) This may well refer to a quarto of that play.

Matthew was again in England in 1607, but was then put under arrest for having become a Catholic. Still he was occasionally allowed under escort to visit his friend, Sir Francis Bacon.

In the summer of 1609, as appears from a letter of Bacon's to Matthew, who was then in Italy, Bacon sent him a few leaves of the preface to his proposed "*Novum Organum*," also a print of his "*In Felicem Memoriam Elizabethae*," saying about the latter: "Of this when you were here" (1607) "I showed you some Model. At that time methought you were more willing to hear Julius Caesar than Queen Elizabeth commended."

Now the play of Julius Caesar was, it is stated, performed in 1607, and it is therefore possible that Matthew had been shown the manuscript of it, though it was not printed until the Shakespeare folio of 1623. In this play Bacon seems to have dramatically justified by comparison his conduct in the trial of the Earl of Essex. I do not think his contemporary by the name of Julius Caesar, who was knighted, and became Master of the Rolls in 1614 was alluded to in the words quoted, for he held only a small office in 1607.

Later in 1609 Bacon sent to Matthew in Spain a few more prints of his *Advancement of Learning*, of which he had already in 1605 given him a copy; and sent likewise what he calls "a little work of my Recreation which you desired not," cautioning Matthew not to publish this to others. This might have been one of several plays, or the Shakespeare Sonnets of 1609; but it is idle to guess.

In February, 1610/11, Bacon sent Matthew, still abroad then, a copy of his "*De Sapientia Veterum*," together with a very interesting and facetious letter, revealing how much he valued Matthew's judgment in literary matters.

Matthew was back again in England in 1617, and the following year published an Italian translation of Bacon's *Essays*, with a remarkable dedicatory epistle addressed to Don Cosimo de Medici, Grand Duke of Tuscany, sounding the praises of Bacon. A

second edition of this translation in 1619 contained another of the essays, which Bacon did not add to the English version until 1625.

From 1621 to 1642 Matthew remained in England, except for the summer months of 1623, which he spent in Spain, assisting Prince Charles and Buckingham in the former's matrimonial negotiations.

In October, 1623, Bacon's "De Augmentis Scientiarum" was ready from the printer, having been a long time in preparation and translation into Latin; the first copies were given to the Prince and others. Matthew was knighted. On November 8th in the same year,—a landmark in literature,—certain plays not printed until their appearance in the Shakespeare folio were entered for copyright on the Stationers' Register.

In or before April in a year not given, Matthew wrote the following letter to his friend Bacon:

"Most Honored Lord, I have received your great and noble Token and Favour on the 9th of April, and cannot but return the humblest of my thanks".....

He added in a postscript:—

"The most prodigious wit that ever I knew of my nation and of this side of the sea, *is of your Lordship's name though he be known by another.*" (My italics.—P. W.)

Can we reasonably doubt in our present state of knowledge about Bacon's concealed literary activities that the "great and noble Token" referred to was a copy of the Shakespeare folio of 1623, whether it was ready and presented in April, 1624, or in 1625, which I think more likely, as the Folio was most intensively edited for several cipher purposes?

During Matthew's visit to Spain in the summer of 1623, referred to above, Bacon had written to Count Gondomar (recently Ambassador Extraordinary of the King of Spain to England), and also then in Spain, that Matthew was his "alter ego," and to Buckingham, likewise there, he had similarly written of Matthew as "another myself." Hence there is ample indication that Matthew was closely in Bacon's secret confidence.\*

With regard to Bacon's using other names, he states in the story decoded from his bi-literal cipher writings that Spenser, Greene and Peele had sold him their names, and that Marlowe was

---

\*Note:—That this may also be said of Count Gondomar is proven by three remarkable letters (Montagu, Works of Francis Bacon, Philadelphia, 1842, Vol. III, pp. 216, 217), which Bacon wrote him in the years 1621-1623. We have reprinted them in full at the end of this article, and recommend them to the reader's particular attention; likewise the next following and highly interesting little story of a 1623 Shakespeare folio, inscribed as having belonged to Count Gondomar, but unhappily destroyed.

"a pen name employed ere taking William Shakespeare as our masque and vizard." Bacon appears to have first used the player Shakspeare's name, significantly amended to "Shakespeare," in 1593, after Marlowe's death, as signature to a dedication of "Venus and Adonis" to the Earl of Southampton, a rich young nobleman and friend, then also a student of Grays Inn. He used the vizard again as signature to the dedication of "The Rape of Lucrece" in 1594; and in the same year used the initials W. S. in a chaffing poem about Southampton, entitled "Willobie his Avisa," in which the Earl is indicated by the initials of his proper name, H. W. (for Henry Wriothesley). Bacon did not apply the vizard Shakespeare to the title-pages of any printed plays until 1598, when, presumably for some disturbing cause, two plays first issued anonymously in 1597, were reprinted titled-paged to Shakespeare. The player Shakspeare was meanwhile sent in a hurry back to Stratford, the Earl of Southampton being the go-between, or finding the money to keep the player out of the way during the rest of the Queen's lifetime. It is more than probable that the late Mr. Donnelly had successfully deciphered an account of the search made for the Stratford player, and the report of what sort of man he was. Also in 1598 a book by Meres assigned various other plays and poems to the authorship of Shakespeare; but the page which bears this assignment of authorship has number 282, which is the alphabetic sum by the Kay Count method for "Francis Bacon." (See American Baconiana, November, 1923, pp. 152, 153. F = 32, R = 17, A = 27, N = 13, C = 29, I = 35, S = 18, B = 28, A = 27, C = 29, O = 14, N = 13, total, 282.)

In Rowe's sham "Life of Shakespeare," published in 1709, the Stratford banishment of the player is alluded to by saying that the top of his performance was that of "Ghost in his own Hamlet"; but to understand the jest of this one must not spell with capitals.

"Loues Labor's lost" having first been printed under the vizard name "Shakespeare" in 1598, there can hardly be any doubt that Matthew knew well before or from that date, and certainly after the year 1623 of the Shakespeare folio, that his intimate friend Bacon had been using the name "William Shakespeare" as a mask upon the title-pages of plays, and was thus known by another name than his Lordship's own.

There is abundant reason for believing that members of the secret literary fraternity of the Rosicrosse were well acquainted with this "vizarding" of Bacon's, and his use of numbers and alphabetic number-sums to indicate it, for many of them like Rowe, the poet laureate,—Stephens, the Royal Historiographer,—Sir William Dugdale of the Heralds' College,—Bishop Wilkins, and

Archbishop Tenison exhibit the numerical signs of membership in their books. Thus, for example, Tenison in his work "Baconiana," London, 1679, p. 259, has immediately following this page-number the words "That is Francis Bacon." (See Fig. I.)

### *Bibliographical Remains.*

259

That is, *Francis Bacon*, Baron of *Verulam*, Vicount of *St. Albans* : Or in more *conspicuous Titles*;  
*This is a Translation of the Publishers.*

Fig. I. Tenison's BACONIANA, 1679, Top of p. 259.  
 Facsimile, Natural Size.

The words "That is" are quite superfluous here, except for joining the page number 259 to the name "Francis Bacon;" but it happens that the number 259 is also the number-sum by the Kay Count for "Shakespeare" (S = 18, H = 34, A = 27, K = 10, E = 31, S = 18, P = 15, E = 31, A = 27, R = 17, E = 31, total, 259), so that Tenison by suitably arranging his printed text at this page-corner has clearly informed the reader, who is familiar with such devices, and catches them, that Tenison knew Francis Bacon to be Shakespeare, that is 259.

The authors Weever, Meres, Barnfield and Chettle each indicate Bacon as "honie-tongued Shakespeare," or "silver-tongued Melicert."

In the Florio translation of Montaigne's Essays, 1604, the preface is signed "the same resolute John Florio," where the first three words have by the simple straight number-count of their letters (A = 1 to Z = 24), the alphabetic sum 177, which is also the value by the same count of all the letters in the name William Shakespeare (see American Baconiana, place cited).

In Pilgrimage to Parnassus the alphabetic sum for the name Ingenioso is 103 by the simple straight count, which by the same count is the sum for Shakespeare.

In the story of the Gipsy Girl in "Novelas Exemplares," titled by Cervantes, the name "Preziosa," has by the simple count likewise the alphabetic sum 103, the same as Shakespeare.

Many more examples could be given; they occur too systematically to be accidental, but rather seem to show that to many learned writers of the 16th and 17th centuries in England as well as on the Continent of Europe his Lordship Francis Bacon, Viscount St. Alban, was known also by another name, and that this was the famous vizard-name "Shakespeare."

PARKER WOODWARD.



## LETTERS OF SIR FRANCIS BACON TO COUNT GONDOMAR.\*

From the Works of Francis Bacon, etc., New Edition by Basil  
Montagu, Philadelphia, 1842, Vol. III, pp. 216, 217.

These fine letters, written by Bacon from the heart, after the overwhelming shipwreck of his fortunes, to his understanding and deeply sympathizing literary friend, Count Gondomar, reveal touchingly the pitiful state of his affairs, and his utter need of help; but at the same time his admirable courage in facing the future and even planning for further work. Bacon still shows his familiar fondness for terms of the theater, "having been called," he says, "from the stage of active life," but he will "instruct the actors on it," while devoting himself to letters. We are reminded of Hamlet; and when we remember that the first Shakespeare folio—opening with *The Tempest*,—bears date of 1623, and Bacon's benefactor Gondomar procured, or more likely received a copy of it (according to the next following article by Mr. Fry), it is surely a striking coincidence to find Bacon under date of March 28th of the very same year comparing himself to "a man thrown down by a tempest," just as Prospero was, who like Bacon had also an honest noble friend at Court, to whom he was infinitely indebted.

Ed.

---

Translation of a letter to the Count Gondomar, Ambassador  
from the Court of Spain:

**MOST ILLUSTRIOUS LORD AMBASSADOR,**

Your lordship's love to me, both in its warmth and purity, hath, I am well assured, been ever equal and unalterable in prosperity and adversity; in which regard I offer you the thanks so worthily and justly claimed. Now that at once my age, my fortunes, and my genius, to which I have hitherto done but scanty justice, call me from the stage of active life, I shall devote myself to letters, instruct the actors on it and serve posterity. In such a course I shall, perhaps, find honour. And I shall thus pass my life as within the verge of a better.

God preserve your lordship in safety and prosperity.

Your servant,

FR. ST. ALBAN.

June 6th, 1621.

---

\*Note:—Count Gondomar is referred to in the preceding paper by Mr. Parker Woodward, p. 20.—Ed.

Translation of a letter to Count Gondomar:

**MOST ILLUSTRIOUS AND EXCELLENT LORD,**

I see and acknowledge the divine providence in raising up for me under my utter desertion, such a friend, sent as it were from heaven, who, involved in such great concerns, and with time so very limited, has yet taken an interest in my fortunes, and has effected that for me which other friends either dared not attempt or could not have obtained.

Your lordship will enjoy the suitable and lasting fruit of such dealing in your own noble character, so prone to all the offices of sympathy and honour. Nor will this, perhaps, be the least among your good deeds, that by your assistance and favour you have raised and strengthened me once one among the living, and who shall not altogether die to posterity. What return can I make? I shall at least ever be yours, if not in useful service, at least in heart and good wishes. The fire of my love for you will remain quick under the ashes of my fortune; wherefore, I most humbly greet you, bid you farewell, wish you all prosperity, call heaven to witness my gratitude, promise all faithful observance.

To the most illustrious and excellent Lord Didacus Sarmiento de Acuna, Count Gondomar, Ambassador Extraordinary of the King of Spain to England.

---

Translation of a letter to Count Gondomar, then in Spain:

**MOST ILLUSTRIOUS COUNT,**

Many things inspire me with confidence, and even with cheerful alacrity, in addressing you at this time on the subject of my fortunes, and entreating your friendly offices. First and principally, that since so close an alliance between our sovereigns may now be regarded as definitely arranged, you are become so much the more powerful advocate; and I shrink not now from owing all my fortunes to so great a man, though not my own countryman, and from confessing the obligation. Secondly, Since that promise of indulgences which your lordship while in this country obtained for me, has not been succeeded by repulses, nor on the other hand been completely fulfilled, it would seem from this as if divine providence intended that the work of rescuing me from my misery was to be yours in its end as in its beginning. Thirdly, because those two stars which have ever been propitious to me, the greater and the less are now shining in your city,\* and thus by the assisting and benignant rays of your friendship, they may acquire an influence on my fortunes, which shall restore me to a place in the scale of favour, not unbefitting my former elevation. Fourthly, because I learn from the letters you have lately written to my intimate friend, Sir Toby Matthew, that you cherish a lively and warm remembrance of me, which has neither been overwhelmed nor extinguished, under the weight of those

---

\*Note:—Refers to Prince Charles and the Duke of Buckingham.—Ed.

high and sublime interests which rest on your lordship. Lastly, too, there is this circumstance that since, by the friendship of the excellent lord marquis, I have been admitted to see and converse with my king, I feel as if I were once more established in favour. The king did not speak to me as a guilty man, but as *a man thrown down by a tempest* (our italics,—Ed.); and withal in his address to me he acknowledged at great length, and, as it seemed, with singular tenderness, my steady and invariable course of industry and integrity. Whence the greatest hope springs up within me, that by the continuance of my sovereign's regard, and the extinction of odium by the lapse of time, your excellency's efforts for me will not be made in vain. Meanwhile, I have neither sunk into indolence, nor impertinently mixed myself with affairs, but I live and am absorbed in labours not at all derogatory to the honours I have borne, and which perhaps leave no unpleasant memory of my name to posterity. I hope, therefore, that I am no unworthy object, on which to display and signalize at once the influence of your power and friendship: so that it shall be apparent that you have no less control over the fortunes of a private man, than over public measures. May God preserve your excellency, and crown you with all happiness.

Endorsed,

My Lord St. Alban's first letter to Gondomar into Spain.  
March 28th, 1623.

## THE TRAGIC FATE OF A FIRST SHAKESPEARE FOLIO

Extracted from Mrs. Humphry Ward's Account in "A Writer's Recollections" (London, 1918, Chap. XIII, pp. 255-258)

*By Henry Walter Fry.*

It will certainly be of particular interest to all lovers of Shakespeare, and even more so to those, who consider that famous name to have been merely a carefully planned pseudonym of the great Francis Bacon, used for his best dramatic writings, to learn what befell a First Folio of the plays, that had belonged to Count Gondomar, the Spanish ambassador to England, and a very warm friend of Bacon's, as the letters quoted on the preceding pages show.

Mrs. Humphry Ward, the famous author of "Robert Elsmere" and other well-known novels, was in 1883 one of the Examiners for the Spanish Taylorian Scholarship at Oxford, and associated in this work with the Spaniard Don Pascual Gayangos, author of a "History of Mohammedan Dynasties in Spain," and other historical works. He told her once that, as quite a young man, in the thirties of the last century, he was traveling through Spain on his

way to England, and stopped at Valladolid to visit an acquaintance of his, then newly appointed as librarian of an aristocratic family, who had a "palace" there. He found his friend in the old library, burning up a quantity of what he described as useless and miscellaneous books. Gayangos picked one up. It was an original volume of the first Shakespeare folio of 1623. He declared to Mrs. Ward, that it was in an excellent state of preservation; he knew nothing about Shakespeare bibliography at the time, but was struck by the name of Shakespeare, and also by the fact that, according to an inscription inside the book, it had belonged to Count Gondomar, who had lived in Valladolid, and collected a large library there. Gayangos noticed particularly that the margins of the pages were covered with notes in a seventeenth-century hand;—for he was himself engaged in Spain in the collection of rare Spanish MSS. and books for Sir Thomas Phillips, whose treasures were subsequently dispersed over many great libraries of Europe. His friend the librarian, however, attached no importance to this Shakespeare book, and it was to go into the general holocaust with the rest.

Gayangos continued his journey to England, and mentioned the incident to Sir Thomas Phillips and Mr. Halliwell, who afterward became Sir Thomas' son-in-law, and took the name of Halliwell-Phillips.\* The excitement of both knew no bounds. A First Folio which had belonged to Count Gondomar, Spanish Ambassador to England up to 1622, and covered with contemporary marginal notes! No doubt a copy which had been sent out to Gondomar from England; for he was well acquainted with English life and letters, and collected much of his library in London. The thought of such a treasure perishing barbarously in a bonfire of waste paper was enough to drive a bibliophile out of his wits. Gayangos

---

\*Note:—This is J. O. Halliwell-Phillips (1820-1889), the noted English antiquary and Shakespeare scholar of the last century. His "Dictionary of Archaic and Provincial Words, Obsolete Phrases, Proverbs, and Ancient Customs, from the Fourteenth Century" (London, 1847), is valuable to the modern student. He published in 1882, "Outlines of the Life of Shakespeare," highly esteemed for its honest scientific candour, in comparison with some later works on the same subject. He made important Shakespeare investigations for the actor's native town Stratford-on-Avon, but fell out with the authorities, because they would not accept his unsatisfactory conclusions. Lovers of "Shakespeare" owe him special gratitude for his part in making accessible to all the original text of the 1623 Folio in reduced photo-lithographic facsimile at very moderate cost. The edition of this book issued by Chatto and Windus (London, 1876), is now only obtainable at second hand; but a reprint from the same plates is fortunately made and is now sold by Funk and Wagnalls, New York.—Ed.

was sent back to Spain, post haste. But alack, he found the library swept and garnished, no trace of the volume he had once held there in his hand, and on the face of his friend, the librarian, only a frank and peevish wonder that anybody should tease him with questions about such a trifle.

And then Mrs. Humphry Ward invites us to indulge in a little dreaming, as if that would throw any light on such matters as who sent the volume, and who wrote the notes, and what was in them. Gondomar probably saw most of the plays, she thinks; we would say certainly, knowing Count Gondomar to have been the very warm helping friend of Bacon, that passionate youthful lover of stage-plays; but when she dreams more fondly that Gondomar might have stored those notes with what he could remember of "pleasant Willy" himself,—presumably that sole classic impersonation of the Ghost in his own Hamlet,—or, "above all" what those notes might have revealed about the high "perennial Shakespeare mysteries"—namely his relations with "Mr. W. H." and the "dark lady" of the Sonnets,—up-to-date Bacon-Shakespeare students can but smile.

One does wonder though, why, when Count Gondomar's library was transferred 160 years after his death to Charles III of Spain, this priceless Shakespeare folio was for some reason left out, to be irretrievably lost.

HENRY WALTER FRY.

## BACON REDIVIVUS

Fortune is fickle; like Titania  
She favors mortals, limited enough  
To seize a single opportunity,  
But spurns the men with talents manifold.

Like ancient triple-headed Cerberus,  
Guardian of realms mysterious and unseen,  
Thou,—Poet, Statesman and Philosopher,—  
Bacon, didst challenge every kind of fate.

And so, amid thy vast imaginings,  
Thou stumbledst, and didst please thine enemies,  
Pointing with scorn, as at a Lucifer.

But we restore to thee that crown of laurel  
Long due thy name and poetry sublime,  
Whose passion thrills the heart-strings of mankind.

KENNETH SYLVAN GUTHRIE.

*Written for the Bacon Society of America.*

## THE MONUMENT OF FRANCIS BACON AT ST. ALBANS

*By Dr. H. A. W. Speckman.*

In St. Michael's church at St. Albans, England, stands a beautiful monument to the memory of Francis Bacon, Baron of Verulam and Viscount St. Alban. It is mentioned, apparently for the first time, in the 1640 edition of *The Proficience and Advancement of Learning, Interpreted by Gilbert Wats*. Immediately following the engraved portrait and title-page is a series of forewords and laudatory poems, covering 31 pages not numbered, the last nine of which carry some selected specimens of the famous eulogies, called *MANES VERULAMIANI*. On the very last of these pages is a piece of Latin text, standing separately, which says that "Next in order should follow a description of the Tomb of Verulam, a monument erected by the most noble Meautys in honor of his Master," etc. But the description referred to is not given, and this Latin statement ends with the curious admonition: "Meanwhile, Reader, look to thy advantage, and go about thy business."\*

Both the description of the tomb and its inscriptions are given for the first time, we believe, in the 1671 edition of the "*Resuscitatio*" of Dr. William Rawley, Bacon's chaplain. On the last page of the Preface containing "*The Life of Lord Bacon*," it is stated that he

"was buried, in St. Michaels Church, at Saint Albans; Being the Place, designed for his Buriall, by his last Will, and Testament; Both because, the Body, of his Mother, was interred there; And because, it was the onely Church, then remaining, within the Precincts, of old Verulam: Where he hath a Monument, erected for him, of White Marble; (By the Care, and Gratitude, of Sir Thomas Meautys, Knight, formerly his Lordships Secretary; Afterwards Clark, of the Kings Honourable Privy Counsell, under two Kings:) Representing his full Pourtraiture in the Posture of studying; with an Inscription, composed, by that Accomplisht Gentleman, and Rare Wit, Sir Henry Wotton."\*\* (Observe the extraordinary punctuation.)

At the end of the Life follows an engraving of the tomb with its inscriptions, which differ, as given, in a few details from those on the actual monument. This may be set down to the inaccuracy of the draftsman. In these remarks I refer to the actual present inscriptions.

---

\*Note:—Dr. Speckman informs us that he has found an alphabetic cipher here, declaring that Francis Bacon is the author of this book. We hope to publish it in a later number.—Ed.

\*\*Note:—Quoted from 2nd edition of 1661. (Italics omitted.)

The statue represents Francis Bacon as Lord Chancellor, sitting on an arm-chair within a niche; his head being supported by his left hand in a contemplative posture. Upon the base under this figure we read the Latin inscription:

Large

Letters

34	FRANCISCVS BACON BARO DE VERVLAM <sup>N</sup> S <sup>N</sup> ALB <sup>N</sup> VIC <sup>N</sup> .
20	SEV NOTIORIBVS TITVLIS.
28	SCIENTIARVM · LV MEN FACVNDIÆ LEX.
10	SIC SEDEBAT
—	
92	

A description of the monument and its inscriptions is given also in Tenison's "BACONIANA or REMAINS OF SR FRANCIS BACON," London, 1679. As there translated, it runs thus: "Francis Bacon, Baron of Verulam, Viscount of St. Albans: Or in more conspicuous Titles: The light of the Sciences, the Law of Eloquence, sate in this manner."

The pedestal of the monument carries two further inscriptions. The upper one reads:

Large  
Letters

Roman  
Numbers

35	QVI POSTQVAM OMNIA NATVRALIS SAPIENTIÆ	
25	ET CIVILIS ARCANA EVOLVISSET	
23	NATVRÆ DECRETVM EXPLEVIT.	
18	COMPOSITA SOLVANTVR	
5	AN <sup>O</sup> DNI · MDCXXVI.	7
5	ÆTAT <sup>S</sup> · LXVI.	4
—		—
111		11

The "Remains" give the following translation: "Who, after he had unfolded all the Mysteries of Natural and Civile Wisdome, obeyed the decree of Nature. Let the Companions be parted,\* in the Year of our Lord 1626, and the sixty sixth year of his age."

The brief lower inscription reads:

\*Note:—Marginal note in the text: "Soul and Body."

Large  
Letters

9

TANTI VIRI

3

MEM:

13

THOMAS MEAVTYS

17

SVPERSTITIS CVLTOR

17

DEFVNCTI ADMIRATOR

2

H. P:

—  
61

or translated: "Thomas Meautys, a Reverencer of Him, whilst Alive, and an Admirer of him now Dead, hath set up this to the Memory of so great a Man."

This entire epitaph is most singular. The titles in the first part are curiously abbreviated, and its construction crabbed, for it ought to read: "Franciscus Bacon, seu notioribus titulis Baro de Verulamio et Sancti Albani Vice-comes." And the next words do very insufficient justice to the signal worth of the public and professional services of Britain's greatest Judge, the Lord Chancellor of King James. The simple words "FACUNDIAE LEX" most inadequately express Bacon's far greater claims to England's gratitude; but a climax of strangeness is reached in the final line "SIC SEDEBAT" (thus he sate), which draws attention to the realistic marble effigy of Bacon, reclining thoughtfully in his arm-chair.\*\* The usual formula "HIC JACET" was probably avoided as being inapplicable.

In the second part of the epitaph the words "ARCANA EVOLVISSET," are likewise unusual, and hardly appropriate to designate Bacon's very practical philosophical and experimental studies, but are to be rather taken as referring to hidden mysteries or mystifications, and secret arts, as connected with Magic, Alchemy, Cipher-writing and the like. Trithemius himself says that his Cryptography is based on "Arcana Mosaica."

Finally the lines reading: "NATVRAE DECRETVM EXPLEVIT" and "COMPOSITA SOLVANTVR" are also very unnatural and provoking in their dryness. "He fulfilled the decree

---

\*\*Note:—Our Library has a fine view of this interesting portrait. We owe it to the kindness of Miss Alicia A. Leith, of the English Bacon Society. It was taken, when the figure had been temporarily moved for the restoration of the monument, begun on Monday, October 15th, 1923. Supplement to BACONIANA (London), March, 1924, Vol. XVII, No. 66.



of Nature. Let the component parts be dissolved." (!) How nobly in comparison is the same idea,—that Soul and Body are separated by Death,—expressed in the epitaph on the monument erected to the memory of Francis Bacon's reputed father, Sir Nicholas Bacon, Queen Elizabeth's Lord Keeper, in St. Paul's Cathedral at London:

".....qui unica brevi vita perenni emerit duas, agit vitam secundam caelites inter animas"...."Hac positum in ara est Corpus, olim animi Domus...."

or

".....he, who by one short life gained two eternal lives, and lives his second life among the celestial spirits. In this altar is placed his Body, formerly the habitation of the Soul."

The words "COMPOSITA SOLVANTVR," translated in Tension's *Baconiana*, 1679, in italics by "Let the Companions be parted" (that is, Soul and Body) have really an entirely different meaning, namely, "let compounds, or things composed, be dissolved," that is, analyzed. These Latin words tell us, I believe, that the epitaph consists of two component parts, namely, an apparent, *outer* text (the Body), and a hidden, secret, *inner* text (the Soul); and we will now proceed to show that this inscription conceals the name of Francis Bacon, by such cipher-methods as Bacon himself has employed to hide his authorship in the works published under his own name and under pseudonyms.

Taking up in the first place GEMATRIA, that is, cipher-writing by the substitution of letters by their place-numbers in their regular alphabetic order ( $A = 1, \dots Z = 24$ ), and also by Bacon's Reverse Cipher-count ( $A = 24, \dots Z = 1$ ), which I discovered in his works and have described in "De Grondslagen van het Geheimschrift van Francis Bacon" (The Foundations of Francis Bacon's Cryptography), in *NEOPHILOLOGUS*, III, No. 3, Groningen, The Hague, 1918 (see *AMERICAN BACONIANA*, Nov., 1923, p. 115), I think that the unnecessary abbreviations and the small letters in the text on the monument indicate that the number of letters is essential for the concealment of numerical cipher-seals or signatures.

In Bacon's Reverse Cipher we have the seals  $BACON = 92$ ,  $F BACON = 111$ ,  $SHAKESPEARE = 172$ . Precisely these numbers are revealed by the number of letters in the various parts of the inscription on the monument:

Number of large letters in the first part of the inscription....	92
Number of large letters (exclusive of Roman numerals) in the	
second part of the inscription .....	111
Number of large letters in the third part of the inscription...	61
and 111 plus 61 equals 172.	

Therefore the epitaph indicates in numerical seals the names BACON, F. BACON and SHAKESPEARE; and other seals in the same Gematria or Straight Count cipher are likewise concealed in this text; but, because they might too readily catch the eye of a searching observer, they are produced by combination, of the large and small letters and the figures. We will return to this subject anon.

In the cipher methods of the 16th and 17th centuries Anagrammatism or Letter-transposition played an important part. By means of it great scholars and investigators of Nature like Galileo and Christian Huyghens recorded and could claim priority in scientific discovery, without admitting all the world to their secrets. This art had much greater intrinsic value, and was much more widely used, than is thought at present to have been possible, since in recent times it has practically fallen into disuse for serious purposes. Anagrammatism is, indeed, a very suitable device for concealing *a given statement*, because it is impossible to form back from a definite number of such transposed letters *in correct language* another statement the contents of which have a meaning accurately *defined beforehand*, like the one that was concealed. Francis Bacon, therefore, made use of anagrams to conceal thereby *in some few words, in all his pseudonymous works*, his own name in order to prove his authorship.

This method I find employed in the first part of the inscription on Bacon's monument. The first line of it proclaims his name and titles.

#### FRANCISCVS BACON BARO DE VERVLAS<sup>ALB</sup>·VIC<sup>ALB</sup>.

But the next sentence is a very clumsy paraphrase of Bacon's great claim to the gratitude and admiration of the world, culminating in the prosy remark: "he sate in this manner." The only reasonable and acceptable explanation of this sentence is that it represents an anagram or another hidden sentence, and that the anagrammatist found it impossible to construct from the available letters of the latter, any statement in correct language better than the one we find, and more conformable to the merits of the person to whom he was paying his tribute.

The most convincing proof of this being the case is, that the first line, containing the name and titles of the deceased can be almost perfectly duplicated from the letters of the second, third and fourth lines which read:

SEV NOTIORIBVS TITVLIS.  
SCIENTIARVM · LV MEN FACVNDIÆ LEX.  
SIC SEDEBAT

These letters or words are an anagram of the following:

FRANCIS BACON, SEV TITVLIS, DOMINVS DE VERVLÅ  
ET S<sup>NI</sup> ALB VICE EXIT.

"Francis Bacon, or with his Titles, Lord of Verulam and Viscount Saint Alban is deceased."

The word "EXIT" may be considered here in its two meanings, namely, as referring not only literally to actual death, but also to an actor's withdrawal from the theatrical stage, and a withdrawal, figuratively, from the stage of the world; yet, as "I. M." says in the stanza "To the memorie of M. W. Shakespeare," among the dedicatory poems at the head of the 1623 folio, so "that he went forth to enter with applause," . . . "an Exit of Mortalitie" for "a Re-entrance to a Plaudite."

Thus in this reconstruction by the anagram method of the original text hidden in the carved inscription, we have separated the Soul from the Body, the secret unseen *inner* text from its apparent material *outer* form.

But there is embodied in this epitaph of Francis Bacon still another cipher method, which he used everywhere to mark or sign his pseudonymous and anonymous works.

In the 1640 Advancement of Learning on page 55, misnumbered 53, Bacon speaks appreciatively of the great learning of Julius Caesar, and in citing his works "De Bello Gallico" and "De Analogia," refers in the margin to Suetonius paragraph 56. Now Suetonius in his "Vita de Caesare" treats in that paragraph of precisely the method of cipher writing used by Caesar, wherein by a uniform transposition of each letter of the alphabet to another place thereof A becomes D, B becomes E, etc., or inversely stated; D is used in place of A, E in place of B, etc. And that it was really Bacon's purpose to draw attention to this cipher method is evident, because in the French cipher book of Blaise de Vigenère (in which Bacon apparently had a hand, if no more) entitled "Traité des Chiffres" (Paris, 1586), this method of transposition practiced by Julius Caesar is accurately described, and again with a marginal reference to Suetonius paragraph 56.

Such methods of transposition are fully expounded in the great Cryptography of Gustavus Selenus.\* They are based on the alphabet of Trithemius, who by his Steganography (1506), discussed

also in the work just mentioned, became the founder of the science and art of cryptography in the Middle Ages. He used an alphabet of only 22 letters, I and J being treated as equivalent, and likewise U, V and W, while Y was omitted altogether. The same alphabet was employed both by Selenus and Francis Bacon, who was indeed himself referred to as a Trithemius in his time.

Trithemius invented the method of using the *initial letters* of words in some suitably chosen or made-up text to represent by means of a fixed rule the letters of the hidden secret text; and even then, to forestall too easy deciphering, he used only a limited number (determined by another mathematical rule) of those external initial letters, the remaining unused letters being called nulls. The visible cipher-bearing initial letters of the open external text were converted into the real hidden invisible letters by transposing them all an equal number of places in regular order and in either direction along the alphabet. To recover a hidden text, therefore two keys must be known; the first must indicate, or at least, suggest, where the secret letters of the hidden text are to be found; the second must reveal the amount of transposition along the alphabet sequence which is to be used. Beyond these indications,—meagre, but still sufficiently clear,—the solution of the riddle is left to the analytical skill and constructive ingenuity of the decipherer.

In the epitaph on Bacon's monument this method of Trithemius is applied, and the numbers for the keys are concealed in the abbreviated words under the words "COMPOSITA SOLVANTVR" in the second part, namely the words: AN<sup>o</sup> DNI (for D(OMI)NI), and AETAT<sup>s</sup>. Their letters indicate the numbers 2 or 3,—3—and 5 or 6.

We will now decipher the secret text in the third or lowest part of the epitaph. It consists of *eleven words*. The initials of these words are

T V M T M S C D A H P

These letters divided, according to the first key above into groups of three and two letters, give (P standing alone):

T V M — T M — S C D — A H — P

Here the groups of three letters, or uneven count, contain the cipher letters, according to the second key above, the others being nulls.

---

\*Note:—A beautiful work in folio, and the greatest of its kind in the 17th Century, published at Luneburg (Germany) in 1624. The title page is figured and its pictures discussed in Sir Edwin Durning-Lawrence's "Bacon is Shakespeare," New York, 1910, a very useful book, and readily obtainable at second hand.

The secret cipher letters therefore are:

T V M — S C D — P

The transposition they must undergo to yield the real hidden letters is indicated by the number of letters in the word AETAT<sup>2</sup>, namely 5 and 6 which constitute the third key above. These numbers are intentionally selected by the cipherer, as they produce, when placed side by side the number 56, which by the simple or Gematria count is the alphabetic sum or seal for FR. BACON (thus: F = 6, R = 17, B = 2, A = 1, C = 3, O = 14, N = 13, equals 56).

We now turn to the alphabet used by Trithemius, which was:

A B C D E F G H I K L M N O P Q R S T V X Z <sup>22</sup> letters

By transposing 5 places to the right we obtain in place of these original letters the following:

F G H I K L M N O P Q R S T V X Z A B C D E

By transposing 6 places to the left we obtain on the other hand in place of the original letters the following:

R S T V X Z A B C D E F G H I K L M N O P Q

The secret letters T V M—S C D—P by transposing 5 places to the right

become B C R—A H I—V and by transposing 6 places to the

left they become N O F—M T V—I

These fourteen last letters,

B C R A H I V N O F M T V I

can be rearranged like an anagram thus: M. FR. BACHON VIVIT,\* meaning "Magister Fr. Bacon lives;" and this I take to be the original statement so carefully hidden in the third part of Bacon's epitaph by the elaborate cryptographic method, of which we have here painfully traced backward the successive steps from its final result carved upon the monument in St. Michael's church.

It conveys the thought apparently that though the Body decay, the Soul of Bacon lives in his works; but it is not improbable that this simple statement was meant also to be understood literally, and to record the extremely important and dangerous fact, not generally known, that Bacon had not died, as supposed, in 1626, but was then alive. Many curious and suspicious features are coming to light, connected with the peculiar circumstances of his disappearance from English public life,—his last illness, his ob-

\*Note:—The curious form Bacho for Baco is sometimes found in these devices and books about them; thus the Index of Selenus has Rocherius Bacho for Rogerius Baco (Roger Bacon), as I have pointed out elsewhere.—H. A. W. S.

scure death, unceremonious burial, and empty tomb, his Will, the disposal of his manuscripts, library and literary estate. There are indications that he lived for many years incognito and in retirement on the Continent, and was a most important factor in subsequent political events in England.

The general idea of life after death, as expressed in the deciphered statement above, is found also on the grave of Conrad Celtes, the great humanist of the 15th century, who was the head of the literary academy at Vienna. On his stone in St. Stephen's church is cut a four-pointed cross, like St. Andrew's, in the four angles of which stand singly the letters V I V O, spelling together VIVO, that is, "I live." This was the motto of the academy of Celtes.

In the second part of the epitaph on Bacon's tomb the same kind of cipher is concealed as in the third, which we have analyzed; except that the *final* letters of the words are the secret cipher-bearing letters.

This method of using finals instead of initials for carrying secret letters was first published by Blaise de Vigenère in his *Traité des Chiffres* (Paris, 1586). Here he tells us that the famous English friar Roger Bacon (Note the peculiar spelling of his name Bacon), who died at Oxford in 1292, wrote in his work "*Speculum Alchemiae*" (or *Mirror of Alchemy*), first printed at Nuremberg in 1541, about various methods of cryptography, and invented the particular one of using the *final letters of words as secret cipher-carrying letters*; that the *Initials of the first words of the seven chapters of the Speculum formed the words IVPITER*, and the *final letters of the last words in the same seven chapters formed the word STANNVM* (Latin for Tin).

I discovered, however, and pointed out for the first time\* that Vigenère, in so stating, perpetrated a hoax and pure fabrication, because Roger Bacon has not mentioned these methods of cryptography in his *Speculum* at all. The initial and final words of the seven chapters, as given by Vigenère, are quite different from the original ones of Roger Bacon, and the initial and final letters of his words do not form IVPITER and STANNVM. The method of using final letters is not mentioned anywhere, so far as I can discover, before Vigenère published it, and it is really a method invented, I believe, by Francis Bacon, and used by him in his pseudonymous works. Alexander Pope, the poet, employed it to hide in his Latin inscription on Shakespeare's monument in Westminster Abbey, that

---

\*Note:—See my paper in *Neophilologus*, cited above, p. 31.

F. BACON D<sup>o</sup> VERVLAMI FEC. OPVS.

as I shall show in a later article in this magazine.

The final letters of the 17 words in the second part of the inscription on Bacon's tomb are (o being a cipher, or null):

I M A S E T S A T E M T A R N I S.

According to the first key given above, they may be divided into groups of two and three letters, thus:

I M — A S E — T S — A T E — M T — A R N — I S.

The *groups of two letters* are here the secret letters, the others being nulls. The secret letters are therefore:

I M — T S — M T — I S (8 letters).

Transposition is again effected by the numbers 5 and 6 of the third key given above (which put together as 56 are the alphabetic sum by the simple straight Cabala count for FR. BACON).

Upon transposing these letters in the alphabet of Trithemius 5 places to the right, they turn into

O R — B A — R B — O A,

and by transposing them 6 places to the left, they turn into

C F — N M — F N — C M.

Dividing each of these two sets of eight letters into two groups of four letters, (which latter please notice, contain the same letters, though in different order, we obtain the following new groups of 8 letters:

O R B A      R B O A  
C F N M      F N C M

which by simple anagrammatic transposition give M. FR. BACON —M. FR. BACON, a most astonishing result!

In Archbishop Tenison's BACONIANA (1679), p. 259, the words COMPOSITA SOLVANTVR, in the second part of the epitaph are translated "Let the Companions be parted," set up in italics.

Now "COMPOSITA" can never be properly rendered in English by "Companions." It is probable, therefore, that these words will also contain a secret hidden text, as indeed they do. It is found by applying here a method of analysis and transposition similar to that applied to the text of the epitaph. Let us pick from the 13 letters of the words

T H E C O M P A N I O N S  
(1 2 3 4 5 6 7 8 9 10 11 12 13)

those in even-numbered places, namely:

H C M A I N

By transposing them 11 places to the right they are converted into the following new letters (use first alphabet, p. 35, above):

## T O A M V B,

and these 12 letters taken together and rearranged anagrammatically will give

AV'. M(agister) M (agnus) BACON HIT

(Hail! Great Master Bacon Hit (or Hid)).

The transposition through 11 places is equivalent to dividing the 22 letter alphabet of Trithemius into two equal halves, and placing the second under the first, thus:

1	2	3	4	5	6	7	8	9	10	11
A	B	C	D	E	F	G	H	I	K	L
M	N	O	P	Q	R	S	T	V	X	Z

This arrangement shows that the six letters **H C M A I N** in the upper line correspond with the letters: **T O A M V B** in the lower line.

In this cipher device the letters of either horizontal line may be added to (as above) or replace the corresponding letters of the other line. It belongs to the class referred to by Bacon in his enumeration of ciphers (1640 Advancement of Learning, Lib. VI, p. 264), as "Cyphers of double letters under one Character" (that is number), and was very skilfully brought into play here for the well-prepared and alert reader by the kindly Archbishop Tenison, unexpectedly revealed as quite a cipher expert himself,— as were also other prominent Anglican churchmen, like Dr. William Rawley, for many years Bacon's chaplain and amenuensis, and John Wilkins, author of that interesting little cipher treatise "Mercury, or The Swift and Secret Messenger," 1641.

The authoritative Gustavus Selenus in his great Cryptography, 1624, Lib. V, Chap. 6 (Note again the numbers V, 6 or 56, alphabetic sum by simple straight count for FR. BACON), mentions this method, marking it by 3 stars (\*\*\*), and represents it in the manner we have noted.

The curious little word "HIT" is by itself a cipher word still to be analyzed. Every student of Shakespeare, familiar with the 1623 folio, knows that in the poem "To the Reader," facing that foolish so-called "portrait" of Droeshout occur the words "hit his face," and knows, too, the many word-plays upon "hit" in Loues Labour's lost.

If the letters H I T are transposed 6 places to the left, they yield the letters B C N, and this is the Hebraic consonant spelling of the word B(a)C(o)N, a method of stenographic writing in general use among the ancient Semitic nations.

The complete text hidden in the words "The Companions" is therefore "AV(e) M(agister) M(agnus) Bacon, B(a)C(o)N," or in English: "Hail! Great Master Bacon, Bacon!"\*

They remind us of the Spirit Ariel's salutation to his Master



Prospero in the *Tempest*: "All haile, Great Master, graue Sir, haile."

The number of large letters in the second part of the epitaph is 111; of the small letters it is 2; and of the Roman figures it is 11. Adding these together we obtain  $111 + 2 + 11 = 124$ , which is the alphabetic sum by simple straight count of W. SHAKE-SPEARE! The same number was placed by Alexander Pope on the monument of Shakespeare in Westminster Abbey, erected in 1741, so that the inscription, which reads:

GULIELMO SHAKESPEARE  
ANNO POST MORTEM CXXIV o  
AMOR PVBLICVS POSVIT

states wrongly that the monument was erected 124 years after the death of the player and pretended poet in 1616. It was really 1741 minus 1616 = 125 years.

The alphabetic sum by simple straight count or Gematria of the Roman figures giving the year of Bacon's death on the monument at St. Albans, namely M D C X X V I is 92 (if the figures are read as letters), and 92 is also the alphabetic sum by the Reverse Cabala count (A = 24, . . . . . Z = 1) for B A C O N, as already pointed out on page 31 of this article.

The number 111 of the larger letters, diminished by the counted number 11 of the Roman figures M D C X X V I and L X V I, gives 100, which is the alphabetic sum for FRANCIS BACON by the simple straight count. (*American Baconiana*, No. 2, p. 152.)

The monument of Francis Bacon at St. Albans was put up before 1640, because it is mentioned in the *Advancement of Learning*, published in that year; but the inscription itself was published no where, so far as I know, before 1671 in Rawley's *RESUSCITATIO*, probably from fear of being deciphered. The *Resuscitatio* states that the epitaph was composed by Bacon's friend, Sir Henry Wotton; but it is more probable that Francis Bacon,—who had directed in his Will and Testament, that he should be interred in St. Michael's church at St. Albans,—though it is doubtful if he really was,—composed himself the epitaph, which we have shown contains much cipher text. Any way, I will mention, merely as a fact, that the name BACON is also contained in the initials of the name "Sir Henry Wotton." They are: S H W; and if these letters are transposed, as we have repeatedly indicated 5 places to the right, and 6 places to the left, in the scale of Trithemius, they are turned into the new letters A N C and M B O, respectively, which together give by easy anagrammatic rearrangement M. B A C O N,

---

\*Note:—See Mrs. Henry Pott's *Francis Bacon and His Secret Society*, Preface of 2d Edition, Marshall Bros., Ltd., London, and John Howell, San Francisco. A most important and instructive book for the student of Elizabethan Literature.

that is "M(agister) BACON"; so that the name of Bacon's friend might have been intentionally selected to reveal Bacon's own authorship.

H. A. W. SPECKMAN.

Driebergen, Holland.

## THE METHODS OF CRYPTOGRAPHY OF FRANCIS BACON

A Paper by Dr. H. A. W. Speckman in the *Mercure de France*,  
Paris, August 15th, 1924.

Dr. Speckman opens his very scientific discussion by saying that the literary world of today is completely ignorant of the Art of Cipher Writing, while in the past men were obliged to dissimulate their opinions in their correspondence, which was the object of minute investigations. He mentions the principal authors, who wrote on Cryptography, Trithemius, 1506; Blaise de Vigenère, 1586, and Gustavus Selenus, 1624. After giving examples of their methods of ciphering and deciphering, he applies them to solving the riddle of the mysterious dedication of the Shakespeare Sonnets, which he shows by demonstration to contain an elaborate cryptogram of well known type. The final solution of it reads: L. THE RIGHT HON. HENRY WRIOTHESLEY EARLE SOUTHAMPTON IS MR. W. H. S. INV.

Here L = Roman Numeral 50, which number is also the alphabetic sum by simple Clock Count for ROSA, a Rosicrucian secret seal. S is taken to stand for Shakespeare, and INV. is the common abbreviation for the Latin word INVENIT (Made it), appearing with many artists' signatures. The above inscription is practically identical with the dedications to Shakespeare's Venus and Adonis, and Rape of Lucrece, reading:

"To the Right Honorable Henry Wriothesley, Earle of Southampton."

The author's name is also concealed in the dedication of the Sonnets, being carried according to the method of Trithemius by the initials of the 6th to the 12th words included:

THESE INSVING SONNETS MR W H ALL, namely TISMWHA. Transposed 5 places to the right in Trithemius' alphabet of 22 letters, they yield the true letters BOARCNF, which by simple re-arrangement give FR. BACON.

We hope to come back to this paper at a later date.

## THE MANUSCRIPT OF ST. HELENA

*Translated by Willard Parker.*

This fascinating new book, just published by Appleton and Company, New York, is introduced here to our readers as another Baconian work,—but only in the sense that it was done by the versatile President of our Society. It records the Life of Napoleon Bonaparte, as portrayed by himself; and Mr. Parker remarks in his Introduction: "Heretofore the reader has been able to see only what Napoleon *did*, as viewed by the eyes of the outside world. Now, after all these years, we have the story of *why he did it*."

The history of this manuscript in America is quite romantic.—When the existence of such an account became known in Europe over a hundred years ago, it created a political sensation, and its authenticity was widely discussed. Napoleon, for reasons of his own, disavowed it in his will, but it has much historical interest, and the American general reader will be glad to have the story in this readily accessible form.

European History, with Napoleon himself as chief actor in the center of the stage, is reviewed briefly in short vigorous sentences, giving vivid and constantly changing pictures of events and men, accompanied by terse explanatory comments of startling penetration. The strongly personal style of the original is so well rendered by the translator's racy English, that one hardly thinks of him at all, which is the best praise that we can give.

---

## GARRETT P. SERVISS ON THE SHAKESPEARE LEGEND

Under this title the New York Journal of August 26th, prints a brief review by the well-known scientific lecturer and writer, Professor Garrett P. Serviss, of an article entitled "The Shakespeare Myth,—A Challenge," by Lord Sydenham, of Combe, and H. Crouch Batcheler, published in the English Review of August, 1924:

"These writers," says Professor Serviss, "hit some of the weak spots in the Shakespeare legend with smashing force. It may be hoped that at last a radical investigation of the question of the real authorship of the Shakespeare literature will be made. The policy of hush!—hush! or conspiracy of silence, hitherto favored by the defenders of the Stratford claim, is failing, and the public and the schools are going to hear about it."

"When they have not been silent, the 'Shakespeareans' have made themselves both insulting and ridiculous by speaking of those, who ventured to think that a greater man than the Stratford actor must have written the immortal plays, as ignoramuses, imbeciles and gulls. They are now likely to find, that this is a case of 'bloody instructions, which being taught, return to plague the inventor.'"

Soon after in another article in the New York Journal, Professor Serviss discussed the CIPHER CODE OF FRANCIS BACON, and especially Mrs. Gallup's rendering of Bacon's Cipher Story, extracted from it. The occasion for this was given by a lecture by Dr. Mark H. Liddell, of Purdue University, before the American Association, showing "how Bacon prepared the way for Newton, and laid the foundation on which the vast structure of scientific research is now every day rising higher."

Dr. Liddell referred to Bacon's scheme for organizing a "College for Inventors," a prophecy which has become so true in our day, that none would be more amazed than Bacon himself to walk through an up-to-date modern research laboratory.

In studying the methods for publication of scientific discoveries recommended by Bacon, Dr. Liddell unavoidably came in contact with Bacon's Biliteral Cipher, and endeavored to determine its scientific significance, being thus led indeed to prepare his paper on Bacon.

"Bacon's plan was that for the good of Society, new principles of science which might contradict received truth, should be recorded in cipher, and thus held back until the world could bear their light.

Now this, according to those who believe that Bacon and not Shaxpur, or Shakspeare, the Stratford actor, was the 'Shakespeare' who wrote the immortal dramas, is exactly in line with the use which they say Bacon made of this same cipher to keep secret, until the time should be ripe for exposure, the fact of his authorship of the plays."

It augurs well for achieving a true History of European Literature in Francis Bacon's time that well-trained scientists and students generally in increasing numbers are taking a hand in solving many important problems of concealed authorship, connected with the Birth of Modern Science, or, more specifically, with the magnificent scheme of Bacon and his School for the welfare of mankind through the Advancement of Learning, and the Creation of New Inventions and Arts. Stupid, superstitious idolatry is being fast replaced by intelligent causal understanding of "Shakespeare's" genius and methods of work.

## BACONIANA, MARCH, 1924

Journal of the Bacon Society of Great Britain

Since our last issue we have had the pleasure to receive the March, 1924, number of BACONIANA, the periodical of the English Bacon Society, whose headquarters are at Chalmers House, 43 Russell Square, London, W. C.

Such information about the unabated activities of our honored friends is always an important event, and encouraging evidence that the Triumph of the Truth, for which they have nobly labored many, many years cannot be long deferred. "Reuealing day through euery crannie spies"!

Capt. W. G. C. Gundry's paper on "Bacon's ABCEDARIUM NATURAE" is a very courageous and commendable attempt to find a Key and Interpretation for that obscure philosophic fragment. It must have served an important purpose in Bacon's mind. Mrs. Natalie Rice Clark in her remarkable book "BACON'S DIAL IN SHAKESPEARE" (Cincinnati, 1922.—Originally published by Stewart Kidd Co., now sold by Appleton & Co., New York) finds in it a basis for a "Compass-Clock Dial," by means of which she traces an extraordinary yet demonstrable system of ciphering, imbedded in the very structure of the Shakespeare plays, and connecting in the text of each the movements of plot and characters, in a continuous way with the Questions, Hours and Compass-directions.

"J. R.," of Gray's Inn, tries to connect in his interesting article "CLUES" some members of that Society in Bacon's Day, with various characters in the Shakespeare plays, referred to there by witty allusion and punning names. Thus, when Autolycus in Winter's Tale, Act IV, Scene 3, says that "Advocate's the Court word for a Pheasant," this hitherto unexplained remark becomes at once comprehensible, when we find that one "Peter Phesant (Judge of Common Pleas in 1645) was called to the Bar at Gray's Inn in 1608." The "Phesants" (variously spelled) were a well-known family of lawyers. Bacon's own name and the names of his brothers, friends and associates are in a variety of forms of common occurrence in the plays: Francis, Francisco,—Anthony, Antonio,—Nathaniel, and Nicholas; Leonato's brother in Much Ado about Nothing is suddenly addressed as "Brother Anthony." Bacon's cousin, Robert Kempe, a Gray's Inn man, is familiarly called by him in a letter "good Robin," and we find both Robin and Bacon in the Merry Wives, and the former also in Midsummer Night's Dream. There was a Roger Wilbraham at Gray's Inn, and an unnamed gentleman in Winter's Tale is suddenly asked: "The news, Rogero?" We have Sir Toby Matthew, and

"Sir Toby" frequently printed in the stage-directions of "Twelfth Night." A fellow student of Bacon's, called to the bar the same day as himself, bore the good name of "Washington"; his Christian name was Lawrence, and we all like Friar Lawrence in the plays.

Mr. "J. R. of Gray's Inn" suggests that American Baconians should look further into this. The whole subject indeed recalls American College days. Some of us often took small or speechless parts in professional Shakespeare plays. We staked out the ring for Orlando and Charles, the wrestler; and picnicked in the forest of Arden; carried a stuffed deer on a pole; or listened to the tire-some prediction of Jacques, that we would end "sans everything." We had our nicknames, too, and one of us was William S!

The humbug of the recent, ancient and fish-like "Shakespeare Find," known as the Sir Thomas More MSS. is once more exploded by Mr. R. L. Eagle.

Mr. Frank Woodward describes some remarkable new discoveries of numeric "Cipher Signatures in Hamlet," pertaining to Francis Bacon, and progressively developed in step with his career; while Mr. Parker Woodward reports finding some other striking letter-sums, of which we will especially mention those in the title of Ben Jonson's folio poem (Facsimile cuts of it will be found in our last number, Nov., 1923, pp. 82 and 124, with some discussion). Mr. Woodward points out that the alphabetic sum by simple Clock Count for "The AVTHOR" is 111,—for "and", 18 —for "what he hath left us" 177. Therefore, since by Kay Count 111 stands for BACON, and by the simple Clock Count 18 stands also for S, and 177 for WILLIAM SHAKESPEARE, the words

The AVTHOR	and	what he hath left us
111	18	177
could also signify		
Bacon	s	William Shakespeare
111	18	177

and they could convey the message: "Bacon's William Shakespeare."

Miss Alicia A. Leith has written "A Vignette of Fra. Paolo Sarpi," the great and good Councillor of the Republic of Venice, whose secretary was Padre Fulgentio, a correspondent of Bacon's, and she shows interesting parallel characteristics between Father Paul,—Natural Philosopher, as well as Statesman,—and Friar Laurence in Romeo and Juliet.

The backward state of knowledge in Germany about the increasingly important results of recent researches on the Bacon-Shakespeare question are discussed in an article about "The Ger-

man Shakespeare Society and Its Future" by the President of the Austrian Bacon Society, Hofrat Alfred Weber-Ebenhof, of Vienna.

That condition is due, we believe, to a survival in such purely literary circles, also in other countries, of the mediaeval scholastic mind and method of work, which can lead to no results of any noteworthy value, because disqualified by its self-satisfied narrow specialism in mere words for that conscious direct universal contact with Nature and Life, which is the very Soul and Foundation of that unrivalled and ever-living Literature, created by Bacon and his School. They comprehended this fully themselves. You have only to read with understanding Bacon's preface to the 1640 *Advancement of Learning* in this magazine, and the earlier two wonderful books of the *Proficience and Advancement of Learning*, first published in 1605 (Modern Edition with Notes, issued by The Macmillan Company, London and New York). Then read Bacon's *Essays*, and *Wisdom of the Ancients*; Ben Jonson's *Discoveries*, his *Eulogy of his beloved "The AVTHOR"* Mr. William Shakespeare, and the *Shakespeare Poems and Plays* themselves,—not merely for entertainment, but as practical lessons for the better conduct of life. Such works were only possible by the highest Self-culture, and can never be produced again except by the same means. To imagine any ignoble, unintelligent, untutored kind of origin and so to misinstruct our unspoiled, aspiring youth is a vicious stultification of the mind.

Mr. Henry Seymour writes about the recent repairs on The Bacon Monument in St. Michael's Church near St. Albans, and some details of the inscriptions on it. The Paper is accompanied by a fine and unusual photograph of Bacon's marble effigy, which had been removed temporarily from its base.

Among the Reviews and Notes we were pleased to observe very friendly and encouraging comments on the Tercentenary Number of our magazine, some shortcomings in which were leniently passed by.

---

### W. F. C. WIGSTON, ESQ. Elected an Honorary Member

At the May meeting of the Society Mr. W. F. C. Wigston, of Ryde, Isle of Wight, England, the veteran English Baconian, was unanimously elected an Honorary Member of the Bacon Society of America, in highly deserved recognition of his difficult and noteworthy labors as a pioneer, in helping to establish the evidences of Francis Bacon's authorship of the Shakespeare works, and of the profound Learning they contain.

We extended to him warmest gratitude and best wishes in behalf of his American friends and admirers, in reply to which he sent us a very gracious letter of acceptance, from which we quote in part:

1st August, 1924.

27-19-4.

Lucky Day.

The Bacon Society of America (etc.):

I am delighted with the election of myself as a member of the American Bacon Society. It is a tribute I very greatly appreciate, and it compensates me for the indifference and severe persecution, which some writers, like myself, have to endure on account of the unpopularity of the subject (Bacon-Shakespeare) with the general public in England..

I hope you will be able to send me, now and then, a copy of your "American Baconiana." Allow me to say that I was at once struck with it. I have seen only one number, but that was sufficient to impress me with the ability of its contributors. The number I have is No. 2. The article upon "Arcadia" surprised me. It is wonderfully pregnant with profound thought and happy observations.

Bacon looked upon the New World to realize his dream of Man's Restoration. I think it is likely that it will be realized. Englishmen, I daresay, think that England has enjoyed so much very great prosperity under Shakespeare's reign, that to dethrone him would augur ill for us.

I am touched deeply by the kind and friendly wishes, with which in the name of the American Bacon Society, you honor me! I return to you all the same wishes across the ocean, and subscribe myself

Your devoted servant and friend,

W. F. C. Wigston.

P. S.

In the year 1883, I published anonymously my first book  
"A New Study of Shakespeare"

..

by

Mercave.

Published by Williams & Norgate,

Henrietta Street, London.

This book was first favorably noticed by a periodical called "The Platonist," published in America. This encouraged me very greatly. In that book of mine I first enunciated the theory, that Bacon was a member of the secret Society called 'Rosicrucian.' I still hold that belief very strongly.

This book is, I fear, out of print; but I have a copy in my possession. If the Bacon Society of America should care to have it, I will with great pleasure forward it to you."



## BACON AND AMERICA

*By Harold Shafter Howard.*

Lloyd George is reported as having said: "I claim that the real founder of the British Empire today was George Washington. He taught us to become democratic."

In his address, delivered at a meeting of the Royal Colonial Institute on April 10th, 1923, Sir John Cockburn, President of the English Bacon Society, spoke on "Francis Bacon as an Empire Builder." He said in part: "Not only to Virginia, but to the Dominion, which still retains its ancient name of Newfoundland, was Bacon's colonizing zeal directed. Here also it is evident that he played the leading part."... "Judge Brown in his 'History of Newfoundland' states that Bacon strongly advocated settlement in the colony."... "It was entirely due to the Great Chancellor's influence that the King granted the advances and issued the Charter to Bacon and his associates in Guy's Newfoundland Colonization Company."

The reason why Bacon has not been given public credit in England for his work as one of the leading founders of the British Colonies is said to be well understood; in fact, there are two. "The records of the Privy Council for the years up to 1613, from which much information might have been gleaned, were destroyed by fire at Whitehall in 1618; but the chief reason appears to be the mystery that surrounded Bacon's sudden fall from power."...

Bacon, though innocent, permitted himself to be sacrificed to save the Crown from the obloquy of Buckingham's misdeeds. Bacon's name remained under a cloud, because to say anything in his defence would have angered the favorite, who was all powerful. There were, however, some veiled allusions. In "Ballads from Manuscripts" some contemporary verses are quoted. One line runs thus: "Perhaps the game of Buck hath vilified the Boar," which was Bacon's family crest. Dr. Lewis, of Oriel College, expressed his indignation in verses commencing:

"When you awake, dull Brittons, and behold  
What treasure you have throwne into your Mould,  
Your ignorance in pruning of a State,  
You shall confesse, and shall your rashnesse hate:  
For in your senceles furie you have slaine  
A man, as far beyond your spungie braine  
Of common knowledge, as is heaven from hell."

Bacon may not have been the chief founder of the British Empire, but he was one of them, and a great deal more; for he was the fore-runner of a new era. The President of the Bacon Society

of London, the same Sir John Cockburn above-cited, says: "To Francis Bacon the New World was not only a geographical fact, but the symbol of a new epoch. He set before himself the task of imitating in the realms of Science, the science of Columbus. The pillars of Hercules were supposed to be the *Ne Plus Ultra* of investigation. He accepted them as a challenge to launch out boldly into the realms of experimental philosophy. The frontispiece of the Advancement of Learning displays a ship in full sail triumphantly passing through the imaginary barriers. What though it was ridiculed by Coke as 'a ship of fools.' It opened the way to the modern discoveries, by which the machinery of the world was set in motion and the forces of Nature subdued. But for Bacon we might still be enmeshed in the fruitless disputations of Scholasticism (as in considerable measure we are still today.—Ed.). But for his wise councils and far-seeing statesmanship British Settlements in the New World might have passed away as a dream, or tale that is told, and English might not be the language now spoken on the North American continent."

HAROLD SHAFTER HOWARD.

Paris, France, October 9th, 1923.

## HELPFUL BACONIANS

My dear Mr. Parker:

As I send my check for life-membership, I wish at the same time to express to you my deep gratitude for the work you are doing....I am not one of those who take this subject of Bacon-Shakespeare lightly. I find that those who argue that it is not a matter of vital importance are people who think it *most* important that their own little contribution to literature, or music or painting should be punctiliously acknowledged; but in *their* eyes the authorship of the "Shakespeare" plays and Sonnets is not of much importance.

I hold that *firstly*, Justice is always important; *secondly*, that the establishment of the Baconian authorship throws important light on unexplained events of so-called history (like the rebellion of Essex, for instance); and *thirdly*, that to combat and expose any great compelling superstition is to work for world-betterment. Only one other superstition has so firm a hold on the Anglo-Saxon mind, as the Shakespeare myth; therefore to break that down by reason and proofs is of vital importance to its welfare. Basen on ignorant credulity, that error has not only put almost a premium on illiteracy, but its mowing-down will cut a wide swath for the march of progress. With that ridiculous "straw-man" out of the way, there will be a free path for the Truth.

With appreciation,

M. R. L. FRESHEL.

## SHAKESPEARE IN CZECHO-SLOVAKIA

*By Dr. Jind. Malý.*

I am indebted to my old friend, Prof. Dr. Robert Grimshaw, Treasurer of your society, for having been put upon your mailing list; and I have received the reports of your proceedings,—a great kindness, for which I give you my heartiest thanks.

I must confess that in the beginning I was indifferent to the question of the authorship of the "Shakespeare" plays; but what I have learned through your kindness has roused my interest, and I see now, that the question "What's in a name?" when combined with the personality of the author, is really of great importance. Therefore I always read with great attention what you are doing in your meetings to spread the truth about this literature.

As my nation belongs to those whose history is not well known outside of Bohemia, I venture to add that the "Shakespeare" plays are very often brought upon our stage, and always attract a large audience. The ter-centenary birthday anniversary of Shakespeare was the occasion for a great theatrical festival in Prague, with a pageant on the stage representing the chief characters.

The player Shakespeare having died in 1616, only four years before our great national disaster, it is not to be wondered at that the first performance of *Macbeth* did not take place until 1786, at a time when our nation began to recover from its torpor. Since then *Tham*, *Ant*, *Marek* and *Doucha* have translated several of the Shakespeare plays, and with the aid of the "*Ceska Malice*" (Society for the Promotion of Bohemian Literature), all the 36 plays have been presented to the public, the translators being Dr. *Ceska*, Prof. *Celakovsky, jun.*, *Doucha*, J. G. *Kolar* and *James Malý*. A new translation by the poet *Jos. Sladek*,—who spent some years in America and translated also *Hiawatha* and other English poems,—has been published by the Academy of Sciences and Arts, and still another attempt to interpret some of the plays has been made by Mr. A. *Fencl*.

We are aware of the effort made some time ago by Miss *Delia Bacon* to prove that *Francis Bacon* is the real author of those eminent works, and therefore any new light thrown into the darkness surrounding this subject will be received with great pleasure.

JIND. MALÝ.

Prague, May 14th, 1924.

## THE WIZARD AND THE WITCH

*An Allegory of the Old and New.*

There dwelt an ancient wizard  
In a forest, dark and vast,  
Who sought to spellbind every one,  
That through the forest passed.

The traveler, and the shepherd,  
With his dog and fleecy flock;  
The pilgrim, and the beggar,  
Who limped in a tattered smock.

Even children, who went berrying  
With baskets in the dell;—  
On all, who happened by his house,  
He cast a deadly spell.

One day fair Rosalinde did chance  
Through this dark wood to roam:  
She found the people deep entranced  
Before the wizard's home;

And pitying these simple souls,  
So helpless in his might,  
She found with nimble wit a means  
To free them from their plight.

She won them by her merry song,  
Which lifted up their heart,  
The wizard was himself beguiled,  
And clean forgot his art.

At last they all escaped with her,  
And left him in the door.—  
A wily wizard can do much,  
But a clever witch still more.

ANON.

FRANCIS BACON AS A WIT AND  
HUMORIST*By Dr. George J. Pfeiffer.*

In England three hundred and sixty years ago was reigning Good Queen Bess, so-called, in the good or bad old-fashioned Tudor way, having ascended the throne of her father, Henry VIII, in 1558, when her sister, Mary, died. Elizabeth had been an attractive young princess, and well tutored. She became a great sovereign, thanks largely to the prudent and tactful guidance of very astute counsellors; but her general character, as a mature woman, was not admirable, according to modern standards. Though keenly intelligent, strong-willed and energetic, she was also very vain, jealous, and powerfully swayed by feminine emotions, with occasional terrific outbursts of a violent temper, dangerous to any helpless victim's life. She loved to pose as a Virgin Queen without natural heirs, and at her death was reported by attending ministers to have desired the union of England and Scotland under King James I.

This Queen made frequent spectacular progresses or excursions through her realm, accompanied by a large retinue, and would then descend, like an unwelcome surprise party, upon some conveniently situated minister or nobleman, who would be obliged to entertain the thrifty lady at vast expense to himself. She made such a call once, as Francis Bacon humorously recounts (*Apophthegms*, 1671, No. 25) upon her Lord Keeper of the Seal, Sir Nicholas Bacon, who had lately built himself a new residence at Gorhambury, near the town of St. Albans; and looking about the premises with some apparent misgivings as to her comfort, remarked: "My Lord, what a little house have you gotten!" To which he replied with a polished courtier's quick wit: "Madam my house is well, but it is you that have made me too great for my house."

At such times Queen Elizabeth no doubt saw little Francis, and seems to have amused herself with the handsome curly-headed boy, proving him with all sorts of questions. His biographer and chaplain, Dr. William Rawley, tells us (*Resuscitatio*, 1661, *Life of the Author*, 2d page):

"His first and childish years were not without some mark of eminency," already noted by persons of quality, as giving promise of that deep and universal understanding, which became manifest in him afterwards. To the Queen he would deliver his childish opinions with such an air of gravity and maturity above his years, that her majesty would often term him the young Lord Keeper. For example, "Being asked, by the Queen; how old he was? He answered with much discretion, being then but a Boy; That he was

two years younger than her Majesties happy Reigne: with which Answer the Queen was much taken."

He was sent to Trinity College, Cambridge, at an age (when most of our boys and girls are still in Grammar School), to be taught by Dr. John Whitgift, then head-master, who became later the celebrated Archbishop of Canterbury. We know very little of his early life, and hear nothing of any youthful pranks; but we are told he was a very able scholar, wooed the Poetic Muse, and was so clear a thinker, that he became soon quite dissatisfied with the then universally accepted but fruitless philosophy of Aristotle, and promptly determined to explore in a new way "for the glory of God and the relief of man's estate," the wonders of Nature for himself. He conceived the sublime idea, that Nature, being the creature and minister of God, her objects and phenomena must be sincerely and with all humbleness of heart studied anew from the bottom up by observation, experiment and inductive reasoning, and that the facts or truths thus found must be trustfully accepted and religiously obeyed for the proper conduct of man's life. And it is a fact that by following this Baconian philosophy, or Method of Rational Natural Science, the human race has in the last three hundred years, as by the Grace of a new Divine Revelation, achieved a greater measure of security, progress and happiness than in many ages gone before. He added the Light of Knowledge to the Power of Faith;—I need not specify the miracles of modern discovery and invention; and these are but the beginnings of triumphs yet to be won.

At the age of sixteen he was sent with the English ambassador to the Court of France, and for several years by study and travel must have greatly improved both mind and manners. He informs us himself (*Advancement of Learning*, 1640, p. 265) that he especially studied cipher writing, and he invented a kind, universally applicable, and now become famous, the so-called bi-literal cipher (*Adv. of L.*, 1640, pp. 265-269). He became an expert in these private arts of the alphabet, then so necessary for secrecy and safety in public and personal affairs, and remarks cautiously (*do.* p. 270), that he has "with a piercing style extracted the marrow and pith of them out of a masse of matter. The judgment hereof we referre to those who are most able to judge of these Arts." He seems to have cultivated them assiduously all his life, and to have continually used them in his literary work.

Returning to England after the death of Sir Nicholas Bacon, he took permanent lodgings in Grays Inn at London, and studied Law for a profession. His fascinating personality at this time is eloquently described in Hepworth Dixon's "Personal History of Lord Bacon," published in 1861, who particularly mentions of

young Bacon that "When the passions fan out in most men, poetry flowers out in him." He worked hard, endeavoring by every possible means and the ceaseless importuning of influential persons to obtain remunerative public employment; but, except for a seat in Parliament, with little success. He must have had, therefore, in those long years ample time for developing his extraordinary talents,—for acquiring that universal direct knowledge of Nature and Man (which despite his clear limitations and errors, still amazes every modern well-informed scientific student), and for literary work. Only thus can his otherwise incredible achievements be accounted for, at least in part, and thus he became the greatest Wit of his age, a serious and a laughing Poet-Philosopher both, working with infinite wisdom and skill, by open and hidden means, as the need might be, for the education, pleasure and welfare of mankind.

And he was a gay gallant withal, which greatly worried the pious puritanical Lady Ann Bacon, who knew that at certain famous Grays Inn revels in holiday time, attended by the Queen and Court, he took a most prominent part in producing the lavish dramatic entertainments, which included plays and masques. On one such occasion, December 28th, 1594, was performed by the company to which the actor Shakspeare belonged, the Comedy of Errors, so called afterwards from the boisterous confusion which attended its performance. But there is not the slightest proof that this obscure player wrote it. Bacon, on the other hand, we know, loved to produce theatrical shows. He added to his early essays a special one about Masques, and it is curious to find him constantly referring in his philosophical writings to the theater for illustration; for instance, to "some comedies of errors, wherein the Mistres and the maid change habits." (The Two Bookes of Sr. Francis Bacon of the Proficience and Advancement of Learning, Divine and Humane, Oxford, 1633, p. 241).

A full record of the above-mentioned entertainment is reprinted in Basil Brown's "Law Sports at Gray's Inn" (New York, 1921, privately). It was called "Gesta Grayorum, or the History of the High and Mighty Prince Henry, Prince of Purpoole" (and a long string of other titles) "who reigned and died in 1594, together with a Masque, as it was presented for the entertainment of Q. Elizabeth."

This fantastic festival-play began with much excellent fooling, but, being anonymous, we cannot tell how much proceeded from Bacon's own pen. There can be no doubt, however, that certain speeches of six Counsellors were entirely written by him, as every sentence bears the unmistakable mark of his acknowledged style. Each Counsellor advises the Prince to adopt some particular and most desirable course: War, Philosophy, Buildings and Foundations;—the fourth, Absoluteness of State and Treasure,

his argument being in brief, "Put money in thy purse." Not in these very words; but "Milk the cow that standeth still; why follow you her that flieth away?" (See the quotation from Bacon's notebook, the *Promus*, on p. 55 below.)

"Do not think, excellent Prince," exclaims that Counsellor, "that all the conquests you are to make be foreign; you are to conquer here at home the overgrowing of your grantees in factions, and too great liberties of your people."

The last Counsellor recommended Pastimes and Sports.

An English legal writer says of these Inns of Court:

"Perhaps you can find today within the precincts of Gray's Inn more persons to strenuously argue that Sir Francis Bacon wrote 'Hamlet' and 'King Lear,' than anywhere else under our sky." (Hyacinthe Ringrose, *The Inns of Court*, London, 1909, pp. 95-6.)

There is nothing at all impossible, or even unlikely about such a proposition. The more we learn about Bacon's genius, and his marvelous mastery of letters for expressing himself openly, or by peculiar secret methods referred to or invented by himself, the more it appears quite natural that he could and should have done so; and the more we study original sources by modern, exact and unprejudging scientific methods, the more the evidences of it accumulate. But manifestly such information is not boldly announced and spread upon title pages and elsewhere in the common way. It reveals itself only, when we have mastered and succeeded in tracing in reliable unaltered texts the well defined methods of literary concealment and their revealing clues, applied to his compositions by the creating author himself or his instructed assistants.

And we may pertinently ask: Why should Bacon and his friends, some of whom had theaters and companies of their own, not write and produce their own plays, and even act leading parts in them, as our own college students and many amateurs do with so much success today? Nothing more natural, for Bacon himself describes Acting as a very desirable and useful accomplishment, although, he says, "if practised professionally, of low repute," which was unfortunately true in his day. If "William Shakespeare" was anybody's pseudonym or stage-name, that person, if an unprofessional highly gifted academic play-writer, might very well have acted in his own plays, and be quite truthfully placed in the Shakespeare folio at the head of the enumeration of "the Principall Actors in all these Playes"; and still more so, if, as there is reason to believe, many plots and characters in the plays are modelled after real events and people on the World's Stage, where the great Bacon himself acted, indeed, a principal part.



We know upon the excellent authority of Ben Jonson, also an author, poet, dramatist and actor, very close to Bacon as one of his chief literary helpers, at the very time that the Latin Advancement of Learning and the first Shakespeare folio were being prepared for the press, that Bacon was the greatest of orators, and so witty that he could hardly spare or pass by a jest. "His hearers could not cough or look aside from him without loss".... and "The fear of every man that heard him was lest he should make an end." (Discoveries, 1641, pp. 101, 102.)

There is a notebook extant, written in Bacon's own hand about 1594-6, where he jotted down a great number and variety of literary items, a veritable scrapbook,\* and many of them very witty, evidently intended for use in "ye mery tales" that he mentions looking up some law for in the same collection. Here are a few:

"Too much of one thing is good for nothing.

No pay no paternoster.

Why hath not God sent yow my mynd and me your means.

Milke the standing Cowe, Why followe yow the flying.

Both bad me God speed but neyther bad me well-come.

He is the best prophete that telleth the best fortune.

He had need to be a wyly mouse should breed in a cattles ear."

It is not to be doubted that Bacon's brilliant wit was well known and highly appreciated, as well as sometimes hated and feared, among his contemporaries. Wit, considered as a fanciful play of the intellect, depends among other things, upon perceiving and pithily expressing in an amusing way the unexpected analogies between apparently unrelated incongruous things; and even the unfriendly Macaulay thinks that Bacon never had an equal in it. At times it may have been a serious obstacle to his professional advancement; for its exercise was a habit which he manifestly found it difficult to control, and he says himself that a man who indulges his wit at the expense of others had need to beware of their memory.

Imagine nowadays a universal genius with vast vision and ambitions ingeniously applying to a prominent Wall Street banker, an industrial magnate, a great corporation president, or a secretary of state, for an easy job, openly telling him by way of qualification that he had taken all knowledge for his province, or providence, and was ready to place his encyclopedic brain at the great man's disposal. Such an offer Bacon made in all seriousness to the wily Lord Treasurer Burghley, who already had his hands full with the imperious Queen's and his own political and personal

---

\*Note:—The famous "Promus of Formularies and Elegancies," edited and first published by Mrs. Constance M. Pott, with many valuable notes in 1883.—Ed.

fortunes. Such a written offer,—if ever sent, and not merely published from a draft found in Bacon's papers,—was a tactical blunder of fatal consequences to his advancement in that quarter; but his insistent solicitations should not be attributed to low selfish motives, which would be quite out of harmony with his easy-going, over-generous temperament, and his notorious neglect of money matters.

He defends, indeed, very wittily the obsequious application for help by learned men to men in fortune and place.

"For the answer was good," he tells us, "that Aristippus made to one that asked in mockery, How it came to passe that Philosophers were followers of Rich men, and not Rich-men of Philosophers? He answered soberly, and yet sharply, That it was because Philosophers knew well what they had need of, but rich men did not. Of like nature was the answer which the same Philosopher made, when having a petition to Dionysius" (Tyrant of Syracuse), "and no eare given to him, he fell down at his feet in manner of a worshipper, whereupon Dionysius staid, and gave him the hearing, and granted it; but a little after, one who was tender of the honor and credit of Philosophers, reproved Aristippus that he would offer the Profession of Philosophers such an indignity as for a private suite to fall at a Tyrant's feet? to whom he replied That was not his fault but it was the fault of Dionysius, that had his eares in his feet." (Adv. of L., 1640, p. 25). And, he says elsewhere (Essays):

"In the race after fortune it is not amisse for men to coole themselves a little with that conceit, which is elegantly expressed by the Emperor Charles the 5, in his instructions to the King his Sonne, that fortune hath somewhat of the nature of a woman, that if shee be too much wooed, she is the farther off."

This bit of masculine wisdom he seems to have overlooked sometimes in the conduct of his own career.

Francis Bacon had so great an admiration for the genius of Julius Caesar, that this was the only man in history, whose greatness made him feel uneasy. He admired the powerful wit, manifested in many of his acts and sayings.

"It is reason," he exclaims, "that *he* be thought a master of words that could with one word appease a mutiny in his army. In the midst of the tumult, he nothing daunted and resolute, after some silence began to address them thus: 'Ego, Quirites,'—which term Quirites implied that they were already cashiered—since the usual word with which their generals addressed the army was *Milites*" (Soldiers).

Then again he quotes Caesar's famous "Non Rex sum, sed Caesar," implying that the offered crown he disdained to accept (though he inwardly desired it), was inferior to the title Caesar,—“which hath come to passe, and remained so until this day.”—The words “Kaiser” and “Czar,” are direct descendants of it.

“But,” concludes Bacon, “to pursue Caesar's abilities no farther, it is evident that he knew well his own Perfection in Learning, which appears when some spake, what a strange resolution it was in Scylla to resign his Dictature, he, scoffing at him, answered: That Scylla could not skill in letters, and therefore knew not how to dictate.” (Adv. of L., 1640, p. 67).

That Scylla (note the spelling of this name with a c) had no skill in letters, and thus being unable to dictate, was not fit for the dictatorship, is an especially clever little piece of Baconian wit. Caesar could not, of course, have said anything like that at all, for like Scylla he could himself have no skill in English. The Latin *De Augmentis Scientiarum* (Paris, 1624, p. 63) simply has that Caesar cavilling said about Lucius Sylla's resigning the Dictature: “Sylla nesciuit literas, dictare non potuit” (Sylla did not know letters and could not dictate). In his *Two Bookes of the Proficience and Advancement of Learning*, 1633, p. 80 (false number 84), Bacon still says “That Sylla could not skill of Letters, & therefore knew not how to Dictate.” In both these quotations (and even in the 1640 *Advancement of Learning*, p. 62) we have merely Sylla, and not Scylla, which seems to indicate that Bacon, perceiving later, at the place first quoted above, the opportunity for another pun there in English, simply could not pass it by unused.

Bacon's essays in particular, which he intended should “come home, to Mens Businesse, and Bosomes” are studded with gems of wit, though it is of a rather dry, academic quality,—sometimes seemingly sober, until we find the merry humor peering from between the lines. Perhaps he only affected this dignified manner here to get a more attentive hearing, knowing that his educated readers would have been fed upon the ancient philosophers, who deemed laughter unbecoming a wise man. Plato considered even Homer to be a sacrilegious person, because he sometimes presented the Olympian gods in laughter.

The philosopher Aristotle, Bacon did not like at all;—a dictatorial person, “who after the manner of the race of the Ottoman, thought he could not safely raigne, unless he made away with all his Brethren.”

The Schoolmen of the preceding age he called “Splitters of Cummin seed” (Essay, of Studies), as their learning had de-

generated into a fruitless drivel of words, with loss of the weight of matter, and depth of judgment.

"Then did Erasmus take occasion to make that scoffing kinde of Echo" (about one who boasted he had spent ten years in reading Cicero), "*Decem annos consumpsi in legendo Cicerone*"; to which the playful echo answered with a Greek word, pronounced "O-nay," meaning "Ass!" (*Adv. of L.*, 1640, pp. 27, 28.)

Regarding certain kinds of philosophers, "which in the latter age of the Roman State were usually in the houses of great persons, being little better than parasites," he remarks:

"Lucian maketh a merry description of the Philosopher that the Great Lady took to ride in her coach, and would needs have him carry her little dog, which he doing officiously and yet uncomely, the Page scoffed and said, 'that he doubted the Philosopher of a Stoicke would turn to be a Cynicke,' that is, a little yelping dog-like philosopher ('Cynicke,' our "Cynic," being derived from the Greek for "dog-like").

Sometimes, though rarely, when in his philosophic robes, Bacon indulges in plain down-right fooling, as when in his essay *Of Dreams* he concludes:

"As for Cleon's Dreame, I think it was a Jest. It was, that he was devoured of a long Dragon; but it was expounded of a Maker of Sausages that troubled him exceedingly."

This little sausage story recalls,—to digress for a moment,—another by the famous German poet and wit, Heinrich Heine, whose biting sallies the controlling powers of his native land disliked and feared so much, that they never permitted the erection of his statue at Duesseldorf, where he was born, which led to its being placed in Central Park, New York.

Upon starting with his wife for a journey he was given a sausage by a certain man to deliver to another, a homeopathic physician, at his destination. On the way, being very hungry, he gradually consumed the sausage, but left a microscopic slice, which he delivered with the remark that the recipient would no doubt enjoy it quite as much as the whole.

The objects of Bacon's jesting included himself.

"Certainly," he begins in Book VI of the great 1640 *Advancement of Learning*, "Certainly any Man may assume the liberty (Excellent King) to jest and laugh at himself, or his own Projects. Who then knowes whether this work of ours be not perchance a Transcript out of an Ancient Booke, found amongst the Books of that famous Library of S. Victor, a Catalogue whereof M. Fra. Rabelais hath collected. For there a Book is found entitled *FORMICARIUM ARTIUM* (an Ant-hill of Arts). We have indeed accumulated a little heape of Dust, and laid up many Graines of

Arts and Sciences therein, whereunto Ants" (that is, students—Ed.), "may creepe, and then repose awhile, and so betake themselves to new labours. Nay the wisest of Kings sends the slothfull, of whatever ranke or qualitie soever, unto the Ants; and those we define to be slothfull, whose only care is to live upon the maine stock, but not to improve it by sowing the Grounds of Sciences over againe, and reaping a new Harvest."

This last idea, applied to the literature of Bacon's age, and especially to his own works, is precisely the principal and praiseworthy aim of the Bacon Societies, which have in our present time at last sprung up in various countries, and are "reaping a new Harvest" of great value by pursuing exhaustive researches, hitherto sadly neglected in professional quarters.

Bacon was delightfully witty in intimate conversation and friendly correspondence. A contemporary admirer, Francis Osborne, tells us in his *Advice to a Son* (1656, 1658), a very popular book of that time, "that his most casual talk deserved to be written;" and that "he could entertain a Country Lord in the proper terms relating to Hawks and Dogs, and at another time out-cant a London Chirurgeon."

According to Dr. Rawley, Bacon's constant amanuensis for many years, "His Meales were Refections of the Eare as well as of the Stomach;" (like the famous Symposia of the ancient Philosophers and Wits), "Wherein a Man might be refreshed, in his Minde, no lesse than in his Body, and I have known some of no mean Parts, that have professed to make use of Note-Books, when they have risen from his Table." Such Table-talk was too good to be allowed to perish, and it would therefore not be very surprising to discover, that it has been published over other names, for instance in Ben Jonson's *Discoveries*.

In a letter to his close friend and confidential foreign agent, Toby Matthew, to whom he sent a copy of his new Latin work about the Wisdom of the Ancients (*De Sapientia Veterum*), dated From Graies Inn, 27th of February, 1610,—he writes:

"Mr. Matthew, I do very heartily thank you, for your Letter of the 24. of August from Salamanca; and in recompense thereof I send you, a little work of mine, that hath begun to passe the World. They tell me, my Latin is turn'd into Silver, and become current: Had you been here, you should have been My Inquisitour, before it came forth. But I think, the Greatest Inquisitour in Spain, will allow it."

The reader will observe here the cautious circumspection,—quite characteristic,—which Bacon exercised in bringing out his works. The witty reference to his Latin turning into Silver, has a particular point, in that "latten" (a word of the same sound, but different spelling) was a common old name for an alloy of base

metals, resembling brass; so that the fine Alchemy of Bacon's Wit was converting his Latin, or latten (base alloy) into the precious current coin of the realm, a commodity he was always in need for his costly enterprises. The player Shakspeare is said to have given his godson, a child of Ben Jonson's, a dozen latten spoons, and to have told the parent he should translate them (J. O. Halliwell, Dictionary of Archaic Words and Phrases. —1847, Vol. II, p. 507).

Usury was for practical reasons a matter that weighed at times very heavily on Bacon's mind.

"Many have made Wittie Inuentions against Vsurie," he says in his essay about it. "They have said that it is Pitie the Deuill should haue Gods part, which is the Tithe" (the high rate of 10%—Ed.)—"that the Vsurer is the Greatest Sabbath Breaker, because his Plough goeth euery Sunday:"—"That the Vsurer breaketh the First Law that was made for Mankinde after the Fall;—which was, in the sweat of thy brow shalt thou earn thy Bread;—not in the sweat of anothers brow!" (Essayes, 1629, p. 239).

"Yet few haue spoken of Vsury vsefully," he puns, unable as usual to deny himself the jest.

In the 1640 Advancement of Learning, p. 55 (falsely numbered 53), the marginal note "S. FRAN. BACON, Apol." (Sir Francis Bacon's Apology) stands beside some lines referring to Henry, Duke of Guise, "of whom it was usually said, That he was the greatest Usurer" (again a passing word-play) "in all France, because that all his wealth was in names, and that he had turned his whole estate into obligations." Would not this be quite true of Bacon, if he had lent out much of his great and valuable literary estate as capital to others to enjoy the use of in their name and business, he collecting a share of the profits, like usurer's interest, from those abandoned children of his brain?

Speaking still of money, he advises:

"Be not Penny-wise; Riches have wings, and sometimes they fly away of themselves, sometimes they must be set Flying" (that is, profitably invested) "to bring in more." . . . "Deferre not Charities till Death;—for certainly if a Man weigh it rightfully, he that doth so, is rather Liberall of an Other Mans" (referring to the heirs) "than of his owne." (Essayes, Of Riches, 1629, p. 211).

He makes some witty allusions to convivial delights, which touch our bosoms closely. "Distilled Books" (meaning those literary digests, that save lazy folk the pains of serious work) "are like Common Distilled Waters, Flashy Things." (Essayes, 1629, Of Studies, p. 293.)

"And it is written of Epicurus," he tells us, "that he took away by wine, the bitter taste of the Stygean water,"—a harmless

cheering solace condemned by some super-temperate Puritans with quite intemperate zeal,

"But let us console ourselves." "Such passing pleasures," says our laughing philosopher, "are far surpassed by the enduring pleasure of learning, in which there is no surfeit," there being so much for all of us to learn.

And one can always, when tired of frivolous pleasures, as Bacon says, imitate the Devil, and turn into a Friar; perhaps a witticism he had heard sometime in France, where they still say: "Quand le diable devient vieux, il se fait capucin."

Bacon was known among his learned friends to be a great poet (see American Baconiana, No. 2, November, 1923), who sang exuberantly in the days of his youth, but took good care to conceal this fact from public view; and he was an omnivorous student.

"Histories," he writes in his famous essay *Of Studies*, "make men Wise; Poets Witty; The Mathematicks Subtill; Natural Philosophy deepe; Morall Graue; Logicke and Rhetoricke Able to Contend."... Nay there is no Stond or, Impediment in the Wit" (meaning here the Intellect in general), "but may bee wrought out by Fit Studies."

The only work of avowed wit and humor published by Bacon under his own name is *A COLLECTION OF APOPHTHEGMS New and Old*. There are over three hundred of these anecdotes and brief sayings, and a note to the preface states "This collection his Lp. made out of his Memory, without turning a Book" (he was confined for the time by sickness to his rooms), and we may judge from this performance alone what a marvelous memory he had. His Lordship's Preface points out why such things are of excellent use (Edition of 1671).

"They are Mucrones verborum, Pointed Speeches. The words of the wise are as Goads, saith Solomon. Cicero prettily calleth them Salinas, Saltpits, that you may extract Salt out of, and sprinkle it where you will. They serve to be interlaced in Continued speech. They serve to be recited upon occasion of themselves. They serve if you take out the Kernel of them, and make them your own. I have for my Recreation amongst more serious studies, collected some few of them: Therein fanning the old, Not omitting any, because they are vulgar, (For many vulgar ones are excellent good); Nor for the Meanness of the Person; But because they are Dull and Flat; And adding many New, that otherwise would have died."

A few examples must suffice.

"22. The book of Deposing King Richard the Second, and the coming in of Henry the 4th, supposed to be written by Dr. Hayward" (the so-called Shakespeare play probably), "who was committed to the Tower for it" (Sufficient reason for concealing the real authorship) "had much incensed

Queen Elizabeth;" (she knew her own despotic rule to be the target of it) "and she asked Mr. Bacon" (meaning himself) "being then of her Counsel learned, whether there were any Treason contained in it, who intending to do him a pleasure, and to take off the Queens bitterness with a merry conceit, answered: No, Madam, for Treason, I cannot deliver Opinion, that there is any, but very much Felony: The Queen apprehending it gladly asked, How? And wherein? Mr. Bacon answered: because he had stolen many of his sentences and conceits out of Cornelius Tacitus."

And now will the patient reader closely attend to this other delightfully witty story:

"36. Sir Nicholas Bacon, being appointed a Judge for the Northern Circuit, and having brought his trials that came before him to such a a" (thus in original) "pass, as the passing of Sentence on Malefactors" (note the habitual play on words), "he was by one of the Malefactors mightily importuned for to save his life, which when nothing that he had said did avail, he at length desired his mercy on the account of kindred: Prethee said my Lord Judge, how came that in? Why if it please you my Lord, your name is Bacon, and mine is Hog, and in all Ages Hog and Bacon have been so near kindred, that they are not to be separated. I but replied Judge Bacon, you and I cannot be kindred, except you be hanged: for Hog is not Bacon until it be well hanged."

Let us hope that the clever joke saved the wretched man's life; but the judge's retort recalls immediately that very curious line in the school-boy scene of Shakespeare's *Merry Wives of Windsor*, where the ignorant serving-woman Mistress Quickly exclaims (suddenly thinking that she at last understands what Latin really is):

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

Bacon is printed in the 1623 folio edition with a capital B, like a proper name; and "Latin" is spelled "latten," like the name of the brassy alloy of base metals, referred to above, as much as to say punningly, that Hang-hog is a base jargon term for Bacon;—from which it would appear that the *author* Shakespeare, too, and Francis Bacon were very near kindred!

Returning to the apophthegms, we have:

"69. Demosthenes when he fled from the battel, and that it was reproached to him, said, That he that flies might fight again."

Just as Shakespeare puts the same thought into the facetious rhyme in *Twelfth Night*:

"He that fights and runs away,  
Will live to fight another day."

"97. A lady walking with Mr. Bacon in Graies Inne Walks, asked whose that piece of ground lying under the walls was; He answered, Theirs. Then she asked him, if



those Fields beyond the Walks were theirs too? He answered, Yes, Madam, those are ours, as you are ours, to look on, and no more."

"112. In Chancery at one time, when the Counsel of the Parties set forth the Boundaries, of the Land in Question, by the Plot; and the Counsel of one part said: We lye on this side my Lord: And the Counsel of the other part said: And we lye on this side; The Lord Chancellor Hatton stood up and said: If you lye on both sides, whom will you have me to believe."

"122. Michel Angelo, the famous painter, painting in the Popes Chappel the Pourtracture of Hell and damned souls; Made one of the damned souls like a Cardinal that was his Enemy, as every body at first sight knew it. Whereupon the Cardinal complained to Pope Clement, humbly praying it might be defaced? The Pope said unto him, Why you know very well, I have the power to deliver a Soul out of Purgatory, but not out of Hell."

The last of the anecdotes reads:

"308. His Lordship, when he had finished this Collection of Apophthegms, concluded thus: Come now all is well; They say he is not a wise man that will lose his friend for his wit: But he is less a wise man, that will lose his friend for another mans wit."

And for the same reason we, too, will make an end of quotations.

Some readers will, we are sure, have been greatly surprised to discover the man they always thought of as the grave Lord Chancellor playing this unexpected part of a Wit in such a masterly way, and himself reviewing for a pastime, as it were, in later life, his earlier career as such. This golden gift of Wit must have been an inestimable source of strength and comfort in some of the dark crises of his life, especially when he could freely indulge it under the protecting cover of other names, or of anonymity. Think of this man,— who possessed, to use the words of Macaulay, "the most exquisitely constructed intellect that has ever been bestowed on any of the children of men,"—deliberately sacrificing his fair name out of abounding loyalty to a weak and foppish sovereign. He declines to defend himself in consequence from the framed-up charges of bribery brought by disappointed grafters, to find himself hopelessly disowned by the very men, the King and his favorite, whom he had tried to shield against the rising wrath of the Commons. Condemned, confined to the Tower, swiftly released upon his blunt demand, when this grotesque political farce had become unendurable,—Bacon writes nevertheless in conciliatory fashion, but grimmest humor, to the incompetent King, who had survived so long by his faithful Chancellor's never-failing help, on May 2d, 1621:

"But because he that hath taken bribes is apt to give bribes, I will go further, and tempt your majesty with

bribe; for if your majesty give me peace and leisure, and God give me life, I will present you with a good history of England, and a better digest of your laws."

Was anything like it ever seen for indestructible wit? But Bacon knew his royal master well, and used him as a protector for his great philosophical reforms, as the ridiculously flattering praises in the first chapter of the 1640 *Advancement of Learning* plainly show.

As a great orator,—and what is a great orator but a successful monologue actor, as it were, on a public stage, playing like a musician on the passive minds of his auditors,—Bacon knew well, none better in his day, the irresistible persuasive power of amusing Wit. Under its smooth facile fooling, Wit is always keen, self-possessed and purposeful,—always versatile, imaginative, free. It smiles at the dull dogmatic narrow mind, that makes a virtue of its own defects, and drapes the world in black to cheer our way to heaven. Great Wit, like Bacon's, sees all things impartially, and applies its deep insight with an honest, helpful aim, insisting on real values, fighting the false with Truth. But moving above mere circumstance with world-embracing view and sympathy, it has a friendly tolerant touch, full of tender pity, where jest is out of place. It shoots its merry shafts, dipt in strong good sense, at the foolish fakes and foibles of mankind. It drives away the grinning spooks of superstition that terrify our groping puzzled minds, and reveals in their place Mother Nature's kindly face. Perceiving with sharp senses, delicately attuned to the Music of the Spheres, the unexpected finer resemblances and differences between all things, true Wit portrays them so vividly to us with all the power of clear and picturesque expression, that we thrill with exquisite pleasure at the sudden light flashed into the mind.—Hence Wit not only entertains, but instructs, helps and leads, and so contributes immensely to the improvement and happiness of individual and social life.

Francis Bacon was a pre-eminent artist and leader in this way. He stood at the threshold of our modern world, pointing the way to salvation with the inspired vision and glowing eloquence of an ancient seer, and, when needed, smoothing the way for Truth by Wit.

Abraham Cowley pays him only a just tribute in his noble ode TO THE ROYAL SOCIETY (Reprinted in *American Baconiana*, No. 1, February, 1923); when he says:

*"Bacon, like Moses, led us forth at last  
The barren Wilderness he past,  
Did on the very Border stand  
Of the blest promis'd Land,  
And from the Mountain top of his exalted Wit  
Saw it himself and showed us it."*

GEORGE J. PFEIFFER.

## Photo-lithographic Facsimiles

# VISCOUNT OF ST. ALBAN'S MOTIVES AND PREFACE TO HIS INSTAURATION OF SCIENCES

## INTRODUCTORY REMARKS

By giving us the extraordinary opportunity to place before the members of our Society, and other students of Philosophy and Literature, the Motives and Preface of Sir Francis Bacon (also Lord Verulam and Viscount St. Alban), to his epoch-making work "OF THE PROFICIENCE AND ADVANCEMENT OF LEARNING," as originally printed in 1640 at Oxford,—our fellow-member and good friend, Mr. Charles Loughridge, of Denver, Colorado, has once more won our hearty gratitude. He is one of those privileged persons, who are able to drink of Bacon's wisdom at the fountain-head; and it is surely admirable in him to extend that great pleasure to others in this generous way. We thank him most warmly in behalf of all.

The direct contact thus obtained between the truth-seeking mind of a modern person and the master-mind of Europe three hundred years ago is all-important for first-hand knowledge of his methods of thought and work, for Bacon's books cannot be reset, and still less, edited without notable loss, as every Baconian scholar knows. Bacon was most conscientious in his studied compositions, revising them many times before committal to the press. If, therefore, we find his original texts swarming with curious, and often gross typographical irregularities, it is ridiculous to assert, as has been done by some incompetent critics, that they are due to want of skill and care. Knowing, on the contrary, that Bacon was a great expert in cipher-writing, and in all manner of subtle insinuation, addressed to selected superior readers, we are compelled to conclude that his books were put forth, as they appear on their face, with deliberate, well-planned intent. We find on the facsimile pages here offered, for example, mixed fonts of italic type, amply spaced lines and very crowded ones with unusual abbreviations, ordinary spellings varied in close proximity, words and letters doubled or omitted, the same nouns capitalized or not, wrong page numbers corrected by hand, and so forth. But these curiosities, which will attract the attention of the special investigator, do not seriously disturb the general reader, and since he may be rather puzzled by some unusual words, we have provided for his convenience a little glossary.

In reading the Motives, which prompted Bacon's writing the

Advancement of Learning, and his elaborate Preface thereto, we must bear in mind the exhausting struggle which had been waged for centuries in Europe with utmost bitterness between the various forces, interests and ideas that affect for better or for worse the general welfare of mankind. Europe had become a prison house; Freedom in Belief, Thought, Speech and Action, as we know it, did not exist; the Masses suffered untold misery without hope of relief. A few advanced free thinkers had glimpses of Nature's wonders and a better life, but until Francis Bacon appeared on the World's Stage no substantial progress had been made. He saw not only the central cause of the universal misfortune, but from the depth of his own afflictions, and animated by an all-embracing charity, he undertook with his marvelous mind and working powers to provide the cure. Seeking to escape from the horrors of a present Hell, by looking only toward a promised Heaven, Man had not yet learnt to study with an humble, loving and trustful heart the World which God had given him for a home. Ignorant of Nature's Divine Laws, he could neither intelligently obey them, nor enjoy their beneficial help. Bacon with profound insight pointed out the prime necessity for a COMMERCE OF THE MIND AND OF THINGS, in order to effect an INSTAURATION OF SCIENCES AND ARTS for improving the life of man; and the increasingly wonderful results obtained by that means show that he was absolutely right.

Bacon's Preface is a courageous and comprehensive statement of the bad conditions, the good work to be done, and his Plan for it. What he thus publicly advocated is undoubtedly what he had discovered, applied and found extremely fruitful in his own life. He speaks from experience with all the force of unaffected truth, and our mind gives instant assent, if open at all to such frank appeal. One cannot help feeling a close and trustful fellowship with this wonderful friend of man, who has done so much for us, and yet so modestly claims for himself only the "meanest office of ringing a bell to call the wits together to open a way to Truth." "God defend," says he, "that we should publish the airy dreams of our own Fancy, for the real Ideas of the World! But rather may he be so graciously propitious unto us, that we may write the Apocalyps, and true vision of the impressions and signets of the Creator, upon the Creature!"

And then he closes with that beautiful and devout prayer of supplication, in which every one who loves the Truth and the Service of Man would join,—that the Divine Father might be pleased to endow the human race with new gifts at our hands, and the hands of others in whom he shall implant the same Spirit,—a Spirit in which true Religion and true Science cannot conflict, but meet and work in Charity for the Common good.

G. J. P.

Photo-lithographic Facsimiles

---

VISCOUNT ST. ALBAN'S MOTIVES AND  
PREFACE TO HIS INSTAURATION  
OF SCIENCES

As Printed in his IX Bookes  
OF THE PROFICIENCE AND ADVANCEMENT OF LEARNING  
Oxford, 1640.

---

Done in Exact Reduced Facsimile from Photo-lithographic Plates  
Loaned by Charles Loughridge, of Denver, Colorado.

## GLOSSARY OF SOME UNUSUAL WORDS

(The page numbers refer to the facsimiles)

PAGE	FACSIMILE	MODERN
3	festination n. ....	haste
6	preoccupate p. p. ....	already done before
8	embased p. p. ....	lowered, degraded
	Pedary Senators ....	Pedarian Senators
	of Rome, who could only speak, not vote, and walked over to the voting senators, whom they desired to support.	
	mancipations n. ....	enslavings
9	illaqueate, v. ....	to ensnare, entrap
10	asseveration n. ....	assertion
11	cautelously adv. ....	warily, cunningly
	Placit n. ....	maxim
12	vertiginous a. ....	dizzy
13	recollect v. ....	to summarize
	pretermitted p. p. ....	passed by
16	reprehend v. ....	to take exception to
17	converting ourselves to ....	turning to
23	Pretermitted p. p. ....	passed by
24	consentaneous a. ....	agreeing or accordant with
27	disposited p. p. ....	arranged, set in order
	putative a. ....	supposed
	destitutes v. ....	forsakes
	tenure n. ....	right to recognition
	impedite p. p. ....	obstructed, hindered
28	the actuating n. ....	inciting to, or putting in action
29	immission n. ....	the sending in
	distemperature n. ....	disorder, confusion
	preoccupate p. p. ....	prepossessed
	encogitating v. ....	thinking upon
	extirpate p. p. ....	expelled, eradicated
30	Reprehension n. ....	censure, or sensorship
	monite v. ....	to fortify
31	mundane a. ....	about the world
34	oculate a. ....	by actual eyesight
	liquid a. ....	transparent
	monitions n. ....	warnings
	apertly adv. ....	openly
35	quit p. p. ....	acquitted
38	potencies n. ....	powers

(1)



# FRANCIS LO. VERVLAM CONSULTED THUS,

AND THVS CONCLVDED  
WITH HIMSELF; THE PUB-  
LICATION WHEREOF HE  
CONCIV'D DID CONCERNE  
THE PRESENT AND  
FUTURE AGE.

**S**INCE it was manifestly known unto HIM, that humane understanding creates it selfe much trouble, nor makes an apt and sober use of such Aides, as are within the Command of Man; from whence infinite ignorance of Things; and from the ignorance of Things, innumerable disadvantages; his opinion was, that with all our industry we should endeavour, if happily that same *COMMERCE OF THE MIND AND OF THINGS* (than which a greater blessing can hardly be found on Earth, certainly of earthly Felicities,) *might by any means be entirely restored, at least brought to termes of neerer correspondence.* But that Errors, which have prevailed, and prevaile would for ever, one after another, (if the mind were left free to it self) should rectify themselves, either by the imbred pow-

er of the understanding, or by the aides and assistances of Logick, there was no hope at all; because that the Primitive Notions of Things, which the mind with a too facile and supine attractive faculty receives in; treasures up and accumulates, from which all the rest are derived; are unsound, confused, and rashly abstracted from things. The like luxuriant vanity and inconstancy there is in the second and sequent Notions; whence it comes to passe, that all that human Reason which we employ, as touching the Inquisition of Things, is not well digested and built; but like some magnificent Pile without foundation. For whilest men admire and celebrate the counterfeit forces of the mind, hir true powers which might be raised (were right directions administered, and she taught to become obsequious to things, and not impotently to insult over them) they passe by and loose. This one way remaineth that the businesse be wholly reattempted with better preparations; & that there be throughout, *AN INSTAURATION OF SCIENCES AND ARTS*, and of all Human Learning rais'd from solid foundations. And this though it may seeme in a sort an infinit enterprize, and above mortall abilities, yet the same will be found more sound and advised, than those performances which hetherto have bin atchieved: for in this there is some issue; but in the endeavours now undertaken about Sciences, a perpetuall wheeling, Agitation and Circle. Neither is he ignorant how unfrequented this *Experience*



## TO HIS INSTAUR. OF SCIENCES.

ence is, how difficile and incredible to perswade a belief, yet he thought not to desert the designe, nor himselfe, but to try and set upon the way, which alone is pervious and penetrable to the mind of Man: For it is better to give a beginning to a thing which may once come to an end, than with an eternall contention & studie to be enwrapt in those mazes which are endlesse. And the waies of Contemplation for most part resemble those celebrated waies of Action: the one, at the first entrance hard and difficult, ends in an open plain; the other at first sight ready and easy, leads into by-waies and downfalls: And being he was uncertain when such considerations should hereafter come into any mans mind, induced especially from this argument, that there hath none hitherto appear'd, who hath applied his mind to such cogitations, he resolv'd to publish, seperately, the *First parts* as they could be perfected. Neither is this an ambitious but sollicitous festination, that if in the mean space he should depart this mortall station; there might yet remain a designation and destination of the thing he comprehended in his mind; and withall some Demonstration of his sincere and propense affection to promote the good of Mankind. Truly he esteemed other ambition whatsoever, inferior to the businesse he had in hand: For either the matter in consultation, and thus farre prosecuted, is nothing; or so much as the conscience of the merit it selfe, ought to give him contentment without seeking a recompence from abroad.

A BLANK PAGE IN THE ORIGINAL  
FOR NOTES BY THE READER

(5)



FRANCIS L O: VERVLAM.  
HIS GREAT INSTAURATION.

THE PREFACE.

Of the STATE OF LEARNING, that it is not PROSPEROUS, nor greatly ADVANCED; and that a farre different way, than hath bin known to former Ages, must be opened, to mans understanding; and other Aides procured; that the *Mind* may practise her owne power upon the *nature of things*.

**I**T seemes to me, that men neither understand the Estate they possesse, nor their Abilities to purchase; but of the one to presume more, of the other, lesse, than indeed they should. So it comes to passe, that over-prizing the Arts received, they make no farther Inquiry; or undervaluing themselves, more than in equity they ought, they expend their Abilities upon matters of slight consequence, never once making experiment of those things which conduce to the summe of the businesse. Wherefore, Sciences also have, as it were, their Fatall Columnes; being men are not excited

a a 3

*ted, either out of Desire, or Hope, to penetrate farther. And seeing the Opinion of Wealth is one of the chief causes of want, and that out of a confidence of what we possesse in present, true assistances are despised for the future, it is expedient, nay altogether necessary, that the excessive Reverence and Admiration conceived of those Sciences, which hetherto have bin found out, should in the Front and Entrance of this work, (and that roundly and undissemblingly) by some wholsome premonition, be taken off, lest their Copie and Vtility be too much Magnified and Celebrated. For he that survaies with diligence all the variety of Books, wherein Arts and Sciences triumph, shall every where finde infinite repetitions of the same matter, for manner of Delivery diverse, but for Invention stale and preoccupied. So as what at first view seem'd numerous, after examination taken, are found much abated. § As for Profit I may confidently avouch it, tht the wisdom we have extracted, chiefly from the Grecians; seems to be a Child-hood of Knowledge, and to participate that which is proper to children, namely, that it is apt for talk; but impotent and immature for propagation: for it is of Controversies rank and fertile, but of works barren and fruitlesse. So that the Fable and fiction of Scylla, seemes to be a lively Image of the State of Learning, as now it is, which for the upper parts had the face and countenance of a comely Virgin; but was from the wombe downward circled, and enwrapt with barking Monsters, So the Sciences wherein we are trained up, contain in them certain Generalities speci-*

## HIS PREFACE.

7

*specious and plausible, but when you descend unto particulars, as to the Parts of Generation, expecting solid effects, and substantiall operations, then Contentions and Barking Altercations arise, wherein they close, and which supply the place of a fruitfull wombe.* § *Again, if these kinds of Sciences were not altogether a meere livelesse Thing, methinks it should not have falne out, which now for many Ages hath continued, that they should thus stand at a stay, in a manner immoveable in their first Footings, without any Augmentation wortby the Race of Mankind, in such a dull Improficiency, that not only Assertion remains Assertion, but Question rests still Question, which by Disputes is not determined, but fixt and cherishd: and all Tradition and Succession of Discipline delivered from hand to hand, presents and exhibits the Persons of Teacher and Schollar, not of Inventor or of one should adde something of note to what is invented.* § *But in Arts Mechanicall we see the contrary hath come to passe, which as if they were inspired by the vitall breath and prolifque influence of a thriving Aire, are daily Propagated and Perfected, and which in their first Autors appeared, for the most part rude and even burthensome and Formelesse, have afterward acquir'd new-refind virtues and a certain apt Propriety and usefull Accommodation, so infinitely fruitfull, that sooner may mens studies and desires languish, and change, than these Sciences arrive at their full height and perfection.* § *Contrariwise Philosophy, and Sciences Intellectuall, like Statues are ador'd and celebra-*  
*ted,*

ted, but nothing Advanc't, nay commonly of most vigor in their first Autor, and by Time Degenerate and become embas'd. For since the time men became devoted and, as Pedary Senators, resigned over to the Placits and Definitions of one, they doe not adde any Amplitude to Sciences, but are wholly taken up in a servile duty of Polishing or Protecting certain Autors. § And let no man here alleage, that Sciences growing up by degrees, have at length arrived to a just period or perfect Stature, and so (as having filled up the just spaces of Augmentation) have settled and fixt themselves in the workes of some few Autors; and now that nothing more accomplisht can be found out, there remains no more to doe, but that the Sciences already extant be improved, and adorned. Indeed it could be wisht that the state of Learning were thus prosperous; but the very truth is, these mancipations and servile resignations of Sciences, is nothing else but a peccant humor, bred out of a daring lust and confidence in some few, and a languishing sloth and Pusillanimity in the rest. For when Sciences (for some parts it may be) have bin tilled and laboured with diligence, then perchance hath there risen up some bold-undertaking wit, for Compendious brevity of Method popolare, and plausible, who in shew hath constituted a Science, but indeed depraved the Labours of the Ancients: Yet these Abridgements finde acceptance with Posterity, for the expedite use of such a work, and to avoid the trouble and impatience of a new Inquiry. § And if any stand upon Consent now inveterate, as the Judgement

## HIS PREFACE.

9

ment, and test of Time, let him know he builds upon a very deceivable and infirme Foundation. Nor is it, for most part, so revealed unto us, what in Arts and Sciences hath bin discovered and brought to light in diverse ages, and different Regions of the world, much lesse what hath bin experimented, and seriously laboured by particular Persons in private, For neither the Birthes, nor the Abortions of Time have bin Registered. § Nor is Consent it self, nor the long continuation thereof, with such reverence be adored for however there may be many kindes of States in Civile Government; yet the State of Sciences is but one, which alwaies was, and so will continue, Populare, and with the People the Disciplines most in request are either Pugnacious and Polemicall, or Specious and Frivolous, namely such as either illaqueate or allure the Assent. Wherefore without question, the greatest wits in every age have bin over-borne, & in a sort tyrannized over, whilst men of Capacity and Comprehension about the vulgare, yet consulting their own Credit and Reputation, have submitted themselves to the over-swaying Judgement of Time and Multitude. Therefore if in any Time or Place, more profound Contemplations have perchance emerged and revealed themselves, they have bin forthwith tost and extinguisht by the Windes and Tempests of Populare opinions: so that Timelike a River carries down to us that which is light and blown up, but sinks and drownes that which is waighty and solid. § Nay the very same Autors, who have usurpt a kind of Dictature in Sciences, and with such confidence

b b

dence past censure upon matters in doubt, have yet (the beat once over) in the lucide Intervalles, from these peremptory fits of Asseveration, changed their note and betaken themselves to complaints, upon the subtilty of Nature, the secret Recesses of Truth, the Obscurity of Things, the Implication of Causes, the Infirmary of Mans Discerning Power: Yet nothing the more modest for all this, seeing they chuse rather to charge the Fault upon the common condition of Man and Nature, than to acknowledge any Personall deficiencie in themselves. Yea it is a thing usuall with them, that what they cannot compasse by Art, their way applied, to conclude the same impossible to be attained by the same Art: and yet for all this, Art must not be condemned, being she is to examine and judge, wherefore the aime and intention of such accusations is only this, That Ignorance may be delivered frō Ignominy. § So likewise what is already commended unto us and intertained hether to, is for most part such a kind of Knowledge, as is full of Words and Questions, but barren of Works and reall Improvement, for Augmentation backward and heartlesse pretending perfection in the whole, but ill-filled up in the Parts; for choice Populare, and of the Autors themselves suspected, and therefore fortified and countenanced by artificiois evasions. § And the Persons who have entertained a designe to make triall themselves and to give some Advancement to Sciences, and to Propagate their bounds, even these Autors durst not make an open departure from the Common received opinions, nor visite the Head-springs of nature,



## HIS PREFACE.

12.

*Nature, but take themselves to have done a great matter, and to have gained much upon the Age, if they may but interlace, or annex any thing of their own, providently considering with themselves, that by these middle courses, they may both conserve the modesty of Assenting; and the liberty of Adding. But whilst they thus cautelously conforme themselves to Opinions and Customes, these Plausible moderations, redound to the great prejudice and detriment of Learning; For at once to Admire and goe beyond Autors, are habits seldome compatible: but it comes to passe here after the manner of Waters, which will not ascend higher than the levell of the first spring-head, from whence they descended; wherefore such writers amend many things, but promote litle or nothing, making a Proficiency in Melioration, not in Augmentation. § Neither hath there bin wanting undertaking Spirits, who with a more resolute confidence, presuming nothing yet done, take themselves to be the men, must rectify All; and imploying the strengt<sup>h</sup> of their wits in crying down, and reversing all former judgements, have made passage to themselves and their own Placits, whose busy Clamor, hath not much advanced Knowledge, since their aime and intention hath bin, not to enlarge the bounds of Philosophy and Arts, by a sincere and solid Enquiry; but only to change the Placits, and translate the Empire of Opinions, and settle it upon themselves, with litle advantage to Learning, seeing amongst opposite Errors, the Causes of Erring are commonly the same. § And*

b b 2

if

if any unconcerned natures, not mancipate to others, or their own opinions, but affecting liberty, have bin so farre animated, as to desire that others together with themselves, would make farther Inquiry, these surely have meant well, but performed litle, for they seem to have proceeded upon probable grounds only, being wheeled about in a vertiginous maze of Arguments, and by a promiscuous licence of Inquiry, have indeed loosened the finewes of severe Inquisition: nor hath any of all these with a just patience, and sufficient expectance attended the Operations of nature, and the succesles of Experience. § Some again have embarqu'd themselves in the Sea of Experiments, and become almost Mechanicall, but in the Experience it selfe, they have practised a roving manner of Inquiry, which they doe not in a regular course constantly pursue. § Nay many propound to themselves, certain petty Taskes, taking themselves to have accomplit a great performance, if they can but extract some one Invention by a manage as poore as impertinent, for none rightly and successfully search the nature of any thing to the life in the Thing it selfe, but after a painfull and diligent variation of Experiments, not breaking off there, proceeds on, finding still emergent matter of farther Discovery. § And it is an Error of speciall note, that the industry bestowed in Experiments, hath presently, upon the first accesse into the Businesse, by a too forward and unseasonable Desire, seised upon some design'd operation; I mean sought after, Fructifera non Lucifera, Experiments of use and not Experiments

## HIS PREFACE.

13

periments of Light and Discovery: not imitating the divine method which created the first day Light only, and allowed it one entire Day, producing no Material work the same day, but descended to their Creation the daies following. § As for those who have given the preeminence unto Logique, and are of opinion that the surest Guards for Sciences must be procur'd from thence; they have truly and wisely discerned, that the mind of man, and Intellective Faculty left unto it self, may deservedly be suspected. But the remedy is too weak for the disease, and is it self not exempt from Distemperature; for the Logique in force, though it may be rightly accommodated unto matters Civile and Populare Sciences, which consist in Discourse and Opinion, yet it comes farre short of penetrating the subtilty of Nature; and undertaking more than it can master, seemes rather to stablish and fixe Errors than to open a way to Truth. § Wherefore to recollect what hath bin said, it seemes that neither Information from others, nor mens own Inquiries touching Sciences, hath hetherto successfullly shined forth, especially seeing there is so little certainty in Demonstration and Infallibility of Experiments thus farre discovered. And the Fabrique of the Universe to the contemplative eye of the Mind, for the frame thereof is like some Labyrinth or intricate Maze, where so many doubtfull passages, such deceivable resemblances, of Things and Signes, such oblique and serpentine windings and implicate knots of Nature every where present themselves, as confounds the understanding.

b b 3

FIG. 11

derstanding. And withall, we must continually make our way, through the woods of Experiences, and particular Natures, by the incertain Light of Sense, sometimes shining sometimes shadowed: yea and the guides, which (as hath bin toucht) offer their assistance, they likewise are entangled, and help to make up the number of Errors and of those that Erre. In matters of such perplext difficulty, there is no relying upon the Iudgement of men from their own abilities; or upon the Casuall Felicity of Particular events; for neither the capacity of Man, how excellent soever; nor the chance of Experience, never so often iterated and essayed, is of force to conquer these mysteries: we must march by line and levell, and all the way, even from the first perception of Senses, must be secured, and fortified by a certain Rule, and constant Method of proceeding. § Yet are not these things so to be understood, as if, in so many Ages, and so much Industry, nothing at all hath bin performed to purpose; nor is there any cause why it should repent us of the Discoveries already made; for certainly the Ancients, in those speculations which consist in strength of wit, and abstract meditation, have approved themselves men of admirable comprehensions: But as in the Art of Navigation, the men of former Ages, directing their course by observation of starres only, could edge along the coast of the known Continent, and it may be, crosse some narrow Seas or the Mediterranean; but before the Ocean could be thus commanded, and the Regions of the new world discovered, it was requisite that the use of the Mariners needle, as a more  
sure

## HIS PREFACE.

19

sure and certain guide should be first found out; even so what discoveries soever have bin hetherto made in Arts and Sciences, they are of that quality; as might have bin brought to light by Practise, Meditation, Observation and Discourse, as things neerer the senses, and for most part, under the command of common Notions, but before we can make our approaches, to the remote and hidden secrets of Nature, it is necessarily requisite, that a better and more perfect use, and praelique-operation of the Mind and understanding Faculty be introduc't. § As for us, surely we, (vanquisht with an immortall love of Truth) have expos'd our selves to doubtfull, difficult, and desert Pathes; and by the protection and assistance of the Divine power, have borne up and encouraged our selves, against the violent Assaults and prepared Armies, as it were, of Opinions, and against our own private and inward hesitations and scruples, and against the cloudes and darknesse of Nature, and euery where flying fancies; that so we might procure the present and future Age more safe and sound Indications and Impressions of Truth. If in this high and arduous attempt, we have made any Proficiencie, surely by no other means have we cleered our selves a way, than by a sincere and just humiliation of the spirit of Man, to the lawes and operations of Nature. For all they that went before us, who applied themselves to the finding out of Arts, casting a transient eye upon Things, examples, and experience, have presently (as if Invention were nothing else but a meere Agitation of Braine) invoked

in

in a manner their own spirits, to divine and utter Oracles unto them: but we being chastly and perpetually conversant with the operations of Nature, divorce not the Intellect from the Object farther than that the Images and beams of things (as in sense) may meet and concentrate, by which manner of proceeding, there is not much left to the strength and excellency of wit. The same submission of spirit we have practised in discovery, we have followed in Delivery: Nor have we endeavoured to set off our selves with Glory, or draw a Majesty upon our inventions, either by Triumphs of Confutations, or Depositions of Antiquity; or an usurpation of Authority; or the vaille of Obscurity, which are Arts he may easily find out, whose study is not so much the Profit of others, as Applause to himselfe. I say we neither have practised, nor goe we about, by force or fraud to circumvent mens Judgements, but conduct them to the things themselves, and to the league and confederacy of Things, that they may see what they have, what they reprehend, what they adde and contribute to the Publique. And if we have bin too credulous, or too dormant, and not so intentive upon the matter, or languisht in the way, or broken off the thread of the Inquiry, yet notwithstanding we present things after such a manner open and naked, that our Errors may be detected and separated before they can spread themselves, or insinuate their Contagion into the masse of Sciences; and after such a Method as the continuation of our labours, is a matter facile and expedite. By this means we presume we have establisht for ever, a true and legitimate

## HIS PREFACE.

17

giti mate Marriage, between the Empiricall and Rationall faculty; *whose fastidious and unfortunate Divorce and Separation, hath troubled and disordered the whole Race and Generation of Man-kind.* § *And seeing these performances are not within the compasse of our meere naturall Power and command, we doe heere, in the Acceſſe to this work,* Powre forth humbleſt and moſt ardent Supplications to God the Father, God the Word, God the Spirit, that they being mindfull of the Miſeries of Mankind, and of the Pilgrimage of this life, wherein we weare out few & evill daies, they would vouchſafe to endow mankind, by my hand with new Donatives. And moreover, we humbly pray, that Humane knowledges, may no way impeach, or prejudice Divine Truths; nor that from the diſcloſing of the waies of ſenſe, and the letting in of a more plentifull Naturall Light, any miſts of Incredulity or clouds of Darkneſſe ariſe in our minds, touching Divine Myſteries, but rather that from a purified Intellect, purged from Fancies and Vanity: and yet yeelded and abſolutely rendred up to Divine oracles, the tributes of Faith may be rendred to Faith. In the laſt place, that the venome of knowledge infused by the Serpent; whereby the mind of man is ſwelled and blown up; being voided; we may not be too aſpireingly wiſe, or above Sobriety, but that we may improve and propagate Verity in Charity. § *Now we have performed our voweſ to heaven, converting our ſelves to men, we admoniſh them ſomethings that are Profitable, and*  
c c *requeſt*

Philo. Ind.

Prov. 25.

*request of them some things that are equall. First we admonish (which thing we have also prayed for,) that we keep human Reason within due Limits in matters Divine, and Sense within compasse: For sense like the Sunne, opens and reveals the face of the Terrestriall Globe, but shuts up and conceales the face of the Celestiall. Again, that men beware that in flight from this error, they fall not upon a contrary extreme, of too much abasing Naturall Power, which certainly will come to passe, if they once entertain a conceit, that there are some secrets of nature seperate and exempt, as it were by iniunction, from Humane Inquisition. For it was not that pure and immaculate Naturall knowledge, by the light whereof Adam gave names unto the Creatures, according to the propriety of their natures, which gave the first motion and occasion to the Fall, but it was that proud and Imperative Appetite of Morall knowledge, defining the lawes and limits of Good and Evill, with an intent in man to revolt from God, and to give lawes unto himselfe, which was indeed the proiect of the Primitive Temptation. For, of the knowledges which contemplate the works of Nature, the holy Philosopher hath said expressely, that the glory of God is to conceale a thing, but the glory of the King is to find it out: as if the Divine Nature, according to the innocent and sweet play of children, which hide themselves to the end they may be found, took delight to hide his works, to the end they might be found out, and of his indulgence and goodnesse to man-kind, had chosen the soule*



*Soule of man to be his Play-fellow in this game. § In summe, I would advise all in generall, that they would take into serious consideration the true and Genuine ends of knowledge; that they seek it not either for Pleasure; or Contention; or contempt of others; or for Profit; or Fame; or for Honor, and Promotion; or such like adulterate or inferior ends: but for the merit and emolument of Life, and that they regulate and perfect the same in charity: For the desire of Power, was the Fall of Angels, the desire of knowledge, the fall of Man; but in charity there is no excessse, neither men nor Angels ever incurred danger by it. § The Requests we make are these, (To say nothing of our selves touching the matter in hand) we Request thus much, That men would not think of it as an opinion, but as a work, and take it for Truth, that our aime, and end is not to lay the foundation of a Sect or Placit, but of Humane Profit and Proficiency. § Again, that respecting their own Benefit, and putting off Partialities and Prejudices, they would all contribute in one for the publique Good: and that being freed and fortified by our Preparations and Aids, against the Errors and Impediments of the waies, they likewise may come in, and bear a part in the burden, and inherit a portion of the Labours that yet remaine behind. § Moreover that they cheere up themselves, and conceive well of the enterprize; and not figure unto themselves a conceit and fancy, that this Our Instauration is a matter infinite, and beyond the power and compasse of Mortality; seeing it is in truth the right and*

c c 2

*legitimate*

*legitimate end and period of Infinite Errors and not, un-mindfull of Mortality, and Humane Condition, being it doth not promise that the Designe may be accomplisht within the Revolution of an Age only, but delivers it over to Posterity to Perfect. In a word, it seeks not Sciences arrogantly in the cells of mans wit, but submissively in the greater world: And commonly, Empty things are vast and boundlesse, but Solids are contracted and determin'd within a narrow compasse. § To conclude, we thought good to make it our last suit, (lest peradventure through the difficulty of the Attempt, any should become unequall Judges of our Labours) that men see to it, how they doe, from that which we must of necessity lay down as a ground (if we will be true to our own ends) assume a liberty to censure, and passe sentence upon our labours, seeing we reject all this premature and Anticipated humane Reason, rashly and too suddenly departed from Things, (as touching the Inquisition of Nature) as a thing various, disordered and ill-built: Neither in equity can it be required of us, to stand to the Iudgement of that Reason, which stands it selfe, at the barre of Iudicature.*

THE



THE DISTRIBUTION OF  
THE WORK INTO  
SIX PARTS.

P. I. PARTITIONES SCIENTIARVM, OR a summary Survey and partition of Sciences.

P. II. NOVVM ORGANVM, OR True Directions for the Interpretation of Nature.

P. III. PHÆNOMENA VNIVERSI, OR History Naturall and Experimentall, for the building up Philosophy.

P. IV. SCALA INTELLECTVS, OR the Intellectual Sphere rectified to the Globe of the World.

P. V. PRODROMI, OR The Anticipations of Second Philosophy emergent upon Practice.

P. VI. SECUNDA PHILOSOPHIA, OR Active Philosophy, from intimate Converse with Nature.

THE ARGUMENT OF THE  
SEVERALL PARTS.



*T*is one point of the Designe we have in hand, that every thing be delivered with all possible Plainesse and Perspicuity: for the nakednesse of the Münd, as once of the Body, is

¶ c 3

the

the companion of Innocence and Simplicity. *First therefore, the order and Distribution of the work, with the reason thereof, must be made manifest. The Parts of the work are, by us, assigned Six.*

P. I. ¶ The First Part exhibits the summe or universall description of that Learning and Knowledges in the possession whereof, men have hetherto bin estated. *For we thought good to make some stay even upon Sciences received, and that, for this consideration, that we might give more advantage to the Perfection of ancient knowledges, and to the introduction of new: For we are carried, in some degree, with an equall temper of Desire, both to improve the labours of the Ancients, and to make farther progresse. And this makes for the faith and sincerity of our meaning,*

PROV. 18. *according to that of the wise, The unlearned Man receives not the words of knowledge, unless you first interpret unto him the conceptions of his heart: Wherefore we will not neglect to sild along (as it were in passage) the Coasts of accepted Sciences and Arts, and to import thether, somethings usefull and profitable. S Neverthelesse we adjoyne such Partitions of Sciences, as comprehend, not only such things that are found out and observed already, but such also as are thereto pertaining & have bin hetherto pretermis'd: For there are found in the intellectuall Globe, as in the Terrestriall, soyles improved and Deserts. Wherefore let it not seem strange, if now and then we make a departure from the usuall Divisions, and forsake the beaten path of some Partitions: for Addition*  
whilest

## HIS PREFACE.

23

whilest it varies the whole, of necessity varies the parts and the Sections thereof: *and the accepted Divisions, are accommodated only to the accepted summe of Sciences, as it is now cast up.* § Concerning those Parts, which we shall note as Pretermitted, we will so regulate our selves, as to set down more than the naked Titles, or brief Arguments of DEFICIENTS. For where we deliver up any thing as a DESIDERATE, so it be a matter of merit; and the reason thereof may seem somewhat obscure; so as, upon good consideration, we may doubt, that we shall not be so easily conceived what we intend, or what the contemplation is we comprehend in our mind, and in our meditation. there it shall ever be our precise care, to annex either precepts, for the performing of such a work; or a Part of the Work it self, performed by us already, for Example to the whole; that so we may in every Particular, either by Operation or Information, promote the businesse. For in my judgement, it is a matter which concernes not only the Benefit of others, but our own Reputation also; that no man imagine that we have projected in our minds some slight superficial notion of these Designes; and that they are of the nature of those things, which we could Desire, and which we accept only as good wishes. For they are such as without question, are within the power and possibility of men to compasse, unlesse they be wanting to themselves, and hereof, we for our parts, have certain and evident demonstration; for we come not hether, as Augures, to measure Countries in our mind, for Divination; but as Captaines, to invade them

them, for a conquest. And this is the First part of our works.

- P. II. ¶ *Thus having passed over Ancient Sciences, in the next place, we enable human Intellect to saile through. Wherefore to the Second Part is designed the Doctrine touching a more sound, and perfect use of Reason, in the inquiry of Things, and the true assistances of the understanding; that hereby (so farre as the condition of humanity and mortality will suffer) the Intellect, may be elevated; and amplified with a faculty, capable to conquer the dark, and deeper secrets of Nature. And the Art, we here set downe, which we are wont to call, The INTERPRETATION OF NATVRE, is a kind of Logique, though very much, and exceeding different. That vulgare Logique professes the Preparation and Contrivance of aides and forces for the understanding, therein they conspire, but it cleereley differs from the Populare, specially in three things, namely, in the end, in the order of Demonstrating, and, in the first disclosures to Inquiry. § For the End propounded in this our Science is, that there may be found out not Arguments, but Arts; not things Consentaneous to Principles, but even Principles themselves; not probable reasons, but designations and indications of works; wherefore from a different intention followes a different effect: for there, an Adversary is distressed and vanquisht by Disputation, here by nature, the thing done. § And with this End accords the nature and order of their Demonstrations: For in vulgare Logique, almost all the paines is imployed about*

## HIS PREFACE.

25

*bout Syllogisme: as for Induction, the Dialectiques seem scarce ever to have taken it into any serious consideration, slightly passing it over, and hastning to the formes of Disputeing But we reject Demonstration by Syllogisme, for that it proceeds confusedly, and lets nature escape our hands. For though no man call into doubt, but that what are coincident in a middle terme, are in themselves coincident, (which is a kind of Mathematique Certitude) yet here lies the Fallax, that Syllogisme consists of Propositions, Propositions of words, and words are the tokens and marks of things. Now if these same notions of the the mind, (which are as it were, the soule of words, and the Basis of this manner of structure, and fabrique) be rudely and rashly divorc'd from things, and roveing; not perfectly defin'd and limited, and also many other waies vitiuous, all falls to ruine. Wherefore we reject Syllogisme, not only in regard of Principles (for which nor doe they make use of it) but in respect also of Middle Propositions, which indeed Syllogisme, however, inferres and brings forth; but barren of operations and remote from practise, and in relation to the Active Part of Sciences, altogether incompetent. Although therefore we may leave to Syllogisme, and such celebrated and applauded Demonstrations, a jurisdiction over Arts Populare and Opinable (for in this kind we move nothing) yet for the nature of Things, we every where as well in Minor, as Maior Propositions, make use of Inductions: for we take Induction to be that Forme of Demonstration, which supports sense, presses nature*  
*dd and*

and is instanced in works, and in a sort mingled therewith. Wherefore the order also of Demonstration is altogether inverted. For hitherto the businesse used to be thus managed, from sense, and some few Particulars, suddenly to fly up to the highest Generalls, as to fixt Poles, about which Disputations may be turned, from which the rest of intermediate Axioms may be derived. A way compendious indeed, but precipitate; and to nature impervious; but for Disputations ready, and accommodate. But according to our method, Axioms are raised by a sequent continuity & graduat dependancy, so as there is no seising upon the highest Generalls, but in the last place; and those highest Generalls in quality not notionals; but well terminated, and such as nature acknowledges to be truly neere allied unto her; and which cleave to the individuall intrinsiques of things. § But touching the forme it selfe of Induction and Iudgement made by it, we undertake a mighty work. For the Forme, whereof Logicians speak, which proceeds by simple enumeration, is a childish thing, and concludes upon admittance; is exposed to perill from a contradictory instance; looks only upon commune operations, and is in the issue endlesse. But to the knowledges of Induction, such a Forme is required, as may solve and separate experience, and by due exclusion and rejection necessarily conclude. And if that publique and populare Iudgement of Dialectiques, be so laborious and bath exercised so many and so great wits; how much greater paines ought we take in this other; which not only out of the secret closets of the mind,



## HIS PREFACE.

27

mind, but out of the very entrails of nature is extracted? Nor is this all, for we more firmly settle, and solidate the foundation of Sciences, and take the first rise of our inquiry deeper than hitherto hath bin attempted; submitting to examinations those Principles, which vulgar Logick takes up on the credit of another. For the Dialectiques borrow, as it were, from all other Sciences, the Principles of Sciences; again adore the prime Notions of the mind; lastly rest satisfied with the immediate informations of sense rightly disposed. But our judgement is this, that true Logique should visite every particular Province of Sciences, with greater command than their principles possesse, and that those same putative Principles be enforc'd to give an account, and be liable to examination, untill such time as their validity and tenure cleerly appeared. And as touching the Prime Notions of the intellect, there is nothing of those, (the understanding left at liberty to it selfe) hath congested, but matter to be suspected; nor any way warrantable, unlesse it be summon'd, and submit it selfe to a new Court of Judicature, and that sentence passe according thereto. Moreover we many waies sift and sound the information of sense it selfe, for the Sences deceive, yet withall they indicate their Errors: but Errors are at hand, Indications to be sought for a farre off. § The guilt of Sense is of two sorts, either it destitutes us, or else it deceives us. For first, there are many things which escape the cognizance of sense, even when it is well disposed, and no way impedit: either by reason of the subtilty of the entire body, or the minutnesse of the

d d 2

parts

parts thereof, or the distance of place, or the slownesse, and likewise swiftnesse of motion; or the familiar converse with the object, or some other causes. Again, nor where sense truly apprehends its object, are her precepts so very firme: for the testimony and information of sense, is ever from the Analogy of Man, and not from the Analogy of the World; and it is an error of dangerous consequence to assert, that sense is the measure of things. Wherefore to encounter these inconveniences, we have with painfull and faithfull service every where sought out, and collected assistances, that Supplements to Deficients; to Variations, Rectifications, may be ministred. Nor doe we undertake this so much by instruments, as by experiments; for the subtlety of Experiments, is farre greater than of sense it selfe, though assisted with exact instruments, we mean such experiments, which to the intention of the thing inquired, are skilfully according to Art invented and accommodated. Wherefore we doe not attribute much to the immediat and particular perception of sense; but we bring the matter to this issue, that sense may judge only of the experiment, the experiment of the thing. We conceive therefore, that of sense, (from which all knowledge in things naturall must be derived, unlesse we mean wilfully to goe a witlese way to worke) we are become the religious Pontifs; and the not inexperienced interpreters of her Oracles, so as others may seem in outward profession, but we in deed and action, to protect and honor sense. And of this kind are they which we prepare, for the light of Nature, the actuating, and  
inmis

## HIS PREFACE.

29

*immiſſion thereof; which of themſelves were ſufficient, were human Intellect equall, and a ſmooth inanticipat-  
 ed Table. But when the minds of men are after ſuch  
 ſtrange waies beſieged, that for to admit the true beams  
 of things, a ſincere and poliſht Area is wanting, it con-  
 cernes us, of neceſſity to bethink our ſelves, of ſeeking  
 out ſome remedy for this diſtemperature. The  
 IDOLAES, wherewith the mind is preoccupate are ei-  
 ther Attracted, or Innate, Attracted have ſlid into  
 mens minds, either by the Placits and Sects of Philo-  
 ſophers, or by depraved lawes of Demonſtrations.  
 But the Innate inhereth in the nature of the Intellect,  
 which is found to be farre more liable to error, than  
 ſenſe. For however men may pleaſe themſelves, and  
 be raviſht into admiration, and almoſt adoration of the  
 mind of man, this is moſt certain: as an inequall look-  
 ing-glaſſe, changes the raies of objects, according to  
 its own figure, and cutting; even ſo the mind, when it  
 ſuffers impreſſion from things by ſenſe, in encogitating  
 and diſcharging her notions, doth not ſo faithfully inſi-  
 nuate and incorporate her nature, with the nature of  
 things. And thoſe two firſt kinds of IDOLAES can ve-  
 ry hardly, but thoſe latter, by no means be extirpate. It  
 remains only that they be diſcloſed, and that ſame trea-  
 cherous faculty of the mind be noted and convinced; leſt  
 from the unſound complection of the mind, upon the ex-  
 termination of ancient; perchance new ſhootes of Er-  
 rors ſpring up in their place; and the buſineſſe be  
 brought only to this iſſue, that errors be not extinguiſht,  
 but changed: but that on the contrary, now at laſt, it be  
 dd 3 for*

*for ever decreed and ratified, that the intellect cannot make a judgement but by Induction, and by a legitimate forme thereof. Wherefore the Doctrine of purifying the understanding, that it may become receptive of truth, is perfected by three Reprehensions: Reprehension of Philosophy; Reprehension of Demonstrations; and Reprehension of Native humane Reason. These explicated, and then the case cleared, what the nature of things, what the nature of the mind is capable off; we presume (the Divine goodnesse being President at the Rites) that we have prepared and adorned, the Bride-chamber of the Mind and of the universe. Now may the vote of the Marriage-song be, that from this conjunction, Human Aides, and a Race of Inventions may be procreated, as may in some part vanquish and subdue mans miseries and necessities. And this is the second Part of the Work.*

P. III. ¶ *But our purpose is not only to point out and munite the way; but to enterprize it: Wherefore the third Part of the work compriseth, PHÆNOMENA VNIVERSI, as to say, all kind of Experience, and Naturall History, of such kind as may be fundamentall for the building up of Naturall Philosophy. For neither can any exact way of Demonstration or Forme of interpreting Nature, both guard and support the mind from error and lapse, and withall present and minister matter for knowledge. But they who proposed to themselves not to proceed by Conjectures and Divinations, but to find out, and to know, whose end and aime*  
is

## HIS PREFACE.

31

is not to contrive *Fictions and Fables*, but to search with diligence into the nature of, and, as it were, anatomize, this true world; must derive all from the very things themselves. Nor can the substitution and compensation of wit, or meditation, or Argumentation suffice to this travaile, inquisition, and mundane perambulation; no not if all the wits in the world should meet together. Wherefore we must either take a right course, or desert the businesse for ever: and to this day the matter hath bin so managed, that it is no marvaile, if nature hath not disclosed hir selfe. For first, defective and fallacious information of sense; negligent, inequall, and as it were, casuall observation, vain Tradition and from idle report, Practise, intent on the work, and servile, experimentall attempt, ignorant, dull, wild, and broken; lastly slight and poore Naturall History; have towards the raising of Philosophy, congested most depraved matter for the understanding. After this, preposterous subtlety of arguing, and ventilation, hath essayed a late remedy to things plainly desperate, which doth not any way recover the businesse, or seperate errors.

§ Wherefore there is no hope of greater advancement and progresse, but in the Restauration of Sciences. And the commencements hereto must, by all means, be derived from Naturall History; and that too, of a new kind and provision: for to no purpose you polish the Glasse, if images be wanting: not only faithfull guards must be procured, but apt matter prepared. And this our History, as our Logick, differs from that in use, in many particulars: in the end or office, in the Masse and

and Congeries, than in the subtilty, also in choice, and in constitution in reference to those things that follow. § For first we propound such a Naturall History, as doth not so much either please for the variety of things, or profit for present improvement of Experiments, as it doth disperse a light to the invention of causes; and gives, as it were, the first milke to the nourishing up of Philosophy. For though we principally pursue operation, and the Active part of Sciences, yet we attend the due season of Harvest; nor goe about to reap the green bearb or the blade. For we know well that Axioms rightly invented, draw after them the whole troupe of Operations, and not sparsedly but plentifully exhibit works. But we utterly condemne and renounce, as Atalantaes Apple which retards the Race, that unseasonable and childish humor of acceleratingly pledges of new works. And this is the Duty of our Naturall History. / § As for the Masse, we Compile a History, not only of Nature at Liberty, and in Course; I mean, when without compulsion she glides gently along, and accomplishes her own work: (as is the History of the Heavens, Meteors, Earth and Sea; of Minerals, Plants, Animals:) but much rather of Nature straightned and vext, when by the provocations of Art, and the ministry of Man, she is put out of her commune road; distressed and wrought. Wherefore, all the experiments of Arts Mechanicall, all of the Operative part of Liberall, all of many Practicall, not yet conspired into a peculiar Art (so farre as any discovery may be had, and so farre as is conducent to our intention) we will

## HIS PREFACE.

33

*will set down at large. So likewise (not to dissemble the matter) nothing regarding mens pride and bravades, we bestow more paines, and place more assurance in this Part than in that other, being the nature of things, more discloses hirselfe in the vexation of Art; than when it is at its own liberty. § Nor doe we present the History of Substances only, but also we have taken it as a part of our diligence, to prepare a seperate history of their virtues; we mean, such as in nature may be accounted Cardinall, and wherein the Primordials of nature are expressly constituted; as matter invested with her Primitive qualities and appetites; as dense, rare, hot, cold, consistent, fluid, ponderous, light, and others not a few. § For indeed, to speak of subtilty, we search out with choice diligence, a kind of Experiments, farre more subtile and simple than those commonly met with. For we educe and extract many out of darknesse, which had never come into any mans mind to investigate, save his who proceeds by a certain and constant path, to the invention of causes: whereas in themselves they are of no great use; that it is cleerely evident, that they were not sought after, for themselves, but that they have directly the same reference to things and works, that the Letters of the Alphabet have to speech and words; which, though single by themselves, they are unprofitable, yet are they the Elements of all Language. § And in the choice of Reports and Experiments, we presume that we have given in better security, than they who hetherto have bin conversant in Naturall Philosophy*

Plut. de Ed.  
P. ex Plat.  
de Rep.

lofophy: for we admit nothing but by oculte faith, at least evident prooffe; and that after moft severe enquiry: fo as nothing is reported hightned to the abufive credit of a miracle; but what we relate are chaft and immaculate from Fables and Vanity. So alfo all thofe received and ventilated current fictions and lies, which by a ftrange neglect, have for many ages bin countenanced and are become inveterate; we doe by name proſcribe, and precifely note, that they may be no longer prejudiciall to Sciences. For what one wifely obſerves, that Fables, Superſtitions, and idle Stories, which nurſes inſtill into young-children, doe in goodearnest deprave their minds: fo the ſame reaſon moved us, to be fo religious and carefull, left at the entrance, where we handle and take the charge of the Infancy, as it were, of Philoſophy, under naturall Hiſtory, ſhe ſhould be initiated in any vanity. § But in every new and ſomewhat more ſubtile experiment, in our opinion, certain and tryed, we yet apertly adjoyne the manner of the experiment we have practiſed, that after it is made apparent what the ſucceſſe of every particular was with us, men might ſee the error which might lurke and cleave thereto; and be awaked to prooffes, if any ſuch be, more exact and ſecure. § In brieſe, we every where ſparſedly inſert monitions and ſcruples and conjectures; ejetting and interdifting, as it were, by a ſacred adjuration and exorcifme, all Phantaſmes. § Laſtly being it is a thing moſt liquid unto us, how exceedingly Experience and Hiſtory diſperſe the beams of the ſight of humane Intellect; and how hard a matter it is, ſpecially



ally to minds tender and preoccupied, at first entrance, to become familiar with nature; we therefore many times adde our own observations, as certain first conversions and inclinations, and as it were, Aspects of History to Philosophy, to the end that they may be both pledges to men, that they shall not ever be detained in the waves of History; as also that when they are once arrived to the operation of the understanding, all may be in a more preparednesse. And by this kind of Naturall History, as here we describe, we suppose that there may be a secure and easy accesse unto Nature; and solid and prepared matter presented unto the Understanding.

¶ Now we have both fortified and environed P. IV the understanding with faithfull Auxiliaries and forces, and by a strict Muster raised a compleat Army of Divine works, there seemes nothing remaining but that we set upon Philosophy it selfe. But in so difficile and dubious an enterprize, there are some particulars, which seem necessarily to be interposed partly for instruction, partly for present use. §. Of these the first is, that the examples of Inquisition and of Invention, be propounded according to our rule and method represented in particular subjects; chiefly making choice of such subjects, which amongst other things to be enquired, are the most noble, and in mutuall relation, most Adverse, that there may not want an example in every kind. Nor doe we speak of those examples, which for illustration sake, are annexed to every particular precept and rule, (for we have sufficiently quit

*our selves hereof in the Second Part of the Work,) but we mean directly the Types and Platformes which may present as it were, to the eye, the whole Procedure of the mind, and the continued Fabrick and order of Invention, in certain selected subjects, and they various and of remarke. For it came into our mind, that in Mathematiques, the frame standing, the Demonstration inferred is facile and perspicuous, on the contrary, without this accomodation and dependency, all seems involved, and more subtile, than indeed they be. Wherefore to examples of this sort we asigne the Fourth Part of our work; which indeed is nothing else, but a particular, and explicite application of the Second Part.*

**P. V.** ¶ But the fifth Part is added only for a time, and paid as interest untill the Principall be raised. For we are not so precipitantly bent upon the end, as too slightly to passe over what we casually meet with by the way. Wherefore the Fift Part of the Work, is composed of such things as we have, or found out, or experimented, or superadded; nor yet doe we performe this, by the reasons and rules of Interpretation, but by the same application of the understanding, which others in enquiry and invention use to practise. For seeing from our perpetuall converse with nature, we hope greater matters from our meditations, than we can promise to our selves from the strength of our own wit; these observations may be as tents pitched in the way, into which the mind, in pusuit of more certain Collections, may turne in, and for a while repose hir selfe. Yet in  
the

## HIS PREFACE.

37

*the mean, we promise not to engage our selves upon the credit of those Observations, because they are not found out, nor tried by the right forme of Interpretation. S And there is no cause why any should distrust or intertain a jealousy, at that suspension of Iudgement in knowledge, which asserts not absolutely, that nothing can be known; but that nothing, without a certain order and a certain method, can be known, and yet withall, layes downe for use and ease, certain degrees of certitude, untill the mind be fixt upon the explication of causes. For neither those very* Academ. Vct. Nov.  
*Schooles of Philosophers, who downe-right maintained Acatalepsie or incomprehensibility, have bin inferior to those, who usurp a liberty of pronouncing sen-* Dogmat.  
*tence: but they provided not, assistances to the sense, and understanding, as we have done, but utterly took away all credit and authority, which is a farre different case and almost opposite.*

¶ Now the sixth Part of our Work, whereto P. VI. the rest are subservient and ministrant, doth altogether disclose, and propound that Philosophy, which is educed, and constituted out of such a legitimate sincere and severe enquiry, as we have already taught and prepared. But to consummate and perfect this last Part, is a thing exalted above our strength, and beyond our hopes. We have given it, as we trust, not contemptible beginnings; the prosperous sucresse of mankind shall give it issue; and peradventure such, as men, in this present state of mind and imployments, can not easily conceive and Comprehend. And the case con-

*cernes not contemplative felicity alone, but indeed mens affaires and fortunes, and all the power of works: For Man, Natures minister and interpreter, doeth, and understands so much, as he hath by Operation or Contemplation observed of Natures Order; nor can know or doe any more: For neither can any forces unloose and break asunder the chain of Causes, nor is nature otherwise, than by obedience unto it, vanquisht. Wherefore these two main Intentions, Human Sciences, and Human Potencies, are indeed in the same point coincident: and the frustration of works, for most part, falls out from the ignorance of Causes. § But herein the summe and perfection of all consists, if a man, never taking off the eye of his mind from the things themselves, thoroughly imprint their images to the life. For God defend, that we should publish the ayery dreams of our own Fancy, for the reall Ideas of the World! But rather may he be so graciously propitious unto us, that we may write the Apocalyps, and true vision of the impressions and signets of the Creator, upon the Creature!*

Wherefore thou, O Father, who hast conferred visible Light as the Primitiæ on the Creature, and breathed into the face of Man intellectuall Light, as the accomplishment of thy works; protect and conduct this Work, which issuing from thy Goodnesse, returnes to thy Glory! Thou, after thou hadst survayd the works thy hands had wrought, saw that all was exceeding Good, and hast rested: but Man survaying the works his hands had wrought

## HIS PREFACE.

39

wrought, saw that all was vanity and vexation of Spirit, and found no Rest: Wherefore if we labour with diligence, and vigilance in Thy works, thou wilt make us Participants of thy Vision, and of thy Sabbath. We humbly supplicate, that we may be of this resolution, and inspired with this mind; and that thou wouldest be pleased to endow human Race; with new Donatives by our hands, and the hands of others, in whom thou shalt implant the same  
S P I R I T.



THE

## FRANCIS BACON, THE BELL-RINGER\*

*By Brig. Gen. C. B. Hickson, D. S. O.,  
England.*

The revelation that our "Shakespeare" was by right of blood the King of England is startling; yet it is in complete accordance with the character of his famous plays. They take the very form natural to a Prince-Poet, proud of his ancestry. More startling by far is the sequel,—namely, that this great King of Poets was also the eloquent expounder of that New Philosophy, which he above all perceived to be the only sure means of endowing human life with new useful discoveries and powers. These, he hoped, might with the aid of time enable man in some degree "to subdue and overcome the necessities and miseries of humanity," while "evermore it must be remembered that the least part of knowledge is subject to that use for which God hath granted it; which is the benefit and relief of the state and society of man."

Such, briefly summed up, is the history of the glorious aim and achievement of that wonderful child of fortune and misfortune, known to the world under the motleys of "Francis Bacon" and "William Shakespeare," who more than any other sought to "cleanse the foule bodie of th' infected world," in which he had himself suffered such unutterable woe.

This great revelation is the result of researches, that are being carried on, not only in this country (England), but in the United States, France, Germany, Austria, Italy, and throughout the entire globe. Weimar has produced a book on "Francis Bacon, Last

---

\*Note:—This title alludes to a statement Bacon made about himself and his aims in "A Letter, of Request, to Dr. Playfer, to Translate the Book, of Advancement of Learning, into Latine." Printed in Rawley's RESUSCITATIO, 1657, Sect. "Several Letters," etc., p. 33.

"Wherefore, since I have only taken upon me, to ring a Bell, to call other wits together (which is the meanest Office), it cannot but be consonant to my Desire, to have that Bell heard, as far as can be. And since they are but Sparks, which can work but upon Matter prepared, I have the more reason, to wish, that those Sparks may fly abroad. That they may the better find, and light, upon those Minds, and Spirits, which are apt to be kindled. And therefore, the Privateness of the Language considered" (Refers to the English), "wherein it is written, excluding so many Readers; As on the other side, the Obscurity of the Argument, in many parts of it, excludeth many others; I must accompt it, a *Second Birth*, of that *Work*, if it might be translated into *Latine*, without manifest loss, of the Sense, and Matter."

The Reader will have noted in this illuminating extract that Bacon says he wrote the Advancement of Learning in English.—Ed.

of the Tudors," by Frau A. Deventer von Kunow, translated into English by Mr. Willard Parker, President of the Bacon Society of America; and Herr Alfred Weber-Ebenhof, President of the Austrian Shakespeare-Bacon Society, in pronouncing Bacon the greatest genius that has ever lived, declares that England is concealing the truth about "Shakespeare."

That Bacon's ideas should spread further and further, especially among foreign nations, is entirely in accord with his views and anticipations. He hoped that little by little the Light which he was kindling would embrace the whole world, "and make him heir to all eternity." For he felt assured, for reasons of his own, that his work must endure till the world's dissolution. The only question open in his mind was, how eventually men could be persuaded to use the new powers in the right direction, *i. e.*, to alleviate, and not to inflict misery. His mirrored Nature, the great plays of Shakespeare,—the fruitless wanderings of Don Quixote in search of self-glory,—etc., etc., were held up to man, that he might see the dangers and errors, which human passions create and throw in the path pointed out by sane reason.

The world war has taught and brought home to us the truth and length of his foresight and vision into the future, in a yet more forcible way. It is only like Don Quixote's tilting at Windmills. And now the prophetic voice of Bacon is calling louder than ever, appealing to a yet broader Humanity, as the Voice of One crying in the Wilderness to all mankind: "Let the least part of knowledge be subject evermore to that use for which God hath granted it," namely, "the benefit and relief of the state and the society of man."

This, surely, is the one and only key-note, which can in the course of time, tune all the nations of the earth to unity under one ideal: The persistent Use of Knowledge and Invention for the common Welfare of Man, and *never* for his destruction and the selfish satisfaction of national greeds.

This was the sublime aim and end of Bacon's life,—the gospel, of which he claimed to be only "the Bell-ringer," calling men to listen and to help; and he is pleading still with a world already largely in possession of the vast new powers with which he helped to endow it, and which he foretold. The news, good or ill, of one country can be communicated within the same hour to all others. A speech made in London can be heard in New York. Before long man will be able to speak to his fellow across the world, as he has now circled around it in the air.

To what end has God granted these marvelous powers, the coming of which our "Shakespeare" foresaw, if not, as he said, "for the glory of God and the relief of man's estate?" Let us take it to heart!

C. B. HICKSON.

## PECULIAR TRANSLATIONS

*By W. H. M. Grimshaw.*

In the essay *Of Counsell* (quoting from the 1629 edition) Bacon says (p. 122):

"It was truly said; *Optimi Consiliarii mortui*; Bookes will speak plain, when Counsellours Blanch. Therefore it is good to be conversant in them; Specially the Bookes of such, as Themselves haue bene Actors vpon the Stage."

This is rendered in the 1638 Latin edition, brought out by Dr. Rawley (*Sermones Fideles*, p. 193), as follows:

"*Illud quoque memoria tenendum; Optimi Consiliarii Mortui: Libri Veritati non parcunt, cum Consiliarii forte in Adulationem lapsuri sint. Utile itaque fuerit, Libros multum revolvere; Praesertim eorum Auctorum, qui & ipsi Gubernacula Rerum tractarunt.*"

The very free translation of "*Bookes of such, as Themselves haue bene Actors vpon the Stage*" into the Latin meaning *Books, "especially of those authors, who themselves have guided the helm of State,"* is a most significant jump from an Actor (playwright) to a Lord Chancellor.

Also in the 1640 *Advancement of Learning*, interpreted by Gilbert Wats, Lib. I, p. 45, Bacon says (quoting from *Proverbs*):

"The Glory of God is to conceale a thing, but the Glory of a King is to find it out: As if according to that innocent and affectionate play of Children, the Divine Majesty took delight to hide his works, to the end to have them found out; and as if Kings could not obtain a greater Honour, then to be Gods playfellows in that game."

In the 1638 Latin translation this reads:

"*Gloria Dei est celare verbum, & gloria Regis Investigare sermonem. Ac si Divina Majestas innoxio illo, & benevolo puerorum Ludo delectaretur, qui ideo se abscondunt, ut inveniantur: quasque etiam nihil esset honorificentius Regibus, quam Dei Collusores esse in eodem Ludo.*"

Why translate "thing" by "verbum" (word)? Is this possibly a hint of the long fantastic word "*honorificabilitudinitatibus*" in *Loues Labour's lost* (folio 1623, *Comedies*, p. 136, col. 1)? And is "*honorificentius*" brought in perhaps to recall and suggest an examination of that strange word.\* Yours truly,

W. H. M. GRIMSHAW, Easty, Kent, England.

---

\*Note:—An interesting fact in support of this surmise.

The alphabetic sum by Gematria or straight simple count ( $A = 1, \dots, Z = 24$ ) of "*honorificentius*" is 177; and this happens to be likewise the alphabetic sum by the same count of WILLIAM SHAKESPEARE!

This is surely passing strange. There are no doubt remarkable coincidences that merely "happen"; but this one looks like another example of that innumerable class in the literary works of Bacon's time, which are systematically "caused"!—Ed.



## HOW I BECAME A BACONIAN

*By Willard Parker*

President of the Bacon Society of America.

Verily, some are born Baconians, some become Baconians, and some have Baconian ideas thrust upon them.

In the fall of 1874 I began the study of Shakespeare, as a Senior in the Buffalo Central High School. Our honored instructor was Professor Ray T. Spencer. "He was a Scholler, and a ripe, and good one."

The first work that we undertook was to read Richard Grant White's so-called "Life" of Shakespeare. I had no idea that years before Emerson had called the life of the supposed dramatist "obscure and profane," or that still further back Coleridge had spoken of him as an "Idiot;" but the utter incongruity of the Life and the Works struck even *my* boyish mind with telling force. Like Emerson, I "could not marry the facts to the verse."

One day I called the good professor's attention to this great discrepancy, and he replied: "Yes, it is the great Mystery of Literature, how such a man could have produced such wonderful work."

I then asked him, whether it had ever been suggested that the plays might have been written by another, using "Shakespeare" only as a name.

"Yes," he said, and gave me one of those wise smiles that made us love him. "There are quite a few scholars, who believe that Lord Bacon wrote the plays."

"In that case, professor," I instantly replied, "if you have no objection, I will be a Baconian. I'll swallow anything rather than that Stratford actor!"

"Very well, my boy," and I can feel his kindly hand on my shoulder yet; "I do not hold with the Baconian Theory myself, but I certainly do like to have my scholars think, and have ideas of their own."

This was the beginning of a study, which has absorbed the leisure hours of a busy life for fifty years, and which I feel is as yet just begun.

Professor Spencer, my close friend till the day of his death, lived and died a Stratfordian; but: like Banquo, he had gotten a Baconian, though he himself was none.

WILLARD PARKER.

## THE NAUTICAL TERMS OF SHAKESPEARE'S TEMPEST IN MODERN SEAMAN'S ENGLISH

### Act I—Scene I.

Master. Bo's'n!

Boatswain. Ay, ay, Sir. What cheer?

Master. Good.—Look alive, there, or we'll go aground. Look alive! Look alive!

Boatswain. Heave-yo, my hearties.—Cheerly, cheerly, my hearties.—Look alive there. Down with the tops'l. Mind the cap'n's whistle.

(To the storm). Blow till you bust yer guts, so we have sea-room.

Boatswain. Down with the main top-mast! Look alive there. Lower,—lower. Bring her in stays with main stays'l. A plague—

Boatswain. Ready about! Helm's a-lee! Close haul with fore and main stays'ls. Hold her full and by for the offing.

The vessel was apparently a two-masted square rig with fore and main stay-sails, or courses. These sails, being fore-and-aft, were of course better adapted for beating close-hauled off a lee shore than the square-sails; and they went in stays, because they were too close in-shore, to "wear" ship about under the square fore-sail.

At first they were in a tight place, and had to take in the (square) top-sails. They set first the main stay-sail to throw her into the wind, as the square-sail,—had it been left up,—would have been taken aback, and put them on the rocks. Then, when she had been brought in stays with the main stay-sail, they instantly set the fore stay-sail also, to pay her off on the other tack (probably "boxed" it, if not too heavy), hoping thereby to weather the rocky point, and gain sea-room. As soon as the fore-stay-sail filled, and the ship gathered way, they sheeted both stay-sails home, close-hauling her "full-and-by," till they passed the danger point. Whether they knew, or tried the "fisher-man's luff," is not stated.

They evidently weathered that rocky point, and brought up in the little cove, where they were afterwards found safe.

The whole scene shows good seamanship. WILLARD PARKER.

The bo's'n's brusque order to the passengers to stay below out of his way reminds one of the similar "request" of Second Officer Lightroller of the Titanic, who addressed the general manager of the line: "Get to h— out of here and let me work!" Instead of saying "a plague upon this howling," the modern bo's'n would have used shorter and uglier words!

CONCEALED METHODS OF EXPRESSION  
IN ENGLISH LITERATURE\*

## II.

SOME ACROSTICS CONCERNING FRANCIS BACON AND  
WILLIAM SHAKESPEARE.

Curious letter-devices seem to have had in all ages a remarkable attraction for literary Wits, as if, not content to write in the ordinary straight-forward style of every-day life, they had found some particular pleasure or profit in compelling letters and words to perform extraordinary feats, like sleight-of-hand magicians and circus acrobats.

The very names of these creations suggest mysterious things. We have Acrostics, Anagrams, Chronograms, Lipograms, Isogram-matics and Symphoniacs. Then there are Palindromes,—sentences reading alike forward and backward, as the famous self-introduction of the first gentleman to the first lady, “Madam, I’m Adam;”—and all kinds of fantastic verses,—Leonine, Rhopalic, Echo, Macaronic, Equivocal and Shaped. These names recall the strange museum labels on the monstrous fossil bones of bygone animals, and indeed seem as far away from present life and literature as Mrs. Jarley’s wax-works and wooden marionettes.

While some of these curious letter-devices are, it must be admitted, rather mechanical, and may be justly designated “literary follies,” as H. B. Wheatley dubs them,—though somewhat inconsistently,—in his interesting little treatise “OF ANAGRAMS,” (London, 1862,—now rather rare), yet the Acrostics and Anagrams, at least, have been so constantly studied and used by learned, serious men in the past, and especially in the turbulent and intolerant times of the European Renaissance, that it is worth while to consider that wide-spread practice and its cause. It has been found, as a matter of fact, that this apparently foolish fashion often served to record and conceal from ignorant and hostile eyes many rare ideas, secrets and discoveries in Philosophy, Natural Science and Politics. They could be circulated safely and at large under the protecting disguise of harmless literary play, secret ciphers, and merry, but meaningful tales.

Many contemporaneous writers give us hints of it, and sometimes they apologize for these trivial tricks, which nevertheless they artfully perform. Learned William Camden, Bacon’s servant

---

\*Note:—Introductory Paper on Concealed Methods of Expression in English Literature in No. 1 of this magazine for February, 1923.

and friend, and Clarenceux, King-of-Arms, prints his antiquarian *Remaines Concerning Britaine*, in which there are elaborate chapters on Anagrams, Allusions, Rebus or Picture Devices, and Impreses or Heraldic Devices, without his name in the early editions, signing the dedicatory epistle only with the last letters of it, M. N., and he actually tells his patron, the worshipful Sir Robert Cotton, that this book needeth not patronage from him, "being by the pittifull sillinesse thereof secured from enuie, only reaching at eminencie."

The great wits and writers of that period deliberately belittled or concealed their own genius, knowledge and works, in order not to arouse envious persecution. The dedication of the *Shakespeare Plays* refers to them as trifles, and Bacon refers to Masques and Sonnets as toys, though he used them for serious ends; as when, in the Essex catastrophe, he addressed a Sonnet to the Queen (see *Amer. Baconiana*, Nov., 1923, p. 79). Envious enemies having to be reckoned with, Bacon himself describes in his essay *Of Envy* a plan for escaping from their dangerous malice, which is of particular interest. He says that the only remedy lies in diverting such envy from one's self to others.

"For which purpose, the wiser Sort of great Persons, bring in euer vpon the Stage, some Body, vpon whom to deriue the Enuy, that would come vpon themselues; Sometimes vpon Ministers, and Seruants; Sometimes vpon Colleagues and Associates; and the like; And for that turne, there are neuer wanting, some Persons of violent and vndertaking Natures, who so they may haue Power, and Businesse, will take it at any Cost." (*Essays*, 1632, p. 47.)

The reader will not fail to note that this is precisely what Bacon appears to have done with much of his literary work, using the names of others, when anonymous publication was no longer safe. This practice of concealment is openly spoken of by Ashmole in the very beginning of his *Annotations* to the collection of alchemical poems, which he published under the name of *THEATRUM CHemicum BRITANNICUM* in 1652; and he mentions as a means in general use the letter-devices we have referred to above.

In Norton's *Ordinal* we find thus skillfully incorporated by "Acromonosyllabiques and Sillabique Acrostiques"..... "the Authors Name and place of Residence."

"Such like Fancies were the results of the wisdom and humility of the Auncient Philosophers, (who when they intended not an absolute concealment of Persons, Names, Misteries, &c.) were wont to hide them by Transpositions," (that is, Anagrams.—Ed.), "Acrostiques, Isogrammatiques, Symphoniques, and the lyke, (which the searching Sons of Arte might possibly unriddle, but) with designe to continue them to others, as concealed things."

Upon such authority we may confidently, therefore, regard "these Curiosities" as among things "not vnworthy, to bee thought on," (Essay Of Envy, 1632, p. 41). The careful study of them is both instructive and entertaining, and even essential to a proper understanding of Elizabethan and Jacobean literature, and to the solution of many important problems connected therewith.

The art of discovering such letter-devices is, as genial Isaac Walton says of Angling, (The Compleat Angler, 1653, p. 11):

"an art worth your Learning: the question will rather be, whether you be capable of learning it? For he that learns it, must not onely bring an enquiring, searching, and discerning wit; but he must bring also that patience you talk of, and a love and propensity to the art itself: but having once got and practised it, then doubt not but the Art will (both for the pleasure and profit of it) prove like to Vertue, a reward to itself."....

"And as for any scoffer, *qui mockat mockabitur*."....

And further, as for Acrostic Anglers like ourselves being persons, you might say, of simple minds,—if by such simplicity, good reader,

"you mean a harmlesnesse, or that simplicity that was usually found in the Primitive Christians, who were (as most Anglers are) quiet men, and followed peace;"... "then both my self, and those of my profession will be glad to be so understood. But if by simplicitie you meant to expresse any general defect in the understanding of those that professe and practise Angling," (of Acrostics too), "I hope to make it appear to you, that there is so much contrary reason (if you have but the patience to hear it) as may remove all the anticipations that Time or Discourse may have possess'd you with, against that Ancient and laudable Art."

In Book VI, Chapter II, of the 1640 Advancement of Learning, Bacon says, in discussing with much elaboration various methods of expressing one's mind (pp. 272-274, Facsimiles in American Baconiana, No. 1, Febr., 1923, pp. 30-32): "Let the first difference of Method be set downe, to be either Magistrall or Initiative," the latter being that "which discloseth and unvailes the Mysteries of Knowledges," delivering what it has to say in such manner that it may be submitted to examination by "the Sonnes of Science" for whom it is intended. A prominent marginal note calls it the Method of the Lamp "TRADITIO LAMPADIS," for handing on the Light of Truth, as it were, to more advanced self-thinking people,—though he finds it to be "a deserted and inclosed path." The ordinary magistral or teacher's method delivers by direct assertion only "popular Sciences fit for Learners," who are expected to accept what is told them on faith, with the result that, "the Master"

... "is watchful, that hee betray not the weaknesse of his knowledge; and the Scholler, out of an averse disposition to labour, will not try his own strength."

This grave defect has been largely remedied in the study of Nature and Natural Sciences by the modern laboratory method of personal observation, experiment, and induction; and since in Literature original MSS. and editions, or exact facsimiles of them, must take the place of Nature, we shall make the modest attempt to offer such material for this elementary demonstration and discussion of acrostic devices. For such study altered reprints or modernized versions of old texts are manifestly worthless. The reader will enjoy, too, the peculiar pleasure of immediate contact with his Author's creating mind, and he will from his own sense impressions receive food for thought, which can never be as reliably and fully conveyed by speech.

Both Acrostics and Anagrams and their possible uses cannot be understood in any other way,—indeed, what things can? By acquiring a little first-hand experience and practice with them from the facsimiles here provided, which is a novel fascinating game of hide-and-seek for the lover of letters, he will be surprised to discover what an important tool for free and secure record and expression such apparent literary trifles may be in a master-hand like Bacon's, assisted by such highly competent, confidential associates as Anthony Bacon, Ben Jonson, William Rawley, Toby Matthew, and many others, also in continental Europe, who were happy to be counted among his friends and disciples.

These witty devices must be certainly considered as among the Acroamatical or Concealed Methods of Delivery, which Bacon mentions on pp. 274-275 of the 1640 *Advancement of Learning*, and whose purpose "seemeth to be this,

"that by the intricate envelopings of *Delivery*, the Profane Vulgar may be removed from the secrets of Sciences; and they only admitted, which" . . . "by the sharpnesse and subtlety of their own wit could pierce the veile."

Concealed acrostics represent after all only an uncommon use of letters already doing other ordinary service in a book; they are subject both in construction and use to severe limitations, and may not even reveal their existence, except by cautious hints; but that is probably why their pursuit has much of the irresistible charm of a puzzling detective case.

Let us then proceed to a brief consideration of the nature of Acrostics,—the particular kind of unusual letter-devices selected for this occasion,—and their construction and use in books of Bacon's time.

We will describe for our purpose an acrostic to be a sequence

or string of certain selected letters in an ordinary printed or written text, which letters, grouped into words by themselves, according to definite system, convey a separate distinct sense or meaning, not necessarily contained in the surrounding apparent text, of which they form a part.

The remaining letters of such a text are, so far as the acrostic distributed among them is concerned, non-significant. Accordingly Acrostics belong in Bacon's enumeration of ciphers (*Advancement of Learning*, 1640, p. 264) into the general class which he designates as

"Cyphars intermixt with Nulloes, or non-significant Characters."

A text carrying acrostics, or indeed other ciphers, need have, as stated, no connection in sense whatever with the artificially woven devices, which in the course of composition it is made to contain by the writer's skill. But if the hidden subject matter is intended to be found and read by somebody,—and of course it always is,—then the context must give some hint, or clearer indication, and some written or typographical evidence of the presence of unusual things, so that the mind of the attentive reader may be caught, as the vain Malvolio was by Maria's cryptogram, and chew upon this tempting bait.

The subject matter may vary very much, but generally involves an author's name, title, work, and possible pseudonyms, for he always feels a tender pride in the children of his brain, especially if he has been compelled by fear or cruel fate to see in secret his unacknowledged offspring greatly admired by the world.

Accidental coincidences in the arrangement of the letters on a printed page may look like and be taken for intentional acrostics. Both the acrostic maker and his reader must guard against such confusion. It may be readily avoided by eliminating such accidents, and by the introduction of confirming evidence of different independent character; but especially by the systematic repeated use of definite acrostic types, as we shall see below.

The best work to consult on this subject is William Stone Booth's "SOME ACROSTIC SIGNATURES OF FRANCIS BACON" (Boston, 1909, Houghton, Mifflin Company), now out of print, but still readily obtainable at second hand. It contains a scholarly comprehensive introduction, and the descriptions of 251 acrostic signatures with an unprecedented wealth of valuable illustrative facsimiles. Such a monument of painstaking honest research and excellent letter-press should have been hailed with deserved praise from those, who had not time, or perhaps training, for such exhaustive and difficult investigation of original

sources; but, on the contrary, neighbouring academicians, who should have better informed themselves, scorned and ridiculed Mr. Booth's observations, (as if he had invented those facts), and left them to be verified and further developed by other unbiased students. The present paper follows generally Mr. Booth's discovered system, with some developments of the writer's own.

Francis Bacon, as the acknowledged acme of letter-craft, was of course thoroughly familiar with the vast variety of uses, open or concealed, to which the Alphabet could be put in literature for the expression of one's mind; and, while we have as yet learnt little from himself about his childish years, he does let us know that he was already then acquainted with Acrostics. His own words are in the essay *Of Prophecies* (1629, pp. 214, 215. See facsimiles, Figs. XLI and XLII, in original size.)<sup>\*</sup>

Begin reading near the bottom of p. 214. "The triuiall Prophecies," etc., ending on p. 215, text-line 8, with the words "of Britaine."

The word HEMPE is an acrostic, composed of the initials of the royal names; but there is another much more interesting acrostic device to consider on these pages, which we will discuss after a few very necessary technical remarks for the reader's help.

Acrostics are made up of only a part, usually a few, of all the letters of a current written or printed text, and the availability of those few letters is determined by their fitting exactly into the predetermined rule of construction of the acrostic to which they belong. This principle of selection and interrelation for an acrostic between a few letters within a large number of them, as ordinarily set up in consecutive lines, does not, however, become apparent,—in fact, entirely escapes observation and demonstration,—until those acrostic letters are systematically located and brought together in their secret order by the application of the proper selective rules which unite them into a complete device of one or more names or words, having a pertinent meaning by themselves.

To illustrate let us take this sentence:

No old-fashioned critics appreciate Bacon's artful construction of Name-devices.

It is an ordinary comprehensible statement, and yet it carries a double acrostic, hinted at by the words "Bacon's Name," the latter word spelled wrongly with a capital N for emphasis. The rule of construction, which locates the letters belonging to the hidden device, is so simple as to afford practically no concealment. Beginning at either end of the sentence, pick out the initials of all separately standing words, and put them together in their printed

---

<sup>\*</sup>Note:—The reader is informed that by mistake Fig. XLII precedes Fig. XLI. In tracing the acrostic described on pp. 120, 121, begin with Fig. XLI on p. 123.



order. (Hyphenated words are always taken as one typographic group.) The result is Bacon's name spelled twice continuously backward and forward; or, if you like, spelled from the B of Bacon on initials in the ordinary way toward each end of the sentence.

All initials are used here; but obviously, and without changing their relative order, that statement may be padded, and thus the initials carrying the double acrostic somewhat scattered, by throwing in other words that amplify the meaning and yet have no disturbing initials themselves,—as in this sentence:

No very old-fashioned critics can readily appreciate the great Bacon's exquisitely artful construction of acrostic Name-devices.

The hidden double acrostic N O C A B A C O N (capitalization being disregarded) is no longer as plainly visible as before; but its presence may nevertheless be demonstrated beyond reasonable doubt by tracing it according to another Rule, which is generally applied both for the making and finding of drawn-out acrostic devices of this sort.

Try to spell, beginning with the N of "Name," selected as a suspicious-looking probable end, the name Bacon backward, that is N O C A B, by proceeding also backward through the sentence toward its head and picking in succession each first next-following initial needed to make the reverse name which you are tracing. You will inevitably arrive at the B of Bacon; the initials of the words "acrostic," and "exquisitely" are merely skipped, as useless for the acrostic sought, or non-significant. If now you continue in the same way to spell from the B of "Bacon" that name itself forward toward the head of the sentence, you will inevitably end upon the N of its first word "No," completing the device. The initials of the words "great, the, readily, critics, very" are again skipped, as being useless or non-significant.

In this last example covering three lines, the double acrostic in them, N O C A B A C O N, is traced by scanning all lines either from left to right in the ordinary way, or all in the reverse direction from right to left. But Mr. Booth discovered that this was not the general practice of the old acrosticians in England. In introducing their acrostics into a reading text they followed its lines alternately in the one direction and then in the other, no two successive lines being taken in the same direction.

This rule offers no obstacle, when once known, and yet would be a safeguard against too easy discovery; just like the backward construction and tracing of some acrostic words.

The rule of reading successive lines in alternate directions is also strictly maintained, when an acrostic device passes from the bottom of one page to the top of the next following, or turns back

again and up the same page; and likewise, when it passes on being read upward in a text from the top of any page to the bottom of the preceding one, and thence continues upward, or returns from the top of the page down again in the same page. In these cases the old-fashioned carry-word at the bottom of a page is taken to occupy a line of reading text, but page-headings are not generally considered as lines.

Mr. Booth in the excellent work above-cited,—which we highly recommend to all desiring more acquaintance with acrostics, and which may still be had at moderate price at second-hand through the advertisers in this magazine,—discusses the rules for building and tracing acrostics in great detail; only the most essential of them have been mentioned here in a brief way; but their constant use will appear sufficiently, we believe, from the Baconian acrostics, which we will now submit.

These few acrostics have been carefully selected from a classified collection of many different types, comprising several hundred specimens found by the writer, from time to time, in the course of many years of reading in the old editions of famous English authors of the 16th and 17th centuries, after he had become particularly interested in such devices through careful study of Mr. Booth's great work.

Let us now return to the facsimiles of pages 214 and 215 of Bacon's essay *Of Prophecies* in the 1629 edition. (The corresponding pages of the 1632 and 1638 editions will serve as well), and let us note on each the word "Name" capitalized, the story of the HEMPE acrostic standing in between, perhaps as a suggestive hint of "Curious Arts," mentioned on page 214 to which the "Q. Mother" of France was given.

At any rate let us for experiment, beginning with the N of "Name" on p. 214, spell toward the right, selecting only the first and last letters of the words (or their "terminals" as we may comprehensively call them), and proceeding downward line by line in alternate directions, n o c a b, (that is, Bacon backward), ignoring any difference of capital and small letters. You will in so doing pick the first following letter of each kind as shown in the accompanying diagram (Fig. XL) in a vertical line under the down-pointing arrow, the direction of reading being indicated at every word by the lateral arrow. There can be not the slightest variation or chance in this procedure, for the printed letters arranged as they are on the page, and the fixed rule for picking out those to spell "nocab" predetermine with mathematical exactness the re-

sult, which is, that you end upon the B of "his Beuer" further down the page.

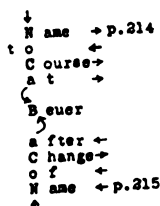


FIG. XL.  
Diagram of Double  
Acrostic.

Bacon's Essays, 1629,  
pp. 214, 215.

(Fig. XL). But this reveals a still more astonishing fact,—not observable with such forceful clearness in the text itself, namely that the text-letters used for these two acrostics, keyed on the same initial B, are with absolute regularity alternately capital and small.

This mechanical unnatural arrangement points to artifice, and was, as wide experience forces us to conclude, introduced for evidence to support that view.\* There are other suggestive facts here, of which we can mention only one. The word "Beuer" (or Beaver, as we would spell it) upon which the two acrostics meet, was applied rather loosely in Bacon's day to the vizor or vizard of a helmet, but could also mean a mask concealing the face, and hence any kind of disguise or mask; from which it might be inferred that the word was selected to convey by insinuation that a device as here produced was "Bacon, his Beaver or Mask." There is no need of it here in his own book, unless perchance we should doubt the evidence of the title-page or his otherwise well-authenticated authorship of this work; but we are given a lesson by

†Note. Skip words in the parenthesis, which is the common rule.

\*Note. Another acrostic of exactly the same structure, reading "NoCaBaCoN," and built of alternately capital and small letters, occurs in THE TWO BOOKES OF SR. FRANCIS BACON, OF THE PROFICIENCE and Advancement of Learning, DIVINE and HVMANE, Oxford, 1633, p. 198. It runs through the entire second paragraph there from the first initial N (in "Now") to the last initial N (in "Nature"), spelling toward the right and zigzagwise line by line down on initials only. The text of this passage begins a discussion of "the Artes of judgement, which handle the natures of Proofes and Demonstrations," and seems quite pertinent to our case.

The words carrying the device are:

Now — of — Coincidence — all — But — and — Consequence — of —  
Nature. (Bold face type ours.) G. J. P.

## *Of Prophecies.*

after the *Princes* had Reigned, which had the principall *Letters*, of that Word *Hempe*, (which were *Henry, Edward, Mary, Philip*, and *Elizabeth* ) *England* should come to utter Confusion : Which, thanks be to God, is verified only, in the Change of the Name : For that the Kings Stile, is now no more of *England*, but of *Britaine*. There was also another *Prophecie*, before the yeate of 88. which I doe not well vnderstand.

*There shall be seene vpon a day,  
Betweene the Baugh, and the May,  
The Blacke Fleet of Norway.  
When that that is come and gone,  
England build Houses of Lime and Stone:  
For after Warres shall you haue None.*

It was generally conceiued, to be mean of the Spanish Fleet, that came in 88. For that the King of Spaine's Surname, as they say, is *Norway*. The Prediction of *Regiomontanus*,

*Octogesimus octauus mirabilis Annus,*  
was thought likewise accomplished, in the Sending of that great Fleet, being the greatest

FIG. XLII  
Bacon's Essayes, 1629, p. 215.

## *Of Prophecies.*

was slaine, that a Golden Head was growing out of the Nape of his Necke : And indeed, the Succession that followed him, for many yeares, made Golden Times. *Henry* the Sixt of *England*, said of *Henry* the Seuenth, when he was a Lad, and gaue him Water ; *This is the Lad, that shall enioy the Crowne, for which we strine.* When I was in *France*, I heard from one D<sup>r</sup> *Pena*, that the *Q. Mother*, who was giuen to Curious Arts, caused the *King* her Husbands Natiuity, to be Calculated, vnder a false Name ; And the Astrologer gaue a Iudgement, that he should be killed in a Duell ; At which the Queene laughed, thinking her Husband, to be about Challenges and Duels : but he was slaine, vpon a Course at Tilt, the Splinters of the Staffe of *Mongomery*, going in at his Beuer. The triuiall *Prophecie*, which I heard, when I was a Childe, and *Queene Elizabeth* was in the Flower of her Yeares, was ;

*When Hempe is sponne,  
England's done.*

Whereby, it was generally conceiued, that  
after

FIG. XLI

Bacon's Essayes, 1629, p. 214.

Facsimile, Natural Size.

him, as it were, in these recondite tricks, and will be likely to remember it, when we find similar ones in other books to which his name is not signed.

A very interesting example of this is ready at hand. Every one who has dipt into the Bacon-Shakespeare question has at once heard of that famous line in *The Merry Wives of Windsor* (Folio 1623, Comedies, p. 53, col. 2).

*Qu.* Hang-hog, is latten for Bacon, I warrant you."

Thereby hangs a long and fascinating tale; and every mere Shakespeare student will fling about strong epithets at the simple suggestion that Bacon stands possibly for the name of the noble Lord, who tells us a good anecdote upon this very jest (quoted in this magazine, p. 62). But that Bacon stands for a name is at once confirmed by an acrostic in this place, quite easy to find and straight to the point. You will see on the facsimile, Fig. XLIII.

*Qu.* Hang-hog, is latten for Bacon, I warrant you.  
*Ena.* Leauv your prables (o'man) What is the *Fec-*  
*time cafe (William?)*  
*Will.* O, *Vocatino, O.*  
*Ena.* Remember *William, Fecatine, is caret.*  
*Qu.* And that's a good roote.  
*Ena.* O'man, forbearc.  
*Mist. Pag.* Peace.  
*Ena:* What is your *Genitine cafe pluv all (William?)*  
*Will.* *Genitine cafe?*  
*Ena.* I.  
*Will.* *Genitine berum, barum, berum.*  
*Qu.* 'Vengeance of Ginyes cafe; fie on her; neuer  
 name her (childe)

FIG. XLIII

Lines from *The Merry Wives of Windsor*,  
 Folio 1623, Comedies, p. 53, col. 2.  
 Facsimile, Natural Size.

which shows Mistress Quickly's uncalled-for comment in the correct setting of the 1623 folio, near the bottom of the column at the left margin the word "name," prominently placed under the letters "Qu.," which also precede the Hang-hog line.

Let us apply an acrostic test, and spell from the n of "name" to the left, this time on initials of words only, upward zigzagwise on the lines as explained, the name Bacon backward (merely an additional safeguard against too easy discovery), that is: n o c a B.

You will arrive on the capital B of the very word Bacon itself! And this is only one of many clinching proofs of ciphering on this page. The letters "Qu." already referred to are, we believe, under these circumstances intended to serve here for a cue, since they are used in that sense several times in the folio, twice on earlier pages of this play alone. What better authority can there be than the original text itself?

On Comedies, p. 49, col. 2, we have at the top: "The clocke giues me my Qu," and on the next page (falsely numbered 58), in col. 1: "Mistris Page, remember you your Qu."

The joke about Hog hanged or Hang-hog being Bacon, is apparently used for a punning acrostic allusion also on the very first page of *The Tempest*, where it was discovered twenty years ago by the writer, then a novice at these tricks, and imparted by him to Baconian friends, while visiting in London. The passage is given in Fig. XLIV, and the reader will there notice the grossly wrong division of the word "hanging" into han- and ging.

*Gen.* I haue great comfort from this fellow: methinks  
he hath no drowning marke vpon him, his complexion  
is perfect Gallowes: stand fast good Fate to his han-  
ging, make the rope of his destiny our cable, for our  
owne doth little aduantage: If he be not borne to bee  
hang'd, our case is miserable. *Exit.*

Fig. XLIV. Lines from *The Tempest*, 1623 Folio.

Page 1, Column 1.

Facsimile, Natural Size.

In looking about for an explanation of this absurdity, it was found that by it the letter g of the root "hang" was brought to stand in the left margin directly over the letters o h, the latter of which belonged to the word "hang'd" in the corner of the paragraph. By this simple trick you could spell from that h up the margin h o g, producing here the expression "hog hang'd," which would certainly suggest Bacon to any one familiar with the other matters referred to above.

Many simple Bacon acrostics could be cited from various contemporary works. Their artificial nature is demonstrable, and is often apparent on their face, when once they have been noticed, because their types are quite distinct enough, and examples of them discoverable in sufficient numbers to permit easy comparative studies, as practiced in scientific work of modern kind. Bacon, we believe, prepared such literary compositions for investigation

and proof by the same inductive method, which he was trying to plant in the world, compelling any would-be discoverer of his private or higher philosophic secrets, by omitting all ordinary open mention of them, either to find and follow his method or to fail. That is why thorough-going scientifically equipped explorers into Bacon's wonderfully organized and widely spread work find now such a wealth of unexpected treasure. It has been there all the time unobserved, and Bacon surely did not anticipate that, to use his own expression, men would be so wanting to themselves, as to overlook it so long. The right trail has been found at last, in recent years, and we are gradually growing wise enough to appreciate the genius of this great friend and teacher of man. A close examination of the Shakespeare folio of 1623, whose excellence as a printed book, is still wholly underestimated by critics, who merely admire the power and beauty of the plays without bothering about the strange typography,—reveals the subtle touch of Bacon's cryptographic skill on every page. Mr. Booth has very properly given much attention to these features, but apparently producing little effect. We will submit a few examples, confirming the occurrence of the same kinds of devices, as in Bacon's acknowledged works.

First a particularly interesting pair from *The Tempest*, pages 1 & 2, where every folio reader cannot have failed to notice the extraordinary misspelt words "byn",—"byds," and "Yf." They have to do with acrostics, which we will now point out.

The second scene of the first act opens in the lower right hand corner of page 1, (Fig. XLV), Miranda saying: If by your Art (my dearest father), etc.

*Enter Prospero and Miranda.*

*Mira.* If by your Art (my dearest father) you have  
Put the wild waters in this Rore; alay them:  
The skye it seemes would powre down stinking pitch,  
But that the Sea, mounting to th' welkins cheekes,  
Dashes the fire out. Oh! I have suffered  
With those that I saw suffer: A braue vessell

A

(Who

Fig. XLV. Lines from *The Tempest*, Folio 1623.

Page 1, Foot of Column 2.

Facsimile, Natural Size.



(Who had no doubt some noble creature in her)  
 Dath'd all to peeces : O the cry did knocke  
 Against my very heart : poore soules, they perish'd.  
 Had I byn any God of power, I would

Fig. XLVI. Lines from *The Tempest*, Folio 1623.  
 Page 2, Top of Column 1.  
 Facsimile, Natural Size.

Spell, beginning with the b of "by", to the right and continuously on all letters of all words line by line zigzagwise down, passing on to the top of page 2, column 1 (Fig. XLVI), and continuing in the same way down there, "b a c o n o c a b," that is Bacon, forward, and from its terminal n right on, Bacon backward. You will then end upon the b of the Mispelt word "byn." Further down the same column stands the word "byds" (Fig. XLVII).

For thou must now know farther. [downe,

*Mira.* You haue often

Begun to tell me what I am, but stopt  
 And left me to a bootelesse Inquisition,  
 Concluding, stay: not yet.

41 *Prof.* The howr's now come

The very minute byds thee ope thine eare,  
 Obey, and be attentive. Canst thou remember  
 A time before we came vnto this Cell?  
 I doe not thinke thou canst, for then thou was't not  
 Out three yeeres old.

*Mira.* Certainly Sir, I can.

*Prof.* By what? by any other house, or person?  
 Of any thing the Image, tell me, that  
 Hath kept with thy remembrance.

Fig. XLVII. Lines from *The Tempest*, Folio, 1623.  
 Page 2, Column 1.  
 Facsimile, Natural Size.\*

Spell from its b in exactly the same way on all letters line by line zigzagwise down again "baconocab," and you will end on the capital B of the first next following preposition "by," here of course written "By" at the head of a spoken line ("By what?")

\*Note:—Observe in the 1st, 3rd, 4th and 5th lines of this extract at the left margin, reading down; also the letters F B A Con, making the name F Bacon, a little acrostic device quite obvious, and well known.—Ed.

We have here two acrostics of exactly the same type; each terminates on the two letter-groups by, but to produce one of them, there is in each case a text-word grossly misspelt by substituting a needed y for its i. As if to accentuate the intention in these coincidences, there is a marginal spoken word "If" immediately preceding the first acrostic pair, but a grossly misspelt marginal word "Yf," in the tenth line below the second pair. In other words, the author and printer could perfectly well spell "bin" and "bids" and "If," when they chose, but without hesitation introduced ridiculous misprints, when they required them for acrostics to catch the decipherer's eye. To do this so early in the book was a very bold thought.

A beautiful group of four continuous Bacon acrostics, anchored to three words "name" occurs in "A Midsommernights Dreame" (folio, 1623, Comedies, p. 153,—falsely numbered 151,—col. 1).<sup>\*</sup> Bottom is asking one fairy after another what its "name" is, so that the text, reproduced in Fig. XLVIII, gives a suspicious emphasis to this word, which is a very common terminal for Bacon acrostics.

*Bot.* I cry your worships mercy hartiiy; I beseech  
your worships name.

*Cob. Cobweb.*

*Bot.* I shall desire you of more acquaintance, good  
Master *Cobweb*: if I cut my finger, I shall make bold  
with you.

Your name honest Gentleman?

*Peaf. Peafe blossome.*

*Bot.* I pray you commend mee to mistresse *Squalb*,  
your mother, and to master *Peafced* your father. Good  
master *Peafe-blossome*, I shal desire of you more acquaint-  
ance to. Your name I beseech you fir?

Fig. XLVIII. Lines from "A Midsommer nights Dreame,"

1623 Folio, Comedies, p. 153 (false 151), Col 1.

Facsimile, Natural Size.

In the question "Your name honest Gentleman?" spell from the n of "name," scanning all spoken words, toward the right and zigzagwise line by line upward "n o c a b a c o n," that is Bacon in a continuous string backward and forward, and you will end

<sup>\*</sup>Note:—Mr. Booth mentions another acrostic in this vicinity (Signature 137, p. 368), but did not apparently see these.—Ed.

upon the n of the upper word "name," having of necessity used the bold-faced letters in these words: **n**ame—**h**onest—**c**obweb—**s**hall—**b**old—**a**cquaintance—**a**cquaintance—**m**ore—**n**ame.

If you spell from the same starting-point by the same rule to the right and then downward zigzagwise line by line again "n o c a b a c o n," you will end upon the n of the lower word "name," having used the bold-faced letters here following: **n**ame—**h**onest—**c**ommend—**S**quash—**b**lossome—**s**hal — **a**cquaintance — **y**ou — **n**ame.

There are many such pairs of Bacon acrostics reading forward and backward, from b to b, often between a pair of "by" prepositions,—or reading backward and forward, from n to n, and in that case the terminals, as above are usually two words "name."

Of the latter type there is another specimen in the Essays, (1632, pp. 130, 131); and still another in THE Shepheardes Calendar (1579, Januarie, Glosse "COLIN Cloute) is a name," etc. This ends on the third word "name" in the paragraph, and the context reads "Vnder which name this Poete" (according to the acrostic, Bacon) "secretly shadoweth" (that is, conceals) himself.

An important class of acrostics in Bacon's works, consists of his whole name "Francis Bacon." The acrostic word "Bacon" in these frequently ends upon the word "Name," capitalized without apparent reason, while the words "Fortune" or "Fame," likewise capitalized, carry the F of the acrostic word "Francis." Bacon seems to have had great fondness for these particular devices, a kind of sacrifice perhaps to the goddess "Fortune" who figured as an emblem on some of his books. He knew well enough that the ultimate revelation of all his carefully hidden vast labours for reform and the improvement of man's condition on this earth, and of his great literary work connected therewith, would after all depend only on Good Luck, personified in that fair but fickle maiden goddess Fortune; and he wrote a fine essay about her, of which the first page in the 1629 edition is reproduced in facsimile, Fig. XLIX.

The reader will please to note near the foot of that page this remarkable passage, and will realize its profound implications:

"Ouert, and Apparent vertues bring forth Praise; But there are Secret and Hidden Vertues, that bring Forth Fortune. Certaine Deliueries of a Mans Selfe, which haue no Name." (Compare Essay Of Praise, Facsimile, Fig. LX.)

Think of the multitude of deliveries of his genius, good Baconian student, that this supreme Thinker and Literary Artist is being found to have flooded the intellectual world with, in secret

*Of Fortune.*

Of Fortune.

XL.



It cannot be denied, but Outward Accidents conduce much to *Fortune*: Fauour, Opportunitie, Death of Others, Occasion fitting Vertue. But chiefly, the Mould of a Mans *Fortune*, is in his owne hands. *Faber quisq; Fortune sue*; saith the Poet. And the most Frequent of Externall Causes is, that the Folly of one Man, is the *Fortune* of Another. For no Man prospers so suddenly, as by Others Errours. *Serpens nisi Serpentem comederit non fit Draco*. Ouert, and Apparent vertues bring forth Praise; But there be Secret and Hidden Vertues, that bring Forth *Fortune*. Certaine Deliueries of a Mans Selfe, which haue no Name. The Spanish Name, *Desemboltura*, partly expresseth

Hh 2

presseth

Fig. XLIX. Bacon's Essayes, 1629, p. 235.  
Facsimile, Natural Size.

Page number and Frame at right, Omitted.

Go gle

and without so much as a name to mark publicly the things done with such infinite foresight and skill. You will presently realize the wonderful mastery over letters displayed in these acrostic devices, by which were marked a multitude of works, so that some day their real creator or inspirer would be known.

Now let us apply an acrostic test to this page (Fig. XLIX). Spell from the F of "Fortune" in the title to the right and line by line zigzagwise down on the first and last letters, or terminals only, "Francis Bacon." You arrive in so doing at the capital N in the word "Name" of the quoted extract above; not especially surprising, though interesting in the light of Mr. Booth's discoveries. And may I here introduce a little personal story. This find was made about ten years ago on a studious evening at home; and my young daughter hearing me exclaim, came to see; and then very wisely suggested, that I try to trace "Francis Bacon" in another test on the *initial* letters. I did so at once, quite ignorant of what might be the result. But it was a startling one; for in proceeding down as became necessary, the next page (236), and the second following also (237),—deciding to omit words in parentheses, which is a frequent rule,—I arrived at another word "Name," at the foot of p. 237 (Fig. L), placed there in exactly the same relative position on the page, as the word "Name"

Name of  
d it hath  
beene

Name be,  
your For-  
tune,

Fig. L. Bacon's *Essayes*, 1629. Page 237. Words in lower right-hand Corner, Facsimile. Natural Size.

Fig. LI. Bacon's *Essayes*, 1632. Dedicatory Epistle, First Page. Words in lower right-hand Corner. Facsimile, Natural Size.

previously employed on p. 235. Both were in the third line up from the bottom on the page, and each was the second word in from the right-hand margin! This remarkable coincidence certainly seemed evidence of design, an important question always to bear in mind in searching for devices of this kind. But Fortune was to favor me still more. I had been also using the 1632 edition of the essays, and was truly amazed to discover some months after that the first page of its Dedicatory Epistle addressed to the Duke of Buckingham, bore for the *third time* in this book (Fig. LI) the word "Name" in the same position on the page as the two others; but this time, more strikingly emphasized. The words in the corner of the page read:

"Name be, Your For-tune."

This arrangement occurs neither in the 1629, nor the 1638 edition. The results described necessarily gave added confidence and encouragement for further typographic examinations, which have proved very fruitful;— but a few good examples must suffice.

In Bacon's own works many more similar "Name" acrostics have been noted; for instance, in the 1640 *Advancement of Learning*, Introductory chapter entitled "Testimonies," etc., second page, first paragraph: Spell from the N of "Great Names" to the left, using initials only, upward zigzagwise, line by line, N O C A B S I C N A R F, that is, Francis Bacon backward, continuing regularly up on the preceding page; you will end there on the F of FRANCIS BACON in the long title of that page! This was one of the very first devices of this kind found by the writer long ago. Another, reading NOCAB only, runs from the same N of "Names" to the right and down on initials to the B of BACON (!) in the next paragraph on that page.

On page 305 of the same work there are two exceptionally neat little Fortune-Name acrostics, and I cannot forbear to quote the passage, because it contains one of Bacon's characteristically apt comparisons, and seems almost to allude to obscure devices made up of letters scattered along; but, if seen together, giving a distinct dim light, like the stars of the Milky Way.

"The way of Fortune is like  
the milken way in the sky;  
which is a meeting or knot of  
certain small obscure virtues  
without a name."

An acrostic device "Francis Bacon" may be traced here from the F of Fortune to the right and down on all letters, zigzagwise line by line, to the n of the last word "name": and from this letter you may also spell backward "nocaB sicnarF" to the left on all letters in the usual way, ending again on the F of "Fortune," capitalization being disregarded.

Sometimes in Baconian acrostics of which there are numerous other kinds, the word "Fortune," is for convenient liberty in composition replaced by "Fortunate," as in the essay *Of Fortune*, 1629, p. 237, or by the plural "Fortunes."

An instance of the latter is shown in Fig. LII, taken from *Twelfth Night* (1623, page 264, column 1), where the puzzled Malvolio exclaims:

"M. Malvolio, M. why that begins my name,"

and a little further along Fabian concludes a scoffing speech from his hiding-place with the words "then Fortunes before you."

*Mal. M. Malvolio, M. why that begins my name.*  
*Fab.* Did not I say he would worke it out, the Curre  
 is excellent at faults.

*Mal. M.* But then there is no consonancy in the sequell  
 that suffers vnder probation : *A.* should follow, but *O.*  
 does.

*Fa.* And *O* shall end, I hope.

*To.* I, or Ile cudgell him, and make him cry *O.*

*Mal.* And then *I.* comes behind.

*Fa.* I, and you had any eye behinde you, you might  
 see more detraction at your heeles, then Fortunes before  
 you.

Fig. LII. Lines from "Twelfth Night," Folio 1623,  
 Comedies, p. 264. Facsimile, Natural Size.

Taking, like Malvolio, such tempting bait, we find that on  
 spelling from the n of "name" to the right and zigzagwise down  
 "nocaB signarF" on all letters of spoken words, we conclude as in  
 previous cases with the F of "Fortunes."

Instead of the common terminal word "Name" other words  
 suitably placed and marked by the acrostic maker may serve; for  
 instance, "the very name," Names, "the very man," "Now,"  
 "namely," "attention," "Nature," etc. (Bold face, ours.)

The student, who has become familiar with these "Francis  
 Bacon" acrostics in any of his works (early editions, of course)  
 cannot fail to notice the occasional remarkable proximity of the  
 terminal words "Fortune" and "Name," or their derivatives in  
 the works of contemporary, but supposedly different authors, for  
 instance "Shakespeare," and if he knows something of the Bacon-  
 Shakespeare Question, and the kind of research required for it,  
 he will not fail to examine any original Elizabethan or Jacobean  
 text surrounding those words for acrostics.

Even though a novice he can hardly fail to find easy acrostics  
 like the following one, and with acquired skill in this fascinating  
 and instructive pastime, perhaps some of the more complicated  
 ones. These are sometimes extraordinary works of art in their  
 way, and for that very reason indisputable as evidence of the  
 maker's design, and valuable for what they reveal. We give one  
 or two at the close.

The accompanying facsimile (Fig. LIII) gives some lines from  
 the first page of the Epistle Dedicatory in the 1623 Shakespeare  
 folio. In the third line will be noticed the word "fortune" and in  
 the eighth the word "name," here the verb; and an easy experiment

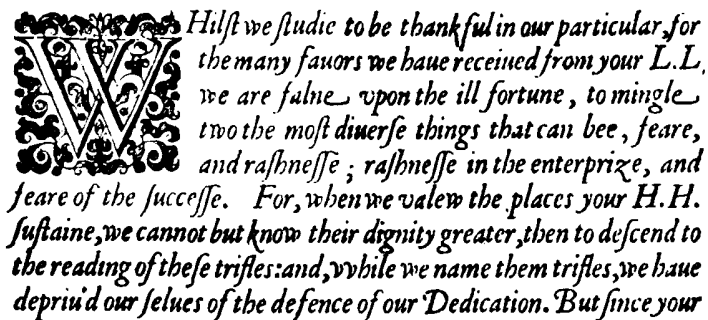


Fig. LIII. Lines from the 1623 Shakespeare Folio,  
First Page of the Dedictory Epistle.  
Reduced Facsimile.

reveals at once that, if you begin with the f of "fortune" (disregarding capitalization) to spell "Francis Bacon" toward the right, scanning all letters, and moving downward line by line zigzagwise in the usual way here followed, you will end on the n of "name." Again, a very bold device.

Occasionally a gross misprint indicates the terminal letter of an acrostic. An exceptionally strong proof of design in such typographic errors lies in their repetition, and their repeated use in the same kind of acrostic device. An excellent illustration of this may be found in Rawley's RESUSCITATIO (1657), Section "Several Letters," etc., pp. 27 and 40.

Fig. LIV shows a letter written by Bacon to a Mr. Pierce.

Observe in the left margin the word "Fortune" over the word "Business," almost like a hint of the Fortune Acrostics one is to be busy about, and should remember here; observe also further down as you carefully read this letter, the curious letter-group "yonr" standing for "your," which one might in casual passing over suppose it to be. Knowing that typographic oddities may, however, be cipher or acrostic cues, let us try an experimental test. You will find that, if you spell acrostically in the now familiar way from the n in "yonr" to the left, scanning all letters, and zigzagwise upward in the lines "nocaB signarF" (disregarding capitalization as usual), you will end upon the F of "Fortune."

This result is undoubtedly striking in the light of our discussion so far; but after carefully making note of it some years ago, and then continuing to read these letters, I had a more startling experience. I found on p. 40 in "A Letter, to my Lord of Salisbury, touching the Soliciters Place" (Fig. LV) not only a repetition of the misprint "yonr," but 9 lines further down in the same letter again the word "Fortune."



**A Letter, to Mr. Pierce, Secretary, to the Deputy  
of IRELAND.**

*Mr. Pierce,*

**I** Am glad to hear of you, as I doe; And for my part, you shall find me ready, to take any Occasion, to further your credit, and preferment: And I dare assure you, (though I am no Undertaker,) to prepare your way with my *Lord of Salisbury*, for any good Fortune, which may befall you. You teach me to complain of Business; whereby I write the more briefly; And yet I am so unjust, as that which I allege for mine own Excuse, I cannot admit for yours. For I must, by Expecting, exact your Letters, with this Fruit, of your Sufficiency, as to understand, how things pass, in that *Kingdom*. And therefore, having begun, I pray you continue. This is not meerly Curiosity, for I have ever, (I know not by what Instinct,) wish'd well, to that impollish'd part of this *Crown*. And so, with my very loving Commendations, I remain.

Fig. LIV. Letter by Bacon, Rawley's RESUSCITATIO,  
1657. Section "SEVERAL LETTERS," etc., p. 27.  
Reduced Facsimile.

And that, what you had done for me, in my *Marriage*, was a benefit to me, but of no use, to your *Lordship*; And therefore, I might assure my Self, you would not leave me there; with many like Speeches, which I knew, my Duty too well, to take any other hold of, than the Hold, of a Thankfull Remembrance. And I acknowledge, and all the World knoweth, that your *Lordship*, is no Dealer, of *Holy Water*, but *Noble*, and *Real*; And, on my part, I am of a sure ground, that I have committed nothing, that may deserve alteration. And therefore, my Hope is, your *Lordship*, will finish a good Work, and consider, that Time groweth pretious with me, and that I am now in *Vergentibus Annis*. And although I know, that your Fortune is not to need, an Hundred such as I am, yet I shall be ever ready, to give you my best, and First fruits; And to supply, (as much as in me lieth,) Worthinefs, by Thankfulness.

Fig. LV. Extract from a Letter by Bacon in Rawley's  
RESUSCITATIO, 1657. Section "SEVERAL LETTERS,"  
p. 40. Reduced Facsimile.

Immediately I applied the same acrostic test-reading as before, beginning to spell from this second n in "your" to the left on all letters, but this time *downward*, again "nocaB sicnarF," in

the usual zigzagging way through the lines, and was of course highly pleased to reach the end, as expected upon the F of "Fortune."

Whatever the private purpose of these letter-devices, such duplication of them leaves no room for doubt as to their intentional prearrangement.

Another example of such an acrostic signature having been "hitched" to a grossly misprinted letter will be found recorded with text-facsimile and full explanation in *American Baconiana*, Nov., 1923, pp. 111-113. In the Shakespeare Sonnet 76 the wholly senseless letter-group "fel" stands for "tel" in the line:

"That every word doth almost fel my name."

The reason for this striking error is that "Francis Bacon" may now be spelled acrostically between the n of "name" and that textually false f by scanning backward the letters of that proper name. You proceed to the left and line by line zigzagwise upward to the beginning of the sonnet, and down again on all the letters of its first 7 lines. (For the description of still another cryptographic device in this poem indicating its author, see the note about it in this magazine, p. 151.)

If there are acrostic references to Francis Bacon,—hidden from the naked eye, but readily demonstrable by the proper scientific analysis,—in the works of "William Shakespeare," it is natural to ask, if on the other hand similar acrostic references to Shakespeare do not occur in the works of Francis Bacon? They certainly do, and in great numbers; but more than that: Many pieces of text have been found upon examination to carry acrostically the names of Bacon and Shakespeare at the same time, and often attached to the same terminal or key-words. There seems to have been a constant effort, to impress upon the alert cipher-seeking reader's mind a close connection between the writers known as Francis Bacon and William Shakespeare, although there is no openly published record of persons so named having been even casually known to each other in the social life of the times.

Bacon was notoriously a great lover and producer of theatrical shows, and his prose works, the *Essays* in particular, swarm with most happy illustrations and figures of speech taken from the Theater. The words referring to it, like Stage, Actor, Acting, Shews, Tales, Comedies, Tragedies, Plays, and Theater itself, are usually spelled with capital initials; and it is a very remarkable fact, that wherever such words or their derivatives occur like "sheweth, shewne, shews" and the like, in the works of Bacon and his School, there you usually find without much trouble demonstrable acrostic allusions to Shakespeare.

In the Essay of Counsell (1629) are found near the top of p. 122, the lines reproduced in Fig. LVI:

For the greatest  
 Errours are committed, and the most  
 Iudgement is shewne, in the choice of  
*Indiiduals*. It was truly said; *Optimi Con-*  
*filiarij mortui*, *Bookes* will speak plain, when  
*Counfellours* Blanch. Therefore it is good to  
 be conuerſant in them; Specially the *Bookes*  
 of ſuch, as Themſelues haue beene Actors  
 vpon the Stage.

Fig. LVI. Lines from Bacon's Essay Of Counsell, 1629  
 Edition, p. 122. Facsimile, Natural Size.

It is certainly suggestive to have Bacon say here, that when Counsellours (and he was one himself) dare not speak out, their "Bookes will speak plain," and that we must especially familiarize ourselves with "the Bookes of such, as Themſelves (Are we to infer, Himſelf?) haue beene Actors vpon the Stage" (The World's Stage, or the Theater? It sounds ambiguous.)

At any rate, if you spell from the e of "Stage" to the left and as usual upward, scanning all letters, "eraepsekaHS," that is, Shakespeare backward, you will arrive for the end on the s of "shewne," having used the letters indicated in the following words by our bold face type: Stage—Actors—Specially—Specially—Specially—Specially—them—speak—speak—choice—shewne.

From the capital B of the upper word "Bookes" you can spell, scanning acrostically all letters, toward the right and down "BaconocaB", ending on the B of the lower word "Bookes"; and reversing the process, you can spell from this latter B to the left and upward, scanning all letters, likewise "BaconocaB," ending similarly on the B of the upper word "Bookes."

We reproduce the interesting passage, from the essay Of Envy (1629, p. 47), already referred to above. (See Fig. LVII):

The plan of action for diverting envy, used by "the wiser Sort of great Persons" is exactly what Bacon might have done, and apparently did himſelf also in his connection with the Stage; and we note that, if you spell from the e of Stage to the left, scanning

there is no other Cure of *Enuy*, but the cure of *Witchcraft* : And that is, to remoue the *Lot* (as they call it) and to lay it vpon another. For which purpose, the wiser Sort of great Persons, bring in euer vpon the Stage, some Body, vpon whom to deriue the *Enuy*, that would come vpon themselves ; Sometimes vpon Ministers, and Seruants; Sometimes vpon Colleagues and Associates ; and the like ; And for that turne, there are neuer wanting, some Persons of violent and vndertaking Natures, who so they may haue Power, and Businesse, will take it at any Cost.

Fig. LVII. Lines from Bacon's Essay Of Enuy, 1629 Edition, p. 47. Facsimile, Natural Size.

all letters, downward zigzagwise, line by line "eraepsekahS mailliW" (disregarding capitalization), you will end upon the w of the word "will" in the last line. This little word "will" is common in any text, and quite innocent looking; but for that very reason under systematic treatment an ideal terminal for "William Shakespeare" acrostics.

There is another device like the one just described on pp. 163 and 164 of this book. The essay Of Friendship concludes with the very significant words:

"I haue giuen the Rule, where a Man cannot fitly play his owne Part: If he haue not a *Friend*, he may quit the Stage."

If you spell acrostically "eraepsekahS mailliW", scanning all letters, from the e of Stage, p. 163, to the right or left, downward, and continue regularly down on the next page, 164, you will arrive there, near the bottom, at the w of "will" in the word-sequence "if a Man will keep."

On p. 41, same book, in the essay of Enuy, we read:

But leauing these Curiosities (though not vnworthy, to bee thought on, in fit place), we will handle," etc.

Spell from the w of that "will" acrostically forward and

"A man, that hath no vertue in himselfe," . . . with a clear f for the long-old-fashioned s. This is plainly a blank verse, and instantly recalls an almost identical line in *The Merchant of Venice*, where Lorenzo in the moonlight of Portia's garden makes that beautiful speech to Jessica about music (*Folio*, *Comedies*, p. 182, col. 2) :

We have recorded half a dozen double William Shakespeare acrostics in this same book, running thus between two words "will":

William Shakespeareaepsekahs mailli w

And this last:

It was quite a trick, useful both as a hint and as confirmative evidence, to provide the text carrying a Shakespeare acrostic with the thought, reminding the student of a Shakespeare play with the same thought.

Diuide with reason betweene Selfe-loue, and Society: *And be so true to thy Selfe, as thou be not false to Others; Specially to thy King, and Country.*" (Italics are ours.—Ed.)

"This above all; to thine owne selfe be true:  
And it must follow, as the Night the Day,  
Thou canst not then be false to any man."

Digitized by Google

*Of Wisdome for a Mans selfe.*

Of Wisdome  
for a Mans selfe.

XXIII.



**A**n *Ant* is a *wise Creature* for it Selfe ; But it is a shrewd Thing, in an Orchard, or Garden. And certainly, Men that are great *Louers* of *Themselves*, waste the Publique. Diuide with reason betweene *Selfe-loue*, and *Society* : And be so true to thy *Selfe*, as thou be not false to Others ; Specially to thy King, and Country. It is a poore Center of a Mans Actions, *Himselfe*. It is right Earth. For that onely stands fast vpon his owne Center ; Whereas all Things, that haue Affinity with the *Heauens*, moue vpon the Center of another, which they benefit. The Referring of all to a *Mans Selfe*, is more tolerable in a Soueraigne Prince ;

Fig. LVIII. Bacon's Essayes, 1629, p. 135.  
Frame at Right with Page-number omitted.

Facsimile, Natural Size.

....“the Wisdome of Rats that will be sure to leaue a House, somewhat before it fall”; and it is a curious coincidence, that when Hamlet after the poison play, The Mouse-trap, has an excited meeting with his mother, causing Polonius in hiding to cry “What hoa, helpe, helpe, helpe,” Hamlet should exclaim “How now, a Rat?” and stab the old man all unseen.

In The Tempest Prospero tells Miranda that they were put to sea in

“A rotten carkasse of a Butt, not rigg’d,  
Nor tackle, sayle, nor mast, the very rats  
Instinctiuely haue quit it:”

A special search for revealing acrostics on the first page (135) of this 23d Essay “Of Wisdome for a Mans Selfe,” should certainly be made under these circumstances by the careful student, who will find that if he spells from the final e of “Prince” at the bottom of the page (Fig. LVIII) to the left, scanning all letters, and zig-zagwise line by line upward “eraepsekahS,” he will end upon the s of “Others,” the last word of that Shakespeare thought so strikingly brought in; and that if he continues to spell “mailliW”, he will arrive at the capital initial W of “Wisdome” in the title. The accompanying little diagram (Fig. LIX) will assist in tracing this device:

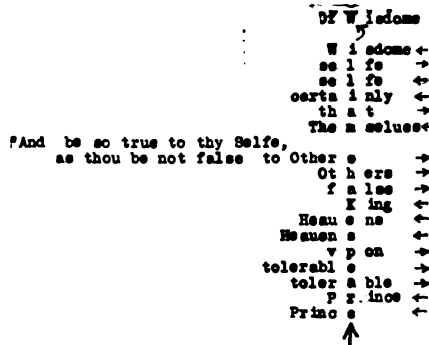


Fig. LIX. Bacon's Essay Of Wisdome for a Mans selfe,  
1629, p. 135. Diagram of "William Shakespeare"  
Acrostic.

It has been pointed out that there is on this page a thought, that recalls a play of Shakespeare,—Hamlet. This Prince's father, the King, was poisoned while sleeping in his Orchard, and an Orchard, a King, and a Prince are mentioned in this short piece of text.

We might furthermore remark that the words "Wisdom" and "wise" are admirably suited to end or begin Shakespeare and William Shakespeare acrostics, on account of their last letter e and first letter w, and they are often used as cues and terminals of such signatures in this literature. We will therefore merely record the fact ("constater le fait," as the French say), that, if you spell on terminals, that is, first and last letters, beginning with the terminal e of Wisdom in the title to the right or the left zigzagwise line by line downward, eraepsekaHS fo yalP, that is, Play of Shakespeare, backward, you will inevitably end upon the P of the last word on the page "Prince," as there is no other terminal p available, before.

The word "Wisdom" is used again as a terminal for a "William Shakespeare" acrostic on p. 53 of this volume in the essay of Loue. Fifty-three is always a strong hint of secret Bacon-Shakespeare matter, for that number is the alphabetic sum by simple Gematria or Clock Count (see American Baconiana, No. 2, Nov., 1923, p. 152), for the letters S O W (S = 18, O = 14, W = 21), used very often as an acrostic and cipher cue, and standing possibly for S(on) O(f) W(isdome), and the Word Sow, cipher alternate for Hog, Boar, Bacon, etc. Fifty-three is also the simple Clock Count sum for MAG(ister) Bacon, as Dr. Speckman mentions in one of his studies elsewhere. It is the number of the page in The Merry Wives of Windsor, folio 1623, on which occurs the jest, "Hang-hog is latten for Bacon I warrant you," and also the false page-number on p. 55 of Bacon's 1640 Advancement of Learning, where by the prominent marginal note "S. FRAN. BACON, Apol." (Sir Francis Bacon's Apology), he intimates that his own case is like that of

"Henry, Duke of Guyse, of whom it was usually said, That he was the greatest usurer in all France, because that all his wealth was in names, and that he had turned his whole estate into obligations."

This would be quite true of a literary estate, represented by pseudonymous names, like Shakespeare, and is probably so intended, as there are indications of Shakespeare acrostics here, which end on the single capital S of the marginal note, beside the name of Bacon.

It is therefore remarkable that on p. 53 of Bacon's essays, 1629, if you spell from the terminal e of "sometime," the last word on the page in the lower right-hand corner, to the left and acrostically up on terminals, that is, the first and last letters of words, "eraepsekaHS mailliW," or William Shakespeare backward, you will conclude, as in the essay of Wisdom above, on an initial W at the top of the page, end of the first text-line, and it belongs also



to the word "Wisdomē"! By spelling from the e of this Wisdomē to the right and, scanning all letters zigzagwise down "eraeps-ekahS," you reach the initial s of "shew" (equivalent to "play") at the end of the 7th line of text.

Turn now to the essay Of Praise, LIII (Note its number 53), of which Fig. LX reproduces in facsimile the first page (304), and read first the very suggestive matter on it about praise by "the Common People." It is said that

"of the Highest Vertues, they haue no Sense, or Perceiuing at all" (which would apply also to the remarkable virtues or powers ~~in~~ alphabetic letters here under discussion). "But Shewes, and *Species virtutibus similes*." (Appearances like virtues), "serue best with them."

Then follows this stately sentence in Bacon's typical style:

"Certainly Fame is like a River, that beareth vp things Light and Swolne, And Drownes Things weighty and Solide: But if persons of Quality and Iudgement concurre, then it is, as the Scripture, (p. 305), "Scripture saith: *Nomen bonum instar unguenti fragrantis*. It filleth all round about, and will not easily away."

Surely no intelligent person of open and progressive mind would desire to be classed with those, who have no sense or even perceiving at all of the highest virtues and abilities in human life and work, but are content with Shews and simulations of them, which in the absence of the Light of Philosophy and Reason represent the Truth for them on the Stage. Bacon has constantly in mind the distinction between those who blindly accept traditions, mental habits, and notions of things, inherited from the past or superficially formed, which float along lightly on the River of Time and Fame or popular Repute,—and those, who, like himself, are "vanquisht with an immortal love of Truth" (Preface, p. 15, 1640 Advancement of Learning). For such sons and daughters of Wisdom in future ages he sought to provide by all the marvelous skill in typographic arts at his command, the truth about his vast reforms and splendid literary works, which the unfavorable conditions and dangers of his age compelled him to conceal as his own from the general view.

The reader will have already noticed the extraordinary capital spellings in that first page of the essay Of Praise (Fig. LX); but we are here concerned with acrostics, and refer particularly to the prominent word "Shewes" at the left margin, and the last word "Scripture," which literally means "Writing." Both invite an acrostic test, and it will hardly be surprising after the foregoing for the reader to find that, on spelling from the final e of "Scripture" to the left on all letters acrostically and upward "eraepsekahS," that is, Shakespeare backward, he will end upon

*Of Praise.*

## Of Praise.

## LIII.



*Praise* is the Reflection of Vertue. But it is as the Glasse or Body, which giueth the Reflection. If it be from the Common People, it is commonly False and Naught : And rather followeth Vaine Persons, than Vertuous : For the Common People vnderstand not many Excellent Vertues : The Lowest Vertues draw *Praise* from them ; The middle Vertues worke in them Astonishment, or Admiration ; But of the Highest Vertues, they haue no Sense, or Perceiuing at all. But Shewes, and *Species virtutibus similes*, serue best with them. Certainly, Fame is like a Riuer, that beareth vp things Light and Swolne, And Drownes Things weighty and Solide : But if persons of Quality and Iudgement concurre, then it is, ( as the

Scripture

Fig. LX. Bacon's Essays, 1629, p. 304, Page-number and Frame at Left Omitted. Facsimile, Natural Size.

the Capital S of Shewes, which are the kind of Writing that the author "Shakespeare" did. If the reader should care to try by way of further experiment to continue spelling on and up in the same way also "mailliW fo syalP," that is "Plays of William" backward, he will arrive at the ornamental P at the head of the paragraph. I merely mention it as an observable fact.

All the Bacon and Shakespeare acrostics so far discussed have been selected for their simple construction, but to show what an expert of that time could do with such letter devices, we will close with a truly admirable specimen, found on the 11th page (unnumbered) of "THE LIFE OF THE HONOURABLE AUTHOR," in William Rawley's valuable "Resuscitatio, Or, Bringing into PUBLIC LIGHT SEVERAL PIECES, OF THE WORKS,"..... "HITHERTO SLEEPING; of the Right Honourable FRANCIS BACON," etc., London, 1657.

William Rawley describes himself on the title page as "Doctor in Divinity, His Lordships First, and Last CHAPLEINE. Afterwards, CHAPLEINE, to His late MAIESTY."

He begins by saying:

"HAVING been employed, as an Amanuensis, or dayly instrument, And acquainted with His Lordships Conceits, in the composing, of his Works, for many years together; Especially in his writing Time; I conceived that no Man could pretend a better interest, or Claim, to the ordering of them, after his Death, then myself."

As editor of this volume, therefore, Rawley, who became later a high Churchman, must have had a supervising eye for what went into it, including the extraordinary punctuation (for a purpose no doubt) in his own contributions, as also the various cipher devices therein, and throughout the book.

Now on the 11th page of the Life, of which the lower half is given in reduced facsimile (Fig. LXI), begins a long discourse about Bacon's Fame:

"His Fame is greater, and sounds louder, in Forraign Parts, abroad, then at home, in his own Nation."....

Much the same thought is repeated further down, as taken from "a Letter, written from Italy (The Store-House of Refined Witts)," in which it is said:

"Now his Fame doth not decrease with Dayes since, but rather encrease. Divers of his Works, have been, anciently, and yet lately translated, into other Tongues, both Learned, and Modern, by Forraign Pens."

Mr. Booth in the work above cited (pp. 322-325) has described as Signature 114 a Francis Bacon acrostic running around the entire poem of Ben Jonson in the 1623 Shakespeare folio counter-clockwise on all outside initials between the terminal initials of the first two lines:

*His Fame is greater, and sounds louder, in Forraign Parts, abroad, then at home, in his own Nation. Thereby verifying that Divine Sentence; A Prophet is not without Honour, save in his own Countrey, and in his own House. Concerning which, I will give you a Taste onely, out of a Letter, written from Italy, (The Store-House of Refined Witts,) to the late Earle of Devonshire; Then, the Lord Candlish. I will expect the New Essayes, of my Lord Chancellor Bacon; As also his History, with a great deal of Desire; And whatsoever else, he shall compose. But in Particular, of his History, I promise my Self, a Thing perfect, and Singular; especially in Henry the Seventh; Where he may exercise, the Talent, of his Divine Understanding. This Lord is, more and more, known; And his Books here, more and more, delighted in; And those Men, that have more than ordinary Knowledge, in Humane Affaires, esteem him, one of the most capable Spirits, of this Age; And he is truly such. Now his Fame doth not decrease with Dayes since, but rather encrease. Divers of his Works, have been, anciently, and yet lately translated, into other Tongues, both Learned, and Modern, by Forraign Pens. Severall Persons of Quality, during his Lordships Life, crossed the Seas on purpose, to gain an*

Fig. LXI. Rawley's Resuscitatio, London, 1657.  
Lower Half of Page 11 of the Life.  
Reduced Facsimile.

"To draw no enuy (Shakespeare) on thy name,  
Am I thus ample to thy Booke, and Fame:"

and it will be seen from the facsimile in American Baconiana, Nov., 1923, p. 124, that the second line is placed unusually far to the right, with the result, that "Fame" comes to stand directly, and as we think, intentionally, under "name." The acrostic, included in the sense of these two lines, would make them actually say: "To draw no envy Shakespeare on thy (real, but concealed) name Francis Bacon" (or Francis St. Alban, for we have found

that this acrostic can also be read here in the same way), "am I thus ample in my praise of this thy book, and thy fame as Shakespeare, the AVTHOR." The envy is thus diverted in true Baconian style.

It is natural to ask: Did Rawley use possibly the two words Fame in a similar way as terminals for a double, forward and backward reading acrostic "Francis BaconocA B sicnarF?" A test showed at once that exactly this had been done. You spell continuously, beginning with the F of the first word Fame to the right, scanning all letters, zigzagwise down "Francis BaconocA B sicnarF," and will automatically arrive at the F of the lower word "Fame." But additional startling facts are that on the way you have to spell Bacon for the first time on the very letters of that printed name itself, and that on the second reverse spelling of it the capital initial B is located in the marginal word "Books," in the group "his Books." (See Diagram 2 in the accompanying Fig. LXII) :

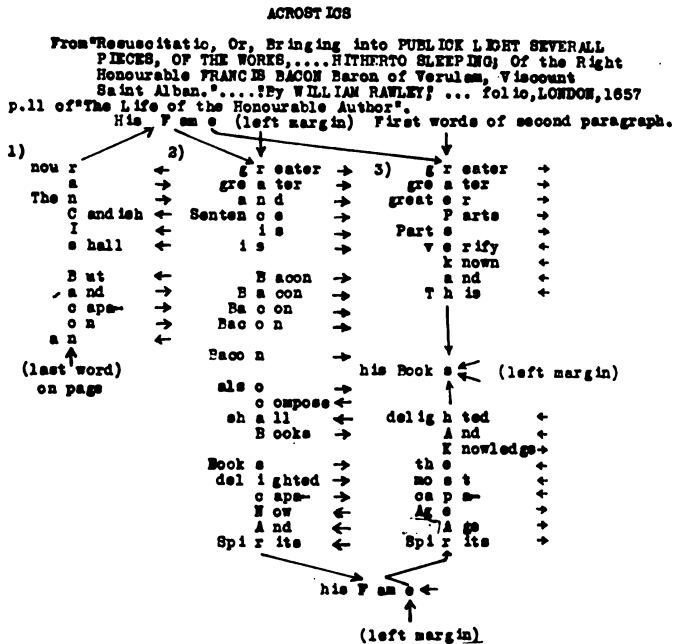


Fig. LXII. Diagram showing Bacon and Shakespeare Acrostics  
in Rawley's Resuscitatio, 1657—11th unnumbered  
Page of the Life.

Encouraged by this striking result I looked immediately for a pair of Shakespeare acrostics, attached perhaps to the final e's of the same words "Fame," and found these, too. You spell from the e of the upper "Fame" to the right, scanning all letters, in the usual acrostic way zigzagwise down "eraepsekahS," and arrive at the final s in the same marginal word Books, which provided the B for "nocaB" in the device previously found. Finally, you spell from the e of the lower "Fame" to the left, scanning likewise all letters, and zigzagwise up again "eraepsekahS," and you will be highly pleased to arrive as before on the s of Books, thus joining the two equal halves of this device. (See Fig. LXII, Diagram 3.)

The message of these splendid acrostics is plainly something like this:

"Francis Bacon, His Fame—His Shakespeare Books,"  
confirming the acrostic message of Ben Jonson, given above.

But there is still another confirming device here, for if you spell from the last terminal letter on the page, the n of "an" to the left, scanning only the terminals, or last and first letters of the text-words, "nocaB sicnarF" in the usual zigzag way upward, and disregarding capitalization, you will finish upon the F of the first "Fame" at the head of the paragraph. (See Fig. LXII, Diagram 1.)

To catch such a result has for those, who have acquired a taste for this kind of fishing in the old books, all the excitement and sport of skilfully landing a fine trout. Sometimes one may read along and never see what's hiding in the lines, and then again by good fortune and a skillful cast, when one has learnt the knack, one sometimes gets the acrostics at a glance, especially with some practice from making them one's self. That also is the best way to end any objections and doubts that may arise about accident or intentional artifice. Coincidences happen, but may be likewise made; and evidence can be supplied and multiplied with ease to indicate the acrostic maker's hand.

The modern poem shown in Fig. LXIII is built somewhat in the antique style.

Its text and typography seem carelessly composed; but we think from various indications, that there may be reasons for it all. It is clear at any rate that the piece is in honor of Bacon, the Spear-shaker (meaning of Quirinus), and it is highly suspicious, that we find a mention of Truth brandishing her "speare" with the word "shake" trailing not far behind. We are reminded of Ben Jonson's poem, wherein he says that his beloved the AVTHOR "In his well torned and true-filed lines" . . . seems

"to shake a lance,  
As brandish't at the eyes of Ignorance."

The reader may study this curious little piece for himself, if he likes; we will point out only one thing.

The two words "speare" and "shake" belong to two "Shake-speare" acrostics, which considered together reveal a letter-device of unique type, not found in any of the old books.

# IN MEMORIAM BACONI QUIRINI

## THE PROPOSITION OF PYTHAGORAS.

The Truth endures for all Eternitie.

When once the dull world hath perceived its light.

Pithagoras announced a preposition,

Which was, now is, and ever will bee right.

And so an Offering he consecrated

To the good God, who gave one holie Ray,

And sacrificed a Hecatomb of Oxen

His gratitude with credit to display.

Since, kindred Oxen all, as they discover, -

Nose high, -new Truth is brandishing her speare,

By a concerted roaring shake the skies.

Pithogaras still fills their hearts with horror;

Yet, powerless to bar the, revelations of Truth,

They just roar on and close their Eyes.

By G.I.P

Fig. LXIII. Modern Poem Concerning Bacon-Shakespeare.

Please to notice that the last word of the first line is "Eternitie" with capital E, and the last word of the last line "Eyes" also with capital E. Now spell from that E in Eternitie to the left, scanning all letters, and zigzagwise down "eraepsekahS." You will end upon the s of "speare," having used the bold-faced letters in the following words: Eternitie—for—hath—perceived—preposition—Pythagoras—ever—kindred—brandishing—brandishing—speare." Certainly remarkable.

Then spell from the E in Eyes to the right, and zigzagwise up, scanning again all letters, "eraepsekahS" a second time, and you will end now upon the s of the word "shake." More remarkable still!—The letters used this time are again indicated by bold-face type in the following words: "Eyes—Truth—revelations—revelations—powerless—Pithogaras—their—skies—shake—shake—shake."

Summarizing this astonishing result: We have spelled twice from symmetrically located starting-points backward by the same acrostic rule (except for initial direction) down and up "Shakespeare," and ended upon the initial letters s of the two words in the whole piece, which taken together themselves make the name "Shakespeare." It would not be possible to conceive in a double device of this kind, we believe, a more conclusive proof of design and demonstration of workable method—and that was the object of its invention in this piece. It contains, indeed, all the evidence one could desire in number and variety of acrostics and other letter-devices to justify entirely all that we have said about their construction and use. *Experimental Demonstration in Science is complete, when it successfully reproduces the results of analytic observation.* That has been done here, and we observe with pleasure that this decisive method of practical proof is being used in American Baconiana. If there be any "severe sower-complexioned man," who likes not such innocent Mirth, we will with Izaak Walton here disallow him "to be a competent Judg."

The examples of acrostics so far given have been limited intentionally to the type governed by the definition and rules of construction stated on pages 116-120; but there are other kinds; and, besides, acrostics mixed with or forming a part of other letter-devices. We will close with a few classic specimens of such which are particularly fine, and lend additional force to some devices in the same texts, which have been already noted in American Baconiana, November, 1923, No. 2, pp. 111-113, and pp. 44-45.

Let us examine first the Shakespeare Sonnet No. 76, reproduced from the 1609 edition in the facsimile Fig. LXIV.

It contains, as the first reference above explains, a "Francis Bacon" acrostic in its first seven lines, read backward from the n of "name" to the left and upward on all letters to the beginning of the sonnet and continuing down again to the f of the wrong word "fel." This serves as a cue, not only on account of the textual misprint (f for t), but because the alphabetic sum of the letters of this strange word "fel" is 53 by the Reverse Clock or Seal Count (discovered by Dr. H. A. W. Speckman to have been much used in Bacon's ciphering,—See Table in Amer. Baconiana, No. 5, 1923, p. 152.) The significance of 53 has been touched upon (p. 142); so that, knowing these facts, "fel my name" becomes



76

**W**hy 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 keepe inuention in a noted weed,  
 That euery word doth almost sel my name,  
 Shewing their birth, and where they did proceed?  
 O know sweet loue I alwaies write of you,  
 And you and loue are still my argument:  
 So all my best is dressing old words new,  
 Spending againe what is already spent:  
 For as the Sun is daily new and old,  
 So is my loue still telling what is told,

Fig. LXIV. Shakespeare's Sonnet, No. 76, 1609 Edition.  
Facsimile, Natural Size.

here "MAG(ister) BACON my name," or taken as "53 my name," also recalls the name Bacon on page 53 of *The Merry Wives of Windsor*, folio 1623.

Now observe that the initials of lines 5, 6, 7 and 8, making up the second quatrain in the Sonnet, are W A T S. In this peculiar way the name of Gilbert Watts appears on the title page of Bacon's 1640 *Advancement of Learning*, and at the foot of its Dedicatory Epistle. We have it here as a marginal acrostic, and know from Dr. Speckman's remarkable work in Baconian cryptography (see *Amer. Baconiana*, Nov., 1923, pp. 120-121), that W A T S is merely a cipher device, resolvable by the method of Trithemius into M(agister) or M(aster) FR. BACON, as follows:

If you transpose the letters W A T S in his 22 letter alphabet 5 places to the right and six places to the left, you will obtain in their stead, as shown in the accompanying diagram:

A B C D E F G H I K L M N O P Q R S T V X Z

Transpose five to right

F G H I K L M N O P Q R S T V X Z A B C D E

Transpose six to left

R S T V X Z A B C D E F G H I K L M N O P Q

the real letters C F B A and O R N M, which together yield again the name of the true author, M. FR. BACON, by mere anagrammatic re-arrangement:

Similarly in Shakespeare's Sonnet No. 136, already discussed by Miss von Blomberg in *American Baconiana*, Nov., 1923, pp. 100-102, and reproduced here once more in facsimile ( Fig. LXV ), you will note the initials:

136

**I**f thy soule check thee that I come so neere,  
**I**swear to thy blind soule that I was thy *Will*,  
 And will thy soule knowes is admitted there,  
 Thus farre for loue, my loue-fute sweet fullfill.  
*Will*, will fulfill the treasure of thy loue,  
 I fill it full with wils, and my will one,  
 In things of great receipt with ease we prooue,  
 Among a number one is reckon'd none.  
 Then in the number let me passe vntold,  
 Though in thy stores account I one must be,  
 For nothing hold me, so it please thee hold,  
 That nothing me, a some-thing sweet to thee.  
 Make but my name thy loue, and loue that fill,  
 And then thou louest me for my name is *Will*.

Fig. LXV. Shakespeare's Sonnet, No. 136, 1609 Edition.  
 Facsimile, Natural Size.

of the first five lines: I S A T W, the I being extra large, and the other four letters the same as in the name W A T S above. They may therefore be interpreted to signify: I-M (agister) or M (aster) FR. BACON, by the method of solution just described, or else the five letters I S A T W may be transposed only once, five places to the right, whereupon they will give O A F B C, or by rearrangement F B A C O (Latin form of F B A C O N). This last device was first found by Dr. Speckman in the initials of the last five words *Sub Umbra Alarum Tuarum Jehovah* (J = I) of the Rosicrucian manifesto *Fama Fraternitatis*, published at Cassel, Germany, in 1614, connecting it with Bacon. (*Amer. Baconiana*, No. 2, pp. 118-119.)

In the last line but one of this poem I was recently struck by the peculiarity of the phrase "Make but my name thy loue," and stopt to consider: "my name" . . . "thy loue"? Could it be a hint? Straightway I cast up the alphabetic sum by simple Clock Count (A = 1, . . . to . . . Z = 24) of the letters in "thy loue" (t = 19, h = 8, y = 23, l = 11, o = 14, u = 20, e = 5, total, 100), and was delighted to find that their sum is 100, which is also the sum by the same count for "Francis Bacon!" A very clever little trick: My name = thy loue = 100 = Francis Bacon, in addition to all the others in this piece.

We have reached the last device, found recently by the writer in the ~~blank verse~~ soliloquy of Orlando in *As You Like it*, Act III, Scene 2 (folio 1623, Comedies, p. 194), facsimile in Fig. LXVI.

*Enter Orlando.*

H	Orl.	Hang there my verse, in witness of my love,	
A		And thou thrice crowned Queene of night suruey	
V	V	With thy chaste eye, from thy pale sphere about	
T		Thy Huntresse name, that my full life doth sway.	
O		O <i>Rosalind</i> , these Trees shall be my Bookes,	
A		And in their barks my thoughts Ile characterize,	
T		That euery eye, which in this Forrest looks,	
S		Shall see thy vertue witness euery where.	
R		Run, run <i>Orlando</i> , care on euery Tree,	
The		The faire, the chaste, and vncexpressive thee.	<i>Exit</i>

Fig. LXVI. Lines from "Shakespeare's" *As You Like It*.  
Folio 1623, Comedies, p. 194.  
Facsimile, Natural Size.

A Cryptographic allusion in this little piece to the huntress name Diana or Dian of the Moon goddess has been pointed out in *American Baconiana*, Nov., 1923, No. 2, pp. 44-45. It contains also in the spoken-word initials of the left margin a very fine compound acrostic and cipher signature of Francis Bacon as the Author, almost visible to the practised eye.

Among those initials you will observe in familiar order the letters W A T S ! Let us arrange them all in two columns, placing in each one-half only of the W (double V or U),—that is V,—as shown in Fig. LXVI. You will perceive at once in the first column, (Fig. LXVI) reading down, the letters A V T O R, spelling AVTOR, and by placing the H after T, you will have with the little word "The" at the bottom, the words "The AVTHOR" in the exact spelling of the title of Ben Jonson's eulogy at the head of the folio itself. The remaining letters, given in the second column are, reading down, V A T S, and these reveal the identity of the author. V, U and W are interchangeable in this letter-work, so that V A T S will immediately suggest W A T S, and we have seen above that these are cipher letters and what they stand for.

The attentive reader will indeed have guessed already the exciting end of this little tale.

The alphabet of Trithemius has 22 letters:

A B C D E F G H I K L M N O P Q R S T V X Z.

Transpose in it as before the letters V A T S 5 places to the right, and then 6 places to the left. You will obtain instead of

these cipher letters, according to the diagram on p. 151, the true hidden letters C F B A and O R N M respectively, and these 8 letters together produce by simple re-arrangement the name M(agister), or M(aster). FR. BACON! The whole device states tersely "The AVTHOR—M(aster) FR. BACON." It is certainly a little masterpiece of its kind, without a flaw, and quite conclusive proof of supreme constructive skill in letter-cryptography.

But after all this is no more than one might expect from the genius that could create the Shakespeare plays. Where such great intellectual power is at work, we must be prepared to find it doing things not yet "dream't of in our Philosophy;" otherwise it would not be so great.

Some people will always prefer dear crude notions to newly found facts:

An old foggy would never admit  
That Bacon in "Shakespeare" was-hit.  
"Were Shakespeare himself to tell me so, why!—  
Surely, I wouldn't believe Such a lie!"

We hope, however, that we have succeeded in satisfying the judicious reader and student, like Horatio, "by the true and sensible avouch" of his own eyes with the help of our text-facsimiles, that there is in this study of Acrostics "something more than Fantasie"; and that also he cannot fail to derive both profit and pleasure from the unusually intimate acquaintance with the masterpieces of the older English Literature, which results from careful intelligent attention to such things.

GEORGE J. PFEIFFER.

## THE SOCIAL SIDE

of

### THE BACON SOCIETY OF AMERICA.

A society of mixed membership like ours, studying for self-culture the great Literature and Liberal Arts of the English Renaissance, requires the development within itself of a genial spirit of fellowship, in order to satisfy and succeed.

No one could have given more unflinching devotion to creating that highly necessary atmosphere in our gatherings than the accomplished wife, KATE WILLARD PARKER, of our honorable President.

Herself an artist, her generous sympathy for all that betters, beautifies and cheers this little span of life, has also drawn into our circle many influential persons, who give us their valued approval and support.

To express adequately our warm appreciation we extend to Mrs. Parker a unanimous and *perpetual* vote of thanks.

## CONTRIBUTIONS TO THE LIBRARY

The following recent gifts are very gratefully acknowledged:

- W. Y. C. DAWBARN, M. A., VNCROWNED, A Story of Queen Elizabeth and of Francis Bacon.—SOME SUPPLEMENTARY NOTES, London, 1923, Longmans Green and Co.—With many facsimile plates. Vellum binding. By the Author.
- THE BACON SOCIETY (of England) Magazine: BACONIANA March, 1924, being No. 66 of Vol. XVII, Third Series. Including a fine half-tone view of Francis Bacon's statue at St. Michael's church, Gorhambury, near St. Albans.
- MISS ALICIA A. LEITH, Unusual Photograph of Francis Bacon's Statue in St. Michael's church, Gorhambury, near St. Albans, England. (Same view of larger size as in Baconiana, March, 1924.)
- ALBERT KNIEPF, DAS SHAKESPEARE-IDOL FRANCIS BACON'S. With Illustrations and facsimiles, Hamburg, 1914, Hephæstos Verlag. By the Author.
- ALFRED WEBER (EBENHOF), DER WAHRE SHAKESPEARE, With an Art Supplement and 35 Illustrations. Vienna, 1919, Anzengruber Verlag. By the author.
- WALTER CONRAD ARENSBERG, THE SECRET GRAVE OF FRANCIS BACON AT LICHFIELD (England). Pamphlet illustrated by Photographs, San Francisco, 1923. John Howell. By the Author.
- GEORGE REWCASTLE, SHAKESPEARE'S SECRET MES- SAGES. Pamphlet 16 pp., London, 1923, Marshall Bros. By the Author.
- POTT, Mrs. HENRY (Constance M.). FRANCIS BACON AND HIS SECRET SOCIETY. Second and Revised Edition. No date. London, Marshall Brothers, and San Francisco, John Howell. By Mr. John Howell.
- SMEDLEY, WILLIAM T. THE MYSTERY OF FRANCIS BACON. New Edition. No date. London, Marshall Brothers, and San Francisco, John Howell. By Mr. John Howell.
- FLY-LEAVES OF THE LADIES GVILD OF FRANCIS ST. ALBAN. New Series, Nos. 2, 8, 11, 13, 14, 15, August, 1914—April, 1924. London, R. Banks and Son. Pamphlets. By Miss Alicia A. Leith.

---

A New Edition of Mrs. Pott's FRANCIS BACON AND HIS SECRET SOCIETY, a classic work, which everyone desiring to know about the Life and Works of Bacon and his associates, should become familiar with, has been lately issued by Marshall Brothers, Ltd., London. Their distributor in the United States is John Howell, 328 Post Street, San Francisco, an able Baconian and friend.

## BOOKS OLD AND NEW

*(Third Series)*

- BACON**, Lord Chancellor of England. **FRANCIS—THE WORKS OF.** A new Edition with a Life of the Author, by Basil Montagu, Esq. 3 Vols., Philadelphia, 1842.
- BACONIANA**, The Magazine published by the Bacon Society of Great Britain.
- BACON, FRANCIS—The Advancement of Learning**, Books I and II: A modern good edition with Notes by F. G. Selby, M. A., Oxon., published in two handy volumes, 1892 and 1893, respectively, and reprinted later,—Macmillan and Co., Lt., London and New York. Being a reprint in present-day English of **THE TWO BOOKES OF SR. FRANCIS BACON, OF THE PROFICIENCE and Advancement of Learning, DIVINE and HUMANE**, 1605 and 1633. Recommended to beginners in the Study of Bacon's Philosophy.
- SHAKESPEARE, WILLIAM. THE WORKS OF.** Being the Comedies, Histories and Tragedies, in reduced facsimile, from the first folio edition of 1623. Originally issued by Chatto and Windus, London, 1876; now by Funk & Wagnalls Co., New York, 1906.
- SHAKESPEARE, MR. WILLIAM. COMEDIES, HISTORIES, & TRAGEDIES.** Exact literal Reprint in reduced size after the first folio edition of 1623. London, 1864. Lionel Booth.
- SHAKESPEARE, WILLIAM. The Tempest.** Being a photographic facsimile of the first edition 1623,—Executed from the Copy of the first folio of Shakespeare in the Library of Mrs. Wm. H. Crocker, of San Francisco, U. S. A. Introduction by Chas. Loughridge. Privately printed at Denver, Colo., 1918. Obtainable through the Bacon Society of America.
- SHAKESPEARE'S VENUS AND ADONIS.** Being a Reproduction in Facsimile of the first Edition 1593, etc. With Introduction and Bibliography by Sidney Lee. Oxford, 1905, Henry Frowde.—In the same volume facsimiles of **SHAKESPEARE'S LUCRECE**, first edition, 1594;—**Shakespeare's THE PASSIONATE PILGRIM**, the first edition, 1599;—and **SHAKESPEARE'S SONNETS**, first edition, 1609;—each with Introduction and Bibliography by Sidney Lee.
- SPENSER, EDMUND. The Shepheardes Calender.** The original Edition 1579 in Photographic Facsimile with an introduction by H. Oskar Sommer, Ph. D. London, 1890, John C. Nimmo.
- VARIORUM SHAKESPEARE**, by Horace Howard Furness. Eleven volumes, several first editions, many uncut, all excellent condition. Inquire of Bacon Society of America.
- PUTTENHAM, GEORGE (?)**. *The Arte of English Poesie*, 1589,—in English Reprints, Edited by Edward Arber, Westminster, 1895. A. Constable & Co. (With the 8 pages of original text in the chapters on Emblems and Anagrams, preserved only in Ben Jonson's copy, but cancelled from all others known.)
- JENNINGS, HARGRAVE.** *The Rosicrucians. Their Rites and Mysteries*, etc. London, 1870, John Camden Hotten.

- WAITE, A. E. *Real History of the Rosicrucians*. London, 1887. Redway and Kegan Paul, Trench, Truebner & Co.
- BACON, DELIA. *THE PHILOSOPHY OF THE PLAYS OF SHAKSPERE UNFOLDED*. With a Preface by Nathaniel Hawthorne. London, 1857. Groombridge and Sons. The first great attempt to demonstrate the identity of Bacon's Philosophy with that of the Shakespeare Plays, and to interpret these thereby, and identify their true authorship.
- STEEVES, M. D.—G. Walter. *FRANCIS BACON, A Sketch of his Life, Works and Literary Friends; Chiefly from a Bibliographical Point of View*.—With 43 Illustrations. London, 1910. Methuen & Co., Ltd. Contains a valuable classified List of Bacon's acknowledged works, with some quotations therefrom, and many facsimiles of Title-pages.
- MAUDE, V. C., C. B.—Col. Francis C. Compiler of "BACON OR SHAKESPEARE?" (Enquiries as to the Authorship of the Plays of Shake-speare.) London, 1895. Robert Banks and Son. San Francisco, John Howell.
- Facsimile Reprint of BACON'S ESSAIES, First Edition, 1597.—Printed for Dodd, Mead & Co., New York, 1904, By the University Press, Cambridge, Mass., U. S. A. 1000 Copies only.
- Facsimile Reprint of "The Compleat Angler or the Contemplative Man's Recreation," by Izaak Walton. First Edition, London, 1653. Published by Elliott Stock, London, 1876. Contains interesting references to the Rosicrucians, Sir Francis Bacon, Sir Henry Wotton, and othe matters for Baconian students.
- RINGROSE, D. C. L. Hyacinthe. *The Inns of Court; an Historical Description of the Inns of Court and Chancery of England*. With a Plate and some Portraits. Oxford, 1909. Robert Leslie Williams.
- MARKET STREET (Pseudonym). *The Mind of Bacon*. Allegorical frontispiece and pp. 3. Folio leaflet. Privately printed, no date. Obtainable through the Bacon Society of America.
- BATCHELER, H. CROUCH. *Francis Bacon wrote Shakespeare*. London, 1912.
- BAYLEY, HAROLD. *The Tragedy of Sir Francis Bacon. An Appeal for further Investigation and Research, etc.* Many Illustrations. 8 vo. London, 1902, Richards.
- BLEIBTREU, CARL. *Die Loesung der Shakespeare Frage*. Leipzig, 1907 (not dated). Theodor Thomas. Attempts to prove Roger Manners, Earl of Rutland, the author of the Shakespeare plays.
- BOMPAS, GEORGE COX. *The Problem of the Shakespeare Plays*. London, 1902 and 1906, Low.
- BOOTH, WILLIAM STONE. *The hidden Signatures of Francesco Colonna and Francis Bacon, etc.* Boston, 1910, W. A. Butterfield.
- BOSTELMANN, LEWIS F. Rutland. A chronologically arranged outline of the life of Roger Manners, Fifth Earl of Rutland. Author of the works issued in folio in 1623 under the Nom de plume "Shake-speare," etc. Numerous illustrations. New York, 1911, Rutland Publ. Co.

**BORMANN, EDWIN (AUGUST).** *Der Historische Beweis der Bacon-Shakespeare Theorie.* Leipzig, 1897.

Bacon-Shakespeare's *Venus und Adonis*, etc. Contains some facsimile pages of the original text, and an exact complete reprint of it. Numerous valuable plates of old title-pages, portraits and views. Leipzig, 1899.

**CALVERT, ALBERT F.** *Bacon and Shakespeare.* London, 1902. Dean & Son, Ltd. Many illustrations. (Anti-Baconian.)

**CAMBRIDGE GRADUATE, A (W. Begley).** *Is it Shakespeare?* The great question of Elizabethan Literature answered in the light of new revelations and important contemporary evidence hitherto unnoticed. London, 1903.

**DEVENTER VON KUNOW, AMELIE.** *Francis Bacon, the Last of the Tudors.* Translated from the German by Willard Parker, President of the Bacon Society of America. New York, 1924. Bacon Society of America. Contains a facsimile plate with key-plate of the Cover of the Northumberland Manuscript, and a Chronological Chart of the Shakespeare Plays and Poems.

**GREENWOOD, G. G.** *The Shakespeare Problem Restated.* London, 1908.

*The Vindication of Shakespeare,* London, 1909.

The same, with "A Reply to Critics," with some Remarks on Dr. Wallace's "New Shakespeare Discoveries." London, 1911.

**LECTOR, O. (pseudonym).** *Letters from the Dead to the Dead.* Boston, 1905; London, 1906.

**O'CONNOR, WILLIAM D.** *Hamlet's Note-book.* Boston and New York, 1886. Houghton, Mifflin & Co.

*Mr. Donnelly's Reviewers.* Chicago, New York and San Francisco, 1889. Belford, Clarke & Co., pp. 101.

**PLATT, ISAAC HULL.** *Are the Shakespeare Plays Signed by Francis Bacon?* Philadelphia, 1897.

*Bacon Cryptograms in Shakespeare and other Studies.* London, 1908.

The same. New Edition. Boston, 1912.

**REED, EDWIN.** *Brief for Plaintiff; Bacon vs. Shakespeare.* 4th Edition, Chicago, 1891. Rand, McNally & Co., pp. 76, 12 mo.

**THEOBALD, M. A. ROBERT M.** *Shakespeare Studies in Baconian Light.* London, 1901. Sampson, Low, Marston & Co..

The same. New Impression. London, 1904.

**WOODWARD, PARKER.** *The Strange Case of Francis Tiddler.* London, 1903. *Francis Bacon's Works. An Attempt to Prove that Bacon was the Author of the Works Attributed to Shakespeare, etc.* London, 1912, 8 vo.

**WOODWARD, FRANK.** *Francis Bacon's Cipher Signatures.* Photo-facsimile illustrations. London, 1923. Grafton & Co.



## A TABLE OF ALPHABETIC NUMBERS

	Simple Clock or Cabala Count (Gematria)	Short, or Cross Sum Count	Kay or Kaye Count	Reverse Clock, Cabala, or Seal Count	
A	1	1	27	24	A
B	2	2	28	23	B
C	3	3	29	22	C
D	4	4	30	21	D
E	5	5	31	20	E
F	6	6	32	19	F
G	7	7	33	18	G
H	8	8	34	17	H
IJ	9	9	35	16	IJ
K	10	1	10	15	K
L	11	2	11	14	L
M	12	3	12	13	M
N	13	4	13	12	N
O	14	5	14	11	O
P	15	6	15	10	P
Q	16	7	16	9	Q
R	17	8	17	8	R
S	18	9	18	7	S
T	19	10 or 10	19	6	T
UV	20	2	20	5	UV
W	21	3	21	4	W
X	22	4	22	3	X
Y	23	5	23	2	Y
Z	24	6	24	1	Z
&			25		&
E			26		E

## EXAMPLES

## Long Clock, or Simple Cabala Count.—Gematria.

FRANCIS = 67. BACON = 33. FRANCIS BACON = 100.  
 F. BACON = 39. F-6, B-2 FR. BACON = 56. F. BACONO = 53.  
 MAG. BACON = 53. VV. S = 58. Peace = 29. Hail = 29.  
 FREE = 33. S O W = 53. TUDOR = 74. FRANCIS TUDOR  
 = 141. B-2, I-9 SHAKESPEARE = 103. W. SHAKESPEARE  
 = 124. WILLIAM SHAKESPEARE = 177. BACON-SHAKESPEARE  
 = 136. BACON—W. SHAKESPEARE = 157. FRA  
 ROSICROSSE = 157. HONORIFICABILITUDINITATIBUS =  
 287. BEN JONSON = 101. IZ. WA = 55. Prince = 62.

## Short, or Cross Sum Count.

FRANCIS = 40. BACON = 15. FRANCIS BACON = 55.  
 F. BACO = 17. FR. BACON = 29. TUDOR = 29.\* SHAKE-  
 SPEARE = 58. SHAKESPEARE = 53. WILLIAM SHAKE-  
 SPEARE = 87. BACON-SHAKESPEARE = 73.

\* Requires T = 10

**Kay or Kaye Count.**

FRANCIS = 171. BACON = 111. FRANCIS BACON = 282.  
F. BACON = 143. TUDOR = 100. FRANCIS TUDOR = 271.  
SHAKESPEARE = 259. WILLIAM SHAKESPEARE = 411.  
BACON-SHAKESPEARE = 370. FRA ROSICROSSE = 287.  
(VVILL, as Roman numbers = 111).

**Reverse Clock, Cabala, or Seal Count.**

FRANCIS = 108. BACON = 92. FRANCIS BACON = 200.  
F. BACON = 111. TUDOR = 51. FRANCIS TUDOR = 159.  
SHAKESPEARE = 172. WILLIAM SHAKESPEARE = 273.  
BACON-SHAKESPEARE = 264. F. BACON—W SHAKE-  
SPEARE = 287.

The above Table and Examples, with an Explanatory Note on Alphabetic Numbers and their Manner of Use, will be found in American Baconiana No. 2, November, 1923, pp. 152-154.

The Tables and Examples are reprinted here for the studious reader's convenience.

---

## VOLUME ONE OF AMERICAN BACONIANA

The present double number of American Baconiana completes the first volume of this publication. The three numbers so far issued will make together a book of about 380 pages, enriched by pictures, many photo-lithographic plates, and a new chart of the Shakespeare works.

We know of no other book, which will contain such varied unusual information in so compact a form about Francis Bacon's most versatile genius, his life, his aims and methods of work, his associates and his times.

A limited number of copies in Buckram binding and provided with an index will be sold on subscription at six dollars each, post-paid, by the Bacon Society of America, care National Arts Club, 15 Gramercy Park, New York.

## TABLE OF ERRORS

American Baconiana, No. 3., October, 1924.

(Paste this slip in back of magazine and correct before reading. Page titles are not included in counting the lines.)

Page	Line
32	—End of 2nd paragraph. Cut the asterisk.
38	13—Cancel the words: "in the upper line".
	14—Cancel the words: "in the lower line".
48	19 up—For "mater", read "matter".
	16 up—For "Connets", read "Sonnets".
54	12 up—For "helf", read "self".
68	16—For "vertiginousa", read "vertiginous, a."
118	—End of the 2nd paragraph. The reader is informed that by mistake the places of the plates for Figs. XLI and XLII are reversed. In tracing the acrostic described on p. 120, the reader should therefore begin with the plate on p. 123, and continue with the plate on p. 122.
122	—In title under Plate for "XLI", read "XLII"; and for "p. 214" read "p. 215".
123	—In title under Plate for "XLII", read "XLI"; and for "p. 215", read "p. 214". (In other words these two plates, we repeat, have been misplaced; the facsimile on p. 122, should follow the facsimile on p. 123. The reader in tracing the device described on p. 120 as occurring on these two pages, should begin with the plate on p. 123 and continue with the plate on p. 122).
126	—2nd paragraph, in first two lines, for "page 2", read "pages 1 and 2".
129	—5th paragraph, end of 1st line, for "consist", read "consists".
142	10—For "inevitable", read "inevitably".
150	—Last paragraph, 1st line, for "explains", read "explains".
153	2—Cancel the words "blank verse".
157	9—For "FRANCIC", read "FRANCIS".
159	—In the Table, Short or Cross Sum Count. For the value of T given as "1", read "10 or 1",—1 being the cross or digit sum of 10: In the EXAMPLES for Short Count, 3rd line up, the sum 29 for TUDOR requires T, 10.
	2 up—For "SHAKESPEARE", read "SHAKSPEARE".



# Standing Committees

Season 1924-25

---

## MEMBERSHIP

Chas. O'C. Hennessy .....15 Park Row, N. Y.  
Mrs. D. C. Dodge .....Denver, Col.  
Mrs. Isaac Hull Platt .....Lansdowne, Pa.  
A. F. Sheldon .....529 W. 122d St., New York City  
W. H. Prescott, M. D. ....Boston, Mass.  
Charles Loughridge .....Denver, Col.  
Edith C. Gray .....Chicago, Ill.  
Natalie Rice Clark .....Oxford, Ohio  
Mrs. A. Garfield Learned.....36 Gramercy Park, New York City  
Mrs. A. Coleman Smith.....12 Gramercy Park, New York City  
George B. Curtis .....Bethlehem, Pa.

## FINANCE

Robert Grimshaw, Ph. D. ....717 W. 177th St., New York City  
H. von Briesen .....50 Church St., New York City  
Arthur B. Cornwall .....1493 Union St., Brooklyn, N. Y.

## PUBLICITY

George J. Pfeiffer, Ph. D. ....Glen Ridge, N. J.  
Henry Wellington Wack .....33 W. 42d St., New York City  
Ernest S. Suffern .....135 Broadway, New York City  
Henry Treat Chittenden .....40 Wall St., New York City

# JOHN HOWELL

328 Post Street—Union Square  
SAN FRANCISCO, CALIFORNIA

BOOKSELLER

PUBLISHER

IMPORTER

FRANCIS BACON AND HIS SECRET SOCIETY. By Mrs. Henry Pott. 8 vo. 2d and revised edition. \$3.50  
THE CRYPTOGRAPHY OF SHAKESPEARE. By Walter Conrad Arensberg. 1st Series (2d Series in prep.). \$2.50  
FRANCIS BACON WROTE SHAKESPEARE. The Arguments Pro and Con. Frankly dealt with by H. Crouch Batchelor. \$2.00  
BACON OR SHAKESPEARE. Enquiries as to the authorship of the Plays of Shakespeare. Compiled by Col. Francis C. Maude, V. C., C. B. \$1.00  
THE MYSTERY OF FRANCIS BACON. By William T. Smedley, former editor of "Baconiana" and Elizabethan Authority. \$3.50

## SCHULTE'S BOOK STORE

80 FOURTH AVE., N. Y. CITY

Particular Attention Paid to Baconiana and Other Special Research Works.

We gladly seek and find Rare Items desired. Over 100,000 choice volumes in stock, covering all subjects.

Correspondence solicited.

Write for Catalogue.

## The Bacon Society of America

Care NATIONAL ARTS CLUB

15 GRAMERCY PARK, NEW YORK CITY

PUBLICATIONS OF THE SOCIETY

*Sent postpaid on receipt of price.*

American Baconiana No. 1—64 pages .....	\$ .50
American Baconiana No. 2—160 pages (Tercentenary)....	1.00
American Baconiana No. 3. Double Number—160 pages...	1.00
Francis Bacon, Last of the Tudors, Cloth.....	1.50
Francis Bacon, Last of the Tudors, Board.....	.75
Chronological Chart of Shakespeare Plays.....	.05
Facsimile of Northumberland MSS. and key plate.....	.10
Facsimile of The Tempest, Folio text .....	1.50
Facsimile of The Tempest, Folio text, flexible leather.....	5.00
Recollections of Ignatius Donnelly, by H. W. Wack, 16 pages	.15
Francis Bacon as a Poet, by Hilda H. Pfeiffer, 24 pages....	.25
Vol. I, American Baconiana, Nos. 1, 2 and 3—384 pp., bound in Buckram .....	6.00

Current Numbers of American Baconiana  
is sent free to all members.

### DUES

Life Membership .....	\$50.00
Active Membership .....	5.00 per annum
Associate non-voting .....	3.00 per annum

*All the Society's Publications are on sale at  
Chelsea Book Shop, 9 Pond Place, Chelsea, London, S. W. 3*

# DOUBLE NUMBER

# AMERICAN

# BACONIANA

Vol. II. No. 1. OCTOBER 1925 and MARCH 1926 Serial No. 4



Reduced Fac-simile of Head-piece of Spenser's *Faerie Queene*, 1611; King James Bible, 1611; Bacon's *Novum Organum* 1620. A Variant occurs in the Shakespeare Folio of 1623. ONE STEM—MANY BRANCHES

## TABLE OF CONTENTS

The Third Year's Work: Regular and Additional Meetings.....	1-8
Report from Oxford, Ohio, Chapter No. 1.....	9
Hofrat Professor Gustav Holzer: In Memoriam .....	10-16
Works by Professor Holzer on the Bacon-Shakespeare Question.....	15-17
The Shakespeare Problem and Who Was Shakespeare, by Prof Holzer	17-23
My Investigations Concerning the Bacon Cipher Story:	
Reminiscences by Charles O'Connor Hennessy.....	23-27
Elizabeth Wells Gallup and The Bi-Literal Cipher of Sir Francis	
Bacon .....	28-45
The Story of a Book, by Elizabeth Wells Gallup.....	29-33
Mrs. Gallup's Work on Bacon's Bi-Literal Cipher: Supplementary Re-	
marks by A. M. von Blomberg .....	40-43
Appleton Morgan's Eightieth Birthday .....	45-47
Francis Bacon's Parentage Once More .....	48-53
Bacon's History of the Reign of King Henry VII, 1622.....	53-55
Learned Ladies of the English Renaissance .....	56-65
The Monument to William Shakespeare in Westminster Abbey.....	66-77
Hidden Allusions to Bacon in the Poem of L. Digges, 1623 Shake-	
speare Folio .....	77-81
Coke and Bacon: A Study of Character .....	82-95
A Prayer or Psalm, Made by Lord Bacon .....	99-100
The Artistic Element in Macbeth .....	100-111
Correspondence, Reviews and Notes .....	112-120
Contributions to the Library .....	120-121
Books Old and New: Fourth Series .....	122-124
A Table of Alphabetic Numbers, Examples and Note .....	125-127

Published by  
THE BACON SOCIETY OF AMERICA  
Headquarters National Arts Club, 15 Gramercy Park, New York City

PRICE TWO DOLLARS

# BACON SOCIETY OF AMERICA

## HEADQUARTERS NATIONAL ARTS CLUB

15 Gramercy Park

N. Y. City

### OFFICERS

1926-1927

#### PRESIDENT

WILLARD PARKER .....Conshohocken, Pa.

#### VICE-PRESIDENTS

GEORGE J. PFEIFFER, Ph. D....28 Highland Ave., Glen Ridge, N. J.

MRS. A. GARFIELD LEARNED....36 Gramercy Park, New York City

DR. W. H. PRESCOTT.....330 Hyde Park Ave., Boston, Mass.

MRS. CURTIS P. FRESHEL .....1140 Fifth Ave., New York City

MISS EDITH GRAY .....2468 East 72d St., Chicago, Ill.

#### TREASURER

CLINTON WOODBRIDGE PARKER...48 S. Oxford St., Brooklyn, N. Y.

#### SECRETARY

MILLARD F. BIRD.....103 Shepard Ave., East Orange, N. J.

#### TRUSTEES

##### WILLARD PARKER

GEO. J. PFEIFFER, Ph. D.

GLADYS OWEN STEWART

H. VON BRIESEN

NATALIE RICE CLARK

---

*Standing Committees on third page of cover.*

---

Copyright 1926 by the Bacon Society of America



To Vest Orton from  
Geo. J. Farjes  
Editor  
Corrected.  
August 1931







# AMERICAN BACONIANA

---

Vol. II. No. 1.      OCTOBER, 1925, and MARCH, 1926      Serial No. 4

---

Published by BACON SOCIETY OF AMERICA  
Headquarters National Arts Club, 15 Gramercy Park, New York City

---

## THE THIRD YEAR'S WORK

The Bacon Society of America is now three years old, and like a well-bred, healthy child, attended by good fairies, is growing steadily in girth and weight and wit. It is bringing together in friendly, helpful co-operation many intelligent men and women, educated both academically and in the sterner school of practical life, who, having been deeply moved by the modern miracles of intellectual progress, are impelled thereby to build more noble mansions for their souls.

In taking inventory of our inherited ideas about the World and Life, and looking for the nearer causes of the present vast extension of human power and outlook, the candid student of modern history will inevitably find his attention arrested by the liberal aspirations of the English Renaissance in the latter half of the 16th and the first half of the 17th centuries. We have learned to read much more than did our forefathers "in Nature's infinite Booke of Secrecie." We agree also with our beloved AVTHOR, Mr. William Shakespeare that "modest Doubt is cal'd The Beacon of the wise." Hence arises the natural and honorable desire to seek for confirming evidence of the accepted but essentially crude tradition about the origin of the Shakespeare works, the shining literary climax of the Elizabethan and Jacobean age, or else failing of a credible explanation of them, to look for a more adequate human cause elsewhere, for a single personage or collaborating personages of genius commensurate with the magnificence and unity of that constructive intellectual achievement, which Mr. Harold Bayley has so aptly called "The Shakespeare Symphony."

Who was the inspiring leader of the Elizabethan Muses, The Grand Instaurator of the Liberal Arts? Learned contemporaries have given that honor in glowing words to Francis Bacon, and modern versatile investigators with scientific training, who are not hampered by prejudice or profession, have found abundant evidence to compel them to do likewise. But they also recognize that Bacon must have had, and find that he did have, many able confidential associates in his work, and, among his patrons, princes, wealthy noble friends and ministers of state.

William Shakspeare, the player and "deserving man," as he is

referred to by the Burbage brothers, played his allotted part,—to judge by the result,—with very creditable and profitable skill, for the smoke-screen which he helped his employers to maintain by impersonating the rather dangerous role of William Shakespeare, the AVTHOR, still deceives many critics in our own day. The trouble with them is, to apply an idea expressed by James Russell Lowell about most poets, that they are not critical enough. They are lost in helpless amazement before the myriad-minded poet's dazzling rhetoric, because their false premises and conclusions about his personality exclude the possibility of his laboriously acquiring that prodigious intensive self-culture and mastery of languages plainly manifested in the consummate art, with which he hides his art. Baconians by no means disparage the natural endowment and the immortal merits of the AVTHOR Shakespeare; they think on the contrary so nobly of his soul, that they can no way approve the opinion that it inhabited the person, known as William Shakspere of Stratford.

If "Ignorance is the curse of God, and Knowledge the wing wherewith we fly to heaven," then certainly we may hope that the efforts of our young Society to cultivate and encourage the knowledge of Francis Bacon, "the glory of his Age and Nation," and of all times, for our present practical profit, as shown in the annual record of meetings, as well as the interesting papers, letters, notes and other information presented in this magazine, will deserve and receive the reader's praise. We have an open door for any observed facts, and favor the expression of a variety of views and reasonable speculations based upon them; for, whether we can agree about these or not, we know that such liberty encourages original research, and clears the way for reaching the Truth.

## RECORD OF REGULAR MEETINGS

These meetings have been held as heretofore in the gallery of The National Arts Club, 15 Gramercy Park, New York, and the unabated helpful hospitality of that famous institution has been so essential to our comfort and success that we cannot forbear to express here at the very outset the Society's sincere gratitude. There is a special fitness in this friendly association, because, beyond the more particular field of study to which the efforts of The Bacon Society of America are dedicated, namely, the lives and labors of the illustrious Francis Bacon and those of his contemporaries, who shared with him the work of creating the literature and art of the English Renaissance, it is also the broader aim of our Society to help keep alive and to spread in the midst of our present intensely commercial restless atmosphere, the love and

culture of that free-minded tolerant Humanism, essential to real progress both in individual and social life.

*November 25th, 1924.* The Hon. President, Mr. Willard Parker, opened with graceful words of welcome, and encouraging news of good work in our cause from persons at home and abroad. He presented a new double number of *American Baconiana*, the Society's magazine, published in the preceding month, brimful of information of every kind. It has a fine portrait of the late Dr. Orville W. Owen, with a sympathetic memorial sketch, and several other biographic papers about him. There are numerous articles, long and short, of a more general character, and two technical ones, illustrated, on researches in Baconian cryptography by Dr. H. A. W. Speckman, of Holland, and Dr. Geo. J. Pfeiffer. A peculiarly valuable feature is a reprint in photographic facsimile of the Motive and Preface to Bacon's *Instauration of Sciences*, as printed at Oxford in 1640 with his *IX Bookes Of The Proficience and Advancement of Learning*.

The honored guest and speaker of the evening was Natalie Rice Clark (Mrs. Frank Lowry Clark), the organizer and president of Chapter No. 1 of the Bacon Society of America, at Oxford, Ohio.

Mrs. Clark had published in 1922 a book entitled "Bacon's Dial in Shakespeare," in which she demonstrated her discovery that the Shakespeare plays were composed in close accordance with certain philosophical ideas, suggested in Bacon's little known and less understood short treatise, called by him "*Abecedarium Naturae*." The lecture was illustrated by a large Dial, combining concentrically a twelve hour clock-face with a compass-rose of 32 points, bearing Bacon's 12 titles, the signs of the zodiac, the 12 months, the 7 days and a number of alphabets continuously arranged in circles around the same center. Little puppets, representing the characters in any Shakespeare play of the 1623 text to be examined are entered and moved clockwise along upon this dial step by step as they speak, the operator following the text in a perfectly mechanical way, but producing, or rather disclosing thereby the most extraordinary concordances or tallies between the various things indicated on this miniature world-stage and the motives, acts, speeches and fates of the persons in the play. The playwright seems to have used such a contrivance as an aid in composition. Mrs. Clark applied the system for illustration to the Tragedy of Hamlet, citing parallel tallies from many other plays. We have had no difficulty since in verifying her remarkable observations and claims by subjecting that play as well as the Merchant of Venice to an analysis by the same method, arriving with keen satisfaction at the same most instructive results.

We hope to print a demonstration of Mrs. Clark's method as applied by her to *The Tragedy of Hamlet* in our next number.

*February 5th, 1925.* The President in his usual introductory remarks drew attention to a testimonial sent by some members of the Society as an expression of high respect and warm regard to Mrs. Elizabeth Wells Gallup, at Geneva, Illinois, the discoverer of Bacon's bi-literal cipher in the typography of many Elizabethan and Jacobean books, and author of a volume about it,—at the occasion of her 79th birthday on February 4. Mrs. Gallup is now a life member of the Society; and a quaint story she tells about her book, and other note-worthy things about her work, are printed on pp. 29-35).

Professor Garrett P. Serviss, well known to our members as a scientific lecturer and writer, and a staunch Baconian, criticized with telling effect the late Col. Robert G. Ingersoll's once famous popular lecture on Shakespeare.

Mr. Henry W. Fry presented interesting comments on that extremely humorous, but not widely known essay of Mark Train's "Is Shakespeare Dead?" This was written with the ripe judgment and skill of the world-famous wit and literary genius; but, being well aware what fools these mortals be, he foresaw that his broadsides of satire and laughter would take little effect on self-satisfied ignorance.

Miss Marion Evelyn Cox favored the gathering with several old English songs. Desdemona's touching "Willough" song especially was given with wonderful pathos, and the ever delightful "Cherry Red" with charming vivacity. Appreciation was expressed by very warm applause.

*March 5th, 1925.* The President announced the death of the venerable Hofrat Gustav Holzer, of Heidelberg, Germany,—the Dean of German Baconians,—and was instructed to extend the sympathy of the Society to the surviving relatives. The Portrait and biographical data which they kindly sent have been used for the memorial article in this magazine (pp. 10-15). Extracts from some interesting essays by this tireless champion of the Baconian cause are given in translation on pp. 17-23.

Dr. Robert Grimshaw read an instructive paper on Circumstantial Evidence as applied to the Solution of the Shakespeare Mystery. It was intended to open a way for the general discussion which followed, and brought into prominent view that we have all an inherent constant tendency in our daily thoughts and doings to accept as reliable facts mere opinions and crudely formed notions, based on entirely insufficient and very insecure evidence, so called. It should not cause surprise, therefore, that in the present instance a careful re-investigation of the foundations for the



popular idea about the Shakespeare authorship proves them to be wholly worthless, while a great mass of hitherto neglected facts and considerations newly observed and studied by many independent investigators points overwhelmingly to Francis Bacon as the masterhand chiefly responsible for the power and beauty of the Shakespeare plays and poems, as we now know them.

*April 2nd, 1925.* The President opened the proceedings by telling of some Baconian work which he had recently done (as more fully reported below) in and about Philadelphia. Dr. W. H. Prescott, of Boston, the special guest of the evening, then followed with highly interesting remarks about the contents of his forthcoming book on the Bacon-Shakespeare question, and began by stressing the great need for all students in tackling that difficult and baffling subject to observe unusual care in giving facts, references, quotations, and observations,—and discriminating with cautious judgment between legitimate conclusions and more or less fanciful personal views. A sound cause is undoubtedly hurt by its exponents, when sometimes they commit even trivial slips in speech or print, for these may be used as clubs in skilled opponents' hands.

Dr. Prescott will offer in evidence some 80 valuable facsimile plates from the pages of his rare old books; but passing reference which he made to some startling discoveries, as, for instance, Bacon's share in the famous Essays of Montaigne, excited so lively a discussion, that, as the President humorously remarked, other musical entertainment was superfluous.

*April 28th, 1925.* A suggestive paper sent in by Brig. Gen. S. A. E. Hickson, of the Bacon Society in England, entitled "Shakespeare and His Undiscovered Country,—Laneham, Euphues and Immerito," and concerning in fact some suspected early pseudonymous writings of Bacon, was read by the President, after Dr. Pfeiffer upon his request had briefly reviewed the very scanty information recorded of these supposed independent authors. By such tentative studies the all-pervading influence of Bacon in creating the English Renaissance literature is being more and more clearly established. Herein he and certain of his friends seem to have followed the earlier very successful example of that constellation of poets and authors in France, known as the Pleiades. This theory accounts readily for many otherwise mysterious and inexplicable features concerning the origin and particular significance of many works of Bacon's time, exhibiting the same underlying philosophy as his and the Shakespeare works.

Dr. George J. Pfeiffer followed with a display of 56 beautiful lantern-slides, reproducing many titles, portraits, text-pages, wood-cuts, engravings and water-marks from old editions of the

works of Francis Bacon, Shakespeare, Spenser, Gustavus Selenus, Blaise de Vigenère, William Watson, and others. The speaker pointed out the artistic merits of these pictures, and dwelt especially on their allusive and symbolic character, by which important light is thrown on the persons and purposes of their authors. To omit them from modern reprints is, therefore, like high-handed changing of an old text, a mark of unripe scholarship. Besides, such pictures may and often do have double meanings like words, their subtle lines representing and revealing different things, according to the way they are viewed. Modern puzzle-pictures are a survival of this curious art, which was illustrated by some slides taken from Albert Kniepf's German book "Das Shakespeare Idol Francis Bacons."

*May 26th, 1925.* The President reported upon some meetings, which he had arranged in Conshohocken, Pa. (his business town), and in Philadelphia, Pa., with a view to organizing chapters of our Society in those places. Some details about them are given below. He read also a letter from the President of the Oxford, Ohio, chapter concerning its first year's work. Printed on p. 9.

Mr. Charles O'Connor Hennessy's "Reminiscences of Baconian Investigations, and of a Visit to Canonbury Tower" (once inhabited by Francis Bacon, and now the home of the Bacon Society of England), were the outstanding event of this last meeting of the season 1924-1925. Mr. Hennessy, now the President of a large financial institution, was in younger years a political writer for the New York Herald. Upon a voyage across the Atlantic Ocean he heard accidentally about the then recent discoveries of Dr. Owen in Bacon's word cipher, and his curiosity being aroused, he prevailed upon the editor of his newspaper to let him investigate Dr. Owen and Mrs. Gallup and their sensational work. He gave an absorbingly interesting account of his experiences, having been granted the fullest opportunity to learn all he could. He witnessed many exhibitions of Dr. Owen's marvelous memory, the like of which he has never seen in any one else. He saw the decoding method and Dr. Owen's machine in full operation, and showed some specimens of his books annotated with the sources of the text by the Doctor himself; but while Mr. Hennessy never tried to fully master the process, he saw enough to convince him of the high ability and absolute good faith of the decipherers.

Mr. Hennessy read some extremely beautiful extracts from the cipher-story, and emphasized, as he has always done, that it is far easier to believe the apparently incredible fact of a systematic reconstruction of a hidden cipher text after a method laid down by Bacon, a great cipher expert himself, than to accept the infinitely more incredible claim of a fraud perpetrated for no con-

ceivable reason, and at huge expense of labor, money and time by the decipherers, even if they had the intellectual capacity to produce such a prodigious literary tour-de-force. An abstract of Mr. Hennessy's speech will be found on pp. 23-27.

## ADDITIONAL EVENTS IN THE SEASON 1924-25

*December 27th, 1924.* Study Meeting conducted by Dr. Pfeiffer. Subject: Curious Letter-puzzles in Old English Literature, illustrated by 111 Lantern-slides from original books and photographic facsimiles and by some modern imitations of such devices.

The material shown afforded conclusive proof that the greatest writers of the English Renaissance without exception indulged in clever letter-tricks of all kinds. There is no longer any mystery about that; but it is still a mystery why such curious things, which must have been incorporated in their works with deliberate purpose, should be so generally overlooked or ignored. It is easy to show that these arts of the alphabet served serious ends, and the extraordinary mastery over letters and words which their exercise necessarily developed, also for writing, no doubt contributed largely to the excellence of the product of those admired authors, who habitually subjected themselves to that most severe training, much after the manner of athletes, who train for record-breaking feats. The usual silence of great artists and authors about their methods of work, is not proof that they had none, and had no thought for them, but sang mere native woodnotes wild, a notion of the nursery. They may silently embody their knowledge in their art, and artfully hide the art of doing it, to the great embarrassment of some critics, who like things open and plain.

*January 26th, 1925.* Mr. Willard Parker, President, was the guest of honor and speaker at a luncheon of the Minerva Club held at the Hotel Waldorf-Astoria in New York. He discussed the general problem of the Shakespeare authorship as the most important question in the study of Elizabethan literature, showing many old books and facsimiles of them relating thereto. In the course of his introduction he mentioned the last annual report of Dr. Nicholas Murray Butler, President of Columbia University, in which that gentleman referred to the prevailing lack of public interest in literary education. Mr. Parker took the position that one cause for it, if it exists, would lie in the pedagogical blunder of continuing to teach obvious errors as sound reliable Truth. Consider, for instance, the Shakespeare Plays being ascribed to the miraculous inspiration of an illiterate rustic of unsavory bio-

graphy, instead of to the necessarily world-embracing genius and studies of some one, whose station, aims and intellectual powers must have been correspondingly great. If such grand results are *not* "study's god-like recompense,"—Shakespeare's own words!—why should youth pursue barren courses of study at all?

There is, we think, a wide and intense interest in education and its benefits, and it would be an encouraging sign of growing intelligence that the young are not keenly interested in obtaining by mere instruction and at second-hand, a memorized, certified smattering of facts of doubtful value. Education is rather that vital self-development in character, wisdom and effective ability which can be achieved only by acquiring through personal effort and observation, sound knowledge and working methods, and applying these to good ends in practical life. The author called Shakespeare knew this very well, and Baconians believe they have correctly identified him with the leading contemporary exponent of this idea.

*April 29th, 1925.* On this Wednesday evening a number of persons came together upon the invitation of our president, Mr. Parker, in the Park House Recreation Center of Conshohocken, Pa., where his business lies, to listen to a popular discourse in his usual happy style, upon the Bacon-Shakespeare case, and to look over a number of rare old books and facsimiles of others referring to it. The occasion aroused much interest, and a movement seems to have been started which will probably in the near future lead to the organization of some society to encourage acquaintance with the classic English literature in this Schuylkill River mill-town.

*May 8th, 1925.* Our indefatigable president was requested to debate on this Friday evening the question of the Shakespeare authorship before a large gathering of the Knights of Columbus assembled at the Majestic Hotel in Philadelphia. Mr. Parker was most hospitably received. He exhibited his literary treasures, and told his story in such a manner as he hoped might best appeal to those who had never given such a subject any thought. At the conclusion. Mr. Owen M. Connelly, a Shakespeare student of ability, championed the Stratford man, although his remarks dwelt rather on the merits of the plays than the disputed identity of the author. The presiding officer, who was inclined to the same side, put the question at issue to a vote. There were about 750 Knights of Columbus present, and when those who believed that Bacon probably wrote the plays were asked to stand up, over half of the crowd rose to its feet. The majority was not overwhelming, nor even large, but in view of the fact that most of these new-fledged Baconians resulted from only one evening's talk, the outcome was certainly gratifying.

## OXFORD, OHIO, CHAPTER No. 1

*A Report from the President,*

## MRS. FRANK LOWRY CLARK

The officers of the Oxford Chapter are: Mrs. Frank Lowry Clark, President; Mr. Julian S. Fowler, Vice-President; Miss Julia Bishop, Secretary; Miss Jennie Richey, Treasurer.

We have held meetings regularly each month during the year, and have finished reading Hamlet and Merchant of Venice on "Bacon's Dial." We have a large dial with tapes attached to the points, so that its lines may be made longer or shorter to suit floor or lawn space; and on this we have taken positions as we read the parts, and at the same time walked clockwise along the dial circles, observing the dial tallies thus developed, and forming the groups as they appear on this dial stage. It has been a very interesting, and often a merry performance, for our chapter is possessed of some excellent actors and readers.

The last meeting of the year is to be held on May 29th in the evening on the lawn of our Secretary's home. Its beautiful garden forms a fine setting for the Bacon-Shakespeare Masque we are to have. Every one is to impersonate a Shakespeare character, and several scenes will be acted out on the Dial (which makes them very effective), such as the courting scene from Henry V., the schoolmaster scene from the Merry Wives, and scenes between Kate and Petruchio from the Taming of the Shrew. We expect to have moonlight for this entertainment, and you don't know how wonderful Oxford moonlight is, with appropriate dainty eats.

We are thinking of doing Twelfth Night on the Dial next year; but as our Chapter is chock full of humor I am eager to have them take up such a subject in an original way, and compose a play of their own as they travel around the Dial.—Who knows?

To Miss Helen Bishop, the sister of our Secretary, and Miss Richey belongs the honor of having started and led to success a new department in the Oxford Woman's Club, the Bacon Circle. Some members of the Chapter belong also to this, and it was almost a joint representation, when the Bacon Circle gave at its annual club luncheon in April last a farce called "Portia Weighs the Bacon," written partly by myself, but in its finished form actually the joint product of the player-members, who worked out new ideas as their groups moved around the Dial stage. This play was indeed composed on the Bacon Dial, first with the little puppet board, and then by the human players as they moved correspondingly on a large floor-dial, speaking their parts, and elaborating the details, as they went along, with much wit and dramatic skill.

May 21, 1925.

NATALIE RICE CLARK.



Fig. I. The Conversion of Saul.

Ornament from the Latin Version of Francis Bacon's *History of Life and Death*. London, 1638. Reduced Facsimile.

## IN MEMORIAM

HOFRAT PROFESSOR GUSTAV HOLZER  
of Heidelberg, Germany.  
1843--1925.

The death of the venerable Dean of German Baconians, Professor Hofrat Gustav Holzer last February at the age of 82 years,—internationally known and highly respected as an absolutely honest, devoted and fearless seeker and champion of Truth about the origin and world-wide significance of the great literature of the English Renaissance,—has left all students of its difficult problems, and especially Baconians, who could best appreciate the value of his work, with an acute feeling of their heavy loss.

Professor Holzer was by nature as well as inheritance a lover of learning, and especially of the English language and literature, in the study and teaching of which he spent the best years of his professional career. He realized better, therefore, than others not so rich in experience, what the wonderful genius of the greatest of Englishmen, known as "Shakespeare," had done for the liberal education of the German people, after Schlegel's splendid translations of his works into their tongue at the beginning of the 19th century. Hence, when his intimate knowledge of those works awakened in him irrepressible doubts that all was not well with the common traditional notion about their origin, he threw himself with all the determined persistence and trained ability of a linguistic scholar into the search for Truth, and was brought—as have been so many other independent investigators in our time—to the firm conviction that Francis Bacon must be regarded as their author and the chief inspiring genius of his age. To destroy

the Shakespeare delusion,—symbol to him of all obstructive and destructive lies—by planting what he held with an almost religious fervor to be a saving truth, vital to the intellectual progress and peaceful welfare of the nations—became thereafter his chosen mission.

Gustav Holzer was born, the son of a teacher, in 1843, in a part of the German States then known as Great Saxony. After attending the Lyceum and University of Heidelberg, and then tutoring for five years in Russia, he was appointed in 1872 a teacher in the public school of the little German town of Schwetzingen. He had originally specialized in Greek and Latin, but in 1874 he passed additional examinations to qualify for teaching modern languages, and thereupon received in 1875 the title of Professor, and appointment to the teaching staff of a public school in the famous picturesquely situated university town of Heidelberg. That school subsequently was developed into a much higher institution (Ober-Realschule), approximately like, but in some departments, as then customary (languages particularly), more specialized than the present American High School.

Here Professor Holzer taught with eminent success for nearly four decades, and also became known far beyond his immediate environment, as the author of several text-books for the study of the English language. His "Manual of School Conversation" and his "Elementary English Grammar" are counted in Germany among the best of their kind.

His success as a scholar and a teacher grew out of certain natural gifts: an extraordinary aptitude for everything pertaining to language and literature,—untiring conscientious diligence,—unlimited enthusiasm,—and in meeting others a kindly sympathetic heart. He recognized the great educational value to his German students of understanding the spirit of the best French and English literature, and they eagerly sought to master it under his genial patient guidance. Nor did he only read the classic texts with them. He studied everything within reach upon their authors, their historic background, significance and cultural values, and after himself acquiring thus a most thorough knowledge of modern literature, he loved to impart of it with that inspiring vivacity of the natural-born teacher, which alone can give to inert facts a stimulating moral force, and make them bear good fruit.

His admiration for classic English literature was raised to the highest degree, when he began to perceive the startling conclusions to which his study of it in the light of the Baconian theory would lead. He arrived (translating his own words from a pamphlet about the Bacon-Shakespeare question which he published in

April, 1914), at "the surprising insight that the Shakespeare problem stood in the closest relation to the movement of the intellectual life, to the struggle for liberty of conscience and thought, and for a modern world-conception in the last three hundred years." He came to understand the part which Francis Bacon, known by his later but inadequate titular honors as Lord or Baron of Verulam and Viscount St. Alban, had played in the stupendous intellectual revolution which has produced so swift an advance to our present state of civilization. He discovered that the Shakespeare works and many others of that period were most important instruments in a deliberately organized and marvelously executed scheme of world-wide reform, and that the question of their origin and purpose involved much more than a mere determination of actual authorship.

Professor Holzer had reached middle life before he experienced this radical change of view, and he then carried on with almost youthful energy his laborious but highly illuminating researches in this field, about the astonishing results of which,—despite the usual violent opposition of so-called conservative, but in reality merely ignorant obstructive interests,—he considered it his duty and special mission to instruct his people, recently united politically into a new nation. He gave many lectures, published a few books, many pamphlets, and wrote numerous articles for *Baconiana*, the magazine of the English Bacon Society, and for the public press. A representative collection of the latter with a portrait, reproduced as the frontispiece in this magazine, has been kindly presented to our library by his children, together with some biographic data upon which this notice is largely based.

Most students of literature, who naturally from their point of departure in the customary academic courses, follow the generally accepted literary traditions, would approach the Bacon-Shakespeare question, if aroused by it at all to independent thought and action, almost entirely from purely literary motives. They would assume authorship by Shakspeare of Stratford, generally omitting much or any consideration of Bacon, whose ideas, aims and methods seem so remote, and are sometimes difficult to fully grasp in his peculiarly complex and reserved mode of writing, even by the modern student of literature, science and philosophy.

Under such circumstances it is only natural that Professor Holzer, like that very able American Baconian, the late Mr. Edwin Reed, should not regard sympathetically any claims of the discovery of cipher-writings (though Bacon himself was an acknowledged cipher expert) in his own and other contemporary works. Professor Holzer could not apparently associate a seeming utter freedom in literary expression with other simultaneous though



hidden expressions of thought embodied by cryptographic methods in the same printed characters, but only to be extracted therefrom by special scientific methods of analysis or deciphering. Yet both are mentioned by Bacon himself in the *Advancement of Learning*, where he elaborately discusses the science and art of delivery. Professor Holzer for a time thought and said some very hard things about cipher seekers and discoverers. He referred, for instance, with evident indignation, as late as 1914, to "the attempted solution on a thoroughly unscientific basis, leading to mystical conceptions (?), by Mrs. Gallup and Dr. Owen, eagerly taken up by Mr. Parker Woodward, then one of the prominent members of the Bacon Society of England."—"After a good beginning made in America," he said in another place, "there arose there, following Donnelly's deciphering of secret writing by a fantastic method of deciphering, a sickening 'bastard theory,' which through its weirdness and perversity has found and still finds many adherents. Were it only to put down this infectious plague, there should be at last pursued in Germany the only truly scientific way of reaching through Lord Verulam a recognition of the true Shakespeare."

Then came the great War. The painfully mixed feelings of the benevolent professor and lover of French and English literature can be readily conceived. His Baconian investigations came to an end. He lived through the years 1917-1922 in a state of profound mental depression. But, although almost an octogenarian, his courageous spirit revived; he resumed his favorite work, and there came to him in those closing years like the glory of a golden sunset, a reconciling revelation of still further Light, akin, as he himself frankly admitted, to the conversion of Saul. He wrote of this in a long remarkable English letter, dated at Heidelberg, September 29th, 1924,—about six months prior to his death, and addressed to the President of our Society and the Editor of *American Baconiana*. It was evidently intended for a sort of final literary testament, probably the last written summary of his views, which he thought might be of some value to posterity. We will let our departed friend give his message in his own words with that discretion and slight amendment in form, which he modestly desired.

Dear Sirs,

Having received your address from Frau Deventer von Kunow in Weimar, I beg to submit to your discretion what follows:

Looking through the *English Baconiana*, No. 13 (Third Series) January, 1906, to No. 47 (Third Series) July, 1914, you will find me to be a stout Baconian, though a disbeliever in Francis Bacon's being a son of Queen Elizabeth. Yet, after

a heavy depression of spirits ("moping melancholy") from 1917-22, having wondrously recovered from it these two years past, and resumed Shakespeare studies, I am now with regard to this weird matter, turned from a Saul into a Paul.\*

By continued endeavours I have at last reached, I suppose, the bottom of this strange problem. Some of the cleverest recent investigators of it in England have not for obvious reasons, I think, drawn from their penetrating observations the ultimate logical conclusions.

One important deduction from Francis Bacon's being the son of Queen Elizabeth must be, that he and Sir Philip Sidney, as well as other of their intimate friends, when Giordano Bruno was abiding in England (1583-86, shortly after Drake's great feat), inevitably became adherents of his doctrines, about the time when Francis Bacon, having turned his back upon scholasticism, wrote his "*Temporis Partus Maximus*."

Of the three great originators of modernism, Columbus, Copernicus and Bruno, the latter was no doubt intellectually the greatest. The first exhibited to mankind the terrestrial globe, the second showed us the solar system, while Bruno lifted our eyes to the sublimeness of the intellectual, or celestial globe, and revealed the nature of our spiritual, heavenly home, by recognizing the true essence of the soul. Bruno dedicated two of his works to Sir Philip Sidney, but none to Francis Bacon. Perhaps the dangerous secret of his royal parentage demanded such reserve, though the Queen probably approved Bruno's tenets or "theories." Were they not, in fact, a restatement of the oldest, natural, sound and common sense reasonings of mankind, coinciding in part with the philosophy of the Hindoos and other ancient nations in the East? These ideas had been supplanted in the western world by mediaeval Christianity,—by dualistic, supernatural, scholastic views, which Bacon openly and emphatically condemned. We must infer, therefore, that, on the other hand, he embraced the teachings of Bruno, and later embodied them in the Shakespeare plays.

It was the very fact of their broad unsectarian theism that constituted their offensiveness, and led Charles II, after 1662, to repudiate and devitalize them, thrusting the true author of known royal descent down, and setting up in his place the unlettered, petty money-lender, Shakspeare of Stratford, who could not write ("*Gullio*" in *Return from Parnassus*; "*bully Bottom*" in *Midsummer Night's Dream*).

Through this manipulation, which suited both the established Church as well as the fanatical Puritans, the prevalence of Bruno's liberalizing religious ideas was averted in England, and the growth of sound ethical principles similarly prevented, wherever else that falsehood was accepted for historic truth, especially in continental Europe. The healing Baconian philosophy, then so much needed, could not develop its full power. The atheistic concept of Shakspeare of Stratford as a

---

\*Note: It was thought appropriate for this reason to place at the head of this memorial article a fine wood cut, found in several of Bacon's early works, and representing the conversion of Saul.—Ed.

lay-prophet and potent creator of highly popular plays with all its attendant faddish fatuities settled upon the intellectual world like a dense cloud;—humanistic ideals of the Renissance were obscured by the greed of gain, and from the ensuing Babel of competitive Industry and Commerce burst at last the catastrophic War of our day. The imposture fostered in England by Charles II, with the help of Dryden and Rowe, the poets laureate, was accepted in blind good faith by the German Romanticists. Later there followed the unexampled forgeries of John Payne Collier; finally in 1864, Shakspeare of Stratford was honored as the great world-genius by founding the German Shakespeare Society, and thereby was our doom beyond redemption sealed.

"O Hamlet, what a falling-off was there!" Like Israel, we Germans were chastised as the most guilty. The *Idola Fori* et *Theatri*, the idols of the market-place and the theatre, mentioned by Bacon as great classes of Errors, and which Professor Kuno Fischer, of Heidelberg, used to call the bane of Reason, overwhelmed Germany, leaving in Pandora's box only hope of better days.

These, then, gentlemen, are now my settled views as to the cause of many ills at the present time, for the wages of error are injury and pain. It would be kind of you, and perhaps of some help to a suffering world, if you could find a little space for these remarks in your periodical, as an eye-opener for people uninformed. Put them into words to better bring my meaning home than my un-English prattle.

It is a plain matter of fact that through a continued trustful irrational belief in the Shakspeare delusion the noble history of culture in England is disfigured by a most unsightly blur. The denial of Truth leads always to hypocrisy and cant. Any poison of error persistently poured into the open ears of a nation, especially its boys and girls at school, inevitably infects the whole public mind with false methods of thought, producing consequences fatal to efficient, intelligent life. And certainly "the whole ear of Denmark,"—nay, of the civilized world,—has been most rankly abused by the gross absurdities of this affair.

Yours very truly,

HOFRAT G. HOLZER.

## WORKS BY PROFESSOR HOFRAT GUSTAV HOLZER ABOUT THE BACON-SHAKESPEARE QUESTION

- SHAKESPEARE'S TEMPEST IN BACONIAN LIGHT. (Written in English), 115 pp., Heidelberg, 1904. Carl Winters.
- BACON-SHAKESPEARE, DER VERFASSER DES "STURM." (Bacon-Shakespeare, the Author of the Tempest. German.) 68 pp., Heidelberg. Carl Winters.
- DIE APOTHEOSE BACON-SHAKESPEARES. (The Apotheosis of Bacon-Shakespeare. German.) 31 pp., Karlsruhe Fr. Gutsch.

**SHAKESPEARE IM LICHT DER NEUESTEN FORSCHUNG.** (Shakespeare in the Light of the latest Research. German.) 33 pp., Karlsruhe, Fr. Gutsch.

**KUNO FISCHERS IRRIGE ERKLAERUNG DER POETIK BACONS.** (Kuno Fischer's erroneous interpretation of Bacon's Poetic Art. German.) 41 pp., Karlsruhe Fr. Gutsch.

**EIN KOMMENTAR ZU SHAKESPEARE'S DRAMA "JULIUS CAESAR" IN BACONSCHER BELEUCHTUNG.** (A Commentary upon Shakespeare's play "Julius Caesar" in Baconian Light. German.) 48 pp., Heidelberg, 1908-9.—Ober Real-schule Program, No. 839.

**DIE GENESIS DER SHAKESPEARE-BACON FRAGE.** (The Genesis of the Shakespeare-Bacon Question. German.) 27 pp., Heidelberg, Weiss.

**WER WAR SHAKESPEARE?** (Who was Shakespeare? German.) 33 pp., Heidelberg, Weiss.

**WHO WAS SHAKESPEARE?** Translation of the same by R. M. Theobald, M. A., Heidelberg, Weiss.

**WAHRHEITSERNST UND DAS SHAKESPEARE-PROBLEM.** (Sober Truth and the Shakespeare-problem. German.) Three Essays. 43 pp., Heidelberg.

**DAS SHAKESPEARE-PROBLEM KRITISCH ERLAEUTERT.** (The Shakespeare-problem critically explained. German.) 113 pp., Heidelberg, Weiss.

**VIER AUFSATZE UEBER DIE SHAKESPEARE-BACON FRAGE.** (Four Essays upon the Shakespeare-Bacon Question. German.) 35 pp.

**DIE KULTURAUFGABE ENGLAND'S.** (England's Cultural Task. German.) 16 pp., 1916.

**DAS SPHINX-RAETSEL DER NEUZEIT.** (The Sphinx Riddle of Modern Times. German.) 74 pp.

**RELIGION IN BRITISCHER UND IN DEUTSCHER AUFFASSUNG,—EIN BEITRAG ZUR SHAKESPEARE-FORSCHUNG.** (Religion in British and in German Conception, A Contribution to the Study of Shakespeare. German) 20 pp.

#### SUNDRY SHORT PAPERS

**DAS SHAKESPEARE-PROBLEM.** (The Shakespeare Problem. German.) Large sheet (about 16 book-pages 8 vo.), with three illustrations. Heidelberg, 1911.

**DAS SHAKESPEARE-PROBLEM AUF DIE KUERZESTE FORMEL ZURUECKGEFUEHRT.** (The Shakespeare Problem Reduced to its Shortest Terms. German.) Small sheet 2 pp. 4 to. Heidelberg, 1914. Leaflet Advertising the Same.

**DIE GROSSE AUFGABE UNSERER ZEIT.** (The Great Problem of our Time. German.) Pamphlet, 8 pp. in fol.—Reprint from the periodical "Weltwissen," No. 33, Hamburg, 1914, Hephaestos-Verlag. With Facsimile of title-page of 1623 Shakespeare folio.

**DIE SHAKSPERE-LEGENDE, HISTORISCH-KRITISCH BELEUCHTET.** (The Shakspeare Legend, historically and critically discussed. German.) 8 pp. in fol. Reprint from the periodical "Weltwissen," Nos. 36-37. Hamburg, 1914, Hephaestos-Verlag. Two other essays in the same periodical.

- ZUR SHAKESPEARE-BACON FRAGE. LEITGEDANKEN. (Guiding Thoughts about the Shakespeare-Bacon Question. German.) THESEN ZUR SHAKESPEARE-BACON FRAGE. (Main Points about the Shakespeare-Bacon Question. German.) Together 4 pp. in fol. Heidelberg, 1914.—Hamburg, Hephaestos-Verlag.
- NACHKLAENGE ZUR SHAKESPEARE-JUBELFEIER. (Am. 22.—24. April, 1914.) (Echoes of the Shakespeare Anniversary Celebration, April 22nd-24th, 1914. German.) One sheet (about 4 pp. 4 to.). Reprint from the "Heidelberger Zeitung," May 1st, 1914.
- DIE WELT-SHAKESPEARE-FEIER. (The World's Shakespeare Celebration. German.) One sheet (about 4 pp. 4 to.). Reprint from the "Heidelberger Zeitung," May 27th, 1916.
- DIE IDEE DES WELTKRIEGES. (The Idea of the World War. German.) One sheet (about 4 pp. 4 to.). Privately printed, Heidelberg, 1917.
- EIN NEUES BUCH UEBER SHAKESPEARE. (A New Book about Shakespeare. German.) Review of Alfred von Weber-Ebenhof's Bacon-Shakespeare-Cervantes-Leaflet, about 2 pp. 4to. 1917.
- DER WAHRE SHAKESPEARE, ERKANNT AUS "RE-DENDEN BILDERN" (The True Shakespeare, Recognized from "Speaking Pictures." German.) Pamphlet, 8 pp. 8 vo., including facsimiles of two Baconian Title-pages. Heidelberg, 1922.
- TITELEMBLEM ZU HAMLET. TITELEMBLEM ZUM SOMMERNACHT'S TRAUM. (Title-page Emblems of Hamlet and Midsummernight's Dream Quartos. Leaflet with Photographs and explanatory Text on Back.)
- DIE ENDGUELTIGE LOESUNG DES SHAKESPEARE-RAE-TSELS durch das Emblem des C. Plempius (1616), worin der Genius Shakespeare enthueellt, Shakspr von Stratford (†1616) als Maske entlarvt wird. (The Final Solution of the Shakespeare Riddle by the Emblem of C. Plempius (1616), wherein the Genius Shakespeare is revealed, Shakspr of Stratford disclosed as a Mask.—Leaflet with facsimile illustration, 2 pp. Heidelberg, 1923.)
- DAS SHAKESPEARE-PROBLEM. (The Shakespeare Problem. German.) One large sheet (about 3 pp. 4 to.), June, 1924. Mentions the Title-page Emblems of Hamlet and Midsummer Night's Dream, above referred to, and reproduced in facsimile among the 18 Quarto Title-pages of Shakespeare Plays by A. W. Pollard.

## THE SHAKESPEARE PROBLEM

SOME THOUGHTS BY PROFESSOR G. HOLZER

"The Shakespeare problem is most intimately connected with the great questions of our day," for "Bacon-Shakespeare is the Father of Modernism."

"When mankind attains at last a clear undoubted realization,—and the fact seems now established,—that not the money-loving unlettered player Shakspeare (Shaxper or Shakspr), but the greatest genius of his time" (Bacon) "is the outhar of the 'Shakespeare' plays, then Shakespeare study acquires an immeasurable scope. An adequate biography or character estimate of Bacon without the correlated Shakespeare half will then be no longer thinkable. The worth, the contents, the significance of the plays instantly assume gigantic proportions. Only then will it be possible to rightly understand them. The word 'Genius,' heretofore much misconceived and misused, requires a more comprehensive re-definition."

"Scientific study of Verulam's life, works and far-reaching activities is today the only way by which the 'true, historic Shakespeare,' can be found."

"The difficulties surrounding a solution of this problem are almost insuperable; the inherited all-powerful tradition in conservative England,—the millions of invested capital concerned in it,—the resistance of the academic and theatrical circles, brought up with the actor-authorship view, not easy to abandon—the enormous labor necessary (but yielding no money-profit) to establish irrefutably the Bacon-Shakespeare Unity as the central, focal point of Elizabethan literature,—all these and more surround this fair Sleeping Beauty, the true Shakespeare's Muse, like a hedge of thorns. Let us hope that some young ardent lover and seeker of Truth, sufficiently gifted with thought and speech, may soon succeed in penetrating the mystery."

## WHO WAS SHAKESPEARE?

Extracts from Professor Holzer's Pamphlet, Translated by  
R. M. Theobald.

"Whenever the limits of permissible affirmation in any department of human circumstance are unscrupulously overpassed,—when abuses or errors, grown mountain high, obstruct the progress of society or of some section of the Commonwealth,—when blind, unbending authority and dogmatism press heavily on intellectual movement,—when tradition has spent its life,—when use and precedent in any branch of study or action make rational advancement impossible,—then is the time for single or associated reformers, inspired by enthusiastic devotion to truth, reality, and genuine culture, to raise the battle-cry, 'Quousque tandem?' (How long is this to last?),—then is the time to sound the alarm against reaction, to awaken society to the consciousness of threatening stagnation.

"A number of years ago this was the appeal of philological circles seeking to promote reform in the character of our middle schools in Germany; it is repeated now in one part of this reform, viz., the department of English instruction. Considering that our teachers of English are enjoined, among other things, to give fundamental instruction as to the meaning and origin of the most important of Shakespeare's plays, no satisfactory results, corresponding to the time and pains bestowed upon the subject, could be reached in many cases. The essential reason for this failure

seems to be mainly due to the fact that the teacher could give his pupils no satisfactory information respecting the personality of the poet. According to accepted tradition we have hitherto taught views in startling contrast to all rational thinking. We were obliged to assure our pupils that an uneducated actor named Shakspeare, whose life, as abundant documentary evidence shows, was passed only among persons of the lower classes, whose occupations were mean and small, whose entire life-purpose was devoted to making money, was the creator of the most glorious works in poetry that the world has ever seen. This man Shakspeare, or Shaxpur, who, from some not fully explained circumstance, was a resident in the Metropolis, became all at once, by a single bound, possessed of the extraordinarily extensive treasures of knowledge,—became the master of all the historic, legal, scientific and philosophical lore, which we must necessarily conclude that the creator of the great dramas possessed at the outset of his career, as a necessary equipment for his work. Shakspeare has, it is presumed, partly compiled, or, so to speak, patched or cobbled up these dramas. As business manager of the theatre he is supposed to have thrown off these great manifestations of knowledge and wisdom which we call the Shakespeare dramas, without being himself aware of their importance, simply for the sake of making money,—tossing them off by handfuls. The teacher of English, under these circumstances, finds himself in a somewhat perplexing position, when he attempts to explain, for instance, such dramas as "*Julius Caesar*," or "*The Merchant of Venice*." In the first of these pieces we are amazed at the arrangement and order of the whole work, the markedly skilful selection of material, which the poet has taken from Plutarch,—always, according to Professor McCallum, adding phrases of his own greatness, and touching with originality the phrases which he borrowed,—a selection, the chief materials of which are wonderfully coincident with those in earlier representations on the French boards. Moreover, we admire and wonder at the incomparable art of the poet in drawing his characters; his large, statesman-like apprehension, the profoundly philosophical tendencies of the composition,—all of which presupposes large and liberal study, long before making use of his knowledge in dramatic construction. The imagination of the poet was evidently busily occupied with the person of *Julius Caesar*. References to the noblest man "that ever lived in the tides of time,"—the most excellent spirit, according to Bacon, of the unconverted world,\*—are found plentifully in the very earliest works of the poet. An astonishing number of thoughts and views referring to *Julius Ceasar* are to be found in the prose writings of Francis Bacon. The words "*Et tu, Brute?*" (taken from Suetonius), carry us back to a Latin drama about *Caesar* in the year 1582. How all-embracing his survey of entire antiquity! How exact his knowledge of widely differing special facts! Ever new features, new surprising points of view, come up before us as the piece is repeatedly perused and deeply studied.

---

\*Note: Bacon even wrote in Latin (published later in English translation) a remarkable treatise covering nearly five small folio pages about: "*A Civil Character of Julius Caesar*," which it is most instructive to compare with the play.—Ed.

"As to the anachronisms which are to be found also in this masterpiece, are we to persuade our eager scholars that the newly-arrived son of nature, the self-taught and half-educated player Shakspeare, compiling this masterpiece of *Julius Caesar* out of old material, and without any real consciousness or knowledge of the actual conditions and circumstances of the ancient world, fell into these mistakes? If so, and so far, the interest of our students for the poet would cease. They would see in him a genial enterprising *ignoramous*, whose special wisdom cannot be exactly estimated; who tossed off dramas at random, but only by chance struck out something great and memorable,—the man who, as Voltaire said, like "a drunken savage," could take high jumps at any moment without effort. The rapture of the student accordingly vanishes; the illusion is dissipated; and another injurious evil result follows, viz., that supercilious pride and loathing, which are unable to take life seriously, being insensible or blind to those universally acknowledged truths which the true poet would impress upon us.

"So the perverse materialism of the last century, finding its opportunity, pronounces the poet to be simply an interesting thought-automaton, or thinking machine, in whom 'the elements were so naturally mixed,' that if any inspiration from any source visited him, he straightway soared aloft in the atmosphere of creative poetry, and all at once deep philosophy, and eternal truths which he had overheard as an attentive listener, were pleasantly flung off, while he himself scarcely understood or fully grasped the import of what he wrote. We have here that sort of weary intellectual incapacity of the literary pundits of which sensible and learned English readers complain, by which universally accepted truths have been degraded into the most vapid common-places, so utterly flat and stale and unfruitful, as almost to have ceased to impress us at all.

"The operation of this inverted criticism must of necessity continue as long as we identify the poet Shakespeare with the Stratford-on-Avon townsman. Hence that fruitlessness of labour of which we rightly, and not without some element of self-condemnation, complain. Hence, also, the untruthfulness, more or less conscious, by which this fictitious Shakspeare is enthroned in Art, which represents him,—for instance,—as the singer who chanted his rhapsodies and exhibited his fantasies before the Queen and the English Court. As we now, from a more advanced point of view discern, the immediate consequences of this deficient veracity in England was the fabrication of false documentary evidence which began with the Ireland forgeries. The very worst of these impostors was John Payne Collier."... "Although Collier himself subsequently was visited with merited contempt, still the effect of these falsifications, this apotheosis of a false Shakspeare, in the middle of the XIXth century could not be overcome. This it was that caused the protesting voice of Delia Bacon to be disregarded.

"On the other hand, in consequence of this substratum of fiction, many have adopted the most senseless of all conclusions—'What does it matter who wrote these deathless dramas? We enjoy them; we delight in them; we possess them; that is enough.' This bastard axiom of criticism, in which the lowest conceivable standpoint of artistic perception finds vent, is at the same time an expression of grossest ingratitude towards the true creator of the dramas.



"In this jumble of contradictory ideas, in our time, the teacher of English is at a loss, when he has to discourse on Shakespearian pieces that are ordinarily selected for study.

"Granting the difficulty to be unavoidable in reference to the play of *Julius Caesar*, it is contended that the teacher may at all events safely select *The Merchant of Venice* for his lectures. But . . . whence could this Shakspeare, who had never seen Italy, derive the unmistakable local colouring, the exact knowledge of Northern Italy, which surprises us as we read this and other plays? Did this Shakspeare in the few years during which 'he had to work and struggle for the primary necessities of life,—besides the reading of hundreds of books, many of them rare and not easily procured, whose contents he must have mastered,—at the same time make such a comprehensive study of books of Italian travel, that he was enabled to produce all this local colouring with masterly accuracy? The Stratfordian is ready with the cornering assertion that Shakspeare may have met with many excellent travellers, who had been in Italy, and thus he contrived to pick up the local colouring which he wanted. And so on! And so on!

"And if then the diligent and conscientious teacher seeks for a solution and explanation of these difficulties in all sorts of commentaries, and at last resorts to 'Shakespeare before the Forum of Jurisprudence,' by Professor Joseph Kohler, in what a labyrinth of riddles does he then find himself! Very willingly, with Professor Kohler, he recognizes and admires the almost miraculous powers of perception shown in the genius of Shakespeare, which could penetrate the most obscure and secret retreats of the history of Law, as of all other parts of universal history. But how came this into the possession of the Stratford Shakspeare? Professor Kohler very judiciously remarks: 'In the *Merchant of Venice* we see the development of the Law of the twelve tables. The trial scene is not a mere farce invented to serve the purpose of fancy; it is much rather a typical representation of law development for all time; it contains the very quintessence of the growth and maturity of law; the deepest of jurisprudence is wrapped up in its embrace.' . . . 'According to Doyle's researches' (J. T. Doyle, a jurist, in the *Overland Monthly* for July, 1886) 'the legal procedure described in the *Merchant of Venice* is in direct contrast to the usual legal proceedings in England from the earliest time. The procedure described in the play could never have been taken from anything that had occurred in an English Court of Justice. No evidence on oath is produced; no questions are asked. The Duke has already, before the commencement of the trial, communicated in writing the whole case to the distinguished lawyer, Dr. Bellario (perhaps in flattery to Dolcizio, who died in 1607), and handed over the decision to him as referee. Also the duke could, on his own authority,—in case the learned referee should not arrive,—postpone the sitting according to his pleasure.' The entire procedure, according to Doyle, can only be understood by reference to the procedure and legal usages of the Venetian, i. e., the Spanish-Italian law. But then it can on all points be completely explained. How could the stage-player Shakspeare, even supposing that other objections to his authorship are decided in his favour, how could he have known anything of the Italian law which Shakespeare represents?

"Here also we must, if we are to present to our pupils a complete explanation of the piece, eject Shakspeare, and substitute a different man, a real 'Shakespeare.' And who is, with more probability to be admitted as the actual Shakespeare than the accomplished legal expert, Francis Bacon, whom the Queen many times consulted in cases of legal difficulty, and to whom so many other indications point as the actual poet?....

"So far as the interpretation of the Shakespeare poet is concerned, the earliest intimation of the path towards it is given in the introductory verses of the Great Folio of 1623, written by Ben Jonson,—

.....'Reader, Looke  
Not on his Picture, but his Booke.'

"After Nicholas Rowe in the year 1709 had pointed out the false way of manufacturing Shakespeare biography, out of doubtful traditions and credible or incredible anecdotes, instead of saying honestly, 'We know nothing about the poet as a person,'—from that time little care was bestowed on such biography. Under the guidance of Louis Theobald, Thomas Hanmer and others in England, as well as our own great poets in Germany, especially, the personality of the poet was first sought in the book, not the picture, and was to be found if at all in the poems. Their successors in the nineteenth century, however, in spite of the clearly expressed,—if not fully outspoken,—caution of Ben Jonson, persisted in keeping the man of straw on the throne. This would indeed have been a perfect and amazing comedy were it not that the right comprehension of the poems was thereby rendered entirely impossible. It is vain to seek for any indications that the right track, as thus pointed out, is pursued in the recent Shakspeare biography of Sidney Lee' (now Sir Sidney Lee), 'or in those prefaced to annotated editions of the dramas. All secure pathways of discovery are hidden from view by the rank overgrowths of fiction and tradition, and we find ourselves, like Columbus in his earliest travels, in impassable shallows, blocked up by impenetrable growths of biographical conjectures, like the banks of seaweed through which the great explorer could not advance....

"The Shakspeare myth having well-nigh lived its life, after so long prevalence, can withstand the fiery test no longer. For nearly a hundred years past, weighty voices in Germany, England and America have been raised against it. For about the last sixty years Francis Bacon has taken the place of Shakespeare in the circle of those whose eyes are opened to see the facts. The time will assuredly come when, through documents, either found by chance or by systematic search (which has at present been scarcely employed), it will be proved that Bacon is the true Shakespeare, and then by a mighty and judicial voice the word of doom shall be pronounced—'Talk no more so exceeding proudly.' Then shall be judicially spoken, that humbling decree, that judicial sentence, —'*Courbe ta tete Sicambre*,'—as it was spoken once to the Franconian King Clovis in the year 496 A. D. He, being a heathen till then, was baptized by St. Remigius, bishop of Rheims, who addressed him in these words, '*Courbe ta tete Sicambre*,' etc. (Bow down thy head, Sicambrian; pray to that which thou didst burn, and burn that to which thou didst formerly pray). The formula for this recantation has been provided,—

.....'What a thrice double Asse  
Was I to take this drunkard for a god?  
And worship this dull foole?"

"With the majority of us there is an inward doubt as to the authorship of William Shakspeare, and it were well to anticipate the sweeping changes that are imminent, and by a seasonable liquidation avert the great bankruptcy which awaits all conclusions resting on unsound arguments, arbitrary speculations, and romantic fictions."

G. HOLZER.

## MY INVESTIGATIONS CONCERNING THE BACONIAN CIPHER STORY

Reminiscences

by

CHARLES O'CONNOR HENNESSY\*

### PART I

At the outset, let me say that I have never attached great importance to the so-called Bacon-Shakespeare controversy; that is, to any controversy that deals merely with the question of authorship of the plays. If that were all that is involved, I don't think it is worth while for you or me to waste much time or effort toward indicating by the circumstantial evidence (as has been done, I think, very well by Ignatius Donnelly and others) that a mistake had been made in crediting Shakspeare of Stratford with the authorship of the plays and poems attributed to him. I am in sympathy, indeed, with the point of view of the average person, who is inclined to say, when confronted with this controversy for the first time,—“That is all quite interesting, maybe, but after all, what difference does it make who is the author of the plays? We still have the plays.”

This recalls to me an interesting occasion once, when I was on board a liner bound home from London, and had been induced by invitation of the ship's surgeon, a very literary person, to talk

---

\*Note: At the meeting of the Bacon Society held at the National Arts Club, New York, on the evening of Tuesday, May 26th, Mr. Charles O'Connor Hennessy, president of the Franklin Society, delivered an interesting informal discourse on this subject.

Because of Mr. Hennessy's association with the early history of the discovery of Baconian ciphers, and his long acquaintance with both Dr. Owen and Mrs. Gallup, his story apart from its human interest, may be deemed historically important. A concluding instalment, referring particularly to Mrs. Gallup and the bi-literal cipher will appear in our next issue.—Ed.

to a meeting of the passengers arranged by him, about the Bacon cipher theory of the authorship of various books of the Elizabethan period. I told my audience something about the remarkable books of Dr. Orville W. Owen and of Elizabeth Wells Gallup, and how these writings had greatly amplified the significance of the Baconian theory of Shakespeare authorship. I attempted then, as I would endeavor now in addressing any miscellaneous audience, not to appear as a partisan of the Bacon point of view as to authorship, but to invite interest in and investigation of a much larger question; to present the extraordinary facts and circumstances connected with the production of these cipher books by Dr. Owen and Mrs. Gallup, and to try to account for them, either as great facts or great frauds,—for they are surely one or the other. I said that, because of the prodigious question involved in the assumption that these books are genuine translations or decipherment, and not inventions of this man or this woman, there is here a matter, which in its importance to literature and to human history, is far more important than any mere controversy as to whether Bacon or Shakespeare wrote the plays. When I had finished my talk, an English gentleman arose, and ignoring entirely, as I thought, the argument I was making, made an eloquent speech to prove that it made no difference whatever, who wrote the plays. The plays were great, he said; they were the glory of the English language, the pride of every Englishman. Why, then, he asked, should we waste time in discussing this question of authorship? Well, I had evidently failed, with that gentleman, to “put over” the idea that seemed to me to justify the discussion; but I hope I will not fail to impress you with that idea at present. I would like to see Baconians concentrate attention and argument upon these remarkable books of Owen and Gallup, for I don't think it is possible for anybody, whether Baconian or not, to understand what these books are and purport to be without realizing that they present a remarkable challenge to the interest of every student of the literature and history of the Elizabethan period. The character of these books is such that the alternative to believing that they are what they purport to be, a partial revelation of astounding secret history obtained through the discovery and application of a cipher system devised by Francis Bacon,—is to believe, on the other hand, that both Dr. Owen (who is now dead), and Mrs. Gallup (who is still living), had, along with intent to deceive, the imagination and literary power and ingenuity to invent these stories. I must say here, as I have said elsewhere many times during the last thirty-three years, that,—having studied these books and having had unusual opportunities to know both Dr. Owen and Mrs. Gallup,—while I

am, perhaps, incapable of demonstrating in any scientific way the validity of these alleged cipher discoveries, I find it much harder to believe that they are fraudulent than that they are genuine.

I first heard of Dr. Orville W. Owen in 1892 through an acquaintance made on a steamer crossing from England. I was a newspaper reporter. I was making my living by writing for newspapers in this city (New York) at that time. I had been on a vacation, and met in the smoking-room of the ship a genial and attractive young man, who sought to get me interested in the then recent publications of Dr. Owen, which, he assured me, would soon startle the world. My young friend was employed by the Howard Publishing Company of Detroit to establish an office in New York City to promote the sale of the books dealing with Dr. Owen's cipher discovery. If it had not been for the fact that he appeared more than ordinarily intelligent, I would have assumed that my shipmate was affected mentally, because of his unquestionable acceptance of the incredible story told in the cipher narrative of Dr. Owen. It imposes, you must concede, great strain on human credulity to ask anybody to believe, "right-off the bat," that Bacon not merely wrote the Shakespeare plays, but that he was the son of Queen Elizabeth, and that, incidentally, he wrote the plays of Marlowe, Greene and Peele, the poems of Spenser, and that remarkable and curious work "The Anatomy of Melancholy," besides, possibly, other books, put out in the names of other men. Then, when it is added, that Bacon not only wrote these books, but that by the employment of an extraordinary system of cryptography, he buried in them a history of his own times and life, the open telling of which might have cost him his life, the ordinary man would say that that's a pretty wild story to ask anybody to believe. But there was no doubt of the faith, sincerity and earnestness of my new friend, and, as we kept up our acquaintance in a social way after we reached New York, I gradually became interested enough to examine the Owen books. I saw that there was here something which could be characterized only as a great discovery or an unusual imposture, but that its essential character was such, that it was most remarkable in either event; that there was here, assuming it to be a fraud, an astounding plan to deceive people, a plan which demonstrated extraordinary imagination, ingenuity, and literary dexterity. And, on the other hand, assuming the cipher story to be what it purported to be, it seemed the most vital and interesting discovery in all literary history. It did not take me long to see that this ought to make a good newspaper story.

At that time, I was rather well acquainted with Mr. William C. Reick, who was the city editor of the NEW YORK HERALD,

afterwards the editor of the NEW YORK SUN. I lived in Brooklyn, and was writing Brooklyn politics for the HERALD at that time. I went to Mr. Reick, and told him about the Owen books. He looked at me askance and asked me, who had been filling me up with this sort of crazy stuff. Finally, I convinced him, however, that the thing was worth investigating, to determine whether there was here a very big fact or a big fraud. And so I was sent to Detroit at the expense of the HERALD, my instructions being to investigate Dr. Owen, his publishers, and his books, and to tell the truth about them. I tried to believe that I was in an impartial and judicial frame of mind on arriving in Detroit. I considered myself too intelligent to accept the Owen cipher story at its face value; but, like the traditional man from Missouri, I wanted to be shown. I had a letter of introduction to Mr. V. K. Moore, President of the Howard Publishing Company from his New York representative, the young man to whom I have referred. Mr. Moore, as I afterwards learned, was at that time a highly respected citizen of Detroit. He was a man, who had made a considerable fortune in business, as an iron merchant, I believe. His brother was one of the most eminent lawyers in Detroit. Mr. Moore was a hard-headed business man of the old-fashioned type, with a reputation for high ethical standards in business. I judged he was a gentleman without much interest in literature generally. He was much older than Dr. Owen, and had known that gentleman in a social way and as a physician for many years. Dr. Owen, it seems, had become so engrossed in the cipher investigations that he had neglected his once considerable medical practice. Mr. Moore had become convinced after a full investigation of Dr. Owen's claims, that Dr. Owen had not only made discoveries to justify the financing of the publishing company, and the production of the two volumes entitled "Sir Francis Bacon's Cipher Story," but that he had, as it were, merely scratched the surface of discovery. Even at that early period, it was strongly believed by Dr. Owen's friends that sooner or later he would find, through the cipher, directions for the discovery of the hiding place of the original manuscripts, and perhaps many other humanly interesting buried literary and historical treasures. I think that, possibly, it was in Mr. Moore's mind that the world's acceptance of Dr. Owen's discovery must soon come about, and that the control of the publication of these works, through copyright, would be likely to lead to a vast demand for the books. It may have been this business or commercial point of view that actuated Mr. Moore, the hard-headed business man, to supply the money to finance Dr. Owen and his assistants in the production of these books. I found that Mr. Moore was keenly interested in every step taken in the

work of decipherment, and never for a moment questioned the good faith of Dr. Owen as a decipherer. I may interject here that in later years, when these two men, because of business and temperamental differences, had long been estranged, Mr. Moore, in conversations with me, indicated that his faith in the cipher discoveries was as great as ever. He died past eighty years of age in Detroit a few years ago, and I talked with him about a year before his death.

When I first met Mr. Moore, he impressed me at once as a frank and upright man. When I presented my credentials as a HERALD reporter, I told him I hoped his company would give me the facilities to make a thorough investigation. I wanted to know the truth, and to have the opportunity to discover and expose the fraud, if there was fraud. I was at once gratified by the attitude of Mr. Moore. He took me to the offices which had been engaged for Dr. Owen and his staff, and made a little speech in the presence of Dr. Owen and the staff, something like this:

"Here is Mr. Hennessy from New York. He has come to investigate us, and I want it understood that, whether he stays here for a day, or for a week, or a month, he is to have the freedom of this place during business hours. He can ask any questions he likes about any phase of our work, and no question that he asks is to be regarded as impertinent. You must tell him all you know."

No investigator could ask for conditions and circumstances more desirable for investigation than these. I spent a week or ten days there. I became intensely interested, and, before I left, I became convinced that Dr. Owen was a remarkable man, and had made a marvelous discovery, although I was quite unable then, as I am quite unable now, to understand fully how the word-cipher system works. Nevertheless, I have no doubt of its existence, nor that Dr. Owen derived the fabric of the books that are called "Sir Francis Bacon's Cipher Story," not, as has been suggested, by adroit patch-work of texts out of the books included in the cipher scheme, so as to construct a pre-conceived story, but by the operation of a system, described as the word-cipher designed by Bacon for the enfoldment by him and the unfoldment by a decipherer familiar with the system used, of the various secret stories.

CHARLES O'CONNOR HENNESSY.

*(To be continued in the next number)*

ELIZABETH WELLS GALLUP  
and  
THE BI-LITERAL CYPHER OF SIR FRANCIS  
BACON

In 1899 was first published in Detroit, Michigan, Mrs. Elizabeth Wells Gallup's great work on the bi-literal cipher of Sir Francis Bacon, found by her to have been used in printing the original editions of many, partly famous, books of the Elizabethan era. She had made this independent discovery, so extraordinary as to seem at first quite incredible, while assisting Dr. Orville W. Owen in working out from some of the same old books, and also some others, Bacon's marvellous word cipher. This earlier discovery of his was still more extraordinary and incredible, if that is possible, because there was only the merest mention of "Cyphars of words" in the 6th book of Bacon's *Advancement of Learning*, 1640, following his earlier Latin *De Augmentis Scientiarum*, 1623, 1624; but no indication of its method and application.

The names of these two gifted Americans will, therefore, ever stand side by side in the annals of literary research at the end of the 19th century as marking the most definite epoch-making progress until then achieved, in solving the mystery surrounding the life and works of England's greatest genius. It had been, as stated by his editor, Gilbert Wats, "beyond the comprehension of his own times, and a miracle" (which) "requires a great measure of faith in Posterity, to believe it." The necessary comprehension and faith are generally still wanting, even in those learned circles, where one would naturally expect to find them; but the searchlight of modern science has in the hands of unusually endowed persistent investigators already revealed so much hitherto hidden and unsuspected historic and literary treasure of first importance, that it will no doubt in the near future no longer be possible to deny to such faithful laborers in the Lord's vineyard the full measure of public praise, gratitude and rewards which their eminent and self-sacrificing services deserve.

Last winter our Society sent Mrs. Gallup, who is a life-member, its congratulations for her 79th birthday on February 4th. Soon after it was followed by a testimonial of affectionate respect from some of her grateful Baconian friends, which was accompanied by a sonnet, composed by our Hon. President, Mr. Willard Parker.



## SONNET

1846

to

1925

ELIZABETH WELLS GALLUP

In Forty-six, 'mid February's blast,  
A maid was born;—but who could have forecast,  
That hers would be the mind, the eye, the hand,  
Destined t' unveil great Bacon's secret grand,  
Which lay concealed in volumes manifold  
Three centuries,—still waiting to be told  
To an oblivious world.—For Verulam,  
When hiding in bi-literal cryptogram  
The wondrous story of his royal birth,  
Little imagined that in all the earth,  
A Woman's wit that maze would penetrate,  
A Woman's pen his mystery relate!  
Hail then, Elizabeth! Our thanks to thee,  
And loving homage, brought with bended knee!

Since then Mrs. Gallup, having been prevailed upon, despite delicate health, by our mutual friend and fellow-member, Mrs. D. C. Dodge, of Denver, Colorado, to make some personal contribution to our pages has kindly done this by an account of her discovery, conceived in a quaintly antique fashion, and entitled, "The Story of a Book."

## THE STORY OF A BOOK

By ELIZABETH WELLS GALLUP

In the days of Victoria, Queen of England, Empress of a land far to the eastward, the works of the greatest philosopher of that realm, even the books of the most learned of any people or country, fell into the hands of a woman named Elizabeth. Now Elizabeth was not one of the subjects of Victoria's realm, neither was she of English birth, but she dwelt in the land of her people, across the great waters of the Ocean Atlantic; and she spake the speech of her people, which was also the speech of the English people, but with a difference.

And it came to pass, as this woman read in the books of the great philosopher, she found therein many things over which she pondered. Moreover she questioned of herself, "Why is this so and so?" And she asked the wise men of her house saying, "Pray, tell me, why are these things so?" And no man gave her any answer save this, "We cannot tell." And, "Furthermore," they

said, "it is vain and unprofitable to inquire into these things." Then she said within herself, "I will try this and prove this to the utmost. I would know what this strangeness doth import."

For behold, she saw that the books were curiously printed, and she observed therein many strange types. And she said, "There be letters that have a haughty mien and that bear themselves proudly, and there be letters that appear simple and plain and that bear themselves humbly." And there were at all times more of one sort than of the other, yet, peradventure it was sometimes the letters bedecked, as it were, in ruffs and stomachers that made the goodliest show, and sometimes they that seemed habited in kerchiefs and smocks that rule the page, prevailing by the might of greater numbers. And Elizabeth still pondering said, "I know not why this is so."

Not long thereafter it did hap, that she came upon a page whereon the great philosopher had set such letters bravely forth, and moreover had marshalled the same in regiments, such as are in common speech called alphabets, and had placed over the head of each, as it were, a name, albeit it were but a name that did consist of one sole letter.\* And she observed that the name might justly be called a surname, because it set them, so to speak, in families. And all they of one kind bore the same name; and all they of the other sort, the other name, so that there were but two names for all.

Likewise she observed that these families might be separated and set apart, as it were, by the cut of their clothes, or the manner in which they carried their arms; or again by the brims of their hats, or the turn to the toes of their shoes. Thereupon she did thus separate the families, all that her eye did fall upon of the type called *Italic*. And she set them side by side, even family *A* by family *B*.

Nevertheless, when this had been accomplished, there did yet remain somewhat to be done, and she said within herself: "It behooves me to know these letters as a shepherd of the farm knows his sheep, even to the wee lambs of the flock. Truly, even so must I know them." And when this likewise had been accomplished, she inquired further of the way. And she said, "I will make note of these letters *Italic*. I will cull out these strange words. I will write them down with my pen, even in long lines will I write them and will gather them every one."

---

\*Note: This refers to the two hand-drawn italic alphabets introduced by Bacon to illustrate his bi-literal cipher-system. For a facsimile reprint from the 1640 *Advancement of Learning*, see *Baconiana*, No. 2, November, 1923.—Ed.

So she did write them down in due order as she found them, and did pass by none that were printed in the type called *Italic*.

And as she wrote them down she bethought herself that per-adventure it would be well to set beneath each letter the surname of the same—even the surname *A*, or the surname *B*, according to the family of each.

Then she thought further within her own mind, "Surely there is a hidden meaning in these letters *Italic*." Because the great philosopher did make groups or companies of the letters and did name these groups by the name of the letters of our alphabet. Five from these two families he took—some from family *A*, some from family *B*, but whereas he did sometimes make up a company of letters from family *A*, he did never take one altogether from family *B*. This had Elizabeth observed, and this did she also ponder.

Then she began likewise to divide the letters into companies, howbeit she left them standing in their own rank and file; five in a company did she number, and she set them apart by a full stop.

And behold on the philosopher's page where his companies were gathered together, there were groups in every respect like unto these. Moreover to all he had affixed the letters that little children do learn, making them to signify the same. And even as a child doth spell, so did she tell out the letters, and behold they were the letters of words. With a trembling hand did she write them down, for her soul was awed within her:

"Francis St. Alban, descended from the mighty heroes of Troy, loving and revering these noble ancestors, hid in his writings Homer's *Illiads* and *Odyssey*, in cipher, with the *Aeneid* of the noble Virgil, Prince of Latin Poets, inscribing the letters to Elizabeth R.\*

This had been done when the great Elizabeth was queen of England, and the writing was signed F. St. A.

Thenceforth did Elizabeth heed not the allurements of the outer world. When 'twas said, "Lo, the winter is past," or "The flowers appear on the earth; the time of the singing of birds is come," it was as though she heard not. She knew not times nor seasons. "It behooves me to work diligently, neither must my hand rest," said she, "lest I leave the message unsought, and the world know not what lies hidden. Send forth and gather up this philosopher's every work. Bring hither more books."

---

\*Note: See Figs. III and IV on pp. 36 and 37, and accompanying text.

Then straightway they brought her great tomes and she wrought diligently, and did undo the great fabric and search out the secret messages. Did not these threads make truly the ravelled sleeve—or skein—of care? Even thus it was to her, but she faltered not. And in due course of time she did thus work out the marvelous stories of Homer, both the Iliad and the Odyssey, with many other things of a like nature, and they were put together into a great book.

Then she said, "Henceforth call me no more Elizabeth, I pray you. Call me Penelope; for though I weave not, what mattereth that! Not for her weaving is Penelope remembered. Think of the women that have woven since Adam delved and Eve span! Verily their names are no more heard. But Penelope did ravel out that which was woven. Therefore call me Penelope."

And it came to pass that she must needs travel far and wide to find more of the great philosopher's books, wherein was hid the story of his whole life and work. She found forsooth his genealogy, that which in common speech is called the genealogical tree. And she did find that the root and trunk were royal, not a rough bole with but a noble scion engrafted. Royal it was, and it bore princes and sons of princes. And she did follow it back to the former times, even to the times before the tree was; for in many things, this philosopher showed he was the son of Adam, than which there is no longer pedigree.

She did find also, the record of the works, even the works of his pen. These were many. And she did discover that the books were put forth under many names, now one, now another, for he liked not that the book should bear no name. He could not then affix his royal name and title, and the name whereby he was known was but as any pen name, neither was it, so to speak, more his own name than they. "Yet Truth" said he, "cometh forth from Error sooner than from Confusion." And it was so.

Now it fortune that this search did take Elizabeth to Victoria's realm and she did sojourn there. Then she said within her heart, "A Gracious Queene doth sit upon the throne of this mighty Kingdom, and she knows well the history of her people as it is told, but she knows not the story of this prince that he himself hath told."

Then she sought forthwith one of the queen's household, even one that had in charge the books of the royal library; and she did intreat him to inquire whether her gracious Majesty would permit her to tender the work of her hand. And lo, the gentle queen gave assent.

Thereupon Elizabeth hastened to make ready the gift. In fine parchment was it bound, even in vellum clear and white. Firm and

smooth were the corners, fitly joined and showing no line. The edges of a like smoothness were of gold, and with pure gold was it tooled. As lilies touched by a golden beam, it appeared, a sheaf of white lilies gleaming in the light of the sun.

And the queen commanded that a letter be written, and moreover the letter made known that the book was one that had value in her Majesty's sight.

In the latter days it hath been said that this book now rests upon the chiefest treasure of all—the royal First Folio, and the word doth make the heart of the woman to rejoice.

ELIZABETH WELLS GALLUP.

---

This gracious token of magnanimous appreciation is in complete harmony with our memory of England's greatest queen, and cannot have failed to help the author to view patiently the cavillings of intolerant, if not hostile critics, more or less disqualified unconsciously by incapacity, inexperience or inapplicable methods of study and criticism to pass competent judgment upon her work.

It is not the purpose of this article to discuss at length Bacon's bi-literal cipher and Mrs. Gallup's work upon it. The reader not already familiar with Bacon's knowledge of such private literary arts and this particular invention of his, is referred to his remarks on ciphers, reproduced in facsimile from the 1640 *Advancement of Learning* in *American Baconiana*, Vol. I, No. 2, November, 1923, or to any modern edition of that work, where a sufficient description of the principle of a bi-literal cipher will be found, illustrated by examples showing its operation by the employment and mixture in *writing* of two distinct and different alphabets. That the same can be done as readily in *printing* is not mentioned by Bacon; yet in later Latin editions printed about and after the middle of the 17th century in Holland, two closely similar styles of printers' ordinary italic types are used to illustrate this method. In the above-mentioned facsimiles from the 1640 *Advancement of Learning*, as also in the 1620 *Novum Organum*, the 1623 *Shakespeare Folio* and many other great books of that time, the mixture of Italic types is quite apparent. It was Mrs. Gallup's idea that this may have been intentionally done for cipher purposes, which led her by a most laborious examination of this strange phenomenon to the brilliant confirmation of that happy thought.

We cannot here discuss Mrs. Gallup's procedure and her astonishing finds. The reader should consult for information her own book "*The Bi-literal Cypher of Sir Francis Bacon*," issued in

The letter mentioned at the end of this little tale, and desired by Queen Victoria to be written to Mrs. Gallup in acknowledgment of her gift, follows in facsimile:

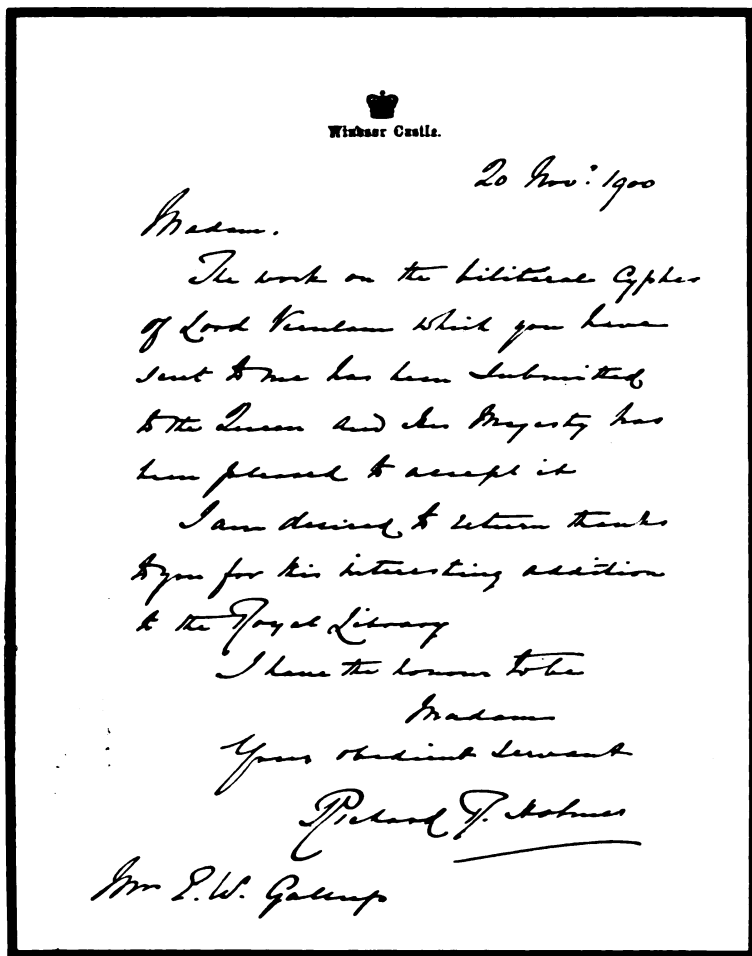


Fig. II.—Queen Victoria's Acknowledgment of Mrs. Gallup's Gift. Facsimile of the Original Letter.

several editions, beginning 1899, at Detroit, Michigan; her pamphlet "Replies to Criticisms," Detroit, 1902; "Studies in the Bi-literal Cipher of Francis Bacon" by Gertrude Horsford Fiske with Italic and Roman Alphabets by Elizabeth Wells Gallup, Boston, 1913, and many articles in BACONIANA, the magazine of the English Bacon Society, as well as those of General Henri Cartier of the French Military Intelligence Department and President of the French Bacon Society in the periodical *Mercure de France*, 1922, 1923.

We are glad, however, to present some interesting and helpful notes prepared by our able Baconian friend, Miss A. M. von Blomberg, of Boston, who also secured for this occasion the loan from Dr. W. H. Prescott, of Boston,—another sturdy Baconian and fellow member,—of a copy of a page of Mrs. Gallup's own manuscript work, showing her first successful deciphering of a cipher message, contained in *The Prologue to Troylus and Cressida* in the 1623 Shakespeare Folio. Our somewhat reduced facsimile of the manuscript page is placed opposite a full-sized facsimile of *The Prologue* (pp. 36, 37), so that with Bacon's cipher-code, printed on p. 41, the ambitious student may try his own skill in verifying or re-discovering the statement here hidden by Francis Bacon or the editor of the Folio, and found by Mrs. Gallup. It reads, as she has stated:

"Francis St. Alban, descended from the mighty heroes of Troy, loving and revering these noble ancestors, hid in his writings Homer's *Illiads* and *Odyssey* u(?)n cipher, with the *Aeneid* of the noble Virgil, prince of Latin poets, inscribing the letters to Elizabeth R."\*

---

\*Note: There appears to be one error in the cipher printing or the notation of a decoded letter, for instead of "in cipher," the manuscript copy reads "un cipher." We leave it to the reader's observation to determine, who made the slip. The last six words of the text are not deciphered here. Let the reader try that, too. For learning, a photographic enlargement of the *Prologue* facsimile (which is not expensive to obtain), would, of course, help very much in sorting its letters into the two alphabets, representing the a's and b's of Bacon's key.—Ed.

(Text continued on p. 40, after Figs. III-VI.)

# The Prologue.

**I**N Troy there lyes the Scene : From Iles of Greece  
 The Princes Orgillous, their high blood chaf'd  
 Haue to the Port of Athens sent their shippes  
 Fraught with the ministers and instruments  
 Of cruell Warre : Sixty and nine that wore  
 Their Crownets Regall, from th' Athenian bay  
 Put forth toward Phrygia, and their vow is made  
 To ransacke Troy, within whose strong emures  
 The rauish'd Helen, Menelaus Queene,  
 With wanton Paris sleepes, and that's the Quarrell.  
 To Tenedos they come,  
 And the deepe-drawing Barke do there disgorge  
 Their warlike frautage : now on Dardan Plaines  
 The fresh and yet vnbruised Greekes do pitch  
 Their braue Pauillions. Priams six-gated City,  
 Dardan and Timbria, Helias, Chetas, Troien,  
 And Antenonidus with massie Staples  
 And corresponsiue and fulfilling Bolts  
 Stirre vpon the Sonnes of Troy.  
 Now Expectation tickling skittish spirits,  
 On one and other side, Troian and Greeke,  
 Sets all on hazard. And hither am I come,  
 A Prologue arm'd, but, not in confidence  
 Of Authors pen, or Actors voyce ; but suited  
 In like conditions, as our Argument ;  
 To tell you (faire Beholders) that our Play  
 Leapes ore the vaunt and firstlings of those broyles,  
 Beginning in the middle. starting thence away,  
 To what may be digested in a Play :  
 Like, or finde fault, do as your pleasures are,  
 Now Google 'tis but tl



ThePr ologu einTr oythe relre stheS geneF romil esofG reece ThePr  
 inces Orgil loust heirh ighbl godoh afdHa uetot hePor tofAt henss  
 entth eirsh ippes Fraug htwt hahem inist ersan dinst rumen tsfof  
 ruell Warre Sixty andni netha twore Their Crown etsRe gallf romth  
 Athen ianba yPutf orht oward Phryg iaand their vowis madeT orans  
 ackeT roywi thinw hoses trong emure sTher auish dHele nMene lausQ  
 ueene Withw anton Paris sleep esand thats TheQu arrel lToTe nedos  
 theyc omeAn dthed eeped rawin gbark edoth eredi sgorg eThei rwarl  
 ikefr autag enowo nDard anPla inesT hefre shand yetvn bruiss edGre  
 ekesd opito hThei rbrau ePauli llion sPria mssix gated CityD ardan  
 andTi mbria Helia sChet asTro ienAn dAnte nonid uwit hmass ieSta  
 plesA nded respo nsiue andfu lfill ingBo ltsSt irrev ptheS onnes  
 ofTro yNowE xpect ation tiokl ingek ittis hspir itson onean dothe  
 rside Troia nandG reeke Setsa llonh azard Andhi thera mJcom eAPro  
 logue armdb utnot incon fiden ceOfA uthor speno rActo rsvoy oebut  
 suite dJnli kJoon ditio nsaso urArg ument Totel lrouf aireB ehold  
 ersth atour playL eapes oreth evaun tandf irstl ingso fthos eProy  
 lesBe ginni ngint hemid dlest artin gthen oawa yTowh atmay bedig  
 ested inaPl ayLik eorfi ndefa ultdo asyou rplea sures areNo wgood  
 orbad tisbu ttheo hance ofWar ree

Fig. IV. The Prologue of Troylus and Cressida. 1623 Shakespeare

One of the passages which Mr. Marston quotes in proof of a paraphrase of Pope's translation is the expression, "Hillie Eteon, or the waterie plains of Hyrie." On referring to my MS. of the deciphering from *Democritus to the Reader*, p. 73, l. 24, *Anat. of Mel.*, I find the phrase was extracted from the words, which are here set up in two founts of modern type.

No one should pass judgment upon the *Bi-literal Cypher* who cannot, at sight, assign these letters to their respective founts, for it is much less difficult in these diagrams than in the old books themselves.

#### FOUNTS USED

{ a b a b	a b a b	a b a b	a b a b	a b a b	a b a b
{ A A a a	B B b b	C C c c	D D d d	E E e e	F F f f
{ a b a b	a b a b	a b a b a b	a b a b	a b a b	a b a b
{ G G y g	H H h h	I I i i j j	K K k k	L L l l	M M m m
{ a b a b	a b a b	a b a b	a b a b	a b a b	a b a b
{ N N n n	O O o o	P P p p	Q Q q q	R R r r	S S s s
{ a b a b	a b a b a b	a b a b	a b a b	a b a b	a b a b
{ T T t t	V V v v u u	W W w w	X X x x	Y Y y y	Z Z z z

#### Passage to be deciphered.

*vitij s Crimine Nemo caret Nemo sorte sua vivit contentus Nemo in amore sapit, Nemo bonus, Nemo sapiens, Nemo, est ex omni parte beatus &c. Nicholas Nemo, No body quid valeat Nemo, Nemo referre potest vir sapit qui pauca loquitur*

Grouping in fives as the words stand, we have:

*vitij s Crim ine Ne mocar et Nem osort esuav. ivitc*  
 a b a a b b b a b a a a b a b a b a b a a a b a a a a b a a b a  
 E K K A R T  
*onten tus Ne*  
 a b a a a b a a a b  
 I S

The first group forms the biliteral letter *e*, but the next has two 'b fount' letters at the commencement. There is no letter in the biliteral alphabet commencing *bb*, but there is a possibility of a printer's error, and it is necessary to examine the following groups. Each forms a bi-literal letter, but they are a jumble and cannot be set off, or divided into words.

Another attempt is necessary to pick up the cipher thread. Omitting one letter at the beginning, the grouping is:

*itij s Crimi ne Nem ocare t Nemo sorte suavi vitco*  
 a b a a b b b a b a a a b a b a b a b a a a a b a a a b a a a a  
 K O T T B B E  
*ntent us Nem*  
 b a a a b a a a b b  
 S D

Fig. V. Facsimile of Page 19 in Mrs. Gallup's Replies to Criticisms. Illustrating Bacon's Bi-Literal Cipher.

Here, again, *bb* comes at the beginning of a group, but going on with the remainder of the line the resulting letters are again impossible to separate into any intelligible words.

Omitting another letter we have:

*tijs C rimin eNemo caret Nemos ortes uaviv itcon*  
*bnaab babaa aabab aabab aabaa aabba aabba aabab*  
 U W F F E C C K  
*tentus Nemo inamo resap itNem*  
*aaaba aabba babba aabba bbaaa*  
 O G Y G

Another trial commences with the fourth letter, and the groups are:

*ifs Crimine Nemoc aretN emoso rtesu avivi tcont*  
*aabbb abaaa ababa ababa abaaa aabaa aabaa baaba*  
 H I L L I E E T  
*entus Nemoi namor esapi tNemo bonus Nemos apien*  
*aabaa abbaa abbaa abbaa baaba baaba aabbb aabaa*  
 E O N O R T H E  
*sNemo estex omnip arteb.eatus &cNic holas NemoN*  
*abaaa aaaaa baaba aabaa baaba aabaa aabaa abbaa*  
 W A T E R I E P  
*obody quidu aleat NemoN emore ferre potes tivrs*  
*ababa aaaaa abaaa abbaa baaba abbaa abbaa aabbb*  
 L A I N S O F H  
*apitq uipau caloq uitur*  
*babba baaaa abaaa aabaa*  
 Y R I E

#### DECIPHERED PASSAGE

None of these groups begins with two *b*'s, and the resulting letters spell out the line quoted.

hillieeteonorthewaterieplainsofhyrie

Hillie Eteon or the waterie plains of Hyrie.

The capitalization and punctuation are suggested by the rules of literary construction. There are four possible wrong groupings, but this illustration required only the trial of three to find the correct one. Should there be obscure, or doubtful, letters in the text that make the resulting letters of a group uncertain, pass the whole group by until those are marked which are certain. There are always a sufficient number of *b*'s to indicate what the word really is in the groups preceding and following. In the resulting phrase above, a number of the letters might be passed over as abbreviations and yet the sense could hardly be mistaken even in this short and disconnected line, while with the context it would be made perfectly clear.

Fig. VI. Facsimile of Page 20 in Mrs. Gallup's Replies to Criticisms. Illustrating Bacon's Bi-Literal Cipher.

## MRS. GALLUP'S WORK ON BACON'S BI-LITERAL CIPHER

Supplementary Remarks by A. M. VON BLOMBERG

In the Ter-Centenary number of *American Baconiana* (Vol. I, No. 2, November, 1923), Dr. W. H. Prescott says: "While engaged in the deciphering of Dr. Owen's Word Cipher, Mrs. Elizabeth Wells Gallup asked permission to examine the italicized letters in the 1623 Shakespeare Folio, to see if Bacon had made use of the bi-literal cipher, which he claimed to have invented in 1576, and a description of which he had placed in the 1623 *De Augmentis Scientiarum*. Permission was granted, and Mrs. Gallup started her search in the same prologue as Dr. Owen, that of *Troilus and Cressida*. After three months of hard and confining work, she deciphered the hidden message contained therein."

It is very natural that she should have chosen this prologue for her first attempt to apply Bacon's own key to solve this problem about his bi-literal cipher, because this prologue is printed almost throughout in italics of unusual size, so that the difference between the A and B fonts would be more readily noticeable. Besides "THE TRAGEDIE of Troilus and Cressida" is not given in "A CATALOGUE of the seuerall Comedies, Histories, and Tragedies contained in this Volume," on the page directly preceding "THE TEMPEST" in the 1623 Folio, nor is that play regularly page-numbered, all of which gives it peculiar prominence.

For three months Mrs. Gallup's work seemed to lead to nothing, as Dr. Prescott has said, when one day she observed in the tentatively decoded letters of the last two lines of the prologue all but two of ten letters spelling "*Elizabeth R.*" She found that in the two groups, which should yield the missing letters of the name, she had put one letter into the wrong class of a's and b's, that is, she had assigned it in her analysis to the wrong alphabet. I believe it was a small o. The differences between the forms of the two fonts or alphabets, especially in some of the small or lower case letters, as they are technically called, are so slight, that it is exceedingly difficult to distinguish them. Then Mrs. Gallup went over her entire code-marking of the prologue again, changing the class of this particular letter, wherever it occurred, and now she could read from beginning to end the cipher message given above (pp. 37-38-39), and to which she has referred in her story. This proved that she had correctly applied Bacon's key.

In answering an early critic, who thought himself more clever than in fact he was, Mrs. Gallup in her pamphlet "Replies to Criticisms," of which she herself gave me a copy in London in September, 1907, described on pp. 19 and 20 (See Figs. V and VI), an instructive example, which shows how a piece of text in mixed italics must be handled for extracting any words carried by it in Bacon's bi-literal cipher. The key for this work (Fig. VII) is taken from his *Advancement of Learning*. Its very systematic construction was first shown by William Mallock, Esq., in *BACONIANA* (The Magazine of the English Bacon Society). He divided the 24 code-groups representing the 24 letters of the English alphabet as then used into three columns containing eight letters each, thus:

a a a a a—A	a b a a a—I, J	b a a a a—R
a a a a b—B	a b a a b—K	b a a a b—S
a a a b a—C	a b a b a—L	b a a b a—T
a a a b b—D	a b a b b—M	b a a b b—U, V
a a b a a—E	a b b a a—N	b a b a a—W
a a b a b—F	a b b a b—O	b a b a b—X
a a b b a—G	a b b b a—P	b a b b a—Y
a a b b b—H	a b b b b—Q	b a b b b—Z

Fig. VII—Bacon's Bi-literal Cipher Code, Arranged to Show its Methodical Construction

The eight groups of the first column all begin with the letters aa. The eight groups of the second column all begin with the letters ab. The eight groups of the third column all begin with the letters ba.

The remaining three letters of these code groups are so arranged in the three columns that they are identical, when read horizontally across the table, and follow in the same order of arrangement in the three columns, when these are read down, the arrangement being: aaa, aab, aba, abb, baa, bab, bba, bbb. Not one of the twenty-four 5-letter code-groups begins with bb, which is a decided help in deciphering; for if, in marking the mixed letters of a piece of text under examination as a's and b's, and dividing these into the 5-letter code-groups, any of the latter are found to begin with two b's, the investigator knows at once that a mistake has been made. He must continue to revise his assignment of the letter-forms and their division into 5's until at least all of them begin with aa, ab, or ba.

All this looks easy to do in simple statement, but it is really for obtaining a perfect result very difficult in practice, for various reasons, which any one who tries, quickly discovers for himself. The general procedure, and especially the correct sorting of mixed and more or less imperfectly printed letters into the two alphabets

designated by the code-letters a and b, requires unusual powers of discriminative observation, accurate thinking, sound judgment and experimental imagination. Modern natural scientists are trained in these; hence their immense progress in reaching practical valuable results. With rare exceptions the like mental qualities and discipline are as yet mostly neglected or undervalued in the study and practice of literature and other liberal arts. There has long prevailed a general tendency among certain popular professional oracles to assume and declare the incompatibility of science and art, that is, very broadly speaking, of conscious, comprehensive, exact observation on the one hand,—and perfectly adapted, and therefore, effective, beautiful expression on the other. That fundamental error, prolific mother of stultifying superstitions,—prominently among which still flourishes the untenable Stratford origin of the Shakespeare works,—made it for a long time difficult for Mrs. Gallup to obtain a respectful consideration of her—naturally—highly disturbing and objectionable researches,—as if she could have possibly invented all their results. The most dishonorable motives were dishonorably imputed to her by people, who, had they possessed sufficient capacity, could have easily verified her admittedly startling discoveries, by following the path she had blazed,—in other directions than Dr. Owen,—in the mysterious magic forest of Elizabethan and Jacobean literature.

Here is a passage from a letter by this excellent lady to Mrs. William H. Prescott of April 24th, 1909, written from Detroit:

"I feel sure that she" (some unnamed friend) "is too sensible and too honest herself to believe I would spend my time upon a work that was not genuine and right. The very slowness of my progress shows it is not marked in a reckless way that the man in question asserts.".....

"I do not claim any special faculties for deciphering, but I have assuredly had long practice, and know what difficulties one must expect."

I had the honor of meeting Mrs. Gallup twenty-six years ago, in 1899, and saw her at work in the Boston Public Library, and at the house of Dr. and Mrs. Prescott a number of times. The latter often used to do the typewriting for her; and Mrs. Gallup had a typewriting machine which had been specially adapted to her work; it moved on two steps at once after every fifth letter, thus automatically dividing the letters uniformly into groups of five. She would dictate the letters in their actual order, as they followed on a printed page; then she would go over them carefully, indicating what she considered to be the b-font letters with a small pencil mark, there being fewer b-font than a-font letters used in the cipher code, which is another helpful feature of it. There-

upon she or some one else would take Bacon's cipher key, and put over each group of five code-letters the corresponding letter of the key. If the printed letters had been properly assigned and their groups properly divided the deciphered letters were found to form new words, and these in turn sentences, making intelligible sense. This constituted infallible proof of correct work.

In the year 1900 an absolute proof of scientific method was also given by Mrs. Gallup and her late sister, Miss Kate Wells, who had learnt to work Bacon's bi-literal cipher. This lady extracted, quite independently of Mrs. Gallup, the bi-literal cipher message, contained in an original copy of "The Treasons of Essex" in the Boston Public Library, whilst Mrs. Gallup did the same with another original copy of that work in the possession of Dr. John Dane, of Boston, in the latter's own office. The results of both investigators were identical to the letter, as a number of witnesses still living could testify. Dr. and Mrs. Prescott have often asserted the same.

To watch with your own eyes the laborious process of Mrs. Gallup's work, as I had the good fortune of doing a number of times, removed any vestige of doubt about its reality.

It is nothing less than a disgrace to professed scholarship in English literature that the bi-literal cipher, invented and described by the great Bacon himself, and according to Mrs. Gallup's conscientious and difficult labors, abundantly used by him and his associates in their printed works, should not yet have been sufficiently understood and mastered, nor the historic importance of her discoveries sufficiently appreciated, to call forth prompt confirmation, and the award of grateful public recognition, which Mrs. Gallup's sight-sacrificing researches deserve.

A. M. VON BLOMBERG.

---

### EDITOR'S COMMENT

Such a state of affairs reveals a degree of intellectual stagnation and impotence, which reminds one of the old German saying:

"In Goettingen blueht die Wissenschaft, doch traegt sie keine Fruechte."

In Goettingen blooms Learning rare,  
But Fruit, alas,—it does not bear.

This last was Bacon's complaint about barren scholasticism, so trenchantly stript of its pedantic and unprofitable pretensions in his preface to the 1640 *Advancement of Learning*, reprinted in facsimile in *American Baconiana*, No. 3, of October, 1924.

Take, for instance, these following lines from it, and, in reading them, observe how fitly they may be applied to the fruitless current methods of literary instruction, concerning, let us say, the origin of the Shakespeare plays, and the true personality and life of their author. One hungers for the bread of Truth, and is fed the empty husks of worthless guesses, which from mere long unchallenged repetition are mistaken by the credulous crowd for reliable fact. When courageous undaunted explorers penetrate into that mystic maze of English literature, where a well-founded Faith tells them they will come into the presence of its sublimest Muse, the reports they bring to a dull, but very self-satisfied world are at first received with sophisticated sneers, as contrary to its previous experience and "common" sense.

"If these kinds of Sciences were not a meere livelesse Thing, me thinks it should not have falne out, which now for many Ages hath continued, that *they* should thus stand at a stay, in the manner immoveable in their first Footings, without any *Augmentation* worthy the Race of Mankind, in such a dull Improficiency, that not only Assertion remains Assertion, but Question rests still Question, which by Disputes is not determined, but fixt and cherisht: and all Tradition and Succession of Discipline delivered from hand to hand, presents and exhibits the Persons of Teacher and Schollar, not of Inventor or of one should adde something of note to what is invented. § But in Arts Mechanicall we see the contrary hath come to passe, which as if they were inspired by the vitall breath and prolifique influence of a thriving Aire, are daily *Propagated* and *Perfected*; and which in their first Autors appeared, for the most part rude and even burthensome and *Formelesse*, have afterward acquir'd new-refind virtues and a certain apt Propriety and usefull Accomodation, so infinitely fruitfull, that sooner may mens studies and desires languish, and change, than these *Sciences* ariv [*sic.*] at their full height and perfection. § Contrariwise Philosophy, and Sciences Intellectuall, like Statues are ador'd and celebrated, but nothing Advanc't; nay commonly of most vigor in their Autor, and by Times Degenerate and become embas'd," pp. 7, 8.

Many Sciences and Mechanical Arts have made marvelous progress in our day in principles and practical results; some have obviously lagged behind. The reason seems to be largely that in these last the older generation of students, having been erroneously brought up in a sort of homocentric conception of man's place in Nature, neglected, disdained, feared or were otherwise unable to apply to the study of human nature in its combined physical and psychic aspects the greatly superior and more freely acting methods of modern analytic and experimental science. As a consequence the younger quite inexperienced literary student could not possibly be given by his trusted teachers (themselves unenlightened) in the more backward intellectual sciences, and their cor-



responding arts, that efficiency-developing comprehensive training in manhood which would enable him to love and strike out for himself into unhampered original critical research and creative literary experiment.

The primitive notion that a specially inspired, though notoriously sordid, and presumptively bookless countryman could have produced merely as a feat of most expert thought and language building those Philosophic Art-studies in various poetic forms, known as the Shakespeare works, embracing all Nature and Human Nature, is akin to the Alaskan Indian's awestruck admiration for the imaginary supernatural powers of the grotesque idols on his totem pole. While that delusion continues, it will ever be a fatal obstacle to producing any literature approaching in quality the best products of the Shakespeare master, who aimed to express the highest Science of Truth by the most perfect Art.

## APPLETON MORGAN'S EIGHTIETH BIRTHDAY

There was a happy little celebration of Dr. Appleton Morgan's 80th birthday on October 2d. Letters, telegrams and flowers reached him from warm friends and admirers. The Hon. President of our Society, Mr. Willard Parker, sent him a telegraphic message from Conshohocken, Pa., saying:

"Individually and on behalf of the Bacon Society of America I take great pleasure in tendering you heartfelt felicitations upon your eightieth birthday and congratulations upon the long and useful service which you have rendered to the cause of English Literature. My brother officers will call during the day to greet you.

WILLARD PARKER."

In the course of the bright Indian summer afternoon, Dr. Robert Grimshaw, Treasurer, and Dr. George J. Pfeiffer, Vice-President, personally offered their good wishes, and the latter added not a little to his aged friend's happy mood by reading to him with affected formal mien the following weighty communication:

"Appleton Morgan, LL. D., of New York.

Dear Sir and Friend,

We take very great pleasure in presenting to you with warm congratulations upon your achieving the venerable age of four score years, on this second day of October, 1925,

*An Honorary Membership in the Bacon Society of America;*

In recognition of your eminent public service in promoting the unprejudiced study of Classic English Literature;

As President of the New York Shakespeare Society;  
 As Editor of the excellent Bankside edition of Shakespeare's works;  
 And as the fearless author of that remarkable volume entitled

THE SHAKESPEAREAN MYTH,

which, having been published in 1877, was one of the first modern exposures of that ancient popular error, identifying the player William Shakspeare, of Stratford-on-Avon with the unknown immortal prince of poets, who concealed himself under the similar name

'WILLIAM SHAKESPEARE.'

It must be an unfailing source of satisfaction for you to know that the investigations of many later independent students have confirmed the view you expressed, and for which you gave incontrovertible arguments in that brilliant book.

With all good wishes,

Sincerely yours,

THE BACON SOCIETY OF AMERICA,

(Signed) By Willard Parker, President."

Dr. Morgan acknowledged himself highly delighted by this unexpected gift, and promptly sent this personally type-written reply:

THE SHAKESPEARE SOCIETY OF NEW YORK

Appleton Morgan, A. M., LL. D. Office of the President.  
 President. New York City, October 2nd, 1925.

"To the Bacon Society of America,

I accept very gratefully and shall prize very highly my membership in your splendid Society.

And I welcome every flattering word that is said of my 'Shakespearean Myth' of so many years ago, because,—although I know that Doubt is always the highway to Truth, it is not every votary of Truth, that is always ready to confess it.

What surprised me, however, about that book, and what still surprises me, is that,—although it arrived in the very plexus and at the very acme of Shakespearean scholarship and commentary, when Halliwell-Phillips, and Ingleby, Fleay, Carl Elze, Richard Grant White, Horace Howard Furness, Dr. Furnivall, James Davie Butler, and Rolfe and Corson were at the summit of their output,—no storm burst upon my devoted head. Indeed, every one of these eminent men (with exception only of Furnivall,—and he only scolded me for not accepting the 'periods,' 'groups,' and 'stopped endings,' into which he arranged the plays) wrote me kindly letters; and, while lamenting, of course, my heterodoxy, praised my 'insight.' And each of these others became a friend,—a friend, whose friendship was a happiness of my life (and the friendship of Halliwell-Phillips was a liberal education).

Could it have been that these scholars, like Charles Dickens, were 'trembling lest something should turn up,' and were glad to 'know the worst?'

But the tendency of the octogenarian is to garrulity. I must stop somewhere.

Again, I thank you.

APPLETON MORGAN."

With unflagging interest Dr. Morgan still follows and loves to discuss the recent developments of research in English Renaissance Literature, and especially the Shakespeare authorship problem. His tendency, both by nature and long legal training, is to refuse acceptance to literary discoveries of any sort, unless sufficiently supported by unquestionable evidence. His cautious attitude in forming and expressing his own opinions or conclusions has therefore been sometimes misunderstood, but such reserve might be imitated to advantage by some Baconian enthusiasts, who allow their zeal to put down their sober judgment, as well as by over-confident adherents of the Stratford player. Dr. Morgan gives Baconians full credit for undertaking and persistently pursuing their investigations of the foundations for certain literary beliefs, which they are honestly unable to accept, thus greatly stimulating more thorough historic study; and he believes that without doubt all the new facts being rapidly collected by them have already made the Stratfordian position quite obsolete, for any one who knows both sides.

It will give surprise to learn that Dr. Morgan has lately completed a fourteenth number of the Publications of the New York Shakespeare Society. The subject is:

"MRS. SHAKESPEARE'S SECOND MARRIAGE (?). Being an Examination of a Persistent theory; With an attempt to account for the absence of any Record of any Marriage either of William Shakespeare or of Mrs. Shakespeare, and for the sources from which Messrs. Jaggard and Blount obtained the texts of the sixteen non-Quarto Shakespeare Plays, which they inserted in the First Folio, and their Authority for such Insertion. (With Appendices and Index.)"

We are glad and feel honored now to count among our members this devoted lover of literature, who, despite the impediments of advanced years, keeps his student's lamp brightly burning at the shrine of the Immortal Muse.

---

\*Note: For further details about the publication of this new work see the reference to it under Books Old and New in this magazine, p. 124.

## FRANCIS BACON'S PARENTAGE ONCE MORE

By PARKER WOODWARD.

The intense interest shown in Francis Bacon during his life and for many years after his death is consistent with the fact that in private Court circles he was known as being the elder of two unacknowledged sons of Queen Elizabeth and the Earl of Leicester (see the Bi-literal Cipher by Mrs. Gallup, 1st edition, at page 209); and with the further fact that this was eventually known to a secret literary society operating during Bacon's later period and for many years after his death in furthering his schemes for the nation's betterment; but suppressing the historic facts for dynastic reasons. In "Tudor Problems" I maintained the truth of the bi-literal allegations on the parentage question as shown by non-bi-literal gleanings.

The late Mr. C. G. Harman, C. B., in his recent book on the "Arcadia," London, 1924, Cecil Palmer, has again started the parentage disputation by stating his reasons for not accepting my views as tenable. I am, therefore, once more brought upon a stage I thought I had quitted. In support of Mr. Harman's contentions, he adduces in his preface:

- (1) A few letters of Lady Anne Bacon referring to Francis as her son, to herself as his mother, and to Anthony Bacon as his brother.

I reply that it was not difficult to maintain an appearance of relationship which had been undisturbed for 16 years from Francis Bacon's birth, and that it was entirely unsafe for the Bacon family to act as if there was anything different.

In one of Lady Anne's letters she appears to have made a slip, judiciously no doubt corrected by partial obliteration at the Lambeth Library, at a time when Rawley in his "Resuscitatio" said he "must not tread too near upon the heels of truth."

Lady Anne's letter said about Francis "He was his father's first chi—." Spedding thought the partly erased word was intended for "chis" or choice.

Well, if Francis was "his father's first choice" how does that agree with the conduct of Sir Nicholas Bacon. By his elaborate last Will in 1578 he made ample provision for all his sons, but none for Francis! If the partially deleted word was "childe" it would have been correct as applied to the Earl of Leicester, whose first known child Francis was.

This looks uncommonly like the careless slip of an old lady already getting rather childish, which was deleted by Wm. Rawley, Bishop Gibson or Archbishop Tenison, while the Lady Anne's letters were on deposit at the Lambeth Library.

- (2) Mr. Harman quotes the letter of Francis to Burleigh of 18th October, 1580. This was to thank Burleigh for appointing him to the Queen's service. The sentence "being made good and verified in my father so far forth as it extended to his posterity" looks like an ingenious way of saying very little.
- (3) Then a letter from Francis to Queen Elizabeth of 12th March, 1599, with the words "First my love to my mother." If the cipher disclosures are true what else would Francis have dared to write?
- (4) Mr. Harman also quotes a letter from Francis to Sir Michael Hicks asking "to have your company at my mother's (Lady Anne Bacon's) funeral." He further adduces Bacon's Will of 1625 in which he said "For my burial I desire it may be at St. Michaels Church near St. Albans there was my mother buried."

It is not extraordinary that in view of Bacon's true parentage Francis should have been most careful in his correspondence. Mr. Spedding notices as remarkable, that during the last ten years of Lady Anne's life there is no trace of communications between these two supposed relatives! As a matter of fact Francis seems to have forgotten that Lady Anne was not buried in the Church of St. Michael!

The regard which Francis may have had for the lady, whom for sixteen years of his life he had believed to be his real mother, was perfectly natural, though the only two letters preserved from him to her are only respectful and formal.

The bi-literal record of the crisis in his life (when the Queen in a rage with boy Francis admitted to him his relationship to her but swore she would never own him), is very touching.

Francis said:—"I burst flood-like unto Mistress Bacon's chamber and told her my storie. No true woman can beare th' sight o' any tear. I grasped her arm weeping and sobbing sore and entreated her (artfully as I thought hiding my secret) t' say 'pon oath I was i' truth the sonne of herselfe and her honoured husband. I made effort to conceal my fear that I was base sonne to the Queene; per contra I eke most plainlie shew'd it by my distresse. When therefore my sweet mother did weeping and lamenting owne to me that I was in very truth, th' sonne of the Queene I burst into maledictions against the Queene. . . . when howsoever

that deare ladie saw this, with womanly wisdom, to arrest fury or perchance to prevent fresh despaire, said to me, Spare my ear, or aim rightly boy, for you do wrong your mother with such a thought.....When you list to my words you then will knowe that you do also wrong that noble gentleman your father..... At the word I besought her to speake my father's name, when granting my request she said, He is the Earle of Leicester..... Nevertheless Queen Bess did likewise give her solemn oath of bald-faced denial of her marriage to Lord Leicester as well as her motherhood. Her oath so broken robs me of a sonne. O, Francis, Francis, breake not your mother's heart. I cannot let you go forth after all the yeares you have been the sonne o' my heart.....go thou do not give it place i' thought or word, a brain-sick woman though she be a Queene, take my sonne from me. Retire at once my boy."

In spite of the Queen's rage on that occasion in 1576 her maternal instinct was frequently evinced.

In addition to his town residence York House in the Strand, Sir Nicholas Bacon had a fine country house at Gorhambury near St. Albans at which he frequently dwelt.

The Queen on several occasions visited this Gorhambury House. It is recorded that she was there in August, 1568, July 1572, March 1573, March 1576 and August of the same year.

That in July, 1572, was a State visit and Entertainment. Terra Cotta busts of Sir Nicholas and his wife and of Francis at the age of twelve appear to belong to that occasion.

That in March 1573 was followed the next month by Francis being sent to Trinity College, Cambridge, to the care of Dr. Whitgift, one of the Queen's Chaplains. That College had been erected and endowed by Henry VIII. The Queen and Earl Leicester visited it, when Francis was a child of three.

The visit in August 1576 was followed by the departure of Francis to France in charge of Sir Amyas Paulet (who was most likely his French tutor) and accompanied by Mr. Duncombe, his Latin tutor.

Sir Nicholas died in 1578.

The Earl of Leicester appears to have befriended young Francis as well as circumstances permitted. He died at the end of 1588. In "Complaints," published in 1591 under the Spenser vizard, there is a poem called "Virgils Gnat," "long since dedicated to the Earl of Leycester late deceased." The curious dedication follows in reduced facsimile (Fig. VIII). It is very significant.

*Virgils Gnat.*  
 Long since dedicated  
*To the most noble and excellent Lord,*  
 the Earle of Leicester, late  
 deceased.

**W**rong'd, yet not daring to expresse my paine,  
 To you (great Lord) the causer of my care,  
 In slowe teares my case I thus complaine  
 Vnto your selfe, that onely priuie are:  
*But if that any Oedipus vnware*  
*Shall chauce, through power of some diuining spright,*  
*To reade the secrete of this riddle rare,*  
*And know the purporte of my euill plight,*  
*Let him rest pleased with his owne insights,*  
*Ne further seeke to glose vpon the text:*  
*For grieft enough it is to grieued wight*  
*To feele his fault, and not be further vext.*  
*But what so by my selfe may not be shoven,*  
*May by this Gnatts complaint be easily known.*

Fig. VIII—Reduced Facsimile of the Dedication to "Virgils Gnat."  
 Originally published in "Complaints" . . . by ED. SP. 1591

I agree with Mr. Harman that Francis was concerned in the additions to the "Arcadia," which was printed as revised and extended in 1593, and called the "Countess of Pembroke's Arcadia."

The title page gives the 100 sigil\* confirmed by the boar at top of page substituted for Philip Sidney's crest of the porcupine.

\*Note: See American Baconiana, Nov., 1923, pp. 152-154. A Table of Alphabetic Numbers with a note on their sums and uses. By simple clock count or gematria Francis, 67 + Bacon, 33 = 100. This number may therefore serve as a cipher-signature for Francis Bacon. See also this magazine, pp. 125-127.—Ed.

So the allusion referred to on page 120 of Mr. Harman's book, to "the death of the father leaving his childe" was probably meant by Francis to refer to the death of his father, the Earl of Leicester.

Upon that death Francis was left with only a Royal mother, who would not own him openly as her son, and probably dared not;—and a younger brother, Robert, Earl of Essex, who was not base begotten, and who had supplanted him in her estimation.

The return of Anthony Bacon in 1592, after living some fifteen years in France and having become more French than English, was of some comfort to Francis, for about that year or shortly after, Francis had estranged the Queen from himself by opposing her will in a matter of state finance.

Anthony was fairly well off, and helped Francis during his disgrace with the Queen, with money, and by influencing Lady Anne Bacon to part with control of certain lands in favor of Francis. No wonder that Francis referred to him as "Anthony my comforte and consorte," and as "my deare brother," besides dedicating to Anthony his "Essays," 1597-8. Francis would seem to have thus eternised Anthony, and that nothing more in prose or verse was needed in memory of him. Anthony died in 1601.

In "Complaints," 1591, referred to above, Francis in "The Ruines of Time" went as near a memorial to the dead Earl of Leicester as he dared venture, in the feeling lines referring to him, but he avoided giving any prominence to his memorial verse about Leicester by also lamenting the deaths of Walsingham, Sidney and the Earl of Warwick (brother to Earl Leicester) in the same poem.

For a man who was always eternising his friends by dedications or poems in memory, what is the inference to be drawn from the fact that he never published any memorial in prose or verse concerning either Sir Nicholas Bacon or Lady Anne Bacon (who died in 1610)?

May it not have been likely that he felt towards them a private resentment for never disclosing the fact of his Royal parentage, until the Queen in a rage had blurted it out in the year Francis was sixteen?

Queen Elizabeth died in 1603-4, and there was printed a pamphlet in prose and poetry to her memory, entitled "England's Mourning Garment," at first anonymously, but subsequently title-paged to Heny Chetle; though from certain indications it must have been written by Francis Bacon. This matter is worth further examination.



In 1607 followed a virulent attack upon her memory published in French or Latin in Paris. Francis wrote in Latin a pamphlet entitled "In felicem Memoriam Elizabethae," and sent it to his friend Carey, the English Ambassador in Paris, for circulation.

In a Will in 1621, when depressed by the humiliation of his sentence by the Peers and of being deprived of the custody of the Great Seal, Francis directed that the "In felicem Memoriam Elizabethae" should be published.

His Will of December, 1625, was mere camouflage for expressing his side of his marriage trouble and for creating some order with regard to his affairs in view of his contemplated simulated death and secret flight abroad early in the following year.

His final Will, to which allusion is covertly made in *Baconiana*, 1679, again directed that the "In Felicem Memoriam Elizabethae" should be published in English; and it was accordingly translated by Bacon's old chaplain and friend, the Rev. Wm. Rawley, and printed in 1651.

So that even at his death Francis was anxious that *to the people of that generation* should be preserved the good fame of the Royal Mother, who never acknowledged his relationship to her, but who nevertheless was his mother.

"Bona Fama propria possessio defunctorum" was an expression he had used in his "Twoo Bookes"... "Of the Proficience and Advancement of Learning" in 1605.

PARKER WOODWARD.

## BACON'S HISTORY OF THE REIGN OF KING HENRY VII, 1622

By WILLARD PARKER

It is well known that Francis Bacon wrote the History of the Reign of King Henry the Seventh, and that this supplies the gap in the plays between Richard III and Henry VIII; but there are some other facts, not so generally known, concerning the bringing out of this volume, that may prove interesting and instructive.

In April, 1621, Bacon was enacting the role of scapegoat for the king and his favorite. The tempest which broke twenty years later and cost Charles his head, was already then gathering and threatening to perform the same ruthless operation upon King James. Somebody had to be sacrificed to save the monarchy, and Bacon was exactly of the disposition to plunge voluntarily into the gulf, like Marcus Curtius, and sacrifice himself.

He had, in the opinion of many students of his life, voluntarily refrained from making any claims to the throne as the son of Elizabeth, and the Earl of Leicester, when Queen Elizabeth passed over, but on the other hand, loyally offered his services to the new king, James, feeling that it made no difference to him what official position he occupied, so long as he was placed where he could give to England the benefit of his talents and sincere patriotism. Therefore, when, to save England from anarchy, it was necessary for him to go down, he confessed to the taking of bribes, although protesting that he was the justest judge that had sat on the bench of England in fifty years. The fact that, of the seven thousand cases which he disposed of, not one decision was ever reversed, although many attempts were made, is evidence that his so-called bribe-taking was simply the acceptance of fees on which the judges and the Lord High Chancellor had to exist, for then, as now, even judges and Lord High Chancellors had to eat.

On May 2, 1621, he wrote to the king a long letter, in the first paragraph of which he complains that he had had a bad headache for three days (which is hardly a matter which a confessed or condemned criminal would talk to his king about under ordinary circumstances); he reminds the king that he had not asked his Majesty to use his absolute pardon power, but that, according to his (Bacon's) desire, his Majesty left it to the sentence of the House. He goes on to say, as follows: (we quote the last paragraph of his letter, exactly) "But because he that hath taken bribes is apt to give bribes, I will go further and present your Majesty with a bribe. For if your Majesty give me peace and leisure and God give me health, I will present you with a good history of England, and a better digest of your laws, and so, concluding with my prayers, I rest, clay in your Majesty's hands, FR. St. Alban." This is not the language of a criminal,—this jesting on the whole bribe-taking proposition,—and practically furnishes positive proof that the bribery charges were a subterfuge voluntarily submitted to by the alleged criminal for the good of the realm, and perhaps, I ought to say, for the salvation of its ruler.

This was on May 2nd, before the sentence of the House had been passed. That sentence imposed upon Bacon a fine of forty thousand (40,000) pounds and imprisonment during the king's pleasure. The forty thousand pound fine was remitted—he never had to pay a farthing of it. It was given to trustees to administer for Bacon's benefit, thus saving him from his creditors. He was imprisoned in the Tower for thirty-six hours, namely, from the afternoon of May 30th, until the morning of June 1st, 1621. On May 31st, while he was in the Tower, he wrote a letter, still

extant, to Buckingham, the favorite, in which he said: "Good my lord. Procure the warrant for my discharge this day," which again, is hardly the language of a condemned criminal to the powers which had sent him down. In other words, to use a modern expression, Buckingham and perhaps, James, were slightly disposed to "double-cross" him, and having gotten him safely into the Tower, to leave him there, as other good men had been left there, to rot. But Bacon's influence and character were too strong and too high for them to take that chance. He was released on the first of June, 1621.

This remission of the fine and release from the Tower was exactly the granting of peace and leisure, according to the bribe offered to the king. How did Bacon pay the bribe? In 1622, the following year, came out "The Historie of the Raigne of King Henry the Seuenth," which, taken in connection with the Shakespeare plays, collected in the 1623 folio, and those of Marlowe, if the cipher-story is accepted, would complete a good history of England down to the birth of Queen Elizabeth. The History of Henry VII, Bacon presented to his King, just as quickly as he could get it completed, and thereby paid in full the bribe which he had offered. King James even read the proof-sheets of it, showing that the writing and production of this work was a part of the agreement between Bacon and himself.

To me, therefore, this History of the Reign of King Henry Seventh, becomes one of the most interesting books that ever was written, for it possessed a *raison-d'etre* and circumstances surrounding its production which give us an inside view of the real truth concerning the alleged criminality of Francis Bacon. And the most wonderful part of it all is the fact that these two letters, written in 1621, were first published by Montagu, in 1842—two hundred and twenty-one years later.

Verily, the lonely sage of Verulam spoke wisely, when, in his last will and testament, he left his name and memory "to foreign nations and the next ages."

WILLARD PARKER.

## LEARNED LADIES OF THE ENGLISH RENAISSANCE

By HILDA HARTWELL PFEIFFER

In the year 1509, when Henry VIII and his newly married queen rode in a magnificent procession from the Tower to Westminster, the streets were crowded with men and women eager to show their loyalty to the new sovereign. Banners and pennants were flying, and the narrow, ill-paved streets swarmed with cheering, surging crowds. The first years of the new monarch's reign were destined to be among the happiest in history. The old quarrels between noblemen and merchants, merchants and craftsmen had ceased. The young, good-looking king with his feasts, feats of arms, masques and pageants, created a festive spirit at court.

Like his grandmother, Margaret, Countess of Richmond, and like his father, Henry VII, the king loved learning. We know of the literary tastes of his grandmother from the will of her mother-in-law, the Duchess of Buckingham. This great lady left the Countess "a book of English, being a legend of saints; a book of French, of the Epistles and Gospels; and a Primer with clasps of silver gilt, covered with purple velvet." Her literary tastes were further evinced by her fine library which Mr. Ballard in his *Memoirs* says "was stored with Latin, French and English books, not collected for ornament or to make a figure (as is frequently the case), but for use." She knew French and some Latin, and published before 1509 "The Mirroure of Golde for the sinfull soule," "translated at Parice out of Latin into Frenshe—and now of late translated out of Frenshe into Englishe by the right excellent Princess Margaret." Aside from her taste for reading and her own venture into the world of writing, she was a great patroness of letters. Her divinity professorships at both Oxford and Cambridge date from 1502. Her greatest monument is St. John's College, endowed by her. Caxton himself was influenced by her patronage, having undertaken the composition and printing of several books at her special desire. As one of the few intellectual members of the aristocracy in an age inclined to selfishness and cruelty, she has been called "a mother to students, a patroness of learned men, a loving sister of devout persons, a comforter of the people, and a defender of priests and clerks." With her talents and interests she foreshadowed the position which women were to hold during the Renaissance in England.

The day on which Henry VIII brought his wife, Catherine of Arragon, to England, marks one of the first steps that was taken toward recognizing the learned lady as a part of English society. As the daughter of Queen Isabella of Spain, Catherine had been remarkably well educated and had been brought up with the highly intellectual ladies of the Spanish court. Among them were probably Francisca de Lebrixa, who often took the place of her father as a professor of history in the University of Alcalá; Dona Ulana de Mendoza and her sister, who have been mentioned as the parallels of Sir Thomas More's daughters in England.

While Henry VIII busied himself with the affairs of the nation, his queen bent her energies toward promoting the education of women. Mr. Watson says in his book, "Vives and The Renaissance Education of Women," that all the treatises in England between 1523-1538 were under the spell of Catherine. In addition, she secured the ablest tutors for her daughter, Princess Mary, who at the age of nine was able to converse with assurance in Latin.

The new learning of the age itself was represented by the Oxford Reformers. Chief among them was Sir Thomas More, who gathered around him at his new and beautiful house in Chelsea the literary talent of the time. Erasmus and Holbein came there. And in this atmosphere his daughters grew up. Their father saw no reason why learning was not as suitable for girls as for boys. Of an ideal wife, he said, "May she be learned; if possible, or at least capable of being made so." When Symon Grinaeus dedicated his Plato to John More he spoke of that man's sisters as those "whom a divine heat of spirit, to the admiration and new example of this our age, hath driven into a sea of learning so far and so happily, that they see no learning to be above their reach, no disputation of philosophy above their capacity." In Ballard's Memoirs there is to be found a characteristic eulogy of the three sisters, translated from the Latin of Mr. John Leland:

"Forbear too much t' extoll, great Rome, from hence,  
Thy fam'd Hortensius' Daughter's Eloquence;  
These boasted names are now eclips'd by three  
More learned nymphs, great More's fair progeny;  
Who over-pas'd the Spinster's mean employ;  
The purest Latin authors were their joy;  
They love in Rome's political style to write;  
And with the choicest Eloquence indite;  
Nor were they conversant alone in these;  
They turn'd o'er Homer and Demosthenes;  
From Aristotle's store of Learning too  
The mystic Art of Reasoning well they drew.  
Then blush you Men if you neglect to trace  
These heights of Learning which the females grace."

Of these three sisters, Elizabeth, Cecilia and Margaret, Margaret was her father's special pride, the "Meg" of his letters. She knew not only Greek, but philosophy, astronomy, music, arithmetic, logic, and physic, that is medicine. She wrote two declamations in English, which she and her father turned into Latin, "both so elegantly that it was hard to determine which was the best." Contemporaries bear witness to the extent of her knowledge. Erasmus wrote her a letter as a woman "of true and solid learning." Her father, telling in a letter of a visit he received from the Lord Bishop of Exeter, when he showed that illustrious man one of her letters, says, "the handwriting pleased him, he took it from me to look at, but when he had read it and understood that it was your composition, he could not believe, until I had confirmed it. So pure in style! Such excellent Latin! So eloquent! So full of sweet affection! that he was marvellously ravished with it."

When about twenty, Margaret More married William Roper of Eltham and Canterbury. Her disposition was "charmingly sympathetic" and she was gentle and affectionate in all domestic relations. During her lifetime she took special care of her children's education. John Morwen, a noted Greek scholar, taught her daughter, Mary, Greek and Latin, and for that purpose she also employed Dr. Cole and Dr. Christopherson, famous for his Greek learning. Mary very nearly became her mother's equal. She translated from Greek into Latin "Eusebius's Ecclesiastical History" and also translated into English a part of her grandfather's "Exposition of the Passion of Christ."

Sir Thomas More was not the only man to believe in the education of women. The socially and intellectually distinguished daughters of Sir Anthony Cooke were prominent for their talents. The eldest, Mildred, became the wife of William Cecil, Lord Burleigh, on December 21, 1545. She was celebrated for her attainments in Greek and Latin and was considered by Roger Ascham to be one of the two most learned women in England, the other being Lady Jane Grey. Katharine, Lady Killigrew, and Elizabeth, Lady Russel,\* were skilled in Latin and Greek. Lady Russel, Ascham states, "was many wayes well furnished with learning and very expert in knowledge of divers tongues." Her translation from the French of "A Way of Reconciliation for a good and learned man touching the true nature and Substance

---

\*Note: This spelling of "Russel" seems to be the correct earlier form, or, at least, a common one, though some authorities write "Russell."

of the Body and Blood of Christ in the Sacrament" was printed in 1605. It is interesting to note here as an oddity her delight and interest in pompous funerals. Just before her death she wrote a long letter to Sir William Detick, Garter King of Arms, desiring to know "what number of mourners were due to her calling—the manner of the hearse—of the heralds and church in regard to a certain ceremony."

The most noted of Sir Anthony Cooke's daughters was Anne, who became the wife of Sir Nicholas Bacon and later the mother of Sir Francis Bacon.\*\* Surpassing even her sister Mildred in learning, she is said to have been associated with her father, when he was appointed tutor to young Edward VI. At an early age she won repute for her stories and was credited with the ability to read Latin, Greek, Italian and French, as well as her native tongue. Extant letters testify to her puritan interests.

In a letter to Anthony Bacon she urges, "that above all worldly respects you carry yourself ever at your first coming as one that doth unfeignedly profess the true religion of Christ,—". Another place in the same letter shows her ardent piety. "I trust you, with your servants, use prayer twice a day, having been where reformation is. Omit it not for any. It will be your best credit to serve the Lord duly and reverently, and you will be observed at the first now. Your brother, (that is Francis Bacon), is too negligent herein, but do you well and zealously; it will be looked for of the best learned sort, and that is best."

A little volume entitled "Fourteene Sermons of Bernardine Ochyn—translated—in our native tongue by A. C." and dedicated to the translator's mother has to be attributed to her. The fourteen sermons were reprinted in the collection of Ochyn's sermons, issued by John Day, the printer. Later she translated "An Apology for the Church of England," written by Bishop Jewel, from the Latin version. So accurate was her work that the men to whom she gave it for correction, found that it was not necessary to change a word. In 1564 the Archbishop Parker published the work without consulting Lady Bacon because, it is said, he knew her modesty would have prevented her from giving permission. At the time he praised her, saying that she "had done honour to her sex and to the degree of ladies." As a letter-writer Lady Bacon appears most attractive. The greater part of her extant letters are addressed to her sons, Anthony and Francis. In a letter to Francis she shows her tender solicitude for their

---

\*\*Note: Reference to the question of Francis Bacon's true parentage is omitted by the author as irrelevant.

welfare. "Look very well to your health; sup not, nor sit up late. Surely, I think your drinking to bedwards hindereth your and your brother's digestion very much." In another letter to Anthony—"I am sorry your brother with inward secret grief hindereth his health. Everybody saith he looketh thin and pale." She also took a great interest in their political positions. At one time she warns them of the evil days in store because of Sir Robert Cecil's advance and urges them to be careful in what they do. Losing nothing of her charming personality in the process, we find her brilliantly supporting her father's theory that women should be educated along the same lines as men and that they were capable of acquiring and applying various valuable knowledge.

Yet a third family to be liberally instructed was that of Edward Seymour, Duke of Somerset. His three daughters, Anne, Margaret, and Jane were the joint authors of "A Century of Disticks upon the Death of Queen Margaret Navarre," written in 1552 and later translated into Greek, French and Italian. Sir Thomas Parr, "following the example of Sir Thomas More and other great men" gave his daughter, Catherine, the benefits of liberal study, as "the most valuable addition he could make to her other charms." As the sixth wife of Henry VIII, she used her influence successfully in behalf of the universities, and is reputed to have taken special interest in her step-children. By letter she urged Princess Mary, the daughter of Henry VIII and his first wife, Catherine, to publish a translation of Erasmus' "Paraphrase of the Gospels." Not only was the queen a promoter of learning, but she occupies a place among English authoresses. Ascham addressed her in letters from Cambridge as "eruditissima Regina." In addition to "Queen Katherine Parre's lamentation of a sinner," published in 1548, she wrote many psalms, meditations and prayers.

After the death of Henry VIII, we come to the short reign of Edward VI, and then to that of Mary. But before we are to reach the reign of Queen Mary, when the Renaissance was almost at its full height, we must turn to one of the most pathetic figures in Tudor times—Lady Jane Grey. She was the eldest surviving daughter of Henry Grey, Marquis of Dorset, afterwards Duke of Suffolk, and the third cousin of Edward VI. Her beauty in person was said to equal only that of her mind and character. John Alymer, afterwards Bishop of London, was employed by her father as a tutor, and when barely nine she entered the household of Queen Catherine Parr. At the time of the Queen's death Lord Seymour purchased Lady Jane's wardship from her parents. She stayed with him at Hanworth until his



fall in 1548, which was partly caused by complications arising from the plans for her marriage. After he lost his head, she returned to Bradgate to continue her studies under Alymer. It was there that Roger Ascham visited her in 1550, and found her reading Plato's "Phaedo," while the rest of the family were hunting in the park. At fifteen she was adding Hebrew to Greek, Latin, Italian and French, at the same time corresponding with Bullinger, the learned pastor of Zurich. When in 1557 her father became Duke of Suffolk, she was constantly at court, and in the society of Princess Mary, as well as of the king. In October of that year her marriage to Guildford Dudley, the fourth son of John Dudley, Duke of Cumberland, took place. According to a Venetian visitor to England, Lady Jane had vehemently resisted this marriage, which was proposed as part of a plot to change the succession from Tudors to Dudleys, and yielded only to the personal violence of her father. Three days after the death of Edward VI, Lady Jane was carried before the council, and Ridley preached in favor of her succession at St. Paul's Cross. On July 10th she took part in an elaborate procession in the morning, then later in the day signed the proclamation announcing her accession. Immediately afterward Princess Mary wrote to the council declaring her own right of accession, and three days later that lady was proclaimed queen. Lady Jane was arraigned for high treason at Guildhall in company with her husband and brothers. She pleaded guilty and was sentenced to death. Even from the scaffold she declared that she had never desired the crown. Of her great learning there can be little doubt. Ballard quotes a contemporaneous opinion that she was superior to Edward VI in learning and language. "If her fortunes," he says, "had been as good as her bringing up, joyned with fineness of wit; undoubtedly she might have seemed comparable not only to the house of the Vespasians, Sempronians and the mother of the Gracchies; yea, to any other woman besides, that deserveth high praise for their singular learning, but also to the university men, which have taken degrees of the schools."

Perhaps these examples of learned women have given the impression that such education among women was universal. As advantageous as this might have been, in reality it was only in royal or noble families that such study was considered suitable. Elizabeth Lucar, the daughter of Mr. Paul Withypoll and the wife of a merchant tailor, Mr. Lucar, was an exception. She vied with the best ladies of the land, excelling in music, and writing "Three Mannered Hands." In addition, she spoke, wrote and read in Latin, Spanish and Italian. This record may be

found upon her monument. There may have been many others like her, but it seems doubtful.

By the time that Elizabeth became Queen in 1558, a transition had been made from the ideas of the Middle Ages to those of the Renaissance. The new learning which began to crop up in the time of Henry VIII now had the nation as a whole in its grasp. The Elizabethans delighted in rapid changes. They disliked long and continuous mental strain. Full of vitality and spontaneity they found happiness in following their impulses. The city of London itself had grown. From a distance the red-tiled wooden houses gave it a colorful aspect. There were thousands of boats on the river, some about to sail for the far corners of the earth, others just returning, laden with rich wares and treasure. The people craved adventure, and it was not adventure to distant countries alone, but also voyages of discovery into the classics of ages past which claimed their attention.

The court itself with its noblemen and ladies revolved around the Queen. During the life of Queen Mary the Venetian Ambassador wrote, "My Lady Elizabeth, the daughter of Henry VIII and Anne Boleyn, was born in 1533 (in the month of September, so that she is at present twenty-three years of age). She is a lady of great elegance both of body and mind, although her face may be called pleasing rather than beautiful; she is tall and well-made; her complexion fine tho' rather sallow; her eyes, but above all her hands, which she takes care not to conceal, are of superior beauty. In her knowledge of the Greek and Latin languages she surpasses the queen. She excells the queen in the knowledge of languages, but in addition to Latin she has acquired no small acquaintance with Greek. She speaks Italian which the queen does not. In this language she takes such delight that in the presence of Italians it is her ambition not to converse in any other." She is said to have spent more regular hours on learning than six of the best gentlemen in the court.

Among the ladies of Elizabeth's court we find many intellectual women. Perhaps the best known is Mary Sidney, Countess of Pembroke. Her greatest claim to our present attention is that she befriended the "literati" of her day. In her time Wilton House was like a college, there were so many "learned and ingenious persons." Osborn in his memoirs says, "She was that sister of Sir Philip Sidney to whom he addressed his *Arcadia*, and of whom he had no other advantage than what he received from the partial benevolence of fortune in making him a man (which yet she did, in some judgments, recompense in beauty), her pen being nothing short of his, as I am ready to attest, having seen incomparable letters of hers." This great lady was

born about 1555, probably at Penshurst, Kent. Nearly all of her childhood was spent at Ludlow Castle, where her father resided as the president of Wales. At the time of her sister's death in 1575, Queen Elizabeth kindly suggested that Mary, "being of good hope," should be removed from the unhealthy climate of Wales and reside in the Royal household. Here her beauty and grace soon established her position. In 1577 her marriage to Henry Herbert, second Earl of Pembroke, took place and in that same year she entertained Sir Phillip at her new home at Wilton in Wiltshire. The most perfect accord appears to have characterized their relations with one another, and they spent much time in literary pursuit. It was probably at Ivy Church near Wilton that Sir Phillip at her desire and suggestion began his "Arcadia." When dedicating to her a year or two later the complete manuscript, which he entitled "The Countess of Pembroke's Arcadia," he wrote that "it is done for you, only you, being done on loose sheets of paper, most of it in your presence, the rest by sheets sent unto you as fast as they were done." It was here, too, that they undertook the translation of the psalms.

In the year 1586 Lady Mary lost both her mother and father and a little later her brother. When she recovered from this blow she applied herself to literary work, which the latter had left unfinished. At the same time she took under her protection the many men of letters to whom he had acted as patron. In going over his work she undertook the revision of the first edition of "Arcadia." Dividing the work into five instead of three books, she supplied new passages from manuscript copies in her possession, and rewrote some portions. A second edition was issued in 1598 with an appendix of her brother's poems, which she had carefully corrected. She also compiled at Wilton in May, 1590, "A Discourse of Life and Death," translated from the French of her brother's friend, Plessis du Moinay, and in 1590 put into blank verse Robert Garnier's French tragedy of "Antoine," adding some choral lyrics of her own. Lady Mary's verse has few poetic qualities, but shows culture and literary feeling. According to Aubrey her "genius lay as much toward chymistrie as poetrie." Meres in his "Palladis Tamia," 1598, compares her to Octavia, Augustus' sister and Virgil's patroness, and describes her not only as being very liberal toward poets, but "a most delicate poet" worthy of the complimentary lines which Antipater Sedonius addressed to Sappho. This is only one of many tributes. To quote them all would cover two or three pages. But there is one which has immortalized her memory, the epitaph ascribed to Ben Jonson, a tribute that perhaps has not been surpassed in the records of monumental praise:

"Under this sable hearse  
Lies the subject of all verse:  
Sidney's sister, Pembroke's mother.  
Death! ere thou kill'st such another,  
Fair, and good, and learn'd as she  
Time shall throw a dart at thee."

"In this," says Osborn in his *Memoirs of King James*, "our author doth manifest himself a poet in all things but in truth."

One of the most eminent women of the age, Elizabeth Jane Weston, by some considered the most learned, deserves a prominent place among the ladies of Queen Elizabeth's court, although her learning can hardly be credited to England. She lived much abroad and published her works in Holland. Either as an ardent Catholic or a political rebel, her father was forced to leave England, accompanied by his wife and two children. Throughout all the trouble and personal hardships which ensued, Elizabeth composed Latin verses and corresponded with the foremost humanists of her day who were loud in praise of her scholarship. Scaliger spoke of her as "*Miraculum virtutum*," Heinsius as "*deabus aequalem*" and Gernadius as "*decimam musarum*." As an accomplished linguist, she spoke and wrote perfectly the English, German, Greek, Latin, Italian and Czech languages. She used for conversation chiefly German and wrote always whether in prose or verse in Latin. The English scholars thought highly of her performances and Barnaby ranked her with Sir Thomas More and the best Latin poets of the day.

Of the strictly English ladies, Lady Anne Bacon, who is mentioned previously as the daughter of Sir Anthony Cooke, was the most prominent for her classical attainments.

In Aubrey's "*Lives*," Elizabeth Danvers is described as a "great politician, great wit and spirit, but revengeful," and also as having "Chaucer at her fingers' ends." Ann Cecil, Countess of Oxford, was distinguished as a poetess and composed several epitaphs preserved in Soothern's "*Diana*." A manuscript note in a Bodleian copy of Walpole's "*Noble Authors*," ascribes to Margaret Clifford, Countess of Cumberland, "some beautiful verses in the style of Spencer." We know that she educated her daughter with great pains and secured as her tutor, Samuel Daniel. After two unhappy marriages this daughter says, "I gave myself wholly to retiredness as much as I could in both those great families and made good books and virtuous thoughts my companions." We also find Lady Joanna Lumley eminent for her classical attainments. She is known to have translated Greek into Latin and Greek into English.

Walton, about a century later, gives the following summary of the period: "It was so very modish, that the fair sex seemed to believe that Greek and Latin added to their charms; and Plato and Aristotle untranslated were frequent ornaments of their Closets. One would think by the effects that it was a proper way of educating them, since there are no accounts in History of so many truly great Women in any one age as are to be found between the years 15 and 1600."

In spite of Queen Elizabeth, Lady Mary Sidney, Lady Bacon and Jane Weston, there were fewer records of high attainment in the last part of the century than in the first. Indeed, with the death of Elizabeth, to use a trite expression, we find the pendulum beginning to swing in the other direction. There are only a few more names worth mentioning. Lady Bedford held her "graceful and brilliant little court" at Twickenham Park between 1608-1618. Although she wrote verses she had no pronounced literary tastes. Lady Mary Wroth, a niece of Lady Pembroke, carried on the traditional family attitude towards poets. A third patroness was a kinswoman of Edmund Spencer, Elizabeth Spencer, wife of Sir George Carey. Of the younger women of the time of James I, Elizabeth Jocelyn held a prominent place. She was brought up by her grandfather, William Chaderton, Bishop of Lincoln, who was a friend of Sir Anthony Cooke and Lord Burleigh, naturally sharing their ideas of proper education.

With the dying out of the Renaissance spirit there came a shift in public opinion. Powell in "Tom of All Trades" in 1631 pleads for the domestic against the learned lady. "Instead of reading in Sir Phillip Sidney's 'Arcadia,' let them reade the grounds for good houswifery." The people were behind him in that feeling, and we must wait for the age of Pope to see the learned lady come again into prominence.

HILDA HARTWELL PFEIFFER.

## THE MONUMENT OF WILLIAM SHAKESPEARE IN WESTMINSTER ABBEY

By DR. H. A. W. SPECKMAN

A monument was erected to the dramatist William Shakespeare at London in the Poets' Corner of Westminster Abbey in seventeen hundred and forty-one (1741) by a public subscription conducted by a committee, among whose principal members were the poet Alexander Pope and Dr. Richard Mead, of the Royal Society.

In a niche of marble stands the life-size statue representing Shakespeare beside a pedestal upon which lie three large books in a pile, representing no doubt his Comedies, Histories and Tragedies; and the poet leans on his right elbow supported by these books, recalling his own words "Thus leaning on mine elbowe" in King John.\* From beneath the books hangs an open scroll with an English inscription to which the figure points with the forefinger of its left hand (Fig. IX, p. 67).

The top of the niche contains a marble tablet with the Latin inscription (Fig. X):

GVLIELMO SHAKSPEARE	18 letters	
ANNO POST MORTEM CXXIV°	14 " 6 numbers	
AMOR PVBLICVS POSVIT	18 "	
<hr/>		
	50 letters	

Fig. IX—The Latin Inscription on the Tablet over the Shakespeare Monument, with the Numbers of its Letters.

In English: "To William Shakspeare in the one hundred and twenty-fourth year after his death Public Love erected this monument."

In the church at Stratford on Avon is a grave that is supposed to be the grave of the poet Shakespeare, although there is *no name* upon the stone slab covering it. The inscription, which is not in its present form lettered like the original one, ends with a curse upon him, who should move the bones of the dead. Such a cursing inscription is never found on Christian graves, but does occur on pre-Christian tombs; and it is curious that on the tomb of Semiramis at Babylon, there was a hidden inscription which also pronounced a curse upon him, who disturbed her repose.

\*Note: The figure leans on its right arm, pointing to the MSS. scroll with the left hand,—a left-handed poet?

The famous seated portrait-statue of Francis Bacon in St. Michael's church at Gorhambury near St. Albans likewise leans upon one arm, but it is the left arm, while the right lies in rest on the side of the chair.—Ed.







The writer has discovered and described elsewhere that on the stone at Stratford there may be found the hidden text: "BACON HIT," (hit—being equivalent to "hid"; see Chaucer and others).

Nearby on the wall of the Stratford church there is a large bust, representing Shakespeare, with a Latin and an English inscription beneath. The latter says, in a challenging way: "Read if thou canst, whom envious death hath placed within this monument." Herein, too, is hidden the name "FR. BACON"; but there is no direct mention of any poetical works of the poet Shakespeare. After the inscription proper follows in smaller letters: "OBIIT ANO DO<sup>1</sup> 1616 AETATIS 53 DIE 23 AP," two short lines.

Now, it is striking that, although the actual erection of the Shakespeare monument in Westminster Abbey did not occur until 1741, that is 125 years after the supposed death in 1616, yet the number CXXIV in the inscription above (referring to 1740) was *not changed* into CXXV! But there is also another fact deserving attention. At the erection of the statue in 1741 a storm of indignation arose over the inadequacy of this Latin inscription, which mentioned neither the immortal works of the bard, nor had a word to say about the years of his birth and of his death. Dr. Mead himself publicly made known that he had most strongly opposed the use of the words "AMOR PVBLICVS," because they were not classic Latin. Dr. Mead was one of the greatest Latinists of the time, and he also republished the works of Bacon. But Pope, who was the author of the inscription, resisted to the utmost any alteration of it, so that Dr. Mead was finally compelled to give in, and did so, saying: "Omnia vincit amor et nos cedemus amori," or "Love conquers all, and we yield to love."

The reason for Pope's strenuous resistance was that he had hidden in these inscriptions the statement that BACON was SHAKESPEARE by the identical methods whereby this great Rosicrucian secret (and Pope was a very prominent member of that fraternity), is concealed at Stratford upon the grave-stone and beneath the bust on the wall.

The Scroll referred to on the Westminster Monument bears a number of lines taken from Shakespeare's *Tempest*, Act IV, Scene I, and found in the text of the 1623 folio, *Comedies*, p. 15, col. 1, text-line 53 *et seq.* reproduced here in facsimile on p. 68, Fig. XI.

Yet they differ from the original text below in that one line is omitted, another misplaced, and still another divided into two parts; words are omitted, or altered, and the spelling, too. In consequence the words on the scroll have only 157 letters, while those in the original have 167. This drastic intentional re-arrangement

points unfailingly to a hidden cipher depending upon the number and places of the letters.\*

Let us now subject these puzzling facts to a careful cryptographic analysis. Trithemius (*Polygraphia*, 1506) describes the method of concealing a secret text in an apparent outer text, by using certain definite letters of this outer text as secret cipher-carriers. These secret cipher-letters would have to be put in the apparent outer reading-text in definite numbered places, according to the particular scheme of construction used, which also requires an exact consecutive numbering of all the letters of the apparent outer text. This is necessary, because the beginning of any hidden cipher-message would, of course, be a certain definite letter in the piece of text, and this letter could only be discovered by a definite count from either end of it, the number of this count having to be provided by the cipher-maker or author through some suitable clue or hint, readily perceived by the seeking decipherer. That particular letter, beginning a cipher-message, was called the "gate" (meaning portal or doorway),—in Latin "pyloris"; and the number that located or determined the position of that letter was also called "a gate." This number might be introduced (by secret method) in the apparent text itself, or nearby, that is, above or below the ciphered passage.

From such particular gate-letter, locating the beginning of a secret cipher-device the following letters of it are derived by a definite arithmetical rule. They must stand at definite or fixed numeric intervals one from another in the apparent text. This numeric interval constitutes a new second "gate," which must also be sufficiently indicated, because without it, the secret could not be found.

Now this is precisely the method used by Alexander Pope to conceal, and at the same time indicate, the name of the real person to whom the monument was erected. The first gate is the number CXXIV, which was intended to represent the number of

---

\*Note: Probably it is intended also to connect the text on the scroll with the alphabetic sum by the simple, straight or Cabala count of FRA. ROSICROSSE and BACON-W. SHAKESPEARE, which are both likewise 157.

Compare "Secret SHAKESPEAREAN SEALS, Revelations of Rosicrucian Arcana," etc., by Fratres Roseae Crucis, p. 88, and plates LXVIII and LXIX. Nottingham, 1916; FRANCIS BACON'S CIPHER SIGNATURES, by Frank Woodward, pp. 24-26, and plates 17, 18. Nottingham, 1923. Also American Baconiana, November, 1923, pp. 152-154: A Table of Alphabetic Numbers, with a note on their Sums and Uses; and the present magazine, pp. 125-127.—Ed.

years elapsed since the so-called death-year of Shakespeare, 1616, and the date of the erection of this monument, 1740, as originally planned, though actually not carried out, as already stated, until 1741! And it was on account of Pope's secret purpose that the number CXXIV had to remain unaltered in the inscription. The indicated true lapse of years would otherwise have been CXXV, or 125.—The additional second "gate" required for deciphering here, is the number 13, being the abbreviated value, obtained by a contraction, commonly practiced in cryptography, of 103, the alphabetic number sum for the name SHAKESPEARE by the simple clock count (A = 1 to Z = 24, thus: S, 18— H, 8— A, 1— K, 10— E, 5— S, 18— P, 15,—E, 5— A, 1— R, 17— E, 5— Total, 103. The symbol for zero, 0, is simply omitted, while the number digits are joined, not added).

In all the concealed writings of Bacon, applying number-cryptography, the number 13 is a "gate." It is indicated on this monument to his famous publication-name or pseudonym "Shakespeare," by the word "Dissolve," or that little line "Shall Dissolve," so abnormally set (when compared with the original text), and emphasized, one might think, by spelling and enclosure in commas. The words "Shall Dissolve" contain 13 letters, and from the beginning of this garbled inscription to and including the final e in "Dissolve," there are just 103 letters, and 103 in the alphabetic sum by Simple Clock Count for "SHAKESPEARE," as above.

If, therefore, we tabulate the letters on the scroll, beginning with the 124th letter, the b in "Fabrick," and place them, as they come, into horizontal lines of 13 letters each, we shall obtain a secret letter-square (Fig. XIII) of 13 lines. In this, the first 6 letters in the first column are b n c o h a, and these are to be transposed into BACHON, a well known old variant of BACON.

	1	2	3	4	5	6	7	8	9	10	11	12	13
1	<u>b</u>	r	i	c	k	o	f	a	V	i	s	i	o
2	<u>n</u>	L	e	a	v	e	n	o	t	a	w	r	e
3	<u>c</u>	k	b	e	h	i	n	d	T	h	e	C	l
4	<u>o</u>	u	d	c	a	p	t	T	o	w	r	s	T
5	<u>h</u>	e	G	o	r	g	e	o	u	s	P	a	l
6	<u>a</u>	c	e	s	T	h	e	S	o	l	e	m	n
7	T	e	m	p	l	e	s	T	h	e	G	r	e
8	a	t	G	l	o	b	e	i	t	s	e	l	f
9	Y	e	a	a	l	l	w	h	i	c	h	i	t
10	I	n	h	e	r	i	t	S	h	a	l	l	D
11	i	s	s	o	l	v	e	A	n	d	l	i	k
12	e	t	h	e	b	a	s	e	l	e	s	s	F
13	a	.	.	.	.	.	.	.	.	.	.	.	.

Fig. XIII.—The Text of the Scroll on the Shakespeare Monument, arranged in a letter-square of 13 lines, beginning with b of "Fabrick."

If the letters on the scroll are again tabulated in the same fashion, but beginning with the capital F of "Fabrick," they would give a diagram, reading as follows (Fig. XIV):

	1	2	3	4	5	6	7	8	9	10	11	12	13
1	<u>F</u>	a	<u>b</u>	r	i	c	k	o	f	a	V	i	s
2	<u>i</u>	o	<u>n</u>	L	e	a	v	e	n	o	t	a	w
3	<u>r</u>	e	<u>c</u>	k	b	e	h	i	n	d	T	h	e
4	<u>C</u>	l	<u>o</u>	u	d	c	a	p	t	T	o	w	r
5	<u>s</u>	T	<u>h</u>	e	G	o	r	g	e	o	u	s	P
6	<u>a</u>	l	<u>a</u>	c	e	s	T	h	e	S	o	l	e
7	m	n	T	e	m	p	l	e	s	T	h	e	G
8	r	e	a	t	G	l	o	b	e	i	t	s	e
9	l	f	Y	e	a	a	l	l	w	h	i	c	h
10	i	t	I	n	h	e	r	i	t	S	h	a	l
11	l	D	i	s	s	o	l	v	e	A	n	d	l
12	i	k	e	t	h	e	b	a	s	e	l	e	s
13	s	.	.	.	.	.	.	.	.	.	.	.	.

Fig. XIV.—The Text of the Scroll on the Shakespeare Monument, arranged in a letter-square of 13 lines, beginning with the F of "Fabrick."

In this diagram the first 6 letters of the first vertical column are now, reading down, F i r C s a, and these letters, except for a missing n, are evidently all the letters, merely disordered, of the name Francis. It will be observed that the letters b n c o h a, which in the previous diagram, Fig. XIII, occupied the corresponding places in the first column, and as we have said may be rearranged into Bachon (a form of Bacon), now occupy the corresponding first 6 places in the 3rd vertical column. Those 12 letters, therefore, taken together, and properly ordered, give "Francis Bacho." The use of the first and third columns in this manner obviously suggests again the gate-number 13, discussed above. If we think over these diagrams, Figs. XIII and XIV, a little more, it will be seen that they merely represent to the eye the systematic or uniform interval used by the author of the apparent scroll text for locating the dispersed letters of a hidden name. The method is quite simple, and may be stated in other words thus: If in the inscription on the scroll you begin after the small b of "Fabrick" (gate 124) to count off the letters in groups of 13 (gate 13), you will find the first 13th letter to be the n in "Vision"; the second 13th letter the c in "wreck"; the third 13th letter the o in "Cloud"; the fourth 13th letter the h in "The"; and the fifth 13th letter the second a in "Palaces," giving you the six cipher letters b n c o h a. To any one on the lookout for Baconian cipher tricks these letters would certainly suggest transposition into "Bachon." And the correctness of this discovery would appear then to be confirmed by finding that, if you similarly count off 5 times every 13th letter after the capital F in "Fabrick" you will locate 5 additional letters; the second i in "Vision," the r in "wreck," the C in "Cloud," the s in "Tow'rs," and the first a in "Palaces." These 6 letters F i r C s a would with equal certainty suggest transposition into "Fracis", and an experienced cipherer would instantly conclude that the whole name device here hidden is "Francis Bacho," for "Francis Bacon." He would be aware that Bacho is merely a mediaeval Latin variant for Baco, itself a Latin form for Bacon, and that, for example, the Latin works of the English Franciscan friar Roger Bacon (†1292) were published under the name, Rogerius Bacho. Anyhow, the embodiment of cryptographic devices in ordinary literature is sometimes so difficult, that the taking of unimportant liberties in spelling, if unavoidable, is considered entirely justified and well understood by those conversant with this art. (See Camden's Remaines Concerning Britaine, Chapter on Anagrams. )

The chief motive for giving the inscription on the scroll 157 letters, by mutilating the original text of The Tempest, which has 167 letters, is, I believe, to bring about that 157 minus 124

(the gate number) = 33 (Simple alphabetic sum for Bacon,—B, 2—A, 1—C, 3—O, 14—N, 13,—Total 33). But the words "Shall Dissolve," taken together, are also a seal, for by the Reverse Clock Count, the alphabetic sum of these letters is 177,\* which figure is also the alphabetic sum by the Simple Clock Count for William Shakespeare\*; and it is curious that on the Monument of Francis Bacon in St. Michael's church at St. Albans the Latin inscription contains the words "COMPOSITA SOLVANTUR," that is, "The Parts Composed must be Dissolved." It is thus intimated that the *words* must be *dissolved*, or divided up into *their letters*, so that the *concealed* text they also contain may be reconstructed.

In the original and early editions of the works of Bacon, Shakespeare and some others of their time, the Capital Initials, often used without apparent cause, are very conspicuous. It has, indeed, been found that they serve for important cipher indications.

Thus the text on the Shakespeare monument scroll contains many more Capitals than the original text of the 1623 Folio on which it is based, but without any discernible customary reason. Some of these capitals are the initials of verbs and adjectives within the lines. These capital initials probably, therefore, contain ciphered matter. Let us see:

The capital initials on the scroll from the bottom up are in order: L V F A D S I I<sup>†</sup> G G T T, etc.; we don't require all of them, for only the *letters of even ordinal number* here are cipher letters, as is the case in many other such manipulated texts. We take the first 6 of them, namely, V A S I G T, as the key for unlocking their secret is the number 56,—alphabetic sum by simple or clock count for FR BACON, and also the counted number of all letters and Roman numbers, taken together, on the Latin inscription over this monument (p. 66). And we transpose these six cipher letters, according to the method of Trithemius (see American Baconiana, Nov., 1923, pp. 118-121), 5 places to the right as here shown; so that for V we obtain C, for A, F, etc:

A B C D E F G H I K L M N O P Q R S T V X Z

Transposed 5 places to the right

F G H I K L M N O P Q R S T V X Z A B C D E

\*Note: "Shall Dissolve": Alphabetic sum by the Reverse or Seal Count (A = 24 to Z = 1). S, 7—H, 17—A, 24—L, 14—L, 14—D, 21—I, 16—S, 7—S, 7—O, 11—L, 14—V, 5—E, 20—Total, 177.—"William Shakespeare": Alphabetic sum by the Simple Clock Count (A=1 to Z = 24), W, 21—I, 9—L, 11—L, 11—I, 9—A, 1 M, 12—S, 18—H, 8—A, 1—K, 10—E, 5—S, 18—P, 15—E, 5—A, 1—R, 17—E, 5—Total, 177.—Ed.

<sup>†</sup>For Y of Yea, its permissible alternate I is here used.—Sp.

The cipher letters V A S I G T then give us the true hidden letters C F A O M B, and these by simple re-arrangement easily yield M. F. BACO, where M stands for Magister, Latin for Master. Bacon himself used such letter transpositions, for he has been referred to as a Trithemius. (See American Baconiana, Nov., 1923, p. 118.) He says, also, in the *Advancement of Learning*, 1640, Bk. VI, Chap. I, at the beginning:

"Who then knowes whether this work of ours be not per-chance a Transcript out of an Ancient Book, found among the Books of that famous Library of S. Victor, a Catalogue whereof M. Fra. Rabelais hath collected."

And it is well known that the works of Rabelais are full of anagrams and other cryptic allusions.

There remains to present the deciphering of the Latin inscription on the Westminster monument to Shakespeare, reading as follows:

GVLIELMO SHAKSPEARE  
ANNO POST MORTEM CXXIV<sup>o</sup>  
AMOR PVBLICVS POSVIT

Fig. XV.—The Latin Inscription on the Tablet over the Shakespeare Monument.

It consists of 50 letters and 6 numbers; but the real name of the author is not contained in these letters, nor can an anagram be constructed from them, which could be considered with sufficient certainty to represent the hidden text. That it contains a cipher nevertheless, is evident, however, from the obstinacy with which Pope resisted any alteration of the words "AMOR PVBLICVS." Therefore the possibility exists, that secret letters are disguised here by a cipher method depending upon transposition.

Let us look further into this.

It was apparently Francis Bacon who invented the method of using the initials or final letters of the words of a written or printed text as secret letters. It was published for the first time in 1586 in Blaise de Vigenère's *Traité des Chiffres*, where it was falsely attributed to Rogerius Bacho, the English friar Roger Bacon, who died at Somerset in 1292.

We will apply this method for a test to the Latin inscription on the Shakespeare monument at Westminster. The key is the number 56, that being the total of counted numbers and letters taken together. It represents the simple alphabetic sum by clock count or Gematria of FR. BACON, and has already been used by us above.

The initials and final letters of the Latin words are:

Initials	Final Letters
G S	O E
A P M	O T M
A P P	R S T

We transpose the initials 5 places to the right, and the final letters 6 places to the right (with the exception of the letters O, which being equivalent to zero may remain unchanged), the Latin alphabet of Trithemius with 22 letters being used (see American Baconiana, No. 2, Nov., 1923, p. 120, and p. 74, above).

A B C D E F G H I K L M N O P Q R S T V X Z

Transpose five to right

F G H I K L M N O P Q R S T V X Z A B C D E

Transpose six to right

G H I K L M N O P Q R S T V X Z A B C D E F

Fig. XVI. Diagram for Transposing the 22 Letters of the Latin Alphabet of Trithemius five places or six places to the Right.

We obtain then, according to the diagram, Fig. XVI, new letters, namely:

For the Initials

For the Final Letters

M A  
F V R  
F V V

O L  
O C S  
A B C

The letters M A O L, in the two first lines, derived from the initials and the final letters of the first two words of the inscription, may be re-arranged thus:

O L A M

The letters F V R O C S, in the second lines, derived from the initials and final letters of the next three Latin words in the second line of the inscription, may be re-arranged thus:

V R F C O S

Finally, the letters F V V A B C, in the third lines, derived from the initials and final letters of the last three Latin words in the third line of the inscription, may be re-arranged thus:

F B A C V V

And these 16 letters may be again re-arranged to form:

F B A C O V R V L A M F C O V S

Supplying a few missing letters we could easily make sense from this, namely:

F B A C O V e R V L A M F e C i t O p V S  
that is:

F B A C O V E R V L A M D I D t h e W O R K



For some years the writer, being unable to discover the missing letters, could get no further, until he had the happy thought that the Roman numbers in the inscription, C X X I V° might also be regarded as letters. He found then that these five numeral letters, transposed 6 places to the right (the key being 56), give I E E P D°, and that these new letters fill up exactly the empty places in the tentative solution put down above, turning it into

**F. BACO D° VERVLAM FEC. OPVS.**

or in English,

**F. BACON LORD VERVLAM DID THE WORK.**

meaning, we take it, that Francis Bacon, Lord Verulam, is the author of the works of William Shakespeare.

H. A. W. SPECKMAN.

Driebergen, Holland.

## HIDDEN ALLUSIONS TO BACON IN THE POEM OF L. DIGGES, 1623 SHAKE- SPEARE FOLIO

By ARTHUR B. CORNWALL.

After a reading of Dr. Pfeiffer's second article on "Concealed Methods of Expression in English Literature" in the last number of this magazine (October, 1924), which I much enjoyed, I was spurred on to look carefully at the laudatory poem in the 1623 Shakespeare folio, signed "L. Digges." While I have used acrostics, and the several alphabetic "counts," so conveniently printed with examples at the end of the same number, they lie really outside of my line of study. So I write this to record and put your readers in possession of what I found, some of it perhaps already known.

In the above mentioned article Dr. Pfeiffer had stated (p. 152) that, having been struck by the peculiarity in Shakespeare's sonnet 136 of the phrase "Make but my name thy loue," he stooped to investigate, and found that the alphabetic number sum by the simple clock count ( $A = 1$  to  $Z = 24$ ) of the two words following "my name," namely "thy loue" (thus: t, 19— h, 8— y, 23— l, — o, 14— u, 20— e, 5) equals 100, which is also the sum by the same count for "Francis Bacon." This is, therefore, a perfect little device for conveying by this system of number-ciphering that "my name,"—that is, the author's name,—is "Francis Bacon."

# TO THE MEMORIE

of the deceased Authour Maister

W. SHAKESPEARE.

**S**Hake-speare, at length thy pious fellowes giue  
 The world thy Workes: thy Workes, by which, out-live  
 Thy Tombe, thy name must when that stone is rent,  
 And Time dissolues thy Stratford Monument,  
 Here we aliuie shall view thee still. This Booke,  
 When Brasse and Marble fade, shall make thee looke  
 Fresh to all Ages: when Posteritie  
 Shall loath what's new, thinke all is prodegie  
 That is not Shake-speares; eu'ry Line, each Verse  
 Here shall reuiue, redeeme thee from thy Heirfe.  
 Nor Fire, nor cankring Age, as Naso said,  
 Of his, thy wit-fraught Booke shall once invade.  
 Nor shall I e're beleue, or thinke thee dead  
 (Though mist) untill our bankrupt Stage be sped  
 (Impossible) with some new straine t'out-do  
 Passions of Iuliet, and her Romeo;  
 Or till I heare a Scene more nobly take,  
 Then when thy half-Sword parlying Romans spake.  
 Till these, till any of thy Volumes rest  
 Shall with more fire, more feeling be exprest,  
 Be sure, our Shake-speare, thou canst neuer dye,  
 But crown'd with Laurell, liue eternally.

L. Digges.

Fig. XVII.—Reduced Facsimile of the Poem Signed "L. Digges"  
 in the 1623 Shakespeare Folio.

Taking now Digges' poem (Fig. XVII), and starting in the first place from the n of "name" in the middle of the third line, to spell toward the right and zigzagwise line by line down on first-following letters continuously "nocaBaconocaB," in the way described in the above paper, I end upon the initial B of "But" at the head of the last line, lower left corner of the piece. The first capital B in this sequence is in the words "thy wit-fraught Booke." (!)

Next I ask your attention to the second and third lines, and the words:

....."thy Workes, by which, out-liue  
Thy Tombe, thy name must when that stone is rent."

Notice "thy name," preceded by "Thy Tombe," and followed by "must" after which comes, as the original 1623 text shows, a curious high-placed, but textually wrong period in a wide space.\*

I give here first the alphabetic number-sums for the words "Thy Tombe," according to the three most important counts, tabulated in the No. 3 (October, 1924), magazine, p. 159; and then also for the Short or Cross count, if T (19 or 1 + 9) is taken not as 10, but as 1. The Table referred to is re-printed with examples at the end of this magazine.

---

\*Note. The very carefully reprinted Shakespeare folio edition of 1806-07, by E. and J. Wright, on special paper watermarked "SHAKESPEARE", and "J WHATMAN 1806" and "J WHATMAN 1807", conscientiously reproduces this odd punctuation mark. The extraordinary care of the printer in resetting thus even the minutest detail shows how important he or his employers considered the exact appearance of the Shakespeare folio pages to be. Baconians are, of course, well aware, too, how essential to proper scientific study the unaltered original printed texts of that period are; and that is the reason why they have discovered so many new and important matters revealed by their authors, which have been entirely overlooked by those, who hold, though without any warrant, that the typographical vagaries observable are purely accidental, that is, due to the supposed incompetence or carelessness of the authors, editors, printers and proof-readers of that time. All this, in the Golden Age of English Literature,—O Sancta Simplicitas.—Ed.

	Simple Clock	Kaye	Reverse or Seal	Short or Cross
T	19	19	6	1 (0)
h	8	34	17	8
y	23	23	2	5
T	19	19	6	1 (0)
o	14	14	11	5
m	12	12	13	3
b	2	28	23	2
e	5	31	20	5
Thy Tombe	102	180	98	30
Now I rend that stone by cutting off the final e, leaving "Thy Tomb," and I find that	5 97	31 149	20 78	5 25
V	20	20	5	but W 3
V	20	20	5	— —
i	9	35	16	i 9
l	11	11	14	l 2
l	11	11	14	l 2
S	18	18	7	S 9
h	8	34	17	— —
VVill Sh	97	149	78	Will S. 25

By absolute identity of these first three number-sums, therefore, the Tombe, within which the author lies, is the name "VVill Sh" (akespeare), associated with the Stratford monument. The Short or Cross count agrees for the letters "Will S" only.

But the third line says "thy name must." so according to the precedent given by the above-cited example in Sonnet 136, I look more closely at "must." Its number-sums by all four counts follow:

	Simple Clock	Kaye	Reverse or Seal	Short or Cross
m	12	12	13	3
u	20	20	5	2
s	18	18	7	9
t	19	19	6	1
must	69	69	31	15

Is there perhaps some reference here to Francis Bacon as the true author? I find "Francis B." by Simple Clock count equals 69, and "Bacon" by Short count 15, while the number sums for these names by Kaye and Reverse or Seal counts are too large; but the initials of the title "Prince of Wales," or "P. o' VV," so often used by Bacon in secret writings,—as I find it also in anagrams,—yield perfect results by the same counts, including even the Short or Cross sum count, if T (19 or 1 + 9) is taken not at 10, but as 1; a perfect correspondence for each kind of count.

	Simple Clock	Kaye	Reverse or Seal	Short or Cross
P	15	15	10	6
o	14	14	11	5
VV	40	40	10	4
<hr/>				
P. o' VV	69	69	31	15

Hence Francis B. or Bacon,—probably,—but Prince of Wales with certainty must outlive his Stratford monument to Will Sh.

Of this pleasingly successful little cipher analysis, Dr. Pfeiffer has found an independent confirmation in the same poem.

Over the word "But" at the head of the last line, ending the "nocaBaconocaB" sequence already mentioned, we read:

"Be sure, our Shake-speare, thou canst neuer dye."

Now, the alphabetic sum by the Simple or Clock count of the words "Be sure" (B, 2— e, 5— s, 18— u, 20— r, 17—e, 5) equals 67, which is also the well known sum by the same count for "Francis," (F, 6— r, 17— a, 1— n, 13— c, 3— i, 9— s, 18 = 67)!

Therefore, in place of the line quoted, we may now read:

"Francis, our Shake-speare, thou canst neuer dye."

We have been informed by L. Digges in cipher, that the author eulogized, whose name by his works must outlive his Will Sh(akespeare) tomb,—our Shakespeare,—is Francis "Bacon," Prince of Wales.

ARTHUR B. CORNWALL.

Brooklyn, N. Y., November 22d, 1924.

## COKE AND BACON: A STUDY OF CHARACTER

By CHARLES E. SHEPARD

Of the Seattle, Wash., Bar

*(Reprinted from the American Bar Association Journal  
of May, 1925.\*)*

Other times bring other men, other minds, other manners, other morals. Such is a brief epitome of all time—all history. But it is a dead and dry skeleton until we clothe it with circumstance—with the flesh and blood of living emotions. Then, perchance, we may be thrilled with what men who have long been dust have vividly felt, and we mourn or laugh as at a play. It may be we can do a bit of each this evening, for there is cause enough in the full and stormy lives of Bacon and Coke.

Hawthorne said that the English State Trials are an unworked mine of romance. They are certainly a huge repository of the passions, the hates, the crimes, sometimes, too, the high and noble acts and sacrifices of many men and women who have made English history for a millenium. Let us draw from their pages a few details which may throw light on the real character of these great men.

In his brilliant essay on Bacon, Macaulay in his balanced style of contrasts showed how much real justice there is in Pope's famous line on Bacon as "The brightest, wisest, meanest of mankind." But Macaulay used less than half his opportunity of startling antitheses, for wide as are the vivid contrasts in Bacon's life, considered alone, they are repeated in Coke's, and redoubled in their two lives when viewed together. And while we admire their lofty aims and acts, we pause with wonder and amaze to see how mean, how base at other times they were.\*\*

Though quite out of the order of time, let us begin with the risibilities. They may help to endure the lacrimosities later. And they have to do with the normal destiny of man—family life.

---

\*Note: For the permission kindly given to reproduce this discourse, we thank both the author, and the editor of the American Bar Association Journal.—Ed.

---

\*\*Note: We regret that we cannot agree with the popular acceptance of Pope and Macaulay as dependable witnesses to any baseness or moral turpitude in the character of Francis Bacon, for reasons given in our notes below.—Ed.

Edward Coke's first marriage was happy. He was a prosperous young lawyer, fast becoming the head of the English bar and complete master of the whole of the common law. His wife bore him ten children, of whom six survived, as we shall see. But in the progress of years she went to a world where the common law was not known and had no value. Coke sincerely mourned her, and wrote in his private memorandum-book:

Most beloved and most excellent wife, she well and happily lived, and, as a true handmaid of the Lord, fell asleep in the Lord, and now lives and reigns in Heaven.

Nevertheless, he soon took pains to blot out her memory; for he was thrifty, avaricious of wealth, avid of high office and jealous of Francis Bacon, his great rival in public life. There was then in the gay court of Queen Elizabeth a young widow, who had been married to the nephew and heir of Lord Chancellor Hatton. She was a granddaughter of Lord Burleigh, prime minister of Queen Elizabeth and founder of the great house of the Cecils, of whose descendants today we have heard so much in connection with the Treaty of Versailles and the League of Nations. She was only twenty years of age, beautiful, lively, witty, fond of balls and masques, without children, of immense wealth, a favorite, but of undoubted virtue in an age when virtue was none too plentiful, in that gay court. Her cousin, Francis Bacon, paid his court to her; but she liked him not. He even, after the fashion of the times, employed the powerful intercession of the Earl of Essex, the reputed lover of Queen Elizabeth, and his devoted friend. Essex wrote pressing letters to her parents, the Cecils, and even to the young lady herself. The Cecils, though Bacon was of kin to them, or perhaps *because* he was, did not favor his suit, being apparently moved by jealousy of Bacon's brilliant talents, and wanting no rival for a high office kept in reserve for a member of their family.

Things were in that state when Coke became a widower; he lost no time in casting longing eyes on the widow and her immense possessions. He, too, was fearful of Bacon's possible success with the widow, because that meant that Bacon would be taken up by the powerful clan of the Cecils, and would fall heir to the great prestige which Coke himself then enjoyed with them and with the whole court. But Coke was unattractive to her; he was nine years Bacon's senior, verging on the extreme age of fifty; he thought, read and cared for nothing but the common law and its dusty details of remainders, reversions and entails; he never attended a play; he went to bed at nine and rose at three o'clock, that he might have equal hours of sleep before and after midnight. And, worst of all, she said there were seven objections to

him—six children and himself! Yet after all, Bacon lost and Coke won—how or why no one knows, but probably through the importunities of her relatives. The lady, however, had her way—they usually do—about the manner of tying the nuptial knot. The ecclesiastical law of England then required that marriages could be celebrated only after proclamation of the banns, in church during service, on three Sundays or holydays, and must also be celebrated in church during canonical hours and in the presence of witnesses. This law, like some others in our time, had fallen into “innocuous desuetude,” and Whitgift, the extreme and despotic high church Archbishop of Canterbury, had recently and violently denounced its violation and threatened its violators with the extreme penalties of the law—the loss of office and civil rights and property, and the “greater excommunication.” Very serious penalties these were, in an age when the “greater excommunication” meant interdiction of food, water, fire and all human intercourse. But the bride was obdurate, and refused point blank to be married to that aged widower after due banns and in church, in the face of her social world.

Now Whitgift had been Coke’s tutor at Cambridge and so Coke thought disregard of his ecclesiastical thunders would be overlooked. So intent was he on securing his great prize that he took his chances, though he knew the law and its severe penalties. A prosecution ensued in the ecclesiastical court, praying for the greater excommunication against the bride, the groom, the priest and her father, who had given her away, because the marriage had occurred without banns and in a private house. That was an awkward situation for the chief law officer of the crown (Coke was then Attorney General) and equally for the bride’s father, the heir of the great Lord Burleigh, Lord Treasurer of England, and high in the favor and the councils of Queen Bess. It was only by a most humble submission, protesting (of course falsely) “ignorance of the law”—an excuse never allowed since then to any one, least of all to a most learned lawyer—that the recusants were allowed to go scot free; and a dispensation under the archiepiscopal seal is to this day in the archives of Lambeth Palace.

But the bride and groom weren’t over their troubles and contrarities yet. The bride never called herself by his name. It would be a sad revulsion in social rank to descend from Lady Hatton to Mrs. Coke. Even when Coke became Chief Justice he was only Sir Edward Coke, for Chief Justices were not ennobled till long after his day. And his name was so plebeian, too! In ironic allusion to the supposed occupation of some remote ancestor she all her life wrote and pronounced his name Cook; and she would have none of that! In spite of his great wealth—for he was



amassing it and adding manor to manor in his county till the Crown forbade him more—she spent little time with him. So we must leave them to derive what amusement they can from their marital adventure and pass over some fifteen years. Then their daughter and only child was fourteen years old, and, as things then were, of marriageable age. Over this poor schoolgirl was waged a bitter battle between her father and her mother, and between Coke and Bacon, which ruined her life and her good name. In the interval Coke had become Chief Justice of the Court of King's Bench, and had been dismissed from that high post by King James, because he had offended the Duke of Buckingham. This pretty little girl had attracted the notice of Sir John Villiers, Buckingham's elder brother, who was poor and thrice her age. As a possible means of placating Buckingham and restoring himself to royal favor, Coke conceived the scheme of matching her with Villiers. So, without consulting Lady Hatton or their daughter, he treated her as a bundle of merchandise (quite in the manner of that time) and proposed to sell it to Sir John. No trouble about that; for Sir John said that although he would have been well pleased to take her in her smock, yet by way of curiosity he would be glad to know how much could be assured by marriage settlement upon her and her issue; and they soon got down to "brass tacks," as we say, and both parties—her father and the prospective bridegroom—were satisfied.

So far so good. But there was a *tertium quid*—the mother, to-wit: and she proved a "holy terror," for she was in a frantic rage when the alliance was broken to her—not so much because she objected to Sir John, but because she hadn't been consulted. It was the old story of a "woman scorned." But she presently grew calm—which was ominous. That same night, after Coke had betaken himself to bed at his usual hour of nine o'clock, Lady Hatton and her daughter, Lady Frances, sallied forth, and by unfrequented and devious routes arrived next morning at a house of the Earl of Argyle, where they shut themselves in, hoping to avoid detection. There Lady Hatton did all she could to prejudice her daughter against Villiers, offered her in marriage to the young Earl of Oxford, and even showed her a forged letter from that nobleman, professing undying attachment to her. But Coke had not been expert in the detection of crime all those years for nothing, and he soon smelt out their retreat. He applied to the Privy Council for a search warrant, but not getting it promptly, he took the law into his own hands. Behold, then, the ex-Chief Justice of England, with a breastplate on and sword and pistols at his side, marching at the head of a band of armed men, his sons (half-brothers of the fugitive bride-elect), servants and dependents. Ar-

rived at the house of refuge, they broke open the bolted and barricaded gate; but the outer door of the house long defied them. The ex-Chief Justice demanded his child in the King's name, and laid down the law that death ensuing from resistance to him would be murder on the part of his opponents, but justifiable homicide on that of his adherents. At last making an entrance through a window, door after door was broken down, until the fugitives were found in a small closet. Without stopping to parley, for fear of a rescue, he tore the Lady Frances from her mother's arms, rode off with her to his home and locked her in. Thence he wrote to Buckingham, offering a fresh delivery of the bargained goods.

But Francis Bacon was not idle all this time. Not he! He was a practical politician as well as a great philosopher, and lest Coke's battering down of the gate to the Earl of Argyle's house should leave his own "fences" a wreck, he bestirred himself to make favor with the Duke of Buckingham. He encouraged Lady Hatton in her resistance to the extent of a prosecution in the Star Chamber against Coke for a riot; he wrote to Buckingham it was an impolitic match for reasons of state; he even wrote to the King, who was gone to Scotland on a visit to his subjects there. Bacon was then the Chancellor, and in high favor. But he found to his dismay that a great philosopher is not necessarily an astute politician, for Buckingham wrote him that he over-troubled himself about the match, and the King's language was still more alarming, for he reproved Bacon for ignoring "the riot and violence of them that stole away Coke's daughter." A transfer of the Great Seal—the chancellor's insignia of office—from Bacon to Coke was an imminent danger, and Bacon made a volte-face with what speed and grace he could. He stopped the Star Chamber prosecution against Coke; he ordered Lady Hatton into strict confinement; he was suddenly warm for the match; the King himself saw to the settlement of lands of the father and mother on the bride; and the marriage was celebrated at Hampton Court Palace in the presence of the crowned heads and all the chief nobility. Lady Hatton was still kept in durance vile, while Sir Edward Coke came with the bride and her friends in nine coaches. But his joy was short-lived, for Bacon by base servility\* regained the confidence of the King and his favorite, and Lady Hatton was soon set free, delighted the whole court with her witty ridicule of Sir Edward, and gave a grand entertainment to the King and Queen at Hatton House, at which her husband in *his* turn was not an invited guest.

What of poor Lady Frances all this time? Alas for her! Battered from pillar to post by the hatreds of her brutal father and her spiteful mother, and by the ambitions of two unscrupulous politicians, forced by one side to sign a marriage contract and by

the other to retract, what could she do but—elope? Well, she did—with a real lover. She bore him a son, who, being illegitimate, could not inherit her lands. And she died early; but first the discords of her life gave a sweeter note, for when her father was over eighty and his sturdy strength was ebbing away, and he was abandoned by his wife and out of favor with the court which he had fought in the cause of popular rights, she alone stayed by and comforted his declining days to their end.

All these details have been traced not alone for their amusing features but also because they show a marked defect of character in each of these great men. Coke was a masterful brute; Bacon, a servile courtier. That was well shown in their professional treatment of persons accused of crime. Only one instance must suffice; and that strangely enough was one where their dissimilar vices of brutality and servility made them co-operate cordially (for almost the only time) and those vices worked harmoniously to an untoward result.\*

In the age of the Tudors and the Stuarts the Crown was always bent on securing a conviction in important criminal trials, especially for treason, and used every means, fair or foul, to get a verdict of guilty. The law of evidence was lamentably loose. In fact, it might be said to be non-existent. Torture was often resorted to. In the police slang of today, there was generally a "frame-up." Late in Elizabeth's life, her young favorite, the Earl of Essex, becoming dissatisfied with those around her, headed a rising in London to rid her of their bad influence, but apparently with no design on her person or her throne. It was an abortive attempt and a trial for treason ensued. Coke was then Attorney General and Bacon only a special and private counsel of the Queen about her civil affairs. Essex had long been a devoted friend of Bacon, admired his genius, pitied and helped him in financial straits, repeatedly but unsuccessfully urged on Queen Elizabeth and Lord Burleigh his appointment to office, and it will be remembered besought the parents of Lady Hatton to give her in marriage to Bacon. He was young, ardent, generous, impulsive; hence, probably, his fatal folly. It was not necessary for Bacon to appear at Essex's trial against him, because it properly fell to Coke as Attorney General to conduct the prosecution. But Bacon insisted on taking part, so as to gain credit with the Queen and her favorites; and Coke, of course, spoke against Essex in his brutal manner. Bacon from his plenitude of historical knowledge adduced instances to show the enormity of Essex's crime and to make certain his condemnation; and after he was sentenced did not dare

---

\*See Note p. 88, and Editor's Comment, pp. 95-98.

to suggest to Elizabeth that she should forgive his offense or even modify the punishment. Bacon studiously ignored his devoted friend. Essex went to his death like the brave and gallant man he was; Elizabeth's last days were embittered by the thought of his cruel end; and Bacon incurred much popular odium, which lasted until his ingratiating ways and the real services he rendered in parliament obliterated the recollection of the wrong he had done his friend.\*

The most striking instance of Coke's brutality to the accused on trial was his treatment of Sir Walter Raleigh, who was put on trial for high treason. He was accused of attempts to deprive King James of his throne, to alter religion, and to bring in the Austrian and Spanish forces. It will be remembered that the accused, even on a trial for felony or treason, could then have no counsel. Coke was opening the case for the Crown, and making extravagant charges against Raleigh, who interrupted him with:

"To whom speak you this? You tell me news I never heard of."

Coke: "Oh, sir, do I? I will prove you the notorious traitor that ever came to the bar. After you have taken away the King you would alter religion; for I will charge you with the words."

Raleigh: "Your words cannot condemn me; my innocency is my defense. Prove one of those things wherewith you have charged me, and I will confess the whole indictment and that I am the horriblest traitor that ever lived and worthy to be crucified with a thousand thousand torments."

Coke: "Nay, I will prove all; thou art a monster; thou hast an English face, but a Spanish heart."

Raleigh: "Let me answer for myself."

Coke: "Thou shalt not."

Raleigh: "It concerns my life."

Coke: "Oh! do I touch you?"

---

\*Note: Again we regret our inability to agree with the author. This statement of Bacon's part and actions in this case is not correct, for we find from Bacon's own words in his Apology Concerning the Earl of Essex, that he did his utmost to avoid having to take any part in the trial against Essex, and went so far as to appeal to the Queen herself. Referring to certain sinister imputations about his being "a suitor to be used against my Lord of Essex," he says that he wrote to her majesty "That if she would be pleased to spare me in my Lord of Essex's cause, out of the consideration she took of my obligation towards him, I should reckon it for one of her greatest favours; but otherwise desiring her majesty to think that I knew the degrees of duties; and, that no particular obligation whatsoever to any subject, could supplant, or weaken that entireness of duty, that I did owe and bear to her and her service." But the queen proved obdurate.

After some further remarks he manifests the same desire again by saying expressly: "I could not avoid that part that was laid

(Continued on page 89)

Again, this colloquy occurred:

Raleigh: "I do not hear yet that you have spoken one word against me; here is no treason of mine done. If my Lord Cobham be a traitor, what is that to me?"

Coke: "All that he did was by thy instigation, thou viper; for I *thout* thee, thou traitor."

Raleigh: "It becometh not a man of quality and virtue to call me so. But I take comfort in it; it is all you can do."

Coke: "Have I angered you?"

Raleigh: "I am in no case to be angry."

Chief Justice Popham: "Sir Walter Raleigh, Mr. Attorney speaketh out of the zeal of his duty for the service of the King, and you for your life; be valiant on both sides."

That surely was a game played for a life as the stakes, and a valiant life, at that; but with coggled dice. Of course, the verdict

---

†Author's Note: It has been thought that Shakespeare alludes to this when he makes Sir Toby Belch in giving directions to Sir Andrew Aguecheek for his challenge to Viola say, "If thou thou'st him some thrice, it may not be amiss." But this is an error, for Twelfth Night was acted a year and a half before Raleigh's trial. See Twelfth Night, Act III, Scene 2.†

‡Note: Perhaps not an error, for there is no text known of Twelfth Night before the 1623 Folio.—Ed.

---

(Note continued from p 88.)

upon me; which part, if in the delivery I did handle not tenderly, though no man before me did in so clear terms free my lord from all disloyalty, as I did, that, your lordship knoweth, must be ascribed to the superior duty I did owe to the queen's fame and honour in a public proceeding, and partly to the intention I had to uphold myself in credit and strength with the queen, the better to be able to do my lord good offices afterwards." (Montagu, Works of Francis Bacon, Vol. II, p. 339. Philadelphia, 1842.)

There is also to be considered the claimed discovery in recent times of the blood relationship of both Bacon and Essex to the Queen. Many things long hidden and unobserved point to it, and its acceptance as true would, of course, change wholly our views and judgments of these great persons and their lives. In that case it is hardly conceivable that those knowing this state secret could believe a death sentence and execution possible. But the awful tragedy occurred nevertheless, by an unhappy mischance, and it broke the queen's heart; while Bacon's boundless sorrow and remorse are told in his secret autobiography, deciphered by Mrs. E. W. Gallup. ("The Bi-literal Cypher of Sir Francis Bacon," Detroit, Mich., 1900. Howard Publishing Co.)

The interested reader, whatever his prepossessions, should not fail to acquaint himself with this fascinating book, and the articles of General Henri Cartier of the French Military Intelligence Department in the *Mercure de France*, referred to in earlier numbers of this magazine, and entitled "*Le Mystère Bacon-Shakespeare*." Consult also "The Story of Robert Devereux, Earl of Essex," in *BACONIANA*, Third Series, Vol. XIII, No. 51, July, 1915, and the Life in Montagu's edition of Bacon's Works, Philadelphia, 1842. Further references and some illuminating extracts from them will be found in our concluding note on pp. 95-98.—Ed.

was "guilty." It is to be hoped that it was after this trial and because of it Raleigh wrote in prison that fine poem, *The Lye*, which begins "Goe, soul, the body's guest," and ends "No stab the soul can kill"; and whose second verse is:

Goe tell the Court it glows  
And shines like rotten wood;  
Goe tell the church it showes  
What's good and does no good;  
If church and court reply,  
Then give them both the lye.

Raleigh's conviction was so intensely odious to many that the despotic James I did not care to execute him then, but let him go on an expedition to Guiana, and when he returned from that unsuccessful search for fictitious riches, sent him to the block. So undying were the hatreds and so barbarous the ways of that age.

Both Coke and Bacon resorted to judicial torture. In the famous Guy Fawkes gunpowder plot when it was planned to blow up King James, and the Lords and the Commons, Coke, with business-like system, took the depositions of the accused under torture. On the other hand, no more fiendish cruelty was ever shown by the Inquisition at Venice or at Seville, than was visited by Bacon on Peacham, an aged clergyman, in whose study had been found a sermon, unpreached and unread by anyone, containing some passages encouraging resistance to tyranny. He was prosecuted for high treason; and Bacon was present when he was tortured to extort a confession. Bacon himself says "Upon these interrogatories he was examined before torture, between torture, and after torture."\*\* But the old man, with dislocated joints yet unbroken spirit, would not yield. He was tried and without law or fact convicted, but such indignation was aroused throughout the country that he was left in prison till his racked body was relieved by death.

Judicial torture was a fault of the age; but one who declared that it was against the law, as Coke did in his *Fourth Institute*, should certainly not have used it. Perhaps he thought it was justifiable in a criminal prosecution to elicit the truth, or what he supposed was the truth, on the principle that the King could do no wrong, or that no *law* runs against the King, just as no *time*

---

\*\*Note: This is not fair to Bacon. Bacon was present at the trial of the old man Peacham, and reported it, referring to the customary use of torture. This must be rightly understood. Torture was then a statutory part of the regular procedure, just as much as the examination of a party before trial is today. There is no evidence that Bacon personally ordered, commended, witnessed it, or even had any part in it; he probably loathed the whole business, for all we know.—Ed.

runs. Even so, it is a blot on the name of one who within the sphere of the law did many meritorious acts.

Both Coke and Bacon served in the parliaments of Elizabeth and James with high credit, but Coke pursued the more independent and creditable role: Bacon supported monopolies, a crying evil of the times, which controlled and grossly raised the prices of most of the necessities of life; while Coke opposed them. Queen Elizabeth yielded to the determined remonstrances of the Commons and cancelled those they complained of. After Bacon's first speech in parliament, launching out into flaming independence, he found that it was deeply displeasing to the government, and with abject obeisance retracted his error and became slavishly adherent to the policies of the powers that be.\*

---

\*Note: We are familiar with monopolies, which control and "grossly raise the prices of most of the necessities of life" in our own virtuous age; Bacon's speech had reference, however, to levies of money demanded by the Crown, and his objection was not to the amount, but rather to the manner of collecting it. His attitude in the matter is revealed in "A Letter to the Lord Treasurer, Burghley, In Excuse of his Speech, in Parliament; Against the Triple Subsidie."

"It may please your Lordship,

I was sorry to find, by your *Lordships Speech*, yesterday, that my last *Speech in Parliament*, delivered, in discharge of my Conscience, and Duty to God, her Majesty, and my Country, was offensive. If it were misreported, I would be glad, to attend your Lordship, to disavow any thing, I said not; If it were misconstrued, I would be glad, to expound my self, to exclude any sense, I meant not. If my Heart be misjudged, by Imputation of Popularity, or Opposition, by any envious, or officious Informer, I have great wrong; And the greater, because the manner of my *Speech*, did most evidently shew, that I spake simply; And onely, to satisfie my Conscience, and not any Advantage, or Policy, to sway the Cause: And my Terms, carried all signification, of Duty, and Zeal, towards her Majesty, and her Service. It is true, that from the Beginning whatsoever was above a *Double Subsidy* I did wish might, (for president sake) appear to be extraordinary; And, (for Discontent sake,) mought not have been levied, upon the Poorer sort; Though otherwise, I wished it as Rising, as I think this will prove, and more. This was my mind, I confesse it. And therefore, I most humbly pray, your good Lordship; First, to continue me in your own good Opinion; And then, to perform the part, of an *Honourable Friend*, towards your poor Servant and Alliance; In drawing her Majesty, to accept, of the Simplicity, and Sincerity, of my Heart; And to bear with the rest, and restore me, to her Majesties Favour." (Resuscitatio, 1657, Several Letters, pp. 1 and 2.)

The young Bacon's utter dismay over the disastrous effect of his conscientious honest effort in Parliament is evident enough, and very comprehensible; but we fail to see here that he admitted or retracted any error in the substance and purpose of it. He felt, for good reason no doubt, that he could not afford any further to openly antagonize the despotic Queen and her chief minister, and shaped his future course accordingly.—Ed.

To Coke, with his strong will and moral courage, though less acute mind, belongs the high honor of bringing to pass one of the great moments of English history—the Petition of Right. There is but one more glorious in the annals of parliament—Magna Charta. In 1628, Charles I, having in vain endeavored to rule without parliament, was obliged for lack of funds to call a new one, and Coke, then at the advanced age of seventy-five years, was elected to it. After various devices to avoid an actual assent to the Petition of Right which Coke had drawn, bringing that cold and stern lawyer even to tears, the King gave his reluctant assent, and at that dramatic instant “the Commons gave a great and joyful applause, and his Majesty rose and departed.”

It remains only briefly to consider these two rivals as judges. Bacon by cunning management and degrading servility became Lord High Chancellor; Coke by his absolute mastery of the common law and leadership of the bar, without resort to the base arts of politics or servility to the King, became Chief Justice of England. Coke made decisions which are today important landmarks of the common law, to which lawyers revert for a foundation.

Bacon made no outstanding decisions of this kind or what lawyers call “leading cases.” This is not at all to his discredit, for in the sixteenth Century the equity side of the courts had not become so important as it did later, and in that age of personal and despotic government, the Chancellor was much more of a personal attaché of the King, a political secretary, versed in shrewd arts, than he was a judge. On the equity side of the court Bacon did lay down certain fundamental regulations in the practical administration of the courts of equity, which are “good law” today.\*\*

---

\*\*Note: Bacon disliked intensely, at least at first, the profession of the law, which he was obliged to pursue for a livelihood; and as he was conscious of a certain temperamental unfitness for it, his achievements in it, as evidenced by his writings and by records are all the more remarkable. It cannot have been mere cunning and servility, but besides great legal learning must have been also the possession of other eminently useful qualifications which finally, after many years of struggle, won for Bacon the Lord Chancellorship.

A legal friend informs us that some years ago in a case before the United States Supreme Court, he found, somewhat to his surprise, that he would be compelled in his procedure to follow the ordinances of Lord Bacon, that those ordinances are actual law of the United States, and that we are subject at this late date to certain fundamental rules, exactly as laid down by the great chancellor. The authority for this statement is found in *Massie v. Graham*, 3 McLean, 41; *Hill v. Phelps*, 101 F. R., 650, and *Davis v. Speiden*, 104 U. S., 83.

(Continued on page 93)



The only thing that the world remembers about Bacon's judicial office is that when he was at the acme of his career, Lord High Chancellor, seated at the very pinnacle of official honor, recently ennobled as Viscount St. Alban, and crowned as the intellectual king of his time by the publication of his famous work, the *Novum Organum*, he was precipitated from that giddy height, a prisoner in the Tower of London, and dismissed for repeated instances of corruption as a judge. Listen to the noble words in his essay on Judicature: "Above all things integrity is the portion and proper virtue of judges. *Cursed (saith the law) is he that removeth the landmark.* The mislayer of a mere stone is to blame. But it is the unjust judge that is the capital remover of landmarks, when he defineth amiss of lands and property. One foul sentence [judgment] doth more hurt than many foul examples. For these do but corrupt the stream; the other corrupteth the fountain." Alas, that he who was of so magnificent an intellect was so morally weak and vain, that his financial exigencies brought him down to the depths.

Inquiries into grievances about monopolies and abuses in the courts of justice led to accusations of bribery and corruption in the chancellor. Bacon had already taken to his bed, whence he wrote to the House of Lords an evasive answer. They were not content with that. Still he quibbled and evaded; but finally in reply to formal charges he wrote them saying: "I do plainly and ingenuously confess that I am guilty of corruption and do renounce all defense." With that the Lords were satisfied and forewent the humiliation of his appearance at their bar to receive his sentence of degradation.

Bobbie Burns' well known rhyme,

The best laid plans of mice and men  
Gang aft alee,

never had a more striking illustration than in Bacon's fall; for he had planned and schemed for Coke's dismissal from his office of Chief Justice of the King's Bench, and, after achieving that, he

---

(Note continued from p. 92.)

It was "graft" practiced by some of his trusted underlings, and for which he was obliged to assume responsibility, that led to charges against him of bribery; but he denied absolutely that the course of justice at his hands had ever been improperly influenced by any gifts, which were indeed an established custom of the time, and he boasted that he had been the justest judge in England in these fifty years. Even after his fall no judgments of his were reversed, and he jested about this matter of bribes in a letter to the king. (See *American Baconiana*, No. 3, October, 1924, p. 63). The true facts of the affair are not yet fully known.—Ed.

wrote Coke a letter that was really a gloating taunt under the form of christian and charitable counsel. Coke took his advice, retired to the country, searched for errors of doctrine in his reports which Bacon said were there, but found few, and composed his books. In a few years when King James found he could not get on without parliament, Coke was elected to it, and was the driving force behind the demand for suppression of monopolies and judicial corruption. Then came the lamentable nadir of Bacon's career.

In point of real moral grandeur, the zenith of Coke's career had come at an earlier date, while he was chief justice of the King's Bench. He had taken a fearlessly independent attitude about the royal prerogative, and had dismissed several prohibitions brought in the King's name to enforce it. We must remember that all judges then held their seats at the King's arbitrary will. Bacon, as Attorney General, advised the King that it was his prerogative to direct the judges to postpone argument and decision on a case of public interest till the King's pleasure be known. All the judges differed with Bacon, and respectfully stated so in a letter to the King. The pedantic James was furious, summoned the judges to appear before him at Whitehall and soundly rated them. All the judges except Coke threw themselves on their knees and prayed for pardon. He alone maintained against Bacon, who was present, that it would be contrary to law and the judges' oaths to delay justice at the King's request. Finally this question was put to all the judges: "In a case where the King believes his prerogative or interest concerned, and requires the judges to attend him for their advice, ought they not to stay proceedings until his Majesty has consulted them?" All the judges except Coke answered: "Yes! yes!! yes!!!" Coke said: "*When the case happens, I shall do that which shall be fit for a judge to do.*"

This simple and sublime answer abashed the Attorney General, made the recreant judges ashamed, and even commanded the King's respect.

Coke, as I have said, was a masterful brute; Bacon, a servile courtier. But each was much more. Coke lacked Bacon's shrewdness and agility in politics; but he lacked, too, his vanity and delight in costly display and his poor judgment about finance which led to his ruin. The manners of Bacon were refined, his conversation charming, his public speech eloquent, his whole nature aristocratic. The manners of Coke were coarse, his conversation uninteresting, his public speech direct and forcible, his whole nature allied to the commonalty. Coke was narrow in his intellectual interests, intense in his pursuits; Bacon was broad in his intellectual

interests, discursive in his pursuits. Coke won his successes in the comparatively narrow field of law by sheer force of his intellect, and never demeaned himself except in the discreditable episode of Lady Frances' marriage. Bacon won his successes in the comparatively narrow field of politics by the unworthy arts of servility and adroit cunning. In parliament Bacon was an eloquent orator in the service of power; Coke a powerful speaker in the service of the people. Coke had far the stronger character, however defective in some ways. Bacon had far the mightier intellect, though partly wasted and prostituted to unworthy ends. Coke took all *law* to be his province; and he measurably succeeded, for with his enormous industry and narrow intentness it was possible. Bacon took all *knowledge* to be his province; and he did not succeed, for it was impossible, even then actually to *grasp* all knowledge, and with his courtier's life and politics he missed the greater prize. But his grave defects of character are forgotten. He wisely, by his last will, left his memory to the charitable judgment of his fellow-men, and to the next ages; indeed he left it to all future ages—such is the power of a colossal intellect to make us forget grave moral delinquencies. He has far and properly surpassed in durable fame the antagonist with whom he waged such lifelong and bitter strife; for like Moses on Mount Pisgah he saw and pointed the way to the promised land of "all knowledge" and we, with our vast increase in the breadth and depth and height of knowledge which has remade the world, are entering into it. ....

---

## EDITOR'S COMMENT

The concluding remarks have been omitted as irrelevant. The above account of the rivalry of Bacon and Coke in their courtship of a rich young widow will have been found very amusing; but the studious reader familiar with the writings and particularly the letters of Bacon, and with the results of much modern re-investigation of his life, aims and multiplicity of accomplished works will be unable to admit any deliberate baseness of motive or base servility in his prudent yielding to ruthless Power and Circumstance, which he could not control or avoid. He was, or felt often compelled undoubtedly, according to his ideas of loyalty to sovereign and commonwealth, or from sheer self-protection, to participate in legal practices and public acts, abhorrent to his well known kindly nature and high philanthropic ideals. The various prevalent forms of tyranny, which weighed almost intolerably on all liberal progressive minds like his, must have been a most powerful incentive to his inaugurating that world-wide reform in philosophy and its application to practical life, which led to his being hailed and venerated as a Moses in the wilderness, and has made him truly the Father of Modernism. So great are his services in bringing about the present betterment

of life, that slurs upon his moral character by facile but misleading phrase-makers such as Alexander Pope and Macaulay, cast discredit only on themselves.

Besides, Pope knew better (see Dr. Speckman's paper in this magazine), for he was a Rosicrucian, and therefore unquestionably familiar with the great Master's humanitarian aims and tremendous literary activities; familiar also with the arts of concealment by literary sleight-of-hand and ambiguity, practiced so successfully by the adepts of the Fraternity. In recognition of Bacon's extraordinary self-effacement he may quite truly have described him as "the brightest, wisest, meanest of mankind,"—meanest, in the sense of "humblest," as Bacon speaks of himself in a well known letter to Dr. Playfair: "I have only taken upon me to ring a Bell to call the wits together (which is the meanest Office)." And if Bacon was, as reputed, the wisest of men in his age, it may be taken for granted that he would conduct his affairs as, with his deep knowledge of men and things, would in his good judgment seem best.

Parker Woodward says ("Charges against Lord St. Alban," in *BACONIANA*, Vol. III, Third Series, No. 11, July, 1905):

"The late Lord Acton (a very learned authority) was satisfied that he (Macaulay) was 'grossly, basely unfair' (Letter to Miss Gladstone). From another source (Vol. II, page 96, Autobiography of Moncreux Conway) we learn that the fell slander uttered by the other detractor, Pope,"...."was held by Thomas Carlyle to be worthless, inasmuch as the qualities and defects named were impossible in the same individual."

Quite true! Great wisdom is the reward of thoughtful, virtuous life; it is not given to malevolent low-mindedness; the one excludes the other. Pope's keen mind was aware of this, too, for we read in the same Epistle IV (230-232) of his *Essay on Man*:

"'Tis phrase absurd to call a villain great:

Who wickedly is wise, or madly brave,

Is but the more a fool, the more a knave."

It would seem then that Pope has really been misunderstood. There are two words "mean," alike in spelling and sound, but of entirely different sense; the one, now out of use, signifying "humble, meek, or low in state,"—the other, still current, signifying "ignoble, ill-wishing, or sordid." Ignorance of such facts and changes in language is a very common cause of mistaking the intention of the great authors, especially those, who habitually select and compose their words with much more precise knowledge and discrimination than their readers generally command, and perceive. Pope probably used "mean" in the first sense two hundred years ago; if we unconsciously assume that he used it in ours, we would miss what he meant to say. The man who wrote in biblical language the beautiful prayer or psalm, which is printed on p. 99, could not have been by nature base or cruel.

Let us remember also the sober judgment of Bacon's literary helper, Rare Ben Jonson (*Discoveries*, 1641, p. 102):

"My conceit of his person was never increased toward him, by his place, or honours. But I have, and doe reverence him for the greatnesse, that was onely proper to himselfe, in that hee seemed to mee, ever, by his worke one of the greatest men, and most worthy of admiration, that had beene in many Ages. In his adversity I ever prayed, that *God* would give him strength: for

*Greatnesse* he could not want. Neither could I condole in a word, or syllable for him; as knowing no Accident could doe harme to vertue; but rather helpe to make it manifest."

Humble, even galling submission and self-sacrifice to controlling Power in order for one's own life and ideals to win out in the end, as Bacon's philosophy is doing, might appear like base servility. Without knowing fully the persons, their conditions and above all their motives, it is not possible to judge, and none knoweth the heart but God. No man can be fairly condemned,—three hundred years after,—without amplest allowance for the standards of his time, the crudity of its notions, or the cruelty of its customs among which he had to live, or quit.

Regarding the trials of Essex and Peacham, Bacon is sufficiently exonerated by his conscientious biographer, James Spedding, in "Evenings with a Reviewer; Macaulay and Bacon" (Boston, 1882, Houghton, Mifflin & Co.), and in his "Life of Bacon." Essex was heavily obligated to Anthony and Francis Bacon for years of constant and important political service; and in his own impetuous tactless fashion he did try to cancel the debt by using his influence in high quarters for the advancement of Francis Bacon. But it is quite plain from published correspondence that Bacon did his utmost to safely steer the dangerous temper of Essex, who had a way of making a mess of things, and he kept before Essex unmistakably his own attitude in their relations. Says he (*Resuscitatio*, 1657, *Several Letters*):

"I aspire to the Conscience and Commendation, of *Bonus Civis*, and *Bonus Vir*; And that, though I love some *Things* better, (I confesse), than I love your *Lordship*, yet I love few *persons* better;"...."for your *Lordship*, I doe think my *Selfe*, more beholding to you, than to any Man. And I say, I reckon my *Selfe*, as a *Common*; (Not Popular, but *Common*); And as much, as is lawfull, to be enclosed of a *Common*; So much your *Lordship* shall be sure to have." (*Rawley's Resuscitatio*, 1657.) The line between a greater and a lesser obligation of loyalty could not be more clearly defined, and was well understood by Essex.

"I wish," remarks Spedding, Vol. I, p. 76, "it could be shown that he (Essex) ever patronized genius or virtue which was not in his own service."

There is a discussion of the trial in the very informative essay "Robert, Earl of Essex," by Granville C. Cunningham in *BACONIANA* (the magazine of the English Bacon Society), Third Series, Vol. XIV, No. 54, April, 1916. We quote from p. 71:

"The trial of Essex and Southampton took place in Westminster Hall on Thursday, the 19th February. They were tried before 26 peers, who had as their assistants, 6 of the Judges. They were "arraigned of Treason," that they had "plotted to deprive the Queen of her Crown and life, having entered into counsell to surprize the Queene in the Court."

"Coke, the Queen's Attorney," (!) opened in a strong speech, in which he marshalled against the prisoners all the law and the facts bearing upon their case; and "ended his speech with this sharp Conclusion: It were to be wished that this Robert might be the last of his name Earle of Essex, who affected to be the first of that name King of England."

"In this sentence we have for the first time a clear statement of what it was that Essex had been endeavoring."

On p. 72 we read:

"Camden tells us (this account being drawn largely from his *Annals of Queen Elizabeth*) that he was present at the trial.".... "Perhaps one of the most painful, and—to those who 'knew things'—one might almost say revolting, and certainly startling, episodes of the trial, was when, as Camden relates (p. 548), 'Bacon afterwards rehearsed the opinions of the Judges, whereby the Earles were pronounced guilty of treason: and hee proved that they could not excuse this crime'.... (p. 73).

Mr. Cuninghame says further: "I do not think there can be the least doubt that had Essex humbled himself to the Queen at this juncture and craved her mercy, he would have got it; and the sadness of it all is that he *did* so humble himself, but the trickery of his enemies, of the Cecil faction, prevented his appeal from reaching her" (p. 73).

In the course of the trial, Essex, interrupting some words of Bacon, said:

"The speech of Mr. Bacon calls upon me to defend myself; and be it known, my lords, I call upon him to be a witness for me, for he being a daily courtier, and having free access to her majesty, undertook to go to the Queen in my behalf, and did write a letter most artificially, which was subscribed with my name, also another letter was drawn by him to occasion that letter, with others that should come from his brother, Mr. Anthony Bacon, both which he showed the queen, and in my letter he did plead for me feelingly against those enemies, and pointed them out as particularly as was possible; which letters I know Mr. Secretary Cecil hath seen, and by them will appear what conceit Mr. Bacon held of me, so different from what he here coloureth and pleadeth against me."

To this charge, urged in violation of the most sacred confidence, which Essex well knew would render Bacon obnoxious to the queen, and suspected by all parties, he instantly and indignantly replied, "My lord, I spent more hours to make you a good subject, than upon any man in the world besides; but since you have stirred up this point, I dare warrant you this letter will not blush to see the light, for I did but perform the part of an honest man, and ever laboured to have done you good if it might have been, and to no other end; for what I intended for your good was wished from the heart, without touch of any man's honour." After this unjustifiable disclosure, which severed the last link between them, Bacon only spoke once, and with bitterness that showed how deeply he was wounded." (Montagu's *Life*, p. xliii and xlv.)

Bacon's subsequent long letter to the Earl of Devonshire very carefully explains his motives and conduct in dealing with the Earl of Essex, and his part in the trial, only confirming what has been said above. The student should not fail to read this remarkably interesting document, which covers 10 pages in the "CABALA, Sive Scrinia Sacra, Mysteries of State and Government in LETTERS of Illustrious Persons and Great Ministers of State.... for the Reigns of King Henry the Eighth, Q. Elizabeth, K. James and K. Charles," etc—Small folio. London, 1683, pp. 77-86.—There is the equally remarkable letter, addressed to Sir Edward Coke, Bacon's old enemy, analyzing his character and career with unsparing, but probably not undeserved candor (pp. 88-89).—Ed.

## A PRAYER OR PSALM

*Made by LORD BACON, Chancellour of England.*

Most gracious Lord God, my merciful Father, from my youth up, my Redeemer, my Comforter. Thou, O Lord, soundest and searchest the depths and secrets of all hearts, thou acknowledgest the upright of heart, thou judgest the Hypocrite. Thou ponderest mens thoughts and doings as in a ballance, thou measurest their intentions as with a line, vanity and crooked ways cannot be hid from thee.

Remember, O Lord, how thy servant hath walked before thee, remember what I have first saught, and what hath been principal in my intentions. I have loved thy Assemblies, I have mourned for the divisions of thy Church, I have delighted in the brightness of thy Sanctuary. This Vine, which thy right hand hath planted in this Nation, I have ever prayed unto thee, that it might have the first and the latter Rain, and that it might stretch her branches to the Seas, and to the Flouds. The state and bread of the Poor and Oppressed have been precious in mine eyes, I have hated all cruel[ty] and hardness of heart: I have (though in a despised weed) procured the good of all men.\* If any have been my enemies, I thought not of them, neither hath the Sun almost set upon my displeasure; but I have been as a Dove, free from superfluity of maliciousness. Thy creatures have been my Books,† but thy Scriptures much more. I have sought thee in the Courts, Fields, and Gardens, but I have found thee in thy Temples.

Thousands have been my sins, and ten thousande my transgressions, but thy sanctifications have remained with me, and my heart (through thy grace) hath been an unquenched coal upon thy Altar. O Lord, my strength, I have since my youth met with thee in all my ways, by thy fatherly compassions, by thy comfortable chastisements, and by thy most visible providence. As thy favours have encreased upon me, so have thy corrections: so as thou hast been always near me, O Lord, And ever as my worldly

---

\*Note: Baconians believe that this refers to his unacknowledged dramatic and other literary works, issued anonymously or under the names of other men for more effective dissemination of the New Philosophy in acceptable popular form.

†At the end of the 2nd paragraph, the words: "Thy creatures have been my Books" recall the end of Duke Senior's speech in *As You Like It* (beginning of Act II): "And this our life" (in the forest of Arden)

"Findes tongues in trees, bookes in the running brookes,  
Sermons in stones, and good in euery thing." —Ed.

blessings were exalted, so secret darts from thee have pierced me; and when I have ascended before men, I have descended in humiliation before thee. And now when I thought most of peace and honour, thy hand is heavy upon me, and hath humbled me, according to thy former loving kindness, keeping me still in thy Fatherly School, not as a Bastard, but as a Child. Just are thy judgements upon me for my sins, which are more in number than the sands of the Sea, but no have [*sic.*] proportion to all thy mercies; for what are the Sands of the Sea, Earth, Heavens, and all these are nothing to thy mercies. Besides my innumerable sins, I confess before thee, that I am debtour to thee for the gracious Talent of thy gifts and graces, which I have neither put into a Napkin, nor put it (as I ought) to Exchangers, where it might have made best profit, but mispent it in things, for which I was least fit: so I may truly say, my Soul hath been a stranger in the course of my Pilgrimage. Be merciful unto me, O Lord, for my Saviours sake, and receive me unto thy bosome, or guide me in thy ways (Rawley's Resuscitatio).

## THE ARTISTIC ELEMENT IN MACBETH

By

LILLIE BUFFUM CHACE WYMAN

*Author of "Gertrude of Denmark."*

The action in The Tragedy of Macbeth is carried on as in a whispering gallery; but although a human mind did contrive it, this gallery may well be said to be more like a deep grooved mountain gorge than an architectural edifice cunningly devised by human skill; and that is why this drama is so wonderful as literature. It seems as much an awesome work of terrestrial forces as does the Natural Bridge of Virginia, and yet its design was conceived in the brain of a man, and by a human will was it executed.

The poem is full of echoes,—echoes of sound and echoes in idea. The fathomless sky is above the walled-in abyss through which they reverberate. An opening can be dimly perceived at the distant end of the deep ravine, but the eyesight cannot penetrate the realm into which that opening leads.

The theme of Macbeth is the tragedy of sin. Its reiterations, however, are not all of dread significance. There is a pervasive and also an effluent beauty, in many of them, which enters and possesses the ear of him who, harkening, can hear. And beautiful or terrible, these repetitions and contrasts, these harmonies and passing discords, in the music of the poem, make all together a part of that constructive force which raises the whole utterance into the highest sphere of art.



I remember once saying to Henry Irving, of this drama, "It is full of echoes." I cannot tell from anything which I have heard, whether or not, before that moment, he had ever consciously recognized that peculiarity in its literary method. But he waited a little after I had spoken, and a dreamy listening look came into his face. Then he answered slowly, "Yes, it is."

The memory of that look of his stays on in my mind beside the imagined marvel, which Wordsworth sang:

\* \* \* \* "And she shall lean her ear  
In many a secret place  
Where rivulets dance their wayward round,  
And beauty born of murmuring sound  
Shall pass into her face."\*

How many times, as I have suffered the tortures of existence, near pounding machines and raucous steam whistles, have I pondered upon these secret places and those murmuring sounds, and dreamed of the beauty that might have been, and was not, born.

To return to Macbeth from the thought both of tinkling brooks and of screaming engines, I am reminded that Bodenstein had noticed the repetition of a certain word in the tragedy. "This word, bloody," he says, "reappears on almost every page, and runs like a red thread through the whole piece." The echoes, of which I speak, are often the result of verbal repetition, but many of them are subtler and finer than any cadence can be, which is produced merely by such recurrence. They are poetical breathings and not just simple tricks of language, designed to assemble ideas capriciously or to produce unusual sounds, when vocalized.

Let me illustrate. We may hold diverse opinions about the witches; but whether we think they are the materialized creations of Macbeth's own evil desires, the dramatically represented emblems of his inability to believe in any "stream of righteousness," or whether we consider them to be some sort of real beings, it does not matter much; for we are, in either case, forced to see that their relation to him is very close. We perceive that something, in their terrene or demonial essence, is akin to the blood in his veins. A phrasal echo is the first intimation given us of this vital connection. The witches plan to meet him upon "the heath" and then whirl away, crying

"Fair is foul and foul is fair;  
Hover through the fog and filthy air."\*

---

\*Note: Quotations in this paper from Shakespeare, are given in modern spelling.—Ed.

When he steps foot on that heath, where they go to intercept him, his first words are,—and they are, moreover, the first words he utters in the play,—

“So foul and fair a day I have not seen.”

In the next moment, he gazes on the hideous hags, who are to promise what he will believe to be fair fortune. The alliteration in the above verses produce a charming sound effect apart from the significance of the lines. The contrast in idea delivers a special meaning. The alliteration, the handling of the idea and the verbal repetition unite to give the echo quality to the passages.

Sometimes slowly or softly, sometimes rapidly and vehemently, through the drama go the kindred whispers that hint of the awful unity, in which the poet saw all human and universal life linked together. At times, it is as if the striking of a single chord suffices to convey the whole intellectual intention, while other meanings, with their related sounds, seem to moan or thunder onward, forever seeking an outlet into infinity. Still others move a little way, keeping time with the action in the poem's story, and then, like the notes in Tennyson's bugle song, they faint and fade and lapse in silence.

Occasionally, the rhythmical effect is produced rather by contrast than by repetition in either idea or sound. When Lady Macbeth suddenly learns that her destined victim, the old king, is about to visit her castle, she cries in a prophetic frenzy of exultation,

“The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements.”

The idea that responds to this passage is ironic. It is antagonistic,—yet it is, in a strange way, an echo. Her speech was the truthful enunciation of the hidden reality under the superficial appearance of affairs in that hour. The responding verse expresses an imagination of conditions, but an imagination which is to be destroyed by the evil reality that lurks within the figure of the raven.

As the ill-fated king approaches the castle, wherein murder awaits him, he speaks of the sweetness of the atmosphere around the place. Banquo answers, calling his attention to another bird, whose nest can be seen upon the shelves in the walls. He says

"This guest of summer,  
 The temple-haunting martlet, doth approve,  
 By his lov'd masonry that the heaven's breath  
 Smells wooingly here: no jutty, frieze,  
 Buttress, nor coign of vantage, but this bird  
 Hath made his pendent bed, and procreant cradle;  
 Where they most breed and haunt, I have observ'd  
 The air is delicate."

All the more poetic and also ironically terrific is the contrast here between the ideas, because they are connected by such a slight yet evident similarity of imagery. But Shakespeare is an artist, who does not dally much with irony. He treats it as an occasional ingredient in the cup of existence, not as the main element in the draught. And, most frequently, the echoes give back directly imitative notes, like Browning's "wise thrush," who sings his song twice over.

When, in the midnight, Macbeth is meditating upon the possible, as well as the probable results, should he kill Duncan, he says:

"If it were done when 'tis done, then 'twere well:  
 It were done quickly, if the assassination  
 Could trammel up the consequence and catch  
 With his surcease success."

(The punctuation of this passage is my own, and it expresses my interpretation of its meaning.)

Macbeth is filled with the consciousness that deeds are seldom imbued with the element of finality. Nevertheless, he is not shrinking from the murder out of fear of what may happen after it be committed, nor because he knows how especially vile it would be to kill a man who was at once his king and his guest. His poetical imagination is aflame just now. He is enjoying the exercise of his intellect on the subject. He does, however, for a moment, here draw back from action; but he is speedily spurred forward once more, both by his wife and by his own strongest desire; and consequently delight in the use of his mental faculties thrills through him again. This horrible joy, in the vividness of his thought and sensation, detains him, describing them to himself on the very doorstep of the tower wherein Duncan sleeps.

His soliloquy now is not exactly antithetical to that of the former rhapsody. It is rather in the line of development. In the first soliloquy beginning, "If it were done, when 'tis done," the main burden is a question of the earthly situation, and the probable earthly results to himself, if he should murder his king. Now, when he has come, with his dagger ready to plunge into the old man's sleeping body, Macbeth's thoughts are concentrated on supernatural aspects and affairs. The tidal wave, in the poem,

is here crested to the full height of its rhythmic possibility, and it curls over and rushes forward with a mighty roar; strophe and antistrophe,—or the first and second portions of a developing cadence,—call it what you will. No names are quite adequate to express all the relativity and the opposition which are held within the embracing unity of the poetical treatment in this part of the drama.

Ellen Terry, in discussing Macbeth's character with me, spoke of his pause outside Duncan's chamber as very characteristic of him, and I have here followed her interpretation of it. He was helping himself to imagine that he saw daggers. He was speculating about his own intellectual and emotional powers, making question which was the stronger, his ability to conjure up visions, or that to distinguish between them and actual substances. He enjoyed what he was doing with his own mind,—not in a frivolous sense, but with the terrible zest of the self-confident swimmer, who is wilfully plunging his body into the rapids of Niagara's stream.

He talks about witchcraft, he remembers history,—every faculty is alive within him. He speaks to the blood-stained dagger of his fancy. He gives command to the earth beneath his feet. Then he hears a ringing behind the walls,—a tingling upon brass. He cuts short his theatrical performance with the aerial marionettes, whose cobweb strings he has been spinning and pulling; and he says curtly:

"I go and it is done; the bell invites me,—  
Hear it not Duncan, for it is a knell  
That summons thee to heaven or to hell."

These words are to the point, but there are also phonetic echoes in them, suggesting the repeated sound of the bell.

The consequence, that could not be trammelled up, begins at once, though it is not of the sort which he has imagined. He comes back to the courtyard, a shaken man, stammering, uttering fragments of speech almost like an idiot. He finds his wife alone there, and his first words to her are, "I have done the deed." He has become momentarily "infirm of purpose." Neither to save himself nor his wife, from suspicion, will he go back into the chamber where Duncan lies dead and the drunken grooms are sleeping. He mutters, "I am afraid to think what I have done: look on't again I dare not."

Long afterwards, there comes an hour, when Macbeth is gloomily thinking about the arrangements he has made for the murder of Banquo, although his wife believes he is suffering remorse for having killed Duncan; and now the old thought of the inexorable nature of consequence utters itself anew, but this time through *her* lips, not his:

"Things without all remedy  
Should be without regard; what's done is done."

The same refrain sounds in her speech, during the sleeping scene, just before her own death. Very significantly, however, there is another act than that of their joint crime, which is intimated in this refrain. She and Macbeth are held together, not merely by their complicity in sin. They have married each other. That, too, is a thing which has been done,—actually done. She is still Macbeth's wife. "Give me your hand," she murmurs, "What's done cannot be undone."

If I am asked: "Do you think that Shakespeare intended to convey in this passage a notion of the absolute reality of marriage?" I answer, that I am scarcely aware either of thinking that he did or that he did not. But I am decidedly conscious that the words, here used, when taken in connection with the events of the story, may suggest a conception of finality as inherent in marriage. And, furthermore, I see no reason why Shakespeare may not have perceived and even intended this implication in what he makes this woman say and do,—this woman who has been Macbeth's Lady and is now Queen Graoch;—for though Shakespeare does not tell us so, Scott says that Graoch was the name of the wife of the historical Macbeth.

Back we turn again to the half hour which succeeds Macbeth's refusal to re-enter the room that holds the body of Duncan. A sound of knocking is now frequently heard at some closed door within the castle. Macbeth hears it immediately after his wife has gone to carry in the daggers, which he has heedlessly brought from the bedside of the old king. She returns, and then they both hear that thumping noise at brief intervals. At last, Macbeth mutters to himself,

"Wake Duncan with thy knocking! I would thou couldst!"

The terrified man and woman then both flee from the sound and leave the courtyard empty.

A drunken porter enters, and he drivels forth jeering responses to the knocking on the inner side of the gate. He hears that noise six times before he bothers himself to open the barred entrance; and when he does so, he whines out the usual obsequious plea of the neglectful servant, "I pray you, remember the porter."

This is a grotesque mockery of the witless fashion in which ordinary life often intrudes upon tragedy. But in the midnight hour of her madness, when nothing is ordinary around her, Graoch Macbeth hears again that abominable, commonplace noise. "To bed," she entreats the phantom, whom she supposes to be close to her. "To bed! there's knocking at the gate."

The knocking now is at the threshold of her life. The bed, to which she goes is the bed of death.

Backward once more we turn to the early part of the play, and catch another first note that is to echo through the poem, Lady Macbeth accuses her husband of being willing to live henceforth a coward in his "own esteem!"

"Letting 'I dare not' wait upon 'I would',  
Like the poor cat i' the adage."

He retorts:

"I dare do all that may become a man;  
Who dares do more is none."

In the banquet scene, Macbeth stares at the ghost of the newly murdered Banquo, and stammers out his mingled horror and defiance:

"What man dare, I dare:  
Approach thou like the rugged Russian bear,  
The arm'd rhinoceros, or th' Hircan tiger;  
Take any shape but that, and my firm nerves  
Shall never tremble; or be alive again,  
And dare me to the desert with thy sword."

The contrasting emotions of fear and daring are expressed and indicated in many forms and places, and thus mental refrains are constituted which run through the poem and are sounded in scenes to which I make no direct reference.

Towards the end, however, occurs a passage too important for its quotation to be omitted, since it reveals the original nature of Macbeth's nervous organization. He hears a cry within the castle, and says:

"I have almost forgot the taste of fears;  
The time has been, my senses would have cool'd  
To hear a night-shriek, and my fell of hair  
Would at a dismal treatise rouse and stir  
As life were in't. I have supp'd full with horrors;  
Direness, familiar to my slaughterous thoughts,  
Cannot once start me."

The words *peace* and *safety* are often on Macbeth's lips, and their significance in relation to the events in the tragedy seems, at times, even to suffuse its cadences with the melancholy sweetness of hopeless longing.

Lady Macbeth, in a scene before the murder of Banquo, soliloquizes thus:

"Nought's had, all's spent,  
When our desire is got without content;  
'Tis safer to be that which we destroy  
Than by destruction dwell in doubtful joy."

This is the curt, forced utterance of a person who fain would say nothing, but who cannot be wholly silent. But the moan is an echo

of the openly expressed dissatisfaction with the situation, to which her husband has given vent in a preceding scene.

"For Banquo's issue have I 'filed my mind;  
For them the gracious Duncan have I murth'rd;  
Put rancours in the vessel of my peace  
Only for them."

The moral difference between this man and woman has now begun to show itself. She is pausing at the doorway to new evil, reluctant to pass in.

Immediately after she has breathed out her imperfect confession anent "doubtful joy," Macbeth comes, and she turns at once to make a wifely effort to console him, and to soothe away those "sorriest fancies" which seem to possess him, and which, she thinks, are born of a wish that they together had never murdered Duncan. He then plays, for a moment, with the idea that in death he himself might find comfort, saying

\* \* \* \* \* "Better be with the dead  
Whom we, to gain our peace, have sent to peace,  
Than on the torture of the mind to lie  
In restless ecstasy."

'Tis an echo of the thought expressed in the soliloquy of Lady Macbeth above (p. 106).

Being, therefore, by this speech, more convinced than ever that Macbeth's desire for oblivion is rooted in a remorse similar to her own, his wife answers with gentle tenderness. But their minds are now moving to different issues. It is as though they two were clinging to a rock in the middle of a tempestuous sea. He would push others from it to save himself. She would almost rather go down in the flood,—if only he would go with her! Thus did Shakespeare's art catch up and attune, to the different cases of individual life, the cadences of movement in "that stream of something not ourselves which makes for righteousness." Thus did he make what Emerson calls,

"the fatal song  
Which knits the world in music strong.  
\* \* \* \* \* lofty rhymes  
Of things with things, of times with times,  
Primal chimes of sun and shade  
Of sound and echo, man and maid,  
\* \* \* \* \*  
For Nature beats in perfect tune,  
And rounds with rhyme her every rune."

Rhyme is but echo,—echo with a variation in thought, in emotion, in sound and movement.

"The wheel is come full circle; I am here," says the dying and defeated Edmund in Shakespeare's other great tragedy of both individual and national significance. Back to the beginning chord go rhyme and echo: thus is made the full circle.

Most of the echoes of which I have treated are rather minor refrains in their spiritual import, compared to the chant upon the theme of sleep. The first words, in this chant, grumble like distant thunder. They are spoken by one of the witches. They do not concern Macbeth or any person who afterwards appears in the drama. They constitute a curse thrown, as it were, gratuitously into the medley of action which is swirled along the torrent of the poem. But the curse is closely related, by its theme, to the fate which Graoch and Macbeth are doomed to meet.

The witch has seen "a sailor's wife," who had refused to give to the hag some chestnuts which she was munching. Therefore, this curse is pronounced upon the woman's seafaring husband,

"Sleep shall neither night nor day  
Hang upon his pent house lid;  
He shall live a man forbid;  
Weary se'n nights nine times nine  
Shall he dwindle, peak and pine."

The next passage about sleep treats of physically tired, innocently trustful slumber. Lady Macbeth dares to describe this sort of repose, even while planning to take criminal advantage of it. She says

"When Duncan is asleep—  
Wheretoe the rather shall his day's hard journey  
Soundly invite him,"

she will drug his attendants into brutish unconsciousness, and she adds,—

"When in swinish sleep  
Their drenched natures lie as in a death,  
What cannot you and I perform upon  
The unguarded Duncan?"

Banquo, whose innocence or half acquiescence in the murder is, I think, open to question, comes into the courtyard, afraid to go to bed:

"A heavy summons lies like lead upon me,  
And yet I would not sleep. Merciful powers,  
Restrain in me the cursed thoughts that nature  
Gives way to in repose!"

Macbeth enters this space between the turrets of the castle. He must cross it in order to kill Duncan, but finding Banquo he pauses for some talk.

"The King's abed," says Banquo, and a moment later adds, "I dreamt last night of the three weird sisters."

The two men promise to hold a conference in some coming hour, and Macbeth gives Banquo a properly phrased farewell for the rest of the night, wishing him "good repose" till they next shall meet.



Left at last alone, Macbeth toys frantically with his fancy of  
a dagger floating before his eyes, and then murmurs,

"Now o'er the one half world  
Nature seems dead, and wicked dreams abuse  
The curtain'd sleep."

After her husband has actually gone into Duncan's chamber,  
Lady Macbeth comes into the courtyard, and listening, cries

"Hark! Peace!  
It was the owl that shriek'd, the fatal bellman,  
Which gives the stern'st good night.  
\* \* \* \* \* the surfeited grooms  
Do mock their charge with snores; I have  
drugged their possets,  
That death and nature do contend about them,  
Whether they live or die."

She has been in the room herself. She has seen the drunken  
grooms. We know that she has even looked at the unconscious  
old king, for in her frenzy of fear that Macbeth is failing in his  
part of the business, she falters out the confession

"Had he not resembled  
My father as he slept, I had done 't."

Macbeth comes to his wife, his hands red with the blood of  
Duncan. He stands before her, raving in the most delirious  
poetry which ever had murder for its inspiration. He tells her  
how the stupefied grooms stirred and muttered, slightly aroused  
by his own movement in the room.

"There's one did laugh in 's sleep, and one cried 'Murther!'  
That they did wake each other: I stood and heard them:  
But they did say their prayers, and address'd them  
Again to sleep.

Methought I heard a voice cry 'Sleep no more!  
Macbeth doth murder sleep'—the innocent sleep,  
Sleep that knits up the ravell'd sleeve of care,  
The death of each day's life, sore labour's bath,  
Balm of hurt minds, great nature's second course,  
Chief nourisher in life's feast.

\* \* \* \* \*

Still it cried 'Sleep no more' to all the house:  
'Glamis hath murder'd sleep, and therefore Cawdor  
Shall sleep no more: Macbeth shall sleep no more!'"

Lady Macbeth counters all this with the energy of that skepticism, which is, at once, especially unreflecting and defiant, when  
it is the utterance of a desperate woman.

"The sleeping and the dead  
Are but as pictures; 'tis the eye of childhood  
That fears a painted devil."

Some of the inmates of the castle become aroused; Macduff  
goes into the old king's violated chamber and comes thence, crying

"Awake, awake!  
Ring the alarm bell,—Murder and treason!—  
Banquo and Donalbain!—Malcolm! awake!  
Shake off this downy sleep, death's counterfeit,  
And look on death itself."

With this speech of Macduff's, the first great chant of sleep dies away; but after a while we hear its reverberating chords again.

In the scene with his queen when Macbeth, now king in the murdered Duncan's place, begins to hint his fear of Banquo and his determination to put him out of the way, he speaks of sleep and of visions, and he defies both Heaven and earth, saying

"Let the frame of things disjoint, both the worlds suffer,  
Ere we will eat our meal in fear, and sleep  
In the affliction of these terrible dreams  
That shake us nightly."

Helen Faucit, when playing the part of Lady Macbeth, was wont to shudder perceptibly as Macbeth spoke here of his dreams; and indeed for some time, the queen's speech is evidently suffused with a compassionate feeling for him. Had she felt the terror of fearful dreams herself? He, meanwhile, speaks as though he were envying his victim,

"Duncan is in his grave;  
After life's fitful fever he sleeps well."

Next comes the banquet scene disturbed by the apparition of Banquo and by Macbeth's insane exhibition of himself. His queen tries to coax and to taunt him into that exercise of self-control, which, even at this juncture of affairs, might serve him as a shield;—but, when ghost and guests alike have fled, and the shaken husband and the trembling wife are left alone in their horrible misery, all she has to say is, merely,

"You lack the season of all natures, sleep."

Weary in body and soul, he yields to her tenderness: "Come," he says, "we'll to sleep."

After they leave that hall, where the feast had indeed been of horror, we do not see Lady Macbeth again, till her husband has committed many more murders, and she is shown to us walking and talking in her sleep. But here a doubt arises: in this last hour of her appearance, is she really asleep or in delirium? Her eyes are described by her watching doctor as open, but her attendant declares that "their sense is shut." And the woman says further, "Since his majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it and again return to bed; yet all this while in a most fast sleep."

It is an interesting fact, that there is no incident or previous speech in the play, which suggests any reason why Lady Macbeth should have taken a paper and written on it in her hour of unconscious action. Why did Shakespeare, in this drama of cause and effect and of related events and emotions, thus depart, in these special incidents, from what would be the method of natural sequence? It is easier to ask this question than to answer it confidently. Yet, may it not be that the inconsequence is itself an echo of that independence of the main theme, with which the chant of sleep is introduced into the poem, by the curse of sleeplessness pronounced upon the sailor?

The doctor inquires of the nurse what Lady Macbeth said while thus rising, writing on paper, and going back to her couch. He gets from the woman this information only, that she has heard the queen mutter, "That, Sir, which I will not report after her, neither to you nor to any one, having no witness to confirm my speech."

So the chants and the echoes die down in mystery; and all we really know, when Graoch, wife of Macbeth, passes from our sight is, that remorse has entered her soul, there to abide in company with some sort of faithful, pitying love for her husband. But as she goes away, we hear one of her watchers say to the other, "More needs she the divine than the physician. God, God forgive us all."

Here I pause for a moment's reflection upon the connection of artistry and religious and moral intention. There are men of many minds, as we all know. It would therefore have been as faithful a representation of what might happen, for Shakespeare to have put different words into the mouth of that watcher by the queen. He might have made him say, "Truly, she must have done a deed that neither God nor man can forgive. Torment is her due." The dramatist chose to bring another sort of mind and heart into the presence of this woman's agony. It is the more beautiful artistry. Is it not just as true to the living and the eternal possibility?

Unlike Dante and Milton, Shakespeare sets his stage solidly upon the earth, no matter how stupendous may be his theme. But, with the same energy which sets that stage, he does something which seems to enlarge the earth, so as to permit the entrance upon it of all that we mortals dream of as God's judgment and God's mercy. The witches come first on the scene, but the "grace of God" is invoked by Malcolm in the last stanza of the drama;—the conception of a directing Power and Purpose has grown larger, not lesser, while it has been uttering itself throughout the poem.

LILLIE BUFFUM CHACE WYMAN.

## CORRESPONDENCE

## WAS GONDOMAR "AN HONOURABLE MAN?"

To the Editor of American Baconiana:

In the second of the letters which you print in your No. 3 of October, 1924, from Francis Bacon to Count Gondomar, Ambassador Extraordinary of the King of Spain to England, Bacon refers to Gondomar as "involved in great concerns." What were those great concerns, and was Gondomar, or was he not, working at loggerheads with Bacon in the matter of the Virginia Company? Bacon is said to have been one of its noble promoters, and, of course, was interested in the first expedition, which was wrecked off Bermuda,—thrown down by a tempest, like himself later.

A book that has just come to my notice, "The Unseen Hand in English History," by Ian D. Colvin (author of "The Germans in England"), says:

"James I and his courtiers were notoriously under the control of the unseen hand of Gondomar; English merchants could find no remedy against the corruption and tyranny of Spain; they had a government which they could no longer trust. But Gondomar's was not the only unseen hand which worked against the interest of England in the Spanish Court." . . . . . "The Virginia Company . . . . . consisted of nearly a thousand persons. It was, in fact, a national organization to found an empire in opposition to the American Empire of Spain. And here we are again met by that unseen hand, which wrought so much secret mischief between King and People. The Spanish Government viewed the growth of Virginia with apprehension. Gondomar was perpetually intriguing against it, and James' anxiety to conclude the Spanish match inclined him to give ear to the Spanish ambassador's complaints."

You speak of Bacon's also having had,—like Prospero,—"an honest, noble friend at Court, to whom he was infinitely indebted" (p. 23).

Is it not questionable, whether Gondomar was as honest in the Virginia matter, as he was noble in his generosity to "Bacon," and may it not have been a generosity partly prompted by a desire to pull the wool over Francis' eyes? "Ferrar, Sandys, Lord Cavendish, and Sir John Danvers, all spoke for the Virginia Company in Parliament. Gondomar and his successors were not spared, and were declared to have used their utmost endeavours to destroy the Company and the Plantation."

As those letters, which you quote, are dated in 1621 and after, and as the Virginia Company started in 1607 and before, it looks as if Gondomar was not particularly honest in that direction, and as if his friendship for Bacon was tinged with Spanish treachery. Let us not forget, however, that "Bacon" said of the men of his day that "to be an honest man as this world goes is to be one man in ten thousand."

H. S. HOWARD.

Nice, France, January 21st, 1925.

## REVIEWS AND NOTES

NOTES ON THE AUTHORSHIP OF THE SHAKESPEARE  
PLAYS AND POEMS by Basil E. Lawrence, LL.D., London,  
1925. Gay and Hancock.

The author is an English university man, who gives in this book in a competent and confidence inspiring way the reasons why he has been compelled to become a Baconian. We recommend the reading of it for obtaining the most recent general survey of the pros and cons, chiefly literary, for assisting any open-minded intelligent person to decide for himself whether the "deserving man" Shakspeare of Stratford or the accomplished philosophic courtier Sir Francis Bacon is more likely to have been responsible for the "Shakespeare" plays.

To Mr. Lawrence,—from undergraduate days, when he helped to defeat a resolution in favor of Bacon in a Shakespeare Club, until 15 years ago,—any attempt to dethrone the great genius of Stratford seemed sacrilegious. Then one day in an argument with an enthusiastic American Shakespeare lover at a Stratford hotel, he espoused the Baconian side in a spirit of pure perverseness, recalling the arguments he had heard in the college debate of long ago. But on thinking over what he had said to the American, it didn't seem such nonsense after all; he decided to study the question of the Shakespeare authorship, and gradually, step by step, became convinced that "the Baconian theory, with certain limitations was right."

The reasons that caused the author to come to this conclusion are shortly these (they indicate the wide range of his critical study):

"1. The plays fit in with what we know of the life of Francis Bacon, but they do not fit in with anything that we know of the life of Shaksper of Stratford.

2. The person responsible for the plays, whoever he may have been, was an aristocrat, a philosopher, a Latin and Greek scholar, a French and Italian linguist, a broad-minded Protestant, and a lawyer; was familiar with Court life, and possessed a phenomenal vocabulary.

3. Francis Bacon was the author of *Venus and Adonis* and of *Lucrece*, and produced them both under the *nom de plume* of William Shakespeare.

4. The evidence of contemporary writers points to Francis Bacon and not to Shaksper of Stratford as the person responsible for the plays. The signatures of Shaksper of Stratford show that he was not a person able to write with facility. Such a person could not have written the Shakespeare plays, which must have run into many thousands of manuscript pages.

5. Bacon was a poet.

6. The frequent revision of the plays is not consistent with the view that they were only written to be acted on the stage and not to be read in the study. This frequent revision is characteristic of Bacon. The final revision for the purpose of publication in the First Folio, the publication in that edition of three plays that were probably new, and the addition of thousands of new lines to plays that had been previously published, show that the person responsible for the finished plays was living in 1623.

7. If Bacon was responsible for the plays there were several reasons why he should wish to conceal the fact.

8. Many of Bacon's philosophical views appear in the plays, and some of these views appeared in the plays before they were published in Bacon's acknowledged prose works.

9. A large number of words, phrases, and terms contained in the *Promus*, and a large number of peculiar words, phrases, and terms used in Bacon's acknowledged prose writings, appear in the plays.

10. Certain errors that appear in Bacon's acknowledged prose works appear also in the plays.

11. The style of Bacon's acknowledged writings is similar to the style of a large portion of the plays.

12. The circumstances under which, according to the latest critics, the Sonnets were written, make the authorship of Shaksper of Stratford an impossibility.

13. Those who believe that Shaksper of Stratford wrote the plays have to believe in a series of miracles, impossibilities, and improbabilities, but those who believe that Francis Bacon revised existing plays have to believe in no miracles, impossibilities, or improbabilities at all" (pp. 2, 3).

The discussion of each of these reasons is carefully worked out, with an abundant quotation of facts and references, which it is refreshing to read and reflect upon, after poring over the wild and erratic asseverations of some persons, who deny the Stratfordian position. It is regrettable, however, that in giving sources, Mr. Lawrence does not include the page-number, so as to facilitate verification or further study of his authorities.

It should be mentioned that the author holds a definite prejudice against anything of a cryptographic nature; yet as to its hav-

ing been used in the Shakespeare Folio it is commendable that he frankly dislikes to express a negative opinion. This reticence, we think, would merely represent the actual state of his knowledge on that subject, and is quite likely to be observed by any sensible person not familiar with such secret letter-arts. But there is a well-defined science of cryptography; its principles are well understood; many of them are explained in special treatises; and Bacon himself, like many politicians and writers of his time, was an expert in it; indeed, perhaps the greatest. He discussed the matter instructively in his *Advancement of Learning* (see facsimile pages in *American Baconiana*, Vol. I, No. 2, November, 1923), and elaborately describes an important invention of his own, the famous Bi-literal Cipher, referred to elsewhere in this magazine. The extensive use of cryptography in many forms in English Renaissance literature is certainly no longer to be questioned, and we are confident that in the near future the ever increasing studies of thoroughly scientific though as yet unprofessorial investigators will not fail by the importance of their historic and cultural discoveries to draw the attention of the intellectual world in general to this rich but neglected field of knowledge.

But, ending this digression, let us inform the reader that in some all too short chapters at the end of his book, Mr. Lawrence gives "Deductions from so-called Portraits" and "Some Deductions from Printing," containing,—despite his previous disavowal of interest in secret methods of communicating valuable information,—some extraordinarily interesting examples of it from the Shakespeare Folio. No one should overlook these remarks, for they present some undeniable facts of observation made upon the "faked" Droeshout portrait of "Shakespeare," and artfully produced cipher tricks in typography, with a telling force very damaging to the Stratfordian views and claims. We hope Mr. Lawrence will have time and inclination to continue his fruitful researches in these directions.

The views expressed by the author in the main body of the book coincide in some instances so closely with those presented in Mrs. Gallup's "Bi-literal Cipher," that, if he has not studied her work, it is the more remarkable that he should have arrived at the same results by induction.

Mr. Lawrence ascribes the Sonnets to Francis Bacon, but with reference to the drama, regards Bacon rather as a master-mind, who revised existing plays, than as the sole author of them. We are inclined to believe that Bacon,—when his literary career is more fully known from MSS., yet undiscovered, and from more decoded cipher writings,—will be found to have been himself in early youth the author of many plays, produced anonymously or cir-

culated under the names of others (paid substitutes); plays which he then worked over in later years with a maturer mind, adding "the Shakespeare touch," which "ought to be called 'the revising touch of Francis Bacon.'"

Altogether we welcome this fresh and convincing presentation of many facts upon which the Baconian hypothesis rests. Even if one cannot wholly agree with some of Mr. Lawrence's conclusions, Baconians will share his reasons for believing Francis Bacon to have been so far the most inspired genius of English Literature.

---

GERTRUDE OF DENMARK, An Interpretative Romance by  
Lillie Buffum Chace Wyman. Introduction by Courtney Langdon. Boston, Mass., 1924. Marshall Jones Company.

This amazingly original interpretation of *The Tragedy of Hamlet* is of that class of books which one reads through of an evening into the small hours of the night, and we recommend it highly to our readers.

Not being irrevocably wedded to the traditional and now-a-days rather standardized stage-portraits of the melancholy Danish prince, of whom we know wellnigh all the famous impersonations of the last half century, it has been delightfully refreshing to receive in this most originally conceived critical study, couched in the form of an imaginative romance, some really new viewpoints, in particular about the personages surrounding Hamlet, and the fateful relations of their lives with his own. Hamlet's social environment has been taken by most of us,—too prone to unthinking habits of mind,—quite for granted as a subordinate background. In our deplorable and inartistic star system it has suffered by neglect, and its significance has been largely lost or ill understood both by producer and spectator.

But the old story is retold in this little book as a romantic tale, with many surprising and highly illuminating flashes of penetrating insight of that peculiarly sane quality, characteristic of the cultivated, keenly sensitive, feminine intelligence, and whose manifestations always fill the more clumsily plodding, ordinary, male mind with admiring awe.

The reader has shown to him here with an easy competent grace of style some things quite unsuspected, or at least but dimly realized, which would decidedly disqualify Prince Hamlet as a modern gentleman. We have the novel sensation of seeming to see clean through Claudius, Polonius, and the rest; but the gracious dignified Queen-mother Gertrude and the sweet motherless maid Ophelia,



whom she was desirous to have her boy Hamlet marry, are shown by Mrs. Wyman in her imaginary conversation under the whispering pines of Newtonville, Massachusetts, with her dream visitor Gertrude, to have been good women,—both helpless victims of the antagonistic destructive forces personified by the ambitious cunning and unscrupulous usurper, and the morbidly speculative, vacillating and inefficient egoist Hamlet, both visibly deteriorating from lack of sound moral principles.

Mrs. Wyman's attitude toward the pathetic appeal made upon her by Gertrude's unhappy case is instructively revealed by an informal letter from which we will quote:

"Will you please give a little serious thought to the question why Gertrude was willing to have Polonius, unknown to Hamlet (as was the plan), overhear what her son might say to her in that midnight interview? She knew that Hamlet was terribly excited, and the scene at the theater must have given her a more definite idea than she had before, that his excitement was connected with herself.

If she had been in *any* way a guilty woman,—that is, guilty either of adultery, or of complicity in the murder of the late king, would she have *helped* Polonius to listen to what Hamlet might say to her? She might have felt obliged to carry out the original scheme, made before the theatrical performance, and to meet Hamlet himself;—but *provide* a listener? Neither was it necessary for her to do that, in order to get Polonius where Hamlet could kill him, and thereby forward the development of the drama. Shakespeare, or your friend Bacon, could have easily managed to tuck Polonius behind the arras without Gertrude's knowledge. My own general belief is that whoever wrote or rewrote the Shakespeare plays usually had a motive for introducing their incidents, and that such motive had to do with the elucidation of his characters, quite as much as with the presentation of theatrical effects.

Therefore, since it is evident that the elder Hamlet had loved and believed in his wife for thirty years, what a fool he must have been, if she really were a worthless woman.

I admit that there are one or two difficulties in the perfect adaptation of my theory to the text; but I do not think that they are as serious as the incompatibility of the theory of Gertrude's guilt would be with the whole drift of text and incident. The marriage with a first husband's brother *was* a serious question in Shakespeare's own time. The very insistence by Hamlet and the Ghost upon the incestuous aspect of the Queen's second marriage may possibly indicate the fact that the dramatist *meant* it to be the clue to the mystery of Gertrude's half-confession, that perhaps she had done wrong. Even the Ghost only *half* accuses her of adultery,—not at all of murder,—but wholly of incest. Nobody else suspects or accuses her of anything unbecoming; only Hamlet in his over-suspicious morbidity thinks of that accusation; and Horatio is the real "sponge" in the play, who sucks up Hamlet's fancies.

I have a friend, a lawyer, who, beginning to read my book with the common prepossession against Gertrude, said afterwards that he would be willing to take her case before a jury on my evidence."

So satisfying is Mrs. Wyman's very skillful use in her narrative of often scanty, yet on the whole sufficiently clear textual indications to be found in the unexpurgated lines of *The Tragedy of Hamlet* in the final 1623 folio collection, that, whether or not one can agree in all details with her conclusions in what she too modestly calls "this bizarre attempt at interpretation," we hope the warm commendation received from many quarters will encourage her to employ her unusual critical gift upon the elucidation of some other difficult Shakespeare plays, and perhaps to assist in solving some puzzling questions in the problem of their authorship, in which there is still much important work to be done.

## BACONIANA

THE JOURNAL OF THE BACON SOCIETY, INC., OF ENGLAND.

No. 67 (Third Series), September, 1924.

CONTENTS. Bacon's Symbolism. By The Hon. Sir John A. Cockburn, K. C. M. G., M. D.  
Bacon's Precept and Practice. By W. G. C. Gundry.  
Illustrations of Bacon Cyphers. By Henry Seymour.  
Euphuus and Bacon's Thought. By Alfred H. Barley.  
The Cypher Play of Anne Boleyn. By Horace Nickson.  
Cypher in Attic Drama. By J. R. (of Gray's Inn).  
Correspondence, Notes, etc.

No. 68 (Third Series), March, 1925.

CONTENTS. The 364th Anniversary Dinner.  
Who was Shakespeare? By Basil E. Lawrence, LL.D.  
The Eternal Controversy about Shakespeare. By Hofrat Weber-Ebenhoff.  
Shakespeare's Augmentation. By J. R. (Gray's Inn).  
An Historical Sketch of Canonbury Tower. By Henry Seymour.  
Shakespeare-Bacon's Happy Youthful Life. By S. A. E. Hickson, Brig. Gen. C. B., D. S. O.  
"Notions are the Soul of Words." By Alicia Amy Leith.  
Cambridge University and Shakespeare. By R. L. Eagle.  
Reports of Meetings. Correspondence. Sir Thomas More Again. George Gascoigne. Book Notices, Notes, etc.  
Published by Gay & Hancock, Ltd.  
34 Henrietta Street, Strand, London, W. C.

We are always tempted to give briefly to our readers some idea of the various interesting matters of Baconian import printed in the magazines of our elder sister Society; but space forbids. We have therefore thought to compromise by giving their contents. Our members, whose appetites will we hope be rendered keen by

these attractive titles, will not require any suggestion of ours to perceive the desirability of securing those publications for themselves through our advertisers, or eventually a membership in the English Society. Their application for such would, we feel, receive all possible sympathetic consideration. The address is The Bacon Society, Inc., Canonbury Tower, Canonbury Square, London, N. I.

---

## ANOTHER SHAKESPEARE FIND

The New York Times not long ago published a news item, received by wireless, as follows:

### DIARY INDICATES PLAYS ARE SHAKESPEARE'S

---

St. John Ervine Tells of Finding Documentary Refutation of Bacon Authorship Theory.

---

Copyright, 1925, by The New York Times Company. By Wireless to The New York Times.

LONDON, Sept. 19.—A discovery which seems to refute once for all the theory that Shakespeare's plays were written by Bacon has just been disclosed to the London Shakespeare League by St. John Ervine, the distinguished critic.

The proofs are contained in a diary hitherto unknown, which Mr. Ervine says is in an old English country house. The diarist, who was not very well known, treats Shakespeare as an eminent man among his contemporaries.

"A friend of mine, upon whose judgment I can most certainly depend, has actually seen this diary, and he assures me that it contains ample evidence that Shakespeare, not Bacon, was the author of the plays," said Mr. Ervine. "I have not yet succeeded in getting permission to see this diary myself, as the owner does not want it made public and allows scarcely any one to scan the pages. I hope, however, to be able shortly to read the diary.

"There is no doubt that it is a great discovery, and it will, if made public, solve one of the most discussed problems in literature."

The argument is typically Stratfordian. A distinguished critic rushes into print with the statement that some one, whose name is not mentioned (!) claims to have seen a diary, written by some one, whose name is likewise not mentioned (!), the date and place of said diary being again not mentioned (!). The owner of this mysterious manuscript doesn't want to have it made public, and doesn't—for some reason not mentioned—even like to have it seen. All this is as it should be in a matter of such sacred importance, as the eminence of the actor Shakspeare among his contemporaries.

The discovery would be highly amusing, were it not at the same time pitiful to see the extremity to which otherwise intelligent and

erudite men are driven, in order to bolster up that absurd and tottering fallacy—the Stratfordian authorship of the “Shakespeare” plays.

SIR GEORGE GREENWOOD'S “THE SHAKSPERE SIGNATURES AND SIR THOMAS MORE.”\*

The Manchester (England) City News, of October 11th, 1924, devotes a whole column to this work, and concludes as follows:

“Sir George Greenwood’s analytical criticisms are so closely interwoven, and need to be so carefully followed in every detail, that we could not do justice to them, by detached quotations, though we have marked numerous passages. We must, therefore, commend the work as a whole to those interested. We have no doubt as to the effect. There will be no more ‘Sir Thomas More,’—that has gone the way of all figments.”

To this we can only add a warmly approving “Amen.”

## CONTRIBUTIONS TO THE LIBRARY

The following gifts since our last issue are very gratefully acknowledged:

THE BACON SOCIETY (of England) Magazine: BACONIANA for September, 1924, and March, 1925; being Nos. 67 (Third Series) of Vol. XVII, and 68 (Third Series) of Vol. XVIII. The latter has for a supplement a half-tone print of “The Compton Oak Room, Canonbury Tower, London,” which is the present meeting place of the Bacon Society.

FLY-LEAVES OF THE LADIES GVILD OF FRANCIS ST. ALBAN. New Series, No. 16, November, 1924; No. 17, April, 1925, and No. 18, October, 1925. London, Printed by Dunlop & Co., Ltd.—Copies may be had of Miss Alicia A. Leith, the Editor, 10 Clorane Gardens, Hempstead, N. W. 3—London. By Miss Alicia A. Leith.

LORD SYDENHAM OF COMBE and H. CROUCH BACHELOR. The “Shakespeare Myth,” A Challenge by. Pamphlet, 13 pp., including 2 Plates. Reprint dated October, 1924, from The English Review of August, 1924.

Fifty Copies of this important essay were presented by the Authors for distribution. A limited number still remain, and a copy may be had, until exhausted, by any member upon written request.

ENGLAND'S MOURNING GARMENT. Reprinted, with a Preliminary Note, by PARKER WOODWARD, St. Peter's Chambers, Nottingham, England. Pamphlet, 26 pp.—1925.

“First Printed in 1603, Title Paged to Heny Chetle (*sic*) but believed to have been written by FRANCIS BACON.

The note states that, strictly speaking, this pamphlet was undated and anonymous; but that “The Order and Proceeding at the Funeral,” etc., which follows the main work is dated “28 of April,

\*Note: See Books Old and New,—this magazine, p. 124.

1603," and that the postscript "To the Reader" is signed "Hen Chetle," a form of signature elsewhere quoted as "Henry Chetle." The pamphlet is printed at p. 481 in Vol. II of THE HARLEIAN MISCELLANY, or A Collection of Scarce, Curious, and Entertaining Pamphlets and Tracts, as well in Manuscript as in Print. Found in the late Earl of Oxford's library. XII Vols. London, 1809-11. By Mr. Parker Woodward.

GRANVILLE C. CUNINGHAM. BACON'S SECRET DISCLOSED IN CONTEMPORARY BOOKS. London, 1911. Gay & Hancock, Ltd., pp. 180, and 4 Illustrations, with 3 Plates, showing in reduced facsimile Bacon's description of the Bi-literal Cipher as first printed in the DE AUGMENTIS SCIENTIARUM, 1623. By the Author.

BASIL E. LAWRENCE, LL.D. NOTES ON THE AUTHORSHIP OF THE SHAKESPEARE PLAYS AND POEMS. London, 1925. Gay & Hancock, pp. 398. By the Author.

MORGAN, LL.D., APPLETON. "MRS. SHAKESPEARE'S SECOND MARRIAGE (?). Being an Examination of a Persistent Theory; With an attempt to account for the absence of any Record of any Marriage either of William Shakespeare or of Mrs. Shakespeare, and for the sources from which Messrs Jaggard and Blount obtained the texts of the sixteen non-Quarto Shakespeare Plays, which they inserted in the First Folio, and their Authority for such Insertion. (With Appendices and Index.) Published by the New York Shakespeare Society, Somerville, N. J., 1826. Unionist Gazette Ass'n. By the Author.

## NOTICE TO MEMBERS

Members are respectfully reminded that prompt payment of the moderate dues is most essential in an educational society like ours to the frequent regular appearance of its periodical publication. The peculiar difficulties of the printing, with the added handicap of a small circulation in select circles render production unusually expensive. Our able contributors and hard-working, conscientious editorial committee and managing officers are generously giving their time and labor as a "Free-will Offering." They deserve generous support. Great captains of industry and commerce in these days think it an honorable duty to contribute millions toward promoting liberal education, and our work, which lies in the same direction, offers an opportunity for everyone, layman or scholar, to participate by membership or gifts in the same progressive movement. Our particular field,—The History of English Renaissance Literature,—is a fascinating one for all, who love our own tongue, and understand the immense practical value and constant joy of developing their knowledge and use of it for the most effective and beautiful expression of feeling and thought. The brilliant wits of the Elizabethan and Jacobean age under the inspiring leadership of the peerless Bacon wrought it to the highest degree of perfection in Religion, Philosophy and Art; and from the remarkable discoveries already made in the last fifty years by new more penetrating methods of research, it is now quite clear that we must be prepared in the near future for the still more amazing discovery and recovery of literary and historic treasures long lost or concealed.

## BOOKS OLD AND NEW (Fourth Series)

- BACONIANA**, the Magazine published by the Bacon Society of Great Britain.
- FLY-LEAVES OF THE LADIES GVILD OF FRANCIS ST. ALBAN.** An English periodical publication, copies of which may be had from Miss Alicia A. Leith, No. 10 Clorane Gardens, Hempstead, N. W. 3.
- BACON, FRANCIS.** A Harmony of the Essays, etc., of 1597-1626. Being No. 27 in English Reprints edited by Edward Arber. Westminster, 1895. A. Constable and Co. (This famous series contains many works of special interest to students of Elizabethan and Jacobean literature.)
- CAMDEN, WILLIAM.** Remains Concerning Britain. etc. Written by—. The Seventh Impression, much amended, etc. London 1674. A good reprint, with an engraved portrait, published by John Russell Smith. London, 1870.
- MATTHEW, SIR TOBIE**—Knight. The Life of.—By his kinsman, Arnold Harris Mathew. London, 1907. Elkin Matthews. (Francis Bacon referred to Matthew as his "alter ego.")
- WHITNEY, GEFREY.** A choice of Emblemes, Englished and Moralized, etc. Antwerp, 1586, A. Plantin. Photo-lith. Reprint. Edited by Henry Green, London, 1866.
- PEACHAM, HENRY**—Mr. of Artes. Minerva Britanna, or A Garden of Heroical Deuses, etc. By—. London, 1612. A noteworthy emblem book, containing a reference to Francis Bacon and other important matters of interest to students of his works.
- GREEN, HENRY**—M. A. Shakespeare and the Emblem Writers, etc. Preceded by a View of Emblem-literature down to A. D. 1616. London, 1870, Truebner & Co.—An important work with which every student of classic English literature should be acquainted. Makes no reference to Bacon, except to give a brief quotation from his Advancement of Learning (p. 1).
- ANGLORUM SPECULUM, or THE WORTHIES OF ENGLAND** in Church and State, etc. Based on Dr. Fuller's History in Folio. Enlarged Edition in 8vo. Preface signed "G. S." pp. 974, with a Table of Contents. London, 1684. Contains matter of interest to Baconians and many cipher indications.
- FISCHER, KUNO** (of Heidelberg). Francis Bacon of Verulam. Realistic Philosophy and its Age. Translated from the German by John Oxenford. London, 1857. An excellent work on this subject for its time.
- ROOT, ROBERT KILBURN**—PH. D. Classical Mythology in Shakespeare. Being No. XIX of Yale Studies in English. New York, 1903. Henry Holt and Company.—A very useful collection of references occurring in the plays, with instructive comments.
- THEOBALD, WILLIAM.** The Classical Element in the Shakespeare Plays. London, 1909. R. Banks & Son, pp. 408.
- BUNTEN, MRS. A. CHAMBERS.** Twickenham Park and Old Richmond Palace, and Francis Bacon, Lord Verulam's Connection with them. London, 1912, Robert Banks & Son.
- BOOTH, WILLIAM STONE.** The Droeshout Portrait of William Shakespeare. Folio, with 31 Illustrations. Boston, 1911. W. A. Butterfield.

- EAGLE, R. L.** *New Light on the Enigmas of Shakespeare's Sonnets.* London, 1916. John Long, Ltd.—Includes other related subjects. Portrait. *The Tempest: An Interpretation.* London. Gay and Hancock, Ltd.
- HOLZER, PROF. GUSTAV.** *Who was Shakespeare? An Appeal to Fact and Reason by—.* Translated from the German by R. M. Theobald, M. D. London, 1910. Robert Banks and Son.
- NICHOLLS, ISABELLA S.** *The eldest Son of Queen Elizabeth.* Sydney, N. S. W. Brooks and Son.
- REED, EDWIN.** *Bacon vs. Shakespeare, Noteworthy Opinions, Pro and Con. With a fine Portrait of Delia Bacon.* Boston, 1905. Colburn Publishing Co.  
The Same. *The Truth Concerning Stratford upon Avon and Shakspeare, with other Essays.* Boston, 1907. Colburn Publishing Co.
- BROWNE, HERBERT JANVRIN.** *Is it Shakespeare's Confession? The Cryptogram in his Epitaph. (With a facsimile Print of the Inscription on the Tomb of Shakespeare),* pp. 20, Washington, D. C., 1887. A. S. Witherbee & Co.
- LANGIE, ANDRE.** *Cryptography, A Study on Secret Writings.* Translated from the French by J. C. H. Macbeth. London, 1923. Constable.
- WEBSTER, NESTA H.** *Secret Societies and Subversive Movements. With Portrait of Adam Weishaupt,* pp. 419. New York, 1925. E. P. Dutton and Company. Mentions the Rosicrucians and Francis Bacon, but without reference to his particular constructive aims and works.
- LAWRENCE, BASIL E., LL.D.** *Notes on the Authorship of the Shakespeare Plays and Poems.* London, 1925. Gay and Hancock, Ltd.
- BOOTH, WILLIAM STONE.** *Subtle Shining Secrecies, Writ in the Margents of Books generally ascribed to William Shakespeare, the Actor, and here ascribed to William Shakespeare, the Poet, by—.* (With a Portrait of Francis Bacon and many Text-facsimiles, mainly from the 1623 Shakespeare folio. The Letter-devices described are printed in red ink. Boston, 1925. Walter H. Baker Company. A valuable book for the student.
- LANG, ANDREW.** *Shakespeare, Bacon and the Great Unknown. (With eight illustrations.)* London, 1912. Longmans, Green and Co.
- BEGLEY, REV. WALTER.** *Breviarum Anagrammaticum. The Latin Hymns of the Breviary and other famous Latin Hymns of the Early Church turned into Metrical Anagrams. Also some of the Offices of the Latin Church transmuted into pure Anagrams in Prose and in Verse; together with the Lives of many Saints similarly treated. Collected from very rare Books and MSS. not accessible for the most part in this country, and some of which are unique. Privately printed. 1906. Occasionally offered at second hand.*
- BOND, F. R. I. B. A. FREDERICK BLIGH and LEA, D. D. THOMAS SIMCOX.** *A Preliminary Investigation of the Cabala Contained in the Coptic Gnostic Books and of a Similar Gematria in the Greek Text of the New Testament, Shewing the Presence of a System of Teaching by Means of the Doctrinal Significance of Numbers by which the Holy Names are Clearly Seen to Represent Aeonial Relationships which can be Conceived in a Geometric Sense and are Capable of a Typical Expression of that Order.* Oxford, 1917. B. H. Blackwell.

The Same. *Materials for the Study of the Apostolic Gnosis. Part I.* (Containing Preface and Apologia,—Introduction,—Historical Article,—The Naming of St. John Baptist,—The Name "ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ"—The Parables in St. Matthew XIII.) Oxford, 1919. B. H. Blackwell.

(Note: These two remarkable little works are of especial importance for understanding the deliberate method, used by certain ancient writers and imitated in the Renaissance, of significantly employing letters in literary composition and at the same time both for their linguistic and numeric values.—Ed.)

DUNN, PH.D. ESTHER CLOUDMAN. *Ben Jonson's Art: Elizabethan Life and Literature as Reflected Therein.* Northampton, Mass., 1925. Printed for Smith College.

PARSONS, J. DENHAM. *Did "Shake-speare" Signal? Part I. The "666 Letters" Surface Clue. Part II. The "TEXTI Anagram" Surface Clue.* 20 pp. Privately printed. London, 1925. (Highly instructive demonstration of the systematic use of numbers as a constructive element in Literature. May be obtained through the Bacon Society of America.)

TOMLONS, THOMAS EDLYNE. *Yseldon. A Perambulation of Islington.* London, 1858. James S. Hodson. (Contains a historical account, with illustrations, of Canonbury Tower, for a time occupied by Francis Bacon, and now the home of the Bacon Society of England.)

WILKINS, JOHN, Late Lord Bishop of Chester. *The Mathematical and Philosophical Works of the Right Reverend—Containing, I, The Discovery of a New World... in the Moon. II, That tis Probable our Earth is One of the Planets. III, Mercury: Or, The Secret and Swift Messenger (etc. Interesting as the work of a high contemporary churchman on cipher-writing. First published in 1641.—Ed) IV, Mathematical Magick: etc. V, An Abstract of the Essay towards a Real Character, and a Philosophical Language. To which is prefac'd the AUTHOR'S LIFE, and an Account of his Works. With an engraved portrait.* London, 1708.

BUNTEN, A. CHAMBERS. *Sir Thomas Meautys, Secretary to Lord Bacon, and his Friends.* Illustrated with Portraits, pp. 110. London, 1918, Page and Thomas, Ltd.

The Same. *Life of Alice Barnham (1592-1650), Wife of Sir Francis Bacon, Baron Verulam, Viscount St. Alban.* Mostly Gathered from unpublished Documents. With Portraits, pp. 82. London, 1919. Page and Thomas.

GREENWOOD, SIR GEORGE. *Shakspere's Signatures and Sir Thomas More.* With many Illustrations. London, 1924. C. Palmer, pp. 112.

MORGAN, APPLETON. *Mrs. Shakespeare's Second Marriage (?)*. Being an Examination of a Persistent Theory; With an attempt to account for the absence of any Record of any Marriage either of William Shakespeare or of Mrs. Shakespeare, and for the sources from which Messrs. Jaggard and Blount obtained the texts of the sixteen non-Quarto Shakespeare Plays which they inserted in the First Folio, and their Authority for such Insertion. With Appendices and Index. 8 vo., pp. 80, boards, Bankside style.

New York Shakespeare Society, 1926. Edition limited to 500 copies. The Unionist Gazette Association, Somerville, New Jersey, U. S. A.



## A TABLE OF ALPHABETIC NUMBERS

(See Remarks on following page)

	Long, Clock, or Cabala Count. (Gematria)	Short, or Cross Sum Count	Kay or Kaye Count	Reverse Clock, Cabala, or Seal Count	
A	1	1	27	24	A
B	2	2	28	23	B
C	3	3	29	22	C
D	4	4	30	21	D
E	5	5	31	20	E
F	6	6	32	19	F
G	7	7	33	18	G
H	8	8	34	17	H
IJ	9	9	35	16	IJ
K	10	1	10	15	K
L	11	2	11	14	L
M	12	3	12	13	M
N	13	4	13	12	N
O	14	5	14	11	O
P	15	6	15	10	P
Q	16	7	16	9	Q
R	17	8	17	8	R
S	18	9	18	7	S
T	19	10*	19	6	T
UV	20	2	20	5	UV
W	21	3	21	4	W
X	22	4	22	3	X
Y	23	5	23	2	Y
Z	24	6	24	1	Z
&			25		&
E			26		E

\*Sometimes used as 1.

## EXAMPLES

## Long, Clock, or Simple Cabala Count.—Gematria.

FRANCIS = 67. BACON = 33. FRANCIS BACON = 100.  
 F. BACON = 39. F-6, B-2, FR. BACON = 56. MAG. BACON =  
 53. HANG-HOG = 58. VV. S = 58. Peace = 29. Hail = 29.  
 FREE = 33. S O W = 53. TUDOR = 74. FRANCIS TUDOR  
 = 141. B-2, I-9 SHAKESPEARE = 103. W. SHAKESPEARE  
 = 124. WILLIAM SHAKESPEARE = 177. BACON-SHAKESPEARE  
 = 136. BACON-W. SHAKESPEARE = 157. FRA  
 ROSICROSSE = 157. HONORIFICABILITUDINITATIBUS =  
 287. BEN JONSON = 101. IZ. WA = 55. Prince = 62.

## Short, or Cross Sum Count.

FRANCIS = 40. BACON = 15. FRANCIS BACON = 55.  
 F. BACO = 17. FR. BACON = 29. TUDOR = 29. SHAKE-  
 SPEARE = 58. SHAKSPEARE = 53. WILLIAM SHAKE-  
 SPEARE = 87. BACON-SHAKESPEARE = 73.

(Continued foot of next page)

### NOTE ON ALPHABETICAL NUMBERS, THEIR SUMS AND USES

The accompanying table gives the 24 letter alphabet of Bacon's time (see *THE ENGLISH GRAMMAR MADE BY BEN. JOHNSON.*, 1640, p. 35) and the numbers equivalent to the letters, according to four different systems of counting, named in the titles. Groups of letters, as in words, are represented consequently by the sums of their numbers in any one system of counting; thus the alphabetic sum for **BACON** by the Simple, Clock or Cabala count, where **B=2, A=1, C=3, O=14, N=13** is **33**,—a number very generally used in cryptographic allusions to Bacon, whether by himself or others. The same number represents the word **FREE** by the same kind of count. But **BACON** by the Kay count, where **B=28, A=27, C=29, O=14, N=13**, is equal to 111; and **F. BACON** by the Reverse Clock or Seal count is also by a happy coincidence equal to 111; and the letters **VVILL** (standing for the word **WILL**, **W** being literally double **V** or **U**), taken as Roman numerals **V=5, V=5, I=1, L=50, L=50**, also yield the sum 111. From these facts it is evident that the words **Free-Will**, standing as shown for the numbers 33-111, could be readily used as a secret mark of reference for **Bacon**—or strictly **Bacon—Bacon** or **Bacon—F. Bacon**. Bearing all this in mind, and much more to the same effect could be cited, it is remarkable that Bacon refers to **Free-Will** (thus) in the beginning of his first essay "Of Truth" (1629-4to); that in Sir John Davies' highly artificial acrostic Hymn XVI to *Astraea*, (quoted in this magazine, Nov. 1923, p. 48) we find a reference to "**Royal Free Will**" with allusive context, which, viewed cryptographically, might well mean **Royal Bacon—Bacon**; that the final couplet of Prospero's Epilogue in *The Tempest*, making an appeal to be set free, should end with the word "**free**" (=33—**Bacon**, Clock Count), and that the Shakespeare sonnet

---

#### Kay or Kaye Count.

FRANCIS = 171. BACON = 111. FRANCIS BACON = 282.  
F. BACON = 143. TUDOR = 100. FRANCIS TUDOR = 271.  
SHAKESPEARE = 259. WILLIAM SHAKESPEARE = 411.  
BACON-SHAKESPEARE = 370. FRA ROSICROSSE = 287.  
(VVILL, as Roman numerals = 111).

#### Reverse Clock, Cabala, or Seal Count.

FRANCIS = 108. BACON = 92. FRANCIS BACON = 200.  
F. BACON = 111. TUDOR = 51. FRANCIS TUDOR = 159.  
SHAKESPEARE = 172. WILLIAM SHAKESPEARE = 273.  
BACON-SHAKESPEARE = 264. F. BACON—W. SHAKESPEARE = 287.

111 carries, like the Epilogue mentioned, an acrostic Francis Bacon signature, while sonnet 136 contains a very ingenious riddle about the world Will, the solution of which, discovered by Mrs. Fuller of Boston, again refers to Bacon.

Since 136 is the alphabetic sum by Simple Clock Count for **BACON-SHAKESPEARE**, that number there serves both to hint and confirm a hidden device connecting those two names. There is clear method in this playful mathematical madness, for in *Loves Labour's lost* on p. 136 of the Comedies in the 1623 Shakespeare folio, there is a whole string of riddles with Bacon solutions. On text-line 33 (=Bacon, Clock Count) occurs one of them:

"What is AB speld backward with the horne on his head?"

In the same page and column we find the fantastic word: "honorificabilitudinitatibus," the alphabetic sum of which by Simple Clock Count is 287; which is also the sum for **F. BACON—W. SHAKESPEARE**, by the Reverse Clock or Cabala Count; and that number, said to be *par excellence* Francis Bacon's great cipher seal, is again the sum by the Kay Count for **FRA ROSICROSSE**. (See *SECRET SHAKESPEAREAN SEALS* by FRATRES ROSEAE CRUCIS, Nottingham, 1916, and the article "NUMBER 287" by Parker Woodward and Wm. E. Clifton in *BACONIANA*, October, 1913), and the number of actual single counted letters in the little poem "To the Reader," a masterpiece of cryptography, facing "this Figure, that thou here seest put," "for gentle Shakespeare" (God save the mark!) in the 1623 folio.

157 is the sum by Simple Clock Count for **FRA ROSICROSSE**, the sum for **BACON-W SHAKESPEARE** by the same count is 157, and the same number of letters is found in the garbled inscription from *The Tempest* on the Shakespeare monument in Westminster Abbey,—another secret Shakespearean Seal! Let those, who have thinking eyes, think!

The exactness of these interrelations between letters and numbers can be easily verified; *that* is the essential virtue of this concealed method of expression, a branch, we believe, of that "Method of the Mathematiques," which Bacon calls (*Advancement of Learning*, 1640, p. 273,—see facsimile in *American Baconiana*, Feb. 1923, p. 149) "the Delivery of the Lampe, or the Method bequeathed to the sonnes of Sapience."

These few examples will suffice to demonstrate the practical uses for conveying knowledge to which the adjoining table may be put.

NOTES

### ERRORS AND ADDITIONS

American Baconiana, No. 4, Oct. 1925 and March, 1926

(Paste this slip in back of magazine and correct before reading. Page titles are not included in counting the lines.)

*Page Line*

- 7     2—For "intellectual", read "intellectual".
- 59    10—For "ever", read "even".
- 66     —2nd paragraph, line 2, for "Fig. X", read "Fig. IX".
- 68     —In title under Fig. XI, for "Wetsminster", read "Westminster".
- 74     —3rd paragraph, line 3, for "which is", read "which it is".  
      —4th paragraph, line 2. In giving the initials from the bottom of the scroll up, note that Dr. Speckman takes the Y of "Yea" as equivalent to I. This is quite proper. These letters are exchangeable according to the practice of cipher-writing, as far back as Roger Bacon's time.
- 75    15—For "Westminister", read "Westminster".

NOTES

---

## STANDING COMMITTEES

Season 1926-1927

---

### MEMBERSHIP

Chas. O'C. Hennessy .....15 Park Row, N. Y.  
Mrs. D. C. Dodge .....Denver, Col.  
Mrs. Isaac Hull Platt .....Lansdowne, Pa.  
A. F. Sheldon .....529 W. 122d St., New York City  
W. H. Prescott, M. D. ....Boston, Mass.  
Charles Loughridge .....Denver, Col.  
Edith C. Gray .....Chicago, Ill.  
Natalie Rice Clark .....Oxford, Ohio  
Mrs. A. Garfield Learned.....36 Gramercy Park, New York City  
Mrs. A. Coleman Smith.....12 Gramercy Park, New York City  
George B. Curtis .....Bethlehem, Pa.

### FINANCE

Clinton Woodbridge Parker....48 S. Oxford St., Brooklyn, N. Y.  
Robert Grimshaw, Ph. D.....717 W. 177th St., New York City  
H. von Briesen .....50 Church St., New York City  
Arthur B. Cornwall .....1493 Union St., Brooklyn, N. Y.

### PUBLICITY

George J. Pfeiffer, Ph. D. ....Glen Ridge, N. J.  
Henry Wellington Wack .....33 W. 42d St., New York City  
Natalie Rice Clark .....Oxford, Ohio  
Catherine Victoria Thompson ....199 Audubon Rd., Boston, Mass.

# JOHN HOWELL

328 Post Street—Union Square  
SAN FRANCISCO, CALIFORNIA

BOOKSELLER      PUBLISHER      IMPORTER

FRANCIS BACON AND HIS SECRET SOCIETY. By Mrs. Henry Pott. 8 vo. 2d and revised edition. \$3.50  
THE CRYPTOGRAPHY OF SHAKESPEARE. By Walter Conrad Arensberg. 1st Series (2d Series in prep.) \$2.50  
FRANCIS BACON WROTE SHAKESPEARE. The Arguments Pro and Con. Frankly dealt with by H. Crouch Batchelor. \$2.00  
BACON OR SHAKESPEARE. Enquiries as to the authorship of the Plays of Shakespeare. Compiled by Col. Francis C. Maude, V. C., C. B. \$1.00  
THE MYSTERY OF FRANCIS BACON. By William T. Smedley, former editor of "Baconiana" and Elizabethan Authority. \$3.50

---

## SCHULTE'S BOOK STORE

80 FOURTH AVENUE, NEW YORK CITY

Particular Attention Paid to Baconiana and Other Special Research Works. We Gladly Seek and Find Rare Items Have Bought Remainder of Edition of Dr. Appleton Morgan's Latest Book: Mrs. Shakespeare's Second Marriage.

Postpaid \$1.50

Correspondence solicited

Write for catalogue

---

## The Bacon Society of America

Care NATIONAL ARTS CLUB

15 GRAMERCY PARK NEW YORK CITY

PUBLICATIONS OF THE SOCIETY

*Sent postpaid on receipt of price.*

American Baconiana No. 1—64 pages.....	(Out of print)
American Baconiana No. 2—160 pages (Tercentenary)....	\$2.00
American Baconiana No. 3. Double Number—160 pages..	2.00
American Baconiana No. 4, Double Number—128 pages..	2.00
Francis Bacon, Last of the Tudors, Cloth.....	4.00
Francis Bacon, Last of the Tudors, Board.....	2.00
Chronological Chart of Shakespeare Plays.....	.20
Facsimile of Northumberland MSS. and key plate.....	.50
Facsimile of The Tempest, Folio text.....	1.50
Recollections of Ignatius Donnelly, by H. W. Wack, 16 pages	.15
Francis Bacon as a Poet, by Hilda H. Pfeiffer, 24 pages...	.50
Vol. I, American Baconiana, Nos. 1, 2 and 3—384 pp. bound in Buckram .....	12.00
Discount on above to Members—50%	
Bacon's Dial in Shakespeare .....	2.00
Law Sports at Gray's Inn .....	2.00

Net to Members or Non-members

Also a few copies of the Cambridge (Eng.) Edition of the Comedy of Errors (University Press) with no author's name on Title Page and Portrait of Francis Bacon opposite ..... Price Net \$ 2.50

### DUES

Life Membership .....	\$50.00
Active Membership .....	5.00 per annum
Associate non-voting .....	3.00 per annum

Printed by NORRISTOWN PRESS, Norristown, Pa.



# AMERICAN BACONIANA

Vol. II. No. 2. NOVEMBER 1927 and FEBRUARY 1928 Serial No. 5



Reduced Fac-simile of Head-piece of Spenser's *Faerie Queene*, 1611; King James Bible, 1611; Bacon's *Novum Organum*, 1620. A Variant occurs in the Shakespeare Folio of 1623. ONE STEM—MANY BRANCHES

## SPECIAL FEATURE:

Dr. Appleton Morgan's *Parting Shot*—

“THE SHAKESPEAREAN MYTH” 50 YEARS AFTER

---PAGE 129

## TABLE OF CONTENTS

Frontispiece—Picture of Dr. H. A. W. Speckman of Holland	
Beliefs Before Breakfast—A Shakespearean Soliloquy, by Dr. Appleton Morgan	129-153
Edward Alleyn and Dulwich College, by A. Chambers Buntin	154-158
The Odd Cryptogram on Spencer's Tomb, by Dr. H. A. W. Speckman	159-172
Concealed Methods of Expression in English Literature, Part III, by Dr. George J. Pfeiffer	173-224
The Arms of Francis Bacon, by Sir John A. Cockburn	225-226
Macbeth's Progress to Destruction, by Lillie Buffum Chace Wyman	227-237
Bacon, Shakespeare and Daniel Foe, by George M. Battey, Jr.	238-240
Manes Verulamiani (Shades of Verulam), by Willard Parker	241-275
Bacon Eulogies Overlooked, by Dr. George J. Pfeiffer	276-287
Three Centuries of Bacon's Genius, by Hugh B. C. Pollard	288-296
Shakespeare and Bacon in the Bible, by Dr. Kenneth Sylvan Guthrie	297-302
Shakespeare—An Accommodating Mask, by J. E. Roe	303-324
The Cholmeley Grammar School at Highgate, by Catherine Victoria Thompson	325-327
A Review of the Fourth Year's Work	328-337
Report from Oxford Chapter, by Jeannette Gath	338
Francis Bacon and Marguerite De Valois, by A. M. von Blomberg	339-341
The Verulam Society of St. Albans, England	342-344
Notes and Reviews	345-349
English Baconiana's Contents	350-351
Bibliography	352
Miscellaneous Scientific Papers	353-354
Contributions to the Library	355-363
Communications	364-367
In Memoriam	368-382
A Table of Alphabetic Numbers	383-387
An Appeal to Contributors	387

Published by

THE BACON SOCIETY OF AMERICA

Headquarters, National Arts Club, 15 Gramercy Park, New York City

DOUBLE NUMBER (255 Pages), PRICE, \$3

# BACON SOCIETY OF AMERICA

## HEADQUARTERS NATIONAL ARTS CLUB

15 Gramercy Park

N. Y. City

### OFFICERS

1927-1928

#### PRESIDENT

WILLARD PARKER .....Conshohocken, Pa.

#### VICE-PRESIDENTS

GEORGE J. PFEIFFER, Ph. D.....28 Highland Ave., Glen Ridge, N. J.

MRS. A. GARFIELD LEARNED.....36 Gramercy Park, New York City

DR. W. H. PRESCOTT.....330 Hyde Park Ave., Boston, Mass.

MRS. CURTIS P. FRESHEL .....1140 Fifth Ave., New York City

MISS EDITH GRAY .....2468 East 72d St., Chicago, Ill.

#### TREASURER

CLINTON WOODBRIDGE PARKER

164 Columbia Heights, Brooklyn, N. Y.

#### SECRETARY

GEO. M. BATTEY, JR.

117 E. 19th St., New York City

#### TRUSTEES

WILLARD PARKER

GEO. J. PFEIFFER, PH. D.

H. VON BRIESEN

GLADYS OWEN STEWART

NATALIE RICE CLARK

---

*Standing Committees on third page of cover.*

---

Copyright 1928 by the Bacon Society of America

to Vrestorton

from  
Geo. D. Feiffer  
Editor.

August 1931





Digitized by Google

*some copy pasted  
by the Editor*

# AMERICAN BACONIANA

Vol. II. No. 2 November, 1927, and February, 1928 Serial No 5

Published by the BACON SOCIETY OF AMERICA

Headquarters: 119 E. 19th Street, New York City

## BELIEFS BEFORE BREAKFAST: A SHAKESPEAREAN SOLILOQUY

By APPLETON MORGAN, LL. D.

President of The New York Shakespeare Society, and  
Honorar'y Member of the Bacon Society of America

We are privileged upon the 50th anniversary of the publication of Dr. Appleton Morgan's "Shakespearean Myth," which came out in 1877, and was the first general discussion of the Baconian Theory,—(its only predecessor having been Judge Nathaniel Holmes' "Authorship of Shakespeare," which was a masterly presentation of the Bacon case, but from the Baconian point of view only),—to present this paper, which at his advanced years (82) is probably the last considerable article which he will write.

Our readers will no doubt say: "If the biographies of Shakespeare are such things of threads and patches as Dr. Morgan asserts, why should not open-minded students search the chronicles of Elizabeth and James I, to see if haply they can find some one, who with unusual natural gifts, education, travel, resources, environment, facilities for study and other favoring circumstances, could have produced those plays and poems attributed to Shakspeare of Stratford.

It has always been Dr. Morgan's contention that the first Shakespearean doubt was concurrent with the first biography of William Shakspeare as of Stratford; that, if there had never been a "Biography," there never would have been a Baconian Theory. Without a biography full of "facts" irreconcilable with the Shakespeare works, who would have found any reason why "Shakespeare" was not as good a name as any other for the gigantic intellect that produced them?

Dr. Morgan's critical and rather humorous discussion reaches a climax in his forceful presentation of William Shakspeare of Stratford's mean mode of life during the supposed golden period of his career as a playwright, as revealed by the discovery of Dr. Wallace, not so long ago, that Shakspeare gave testimony in the London Court of Requests in the Easter term of 1612, in the case of Belot v. Mountjoie. There are four depositions which mention the name Shakespeare, but in one of them he actually

---

Note: We have tried to distinguish between the player of Stratford and the author of similar name by spelling respectively "Shakspeare" and "Shakespeare."—Editor, American Baconian.

describes himself as William Shakespeare of Stratford upon Avon, in the County of Warwick. There is no denying the identity of this deponent or the authenticity of his remarks quoted under oath; these are, so far the only reliable verbal expressions found recorded as made by him.

It is not credible that this person could have been, as he was then living, the idol of Court and Nobility and the greatest literary genius in the world, as fondly imagined by his admirers; and, consequently, it is not surprising that so little attention has been given by recent Shakespeare critics and biographers to this very damaging evidence revealed under oath by the great "Shakespeare," or rather Shakspeare, himself.

——— :: ———

Among the imminent multitude of Centennials, literary and otherwise, impending for the forth-coming three quarters of this Twentieth Century, it behooves us to prepare to celebrate the centennial of "Lewis Carroll," producer of those two pieces of immortal nonsense "Alice in Wonderland" and "Through the Looking Glass." For those two books, although presumptively (and perhaps actually) written for nursery and kindergarten consumption, have been found quite pressed down and running over with inductions for adult admonition, and have not only added words to our lexicographies, but equipolents and time-savers galore to orators and poets.

Charles Lutwidge Dodgson was a clergyman of the English Establishment, but an embarrassing stutter in his speech kept him from functioning in pulpit or chancel. A "great mathematician" like Michael Cassio, he offered to the press such sublunations as "A Syllabus of Plane Algebraic Geometry," always to be returned with thanks by every publisher.

But there still remained a precedent.

The mediaeval Priests, who essayed to teach their people Holy-Writ by Miracle Plays, Mysteries and Moralities, recognized the utility of interludes of slap-stick and horse-play, which did not require any writing save the stage-direction "Here they shall all speake and rale what they list"; and in which the Devil and Sin and Pontius Pilate and Judas Iscariot (the last two to survive for centuries yet unborn as respectively "Punch" and "Judy") were always the clowns. So, masked as "Lewis Carroll," the Rev. Mr. Dodgson would frame a Miracle Play. Instead of oily priests he would take a dainty little maiden for Impresario, and parlour and lawn for place. And Alice—the impresario—should see a rabbit scurrying to dive into his hole and on the way take out his watch and exclaim that he was late and must hurry! And Alice should follow Mr. Rabbit and find herself in Wonderland. And again in "Through the Looking Glass"



this same Alice should see a black and white kitten, frightened at the chaos they had created out of those balls of soft woolen threads they had wickedly amused themselves with, take refuge from punishment by diving through a mantel mirror! And Alice should follow them, and arrive in the Land That Never Was! The machinery was simple enough. This was all there was of it. But what happened in Wonderland and The Land That Never Was has given proverb and exposition to many a grown-up ever since!

Witness the Trial of the Knave of Hearts for stealing the Tarts in Wonderland before the King of that Realm. He was convicted of the theft on the strength of a letter which was proved NOT to be in his handwriting, which the Court (the King) held to be conclusive evidence, not only that he stole the tarts, but had attempted to mislead detection by disguising his handwriting, which aggravated his crime and entitled him to double punishment. Surely no lawyer familiar with petit juries will fail to value the satire of that precedent!

And then the battle between Tweedle-Dum and Tweedle-Dee in "Through the Looking Glass," which somehow reads like a gruesome prophesy of the last World War, and many a predecessor thereof, in which the two combatants resolve "to fight until six, and then go to dinner" (though this seems to have been foreshadowed by Sir John Falstaff's "fight for a good hour by Shrewsbury Clock"). But by far the most illuminative episode of them all is the following:

"I can't believe that," said Alice.

"Can't you?" the Queen said in a pitying tone. "Try again; draw a long breath, and shut your eyes."

Alice laughed. "There's no use trying," she said; "one can't believe impossible things."

"I dare say you haven't had much practice," said the Queen. "When I was your age, I always did it for half an hour a day. Why, sometimes I've believed as many as six impossible things before breakfast."

Is our present school of biographers under jurisdiction and ukase of this Queen of Never-Was, "drawing a long breath, shutting their eyes and believing a dozen impossible things before breakfast?" It is not a large field of experience, certainly,—this field in which the present writer has passed his years,—those years that the locust hath eaten. But they are the only years he has known, and forty-three of them he has passed as president of one of the greatest and most active of English-speaking Shakespeare Societies. And if in that small field a constant

struggle has been to hold biographers to function independently of the temptation of Fiction,—why then,—perhaps in larger fields his experience may be timely . . . perhaps.

The first Shakespearean biographer, Nicholas Rowe, began well. Resisting the temptation to veer his biography to finality,—seeing that the field was all his,—with no predecessor or precedent for comparison,—he modestly touches the Southampton episode like this:

“There is one instance so singular in the magnificence of this patron of Shakespeare, that, if I had not been assured that the story was handed down by Sir William d’Avenant, who was probably very well acquainted with his affairs, I should not venture to have inserted: that my Lord Southampton at one time gave him a thousand pounds to go through with a purchase which he heard he had a mind to. A Bounty very great and very rare at any time.”

This was setting out well. This is how biography should be written—biography in which the biographer is obliterated and only the facts, surmises, romances, traditions, statements and probabilities collected, so that the reader, and not the biographer, can estimate and judge: this is the Boswellian rather than the Macaulayan school, and the world has made its estimate between the usefulness of these schools long ago.

But Mr. Rowe unhappily did not persevere in his method. He forgot that the Sir William d’Avenant of Charles the First’s creation was born in the year 1605, when Shakespeare was a grown man of forty-one years, and when knighted in 1643, and not until then, when Shakespeare had been in his grave twenty-seven years, showed enough interest in the great dramatist to claim him as a father; dates rather negating a theory that he was “very well acquainted with his (Shakespeare’s) affairs,” one might conjecture!

But no biographer since Rowe, when repeating this thousand pounds fiction (if it was a fiction), even mentioned Rowe’s caution, but rather has speculated upon the occasion, the motive, and the uses to which Shakespeare would have put the gift, (which in the value of money equalled something like one hundred thousand dollars of our currency, in the days when the dramatist himself paid but sixty pounds for New Place, the largest estate in Stratford-upon-Avon).

But, since this thousand pounds gift story—in spite of the gingerly way in which Mr. Rowe alludes to it, and malgre the fact that no records or book of accounts of the Southampton Family mention it (and we shall presently see how minutely accounts of family and household expenses were kept, as in the

case of the papers at Belvoir Castle) still persists, after two hundred and eighteen years have disposed of most of the other "Beliefs Before Breakfast" in Shakespeare chronicles—let us look a bit further.

Neither date nor period of this alleged Southampton-Shakespeare friendship is mentioned for the substantial gift of the one hundred thousand dollars. My Lord Southampton was eager to pose as a Maecenas to literary folk, and accepted dedications as often as tendered (Sir Sidney Lee has devoted considerable space to the Earl's fondness for this sort of celebrity, and names many of the poets who sought him as their patron by dedications and otherwise).

But it is quite impossible that his Lordship—besides his invaluable patronage—should have given money, a thousand pounds or less, to the needy rhymsters. For Southampton himself was never in opulent circumstances. And, over and above all, there is no record or intimation discoverable in Southampton family archives, that Shakespeare was an intimate or an alter ego of Southampton's. And, as we once before remarked, "If Damon and Pythias were friends, why not learn it from the memoirs of Damon as well as from the memoirs of Pythias"?

And when could my lord have heard that Shakespeare needed a thousand pounds "to go through with a purchase he had a mind to?"

It could not have been in 1597, when Shakespeare paid sixty pounds for New Place, nor yet in 1613, when he bought the Blackfriars property. For Shakespeare only contracted to pay one hundred and forty pounds for that, and as matter of fact he only did pay forty, and the balance, remaining on mortgage, had not been paid at Shakespeare's death three years later.

\* \* \* \* \*

Plenty of temptation, certainly. There was the statement of Thomas Fuller: "Many were the wit combats betwixt him and Ben Jonson which two I beheld like a Spanish great galleon and an English man-of-war; Master Jonson (like the former) was built far higher in learning, solid but slow in his performances, Shakespeare, with the Englishman of war, lesser in bulk but light of sailing, could turn with all tides, tack about, and take advantage of all winds by the quickness of his wit and invention."

And the noble verses of Milton, beginning: "What needs my Shakespeare for his honored bones,"—

And yet Thomas Fuller was just seven years old when Shakespeare died, and so could hardly have witnessed any of these "wit combats," while Milton, born December 9th, 1608, was just seven years and four months old when, on April 23rd, our Shakespeare died, and so must have learned his estimate of "my Shakespeare" from contemporary encomium or perusal of the Plays and Poems even if, (as has been maliciously suggested) his beautiful lines were sent as an answer to an appeal for a subscription to a monument to Shakespeare, such as are not entirely unfamiliar to the present race of Shakespeare worshippers.

The biographer who omitted to cite Fuller or Milton as witnesses, or to dilate upon the finality of the evidence they gave, would be indeed a curiosity.

But the more ambitious biographers needed no temptation. They proceeded to invent the impossible "facts" about Shakespeare they should believe before breakfast, for themselves!

There was the anecdote that, on one occasion, when Shakespeare was playing Richard the Second, at a point where he was sitting on his throne, Queen Elizabeth, who was one of the audience that afternoon (and of course seated upon the stage where the best seats always were), saw fit for some motive or whim, to cross the stage, and dropped her royal glove, as she passed before the enthroned Shakespeare! He was equal to the occasion. Stepping from his throne he gallantly lifted the glove, and, kneeling, and presenting it to Her Majesty, improvised the lines:

"And though engaged on this high embassy  
Yet stoop we to reclaim our cousin's glove."

And those of us who read their Shakespeare's life as lately as seventy-five years ago, will not fail to remember that anecdote!

And then the well-believed assertion that King James, first of that name, and Elizabeth's successor sovereign, wrote Shakespeare a letter with his own royal hand!

That story, albeit no human eye had ever seen such a letter, survived even more stoutly than the glove yarn, and will be found today in biographies surviving even later than seventy-five years.

It was not always that these yarns could be dispelled by exact dates as gently as the one about the crab-apple tree beneath which the youthful Shakespeare slumbered an entire night through, from the effects of a drinking endurance contest, which he later immortalized in doggerel verse, and which was allowed to

fade away without apology in 1895, upon discovering that it had only first appeared in *The British Magazine* for June, 1762, one hundred and forty-six years after Shakespeare's death.

If the tradition that "The Merry Wives of Windsor" was written by command of Queen Elizabeth and in fourteen days to show Falstaff in love is to go by the board with the others, it should at least be dealt with less summarily. For it is at least a plausible tradition, if only because the comedy itself bears every mark of manufacture to order, being composed of episodes not coherent, and in two instances, so literally dragged in with a rope—utterly unrelated or connected with the narrative, plot or catastrophe. Such are the episodes of the stolen horses—or, particularly,—the portion of Act fourth which shows the interior of a Warwickshire school house in action,—little William (Shakespeare?) being heard his lesson by a Warwickshire school-master, (a scene which so perfectly agrees with what, from Ascham and Peacham and other authorities, we know to have been the ludicrous state of affairs in mid-England rustic schools of the period), and also the dimensions of a comedy arrived at by intermingling the love affairs of Anne Page with the senile wooing of the fat knight, which alone would not have exhausted the five full acts.

But, on examination, the tradition is of a piece with the others—utterly without foundation in fact. Had it been true there would have been no one to relate it. No Lord Chamberlain nor state censor of plays would have repeated it. No court gossip mentioned it. But the story nevertheless persists and doubtless will appear periodically in every Biography of Shakespeare, which, with equal periodicity, will reject or refuse to mention the veritable but troublesome Mountjoie incident which we shall later on find room to consider.

It must not be inferred that this heterogeneous Shakespeare is always the deliberate manufacture of the biographers; much, perhaps most, of him is the product of the enthusiasm of laymen. The casual remark of that dear old London bookseller, Samuel Ireland, that he "could die happy if he could only see a morsel of Shakespeare's handwriting" (a wish not yet, after a century and a quarter, gratified to anybody's vision) led to those voluminous Ireland Forgeries, which, since they are long since forgotten, need not detain us here.

But the work of that John Jordan of Stratford-on-Avon, so many times mentioned in this paper,—who was never absent when any gap was to be stopped in any Shakespeare record, or when any Shakespeare legend needed embroidering,—is still to the fore.

This John Jordan it was, who, as we shall presently see, supplied Malone with the picture of New Place, sans the poles in front, and the John Shakespeare "Confession of Faith." He (Jordan) even composed an entire Last Will and Testament for John, which, however, was a bit too large a mouthful for even the most credulous biographer to swallow, and so has disappeared. But no chronicler will miss the rhyme:

"Piping Pepworth, dancing Marston,  
 Haunted Hillsboro, hungry Grafton,  
 Dirty Edsall, Papist Wixford,  
 Beggarly Bloom and drunken Bidford,"

written by young Shakespeare himself as the names of the ale-drinking towns with which he competed in a drinking tournament that left him to spend the night under the still-exhibited crap-apple tree. And yet the rhyme as well as the tournament were of Jordan's invention, though certain authorities did or still do claim that a local tradition does or did once admit that Shakespeare only tried to drink "drunken Bidford" under the table.

There was no temptation for Sir Sidney Lee to catalogue either of these mossy fictions, for,—by his arrival, in October, 1898,—they had both disappeared in the dark, backward abyss of time for at least a quarter of a century. But it was sheer cruelty to his readers, as well as *lese majeste* to the Queen of Wonderland, to omit the tale of William the Conqueror coming before Richard the Third, the absence of whose day-before-yesterday-back-stage flavor leaves us all homesick! To be sure, biographers can do what no editor dares. What editor, for example, would dare to omit The Passionate Pilgrim, or The Phoenix and The Turtle, or The Lover's Complaint, from his Shakespearean Omnia Opera?

Editor or biographer, his lot, like a policeman's, is not a happy one, though George Steevens and Sir Sidney Lee, from opposite tactics, got a sort of satisfaction out of it which nobody grudges them: Steevens, by worrying his Almers and his Collinses and *betes noires en masse*,—and Lee, by paying no attention to anybody, but calmly refusing to give any authority but himself for any statement he found it convenient in the manufacture of any Shakespearean proposition to construct! Sir Sidney's example will doubtless be followed by future biographers, but any one, biographer, editor, or commentator, attempting to copy Steevens' methods should expect something like what the Drawer in Henry the Fourth described as "Old Utis," to eventuate!

Every suggestion of episodes, wanted or appearing to be timely, made by a biographer, was instantly supplied. A query as to Shakespeare's religion was at once satisfied by the industry of Master John Jordan, who instant under the rafters of a Henley Street hovel, "discovered" a "Confession of Faith," in the autograph of John Shakespeare, the dramatist's father! Nor did the well-known fact that John could not write interfere with the addition of this "Confession of Faith" to the stock-in-trade of the biographers, who, whether they added (they never subtracted) or left standing,—sans Referee, Arbiter, or Court of Appeal,—the surmises, or heresies, or hearsay of each biographer became in the turned-out biography of the very next-ensuing biographer—FACTS! Whereupon his next succeeding biographer would proceed to bolster up and guarantee these facts by superimposing upon them items or details, conjectural, or plausible, or sophistical, by way of proofs confirmative; until he would be a husky doubter indeed, who would possess courage or pretext for Heterodoxy!

And so, concluding, why not recommend in default of some less strenuous regimen, the prophylactic of her Majesty, Queen of Beyond the Looking-glass!

April the twenty-third was Saint George's Day, the day of England's Patron Saint. Therefore England's greatest poet was surely born on that great day! The records of Trinity Church showed that he had been christened April twenty-sixth, 1564. What better proof that he was baptised the third day after his birth on Saint George's Day, April twenty-third, could be forthcoming?

And yet, by the second Prayer Book of King Edward the Sixth, which by Elizabeth's Acts of Conformity was the canonical Prayer Book in that year, the infant must be presented for Baptism "on or before the next Sunday or Saint's Day after the birth." But if, from delicate health, or other reasons, baptised at home, and not in the chancel fount, no limit of time is set for the baptism, which leaves open the questions: whether the infant Shakespeare was or was not of delicate health, and so baptised at home on Henley Street, or in Trinity Church;—and what "the next ensuing Sunday or Holy Day after April twenty-third" (if that were the birthday) might have been; or the old long-mooted and never-settled or to-be-settled question—whether a three days' old infant could safely in an Warwickshire April be taken from his cradle to a Parish Church!

Having settled (or unsettled) the birthday, there must now be settled a birthplace!

But while Shakespeareans hesitated, there was another force at the job, one accustomed to act *a l'instant*. And this force happened to be a man who cared nothing for Shakespeare *per se*, but who had in mind only his own purse and pocket, and, so far as Shakespeare could contribute to these, he acted with his usual happy-go-lucky (and as a rule, lucky) precipitancy. This one-man power was Mr. Phineas T. Barnum, already then a big American showman. In February, 1847, Mr. Barnum was in London, exhibiting to Royalty and everybody else a remarkably small dwarf, whom he (Barnum), had labelled "General Tom Thumb." It occurred to Mr. Barnum that, if he could get possession of some ancient rural cottage, thatch-roofed and timbered, and smeared with plaster, and transport it, timber by timber, and stone by stone, to the United States, and set it up there,—he could exhibit it as Shakespeare's Birthplace; there would be nobody who could cavil, any more than they cavilled at his Mermaid or his Woolly Horse, or his Joyce Heth; and the more cavilled at, the more admissions he would sell at his stereotyped "twenty-five cents, children half price."

He quietly arrives at Stratford-on-Avon. He found that all tradition conceded that on Henley Street were two (some said three) ancient cottages, that had been allowed to deteriorate into hovels,—rather than cottages,—and that one of them could be purchased; and he promptly purchased it. But Stratford is a small town and to transfer real property in England is a matter of considerable red tape! Soon all Stratford was agog, and soon all England was aroused. The newspapers and finally Parliament screamed at the enormity of Shakespeare's Birthplace going to America! Parliament set aside the sale and left the over-willing owner without his bargain. Says Barnum himself: "Had they slept a few days longer, I should have made a rare speculation. For I was subsequently assured that the British people, rather than suffer the house to be removed to America, would have bought me off with twenty thousand pounds."

Forced to return his thousand pounds or less in American gold, the owner of the ramshackle tenement that had for so many years been plagued with the meanest sort of tenants, with precarious rentals, and with the fear of Parliament, which, once interested, might do anything next,—this owner doubtless took legal advice, for he resorted to the English law of "Market Overt," which, though designed to give title to personal property in vexed cases, might presumably be applied to real property. He put the cottage up at auction. The auction was well attended, though bidders were timid. Parliament had set aside one sale. It might set aside another.



But meanwhile a syndicate or "Shakespeare Association," with James Orchard Halliwell (afterwards James Orchard Halliwell-Phillipps) at its head, appeared at the Market Over, where the bidding had slowly crept up to £700, and collared the situation by a bid of £3000, which of course prevailed. So the tumble-down premises became the property of the association subsequently named "The Birthplace Trust," formed by Act of Parliament, and that was and is today "The Birthplace." Here everybody, Emperors, Kings and ordinary visitors, can today write their names on the dingy walls of the actual upper room in which the mighty dramatist first saw the light. The only compensation for the true believer, however, lies in the later discovery that, at some time about the great dramatist's birth, his father, John Shakespeare, did actually own two or three tenements on that very Henley Street in Stratford. The sterquinarium which he was fined for maintaining might have been in the roadway opposite one of them; but, having long since disappeared, and so no longer able to identify the very cottage in question,—why, *si non e vero, e ben trovato!*

Had Sir Sidney Lee been one of this purchasing committee, it is doubtful if even he would have consented to the purchase. For he says (page 8 of the first edition of his Biography) "Of two adjoining houses forming a detached building on the north side of Henley Street, that to the east was purchased by John Shakespeare in 1556, but there is no evidence that he owned or occupied the house to the west before 1575. Yet this western house has been known since 1759 as the poet's birthplace, and a room on the second floor is claimed as that in which he was born." (in 1564!)

And yet,—if Shakespearean commentators were like ordinary mortals,—one might casually enquire, why all this pother about a Henley Street hovel, when Shakespeare did actually, in his opulent days, live in the finest mansion in Stratford, at New Place? Why not find out about *that*, since that also has the glamour of absolute disappearance from the possibilities of discovery?

As a matter of fact something like this must have occurred to the famous Edmund Malone. But unfortunately, among his papers there was discovered this draft of a note:

"April 15, 1700. Good Mr. Jordan:—Mr. Malone would be glad to have Shakespeare's house on the same scale as Mr. Clopton's. He thinks the arms of Shakespeare a very proper ornament over the door, and very likely to have been there, and neat wooden poles may be placed with propriety before the house."

Except that "good Mr. Jordan" (the John Jordan of Stratford-on-Avon, above mentioned) seems to have balked at the "neat wooden poles," here is the origin of the picture of New Place given in Malone's Biography. And the moral is not only the one which is the trend of this paper, but the more cautionary one, that writers of history should be careful to burn their incidental memoranda.

When, long after Shakespeare's death, another Clopton obtained title to New Place,—which by a Clopton's alienation had once been acquired by the dramatist, and he (Clopton) pulled down the old house,—did he leave the foundations today shown us as the veritable foundations of Shakespeare's New Place? Very likely, since only in crowded cities, where commercial necessity calls for constantly increasing size of superstructure, is it usual to remove foundations; and so it is most probable that whatever was there of foundation was permitted to remain.

We must hasten to acquit Mr. Malone, however, of any unworthy design to forge the handwriting of veracity. For, prior to him, there had been efforts made to conjecture graphically what Shakespeare's New Place looked like.

Aubrey's testimony, that the New Place mansion of Shakespeare's occupancy " \* \* \* \* \* was the ordinary architecture of a substantial gentleman's house,—a good high, strong wall, a gate, a great house, a great hall and parlours and, within, the little green court where stood the barn,—for in those days they thought not "the sound of the threshing ill music,"—is about as informative as to the appearance of the mansion itself, as Falstaff's statement to the Chief Justice, that he "was born at about three of the clock in the afternoon with something a white head and something a round belly,"—was informative as to the fat knight's age. Nor was the earlier picture any more reliable,—for this some unknown draughtsman contrived from the statement of one Richard Grimmitt, a native of Stratford, to Rev. Joseph Greene, in 1686, that he had been a play-fellow of Edward, eldest son of Sir John Clopton, and that New Place was facing upon Chapel Lane, with a brick wall next the street with a kind of porch at the end of it next the chapel, a small kind of green court to cross before entering the house, fronted with brick and plain windows of glass panes set in lead."

And so, perhaps, we may accept those foundations as an offset to the dubious birthplace!

Dates, being despotic things to handle, Shakespeare biographers who value their peace of mind carefully eschew them. Dates, for instance, would make Shakespeare compose his "Venus and Adonis" for Stratford milkmaids, in Warwickshire dialect

(which was the only speech he or they knew, none too intelligible today, and an incomprehensible jargon then). And then, a few years afterward, an Archbishop of Canterbury (who once upon a time, as my Lord Bishop of Worcester forced Shakespeare to give heavy bonds to marry a Shottery, instead of a Temple-Grafton, damsel) licenses its printing in sumptuous English in London, while my Lord Southampton—once a pupil of the Archbishop and anybody's and everybody's Maecenas, stands by to accept its Dedication! A Displacement to Orthodoxy unthinkable.

And so it is along cautionary lines that Shakespeare yarns go in, but meet differing longevities.

The tale that at a christening where both Shakespeare and Ben Jonson attended as co-sponsors, Shakespeare said to Ben, "I will give the babe a dozen latten spoons, and thou, Ben, shalt translate them," lacking not only authority but date and vicinage, disappears in the flotsam and jetsam. While the creation of a later and wiser biographer (wiser in that he dodges any demands for time and place) to the effect that Shakespeare left London "with a contract to supply the Theatres with two plays a year"—an item safe from synchronization with an unascertainable date—is still parcel of all modern biographies. Sir Sidney Lee, albeit he annoys us now and then by his reluctance to give us any authority but himself for his Facts—may help us to this dilemma, to wit, Shakespeare's Deposition in *Belot v. Mountjoie* locates, but leaves him, at Mountjoie's Miggle Street foyer, though we are sure that he returned to—since he died at—New Place. And Sir Sidney says (*Giography*, 1st edition, page 194) "Shakespeare does not appear to have permanently settled at New Place until 1611." And so obviously then, a very mild misprint may come just here to our relief, and permit both these stories either to remain with us or disappear as we should prefer.

The appetite for certainty is not allowed to lack stimulant, nor is there either any apparent limit to its stimulation. In the twelfth month in which these lines are written, so conservative a periodical as the London "Notes and Queries," celebrated as a receptacle for data touching all sorts of matters current, statistical and archaic,—and as such invaluable to students, in its two issues of October, 1926, prints long efforts,—mostly of unrelated dissertation upon ancient laws, statutes, customs and rural usages, to maintain the astounding proposition that, "at the date of the issue of the license for the solemnization of their marriage, William Shakespeare and Anne Hathaway (sic) were living together as man and wife at Temple Grafton, presumably under a contract of marriage. There was nothing immoral, illegal, or unusual in so living, provided that the contract

had been made. It is very probably that they were living there in a house occupied by the poet's father, who had retired from business at Stratford, and was possibly engaged in farming."

The fact that in the registration of the marriage license the bride is described as of Temple Grafton, with the statement in the bond that she was of Stratford (i. e. of Shottery, in the parish of Stratford) "makes it possible," says Miss Dormer Harris, "that the license was taken out by someone who knew of Anne's temporary residence at Temple Grafton. They may have described her as permanently domiciled at Stratford." (Unknown Warwickshire, 1924, p. 224.) Doubtless that is what they did. As the object of giving the residence of parties was to identify them, that object, in the case of Anne Hathaway, was attained by giving both her temporary place of residence and her fixed place of abode. That temporary residence may have been protracted for a considerable time after the solemnization of the marriage."

There is no harm in this sort of thing, if that were as far as it went. But the probability is that it will go further; that in half a century or less all this will be history, and that tourists, who now must perforce satisfy themselves with the phantom birthplace and the subterranean foundations, and the shuffleboard and other items of what Grant White called "gimcracks," will be taken on pilgrimages to Temple Grafton, where Willie Shakespeare and Ann Hathaway spent their honeymoon at John Shakespeare's farm-house, although, as all the world knows,—and as the files of Notes and Queries themselves contain doubtless thousands of statements,—there never was anywhere any record of any marriage of William Shakespeare or of Anne Hathway, Hathaway, or, Anne or Agnes of these names, or of an Anne Whateley, anywhere to be found.

But in no other wise is Her Majesty of the Land-That-Never-Was still obeyed!

If it were as easy to discover things about Shakespeare as it was to romance about him,—instead of ten thousand biographies we would have tens of thousands. But as matter of fact,—since Malone and Halliwell-Phillips (and his discoveries,—stimulated by standing advertisements in all English newspapers, offering rewards for the slightest clues,—and even then with a yield mostly dubious, or documentary, and only leading to further research), nothing important resulted! There was found in the household accounts of Belvoir Castle, seat of the Earls of Rutland, as of the year 1663, this entry:

"Item 31 Martij—to Mr. Shakespeare in gold about my Lord's Impresse xliiij s To Richard Burbage for painting and making yt in gold xliiij s—lllj-viiij,"

which is interpreted to signify that Shakespeare, in that year made an "imprese" for Francis, third Earl of Rutland (probably an emblem or device to be blazoned on his shield at a tournament or joust at Court on March 24th of the above year) for which service he was paid forty-four shillings gold.

But this is negligible.

Again, in a volume "Hawthorne's Country," by Helen Archibald Clarke, (New York, Doubleday, Page & Company, 1913, page 287) I find the note:

"During his whole visit in Stratford Hawthorne was much more conscious of the shady myths in regard to Shakespeare's life than he was of him as a poet; he alludes to the story (heard at Stratford-on-Avon) that Shakespeare was the victim of convivial habits and met his death by tumbling into a ditch on his way home from a drinking bout."

But this is only a version of Domine Ward's entry:

"Shakespeare, Jonson and Drayton had a merry meeting, and it seems drank too hard, for Shakespeare died of a fever there contracted,"—

which, although the only entry to be discovered anywhere, touching Shakespeare's death, has always been interpreted by loyal biographers to mean that the great dramatist died of malaria!

But, in the year 1905, a discovery WAS made that, coming like a bolt from the blue, has staggered literary criticism for all Christendom ever since.

It seems that a young American undergraduate—a Mr. Charles William Wallace,—in the University of Nebraska, six thousand miles away from any of William Shakespeare's London haunts,—in or about the year 1900, being stressed for a theme upon which to compose the thesis required by that university for the degree of Ph. D., and being interested in Shakespeare matters, had his attention directed to the dialogue in Hamlet between Prince Hamlet and the Players concerning the Children's Companies, for which, in or about the date of the Play there was a sort of furore in London corresponding to the furore or appetite or vogue, at many dates in modern times, for Infant Phenomena (as Dickens nick-named the acting of adult parts by children of tender years). Being on his vacation in London, he obtained permission to search in the London Public Records Office,—a shunned and neglected place of storage of three-century-old legal and municipal documents written on "skins" (parchments), then mouldy and mildewed, and mostly illegible, except to the most patient and courageous examination. But these two patient students—Professor Wallace and his wife (the daughter of a German savant) overhauled, dried, examined and

deciphered these "skins" with a result as astounding as unique in the history of practical scholarship. Wallace found not only hundreds of documents recording the vicissitudes and transactions of early London theatres, but, most marvellous of all, the records of a trial in the London Court of Requests, Easter term 1612 (11th May, 1612),—not a court of record, but, fortunately, one which proceeded by written pleadings and took evidence of depositions,—of a case,—“Belot v Mountjoie,” in the course of which four depositions were found wherein the name “Shakespeare” occurred, one of these depositions being by Shakespeare himself, in which latter the deponent described himself as “William Shakespeare of Stratford-upon-Avon in the County of Warwick, gentleman, of the age of xlvii years or thereabout” (thus rendering it impossible here for easy-going biographers to slide out of a Shakespeare difficulty by the familiar proposition that it “was some other William Shakespeare”!)

The story of the transactions, leading up to the suit in the Court of Request from the stuffy barber-shop, would be quite too rancid and repulsive to detain us circumstantially, but for the name that leads to investigation wherever pronounced. In brief, the plaintiff, a Huguenot apprentice to Christopher Mountjoie (a Huguenot barber, whose family had taken refuge in London at the Revocation of the Edict of Nantes), brought suit against his father-in-law for the marriage portion of his (Belot's) wife,—Mary Mountjoie,—alleging that he had been induced to marry her by reason of the promise of such marriage portion. And that the agent employed by said Christopher Mountjoie to induce the said Belot to marry his daughter, Mary, by urging among other inducements the promise of this marriage portion,—was a tenant or boarder upon the premises of this Christopher Mountjoie (who was lessee of certain premises at Silver and Miggle street aforesaid), named William Shakespeare! The trial in the Court of Requests, upon reading these depositions (of which there were four sets—for the plaintiff, for the defendant, and a set for the replication and for the rejoinder, respectively), so puzzled the Court, that it referred the issue to the French Church in London, decreeing in advance that the decision of that Church, of which both parties to the suit were members, should become the decree final of the said Court of Requests. But the Church, as appears from the entries made by its Clerk in the wretched French of that date, came to no ultimate conclusion, but expelled Christopher Mountjoie **in absentu** for immoralities and lewdnesses, which expulsion disposed practically of the case itself. These entries were in part as follows:

Seance de Jeudi 13—9 bre 1612

Etienne Belot redemandant le merceau dont il s'est abstient de longtemps a raison de astroiserses avec son beau pere Cretolphe Mountjoie. On veillera sur lug. & le cendre 10-bre-&c.

Seance de Jeudi 6th May 1613

Cretolphe Mountjoie entre, fut censure de qui ne payoit les 20 nobles son gendre, ordonne per ces Arbitres palidra pourete bien que luy bastillerodes dettes pour le recevois. Et d' irrou en 2 bas-tardi de sa servante a quoyli ne respondet pertinnt. Aussi Michel Arson Ancien Leuictre de sermt faux en la Courtspiritulle q'n' que avoit couché avec elle—ne de trouva preu ne suffisante. Suspendu.

---

"London xxvij Fevrier 1614

Chretophle Mountjoie, ayant souvent esté exhorté an particulaire & consistoire d'estre prieux, et servie desreglée & desberdée & suependent sans fruct, estant endurci ayant este tiré ou magistrat pour ses paillerdeses & adulteries. N'ayant voulu venis au consistorie y estant apellé. Ne fréquentant ceste Eglise suspendu publiquement pour ses scandalles, exhortons de priu Dieu pour ley de luy toucher le coeur, luy donnat vrage rescipiencense."

But this summary disposition of the Belot v Mountjoie case is very far from disposing of the revelations in that insignificant quarrel in an obscure family,—never heard from in its condition of *proletariat*—*fruges consumere nati*—obscurest of the obscurest bourgeoisie (what epithets else can do them justice?);—revelations, which Shakespeare scholars have found too embarrassing for struggle with, finally taking the safest course, viz., to let them alone, and, as we have recorded above, look the other way! Doctor Wallace deciphers and prints all the Records of the Court of Requests up to the court's summary action in referring the whole matter to the Huguenot Church of which both litigants were members. But we merely note below the portions in which the name "Shakespeare" occurs. (We follow the archaic orthography.)

Joane Johnsonsone, of the parish of Elinge in the county of Middlesex, Baskettmaker of the age of fortye yeare or thereabouts.

"Remembereth the defendant did send and persuade one Mr. Shakespeare that lay in the house, to persuade the plaintiff to the same marriage."

In the deposition of one Danyell Nycholas:

"sayth he herd one Wm. Shakespere say that the defendant did

bear a good opinion of the Plaintiff and aged him well when he served him. And did move the Plaintiff by him the said Shakespeare to persuade the plaintiff to the same marriage as Shakespeare told him this deponent, which was affected and solemnized upon promise of a portion with her x x x that the plaintiff did request him this deponent to go with his wife to Shakespeare to understand the truth and how much and what the defendant did promise to bestow on his daughter in marriage with him the plaintiff who did so and asking Shakespeare thereof he answered that he promised that if the plaintiff would marry with Marie, his the defendant's only daughter, he would by his promise as he remembered give the plaintiff with her in marriage the summe of £50, and certaine household stuffe"

x x x x x x x

Dannyell Nicholas of the Parish of St. Alphadge within Cripple-gate London. gent of the age of threescore and two yeares or thereabouts. x x x to the iijth. Enters this deponent sayth that the defendant did never send him this deponent unto the Complain to make mocion of marriage betwexte the Complain and the said Marye Montioye being the defendt's sole Daughter and Childe but Mr. William Shakespeare told him the deponent that the Defendt sent him the said Mr. Shakespeare about such a marriage to be had betweene them. And Shakespeare told him that if the pl would marrye the said Marye his daughter he would geue him the pl a somme of money wth her for A porcion in Marriage wth her. And that if the plt did not marry wth her the said Marye and shee with the pl she should never cost the deft father A groat. Whereupon And in Regard Mr. Shakespeare hadd tould them that they should have A somme of money for a porcion from the father they weare made suer by Mr. Shakespeare by geuing there consent and agreed to Marrye (geuinge each others hands to the hande (stricken out). But whats ome yt was that Mr. (Shake- (stricken out) Mountjoy promised he the said Mr. Shakespeare could not remember, but said yt was fifty pound or th'abouts to his beste remembraunce. And as he remembereth Mr. Shakespeare said he promised to geue them a porcion of his goods but what or to what valewe he remembereth not x x x

And being recalled, this same Daniel Nichols deposed further to explain his first testimony: "That the defendant did never sand him unto the complainant to make a motion of marriage betwixte the complainant and the said Marie Mountjoie being the defendant's sole daughter and childe, but Mr. William Shakespeare told him, this deponent, that the defendant sent him the

.



said William Shakespeare to the plaintiff about such a marriage. And Shakespeare told this deponent that the defendant told him that if the Plaintiff would marry the said Marie his daughter, he would give him a sum of money with her for a portion in marriage with her and that—if plaintiff did not marry with her she would never cost him a groat, whereupon Mr. Shakespeare had told him they were made sure by Mr. Shakespeare by giving their consent, etc., etc. And as he remembereth Mr. Shakespeare said he promised, etc., etc.

William Eaton, another apprentice of the defendant, testified x x x that he had heard Mr. Shakespeare say that he was wished by the defendant to make proffer of a certain sum that the defendant would give plaintiff but that he had forgotten the sum.

Nowell Mountioye of the Parish of St. Olave in Sylver street of the age of thirtye years or thereabouts. x x x x to the iiij interrogation sayth he was never sent unto the complt to make A mocon to him of A marriage to be hadd betwixte the compl and Marye Mountioy. the deft sole Childe and daughter nor knoweth of any other that was by the defendt sent unto the pl upon that messaiege. but the plt told this depont that one Mr. Shakespeare was Employed by the detf about that buysness. in what manner or to what effect he knoweth not,"

x x x x x

The deposition of Shakespeare himself is, of course, to be studied intact, as the **only surviving example** of the supposed great dramatist's conventional speech, not for delivery by the mouths of his actors on the stage,—and because, although the latest discovery of a signature of his, it is the earliest one in date of any ever unearthed.

"William Shakespeare of Stratford-upon-Avon, in the County of Warwicke, gentleman, of the age of xlviiij or thereabouts sworn and examined the day and year aforesaid deposeth and sayeth—

1. To the first interrogatory he sayeth he knows the parties plaintiff and defendant, and hath known them both as he remembereth for the space of 10 years or thereabouts.

2. To the second interrogatory this deponent sayeth he did know the compt when he was servant with the defendant, and that during the tyme of his the complts service with the said defendant. he the said compt to this deponents knowledge did well and honestly behave himself. but to this depons remembrance he hath not heard the defendt confess that he had gott any great profit and comodyte by the service of the said complaint but this deponent sayth he vereley thinketh that the said

complt was a very good and industrious servant in the said service. And more he cannot depose to the said interrogatory.

3. To the third interroy. this deponent sayethe that it did evidently appeare that the said defft did all the time of the said compts service with him bear and showe great good will and affecion toward the said complt. and that he hath heard the defft and his wyeffe diverse and sundry times saye and report that the said compt was a very honest fellowe. And this depont sayeth that the said deffendant did make a mocion unto the complt of marrege wth the said Mary in the bill mentioned, being the said defftes sole child and daughter and willyngly offered to performe the same yf the said compl should seeme to be content and well like thereof. And further this deponent sayeth that the said deffts wyeffe did solicit and entreate this depont to moue and persuaide the said complt to effect the said Marriadge—and accordingly this depont did move and persuaide the complt therunto and more to this Interrogye he cannot depose—

4. To the ffourth Interr this depont sayeth that the defendt promised to geue the complain a porcion (of monie and goodes (stricken out) in marriadg. wth Marye his daughter. But what certain porcion he Remembereth not. Nor when to be payd.

(Yf any some were promissed. stricken out)

Nor knoweth that the def promised the pl twoe hundrerd pound wth his daughter Marye at the time of his decesae. But sayeth that the plaintff was dwellinge wth the deft in his house. And they had amongeste themselves manye conferences aboute there Marriadge wch afterwards was consumated and solemnized. And more he cannot depose.

5. To the 5th Interr this deponent sayeth he can saye nothinge touching any parte or poynte of the same Interr for he knoweth not what Implentes and necesseries of household stuffe the defe gaue the plin. in Marriadge wth his daughter Marye."

And this Deposition is signed with the usual cramped uncial abbreviation (variously using one or more of the necessary letters to indicate the full name: as, except in the single instance of the last Will signature where the cursive—"By me, William Shakespeare" verifies that document)—"WILLM SHAKES—"

All these depositions of which above are brief extracts, are now as much a part of the mass of Shakespearean vestiges,

---

\*All the above entries are taken, with permission of The University of Nebraska Faculty, from University Studies, published by The University of Nebraska, No. 4, October 1910. Of course, Shakespeare's testimony that he had known the parties to the suit of Belot v Mountjoie "for the space of ten years or

muniments and *res gestae* as any of the memorabilia of Aubrey or Ward or any of Shakespeare's London contemporaries, or the discoveries of Malone, or the documents which John Paine Collier has placed forever outside of use by his clever and unscrupulous forgeries,—and have so been for quite a quarter-of-a-century. And yet not a word of explanation or conjecture concerning them has—up to the date of this paper—disturbed the orthodox breast! No speculation as to how it was that Ben Jonson's "Soule of the Age, The applause! delight! the wonder of our Stage!",—the other self of my Lord Southampton, the favored dramatist of Queen Elizabeth,—the unlawful favorite of Mistress Fytton,—happened to live for ten years or less in these unsightly and unspeakable slums among uncouth and unwashed neighbours, who knew him only as "one Shakespeare" or "Shakespeare" or (occasionally) as "Mr. Shakespeare," and who never would have comprehended what each other were talking about if one of them had alluded to him as the author of Hamlet, or stated that his Grace the Archbishop of Canterbury, once a tutor of Francis Bacon, and friend of my Lord Southampton, had ordered the Stationers Company to license publication of a libidinous poem, called "Venus and Adonis," as written by one William Shakespeare whom as a youth His Grace had refused to permit to marry a Warwickshire lass except under heavy bonds! Would even Her Majesty of Behind the Looking Glass demand such a contretemps? The mighty Shakespeare, whom panting Time toils after in vain, lodged in a hair-dresser's spare room, and consorting with landloupers and scatterlings!

Nevertheless, such is the exact fact. No English Shakespearean Scholar, Commentator or Editor has turned a hair! They have all taken these disclosures as calmly as the flutter of a doveling's wing! Doctor Furnivall, whose Shakespearean commentary had erstwhile added to the Gaiety of Nations, looks the other way, but capers in glee over a discovery he thinks he has made that an old man once described John Shakespeare as "a rosy cheeked old man," who said of his son Will, that he "had durst crack a joke with him at anytime." And Sir Sidney Lee, who devotes a full third of his last five hundred-page edition of his "Life of Shakespeare," to proving the popularity in Eliza-

---

thereabouts" might not exactly mean that he had resided at the Mountjoie domicile for that length of time, though it is highly improbable that he should have known of such obscure individuals elsewhere, while it is curious to note that he unconsciously anticipates the ruling in Queen Caroline's case, that a witness's answer of "non mi recordo" could not be impeached or traversed by other evidence, circumstantial or otherwise.

bethan times of the Sonnet form of poetry,—(which nobody ever doubted.) will **not even print Shakespeare's own sworn Deposition**—the only instrument under oath of his, ever discovered,—but disposes of the matter by this footnote”:

“Dr. Wallace's researches have yielded a mass of supplementary documents, which were previously unknown.” “In the year 1604, Shakespeare lay in the house of Christopher Mountjoie.” “For some time before and after 1604, the dramatist was on familiar terms with Mountjoie.” “It is clear that the sojourn under Mountjoie's roof was unlikely in any case to have been more than a passing interlude in the Dramatist's Southwark life.”

And yet, perhaps, this Mountjoie sojourn may have come about, as such things do, from the printing of the “Venus and Adonis” at Richard Field's Printery!

Let us see. The Revocation of The Edict of Nantes brings two Huguenot refugees to London, Thomas Vautrollier and Christopher Mountjoie. Vautrollier sets up as a printer and Mountjoie as a Tire-maker. Each has a pretty daughter. Jacquenetta Vautrollier and Marie Mountjoie, respectively. To Vautrollier's printery comes Stephen Field of Stratford-on-Avon as apprentice. He ultimately marries Jacquenetta and succeeds to the business, and prints “Venus and Adonis,” supposedly his fellow townsman's, Shakespeare's, first poem!

Meanwhile, Shakespeare coming also to London to make his own fortune, needs a boarding-place, and what should be more natural than that Jacquenetta, remembering her fellow exiles, (and remembering, too, her girl-friend, Marie Mountjoie) sends Shakespeare to the corner of Miggle and Silver Streets, where Mountjoie has leased his business quarters. Doubtless the romancer will find plenty of opportunity with Shakespeare—(albeit he has left a wife behind him in Stratford town)—and pretty Marie, and doubtless, too, the sordid story of the lawsuit may have come out of Marie's reluctance to yield to the vicarious wooing of Shakespeare, or mayhap, his irresponsible reception of her coy, “Why don't you speak for yourself, John?” a la Priscilla Mullins, in far-off New England, some ten years later!

Of course, the degree of embarrassment depends upon the duration of Shakespeare's Mountjoie sojourn. If for ten years,—as his disposition and the corroborating depositions seem to imply,—the result is to set all the Biographers topsy-turvy, and to send all prior surmises and conjectures to the scrap-heap. For these ten years are the actual ten years of Shakespeare's London career (!), his struggles with the Quarto pirates, and

his alleged patronage by the Court. Yet these, so far, no London Biographer has thought best to tackle.

Two American Biographers have indeed bestowed some consideration upon the matter. Professor Losey (*The Losey Shakespeare*, Philadelphia, Winston 1926) dispenses with it summarily thus:

"Until recently it has been thought that he retired permanently to his home in Stratford in 1611; but discoveries by Professor C. W. Wallace compel the belief that he still kept in touch with his business interests in London."

Professor Joseph Quincy Adams accepts the situation and attempts an adjustment: He prints Shakespeare's *Deposition* in full, and admits that the Mountjoie residence must have covered the years from 1601-2 to 1606-7, or "during the golden period of Shakespeare's career as Playwright," and he answers our query, as to what the greatest subject of Elizabeth, "Soule of the age, applause, delight and wonder of our stage," was doing during those six years, by noting, that the Mountjoie premises "were near the heart of the city, and within a short walk of St. Paul's Cathedral, the home of the book-trade, and a general meeting-place of all Londoners." x x x And Professor Adams adds: "Shakespeare must have spent much time haunting Paul's Churchyard,—where he could search out the newest books, as they came fresh from the press, or were imported from the Continent, and, in the great "Mediterranean Aisle" of the Cathedral, ('Duke Humphrey's Walk,' as it was popularly called), he could greet his friends, or study human nature, as it plied its foibles, from the lowest class grouped around the serving-man's pillar, to the silken gull's strutting in outlandish costumes," and the Professor goes further and unreigns his fancy so far, as to draw a genre picture of Shakespeare's sitting at the pretty feet of Marie Mountjoie, and perfecting his French through her tuition, suggesting that the lessons may be echoed in the dialogue in *Henry the Fifth*, where Alice coached Princess Catherine in English, preparatory to the coming interview with Prince Harry, who is to make her his Queen.

But both Mr. Losey and Professor Adams are new-comers in the field of *Shakespeareana Biographica*,—and neither of them perceives any necessity for dovetailing the Mountjoie Residence into the array, or that it is, as it stands, an alibi as against Shakespearean occupations and activities in divers other precincts and environments!

But, sooner or later, such an alibi for one or the other must be established. Meanwhile Aesthetic Criticism,—("Signpost Criticism" is a less dignified name for it),—is very easily writ-

ten! Anybody can write it,—and, like Charity—it covers a multitude of Sins!

Long ago it was said: "If they hear not Moses and the Prophets, neither will they be persuaded though one rose from the dead"! Here, literally, one ~~has~~ risen from the dead! William Shakespeare, Gentleman, of Stratford-super-Avon in the County of Warwickshire, comes into court, and under oath testifies that the Biographies which for three centuries his admirers and worshippers have written of him, need revision: that a considerable portion of his mundane career, for which they have supplied activities and achievements and associates, was not occupied with those activities, was not productive of those achievements, and was not passed among those associates!

Is Shakespeare's own and solitary declaration under oath (!) to be disregarded,—snuffed out and sent to the scrap-heap?

Possibly there are other fields, whose pedants, pedagogues and sciolists practise believing things before breakfast, and force themselves into believing things in the general, which in detail their common-sense would reject! What does it amount to anyhow; as our Frenchman says, "Quel Dommage"?

Well! One Damage would be, perhaps, that our American multimillion endowed Universities and Colleges might have nothing to brag of over the schools of the year 1622, whose schoolmasters, as Peacham (*The Compleate Gentilman*) asserted "would not in any wise teach their pupils more than their fathers had learned before them, lest the boys should grow up saucie rogues and despise their fathers"!

Upon no tombstone anywhere is there carved the name "William Shakespeare," however spelled. Nobody knows who wrote the appeal and curse, beginning: "Good Frennd for Iesvs sake forbear," etc.; and the only accepted theory as to its origin (surely not upon internal evidence!) is that it was composed by the author of Hamlet.

Without exception, all and every printed matter claiming a Shakespeare origin, from 1593 to 1616, bore on its title-page the name "William Shakespeare," or "William Shake-speare," or "William Shak-speare." All signatures or uses of the name of Warwickshire origin are invariably written "Shaxper," or "Shak-spere," or in some similarly orthographiated form. William himself invariably signed "W. Shaks.," or some similar abbreviation.

In but one solitary instance,—the last signature he ever made,—the final signature to his Will, did he sign his name thus: "By Me William Shakespeare;" (all other signatures to that instrument being in the usual abbreviated form).

Could it have been his intention in so signing his name, in the full orthography in which it was always printed upon literary compositions during his life-time, to distinctly file a claim with posterity to the sole authorship of all and every so-printed literary matter? Hardly, and if not, then there is not only no claim, but no surmise even of such claim, as having been filed by any William Shakespeare anywhere in Christendom.

---

DR. MORGAN'S VIEWS IN TABLOID OF STRATFORD  
AUTHORSHIP CLAIM.\*

"The time will come when those who accept the biographies of Shakespeare will perceive that these biographies do not depict any literary character, or any character familiar with libraries or the use of them, or with a book or a pen in his hand, or in consultation with any literary authority, and that the facts collected by such writings as I propose effectively dispose of the orthodox Shakespearean theory. If this course is pursued, it will eventually convince the world that whether Bacon or anybody else wrote the plays, WILLIAM SHAKESPEARE OF STRATFORD DID NOT, and that was what I started out to prove in my 'Shakespearean Myth' of 50 years ago."

---

\* Dictated statement made by Dr. Appleton Morgan at New York, N. Y., Christmas Day, Dec. 25, 1927, to Geo. M. Battey, Jr., Secretary of the Bacon Society of America.

EDWARD ALLEYN AND DULWICH  
COLLEGE .

By A. CHAMBERS BUNTEN

Bacon Society of England

Every now and then our reading brings us across a slight point which connects Sir Francis Bacon with the stage and the actors of his time, and in some cases it is easy to follow him in his friendship with the Mummers of playhouses in London such as the "Fortune," or the "Globe" which was on the Surrey side of the Thames.

Theatres were extremely popular places of amusement in Queen Elizabeth's and James I's reign, and acquired a good deal of money for their shareholders and actors. In this way William Shakespeare, who had a share in the profits of a playhouse, was able to retire to Stratford-on-Avon, in the middle of his life, and buy a house there.

But the man who was considered the best and most powerful actor of the day, and therefore, the greatest attraction to the theatre, accumulated an even better income, and managed to put by considerable savings, with a view to future schemes he had in view.

This was Edward Alleyn, born 1st September, 1566, in London, of whom it was said "Not Roscius, nor Esope (these tragedians who were admired before Christ was born) could ever perform more in action than famous Ned Alleyn."

His full length portrait in the Dulwich College picture gallery shows us a fair, tall man in long gown and hat, with a beard, and an Elizabethan ruff round his neck, standing with his right hand across his breast in a dignified attitude, ready to smile, or to frown, to plead, or to command, and this was the founder of "God's Gift College," at Dulwich.

The historian Fuller says of him "He was the Roscius of our age, so acting to the life, that he made any part (especially a majestic one) to become him" and certainly in his portrait one can see how majestic he could look. Close below his picture is one of Sir Francis Bacon, probably by Cornelius Janssen, not a large canvas but conveniently placed that the visitor can look closely into it. And here we see the noble head and straight features of our great philosopher in his hat, (there is only one picture of him without a hat) and beautiful lace ruff, with the official velvet coat trimmed with gold braid and buttons—and the usual jewelled pendant adorning his chest. The hair is long,



as was customary, and the skin rather dark as in a middle-aged man—with a thin beard and whiskers. But the striking features of the picture are his eyes, which have been described by his contemporaries as dark and piercing. One who knew him well says that "he had a spacious forehead, and piercing eye, looking upwards as a soul in sublime contemplation, a countenance worthy of one who was set to free captive philosophy."

Another writer, Aubrey, describes Bacon as having "a delicate lively hazel eie, like the eie of a viper" which is a strange simile.

There is another portrait of Francis Bacon in the Dulwich gallery, a copy after Paul Van Somers' full length canvas which is now in the National Gallery, but we like the head and shoulders picture best, as it gives a more intimate view of the great man.

Under a glass case in the same room is an engraving of Bacon which was executed by William Marshall as the frontispiece to "The Advancement of Learning." It is considered a very fine piece of work, and must have taken Marshall a great deal of time and trouble, so carefully is it drawn.

These three portraits at Dulwich show how much Bacon was esteemed during his life. They also let the spectator see that he had a due regard to his position, and liked to wear the heavy official gown of his office.

How often did this busy literary lawyer go to see his friend Alleyn act in the theatre, and was he the author of any of the plays performed at the "Fortune," or the "Globe"? How delighted an author would be to have Edward Alleyn as the majestic hero of his tragedy! It would certainly be an encouragement to write—and we can imagine the author and actor talking over the various positions, and stage management, for a forthcoming play. They must have been close friends.

Edward Alleyn was not only a great tragedian but he had a tender heart for children, and he greatly cogitated on the miserable lives of the poorer classes round him, who could neither read nor write, and were wretchedly housed, and he determined to do what he could to improve their condition.

Other charitably disposed men were also trying to find ways and means to help their poor brethren, and the "Charterhouse" was started about that time.

This latter school gave Alleyn a hint how best to spend his fortune, and he continued to buy land in various parts of London and its neighborhood in a judicious and business-like manner, knowing that if he built almshouses or schools, they must be securely endowed.

So well did he work, that at the present-day Dulwich College is the largest proprietor of land in London and therefore the richest, and far surpasses all other owners. The money has always been well spent, and its fine gallery of pictures is a great attraction to visitors.

Edward Alleyn's scheme of philanthropy which had been floating through his mind so long, resulted in his building some almshouses in Southwark, begun about 1610, and later on he also erected the same kind of buildings in Finsbury, but his principal achievement was his purchase of the Manor of Dulwich from Sir Francis Calton on December 25th, 1605, for the sum of £5,000, and gradually the idea of building a large college of education on this estate took form in his mind, and his growing wealth and lucrative investments enabled him to carry out the plan successfully; but we learn that it was not till 1614 that the whole estate passed into his hands at a total cost of £10,000. The quiet village of Dulwich lay on the South side of the Thames, a mile or two distant from Westminster, with well-wooded and attractive parks and meadows, and in the Manor house Alleyn took up his abode with his wife, and began his building of the famous "College of God's Gift" for poor scholars in 1613.

The progress was slow, and there were many set-backs and difficulties, but new friends sprang up, and many of the nobility were eager to know the philanthropist, and encourage his endeavours.

His father-in-law, the celebrated Philip Henslow, the theatrical proprietor and manager, whose diary and account book, containing many entries in reference to the drama, is preserved among the College MSS., helped him to the best of his power, and the College gradually took form and grew from the plans.

Alleyn's religious enthusiasm caused the Chapel to be finished first, and it was consecrated in 1616 by Archbishop Abbot;—and the founder then set about arranging for the engagement of the warden and master, and teachers and assistants.

By a strange freak, one of the statutes of the founder was that both the mastership and wardenship of the college should be held by men of the name of Alleyn, or Allen, but this is no longer a rule.

As the college grew to completion, Edward Alleyn had to set about applying for the "Patent of foundation," from the Crown, for his college, and it must have come to him as a shock to find that his friend the Lord Chancellor Bacon, vetoed the passing of the patent, which was stayed at the "Seal," and that

without the patent his college could not be opened, and that his splendid work might prove useless after all.

This was a blow, but Alleyn was not a man to give in easily,—and he inquired the reason for the stay.

It appears that Chancellor Bacon had consulted with the King over these and other important charities which were being erected, and we have to turn to Mr. Spedding's "Life of Lord Bacon" to find his reasons and arguments against the scheme, as he had no personal feeling against Alleyn, and was friendly towards him.

It appears that when the patent of foundation for Sutton's Charterhouse Charity was applied for, Lord Chancellor Bacon had sent the King a letter expressing the opinion that such a large sum of money would be inadequately spent in educating a few poor boys, and that the money could be put to a much more beneficial use, and he placed three schemes of his own before His Majesty. It took some months for Charterhouse to gain its patent, and a sum of £10,000 was accepted by the King for the New Berwick Bridge from them.

The Dulwich College foundation patent was applied for shortly afterwards and this also was stayed at the "Seal" and the Lord Chancellor again suggested to His Majesty various other schemes.

We don't know exactly what caused the Seal to grant the demand, but Alleyn's heart, which had been greatly depressed, once more lightened, and invitations to the opening ceremony of Dulwich College were issued.

At last, at last, the obstacles were overcome, and in June, 1619, the patent passed the Seal. There was much rejoicing at Dulwich, and Alleyn decided to mark the occasion in a handsome manner. He invited a goodly company to hear him read, and see him sign the deeds of foundation in the Chapel, one of the principal guests being Lord Chancellor Bacon, who arrived in state;—after which he gave a sumptuous banquet to celebrate the opening of the College of God's Gift. This took place on September 13th, 1619. Of course many of his actor friends were present, such as R. Burbage, Hemming and Condell. A quaint document in Alleyn's writing is still to be read there—a list of the viands, and what they cost for this celebrated banquet.

And so the charity was started.

With the warden and master were four fellows—six poor brothers were admitted, and six poor sisters. Twelve poor scholars, six assistants, and thirty out-members.

Since Alleyn's day the college has gone through some vicissitudes and alterations, both in the building and the founder's scheme of education, though it is still considered a kind of charity. The investments in land around London cause the college to be a rich one, as rents have risen so enormously, and the school now holds 680 boys and 450 girls of good class.

It was the fashion of James I's reign for rich folk to collect pictures, and to build a gallery in which to house them. Alleyn was not backward in this respect, and he left a small number of paintings, some of which seem to have disappeared from the college. The handsome gallery at present holds about 600 pictures, some by very celebrated artists of the Spanish and Dutch School—Vandyck, Cuyp, Velasquez, etc.

Edward Alleyn died November 25th, 1626.

His friend, Sir Francis Bacon, Viscount St. Alban, is believed to have died in March the same year.

## THE ODD CRYPTOGRAM ON SPENCER'S TOMB

By H. A. W. SPECKMAN

In Westminster Abbey at London stands a fine monument of white marble to the memory of Edmond Spencer, who died at London in the year 1598. It was restored by private subscription in the year 1778 by a committee, headed by the Rev. Mr. Mason. (Fig. I).

This monument bears the following inscription:

Words	Letters	
	Open in ( )	Nos.
5 HEARE LYES (EXPECTING THE SECOND	9	18
5 COMMINGE OF OVR SAVIOVR CHRIST		26
6 IESUS) THE BODY OF EDMOND SPENCER	22	5
7 THE PRINCE OF POETS IN HIS TYME	25	
5 WHOSE DIVINE SPIRRIT NEEDS NOE	26	
5 OTHIR WITNESSE THEN THE WORKS	25	
5 WHICH HE LEFT BEHINDE HIM	21	
6 HE WAS BORNE IN LONDON IN	20	
3 THE YEARE 1553 AND	11	4
4 DIED IN THE YEARE	14	
1598		4
—	—	—
51	173	49 8

Restored by private subscription 1778

The earliest biographical notice of Edmund Spenser\* occurs in a sort of handbook by William Camden on the monuments in Westminster Abbey, published in 1606. He records Edmund Spenser, of London, among the prominent Englishmen who were buried there up to 1606, with the epitaph:

"Here nigh to Chaucer Spenser lies; to whom  
In genius next he was, as now in tomb."

In his "Annales," 1628, registering the deaths of the year 1598 (from March 25th, 1598, to March 24th, 1599) Camden adds to the list the name of Edmund Spenser, and writes of him that Spenser, a Londoner by birth, and scholar of the University of Cambridge, had been secretary to the Lord Grey, Lord Deputy of Ireland. At the end of Spenser's life, while residing at Kilcolman, in the County of Cork, his house was plundered and

---

\*Note: The spelling varies; some old sources use Spenser, but the preferred modern style is nevertheless Spenser.—Ed.

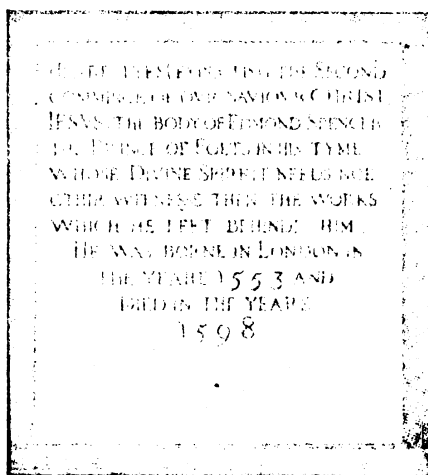


Fig. I. The Inscription on the Present Monument of Edmond Spencer in Westminster Abbey.

burned by rebellious Irishmen. He returned to England, a poor man, died there shortly after, and was buried at Westminster, near to Chaucer, at the charge of the Earl of Essex.

Some years after Spenser's death a monument was erected on or near his grave at the charge of Anne, Countess of Dorset, an intimate friend of Francis Bacon, with money provided by the Earl of Essex, then so titled.

The inscription on this tomb (Fig. II.) is given for the first time in the 1679 edition of "The Works of Edmond Spenser." It reads:

Words	Letters	Open in ( ) Nos.
5 HEARE LYES (EXPECTING THE SECOND	9	18
5 COMMINGE OF OVR SAVIOVR CHRIST		26
6 IESUS) THE BODY OF EDMOND SPENCER	22	5
7 THE PRINCE OF POETS IN HIS TYME	25	
5 WHOSE DIVINE SPIRIT NEEDS NOE	25	
5 OTHIR WITNESS THEN THE WORKS	24	
5 WHICH HE LEFT BEHIND HIM	20	
5 HE WAS BORNE IN LONDON	18	
4 IN THE YEARE 1510 AND	13	4
4 DIED IN THE YEARE	14	
1596		4
51	170	49 8

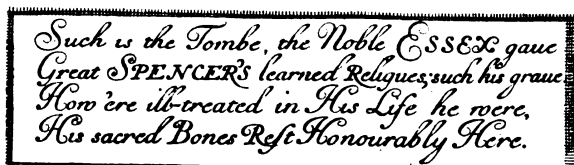
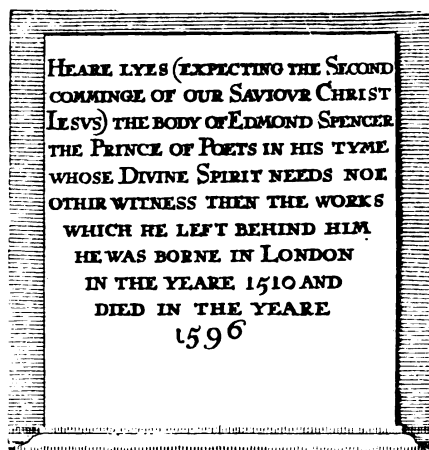


Fig. II. The Inscriptions on the Monument to Edmond Spencer in Westminster Abbey.

According to the Engraving in the 1679 Edition of his Works.

Now it is curious that this apparently original inscription gives as date of birth the year 1510, (which is wholly inadmissible, because Spenser was admitted as a sizar in Pembroke Hall at Cambridge in 1569), and as the date of death the year 1596. In the restored inscription of 1778, on the other hand, these dates are altered to 1553 and 1598, while the verse in Italic script at the foot of the tomb, given in the 1679 edition of Spenser's Works, is omitted in 1778.

The affectedly antiquated style and peculiar inconsistencies of both inscriptions at once suggest some mystification in the familiar style of Francis Bacon and his school, and an analysis of them shows that he concealed therein his authorship as "Edmund Spenser."

The verse in italics in the edition of 1679 reads:

Words	Letters	
	All	Small
8 Such is the Tombe, the Noble ESSEX gaue	30	22
7 Great SPENCER'S learned Reliques, such his graue.	40	30
8 How 'ere ill-treated in His Life he were,	31	28
6 His sacred Bones Rest Honourably Here.	32	27
—	—	—
29	133	107

In these lines are 29 separate words, ("ere," standing alone, to be counted as one, and similarly "ill-treated," because hyphenated). They consist of 108 small letters; 15 letters are capital initials of words, and 11 letters are other capitals.

The numbers thus indicated are all significant. According to the Short or Cross Sum Count 29 is equivalent to FR. BACON; if read as 92 (from right to left, Hebrew style) it represents BACON by the Reverse or Seal Count. By this count 108 is equivalent to FRANCIS. 15 by the Short or Cross Count again is equivalent to BACON, and finally 11, representing the letter l (ell), suggests capital L, the Roman number-symbol for 50, that being the equivalent by simple Clock or Cabala Count for ROSA, a hint of secrecy and connection with the Rosy Cross Fraternity.

Now in the verse quoted above lies concealed orchematically (that is, the secret letters in the text standing equally distant in position-number, or at equal intervals one from another), that Edmund Spenser was a deputy of Francis Bacon, and the numbers given are the key-numbers required for discovering it. We must arrange the letters of the verse in groups of 11 (eleven), or what amounts to the same thing, beginning with the 18th (a contraction of 108th) letter, the N of the word Noble, and count off every 11th letter after it, forming thus the diagram shown in Fig. III.



	1	2	3	4	5	6	7	8	9	10	11
1	N	O	B	L	E	E	S	S	E	X	G
2	A	U	E	G	R	E	A	T	S	P	E
3	N	C	E	R	S	L	E	A	R	N	E
4	D	R	E	L	I	Q	U	E	S	S	V
5	C	H	H	I	S	G	R	A	V	E	H
6	O	W	E	R	E	I	L	L	T	R	E
7	A	T	E	D	I	N	H	I	S	L	I
8	F	E	H	E	W	E	R	E	H	I	S
9	S	A	C	R	E	D	B	O	N	E	S
10	R	E	S	T	H	O	N	O	U	R	A
11	B	L	Y	H	E	R	E	S	U	C	H
12	I	S	T	H	E	T	O	M	B	E	T
13	H	E	N	O	B	L	E	E	S	S	E
14	X	G	A	U	E	G	R	E	A	T	S
15	P	E	N	C	E	R	S	L	E	A	R

Fig. III. Cipher-Diagram of Verse under restored Spenser Monument of 1778, the first column contains the secret letters.

	1	2	3	4	5	6	7	8	9	10	11
1	N	O	B	L	E	E	S	S	E	X	G
2	A	U	E	G	R	E	S	T	S	P	E
3	N	C	E	R	S	L	E	A	R	N	E
4	D	R	E	L	I	Q	U	E	S	S	U
5	C	H	H	I	S	G	R	A	U	E	H
6	O	W	E	R	E	I	L	L	T	R	E
7	A	T	E	D	I	N	H	I	S	L	I
8	F	E	H	E	W	E	R	E	H	I	S
9	S	A	C	R	E	D	B	O	N	E	S
10	R	E	S	T	H	O	M	O	U	R	A
11	B	L	Y	H	E	R	E	S	U	C	H
12	I	S	T	H	E	T	O	M	B	E	N
13	O	B	L	E	E	S	S	E	X	G	A
14	U	E	G	R	E	A	T	S	P	E	N
15	C	E	R	S	L	E	A	R	N	E	D

Fig. IV. Cipher-Diagram of Verse under restored Spenser Monument of 1778, omitting the word "the" before "Noble," and showing secret letters in the first column.

The letters of the first vertical column contain, though they are in disorder, the hidden message of this device. They must be properly arranged; but it will be noted at once that they do not permit spelling the name of Edmund Spenser. Now the author has found in his studies of the cryptographic treatises of that time that letters similarly disordered in other secret texts were to be divided into two classes, namely those of odd position-numbers, and those of even position-numbers, in the sequence obtained, each of these new sets containing (which is a great help for interpretation) a recognizable part of the hidden message. The letters of the first vertical column are in this case, in the order as numbered, the following:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Odd	N		N		C		A		S		B		H		P
Even		A		D		O		F		R		I		X	

The odd letters contain re-arranged SP                      NBAC      NH  
The even letters contain re-arranged      X FRA                      O      ID  
making, fitted together, SP+FRAN. BACON HID

The general meaning is clear: Dead Spencer hid or concealed Francis Bacon; or perhaps, Francis Bacon hid (something) in Spencer's tomb.—Time will reveal the full Truth.

In the course of this investigation we made for certain technical reasons an experiment, which gave a still more striking result, and should therefore also be mentioned here. It requires a slight deviation from rule, however, and, although that was not an unusual practice among old cipher-makers, when facing serious difficulties of construction or desiring greater protection, yet it prevents a conscientious decipherer (unless there are other confirming facts as in this case) from being certain about the cipher-maker's intention.

In diagram Fig. III., starting with the word "Noble," the end of the verse is reached in the horizontal line 11, and the diagram is completed then by taking for the unfilled lines of it the text at the beginning of the verse. But if in doing so we should omit the word "the," which precedes "Noble," then there would result the diagram Fig. IV., in which the initials of the last three horizontal lines are O U C, instead of H. X P. as in diagram, Fig. III. The 15 letters of the first vertical column in the new diagram upon re-arrangement must therefore yield another text.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Odd	N		N		C		A		S		B		O		C
Even		A		D		O		F		R		I		V	

Now the odd letters contain re-arranged: BACON NC S  
and the even letters contain re-arranged: DO FRAV I  
making, fitted together: Do FRAUNCIS BACON. (Do stands for Dominus.)

This is most remarkable, for the odds in favor of the intentional hiding of the name of Francis Bacon (Frauncis, being merely an old variant), as against Chance, are so enormously great, that I consider mere accident to be excluded.

But the verse under examination refers to Bacon also in another way. It is composed of 29 words; of these 15 have capital initials, and, two of them, namely, ESSEX and SPENCER'S, are made up wholly of capital letters. The initials of the other 13 words are:

S T N G R H H L H B R H H

Now Gustavus Selenus (pseudonym for the Duke Augustus, the Younger, of Brunswick-Luneburg) published in his great *Cryptographia* (folio, IX books, Luneburg, 1624) seven secret exercises (Modi), wherein by cipher, were concealed some new

cipher methods, unknown to the public at large, and which had been sent to him. In the 6th of these Modi is hidden by the method of the double semi-alphabets, described in his Lib. V, cap. 6, (see this paper, page 171, below), a device by which the Capital Letters, occurring in a text, can be used as secret letters to conceal a message. We have already found in deciphering the inscription beneath the bust put up for William Shakespeare at Stratford-on-Avon,\* that the same method was used there.

If we transpose the 13 letters noted above, in the 22 letter alphabet of Trithemius, 6 places to the right, they will turn into  
B C T N A O O R O H A O O

as shown by this little diagram

A B C D E F G H I K L M N O P Q R S T V X Z

Transpose 6 places to the right

G H I K L M N O P Q R S T V X Z A B C D E F

The 13 new letters by proper re-arrangement give

R O . A B A C O N H . T

The three letters O, as O also stands for Zero, are superfluous and omitted. The initials E and S of the words ESSEX and SPENCER'S have to be used, but not without modification. The key for this is the number of letters 13, in those two words. We transport E and S by the method of Trithemius 13 places to the right; they turn into S and I, and complete the deciphered text into

R O S A B A C O N H I T O O O

"HIT," as already pointed out in Neophilologus (place cited above) is merely an archaic form of "HID, HIDE," as used, for example by Chaucer Squiere's Tale, line 511:

"Right as a serpent hit him under floures  
Til he may seen his tyme for to bit."

And "HIT" happens to be itself a common cipher-word frequently used by Bacon; because, if the letters H I T are transposed, always by the method of Trithemius, 6 places to the left, they turn (as the reader can easily verify) into B C N, which is the consonant spelling for BaCoN in the Hebrew style of writing.

Let us now examine the present inscription on the Spenser tomb, in Westminster Abbey, as restored in 1778 (Fig. I, page 160). Its spelling varies curiously from the older one, which it is

---

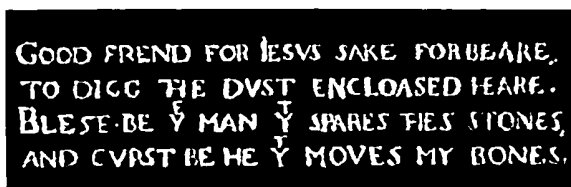
\*Note.—Neophilologus, XI., No. 3, Groningen, Holland, 1926. H. A. W. Speckman, The Cipher Inscription beneath the Bust of William Shakespeare at Stratford-on-Avon.

supposed to replace, and it is perhaps intended for a suggestive hint that the prominent line on the pedestal, reading

Restored by private Subscription 1778

contains 29 letters and 4 figures, making together the sum 33, which is the equivalent for B A C O N by the simple Clock or Cabala Count, and a very common cipher reference to him in certain famous English books of his time. The number of letters alone 29 is the equivalent of FR BACON by the Short or Cross Sum Count.

We will now apply to this inscription the orchematical method, referred to above, combined with the transposition of Trithemius, which we have already applied with success in a similar way to the inscriptions on the Bacon monument at Gorhambury near St. Albans,\* on the Shakespeare monument in Westminster Abbey,\*\* on the Shakespeare monument in the parish church at Stratford-on-Avon,\*\*\* and on the nameless gravestone, supposed to be Shakespeare's, in the same place near it.\*\*\*\*



GOOD FREND FOR IESVS SAKE FORBEARE,  
TO DIGG THE DVST ENCLOSED HEARE.  
BLESE BE Y MAN Y SPARES HIS STONES,  
AND CVRST BE HE Y MOVES MY BONES.

Fig. V. The Inscription on the so-called 'Shakespeare' Tombstone at Stratford-on-Avon. Facsimile.

The initials of the first and the last words of these lines are the secret letters involved; namely

in the words	GOOD . . . .	FORBEARE	the letters	G—F
	TO . . . . .	HEARE		T—H
	BLESTE . . .	STONES		B—S
	AND . . . .	BONES		A—B

\*Note: American Baconiana, No. 3, October, 1924, pp. 28-40.

\*\*Note: American Baconiana, No. 4, October, 1925, and March, 1926, pp. 66-77.

\*\*\*Note: Neophilologus, (Groningen, Holland) Vol. XI, No. 3, 1926.

\*\*\*\*Note: Utrechtsch Dagblad, (Holland), November 29th, 1924.

This last very popular inscription is shown in facsimile in Fig. V.

Gustavus Selenus reveals in his secret exercises, **Modi IV** and **V**, that all the secret letters of a device need not always be subject to the same transposition, but that this can be varied. So here we transpose the first 6 letters 5 places to the left, and the final 2 letters 7 places to the right. There is a reason for this, 6.5 or 65 and 2.7 or 27 giving, when added together, 92, which is the equivalent for Bacon by Reverse Clock or Seal Count.

The 6 letters **G F T H B S** transposed 5 to left give **BAOCTN** or **BACON T**.

The letters **A B** transposed 7 to right give **HI**.

And these last together **B A C O N H I T** (that is, **HID**).

Now in precisely the same way we handle in the inscription on the Spenser tomb the initials of the first and the last words in the ten lines of text containing letters.

The first words are:

**HEARE—COMMINGE—IESVS—THE—WHOSE—OTHIR—WHICH—HE—THE—DIED**

Their initials are:

**H. C. I. T. W. O. W. H. T. D.**

We transpose these 10 letters 5 places to the right (10 times 5 being 50, the equivalent by simple Clock or Cabala Count of **ROSA** (Secret), a common Rosicrucian cipher-cue), and obtain instead of them these others:

**N H O B C T C N B I** By easy re-arrangement these give in turn **B C N — B C N — H I T** with a redundant **O**—zero, omitted; and as **HIT** is itself a cipher-word, whose letters transposed 6 places to left give also **BCN** (see p. 265 above), we have here finally a three-fold repetition of the name **BaCoN** in the abbreviated consonantal Hebrew style of spelling, thus:

**BaCoN—BaCoN—BaCoN O**

A very pretty device, indeed. The deciphered letters can also be written in diagram form, as here shown, by arranging them in sets of three.

**N H (O)**  
| \  
**B C T**  
| \  
**C — N — B**

The last words of the ten lines, containing letters, in the present inscription on the Spenser tomb are: **SECOND—CHRIST—SPENCER—TYME—NOE—WORKS—HIM—IN—AND—YEARE.**

Their initials are:

**I**

**S C S T N W H I A Y**

and by transposing these 10 letters also 5 places to the right they turn into (Y being read as I)

A H A B S C N O F O

These give by re-arrangement F. BACON SHA O, and, when put together with the letters deciphered from the initials of the first words, namely, BCN—BCN—HIT—O,

F. BACON—BACON—BCN—HIT—SH. O omitted.

We believe from other observed facts revealed by our study of these problems, that SH stands for SHAKESPEARE; but one might also read acceptably.

F. BACON—BACHON—BCN—HIT—S (pencer). O omitted.

The inscription carries 13 words having extra-large capital initials, including those of the two words CHRIST IESVS, cut wholly in large capitals.

The 13 extra-large capitals referred to are:

H S S C I E S P P D S H L

The first line contains the first two of these, H S; of the remaining eleven letters those of even position-number are: C E P D H. By transposing them 2 places to the left, they turn into A C N B F or, re-arranged, F BAC(o)N, and with the two first letters added, F BAC(o)N SH.

Let us consider the two words CHRIST and IESVS, both cut entirely in extra large capital letters. The letters of even position-number in CHRIST are H I T, and we know already that these are cipher letters, which, transposed 6 places to the left, yield B C N, the spelling in Hebrew style for BaCoN, with vowels omitted. The first three letters of IESVS, written in Greek, are I H S. The Rosicrucians have always used these letters (which as everybody knows have ancient religious associations) as a special secret symbol for their own purposes, because they also represent a Bacon cipher. If the letters are transposed 6 places to the left, and 5 places to the right they turn respectively into CBM. and ONA, or together and re-arranged, M(agister) BACON.

In the large capitals of the present Spenser inscription therefore lies concealed in cipher

F. BAC(o)N—BaCoN—M. BACON—SH.

We will now analyse the whole text of this restored inscription, and will show that it likewise contains concealed orchematically a secret message. As usual we must first find the keys.

In the rechiselled inscription of 1778, the year of Spenser's birth, given in the 1679 edition of his works as 1510, was without apparent authority changed into 1553. Yet there exists no authentic document recording such a date, and it is absolutely unknown. Therefore we believe that the number 1553 contains

the needed keys. Written in the fashion technically termed cyclical, as shown in the adjoining figure, we observe in this arrangement two number combinations, 1—3 and 5—5, to be read as 13 and 55 both familiarly significant of this kind of work. 13 is the contracted form of 103, equivalent to SHAKESPEARE by the simple Clock or Cabala Count, and 55 is equivalent to FRANCIS BACON by the Short or Cross Sum Count.

We will therefore arrange a sufficient part of the inscription in sets of 13 letters, forming of them a rectangle of 9 lines (9 being the number of words in brackets), and beginning with the 55th letter, counted from the end, the initial B of the word BEHINDE. When in so doing we have reached the end of the text, we go to its beginning and continue until the 9 lines have been completed. The last letter in this cipher-diagram of 9x13 letters will be the B of BODY; and herein lies confirmation of our being on the right track, for the word BODY is quite definitely placed by design. Not only is it the 13th word from the beginning, but its initial B is also the 13th letter from the beginning, omitting the letters in brackets.

This rectangle or cipher-diagram is represented in Fig. VI adjoining.

	1	2	3	4	5	6	7	8	9	10	11	12	13
1	B	E	H	I	N	D	E	H	I	M	H	E	W
2	A	S	B	O	R	N	E	I	N	L	O	N	D
3	O	N	I	N	T	H	E	Y	E	A	R	E	A
4	N	D	D	I	E	D	I	N	T	H	E	Y	E
5	A	R	E	H	E	A	R	E	L	Y	E	S	E
6	X	P	E	C	T	I	N	G	T	H	E	S	E
7	C	O	N	D	C	O	M	M	I	N	G	E	O
8	F	O	U	R	S	A	V	I	O	U	R	C	H
9	R	I	S	T	I	E	S	V	S	T	H	E	B

Fig. VI. Cipher-Diagram of a part of the Inscription on the Spenser Monument of 1778. The vertical columns 1-5 carry the secret letters.

The secret text is carried by the letters of the first 5 vertical columns, though they are in disorder, and must be anagrammatically re-arranged, as we have developed below. This manner of recording the hidden letters, and reconstructing from them successively the possible probable parts of the secret message, shows rather clearly a certain system in the cipher-

maker's work, which is also very helpful in deciphering. We need only point out that the first column alone contains all the letters for the familiar signature FRA BACON, which is certainly encouraging; the second and third columns readily permit adding to that ED SPENSER; the other groups suggest words or abbreviations very frequently recurring in this cipher-work; the 5th column contains all the letters (N C S I) to complete the name FRANCIS, and it looks almost intentional that the letters SCI or CIS should close the whole device at this point.

## LETTERS

## RE-ARRANGED

Col. 1	B A O N A X C F R	F R A	B A C O N	X
Col. 2	E S N D R P O O I	I D	S P E N	R      O O
Col. 3	H B I D E E N U S	E D	S E B	I N V H
Col. 4	I O N I H C D R T	I	D	R C N H I T O
Col. 5	N R T E E T C S I	N C I S	T E E T R	

## Added Together

FRANCIS BACON R X INV (enit) ET EDIDIT ED SPENSER.  
(F)R BCN HIT—H O O O Unused.

## Interpreted we read:

Francis Bacon, Roseae Crucis, invented and published Edmund Spenser. Fr. Bacon Hid.

The letters R X or R C were the usual mark or indication for Brother of the Rosy Cross; and because we have to do here with Anagrammatism, we may be pardoned, according to William Camden (Remaines Concerning Britaine, 1623, p. 147, Anagrammes), 'for doubling or reiecting a letter, if the sense fall aptly.' We have therefore added F and omitted superfluous O's (being also zeros), and an H "for that it cannot challenge the right of a letter,"—being merely a breath, Camden means.

(Instead of (F) R the H alone might stand for R (ex), that is King.—Ed.)

For the satisfaction of the general reader, who cannot be expected to be familiar with the science and widespread practice of cryptography in Bacon's time, when there existed an impressive although not popularly known collection of works on this important subject, we will add that our own knowledge and experience was gained chiefly from the very close study of those same sources, of many famous literary works in original old editions or facsimiles, and the critical studies of other scientific fellow-students in the same field. We have merely endeavored to report faithfully what we have found, and any one else, properly qualified, who follows the same path will, we are confident, arrive at substantially the same conclusions.



It is undoubtedly possible to arrange the letters and words of the secret message here presented in another manner, possible also to exchange the places of some of the letters, but **its chief contents are certain.** It conveys that Francis Bacon used Edmund Spenser as his deputy, and that works of Francis Bacon were published under the name of Edmund Spenser.

We will examine finally the inscription in the 1679 edition of Spenser's works, which differs slightly from the one restored in 1778, in the latter three letters having been added to the words not enclosed in brackets in 1679. BEHIND, SPIRIT and WITNESS have been changed into BEHINDE, SPIRRIT and WITNESSE. This makes a new total of 173 as against 170 unbracketed letters in the old inscription. Now as to this latter, we have already stated that 1510 as a date of birth is impossible for the supposed author Edmund Spenser, and so it must have been especially chosen for a particular purpose. If indeed we add to it 51, the number of words in the inscription, we get 1561, and this is the actual birthyear new style of the true author Francis Bacon. Similarly 1596 is an intentionally incorrect date for the year of death. The number 1596 is equal to  $6 \times 2 \times 133$ . Now if we refer to the so-called double semi-alphabet of 22 letters, as used by Trithemius, and which we think is an example of what Bacon himself calls "Cyphers of double letters under one character," (1640 Advancement of Learning, Lib. VI, P. 264) the accompanying little diagram of it will show that under the numbers 6, 2, 1, 3, we have in the

1	2	3	4	5	6	7	8	9	10	11
A	B	C	D	E	F	G	H	I	K	L
M	N	O	P	Q	R	S	T	V	X	Z

Fig. VII. Double Semi-Alphabet of 22 letters.

upper line the letters F B A C and in the lower line the letters R N M O.

It is obvious that taken together and re-arranged they form M. FR. BACON, that is: M(agister) or M(aster) FR. BACON.

If we arrange the figures of 1510 cyclically and read them, as we may, contra-clockwise, omitting the O(zero), we get the number 115. We count off 115 letters from the beginning of the inscription and find that the 115th is the F of the word LEFT. The next following letter, T, however, is the 55th letter

counted up from the end, and 55 is the Short or Cross Count equivalent for FRANCIS BACON! We used this number in making the cipher-diagram from the

- 5 Count equivalent for FRANCIS BACON! We used this number in making the cipher-diagram from the
- 1 1 1778 inscription on p. 169; we will use it similarly for the same kind of diagram here,—9 lines of 13
- (0) letters each, beginning with this T of LEFT. (Fig.VIII.)

	1	2	3	4	5	6	7	8	9	10	11	12	13
1	T	B	E	H	I	N	D	H	I	M	H	E	W
2	A	S	B	O	R	N	E	I	N	L	O	N	D
3	O	N	I	N	T	H	E	Y	E	A	R	E	A
4	N	D	D	I	E	D	I	N	T	H	E	Y	E
5	A	R	E	H	E	A	R	E	L	Y	E	S	E
6	X	P	E	C	T	I	N	G	T	H	E	S	E
7	C	O	N	D	C	O	M	M	I	N	G	E	O
8	F	O	V	R	S	A	V	I	O	V	R	C	H
9	R	I	S	T	I	E	S	V	S	T	H	E	B

Fig. VIII. Cipher-Diagram, showing a part of the Inscription on Spencer's Tomb as given in the 1679 Edition of his works. The vertical columns 1-5 carry the secret letters

The last of the letters here too is the B of BODY. The secret letters are the letters of the first 5 vertical columns. They are but slightly different from those of the 1778 inscription, because the first 5 horizontal letters are here T B E H I, and in the diagram of the 1778 inscription B E H I N. The secret message of 1679 will therefore differ but slightly from that of 1778, already deciphered (p. 169). It will have been:

DO. FRANCIS BACON R X EDIT ET over  
I(n)V ED SPENSER—(F)R BCN HIT HIT O O

(HIT being transposable, as shown on p. 165 above, into BCN, we would have again here the triple signature BaCoN—BaCoN—BaCoN in Hebrew consonantal spelling. Only 2 letters O(zero) are left over. (Here again in place of (F) R, we might read R(ex) for King.—Ed.)

In the restored inscription of 1778 the words SPIRIT and WITNESS were changed into SPIRRIT and WITNESSE. The added letters E R are the usual abbreviation for Eques Roseae Crucis (Knight of the Rosy Cross). In the Society of Freemasons the 18th degree is called the Rosicrucian degree, and the members of this degree add to their name the letters E. R.

But there was also another reason for altering the word WITNESS. The numeric value of WITNESS in Simple Clock or Cabala Count is 103, which is also the equivalent by the same count for SHAKESPEARE. The numeric value of WITNESSE, however, by Simple Clock or Cabala Count is 108, and by Reverse or Seal Count 92. Now 108 and 92 also stand respectively for FRANCIS and BACON in the Reverse or Seal Count.

The Spirit SHAKESPEARE must therefore yield his place to the True Author FRANCIS BACON!

## CONCEALED METHODS OF EXPRESSION IN ENGLISH LITERATURE

By *George J. Pfeiffer, Ph.D.*

(Part I of this series appeared in *American Baconiana* for February, 1923, and Part II in the issue for October, 1924.)

### III.

THE SYSTEMATIC USE OF LETTERS AND NUMBERS AS INTERCHANGEABLE EQUIVALENT SYMBOLS, ILLUSTRATED BY SELECTED EXAMPLES FROM THE EARLY EDITIONS OF CERTAIN BOOKS OF THE 16th AND 17th CENTURIES.

The practice of using numbers in place of letters, and letters in place of numbers, in a variety of systematic ways, as equivalents either in the commonly accepted alphabetic orders of different languages, or in special orders, not generally known, for private purposes, is very ancient. From the habit of the early civilized peoples to represent numbers by the letters of their alphabets arose also the practice of using groups or sums of numbers so obtained to represent entire words or sentences, and correspondingly of using single letters or groups of letters,—that is, words or other,—to represent numbers. This was done roughly in the ordinary walks of life, but in a most scientific, subtle and often secret manner by poets, philosophers, prophets and priests. These men thus recorded or expressed such ideas and learning about God, Nature and Man, as they inherited or themselves originated; they surrounded themselves and their cogitations with a halo of mysterious importance, initiated their pupils into these reserved secrets, and often let the untutored common herd worry along as best it could,—the prey of fear, ignorance and ruthless power.

Already in ancient times philosophically inclined men had discovered that the mysterious analogies, harmonies, or laws, as we nowadays call them, underlying the objects and phenomena of Nature, and taken to represent the Divine Plan, could be most exactly and comprehensively expressed by the generally applicable symbols and language of Mathematics. This is stated with surprising precision in the Wisdom of Solomon, where in Chapter XI., v. 20 the Lord God is addressed with the words (Authorized version of 1611):

. . . "thou hast ordered all things in measure, and number, and weight."

The old thinkers and writers reflected profoundly about these wonderful relations, and when they spoke and wrote about

them, they came to regard the letters, numbers and other symbols, which they invented for the purpose of expressing their high thoughts, with the same reverential awe as they brought to the facts of Nature themselves. In the minds of less thoughtful men entire systems of superstition were built around these symbols, and they persist, despite the great advance in rational science, to this very day,—the Letter actually killing, or, at least, obscuring the Spirit.

When the ancient civilizations of the Orient collapsed, and their intellectual remains were transferred to the western peoples of the Mediterranean, the study of these works there brought about that tremendous rebirth of liberal learning, known as the Italian Renaissance with all its new glories. This revolutionary movement spread in time to Northern Europe. The ancient arts were revived and improved, and a new generation of thinkers, writers and artists, inspired by the great works of the Hebrews, Greeks and Romans, began to create amid bitter conflict with the tyrannous powers of their environment, our own modern intellectual world. After several centuries of struggle the movement received a new impetus from England in the age of Henry VIII, Queen Elizabeth, and James I., by a long line of illustrious men, reaching a climax with the peerless Francis Bacon. Not only did he endeavor to extract from the records of Antiquity all they had to offer of practical value for the present, but especially he "betook himself to the study of the volumne of the world, and having conquerd what ever books possest, (his spacious spirit not thus bounded) set upon the Kingdome of Nature, and carried that victory very farre; and which was more than those victories, himselfe being mortall, left such lawes behind him, as may suffice to subdue the rest, if Princes encourage men, and men be not wanting to themselves." Philosophy had "never perfectly recovered," says the editor of his 1640 *Advancement of Learning* elsewhere in his *Dedicatory Epistle*, "until the daies of this Author, who is the first that ever joynd Rationall and Experimentall Philosophy in a regular correspondence."

With full allowance for Bacon's known genius and openly professed aim to make all knowledge his province and providence, and his intimate acquaintance with the Bible, with whose English version in 1611 he seems to have been closely associated (which would explain the singular unity and beauty of its language), one is nevertheless astonished to find in the same 1640 volume of his *Advancement of Learning* at the foot of a subordinate title-page to "THE GENERALE IDEA AND PROIECT OF THE LO. VERVLAM'S INSTAURATIO MAGNA" in slightly modified Latin

form the statement quoted above from the Wisdom of Solomon.

D E U S   O M N I A  
IN MENSURA, ET NUMERO, ET ORDINE  
DISPOSUIT

"God has arranged all things in measure, and number, and order." This extraordinary brief statement summarizes the findings of all modern exact science and its increasing application to practical life. That Bacon put his knowledge and acceptance of it on record at the very entrance of his great philosophic treatise is in itself most significant, for Bacon has said elsewhere that the highest aim of the human mind must be to know and follow in its works the method of the Divine Architect, as revealed to us in His World.

Let the reader particularly note that the quoted statement expresses a **mathematical, orderly arrangement** of the universe, and that according to Bacon's view, man in creating his own works, should follow the Divine Artist. Obviously, therefore, we are justified in believing that Bacon's marvelous mind would try to construct its own intellectual productions also as nearly as possible according to measure, and number, and order, in a manner agreeable with his aims and gifts. Since, however, the mathematically expressible Laws of Nature do not openly announce themselves to us, but are invisibly embodied,—not directly perceptible to the senses, but only to be discovered by the thinking mind through correct observation, experiment and induction (the modern scientific method advocated by Bacon),—Bacon's works would have to be studied in the same way in order to reveal their true complete contents and meaning, as put therein partly by mathematically ordered letters, words, and other symbols, if that is what he did.

We are strongly inclined to believe that Bacon deliberately planned and built his literary works in imitation of the universal scheme, not merely for the pleasure or the benefit of his fellowman,—nor for the high pleasure of uniting his vast science and exquisite art for the creation of immortal works,—nor even to recover with posterity the good name he had sacrificed,—by a secret true record of his person, life and times, subtly hidden in them from contemporary hostile eyes,—but for the express purpose of providing an undeniable proof of the virtue of his inductive philosophy. He thus demonstrated that his invisible mind as a creative poet, philosopher and historian, carefully concealed by the almost perfect objectivity of his literary works, could only be discovered, and those works, their

plans and their messages, both open and secret, fully understood by applying to them the same experimental inductive method, which he considered essential to discovering the operation of the Divine Will in Nature. This view would explain why a marvelously complex genius like Bacon's is not easily comprehended, and often its methods not perceived by persons who are by nature not so well endowed and balanced as he in Memory, Imagination and Reason, or who have failed to develop those intellectual powers together, and rather limited themselves in thought and work to an excessive one-track specialism. That very limitation is a natural bar to understanding Bacon's diversified greatness of mind, and, of course, Shakespeare's too. Admission to the Arcadian sanctuary of the Muse cannot be forced by narrow arrogant self-conceit, but is her gift of grace in reward of her loving votary's humble, honest endeavor.

That Bacon had in view methods of work and expression, hidden to direct sense, but yet accessible and demonstrable to the seeking mind, is quite clear from what he says in his 1640 *Advancement of Learning* on the subject of recording and imparting knowledge to others, or what he calls "The Wisdome of Deliverie," elaborately discussed in Lib. VI., Cap. II. On pp. 272-274 particularly he draws a sharp distinction between the method of delivering popular, that is, elementary, sciences, fit for undeveloped learners, the Magistral method, and on the other hand the Initiative, which insinuates, offering its matter so, that it may be submitted to examination, a Tradition or Delivery of the Lamp of Truth for the Sons of Science.

The magistral or elementary method of teaching doth present, he says in substance, the fair, obvious bodies or results of sciences, good for a carpenter's use, but without Roots, that is, without means and methods of producing further growth and new results.—And now notice his closing words on this subject: "Of which" (the initiative way of obtaining or delivering new knowledge, not already possessed and readily presentable to mere learners), "the Method of the Mathematiques [!] in that subject, hath some shadow" (affords some security or protection, as a veil), "but generally (observe, only **generally**) "I see it neither put in **ure**" (that is, use or practice), "nor put in Inquisition, and therefore number it amongst DEFICIENTS; and we will call it Traditionem Lampadis, the Delivery of the Lampe, or the Method bequeathed" (as in a testamentary way for the future) "to the Sonnes of Sapience."

So Bacon tells us in unmistakable terms that the "Initiative Method which," he says, "discloseth and unvailles the Mysteries of Knowledge" is a **mathematical** one! This is precisely the

method by which many ancient philosophers kept their secret knowledge and doctrines hidden from the prophane vulgar; and as Bacon in his review of Sciences and Arts never mentions Deficients without providing specimens of such unworked subjects, we may be quite sure that he has done so also in this case. We will show the reader some very interesting examples in various books of about his time, with which by this evidence he seems to have been connected. Bacon mentions several other methods of delivery by which the profane vulgar may be separated from select auditors or readers, one of them making a distinction in the very manners of delivery, between an exoterical, or revealed (that is, openly displayed),—and another,—acroamatical or concealed; but again, this last, of course, to be shown to or independently discovered by properly qualified students, or sons, as Bacon used to designate his followers.

The important pages on this subject in the 1640 *Advancement of Learning*, pp. 272-274, above referred to, were reproduced in the first of these magazines (February, 1923) in our first essay on *Concealed Methods of Expression in English Literature*; but as they are not easily accessible, especially to new readers, they are reprinted here, Figs. I, II, III, and it is for the benefit of such readers also, that we have made these introductory remarks, with the general drift of which some older Baconians will be already familiar.

The use of letters and numbers as interchangeable equivalents in literary composition and book-making we consider to be one of Bacon's mathematical methods for private communication of knowledge to the Sons of Science, or searching students. The equivalent values can be arranged in the greatest variety of ways, but the four most commonly found in use are those printed in the Table of Alphabetic Numbers herein, and already given in our magazines Nos. 2, 3 and 4. With these four systems of counting the Long, Simple Clock or Cabala Count,—the Short or Cross Count,—the Kaye or Kay Count,—and the **Reverse** Clock, Cabala or Seal Count,—as well as some examples of their application, and the Note on Alphabetic Numbers, their Sums and their Uses at the end, the reader should familiarize himself, and perhaps work over a few of the examples, before going on with this paper, in which such preparation is taken for granted. In the appended Bibliography (p. 352) books marked \* should be somewhat studied for a general acquaintance with their subject-matter, whether wholly agreed with at first inspection or not. The *BACONIANA*, Journal of the English Bacon Society, and the *AMERICAN BACONIANA*, issued by the American Bacon Society, are store-houses of information on all aspects of the

*inclofe onely the drie and emptie huskes : So this kinde of Method brings forth fruitlesse Compendis , destroyes the substance of Sciences.*

II. Wherefore let the first difference of *Method* be set downe, to be either *Magistrall* or *Initiative* : neither do wee so understand the word *Initiative* , as if *this* should lay the ground-worke , the other raise the perfect building of *Sciences* ; but in a farre different sence , (borrowing the word from sacred Ceremonies ) wee call that *Initiative Method* , which discloseth and unvailes the Mysteries of Knowledges : For *Magistrall* teacheth , *Initiative* insinuateth : *Magistrall* requires our beliefe to what is delivered , but *Initiative* that it may rather be submitted to examination. The one delivers popular *Sciences* fit for Learners ; the other *Sciences* as to the *Sornes of Science* : In summe , the one is referred to the use of *Sciences* as they now are ; the other to their continuation , and further propagation. The latter of these , seemes to bee a deserted and an inclosed path. For Knowledges are now delivered , as if both Teacher and Scholler fought to lay claime to errour , as upon contract. For hee that teacheth , teacheth in such a manner as may best bee beleevd , not as may bee best examined : and hee that learneth , desires rather present satisfaction , then to expect a just and stayed enquire ; and rather not to doubt , then not to erre : So as both the Master , out of a desire of glorie , is watchfull , that hee betray not the weaknesse of his knowledge ; and the Scholler , out of an averse disposition to labour , will not try his owne strength. But Knowledge , which is delivered as a thread to bee spunne on , ought to bee intimated (if it were possible) into the minde of another , in the same method wherein it was at first invented. And surely this may bee done in knowledge acquired by *Induction* : But in this same anticipated and prevented knowledge , which wee use , a man cannot easily say by what course of study hee came to the knowledge hee hath obtained. But yet certainly more or lesse a man may revisite his owne Knowledge , and measure over againe the

foor

†  
TRADITIO  
LAMPADIS,  
SIVE ME-  
THODUS  
AD FILIOS.

Fig. I. Page 272 of Bacon's *Advancement of Learning*, 1640.  
Reduced Facsimile.



## OF LEARNING. LIB. VI

273

footsteps of his *Knowledge*, and of his consent; and by this meanes so transplant *Science* into the mind of another, as it grew in his owne. For it is in *Arts*, as it is in *Plants*; if you meane to use the *Plant*, it is no matter for the *Roots*; but if you would remove into another soyle, than it is more assured to rest upon roots than slips. So the *Delivery* of *Knowledge*, as it is now used, doth present unto us faire *Bodies* indeed of *Sciences*, but without the *Roots*; good, doubtlesse for the *Carpenter*, but not for the *Planter*. But if you will have *Sciences* grow, you need not be so sollicitous for the *Bodies*; apply all your care that the *Roots* may be taken up sound, and entire, with some litle earth cleaving to them. Of which kind of *Delivery*, the *Method* of the *Mathematiques* in that subiect, hath some shadow, but generally I see it neither put in ure, nor put in *Inquisition*; and therefore number it amongst *Deficients*; and we will call it *Traditionem Lampadis*, the *Delivery* of the *Lampe*, or the *Method* bequeathed to the *sonnes* of *Sapience*.

¶ Another diversity of *Method* followeth, in the intention like the former, but for most part contrary in the issue. In this both these *Methods* agree, that they separate the vulgar *Auditors* from the *select*; here they differ, that the former introduceth a more open way of *Delivery* than is usuall; the other (of which we shall now speake) a more reserved & secret. Let therefore the distinction of them be this, that the one is an *Exoterical* or revealed; the other an *Acroamaticall*, or concealed *Method*. For the same difference the *Ancients* specially observed in publishing *Books*, the same we will transferre to the manner it selfe of *Delivery*. So the *Acroamatique Method* was in use with the *Writers* of former *Ages*, and wisely, and with judgment applied; but that *Acroamatique* and *Enigmatique* kind of expression is disgraced in these later times, by many who have made it as a dubious and false light, for the vent of their counterfeit merchandice. But the pretence thereof seemeth to be this, that by the intricate envelopings of *Delivery*, the *Prophane* *Vulgar* may be removed from the secrets of *Sciences*; and they only admitted,

Mm

mitted,

Fig. II. Page 273 of Bacon's *Advancement of Learning*, 1640.  
Reduced Facsimile.

mitted, which had either acquired the interpretation of Parables by Tradition from their Teachers; or by the sharpness and subtlety of their own wit, could pierce the veil.

Fig. III. Top of Page 274 of Bacon's *Advancement of Learning*, 1640. Reduced Facsimile.

lives and works of Francis Bacon and his Associates. They contain many important articles more or less touching upon our present subject, but not the array of numeric letter-devices, which we will now present, and believe to be in the main newly observed. Limited space and the expense of facsimiles has compelled a very severely limited selection of examples, simple in kind, from a much greater accumulation, which if presentable here would make this evidence even more impressive.

Let us now see what evidence is afforded by some old books of Bacon's time, and for some decades after, to show that by artificial devices of a combined alphabetic and numeric nature, systematically and almost imperceptibly imbedded in the apparent texts, certain information is, by dint of constant repetition, insinuation and sometimes rather obvious hints and double-meaning, forced upon the closely attentive reader. The ability to catch such secret "Deliveries of a Mans Selfe, which haue no Name," (Bacon's *Essay of Fortune*, 1629, p. 235; facsimile in *American Baconiana*, Oct. 1924, p. 130) depends naturally upon a sufficient power of accurate thoughtful perception and analysis, but no more or other in kind than any well-trained exact observer has acquired by practice, fortified by a wide knowledge of pertinent books, a quickly and reliably responsive memory, and especially a resourceful "scientific imagination," so-called, to suggest fruitful experiment and generally guide research. Extraordinary things must be expected from a man of Bacon's caliber; he grows enormously by closer approach,—like the Rocky Mountains, rising from the Colorado plain; but his foresight always provides the helpful clues, and unawares we come to learn his ways, and grow with him, and marvel to see his wonderful wit at work, just as his friends report.

We will begin with one of them, learned William Camden (to whom we already referred in *American Baconiana*, No. 1, Febr. 1923, pp. 21-24), and open his *REMAINES CONCERNING BRITAINNE*, 1623 (the year of Bacon's *De Augmentis* and the Shakespeare folio, Ben Jonson assisting in both) at p. 157. Fig. IV, a full-sized facsimile. Here ends the chapter on Anagrams, with additional matter not in all other editions.

*Armories.*

157.

*Mr. Tash* an especiall man in this faculty made this out of  
*S<sup>r</sup>. Francis Bacon* Lord Keeper,  
*Is born and eleit for a rich speaker.*

*Mr. Hugh Holland* peerelesse in this mystery made of the  
 name of  
*Ioannes Wilkams.*  
*To sit lumen in Aula.*

*My wall is on high:*  
*My wall bigb Sion.*

And in regard of his affection and indeared mutuall loue be-  
 tweene him and his Country men,  
*Wallis es in animo.*

*Armories.*

Hereas somewhat hath beene said  
 of Allusions and Anagrams which  
 reſult out of names, I thinke it ſhall  
 not bee impertinent to adde alſo  
 ſomewhat of *Armories* or Armes,  
 which as ſilent names doe diſtin-  
 guiſh families. But with this Pre-  
 face, *Saluo ſemper meliori iudicio*,  
 and that I will but touch it lightly  
 and ſlightly, without offence to

ſuch as haue, or prejudice to them that will vndertake this mat-  
 ter more ſeriously.

*Armes* as Enſignes of honor among Military men in the ge-  
 nerrall ſignification, haue beene as anciently vſed in this Realme  
 as in any other; for as neceſſitie bred the vſe of them in mana-  
 ging of military affaires, for order and diſtinction both of whole  
 companies and particular perſons among other Nations, that  
 their valour might thereby be more conſpicuous to other: Like

L 3

wife

Fig. IV. Page 157 of Camden's Remaines Concerning Britaine,  
 1623. Faſimile.

The page-number 157 is followed by a period, as are likewise the numbers on pp. 153-156. The number of the page preceding them, 152, is misprinted 512, but without other disturbance of the text. Such typographic oddities are common in certain books of that period; they are contrived on purpose, and intended first of all to catch the reader's attention; besides, however, to serve as hints or cues, pointing to information given nearby by insinuation, but not openly avowed.

157 is the sum by simple clock or *Cabala* count for FRA ROSICROSSE, (Brother Rosicrosse), a title signifying connection with the famous Rosicrucian fraternity, a prominent secret and invisible reform society, which through a number of little books created a great stir at that time all over Europe. Francis Bacon was a leading member if not actually the founder of it. A student aware of this would, therefore, look carefully for important hidden information in any contemporary book in which he or his associates, friends and servants had a part, especially where the number 157 is openly displayed, or found by investigation to be secretly used. Such information, conveyed by an acroamatical or concealed method, as mentioned by Bacon, we shall readily find here.

This page is especially marked also in other ways. It carries at the bottom the printer's folio mark L3, and from this, taking L as the Roman numeral 50, we obtain  $50 + 3 = 53$ . This number 53 is an important and methodically used cue or indicator of secret matter in many books of Bacon's time, in which his ideas are introduced in various ways, and in which he and his followers thus indicated a common origin and purpose.

The famous line in Shakespeare's *Merry Wives of Windsor* "Qu. Hang-hog, is latten for Bacon, I warrant you." is printed in the 1623 folio on p. 53 (!) of the Comedies, and as if to lend special significance to this fact that same page bears for the Printer's folio mark at the bottom E3, which (E being equivalent to 5 by simple Clock Count), produces here again the number 53. (Fig. IX, A, p. 105).

In this scene occurs also some false Latin: the word "hinc," in place of the correct masculine accusative "hunc." Since the sum for "hinc" by Clock Count ( $h, 8 + i, 9 + n, 13 + c, 3$ ) is 33, this is probably intended to be a further little cipher allusion to "Bacon," which name has the same sum by the same count.

What does the number 53 stand for? Probably several things in Baconian secret writing; perhaps, we think, the initials S O W in the words Son Of Wisdom," often spelled "Wisedome" in the old books; or as the late Dr. Speckman, of Holland, a mathematician, found evidence to believe MAG. BACON (that

is, Magister or Master Bacon), those 8 letters totalling by the Simple Clock or Cabala Count also 53. The letters S O W can, however, be read as the word "Sow," (meaning female hog or pig), and many earlier students inclined to the opinion that this word was used merely as a cipher synonym for Bacon, an allusion similar to the pictorial representation of a sow on Emblems, as for instance on p. 53 (!) of that famous book "A CHOICE OF EMBLEMS," etc., by Geoffrey Whitney, Leyden, 1586 (Fig. V).

In Fig. IV, A, left margin stands the word "name" and vertically over it, eleven lines up, again in the clear margin, the italic letters "tiue," being the last syllable of the word "focatiue." Suspecting a further device we found the Clock Count sum of the syllable "tiue" to be again 53 MAG. BACON by the same count, which is the "name" printed in the "Hang-Hog" line above (Fig. IV, A).

It is remarkable that, in further confirmation of these facts, the carry-word at the bottom of p. 157 in Camden's Remaines, (our Fig. IV), is "wise," really the second syllable of the word "Likewise"; for the sum of the letters w i s e by Simple Clock or Cabala Count is once more 53! ( $w, 21 + i, 9 + s, 18 + e, 5 = 53$ ). We shall give several other examples of a systematic use made of the word "wise," based on its letter-sum 53. The word and the number seem to say: "Wise Master Bacon."

Now Mr. Camden obviously had his master and friend Sir Francis Bacon in his mind on this p. 157, for he brings in at once a Mr. Tash (signing as George Tashe to some devices on p. 156), "an especial man in this faculty," to give us a specimen of his superior skill in anagrams by producing one about Sir Francis Bacon himself, in this way:

Sr. Francis Bacon Lord Keeper,

Is born and elect for a rich speaker.

A good enough statement, but unfortunately a very bad anagram for "an especial man in this faculty" to perpetrate, since the second line plainly longer than the first, contains actually five letters in excess of those in the first, namely, t i h a e. The numbers of letters in the two lines are respectively, as our friend Mr. Cleophas Jones found by counting, 24 and 29, making together for the whole device once more the sum of 53!

The anagram being so poor a specimen, an especial trick was suspected, and here it is. It was found by the writer more than twenty years ago, when still a novice at these things, and suggested by the knowledge that Mr. Hugh Holland, next mentioned after Mr. Tash, on this page 157, as "peerless in this mystery," was given a whole page in the beginning of the 1623

*Qu.* Hang-hog, is latten for Bacon, I warrant you.  
*Eua.* Leauē your prables (o'man) What is the *Focative* case (*William?*)  
*Will.* O, *Vocative*, O.  
*Eua.* Remember *William*, *Focative*, is caret.  
*Qu.* And that's a good roote.  
*Eua.* O'man, forbearē.  
*Myf. Pag.* Peace.  
*Eua.* What is your *Genitive* case plur all (*William?*)  
*Will.* *Genitive* case?  
*Eua.* I.  
*Will.* *Genitive* *horum*, *harum*, *horum*.  
*Qu.* 'Vengeance of Ginyes case; fie on her; neuer name her (childe)

Fig. IV, A. Lines from *The Merry Wives of Windsor*, Folio 1623, Comedies, p. 53, col. 2. Facsimile, Natural Size.

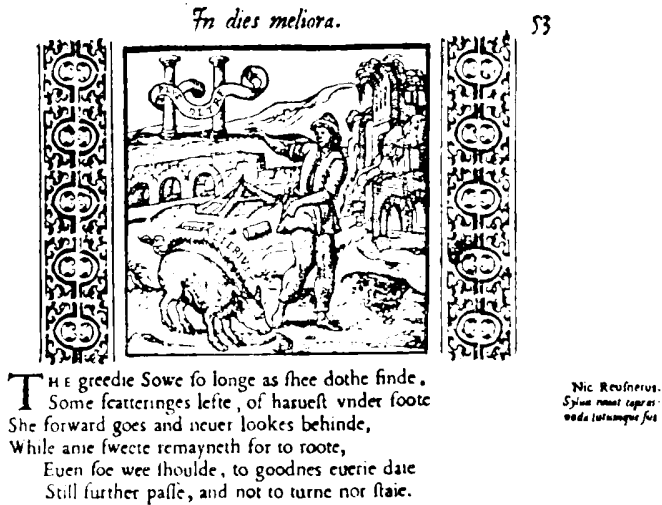


Fig. V. Page 53, Upper Half, of Whitney's *Choice of Emblems*, 1586. Facsimile.

Shakespeare folio, for a curiously built poem, in form a sonnet of only 14 lines. Besides, some practice with anagrammatism had shown that the name Shakespeare is made up for the greater part of the 8 letters "h speaker," which conclude the Tash anagram above.

The unusually clever trick performed here is that the second line

Is born and elect for a rich speaker

padded by the addition of five letters not in the first line, is the new basis for another **hidden** anagram, which by a happy guess a skillful reader may find the substance of and work out by experiment.

The intended anagram is probably this:

Is born and elect for a rich speaker

Anagram

Fr. I., Lord Bacon, enricht Shakespeare.

All letters of the first line have been used in the second; the words "Bacon, Lord, rich," appearing in the bad or faked anagram, as given in the book, are transferred entirely to the new device, and the word "speaker" has provided most of the letters for Shakespeare. There is authority for the participle ending "-richt" in Loues Labour's Lost, 1623 folio, Comedies, p. 130, col. 2 (letter). Only a letter h had to be added to spell "enricht." Mr. Tash gives a helpful hint of this, confirming our solution, for at the foot of p. 155 we read the catchword "Looke," with the marginal note "H adjicetur," (H is added) beside it. This direction is repeated again on p. 156, and in both cases refers to some anagram on these pages, similarly requiring an h to be added. These are signed by George Tashe.

Such addition is quite permissible, Camden himself saying in the rules concerning anagrams (p. 147): "The precise in this practise strictly observing all the parts of the definition, are onely bold with H, either in omitting or retaining it" (and per contra **adding** it)," for that it cannot challenge the right of a letter."

We discovered some years after that the solution of the Tash anagram here given was also known to no less an authority on such letter-tricks than the well-known English antiquarian, Mr. Henry B. Wheatley. In his curious and rare little book "Of Anagrams," Hertford and London, 1862, he refers to the matter

on p. 111 (Bacon=111 by Kay count, B, 28+A, 27+C, 29+O, 14+N, 13) in this significant way:

"A Mr. Tash, who is described as "an especial man in this faculty," anagrammatised Lord Bacon's name, and **excepting that there is an h too much,**" (bold face ours) "it is a favourable specimen of his talent."

This learned gentleman then calmly and without any comment prints the original device from another edition of the Remaines thus:

"Sir Francis Bacon, Lord Keeper,  
Is born and elect for a rich speaker,"

the second line here containing but 4 letters in excess of the first on account of the spelling "Sir" instead of "Sr," namely the letters a t h e. Yet Mr. Wheatley reveals his knowledge of this bad anagram, found on checking up, as well as his knowledge of the hidden one to be made of its second line, because he correctly says that "excepting for an h too much, it is a favourable specimen of his (Tash's) talent."\* From this statement we may infer also that Mr. Wheatley is not unacquainted with the Bacon-Shakespeare affair! One wonders with surprise what benefit a nation is supposed to gain in this keenly competitive twentieth century from being deliberately kept in superstitious ignorance about the identity, life and labours of its greatest genius. If, as he has taught the world, knowledge is power, and its proper use brings success, then public dissemination of Truth, especially about the highest achievements of the human mind, is of vital importance, and cannot in modern commonwealths be safely ignored. Recent history makes this very clear.

To light the Lamp of Learning and teach its proper use in the individual and social life was the chief aim of the Fraternity of the Rosie Cross. The first publications of this mysterious association of philanthropic men, enlightened and progressive beyond the general condition of their time, appeared soon after the beginning of the 17th century: the Fama Fraternitatis was published at Cassel, Germany, in 1614, and was accompanied by a treatise about the Reformation of the whole wide world; it was followed by the Confessio Fraternitatis, published together with the Fama at Frankfurt, Germany, in 1615. An English translation, entitled "THE FAME AND CONFESSION OF THE FRATERNITY OF R: C: Commonly, of the Rosie Cross. WITH A Preface annexed thereto, and a short Declaration of their

---

\*Note. Another solution of this hidden anagram within an anagram was given, we have found since writing this, by E. Nesbit in the English BACONIANA, March, 1921, p. 9.



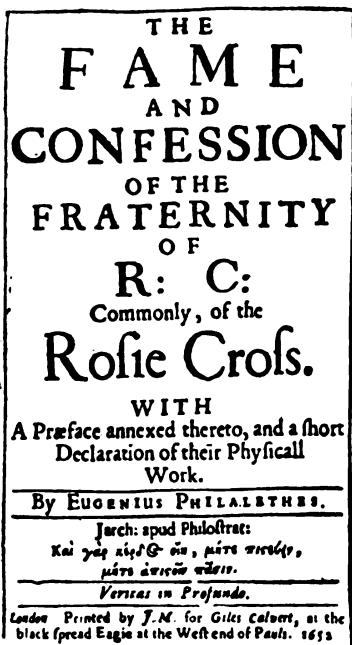
Physicall Work" was issued at London in 1652 by EUGENIUS PHILALETES (a pseudonym of Thomas Vaughn). This little book has been recently reproduced in facsimile; and we will now examine a few pages shown in somewhat reduced size in Fig. VI. The Rosicrucians openly professed in their manifestos that they had and used a secret language, and we believe that the simple letter and number devices to be observed here, similar to those already noted on the Rosicrucian page 157 of Camden's Remaines, are instructive specimens of it.

On the title-page let us draw a line from the A of FAME to the E of EUGENIUS. Cover the printed matter to the right of it, and notice the following letters to the left of it in vertical order:

F CON FRA R A B      They can be easily  
re-arranged to read    FRA FR BACON

Now the letters FRA belong to the word FRATERNITY, and our friend Mr. Elbert W. Richards, writing in MERCURY, the official organ of the Societas Rosicruciana in America for June, 1927, about "Francis Bacon, the Rosicrucian," points out a very curious fact about it, suggested by the possible division into FRA TERNITY. Why was this particular word chosen for the title, when Society, Association or Brotherhood would appear to serve just as well? Because the number-sum of the letters TERNITY by the Kay count (T, 19+E, 31+R, 17+N, 13+I, 35+T, 19+Y, 23) is 157, which is exactly the number-sum for FRA ROSIE CROSS by the Simple Clock or Cabala count (!)

In the text-pages of the book there are many little hints by alphabetic number-sums in Simple Clock as well as Kay counts, repeating rather strikingly the Baconian numbers 33, 53 and 67 (BACON by Clock or Cabala count=33,—MAG. BACON or S. O. W by Clock or Cabala count=53,—FRANCIS by Clock or Cabala count=67). For example: The FAMA has 33 pages, and on the last, numbered 33, the first line has 6 words widely spaced; but in such a manner as to bring the third word "to" directly under the number 33. This is intentionally done for the sum of the word "to" by Simple Clock or Cabala count is also 33 (t, 19+o, 14)=BACON by the same count. In order to produce such devices the authors and printers had often to adjust spelling and spacing to their needs. In the fourth line here the first three words are run together thus: thatwhichmen; but this line in consequence of the crowding gets just 33 letters; further down in two open lines we find "all," in a crowded one between them "al."



\* "For there is much to be gained by neither believing nor yet disbelieving everything." Philo. stratus, *Life of Apollonius of Tyana*, iii., 46.

[ 33 ]  
sufficient enough to bring and persuade thee for to take our parts. Verily it requires no small pains to confirm that which men have not yet seen, but when it shall once come to light we doubt not, but they will then justly be ashamed of such doubts, and conjectures. And as we do now altogether securely, freely, and without any hurt call the Pope of Rome Antichrist, the which heretofore was held for a deadly sin, and such in all Countries were put to death for it. So we know certainly, that the time shall likewise come, that that which we yet keep in secret, we shall openly, freely, and with a loud voice publish and confess it before all the world: the which Gentle Reader with us with all thy heart, that it may happen with speed.

[ 39 ]  
But to whom would not this be acceptable, for to be manifested to every one rather than to have it kept and spared, as an especial ornament for the appointed time to come.

[ 53 ]  
simple, easie, and naked; but contrarily Falshood is proud, haughty, and coloured with a kind of Lustre of seeming godly and of humane Wisdom. Ye that are wise eschew such Books, and turn unto us, who seek not your moneys, but offer unto you most willingly our great Treasures: We hunt not after your Goods with invented lying Tinctures, but desire to make you Partakers of our Goods: We speak unto you by Parables, but would willingly bring you to the right, simple, easie, and ingenuous Exposition, Understanding, Declaration and Knowledge of all Secrets. We desire not to be received of you, but invite you unto our more then Kingly Houses and Palaces, and that verily not by our own proper motion, but (that you likewise may know it) as forced unto it, by the Instigation of the Spirit of God, by his Admonition, and by the Occasion of this present time.

What think you, loving people, and how seem you affected, seeing that you now understand and know, That we acknowledge our selves truly and sincerely

E 3 to

[ 64 ]  
awakened her Root that was asleep, and therefore such a Center was called, *Aqua Igne tinctus, Aqua Serenans, Candelas accendens, & Donnum illuminans*. Of both these Waters have I discoursed in those small Treatises I have published; and though I have had some Dirt cast at me for my pains, yet this is so ordinary I mind it not, for whilst we live here we ride in a High-way. I cannot think him wise who resents his Injuries, for he sets a rate upon things that are worthless, and makes use of his Spleen where his Scorn becomes him. This is the Entertainment I provide for my Adversaries, and if they think it too coarse, let them judge where they understand, and they may fare better.

Fig. VI. Title-page and Specimens of Text from *The Fame and Confession of the Fraternity of the R. C., etc.*, by Eugenius Philalethes, 1652. Reduced Facsimile.

The Preface has on the 33rd of its unnumbered pages in the 7th line down the word Babylon; this represents a pretty cipher-device first observed by the writer in BARTAS HIS DEUINE WEEKES & Workes Translated, etc., by IOSVAH SYLVESTER (4to., 1608, p. 222) under a fine sonnet addressed like another just before it, "To the same most Honora-/rable Gentleman, Master Anthony Bacone." (Fig. VII.) We note here

222 DEDICATIONS.

To the same most Honora-  
rable Gentleman, Master  
Anthony Bacone.

..

BABYLON

Fig. VII. Dedication of a Sonnet to Anthony Bacon. From Du Bartas' Diuine Weekes, Translated by Iosuah Sylvester, 1608, p. 222. Facsimile, reduced.

in passing that in the first line of this title the first word and the curiously divided last one, "To" and "Honora-," have by the Simple Clock Count respectively the sums 33 and 67, which are equivalent to BACON and FRANCIS by the same count, and we think refer to the author of this poem.) The word BABYLON does the same thus: Divide it into BA BYL ON, suggesting the name BACON. Its missing part must lie hidden in the letters BYL. Their sum by Simple Clock Count is 36 (B, 2+Y, 23+L, 11). The numbers 3, 6 may be represented by the letters C F in the order of the Clock Count. Substitute these for the letters BYL, obtaining BA CF ON, which letters re-arranged at once give F BACON.

The 33rd page of the Preface of the Fame and Confession bears at the bottom the printer's folio mark C. As a Roman numeral this represents 100, and may stand for Francis (67) + Bacon (33) = 100 by the Clock Count.

In the Confession on p. 39 (F. BACON = 39 by Simple Clock Count), the first two words "But to" immediately attract our attention, for we know from much experience in these matters that positions like the corners, and beginnings and ends of entire pages, parts of pages and paragraphs, are commonly chosen to place revealing secret notes. A few test counts show that "But" by Kay Count = 67, which number is the familiar sum by Simple Clock Count for FRANCIS, while by this same count "to" = 33, is the equivalent also of BACON. By substitution therefore we may read Francis Bacon for "But to." The little word "to" is repeated four times more in this first paragraph, which moreover contains exactly 33 words (!),—again the sum of BACON.

At the foot of page 53, to be particularly scanned for hidden hints, we find the printer's folio mark to be E3, and as E is 5 in Clock Count position, E3 may be read as 5, 3 or 53. We shall find the same coincidence in Walton's Compleat Angler, 1653, on p. 53; and that such repetitions are not the result of mere irrational chance is proved by the fact, already mentioned (p. 182) that in the Comedies section of the first Shakespeare folio, p. 53, where the word Bacon occurs printed like a proper name, in manifest allusion to a delightfully witty anecdote of Bacon's (See Amer. Baconiana, No. 3, p. 62), we find the Printer's folio mark to be likewise E3, that is, 53. To produce this correspondence of page-number with folio-mark in books of different format, for instance as here, in octavo and folio sizes, requires special adjustment of text-matter and page-numbers to that end in the preceding pages of the books. Even the amount of printed matter per page, taken as a whole, or in parts, set in one or more kinds of type, and interspersed with all those peculiar "regular irregularities" (happily so designated by that admirable genius in literary research, the late Mrs. Constance M. Pott) are arranged with exquisite precision to carry the secret information to be silently recorded and yet observably insinuated by means of them. There is a good illustration of it on this confession page. At the bottom stands prominently by itself the carry-word "to"=33 by Clock Count, the same as BACON. In line with it we have the signature E3, that is 53=MAG. BACON or S O W. The name Bacon is strikingly introduced on p. 53 of the Shakespeare folio Comedies, and to make sure that the searching Son of Wisdom should find the great Bacon-Shakespeare secret noted in this important Rosicrucian mystery book, the total number of words on this page 53 (exclusive of the mark E3 and the duplicated carry-word "to") is exactly 177, the alphabetic sum by Simple Clock or Cabala Count for WILLIAM SHAKESPEARE! The unexpected discovery of such proofs of superb literary artistry always gives a thrill of admiration and delight; but it brings also the humiliating realization that we are still very far from a general appreciation of the high intellectual quality and educational value of the great ideals and literary masterpieces of the Baconian School.

As is customary in the works of this class the last page of this Rosicrucian book has been arranged with particular care to carry revealing hints. Noticing the italicised word "wise" at the left margin, we will for experiment determine its numeric (and find it to be the 53rd word, which is an agreeable surprise, place by counting all words up from the end of the paragraph, because the number-sum of "wise" is, by Clock Count, as we have

already seen (p. 122 above) also 53, the same as for MAG. BACON and S, O, W by this count. Probing further we now find that the syllable "ter," heading the last line, and alone in that corner of this block of type is by Kay Count equal to 67 ( $t, 19 - e, 31 - r, 17$ ) the same as FRANCIS by Clock Count; and so is,—we find with surprise,—by Clock Count too, the letter-sum of the entire last text-word "better," to which it belongs ( $b, 2 + e, 5 + t, 19 + t, 19 + e, 5 + r, 17 = 67Cl$ ).—O admirable art! But there is still more of it. The 33rd word up from the end of the paragraph is "spleen" in italics, and its sum by Clock Count is again 67, or FRANCIS by Clock Count, as before! We will now count the words **down** in this paragraph, beginning in the upper left corner. The 33rd word down is "small," at the left margin, in italics, and we find its number-sum is 53 by Clock Count; going on, we reach "is" (in the 8th line) as the 53rd word, and find its sum to be, this time by the Kay Count, once more 53! We continue. Under the bracketed page-number 64 is a separate little device in the words "Root that." The sums of these words by Clock Count are: Root=64, (repeating the page-number), and that=47, together 111, which is the much used sum by Kay Count for BACON, as we shall see later. In addition, the sum of the word "that," directly under the page-number, is by the Reverse Clock Count ( $t, 6 + h, 17 + a, 24 + t, 6$ ) once more 53! So many various signs have been provided to make it more certain that at least some would be found, and also to give the wise student assurance of intentional design. It is not unlikely that the italic word "Root" is intended for a hint, as Bacon in discussing different methods of delivering knowledge (See Fig. II.) emphatically says that, "if you will have Sciences grow" . . . "apply all your care that the Roots may be taken up sound, and entire," etc., and then immediately applies this idea to the Method of the Mathematiques, calling it "the Delivery of the Lampe" (of Truth, of course), "on the Method bequeathed to the Sonnes of Sapience." Aspiring to be such, it is precisely this method which we have applied here, faithfully reporting the results found, in agreement with Bacon's view (Adv. of L., 1640, p. 37, with folio mark E3, or 53, please note), that "it is impossible to discover the more remote or deeper parts of any science, if you stand but upon the flat and levell of the same science, and ascend not as into a watch-Tower to a higher science." Handicapt by "The overearly and Peremptory reduction of Knowledge into Arts and Methods" . . . "commonly sciences receive small or no augmentation." . . . "Once inclosed and comprehended in Methods, it" (that is, Knowledge) "may perchance be farther polisht and illustrate,

and accomodated for use and practise, but it increaseth no more in bulke and substance."

Most pertinently to this argument Bacon also says on pp. 36, 37: speaking of the Distempers and Errors of Learnings:

"An other error" . . . "is, a suspition and diffidence, that any thing should be now to be found out, which the world should have mist and past over so long time:" And again:

"An other error which hath some affinity with the former is, a conceit that all sects and ancient opinions, after they have bin discussed and ventilated; the best still prevail'd and suppress the rest. Wherefore they think that if a man should begin the labour of a new search and examination, he must needs light upon somewhat formerly rejected, and after rejection, lost, and brought into oblivion, as if the multitude, or the wisest, to gratify the multitude, were not more ready to give passage to that which is popolare and superficial; than to that which is substantiall and profound. For Time seemeth to be of the nature of a River, which carrieth down to us that which is light and blown up, and sinketh and drowneth that which is waightly and solid."

The fatal defect in the present standardized manner of much so-called Teaching of the English language and literature, leading to severe complaint about barren results, is exactly pointed out here by that great master of letters. That is probably one reason for the pedants' dislike of him. But the complaint is hardly just; the popular error lies in believing that **original** style in any art is a thing that can be **taught** at all; it cannot; the individual must develop that from within by self-culture and personal effort; but this is unquestionably greatly hindered, before the young mind realizes and can follow that essential rule, by mere superficial discussion of great works, supposed to be gushed like mineral oil by irrational "genius," rather than to have been created by conscious Will, persistently applying to its work every natural gift of healthy delicate Senses and Feelings, of Memory, Imagination and Reason, all cultivated to the best attainable degrees of excellence by constant sympathetic contact with the actual world. This was Francis Bacon's way, and coupled with his noble philanthropic aims, it has made him the most influential modern leader, though unknown to most, in the upward progress of mankind.

Bacon himself, and also his editors and followers, introduced freely into his acknowledged writings, and into remarks about him, even long after his death, many kinds of secret numeric letter-devices, as has been abundantly shown by several very able

investigators.\* The interested student will obtain valuable information and keen pleasure from carefully reading those works which contain many facsimile pages, permitting him to acquire insight and practice by checking up the claims made, and to get a first-hand close-up view of literary composition, and book-making, as done by Bacon and his followers, without interference by modern editing, destructive of most of their subtlest art, and the information it conveys. The complexity of many of the secret methods of communication revealed only confirms their reality, and increases the student's admiration for the marvelous skill of their authors, to be expected in the golden age of English literature; we believe, however, that the simpler specimens offered in this elementary discussion, and the limited number of types we have chosen from a great collection of material, will be perhaps even more convincing, and enjoyed, as they may be easily understood and quickly verified.

In Bacon's 1640 *Advancement of Learning*, Lib. I, the page-number 53 occurs twice, but without any disturbance of the text; the first properly on the 53rd page, and again on the page which should carry No. 55. Here the first paragraph states what it was usually said of Henry Duke of Guyse:

This was likewise the portion  
of that noble Prince, howsoever transported with Ambition, *Henry Duke of Guyse*, of whom it is as usually said, *That* <sup>S. FRAN.</sup>  
*he was the greatest usurer in all France, because that all his* <sup>BACON.</sup>  
*wealth was in names, and that he had turned his whole estate into* <sup>APOL.</sup>  
*obligations. But the admiration of this Prince whilst I re-*  
*present him to my selfe, not as Alexander the Great, but as*  
*Aristotles Scholler, hath perchance carried me too farre*

Fig. VIII. Lines with Marginal Note from Bacon's 1640 *Advancement of Learning*. Book I, true page 55, falsely numbered 53. Facsimile.

These lines are entirely in italic type, and against them stands the strange marginal note: S. FRAN. BACON; APOL, that is, Sir Francis Bacon's Apology. A usurer in those days was merely any money-lender, who collected a profit in interest from others, who had borrowed his principal for their own use; the lender's estate or property right would be represented by the obligations or written notes he held to which the borrower

\*Note. Consult the bibliography on page 352.

had signed his name in acknowledgment of the lender's or usurer's claim. Now Bacon certainly had no **money** to lend, he was on the contrary always poor, and a frequent borrower himself. We believe the allusion was to Bacon's varied and valuable literary works or property, not known or acknowledged as his own, but circulating by private arrangement under the names of others, yielding him, like interest, a share in the profit on sales; or perhaps he merely used a humorous figure of speech to insinuate his great wealth as a creator and real owner of literary works, bearing other names, and so leaving him apparently poor, which required a pretended apology, to serve as a hint. This is borne out by the number sums in the marginal note. The alphabetic sum of "S. FRAN." by Clock Count is 55, the correct number of this page, and also the sum for FRANCIS BACON by the Short or Cross Sum Count. BACON is 33 by Clock Count, and finally "Apol." is 67 by the Kay Count, the same number, as we have already seen, representing FRANCIS by Clock Count.

In the 1629 edition of Bacon's *Essaies* the one entitled "Of Loue" includes p. 53, and in the upper right corner of this page, ending the first line and nearest the page-number stands the word "Wise-" (part of the text-word "Wisedome), the sum of which as we already know is also 53. From the last letter e on this page (in "sometime") an acrostic signature "ERAEPSEKAHS MAILLIW," that is, "William Shakespeare" spelling this name backward, may be read, by proceeding toward the left and zigzag-wise up on terminal letters of the words only, in the usual way, as described in our second paper on "Concealed Methods of Expression" in this magazine, No. 3, October, 1924. It seems to have been an important purpose of such different devices, occurring and often connected on the same pages, to associate the names Bacon or Francis Bacon and Shakespeare or William Shakespeare, for whatever ulterior end in the maker's mind.

Ben Jonson was one of Bacon's "able pens" and chief literary helpers. He occupied his lodgings at Gray's Inn for several years at the very time the *De Augmentis Scientiarum* and the first collected or library edition of the Shakespeare plays were being finished for the press, and was quite familiar, we may take for granted, with his employer's literary methods and works. A few dainty samples of his great skill in composing both poetry and prose, embodying numeric letter-devices, will show that he also was very well-informed, and an expert at these witty tricks.

In his *TIMBER: OR, DISCOVERIES*, 1641, pp. 97, 98, he makes some casual and decidedly patronizing remarks about our countryman Shakespeare, (*De Shake-speare nostrat.*), which



*I remember, the Players have often mentioned it as an honour to Shakespeare, that in his writing, (whatsoever he penned) hee never blotted out <sup>De Shakespeare</sup> spare line. My answer hath beene, would he had blotted a thousand. Which <sup>refrains</sup> they thought a malevolent speech. I had not told posterity this, but for their ignorance, who choole that circumstance to commend their friend by,*

98

*Discoveries.*

*Augustus  
in Plau.*

by, wherein he most faulted. And to iustifie mine owne candor, (for I lov'd the man, and doe honour his memory (on this side Idolatry) as much as any.) Hee was (indeed) honest, and of an open, and free nature: had an excellent *Phanisie*; brave notions, and gentle expressions: wherein hee flow'd with that facility, that sometime it was necessary he should be stop'd: *Sufflaminandus erat*; as *Augustus* said of *Haterius*. His wit was in his owne power, would the rule of it had beene for too. Many times hee fell into those things, could not escape laughter: As when hee said in the person of *Caesar*, one speaking to him, *Caesar thou dost me wrong*. Hee replied: *Caesar did never wrong, but with just cause*: and such like; which were ridiculous. But hee redeemed his vices, with his virtues. There was ever more in him to be pray'd, then to be pardoned.

Fig. IX. Ben Jonson's Sole Reference to Shakespeare among the Players in his *Discoveries*, 1641, pp. 97, 98.

somehow cannot be brought into agreement at all with his extravagant and most detailed two-page eulogy "To the memory of my beloued, The AVTHOR MR. WILLIAM SHAKESPEARE," etc., in the 1623 Shakespeare folio (Figs. 12-13). Ben Jonson does not tell us in plain prose words that he thought the countryman Shakespeare wrote plays; he merely reports that the players he talked with thought so, and seemed surprised, (as they might well be, knowing something of their fellow-player's habits), that he could supply their play-copies in such faultless form. Jonson avoided a direct answer with a blunt retort, which they thought malevolent, and probably prompted by jealousy; but he justifies it by saying in an undisguisedly condescending way what an honest free-natured good fellow that player Shakespeare really was;—one loved the man and his ridiculous sallies, although sometimes, when his fancy (and we imagine the sack too) flowed too abundantly, his exuberant tongue had to be stopt. Imagine that done to that "Starre of Poets, Soule of the Age," that intellectual giant and incomparable artist portrayed with such boundless admiration and yet critical appreciation in the folio. Of course, for Ben Jonson, the player and the poet, of similar name, were not the same man; and he lets us know it in this very book of *Discoveries*, which may mean also *Disclosures*. He

is indulging his humor, with tongue in cheek, at the thoughtless reader's expense, but we enjoy the fun, when we have learned both to see and think.

The late Dr. Speckman, of Holland, mathematician and sharp-sighted investigator of cryptographic artifice in classic English literature, discovered (See his article on the principles of Bacon's secret writing, *DE GRONDSLAGEN VAN HET GEHEIMSCRIFT VAN FRANCIS BACON*,—Neophilologus, 1918, Groningen, Holland, J. B. Wolters) that the letter-sum of the marginal note "De Shakespeare nostrat." is by the Reverse Clock or Seal Count, (a special cipher method of Bacon's), 287, an important sum of Rosicrucian significance, since it also represents FRA ROSICROSSE (or ROSIE CROSS) by Kay Count, and F. BACON—W. SHAKESPEARE by the Reverse or Seal Count. The second marginal note "Augustus in Hat.", referring to a remark in the text is also a letter-trick, but of a different type. Dr. Speckman and the writer found it independently, and it is published here for the first time. There is a well-known cipher method by Trithemius which consists in converting true letters into cipher-letters, or vice versa, by shifting them all in their natural order a definite uniform number of places toward the end or toward the beginning of the alphabet; for example:

The alphabet of Trithemius commonly used for this purpose had only 22 letters, and we will transpose them in undisturbed order 5 places to the right.

A B C D E F G H I K L M N O P Q R S T V X Z

Transposed 5 places to right

F G H I K L M N O P Q R S T V X Z A B C D E

To apply this rule for finding the device hidden in the words "Augustus in Hat," or AVGVSTVS IN HAT, (I, J and V, U, W

*One, though hee be excellent, and the chiefe, is not to bee imitated Daniell alone. For never no Imitator, ever grew up to his Author, likewise is Virgilus. alwayes on this side Truth: Yet there hapn'd, in my time, one noble speaker, who was full of gravity in his speaking. His language, (where hee could spare, or passe by a jest) was nobly censorious. No man ever spake more neatly, more prettly, more weightily, or suffer'd lesse emptinesse, lesse idlenesse, in what hee utter'd. No member of his speech, but consisted of the owne graces: His hearers could not cough, or looke aside from him, without losse. Hee commanded where hee spoke; and had his Judges angry, and pleased at his devotion. No man had their affe-*

Fig. X. Ben Jonson's Estimate of Bacon as Author in his Discoveries, 1641. Beginning on p. 101. Reduced Facsimile.

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

*Scripturum* Cicero is said to bee the only wit, that the people of Rome had equall'd  
*Catalogus* to their Empire. *Ingenium par imperio*. We have had many, and in their  
*Sir Thomas* severall Ages, (to take in but the former *Seculum*.) *Sir Thomas Moore*, the  
*Moore* elder *Wiat*, *Henry*, Earle of *Surrey*, *Chaloner*, *Smith*, *Cliot*, *B. Gardiner*,  
*Sir Thomas* were for their times admirable: and the more, because they began Elo-  
*Wiat* quence with us. *Sir Nica: Bacon*, was singular, and almost alone, in the  
*Hon: Earle* beginning of Queene *Elizabeths* times. *Sir Philip Sidney*, and *Mr. Hooker*  
*of Surrey* (so different matter) grew great Masters of wit, and language, and in  
*Sir Thomas* whom all vigour of Invention, and strength of judgement met. The  
*Chaloner* Earle of *Essex*, noble and high, and *Sir Walter Rawleigh*, not to be con-  
*Smith* temn'd, either for judgement, or stile. *Sir Henry Savile* grave, and truly  
*Sir Thomas* letter'd, *Sir Edwin Sandes*, excellent in both: *Lo: Egerton*, the Chan-  
*Cliot* cellor, a grave, and great Orator, and best, when hee was provok'd,  
*B. Gardiner* But his learned, and able (though unfortunate) *Successor* is he, who hath  
*Wier* fill'd up all numbers, and perform'd that in our tongue, which may be  
*Sir Nic:* compar'd, or prefer'd, either to inlolent *Greece*, or haughty *Rome*. In  
*Bacon, L. K.* short, within his view, and about his times, were all the wits borne, that  
*Sir Philip* could honour a language, or helpe study. Now things daily fall: wits  
*Sydney* grow downe-ward, and *Eloquence* growes back-ward: So that hee may  
*M. Richard* be nam'd, and stand as the *marke*, and *ace* of our language.  
*Hooker* I have ever observ'd it, to have beene the office of a wise Patriot, a-  
*Rob. Earle* mong the greatest affaires of the *State*, to take care of the *Common-wealth*  
*of Essex* of Learning. For Schooles, they are the *Seminaries* of State: and no-  
*Sir Walter* thing is worthier the study of a Statel-man, then that part of the *Repub-*  
*Raleigh* *licke*, which wee call the *advancement* of Letters. Witnesse the care of  
*Sir Henry* *Iulius Caesar*, who in the heat of the civill warre, writ his bookes of *Ana-*  
*Savile. Sir* *logie*, and dedicated them to *Tully*. This made the late Lord *S. Albane*,  
*Edwin* entitle his worke, *monum Organum*. Which though by the most of su-  
*Sandr. Sir* *perficiall* men, who cannot get beyond the Title of *Nominals*, it is not  
*Thomas* penetrated, nor understood: it really openeth all defects of Learning,  
*Egerton* whatsoever, and is a Booke.  
*L. C.*  
*Sir Francis*  
*Bacon*,  
*L. C.*  
*De Aug-*  
*mentu sci-*  
*entiarum*,  
*Inlin: Ca-*  
*sar*.  
*Lord S. Al-*  
*bane*,  
*Hic: de*  
*art: Poetica*.  
*De corrup-*  
*tela morum*.

*Qui longum nota scriptori porriget annum.*

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

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

Fig. XI. Ben Jonson's Estimate of Bacon as Author in his Discoveries, 1641. Continued on p. 102. Reduced Facsimile.



# To the memory of my beloued, The AVTHOR

MR. WILLIAM SHAKESPEARE:

AND

what he hath left vs.

**W**HILE I draw no easy (Shakespeare) on thy name,  
Am I thus ample to thy Booke, and Fame:  
While I confesse thy writings to be such,  
As neither Man, nor Muse, can praise too much.  
Tis true, and all mens suffrage. But these praises  
were not the paths I meant unto thy praise:  
For sleepest Ignorance on these may light,  
Which, when it sounds: at best, but echoes right;  
Or blinde Affection, which doth ne re aduance  
The truth, but gropes, and forgett all by chance.  
Or crafty Malice, might pretend this praise,  
And thinke to ruine, where it seem'd to raise.  
These are, as some infamous Baud, or whore,  
Should praise a Matron. What could hurt her more?  
But thou art proofe against them, and indeed  
About th' ill fortune of them, or the need.  
I, therefore will begin. *Soule of the Age!*  
*The applause! delight! the wonder of our Stage!*  
My Shakespeare, rise, I will not lodge thee by  
Chaucer, or Spenser, or bid Beaumont lye  
A little further, to make thee a roome:  
Thou art a Monument, without a tombe,  
And art alive still, while thy Booke doth liue,  
And we haue wits to read, and praise to giue.  
That I not mize thee so, my brains excuses;  
I meane with great, but disproportion'd Muses  
For, if I thought my iudgement were of yeeres,  
I should commit thee surely with thy peeres,  
And tell, how farre thou didst our Lily out-shine,  
Or sporting Kid, or Marlowes mighty line.  
And though thou hadst smell Latine, and lesse Greeke.  
From thence to borrow thee, I would not seeke  
For names: but tell forth thundring Ælchilus,  
Eunipides, and Sophocles to vs,  
Paccuums, Accius, him of Cordous dead,  
To life againe, to heare thy Burkin tread,  
And shake a Stage: Or, when thy Sockes were on,  
Leave thee alone, for the comparison

Fig. XII. Ben Jonson's Verses in Praise of "The AVTHOR MR. WILLIAM SHAKESPEARE." 1623 Folio 1st Page.  
Reduced Facsimile.

Of all, that insolent Greece, or haughtie Rome  
 sent forth, or since did from their ashes come.  
 Triumph, my Britaine, thou hast one to shewe,  
 To whom all Scenes of Europe homage owe.  
 He was not of an age, but for all time!  
 And all the Muses still were in their prime,  
 When like Apollo he came forth to warne  
 Our eares, or like a Mercury to charme!  
 Nature her selfe was proud of his designs,  
 And joy'd to weare the dressing of his lines!  
 Which were so richly spun, and woven so fit,  
 As since, she will vouchsafe no other Wit.  
 The merry Greeke, sat Aristophanes,  
 Neat Terence, witty Plautus, now not please;  
 But antiquated, and deserted lye  
 As they were not of Natures family.  
 Yet must I not give Nature all: Thy Art,  
 My gentle Shakespeare, must eniue a part.  
 For though the Poets matter, Nature be,  
 His Art doth give the fashion. And, that he,  
 Who casts to write a lining line, must sweate,  
 (such as thine ore) and strike the second heat  
 Vpon the Muses anuile: to frame the same,  
 (And himselfe with it) that he thinkes to frame;  
 Or for the lawrell, he may gaine a scorne,  
 For a good Poet's made, as well as borne.  
 And such wert thou. Look how the fathers face  
 Lines in his issue, even so, the race  
 Of Shakespeares minde, and manners brightly shines  
 In his well turned, and true filed lines:  
 In each of which, he seemes to shake a Lance,  
 As brandish't as the eyes of ignorance.  
 Sweet Swan of Avon! what a fight it were  
 To see thee in our waters yet appeare,  
 And make those flights upon the banks of Thames,  
 That so did take Eliza, and our Iames!  
 But stay, I see thee in the Hemisphere  
 Adorn'd, and made a Constellation there!  
 Shine forth, thou Starre of Poets, and with rage,  
 Or influence, chide, or cheer the dropping Stage,  
 Which, since thy flight frō hence, hath mourn'd like night,  
 And despaires day, but for thy Volumes light.

## BEN: JONSON.

Fig. XIII. Ben Jonson's Verses in Praise of "THE AVTHOR MR. WILLIAM SHAKESPEARE." 1623 Folio, 2nd Page.  
Reduced Facsimile.

being interchangeable) we note separately the letters of uneven or odd numbered place, namely:

A G S V I H T. These are the cipher letters. Transposed 5 places to right they give the hidden letters: F M A C O N B, and these merely re-arranged, yield

M. F. BACON, or Master F. Bacon, the august personage usually portrayed wearing a hat, which would be a typical Baconian pun. So there is evidently some reason for Falstaff's hope (Merry Wives, Act V., Sc. 1) that "good lucke lies in odde Numbers."

On pp. 101; 102 follows Jonson's remarkable testimonial to the character and genius of his revered master and friend, all in sober prose, but most significant. These important passages are shown in reduced facsimile in Figs. X-XI. That Jonson here by a clever but very obvious analogy identifies Bacon with The AVTHOR Mr. William Shakespeare has long been accepted by all unprejudiced students of this question. The man Bacon, is described as "he, who hath fill'd up all numbers, and perform'd that in our tongue, which may be compar'd, or preferr'd, either to insolent Greece, or haughty Rome," and that performance leaving its author

....."alone, for the comparison (note the "the") of all, that insolent Greece, or haughtie Rome sent forth, or since did from their ashes come."

is by these words of Jonson himself nothing less than the Shakespeare folio collection of immortal plays! Bacon is thus identified as The AVTHOR Mr. William Shakespeare, not to be mistaken for the Stratford player. If you desire additional proof, add up the number values by Clock Count of "The AVTHOR" (T, 19+h, 8+e, 5+A, 1+V, 20+T, 19+O, 14+R, 17). They total 111, which is the sum by Kay Count for BACON, and by the Reverse or Seal Count for F. BACON. This discovery was made by our English friend, Mr. Parker Woodward, who informed us of it in a letter dated March 31st, 1924. (It was published later in the English magazine, BACONIANA.)

"Dear Sir:

A literary friend told me I could not ignore Ben Jonson's Eulogy of the Stratfordian. However, following the clue that a remark of Miss Pfeiffer led to (Amer. Bacon. No. 2, Nov., 1923, Francis Bacon, a great Poet, pp. 22, 83), I have deciphered Jonson's secret declaration at the beginning of the Eulogy. The value of "The AVTHOR" in Simple Clock Count is 111, which is Kay cipher for Bacon. The value of "and" by the same count is 18 (a, 1+n, 13+d, 4) the same as s. The value of "what he hath left us" is by the same count to make 177, also the sum for William, 74 plus Shakespeare, 103. So Ben Jonson's cryptic message is BACON 's (is) WILLIAM SHAKESPEARE."

We will now give our own additional and confirming discovery that if you add together the letter-sums by Clock Count of the words in the first line of this title of Jonson's eulogy,

"To the memory of my beloued," as noted below them here, 33 32 83 20 35 61 you will get as the total 264, which is the sum by the Reverse Clock or Seal Count for BACON—SHAKESPEARE! You will also observe that the first word of the title as well as of the poem is "To"=33 by Clock Count, giving BACON again.

There is much more hidden information to be extracted from this very subtly composed piece of verse, but we will refer to only one matter. Admirers of the Stratfordian player make much of Ben Jonson's addressing the dramatic author on the second page as "Sweet Swan of Avon," (the folio printing "Auon"), after saying that

. . "Shakespeares minde, and manners brightly shines  
In his well torned, and true filed lines:  
In each of which, he seemes to shake a Lance,  
As brandish't at the eyes of Ignorance."

From what little we know of the player, this is quite a grotesque misfit; so we are constrained to consider it more of Ben Jonson's wit.—Examination reveals that the initials of "Swan of Auon," total by Clock Count 33 (S, 18+o, 14+A, 1), the same as BACON, while the sum for Swan by the same count is the familiar 53=MAG. BACON. If in "Auon," as printed, we substitute for the u its alternate v, and take this for the Roman numeral 5, then "Avon" also totals by Clock Count 33, and together with "of"=20 gives again the sum of 53=MAG. BACON! Finally we might consider the u in "Auon" as an inverted n (a cipher expedient found in Bacon's own works. See our article No. II in this magazine for Oct., 1924, pp. 124, 125; also the cue word "jndgement" in 1640 Adv. of L., p. 2, line 16 down, terminating an acrostic signature Francis St. Alban on this page, the other end being the last misprinted letter of the word "consisteth" further down). In that case we would read the word "Anon," which by Kay Count is 67, at the same time the Clock Count sum for FRANCIS. So we find ourselves always amid the familiar Baconian numbers 53, 33 and 67.

In Ben Jonson's enumeration of writers on p. 102 of his Discoveries and the marginal Catalogus Scriptorum (Fig. XI), there is an extraordinary omission. He seems to have clean forgotten his adored Shakespeare, the Soule of his Age, in his exuberant folio poem of 18 years before. Not a trace of him visible, while Bacon is named in 1641 as the acme of literary achievement, and credited by indirection with the fictitious

Shakespeare's work! But the omission is only apparent, and made good by the customary numeric letter-device. In the *Catalogus Scriptorum Bacon* is the 53rd item down, counting each full word, each abbreviated word and each single capital letter, standing for a word, as one item. So we come upon this important cue for cipher work at the first test. Now in the prose text nearby there is a mention of "the late Lord S. *Albane*," entitling his worke, "*nouum Organum*," like Julius Caesar, for the advancement of **Letters** (!), not merely Learning in general. But consider the curious title "Lord S. *Albane* (*Albane* in italics). It is purely fictitious, as Jonson was certainly aware that his great patron was Lord Verulam, and Viscount or Viscount St. Alban, but never in the world "Lord S. *Albane*." The blunder is so absurd that it certainly contains a hidden trick, and this is a little gem indeed.

Take first the Roman part "Lord S." Consider the capital L as Roman numeral for 50, and add to that the values of the other letters by Simple Clock Count. You will get 50 plus o, 14+r, 17+d, 4+S, 18, totalling 103, which is the Clock Count sum for Shakespeare. Add up now the letter values in "*Albane*" by Simple or Clock Count. The sum will be 33, the familiar equivalent for BACON by the same count. So the foolish title "Lord S. *Albane*" was made up as a clever ruse to indicate that Ben Jonson knew and thought of his patron as "Shakespeare-Bacon."

Assuming that the patient reader is by this time sufficiently familiar with the general subject matter and method of this brief essay, we can proceed with more speed to our final consideration of the Shakespeare works themselves, which are not only masterpieces of literature in the ordinary sense, but at the same time wonderful examples of supreme skill in applying concealed methods, using mathematical means, for higher flights of wit and the conveyance of secrets of knowledge not suitable for open expression at that time.

And let us approach the great Shakespeare folio of 1623 to which our attention will hereafter be mainly directed with becoming modesty, and special respect for "our beloved The AVTHOR," his editorial staff and his printers, who have not yet, after three hundred years, received either the praise or the intelligent appreciation due them for that marvelous piece of book-making from those who have professed to know so much about it. Remembering Bacon's warning that "the Opinion of Wealth is one of the chief causes of want," (that is, the belief in the abundance of one's knowledge the chief cause of continued ignorance), we will carefully scrutinize some selected pages in



the belief that the author, editors and printers knew what they were about when they made up this book as they did.

It has been long known by unprejudiced and sufficiently competent students that the folio reveals abundantly that its author and editors were quite familiar with all the open and secret tricks of letter-craft to a most unusual degree, and students of the Shakespeare works, who have come to consider Bacon as the only sufficient candidate for their authorship, are familiar with the excellent works that have been published on this subject, and are given in our lists of Books Old and New.\* Our own original observations will nevertheless, we hope, be found useful as well as entertaining for the general reader, and perhaps serve as an attractive introduction to stimulate further research.

It will be conceded, we think, that these simple, striking and easily verifiable specimens, demonstrate very strikingly the power of the author or authors of the Shakespeare works (in the only forms, as printed in the quartos and folios, in which we reliably know them), to unite a very exact knowledge of various powers attributable to letters,—including especially numeric ones,—with a most rational artistic control and simultaneous adaptation of these various powers in creating the highest forms of printed literature. The thing was done with such consummate easy grace, with such subtle self-concealment of the artist, and impersonal mimicry of Nature and the human natures depicted,—even the appearance of crudity and carelessness in the published texts being used to deceive the unwary and instruct the wise,—that those great wits would surely hold their sides in laughter, and yet have felt dismay to see, how signally, almost without exception their modern critics have failed to penetrate the hedge of thorns which the potent spell of mystification had built around the temple of their Muse, to hide it from Profane Scoffers, while constantly revealing by subtle insinuation to the Wise, the name of her high priest, Francis Bacon, as we shall now discover.

In the following remarks we refer for brevity thus to the several scales of numbers applied in the manner here noted.\*

"Cl" stands for Simple or Clock Count; for ex., BACON=33Cl, FRANCIS=67Cl, FRANCIS BACON=100Cl, MAG. BACON, or S O W=53Cl, SHAKESPEARE=103Cl, WILLIAM=74Cl, WILLIAM SHAKESPEARE=177Cl, BACON-SHAKESPEARE=136Cl, TO=33Cl, the prefix UN—or VN—=

---

\*Note: These will be found at the ends of our magazines.—Ed. Also here, pp. 383-387.

33Cl, LAW=33Cl, FREE=33Cl, WISE=53Cl, SWAN=53Cl, POET=53Cl, etc.

"K" stands for Kay Count; for ex., FRANCIS=171K, BACON=111K, FRANCIS BACON=282K, TUDOR=100K, FRA ROSICROSSE, (or ROSIE CROSS)=287K, G=33K, IF=67K, BUT=67K, ANON=67K, etc.

"Rev" stands for Reverse Clock or Seal Count; for ex., FRANCIS=108Rev, BACON=92Rev, FRANCIS BACON=200Rev, TUDOR=51Rev, BACON-SHAKESPEARE=264Rev, F. BACON+W. SHAKESPEARE=287 Rev., etc.

"Sh" stands for Short or Cross Sum Count; for ex., FRANCIS=40Sh, BACON=15Sh, FRANCIS BACON=55Sh, etc.

Certain letters, representing also Roman numerals, like I or i, V or v, X or x, L and C are frequently used with such numeric values by themselves or **with other letters** which are taken at the number values of the different counts; the counting system applied to these letters is then given as above, for ex., VVILL (Rom)=111; VVi(Rom)ll=33RomCl; Let=L(Rom)et=100 RomK; LL(Rom)l=111RomCl; LVCRECE=LVCC(Rom)REE=282RomCl; Auon or Avon=Av(Rom)on=33RomCl; Lord S=L(Rom)ordS=103RomCl, CID=C(Rom)ID=100(Francis Bacon,Cl.), I(ch) D(ien) motto of the Prince of Wales.

All groups of 2, 3 or more letters having certain important number-values, whether they spell intelligible words or syllables, or not, can be methodically determined and tabulated for convenient reference and memorizing, which indeed quickly follows from practice. But it then appears that so many letter groups have no current sense or common language value, that it is more profitable to make one's self an empiric collection of such ordered words and syllables as are most useful in literary work of this kind, with numeric values by different counts attached. We think this was undoubtedly done by the old writers, as they seem to have well known the available letter-combinations, and to have used them with surprising frequency and considerable demonstrable system, as we shall point out in a few very striking instances.

## SPECIMEN TABLES OF CERTAIN LETTER-SUMS

**One letter for Sum 33:** G-33K=BACON=33Cl.

**Two Letters for Sum 33,** Clock Count IZ—KY—LX—MW—  
NU or UN, VN,—OT or TO,—PS,—QR.

Three Letters for Sum 33, Clock Count

AHZ	BKW	BOR
AIY	CIW	CNR
AKZ	DHW	DMR
ALW, LAW, AWL	EGW	ELR
AMU	FFW	FKR
ANT		GIR, RIG
AOS	BLU or V	HHR
APR	CKU	
AQQ	DIU	BPQ
	EHU, HUE	
BGZ	FGU	COQ
CFZ		CPP
DEZ	BMT	
	CLT	DNQ
BHY	DKT	DOP, POD
CGY	EIT, TIE	
DFY	FHT	EMQ
EEY, EYE	GGT	FLQ
BIX	BNS	GKQ
CHX	CMS	HIQ
DGX	DLS	
EFX	EKS	ENP, PEN
	FIS	EOO
	GHS	

**Two Letters for Sum 53, Kay Count.**

AE(alter26)\* CZ — DY — EX — FW  
B&(25) GV — HT — IS

---

\*Note: By the Kay Count E may have 2 values: 31 and as another 26, but the latter is not used in our examples.—Ed.

Three Letters for Sum 53, Clock Count

FNO	(This column belongs on page 205, under sum 33.)	ZZE	XSN
FMP		XYF	XRO
GLP		ZXG	XQP
HKP		ZWH	
GMO		ZVI, VIZ	WWL
GNN		ZTK	WVM
IIP		ZSL	WTN
HLO		ZRM	WSO, SOW
IKO		ZQN	WRP
HMN		ZOP	WQQ
ILN			
IMM		YYG	VVN
KKN		YXH	VTO, OUT
KLM		YWI	VSP, PUS, SUP
LLL		YVK	VRQ
		YTL	TTP
		YSM	TSQ
		YRN	TRR
		YQO	
		YPP	
		XXI	
		YWK	
		XVL	
		XTM	
		XSN	

Two Letters for Sum 67, Kay Count

GH - FI or IF

**Three Letters for Sum 67, Kay Count.** Among nearly 70 groups are these: ANA—MAB—CAL—BO& (25), or BOTE—COZ—LET (E, alter 26)—OXE—QUE—TER—ESS—F. R. S. (Fellow of the Royal Geographic Society)—GOV—HOT—WIL—VIM—TIN, INT—ISO—RIP—BEN—BUT, TUB.

In these tables let the reader especially note the groups: VN, vn or UN, un, TO, LAW, AWL, PEN, SOW, OUT, IS, IF,

TER, INT, BEN, BUT, and their number-values by the counts indicated. They represent the very limited number of intelligible combinations. A few like Ant., Bor., Mab., Cal., Coz., Ben., will be found in the Shakespeare Folio, as abbreviations, (excepting Mab. and Coz.) for the names of characters in stage directions.

In order to apply all such facts relating to the exchangeable values of letters and numbers to the conveyance of thought in literary compositions, it was only necessary to so arrange the letters, words and numbers on the printed pages in a suitable manner, order and placing, that when examined by a thoughtful student, with sufficient preparation in these arts, they would suggest to him and yield up to his experimental tests a clear enough demonstration of the author's design. The number-values of printed words and letters are the clues or keys to other words and letters not printed or openly expressed, but having the same number-values, either in the same or any other of the counting systems given above.

The secret devices thus introduced are not left standing as individual instances, subject to the obvious objection of mere chance, but they are repeated, artificially marked, mixed with others, and otherwise confirmed in so definite a way as to compel the acceptance of their scientifically demonstrable construction. To show that is the main purpose of this paper. By whom, why, how and when all these curious things were done, is quite another matter, one of legitimate conclusions and opinions properly drawn from the observed facts. These practices arose in an age when people seemed to adore mysteries and delight in mystifications, and without being familiar with that secretive tendency and its methods, we cannot possibly understand, except in an entirely superficial way, with little practical benefit, the literature of that time. Francis Bacon was its greatest representative, and profoundly interested and versed in these private methods of writing and publication, as his acknowledged works show. He inspired and instructed his associates by his example, directing them, like the invisible leader of a highly-trained orchestra, in the performance of his own and their compositions. The strains of heavenly music proceeding from so many places at once, carry the same enchanting sweet airs; but only of late years, looking with a less blind and more rational faith for the chief creator of these miracles of philosophic art have many of us been led by divers paths to regard him, like his admiring fellow-workers, as the central master-mind. And we begin to realize now that these men felt obliged to surround themselves and their great plans for the betterment of the world with a veil of

secrecy for self-protection against backward but controlling hostile powers. They were confident that under the improved conditions of future ages their trivial disguises would be penetrated by other human minds in the unquenchable, all-questioning desire for historic Truth on which the safe progress of individuals and nations must be built.

One evening about a year ago we were turning the pages of our treasured large facsimile of the first (1623) Shakespeare folio, when we quickly perceived that with apparently improved powers of perception (a happy evidence of growth that always thrills the earnest scientist),—we were observing with a thinking eye some curious facts not heretofore noted. Curiosity, ever-hungry, and thoroughly aroused, began at once a careful analytic examination, and was rewarded with immediate amazing results in the field of alphabetic numbers and sums. This subject in general is not new,\* but the particular facts now to be presented, and found with really surprising ease as described, seem to be not generally known; they throw much light on the curious literary methods of the great “Shakespeare,” whoever,—mind you,—he may have been!

We looked once again at that little poem of Hugh Holland's, (Fig. XIV)—a gentleman, whom upon the introduction of our esteemed old friend, William Camden, (See Fig. IV) we knew to have been considered “peerless” in the mystery of letter-devices, and anagrams specially. The piece is obviously very artificial, and it contains as the late Mr. Wm. S. Booth, and also the writer have found, a variety of remarkable letter-tricks. But why in the world did this peerless expert chop his title in such a fantastic way? Why not have set it up more reasonably thus?

Vpon the Lines and Life  
of

The Famous Scenicke Poet  
Master WILLIAM SHAKESPEARE

Why the extra large type with prominent initials of the first line breaking off so absurdly with “Famous”; why break off the second line with WILLIAM? Its large W is proper enough, but why no large S in SHAKESPEARE, standing by itself? Was the man's name Master William, or Master William Shakespeare? Assuming tricks in the work of an admitted ex-

---

\*Note: See the remarkable books of Messrs. Parker Woodward and Frank Woodward and various articles in the magazines of the English and American Bacon Societies.—Ed.



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



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

HUGH HOLLAND.

Fig. XIV. Verses of Hugh Holland "Vpon the Lines and Life of the Famous Scenicke Poet, Master WILLIAM SHAKESPEARE. 1623 Folio. Reduced Facsimile.

pert trickster, we found at once that in the first line V L L as Roman numerals give 105, plus F=6Cl gives 111, which is the well-known sum of BACON by Kay Count, or F BACON by Reverse Count.

The letter sums of all words in the first line by Simple Clock Count are as follows:

Vpon the Lines and Life of the Famous  
52 32 55 18 31 20 32 41 Total 311Cl  
also the Kay Count sum for FRANCIS BACON, KT (Knight)  
311K.

In the second line, we observe two groups of two words each, produced by the dividing comma: "Scenicke Poet" and "Master William," and we find that the initials of the first two words, S, P, give by Clock Count S, 18 + P, 15 = 33, the well-known Clock Count sum for BACON.

The initials of the second group M, 12 and W, 21 give together by Clock Count again 33 = Bacon-Cl.

If there is a hidden reference here to Francis Bacon, we should find a confirming Francis device nearby. We have it in the ornamental T at the head of the poem taken together with the five capital letters placed vertically beside its frame. T,19—H,8—Y,23—H,8—V,Rom.5—D,4=67 by Clock Count, which is also the sum for FRANCIS by the same count. The division of VV, and use of only one V is customary in this work.

There are some interesting devices in the next following poem, signed "L. Digges." For all specimens of prefatory matter and text of Comedies in the 1623 folio, to be here mentioned, see reduced facsimiles in Fig. XV.).

The unevenly spaced large capitals of the first line extend beyond the close-set letters of the second line under it in such wise that the T at the beginning and the IE at the end are clear of the second line. These letters T,19—1,9—E,5, added together give by Clock Count 33=BACON-Cl. That is likewise the Clock Count sum for the first spaced word TO in the first line (Fig. XV, A), and the first letters, T and e, together in the first 2 lines.

The sum of the five words in the second line by Clock Count is as follows: "of the deceased Authour Maister" (Note the unusual spelling!) 20 32 45 99 81, giving the total 277, which is nothing else than the sum of FRANCIS BACON=100Cl plus WILLIAM SHAKESPEARE=177Cl (Fig. XV, A.).

In the two last lines of this poem are several dainty devices.

The word "BUT," heading the last line in the lower left corner has by Kay Count the sum 67 FRANCIS-Cl. Over it are the words "Be sure," before a comma; these likewise have the sum 67 by Clock Count, so that this line might also be read: (See Amer. Bacon., No. 4, p. 81, & Fig. XV, C, here.

"Francis, our Shake-speare, thou canst neuer dye,"

Notice the strange word "Lawrell" in the last line,—a very pretty cipher signature. Divide it into two parts—"Law" and "rell." Now LAW is a much used letter-combination, as we have stated; its sum by Clock Count being 33=BACON-Cl. What about "rell"? The solution is obtained from the funny little poem, beginning: "The prayfull Princesse pearst and pricks," etc., in Loues Labour's lost, folio, p. 131., col. 2. Its last four lines read thus (Fig. XV, O):

"If Sore be sore, then ell to Sore,  
makes fiftie sores O sorell:  
Of one sore I an hundred make  
by adding but one more L."



## TO THE MEMORIE

of the deceased Authour Maister ④

W. SHAKESPEARE.

**S**hake-speare, at length thy plous fellowes giue  
The world thy Workes: thy Workes, by which, out-live ③  
Thy Tombe, thy name must: when that stone is rent,

Be sure, our Shake-speare, thou canst neuer dye,  
But crown'd with Laurell, liue eternally. ③

*Alm.* Good Borewaine haue care: where's the Ma-  
ster? Play the men.

*Bor.* I pray now keepe below, ②

*Alm.* Where is the Maister, Bofon?

*Bor.* Do you not heare him? you marre our labour,  
Keepe your Cabines: you do aduise the storme.

*Alm.* Nay, good be patient.

*Bor.* When the Sea is: hence, what cares these roa-  
rens for the name of King? to Cabine; silence: trouble  
vs not.

*(1).* Enter Prospero and Miranda. ②  
*Mir.* If by your Art (my dearest father) you haue

The Scene, an vn-inhabited Island  
19 ③ Names of the Actors. ③ 19

The names of all the Actors. ③ 38

ALL'S

Well, that Ends Well.

Twelfth Night, Or what you will. ②

**S**um.  
Fisicke be the food of Loue, play on,  
Gue me easie of it: that forgetting.  
The appetite may sicken, and so dye. ② 255  
That strone again, it had a dying fall:  
O, it came ore my eare, like the sweet sound  
That breathes vpon a bank of Violets;

② 22.  
Loues Labour's lost.

**L**ine registered vpon our brazen Tombe,  
And then grace vs in the disgrace of death.  
when spight of cormorane deuouring Time,

The playfull Princeesse pearle and prick  
a pricke pleasing Priches,  
Some say a Sore, but not a sore, ②  
still now made sore with blowing  
The Dogges did yett put all to sore,  
then Sorell iump from thither:  
Or Pricket: sore, or elfe Sorell,  
she people fall a blowing.  
If Sore be sore, then all is Sore,  
make it sore fore: O sorell:  
Of one sore I an hundred made  
by adding but one more L.

The Winters Tale.

**L**eamer, King of Sicilia.  
Mamillius, young Prince of Sicilia. ③ 303

*Winter.* ② 144.  
When Ickes bang by the wall,  
And Dicke the Spherpherd blowes his saile;  
And Tom beares Logges into the hall,  
And Milke comes frozen hornie in pails:  
When blood is rupt, and wraies be fowle,  
Then nightly sings the staring Owle  
Tu-whit to-who.

A merrie note,  
While greafie lone doth haue the pot.

When all aloud the winde doth blow,  
And coffin drownes the Parfons law:  
And birds sit brooding in the snow,  
And Martians nose looks red and raw:  
When roasted Crabs hiss in the bowl,  
Then nightly sings the staring Owle,  
Tu-whit ro who:

A merrie note,  
While greafie lone doth haue the pot,

*Brig.* The Words of Murcutie,  
Are harsh eies the songs of Apollo:  
You that way; we this way

Exeunt OMNES

Lawfull as Eating. ③ 305  
*Pol.* She embraces him.  
*Com.* She hangs about his necke,  
If she pertaine to life, let her speake too.  
*Pol.* I, and make it manifest where she ha's liu'd,  
Or how stolne from the dead?  
*Paul.* That she is liuing,  
Were it but told you, should be hooded at  
Like an old Tale: but it appeares she liues,

Fig. XV. Shakespeare Folio, 1623. Text-Specimens, A - R, from  
Poem of L. Digges and Comedies. Reduced Facsimiles.

THE  
Merry Wives of Windsor.  
**MEASURE,**  
For Measure.  
The Comedie of Errors.  
A  
**MIDSOMMER**  
Nights Dream.

Fig. XVI. Shakespeare Folio, 1623. Titles of Some Comedies.  
Reduced Facsimiles.

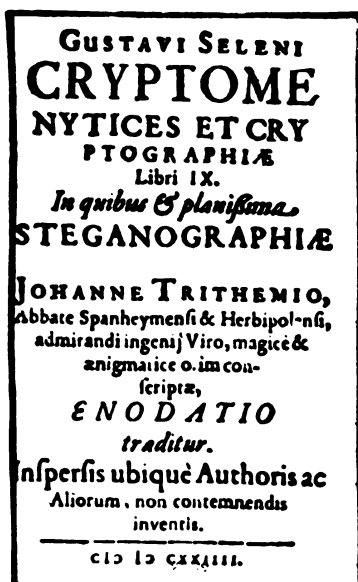


Fig. XVII. Gustavus Selenus, CRYPTOMENYTICES, etc.,  
1624. Text on Title-Page. Reduced Facsimile.  
*Misplaced. See Errata!*

The point is that the letters "ell," used as a little word, are equivalent to the Roman numeral L-50. Therefore, substituting in the above syllable "rell" for the letters "ell" the Roman numeral L-50, and adding to that the Clock Count value 17 of the remaining letter r, gives us 50 plus 17 = 67 = FRANCIS-Cl.

Hence the artificial word "Lawrell" is equivalent to Law = 33 = BACON-Cl, and rell = rL = 67 = FRANCIS-Cl, together Bacon Francis, or Francis Bacon; and finally the last line contains just

33 letters, an additional proof of design, for "But"=67K heads this line, so that we have still another allusion to Francis Bacon. The reader may have noticed that Ben Jonson in the passage of his Shakespeare eulogy, quoted above, p. 190, uses the same odd word for the bay tree or laurel; Minsheu's Guide into Tongues, 1625, p. 414, gives the spelling "Laurell."

The ingenuity spent upon making these clever devices is almost incredible, and apart from the pleasurable sensation of exercising one's wits, as in solving the present cross-word puzzles, must have had a powerful cause.

We will examine next the title of the folio play "ALL'S Well, that Ends Well," listed in the Catalogue as "All is well, that Ends well." (See Fig. XV, I). Why this difference, and why on folio page, Comedies 230, is ALL'S spelt wholly in capitals and lifted over the rest of the title to occupy a line by itself, when the whole title could have been easily and more naturally put into a single line? The "intentio mysterii" as the old cipher-loving Trithemius would say, appears, if we make the customary test-counts.

ALL'S by Kay Count totals 67= FRANCIS-Cl. The initials of **all** the title-words, taken by Clock Count, A,1—W,21—t,19—E,5—W,21 again total 67—FRANCIS-Cl; the **capital** initials AWEW total by Kay Count 100=FRANCIS BACON-Cl, and **all** the capital letters ALLSWEW total by Clock Count 88=FR. ST. ALBAN-Cl. The letter-sums by Clock Count of **all the words** of the title are ALL'S Well, that Ends Well

41 48 47 40 48 , giving a total of 224, equal to 100 plus 124, or FRANCIS BACON-Cl plus W. SHAKESPEARE-Cl.

In the lower right corner of the page stands the carry- or catch-word "Must." This important little word is a cipher-word, and represents the signature "M(aster) FR. BACON," to be obtained from it by the method of Trithemius, using the diagram herewith. (See also Amer. Bacon., No. 2, pp. 120, 121.)

#### 22-Letter Alphabet of Trithemius

A B C D E F G H I K L M N O P Q R S T V X Z

Transpose 5 places to right

F G H I K L M N O P Q R S T V X Z A B C D E

Transpose 6 places to left

R S T V X Z A B C D E F G H I K L M N O P Q

The letters M, U or V, S, T transposed successively 5 to right and 6 to left, give the hidden secret letters R C A B and F O M N, which are easily rearranged into M. FR. BACON. (The key to the transposition is 56=FR. BACON-Cl. (used as 5, 6.)

This charming device was used for the first time in the Shakespeare folio in the poem of L. Digges, where in the third line it is introduced very cleverly thus: "thy name must" (See Fig. XV, B); also Amer, Bacon., No. 4, p. 79), as much as to say "thy, (Shakespeare's) name must (being really M. FR. BACON) outlive thy tombe by thy works.

It is used also rather significantly in Romeo and Juliet, folio p. 55 as carry- or catch-word in the lower right corner, Juliet's mother saying p. 55 "Nurse giue leaue a while, we must" p. 56 "must talke in secret." These four words are immediately under the page number 56, which is the sum for FR. BACON by Clock Count; and the value of "secret" by Clock Count is—0 admirable art—once more 67=FRANCIS-Cl (Fig. XXI, I).

The main title of the next following folio play is printed "Twelfe Night, Or what you will." (Fig. XV, K), but all the later running titles read more correctly "Twelfe Night, or, What you will." We investigate and at once find numeric letter-tricks in the main title on p. 255, like those in the title of All's Well. "Twelfe Night," by the way, was the correct spelling; we find in Act. II, Scene 3 "O the twelfe day of December," but not "Twelfth," as the modernized reprints and concordance have it; Minsheu, Guide into the Tongues, 1625, gives "Twelfe-day" for Epiphany on p. 719. The old spelling is essential here, for the sum by Clock Count for T,19—w,21—e,5—l,11—f,6—e,5 is 67=FRANCIS-Cl. The sum of the initials of all the title-words, T N O w y w is, also by Clock Count, 111=BACON-K. The Clock Count sum for "Night," the second word before the dividing comma, is 56=FR. BACON-Cl. The four words after the comma, headed strangely by a capital O, as if to suggest a distinct group, give by Clock Count, (Or,31—what,49—you,57—will,52), the sum of 189=FR. BACON, KT (Knight) by Kay Count. ~~The letter-sum of all the title-words by Clock Count, (Twelfe, 66—Night, 56—Or, 31—what, 49—you, 57—will, 52), equals 311=FRANCIS BACON, KT, by Kay Count.~~ Even the first spoken text-lines (Fig. XV, L) of the play carry capital head-letters yielding the familiar Francis Bacon numbers. The first spoken work IF=67K=FRANCIS-Cl. The first two head initials under that ornamental I are O T, giving by Clock Count the familiar sum O,14+T,19=33=BACON-Cl. The ornamental I, taken as Roman numeral I, together with the three capital initials adjacent to it, I, F, G, T, give by Clock Count once more 33=BACON-Cl, as do likewise the next following head-capitals TO.

The simplicity and systematic repetition of these numeric letter-devices with number-values, all playing around those pertaining to Francis Bacon is emphasized, better than by any words

of ours, by the facts themselves as here reported, which may be verified with the greatest ease in the reduced facsimile of the 1623 folio, issued by the Funk and Wagnalls Co., for a moderate price, or in large facsimiles, exact reprints, and the original edition of 1623.

Encouraged by these remarkable evidences of an all-pervading constructive intelligence, controlling the minutest details of text and typography, we made a more systematic search right through the folio from the beginning for more of these extremely witty devices, and will as briefly as possible point out a few of the best. Examples from the comedies are collected in Fig. XV, and there marked A-R. The first next following is illustrated by XV, D.

In the first scene of *The Tempest* Alonzo concludes his first speech to the boatswain with the curious admonition "Play the men (Fig. XV, D). If you spell from that P toward the left and line by line zigzagwise down on first following letters by the method described in our second paper (*Amer. Bacon.*, No. 3, pp. 113-154) "Plays by Bacon," you must, Fig. XV, D, by the fixed rule end upon the n of "name" in the seventh line down, in the phrase "name of King." The sum for King by Clock Count is  $39 = \text{F. BACON-Cl}$ . Now note that the two words following King are "to Cabine." You will find that each of these abruptly uttered words has the Clock Count sum of  $33 = \text{BACON-Cl}$ , so that the device seems to say: "name of King: Bacon—Bacon," a secret reference perhaps to his alleged parentage, according to the Bacon cipher stories. The first and last letters of the title-words "The Tempest," T E T T, give by Kay Count the sum  $88 = \text{FR. ST. ALBAN-Cl}$ .

The second scene of *The Tempest* opens with Miranda's saying: "If by your Art (my dearest father)" (Fig. XV, E). We found out in this work by tentative experiments that it was a common trick to make up hidden references to Francis Bacon in this Shakespeare folio and other old books of his School, by attaching to or placing beside the preposition "by" certain innocent looking words, whose number values would likewise apply to Bacon's names and titles. Noticing in the above quotation that the first word "If" by Kay Count (I,35—f,32) has the sum  $67 = \text{FRANCIS-Cl}$ , it occurred to me that since "by" followed, the words after it might carry the rest of Bacon's name, so as to give the device here "by Francis Bacon." So we figured the letter-sums by Clock Count for the words "your Art" and found them to be 74 and 37, together  $111 = \text{BACON}$  by Kay Count, as we had expected.

There is no mention at the beginning of *The Tempest* of the location or scene of the play; there is a ship at sea in a storm, and Miranda talks with her father,—of course, on land. At the end of the play there is an Epilogue, of which the last spoken word is "free" = 33Cl = BACON-Cl. Then follows the location (!), when the show is over;—passing strange! (Fig. XV,F).

"The Scene, an vn-inhabited Island."

We saw at a glance that the initials of these words T S a v I, are the same as in the Latin closing line of the Rosicrucian *Fama Fraternitatis* 1614, Sub Umbra Alarum Tuarum Iehovah, which by transposition 5 places to right after Trithemius yield the hidden letters A C F B O, or re-arranged, F BACO (Latin for F. Bacon). (Fig. XV, F and Amer. Bacon., No. 2, p. 119). We suspected a mystification, and at once made the usual test counts. We were delighted, but no longer surprised, to find that by Clock Count the initial letters of the *Tempest* location T,19—S,18—a,1—v,20—I,9 give the familiar total 67 = FRANCIS-Cl, while the little hyphenated syllable "vn" by the same count, v,20—n,13, equals 33 = BACON-Cl. We have then the signature "Francis Bacon," and receive the hint that "The Scene is a Bacon-inhabited Island,"—England allegorized, of course.

Under the location follows: "Names of the Actors" (XV, G) of which the initials spell "Nota." Not much to be made of that perhaps; but we remembered it, when we examined the end of *The Two Gentlemen of Verona*, and found there no location (also none at the beginning of the play), but merely the statement "The Names of all the Actors" (XV, H), a longer statement on this subject than at the end of the *Tempest*. Why so? Taking nothing for granted about the customary careless editing and similar simple notions of unobserving critics, we added up the Clock Count values of the increased initials, T,19—N,13—o,14—a,1—t,19—A,1—, and found their total to be 67 = FRANCIS-Cl, the familiar hidden Francis signature. This device is repeated at the end of *Measure for Measure*.

The next abnormally set-up play-title is "MEASVRE, For Measure." (Fig. XVI.) Notwithstanding more than enough space, the first word "MEASVRE" is printed wholly in extra-large capital letters, and followed by a comma, correctly omitted in the catalogue and running titles. This very prominent word extends laterally far beyond the other two words of the title under it, which have only capital initials. There is no sense in such printing, except for a private purpose. Test-Counts reveal that the letter-sum of "MEASVRE," taking V as Roman 5, is by Kay Count (M,12—E,31—A,27—S,18—V,Rom.5—R,17—

E,31) 141, which is also the sum for FRANCIS TUDOR-Cl. All the capital letters of the title give by Kay Count the sum 200, which is FRANCIS BACON-Rev., and finally the capital initials alone give by Kay Count  $56 = \text{FR. BACON-Cl.}$

"Loues Labour's lost," listed in the Catalogue as "Loues Labour lost," has always been a puzzle to the older commentators, because it is impossible to reconcile its extravagant court style and its biting satire on academic pedantry, which must have been studied at closest range by a man intimately acquainted with those circles from within, with the quaint notion that this was the first dramatic effort of a countryman from Stratford, supposed to have been grounded in its Grammar School, which there is no knowledge of his having ever attended at all. This comedy is more obviously saturated than any other Shakespeare play with far-fetched artificial wit; but its open as well as subtly hidden sallies are easily accounted for, if connected with Francis Bacon and his associates. This has been made so clear by the modern re-investigation of the Shakespeare authorship by unprejudiced and very competent, though unprofessional students, that one marvels how the critical ignorance of earlier days can still survive.

It has not escaped notice that the initials of the title "Loues Labour's lost" (Fig. XV, M), taking the capital L's as the Roman numeral 50,—L, Rom.  $50 + \text{L. Rom. } 50 + \text{small I as } 11$  by Clock Count, give added together  $111 = \text{Bacon-K}$ ; similarly the three initials, taken at their Clock Count value of 11, give  $33 = \text{BACON-Cl.}$  The first spoken text-word is "LET." Taking the ornamental L (Fig. XV, N) as Rom. 50, and adding to it the Kay Count values for E,31—t,19, the sum is  $(50 + 31 + 19) = 100 = \text{FRANCIS BACON-Cl.}$  The head-letters of the 2nd, 3rd and 4th text-lines, still adjacent to that L are L A w, one of the familiar letter-combinations, noted in our table above, which by Clock Count give  $33 = \text{BACON-Cl.}$  They form the word "Law," which is additionally interesting, as that was Bacon's profession! It is often used in this work.

We have observed at the end of this comedy (Fig. XV, Q) folio p: 144, some lyric verses, the kind of thing John Milton might be supposed to have had in mind, when in his "L'Allegro" he refers to Shakespear's warbling "his native wood-notes wilde" on "the weltrod stage." This allusion sounds extremely funny when applied to that author's stage-plays, in the light of the recent discoveries of his mastery of intricate letter-tricks and cipher-writing, including our present modest contribution to that subject; for such devices require on the contrary very careful adjustment of the literary text, prose or verse, of which they are

to be part; even if we assume that the poet might compose some charming lyrics with full freedom of emotion, and then put in some dainty letter-devices afterwards, sweating over such lines as his, and chewing his goose-quill, in order to, as Ben Jonson puts it:

..... "strike the second heat  
 Vpon the Muses anuile: turne the same,  
 (And himselfe with it) that he thinks to frame;  
 Or for the lawrell, "(!)" he may gaine a scorne,  
 For a good Poet's made, as well as borne.  
 And such wert thou. Looke how the father's face  
 Liues in his issue, euen so, the race  
 Of Shakespeares minde, and manners brightly shines  
 In his well torned, and true filed lines:  
 In each of which, he seemes to shake a Lance,  
 As brandish't at the eyes of Ignorance."

The brandishing of the poet's lance,—or shaking his spear, like Minerva,—does not seem to have made much impression upon some learned heads, who really profess to believe, after the authoritative Sir Sidney Lee, that the shining painted mask, with a left-armed, chest-less and neckless coat, put upon the Shakespeare folio title-page to keep up the huge jest of pseudonymity, represents the divine author of the plays. Try to imagine such issue from such a face! Of course this Poet was born, but not at Stratford, for we note that the letter-sum of POET (Roman letters in italic text), by Clock Count is 53=MAG. BACON-Cl, a hint for the Son Of Wisdom, S O W=53Cl, and that the Short Count sum for "Muses" (Roman letters in italic text) is 55=FRANCIS BACON-Sh. The peculiar treatment of the important numbers 53 and 55 in Bacon's 1640 Advancement of Learning, we have already discussed above (pp.182-202).

In the last two stanzas (Fig. XV, Q), entitled "Winter," at the end of Loues Labour's Lost, we find that each contains 6 rhymed lines followed by a refrain, consisting of a rhymed couplet, of which the first line, however, is printed as two short lines. The head-letters of the entire first stanza,—W A A A W T T A W,—are repeated in exactly the same order in the second! Indeed, the **first words** of all the lines are so repeated! The main parts of the lines had therefore to be so composed as to make consecutive sense with the given head-words! Imagine the inspired flow of warm poetic feeling that poured out these vividly realistic lines into a mechanically arranged frame: A countryman warbling such wood-notes wild, like a full-throated happy bird in the greenwood tree! And there are the usual letter-tricks besides. The final couplet is divided into three lines; this brings together at the left margin the three initials T A W, twice. The sum of their number values by Kay Count (T,19—A,27—



W,21) is 67 (!)=FRANCIS-Cl. The same three letters are repeated at the head of the three preceding lines in the order A W T, yielding again the number 67. Observe the lines "Tu-whit to-who" and "Tu-whit to who:", slightly different in handling of the little words "to who." The Clock Count sum for "to" is, of course 33=BACON-Cl, and the question implied in "who," is answered by T A W=67K=FRANCIS-Cl, as shown. Finally the seven capital initials lined up in each stanza at the left margin, taking a half W as V (Roman 5),—V A A A V T T, —produce by Clock Count a sum-total of 51=TUDOR by the Reverse Clock Count, an occasional device only. The exact repetition in the last stanza of all the head-words of the preceding one, suggested the probability here of another trick. We observe that the **second** words of the second six stanza-lines proper are as here shown, and that their first letters, with the addition of a second letter o (in "coffing") are: a co b M r n, which give by simple re-arrangement: Mr.

all	a	Bacon! (Fig. XV, Q).
coffing	co	John Milton, leading poet, Puritan and politician,
birds	b	of the generation following Bacon's, knew
Marriars	M	exactly who the real author, known as William
roasted	r	Shakespeare, was, as has been pointed out by the
nightly	n	late Mr. William Stone Booth, and by Messrs.

Parker and Frank Woodward; and some observations about his reference in L'Allegro to Shakespeare, made in connection with our present subject, support that view. They show clearly that Milton was also entirely familiar, as we should expect, with the literary mystifications of his time and we believe acquainted with Francis Bacon himself.

Consider carefully in the light of our remarks so far the following lines from L'Allegro (Fig. XV, a.) reprinted from the first edition, 1645, in the new edition of Milton's Poetical Works, Oxford University Press, 1925. The editor, Rev. H. C. Beeching, referring to the obvious oddities in Milton's printed English speaks with somewhat irreverent assurance of "some pointless eccentricities" in that earliest text, though presumably made under the poet's personal supervision! In regard to punctuation the Editor followed "the printers, except in obvious misprints," and followed them also, as far as possible, "in their distribution of Roman and italic type and in the grouping of words and lines in the various titles. To follow them exactly was impossible, as the books are so very different in size." While appreciating the editor's labors, the patient reader who has followed our discussions about concealed methods of expression used in old English books of the Baconian age, will keenly regret

that **any** changes from Milton's early editions were made at all, as the typographical irregularities in them may have served important private purposes. Such editorial liberties have been the bane of accurate English scholarship.

The editor should have given heed to the clear emphatic statements (no doubt given such prominence with a purpose) on the title-page, in large italics: "Printed by his true Copies," and "Printed and publish'd according to ORDER," this last word occupying the middle of a line all by itself. It is a very significant remark, placing responsibility for the eccentricities of the typography (surely not pointless) squarely upon the shoulders of the poet. He ordered the book done so, and it was.

To = 33, Cl.

TAW = 67K

VIR (the Man) {

O  
To = 33Cl

TIAVS = 67Cl {  
(Transposed  
5 to right

BOFCA = F.BACO)

O

T

If

Or

LAW = 33Cl {

MSIO = 53Cl {

"Towred Cities please us then,  
And the busie humm of men,  
Where throngs of Knights and Barons bold,  
In weeds of Peace high triumphs hold,  
With store of Ladies, whose bright eies  
Rain influence, and judge the prise  
Of Wit, or Arms, while both contend  
To win her Grace, whom all commend.  
There let Hymen oft appear  
In Saffron robe, with Taper clear,  
And pomp, and feast, and revelry,  
With mask and antique Pageantry,  
Such sights as youthful Poets dream  
On Summer eeves by haunted stream.  
Then to the weltrod stage anon,  
If Jonsons learned Sock be on,  
Or sweetest Shakespear fancies childe,  
Warble his native Wood-notes wilde,  
And ever against eating Cares,  
Lap me in soft Lydian Aires,  
Married to immortal verse  
Such as the meeting soul may pierce  
In notes, with many a winding bout  
Of linked sweetnes long drawn out,"

Fig. XV, a. Lines 117-140 from Milton's L'Allegro, 1645

If Milton chose to let us know his familiarity with the truth about the Shakespeare authorship, here would be the place to look for evidence of it. The statement that Shakespear (if the Stratford man was meant) could "warble his native Wood-notes wilde,"—plays and poems, like for instance Loues Labour's Lost and its lyrics, or the Sonnets,—with their obviously artificial trappings, seemed too absurd to be literally meant, so we made immediately some test-counts of the words "native Wood-notes" under the poet's name; and we were much gratified to find our expectation of revealing letter-devices of the now familiar types fully confirmed by the facts.

The Clock Count sum for "native" (n,13—a,1—t,19—i,9—v,20—e,5) is 67 = FRANCIS-Cl, and for "Wood" it is 53 = MAG.

BACON, intimating that in reality the poet Shakespear warbled Mag. Francis Bacon his notes. Moreover the line containing the name "Shakespear," so spelled, has just 33 letters. 33 = BACON-Cl. Had Milton spelled it "Shakespeare," as the reprint of his beautiful poem in the second Shakespeare folio, 1632, has it, the number of letters would have been 34, and the possibility of allusion to Bacon destroyed. That poem in the 1645 edition of his Poems is entitled: "On Shakespear. 1630." The first line reads:

"What needs my Shakespear for his honour'd Bones"  
and it contains, because of the spelling "Shakespear," 39 letters:  
39 = F. BACON-Cl.

Moreover, the lines in the context quoted display in their head-capitals a whole series of well-known letter-devices, applicable to Francis Bacon, as we have indicated. As evidence of Milton's knowledge and skill in this particular method of insinuation they leave no room for doubt, we think, after all that we have submitted on this whole subject.

We give the devices in their order, reading down: T A W = 67K = FRANCIS-Cl., I V(V)R = Anagram VIR (the Man),—O To = twice TO = 33Cl = BACON-Cl,—the letters T I A V (V) S, give by Clock Count again the sum of 67 = FRANCIS-Cl. Transposed furthermore by the method of Trithemius 5 places to right they give the true letters B O F C A, an anagram of F. BACO, Latin for F. Bacon,—O T again equals by Clock Count 33 = BACON,—If = 67K = FRANCIS-Cl., the word "Or" unchanged,—W A L (the word Law, if read up) = 33Cl = BACON-Cl, the letters M S I O = 53Cl = MAG. BACON or S O W, both by Clock Count.

We hear some readers say: Far-fetched! But such far-fetched Wit was a highly esteemed fashion and very useful in those days. Referring to the particular pieces of Wit called Anagrams, Learned Camden says in his "Remaines Concerning Britaine," 1623, p. 147:

"The French exceedingly admire and celebrate this faculty for the deepe and farre fetched antiquity, the piked fines" (finesse, Fr.) "and the mysticall significations thereby: for that names are diuine notes, and diuine notes do notifie future euent; so that euent consequently must lurke in names, which onely can be pried into by this mystery."

For ourselves we stand on the facts (whatever they may import and impart); we did not make them; and their methodical making in this play-book and related works of this school, by whatever persons and for whatever ends is too clearly traceable to be missed by any sufficiently interested and careful observer.

That the present methods of much so-called teaching of literature without proper regard for the sanctity of the original or early editions as left us by their authors or their printers, working by ORDER, do not tend to encourage exact research of this kind with all the benefits of intensive training by intimate contact with great models of Wit and literary expression, is most deplorable, and explains the crudeness of popular English speech and writing. We have become scatter-brained and superficial in mental operations, a consequence of standardized mass-instruction, which is not education, and which does not develop the power of concentration necessary for first-class original work.

In the folio title of THE Merry VVives of VVindsor the capital W's are made of two V's, of which the first is partly cut and placed sufficiently close to the second for them to pass for a W. In the main title of "ALL'S Well that ends Well" the capital W's are not so printed, but as proper W's. Consequently the large capitals M V V V V give by Clock Count (M,12—V,20—V,20—V,20—V,20) the sum  $92 = \text{BACON}$  by the Reverse or Seal Count. If we add to this 92, the Clock Count sum for the article THE, (also capitals, though smaller), that is 32, the total is  $124 = \text{W}$ . SHAKESPEARE-Cl. (See facsimile Fig. XVI.)

In the title of The Comedie of Errors (Fig. XVIII), we get the same sum by Clock Count of its capital initials, taking C as Roman numeral for 100. T,19—C,Rom.100—E,5 =  $124 = \text{W}$ . SHAKESPEARE-Cl. The Clock Count sums of the four title-words are The, 32—Comedie, 52—of, 20—Errors, 88, together  $192 = \text{FR}$ . ST. ALBAN by Kay Count. "Errors" alone, having the sum 88, we might also read the title as insinuating The Comedie of "Fr. ST. Alban." This is not a far-fetched suggestion, as the Comedie of Errors was performed for the first time at Gray's Inn Law Courts under the management of Francis Bacon. His connection with it has been recognized in the new edition of this comedy, issued by the Cambridge University Press in 1922. The title-page bears no author's name, but is faced by a portrait of Francis Bacon, taken from one of his philosophical works!

The title of "A MIDSOMMER Nights Dreame" (Fig. XVI) displays the word "MIDSOMMER, (extra large capitals) in the second line by itself. Its sum by Clock Count is  $103 = \text{SHAKESPEARE-Cl}$ , while the sums of all the words by Clock Count (A, 1—MIDSOMMER, 103—Nights, 74—Dreame, 44) together give  $222 = 2 \times 111 = 2 \times \text{BACON-K}$  or F. BACON-Rev.

The last Comedy in the folio is "The VVinters Tale." Close inspection of the title shows its W to be really composed

of two V's, as in Merry Wives. Taking this into consideration the sums of the three title-words by Clock Count are The, 32—VVinters, 121—Tale, 36, together 189=FR. BACON, KT (Knight) by Kay Count.— On page 302 the catch- or carry-word is "LAW—," sum 33=BACON-Cl. Vertically over it in clear space close against the frame well up the page stands the word "but"—67K=FRANCIS-Cl. On p. 303 the first word is Lawfull, with the first syllable "Law," sum 33Cl=BACON-Cl. Under it against the margin we read the word "If"—67K=FRANCIS-Cl, (Fig. XV, R) and next under that the marginal initials O W L, making the acrostic word OWL. That was the wise bird of spear-shaking Minerva, symbol of secrecy; and there are two owls, each holding a candle (to light a dark world), at the foot of the highly allusive title-page of Bacon's 1640 Advancement of Learning. At the end of this play, which closes the Comedies section of the folio follow "The Names of the Actors." The first two lines in that list are Fig. XV, P: (all italics, except the extra large Roman L). Taking this large L as 50, and adding to it the values

**L** Eontes, King of Sicillia  
Mamillius, yong Prince of Sicillia

for the adjacent letters E M by Clock Count we get 50—5—12=67Cl=FRANCIS-Cl. The capital initials in "The Names of the Actors," T N A give a total sum by Clock Count (T, 19—N, 13—A, 1) of 33=BACON-Cl. So we would read here the hidden signature Francis Bacon.

Our Remarks about the Histories and Tragedies sections of the Shakespeare 1623 folio must from necessity at this occasion be brief, but we hope that the patient reader will feel repaid for examining a few observations selected from a very large and varied collection. They show sufficiently that the whole folio of plays is permeated by the kinds of witty letter and number devices which we have described. Their pursuit and discovery adds greatly to the pleasure, as we know from much experience, of reading the plays as mere dramatic literature. The close and alert attention required brings with it a much more intimate acquaintance with the author's extraordinary genius, and a realization of intellectual gain and growth from such studious contact with his demonstrable methods of work. Our appreciation of the unique "Shakespeare" genius from being a mere emotional idolization, attachable to no tangible personality, becomes rationally aware of the kind of colossal mind from which such achievements flowed, and it is the merit of a steadily increasing line of able unprejudiced students, following neglected paths of research, to have discovered and to be bringing to public knowledge the fact always known for these three hundred years in certain

restricted circles, that the true "Shakespeare" author was no other than the myriad-minded Francis Bacon. These dramatic studies were intended for popular artistic illustrations of his philosophy, applied thus with deliberate purpose under a pseudonym for the more certain achievement of his great philanthropic aim,—the improvement of life, or in his own words "the Glory of God, and the Relief of Man's Estate."

The conclusion of this paper, ready for the press now, will be reserved for our next number. It describes many similar devices as well as some remarkable different ones, observed in the 1623 Shakespeare Folio, some Quartos of the plays, the Sonnets and Poems; also in some other famous works of that time.

*Geo. J. Peiffer*

## THE ARMS OF FRANCIS BACON

By the HON. SIR JOHN A. COCKBURN, M. D., K. C. M. G.

President of the Bacon Society of England

The shield, in which the Arms of Bacon are displayed, in his published works has four quarters; two of these have three transverse bars, and on each of the others are two five-pointed stars, which are known in heraldry as Mullets. In the center of the shield and on the boar crest there is a crescent, which is a mark of **Difference**, for Francis Bacon was a younger son.

Bacon delighted in symbolism and may have recognized in his escutcheon a representation of one of his favorite themes,—the mingling of Heaven with Earth,—for it requires no stretch of imagination to perceive in the Stars a Celestial Sign, and in the Horizontal Bars an Emblem of the Earth.

In this device we may trace in their simplest form the elements of those Stars and Stripes which the United States of America have made so famous. For a long time the origin of the Star Spangled Banner was regarded as obscure; but it is now believed that the idea was derived from the heraldry of George Washington's English ancestors, who bore arms described as "Argent, two bars Gules, in chief three mullets of the second." The similarity of the Bacon arms to this device may be merely accidental; but, in view of the leading part played by Francis Bacon in establishing the colony of Virginia on a firm basis, it is at least a happy coincidence.

As a philosopher Bacon has always been held in high esteem in North America; indeed, the first book published in Philadelphia consisted partly of his essays. Being, however, an acknowledged staunch upholder of the Royal Prerogative and of Episcopacy, his views on government, so far as known to the public, could not have been congenial to the Pilgrim Fathers, who braved the dangers of the Atlantic Ocean to find religious and political freedom. This may have been a reason why his name was not enshrined in the early topography of the United States. The "Baconvilles" etc. there were named not after Francis, but after Nathaniel Bacon, a cadet of the Bacon family, who was born and bred to the Law in England.

Nathaniel Bacon was the product of more enlightened views than those which prevailed in the days of his august relative, whom he resembled in possessing powerful eloquence and great ability. In the struggle for popular rights in Virginia he was appointed Commander-in-Chief. He is described by the historian Bancroft as "the early harbinger of American independence and

American nationality." But in the height of his victorious career in 1676 he suddenly sickened and died, as the result of exposure by night to the damp dews of the lowlands.

"Seldom," says Bancroft, "has a political leader been so honoured by his friends." In the Burwell Account an old poet writes:

"Virginia's foes, dreading their just desert,  
Corrupted Death by Paracelsian art  
Him to destroy."

"Who is there now," said his contemporaries, "to plead our cause? His eloquence could animate the coldest hearts; his pen and sword alike compelled the admiration of his foes, and it was their own guilt that styled him a criminal. His name must bleed for a season; but when Time shall bring to Virginia Truth crowned with Freedom, and safe against danger, Posterity shall sound his praises."

Nathaniel Bacon was doubtless proud of the stock from which he sprang, and it is not unlikely that his family arms were well known a century before George Washington was crowned with undying laurels as the Father of His Country.

It is remarkable that there should have been such a similarity, almost amounting to identity, between the hereditary arms of two such Champions of Liberty, and just as the seeds of freedom, sown by Nathaniel Bacon, helped to swell the harvest reaped by one of the greatest leaders in modern history, so it is possible that the Arms of Washington may have been all the more readily adopted, because they had been formerly borne by One, who in his day and generation had fought so resolutely and nobly in Freedom's Cause.



## MACBETH'S PROGRESS TO DESTRUCTION

By LILLIE BUFFUM CHACE WYMAN

*Author of "Gertrude of Denmark."*

Ethics, religion, superstition, science; what was Macbeth's mental and moral relation to these four sources of influence over the destiny of man?

It is apparent, when we first meet him in the poem, that he has already travelled some distance from whatever had been the beginning of his spiritual journey through life. He had certainly once been instructed in the terminology and the ordinarily accepted doctrines of mediaeval Christian theology. It is evident also that his nature had always thrilled congenially to the lure of superstition, and that he has now become an addict to that allurements. He has, moreover, a peculiar organization, and, speaking broadly, it may be said that, from this time on, nothing will affect Macbeth quite as it would other men.

The Witches are aware of Macbeth's existence before he encounters them on the heath whither they have gone on purpose to intercept him. Banquo is with him. Both men see these creatures. Macbeth stands silently staring. Banquo begins at once to notice and talk about details in their appearance and behavior. We do not learn how they looked to Macbeth. They ignore Banquo's presence. But when after some minutes filled to the brim by Banquo's unheeded chatter, Macbeth commands, "Speak, if you can," and asks "what are you?" they break silence readily, and hail him as Glamis and Cawdor and king that shall be.

Sensitive to all that these titles imply, Macbeth loses self-control and makes some strong gesture, which Banquo interprets as betokening amazement touched with fright. Macbeth still does not speak while his companion continues to talk, now to him and then to the Witches, till he has drawn from them the prophecy that his children shall be kings, though he, unlike Macbeth, shall never be one. At last Macbeth begins to speak, demanding explanation of what has already been said. The Witches let him go on until, apparently tired of hearing his insistent voice, they simply vanish without vouchsafing another word to him. Thus they intimate that he is subject to their whims, not they to his.

The two men being thus left alone, Banquo again takes the verbal initiative and offers a daring suggestion as to the nature of the fantastic beings who have so suddenly departed from sight, saying "The earth hath bubbles as the water has, and

these are of them." Macbeth assents to this opinion, declaring "what seemed corporal melted as breath into the wind." Banquo's thought passes beyond his first notion. He thinks of something more in accord with the medical science of the period. Have he and Macbeth really seen phantoms? "Were such things here as we do speak about? Or have we eaten of the insane root that takes the reason prisoner?"

In this scene, and indeed throughout the whole drama, there is a little mystery as to what was the exact relation of the Witches to earthly matter. But the stronger emphasis is laid on the demonial rather than the human element in their constitution. They are no mere old women who have made a bargain with some evil sprite and gained thereby the power to "witch a cow or dairy pan."

Long before the meeting, with the Witches on the heath, Macbeth and his wife have discussed plans for making him king, and some at least of these plans included the use of means as foul as those which he does finally employ. Therefore, when chance has brought Duncan as a guest into the castle, both husband and wife are prepared to consider whether or not it is wise to seize the opportunity which has offered itself to them. Macbeth, standing alone in the evening, starts his commentary on the situation by dismissing, as irrelevant, every consideration which would take into account the destiny of a disembodied human being. He does this airily and boastfully, thus:\*

"that but this blow  
Might be the be-all and the end-all here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come."

It is only as to this earth, where men meddle with what other men do, that he is now concerning himself. Nevertheless, his language proves that he knows the names and the imagery which belong to religion. He has a literary instinct and, when seeking to describe the whole of matters then present to him, he chooses words whose significance is loaded with religious awe. But he is not really thinking vividly of heaven or of heavenly beings, even when he employs the figure of "heaven's cherubim, hors'd upon the sightless couriers of the air." It is the condemnation of men which is most potent over his imagination while he declares that Duncan's virtues

"Will plead like angels trumpet-tongued against  
The deep damnation of his taking-off."

---

\*Note: The quotations from Macbeth here used are in modernized spelling.—Ed.

At this moment Macbeth is rejoicing, with an inward shudder, to be sure, in his ability to summon up and to describe emotions, which he means to thrust behind and beneath him; rejoicing in his power to use the phraseology of a religion whose substance he is about to stamp upon. Moreover, having the imagination of a poet, he possesses an intense desire to utter himself in the terms of beauty even though he chooses to perform the actions of horror.

He has, however, some moral objection to killing Duncan, notwithstanding his greater absorption in the question what may happen to himself if he do commit the murder. He is a conscious transgressor, when, after thinking it all over carefully, he decides that he can do it safely, and says,

"I am settled, and bend up  
Each corporal agent to this terrible feat."

During his next great soliloquy, Macbeth stands in front of the passage ways which lead to King Duncan's chamber. It almost seems as though he is playing a cup and ball game with an imaginary dagger. It is almost as though he wilfully tosses that fancied instrument on the air, yet keeps it all the while securely fastened to a cord spun from the cocoon of his own desire. And he jerks it back again into the cup of his brain, whenever he grows too horrified longer to endure the sight of it floating in his moral ether. Probably, however, his case has by this time passed beyond just such a stage. It is likely that his bodily and mental agitation has now so acted upon his imagination that his will-power has been temporarily overthrown, and he has become the victim of a positive hallucination, one of the kind that is not necessarily connected with real insanity.

In a portion of this soliloquy, Macbeth discusses in a scientific manner the possible nature of the dagger and the function of the senses. He submits all the questions involved to the test of whatever knowledge he possesses of material science and mental philosophy.

"Is this a dagger which I see before me? . . .

Come, let me clutch thee.

I have thee not, and yet I see thee still.

Art thou not, fatal vision, sensible

To feeling as to sight? or art thou but

A dagger of the mind, a false creation,

Proceeding from the heat-oppressed brain?

I see thee yet . . . .

Mine eyes are made the fools o' the other sense,

Or else worth all the rest: I see thee still; . . .

There's no such thing:

It is the bloody business which informs

Thus to mine eyes."

When at last Macbeth breaks away from thought of the dagger, he does it with a mental gesture as resolute as though he were sweeping a cobweb from before his bodily eyes; and he straightway lets loose from his lips a torrent of poetical imagery. He crowds allusion upon allusion and he joins violent fancy to fancy with prodigious rapidity;—all of it amounting to a literary creation, into which it has eased his very soul to turn the aching energy of his emotion. But in it all he has nothing to say of any God or angel whom he might fear, love or reverence.

At last he hears a bell. Its sound awakens in him an echoing memory of that theology of which he has heard in Christian temples. Although this reminder relates in part to the most awful thought possible to the human mind, it does not restrain him from taking a helpless life.

There comes a later moment in that same night when Macbeth does mention the name of God. He listens while the grooms of the bed-chamber mutter prayers close to the corpse of the man he has killed. The deed and the prayers shake his body and convulse his soul, for, in both body and soul, there still lingers a remnant of Christian awe and even the fragment of a Christian conscience.

This poet of evil, afterwards tells to his wife the story of this moment:

“One cried, ‘God bless us!’ and ‘Amen’ the other;  
 I could not say ‘Amen’  
 When they did say ‘God bless us!’ . . .  
 But wherefore could not I pronounce ‘Amen’?  
 I had most need of blessing, and ‘Amen’  
 Stuck in my throat.”

What did Shakespeare mean to suggest as to the mysteries of the human soul, when he represented this man, this soldier, standing frightened like a child by some uncomprehended emotion, and trying to tell his wife about it? I think that the dramatist here essayed the representation of one of the most violent moods to which humanity is susceptible;—the mood in which a man desires to match the universe with his words:—in which he would “waste his whole heart,” and forego all other achievement just to utter everything that he might feel, whether he do or do not quite feel it in that hour. However this may be, the greatest literary interpreter of the human heart whom the English race has ever produced permits no more speech by Macbeth of God or of God’s blessing.

The text of the drama is crowded with allusions to other strange events which occurred on the night of the murder, till it seems as though the atmosphere must have been charged

with supernatural forces. Macbeth, however, is described, after stammering through this mad scene with his wife, as proceeding with sufficient calmness to do whatever was necessary to get himself "named" and "invested" as king in Duncan's place.

His doom follows close upon his acquisition of the crown. He becomes afflicted with constant and hysterical terror. He puts spies in the houses of all his attendant noblemen. He remembers that the succession to the throne was promised not to his children, but to Banquo's.

He feels no generous gladness in another's good fortune. The stain of his murderous deed "incarnadines" every desire of his heart, except as it touches his wife. No ocean can wash any other impulse of his clean from Duncan's clotted blood. "For Banquo's issue" he admits that he has "filed his mind." And close upon this bitter admission comes a thought of that life to come which he had once been so recklessly willing to "jump." He begins to realize that in killing Duncan he has his "eternal jewel given to the common enemy."

After this all his suspicious hatred directs its movement toward Banquo, whom he declares to be the only being on earth that he fears, and he engages men to waylay Banquo and his son Fleance, as they ride in the country, and to kill them.

A curious scene occurs between Macbeth and his wife. In speeches, replete with poetical melody, he describes the horror of his inner life. He mentions Banquo; and he almost says that he means to have him murdered. Then suddenly he checks his confidences to her. "A deed of dreadful note is to be done," but she, his "dearest," is to remain "innocent of knowledge" about it till it has been accomplished. "Hold thee still," he says, and "prithce, go with me." He does not doubt her final acquiescence in whatever action he may take, but he is slowly withdrawing himself from her, whom he had once esteemed to be his "dearest partner in greatness." He no longer needs the incentive of her spur to goad him on to crime. He is not quite sure that she would now use that spur. He is only sure that he will need her consoling sympathy after he has committed more crimes, and that she will give him such comfort.

The feast is held to which Banquo had been invited. The murderers come to the doorway of the banquet hall and tell the king that Banquo is dead. A ghost enters the room and Macbeth sees it sitting in the very chair which he was himself to occupy. But neither the word of the assassins, nor the confirmation of their statement by the silent presence of Banquo's ghost, can ease the torment, which the royal murderer had supposed to be caused by the thought of Banquo's living self. Fear

has become his malady no matter who lives or dies. So now Banquo being dead Macbeth's nerves still quiver with the physical sensation of terror, and his imagination reaches forth, to find a new outward cause for that continued agony, till his fancy seizes upon the idea of Macduff. He is not, however, quite certain whether his terror is due to that man's existence. He determines to consult the "weird sisters," saying.

"For mine own good  
All causes shall give way: I am in blood  
Stepped in so far that, should I wade no more,  
Returning were as tedious as go o'er."

It was the fashion in mediaeval legend to make the Greek goddess Hecate a sort of mistress in command of the more earthly creatures called witches. Her appearance in this drama adds very little to its significance and may be passed over without further comment.

The weird sisters are boiling a horrible stew when Macbeth arrives in their presence. There, beside that cauldron bubbling with hell-broth, the thought of religion comes once more to him; and there and then he devotes it to destruction. Substance and symbol alike he casts to the swine of superstition. In an earlier mood he turns disdainfully away from the thought of the life to come. Now he rejects the authority of earthly institutions.

"I conjure you, by that which you profess,  
Howe'er you come to know it, answer me:  
Though you untie the winds and let them fight  
Against the churches."

After this conjuration, he is bidden to beware of Macduff. To this warning he replies instantly, "Thou hast harped my fear aright." A moment later a phantom child, all smeared with blood, arises to tell him that "none of woman born shall harm" him. His first reaction from this is one of relief. He says "Then live, Macduff: what need I fear of thee?" His interpretation of the phrase is the natural one, that it means there is nobody in the world who can kill him. Angels and gods had been supposed to appear on earth, but since Adam, no man unborn of woman, not even Jesus Christ, had been imagined by fancy or revealed by religion as treading this globe.

His relief is only momentary. His sensation of terror remains. It lives and moves of its own accord. He is not indeed now so much afraid of the man himself as he is of the agony which the mention of Macduff's name gives him. He determines to try his old remedy, futile as it had hitherto proved to be. He

will see if the knowledge that Macduff has become a corpse will be a beneficent medicine for his own malady. He resolves,

"I'll make assurance double sure,  
    . . . . Thou shalt not live;  
That I may tell pale-hearted fear it lies,  
And sleep in spite of thunder."

Another apparition, summoned by the Witches, arises to tell him

"Macbeth shall never vanquished be until  
Great Birnam wood to high Dunsinane hill  
Shall come against him."

This promise encourages him to the degree of cheerfulness. "Sweet bodements! Good!" he exclaims.

Next, before his eyes passes a procession of phantoms, and he is made furious by the evident meaning of the show. It denotes the succession to the throne of Banquo's descendants.

The Witches dance gleefully while a diabolic music fills the air, until they suddenly vanish. Macbeth vents his inconsequent rage, crying "Where are they? Gone? Let this pernicious hour stand aye accursed in the calendar."

These creatures seem to have departed from Macbeth's sight in a definite direction like persons who really walk, for Lennox now comes forward toward the king from that very direction, and Macbeth asks him, "Saw you the weird sisters? Came they not by you?"

Lennox twice assures him that he had not seen the evil hags. Then Macbeth's fury utters itself reckless of the fact that he himself is a part of what he curses,

"Infected be the air whereon they ride;  
And damned all those that trust them!"

He chokes back in his throat all further reference to the Witches and begins to inquire the meaning of a sound which he has heard. Lennox tells him that Macduff has fled to England. So—he cannot ease his own torture by practising deadly surgery on that chieftain! He decides to order the death of Macduff's wife, children and all other kinsfolk. This whole episode and all its verbal presentation is correct in its exposition of the mental movement of a man in whom hysteria has now become dementia, but who had first induced both diseases by the wilful choice of evil to be his guide toward the goal of his ambition. His is a worse form of mania than any would be likely to become, that had not been self-engendered by conscious moral delinquency.

So the drama proceeds, "through the fog and filthy air" blown out by the Witches, and arrives duly at its last stages. Macbeth has gone to the castle of Dunsinane, which he proposes

to hold against Malcolm, who is bringing an army to attempt his overthrow. The hour of Lady Macbeth's sleep-walking has passed. The doctor comes to report her condition. Macbeth has repudiated religion as a remedy for earthly ills. He is not just now in a mood to try upon his wife the curative possibilities inherent in witchcraft. He has shown in the dagger soliloquy that he knows something of medical science, and in this scene he again makes it apparent that he possesses such knowledge. "How does your patient?" he asks. The physician replies,

"Not so sick, my lord,  
As she is troubled with quick-coming fancies,  
That keep her from her rest."

Macbeth's command is instantaneous

"Cure her of that.  
Canst thou not minister to a mind diseased?"

"Therein," says the scientist, "the patient must minister to himself."

Macbeth perceives at once that no help can come to his queen or himself from any scientific quarter. "Throw physic to the dogs," he cries in a new access of frenzy, "I'll none of it;" and he orders his attendants to bring his armor. While he is getting into this defensive covering, he keeps up a running comment on the uselessness of medicine. Having emptied his mind of these jeers and being at last bodily encased in steel, he avows his continued belief in the assurance that had been given him that his castle can not fall "Till Birnam Wood shall come to Dunsinane."

He goes from the doctor's presence, and with a certain majesty of diction, he commands "Hang out our banners on the outward walls," and continues to exult in the strength of his fortress. He is still the poet who quivers with sensation and translates it into words of wonder.

His capacity for expression is undiminished when he hears shrieks pouring forth from rooms which are behind him. A flood of poetical comment rushes from his lips. Its theme is his growing insusceptibility to terror. He thinks that he is speaking the truth; but he is mistaken. Perhaps he is not so easily alarmed as once he was, by outward signs and sounds, but his imagination can frighten him as much as ever it could.

He soon learns that the noise which he has heard was the crying of women because his wife had died. She was the one human being whom he had never been able to regard with zeal for poetical creation. They arouse little emotion other than that of self pity. He knows that henceforth his soul must wander



alone in desolate places, and he is genuinely sorry for himself when he declares that life is

“a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.”

In the next moment, a messenger comes and tells him that, outside the castle, an appearance is visible to the ordinary eye, as though Birnam wood were really moving toward Dunsinane. Hysteria bursts, like an invisible demon, out of the dungeon in Macbeth's own breast and, turning backward, it clutches him, twists him, body and soul, and destroys all his former majesty.

If the messenger speak falsely he shall hang alive on the next tree, till famine “cling” him; but if his speech be true, Macbeth cares not if that very thing be done to himself. He has become “awearied of the sun.” If the trees of Birnam wood are coming to Dunsinane, science, which could not cure his wife, is again shown to be worthless to man. Then suddenly his spirit rises, and he gives command:

“Ring the alarum-bell! Blow, wind! come, wrack!  
At least we'll die with harness on our back.”

He rushes to an open space outside the castle, and now the thought returns to him of the other part of the Witches' pronouncement. He wants to believe that. And his conduct suggests that he draws the rather absurd conclusion that since the Witches were capable of foretelling such an unlikely event as that of marching trees, they might be implicitly believed when saying that no man of woman born could kill him. The supposition that the report put him in some such mood, as I have indicated, may explain the fact that after the first moment of consternation, he merely accepts as true the story that Birnam wood is making a pedestrian trip. He throws no searching glance at the road over which the trees are said to be walking. He merely grabs at the comfort offered by the idea that the Witches may have known what they were talking about when they said that he was invulnerable.

Macbeth thinks out his situation thus:

“I cannot fly,  
But, bear-like, I must fight the course. What's he  
That was not born of woman? Such a one  
Am I to fear or none.”

He has in this way mentally girded himself when young Siward comes and insists on fighting with him. The boy is speedily killed, Macbeth is delighted at this confirmation of his faith, and to the dead, young body he says exultantly,

“Thou wast born of woman.—  
But swords I smile at, weapons laugh to scorn,  
Brandished by man that's of a woman born.”

Macbeth is next shown to us standing alone after he has come to an important decision, the terms of which make it evident that, although he believes that other men cannot take his life, he is, inconsistently though sensibly, conscious that he himself can take it. But he has a healthy contempt for suicide. He will not "play the Roman fool" and die upon his own sword. He will do the manlier thing and go on fighting.

No sooner has he thus resolved than Macduff enters his presence. He starts to run away. Macduff cries "Turn, hell-hound, turn!"

Macbeth wheels about and, facing his enemy, says with a feeling which one is warranted to believe is not wholly that of either cowardice or hypocrisy,

"Of all men else I have avoided thee:  
But get thee back; my soul is too much charged  
With blood of thine already."

This is his first utterance of any feeling which partakes of the nature of remorse. Macduff's scornful retort makes it evident that he is not disturbed by the suggestion that a combat would necessarily add to the blood already weighing down the regal soul.

Macbeth still tries to avoid the fight, by explaining definitely why it is best that Macduff should accept the offered release from the trial of arms. This speech of Macbeth's deserves special consideration, for it is calmer, in wording and imagery, than anything he has said since he learned of the queen's death.

"Thou lovest labor.

As easy mayst thou the entrenchment air  
With thy keen sword impress, as make me bleed;  
Let fall thy blade on vulnerable crests;  
I bear a charmed life, which must not yield  
To one of woman born."

Macduff throws a flash-light on the situation with this reply:

"Despair thy charm,  
And let the angel whom thou still hast served  
Tell thee, Macduff was from his mother's womb  
Untimely ripped."

Now comes to Macbeth the shock of complete disillusion,—of humiliating disillusion. The Witches have not only deceived, they have insulted him, catching him in a net of nonsense. Yet a magnificent something remains not quite destroyed in him. He takes position instantly:

"Accursed be that tongue that tells me so,  
For it hath cowed my better part of man!  
And be these juggling fiends no more believed,  
That palter with us in a double sense;  
That keep the word of promise to our ear,  
And break it to our hope.—I'll not fight with thee."

There the great criminal stands, incredulous of science, bereft of religious hope, stripped unto nakedness of superstition, friendless, wifeless and childless;—yet he says again to Macduff: "I'll not fight with thee."

How is this reiterated speech to be construed?—as betokening physical terror, or as a continued impulse of remorseful awe?

Shakespeare permits but few of his most wicked personages to die without first uttering some penitent or humane word. Did he here withdraw even Macbeth from such evil pre-eminence?

Macduff answers that, if the king will not fight, he must surrender and endure a public outrage, the mere mention of which is more dreadful than death to Macbeth's sensitive imagination. So ensues the duel between the two men. But Shakespeare does not allow the death of Macbeth to occur before the eyes of the audience, or to be plainly described on the printed page; although he does permit the fact that the king is really dead, to be indicated in a most gruesome manner,—a thing to be regretted. It detracts somewhat from the artistic perfection of the poem, which is, on the whole, a drama of sin as it affects the soul of man. Nearly all its evil events are staged in that awful arena, whence they are revealed to us in poetry. The inmost recesses of Macbeth's heart are opened to our sight, both before and after he has murdered Duncan, but we are not given bodily entrance to the old man's violated chamber. Indeed, it is a thing to be deeply pondered over, when noting the incidents which Shakespeare employs, in his exposition of character, that he nowhere lets us see Macbeth in the act of murdering anybody. The boy Siward was slain in a fair fight which he himself had sought.

We behold Macbeth's murders only as they are pictured in the dreadful mirror of his own soul, which holds their representations constantly for his frightened eyes to gaze upon. There we also mark the progressive processes of his spiritual tragedy. Its climax is reached before the duel with Macduff actually occurs. Shakespeare does not allow that climax to degenerate into a fencing scene. We are not forced to look at the turn of wrists, after every "corporal agent," that Macbeth had bent up to the "terrible feat" of his chosen achievement, has failed him; and the Witches have conquered by the practice of a treachery with which he had not the ability to cope.

## BACON, SHAKESPEARE AND DANIEL FOE

By GEORGE M. BATTEY, JR.

Having made some study of that jolly hoaxster, Daniel Foe, and Alexander Selkirk, the original "Robinson Crusoe," whose body, like the original manuscripts of the Shakespeare plays, has never been found by the public, it occurred to me shortly after taking up Francis Bacon and the Stratford player to apply a simple test, which has given unusual results. Believing that the mystic Foe was possessed of the Rosicrucian secrets, I found an apparent connection between the title "Robinson Crusoe" or "Robinson Kreuznaer" and the patron saint of Rosicrucianism, the somewhat mythical Christian Rosenkreuz. It is also significant that the courtier Rosencrantz, companion of Guildenstern, appears in the Tragedy of Hamlet. And there are numerous other signs and symbols which indicate that Rosicrucian secret super-intelligence dominated English literature of the Elizabethan period.

While the tests I made can not be set down as proof of Foe's connection with the Baconian-Rosicrucian devices, the results, if they represent mere coincidence, are indeed strange, and it is easier to believe that they appear by design. We not only find the prolific promoter of the Darien Scheme connected in his own name and that of "Robinson Crusoe" with the names of William Shakespeare and Francis Bacon by the alphabetical numerical clock count employed in those days, but by applying the same method we obtain what may be an explanation of the prefix De to the surname Foe, which was never affected by the butcher-father, James Foe, and whose origin is said to be one of the deep mysteries in English genealogy.

The test referred to was first made by the writer at New York, U. S. A., on January 1, 1927, and the result was first made known two days later to Dr. George J. Pfeiffer, vice-president of the Bacon Society of America and editor of this magazine. In diagram form it was presented before the Bacon Society at the National Arts Club, New York, at the monthly meeting of the Society the night of January 10, 1927, and has since been shown in stereoptican slides with contributory material.

At the conclusion of this exhibit I was asked by a lady member of the Bacon Society of America, "Do you believe, as suggested by Mr. J. E. Roe, of Avon, New York, that Bacon wrote 'Robinson Crusoe?'" to which I replied, after momentarily thinking of certain things in Foe's "Essay on Projects" that sound like certain things in Bacon's "New Atlantis": "Well, Ma'am,

I should not go that far without further study, but I can see how he might have inspired it."

Below will be found the diagrammatic material referred to above, substantially as it was presented to the Bacon Society of America.

THE ALPHABET NUMERAL CLOCK COUNT:

A	B	C	D	E	F	G	H	I-J	K	L	M
1	2	3	4	5	6	7	8	9	10	11	12
N	O	P	Q	R	S	T	U-V	W	X	Y	Z
13	14	15	16	17	18	19	20	21	22	23	24

By the Clock Count William Shakespeare becomes:

W	I	L	L	I	A	M					
21	9	11	11	9	1	12,	added together equals				74
S	H	A	K	E	S	P	E	A	R	E	
18	8	1	10	5	18	15	5	1	17	5, equals	103
											<hr/>
											Total, 177

By the Clock Count Francis Bacon becomes:

F	R	A	N	C	I	S					
6	17	1	13	3	9	18,	equals				67
B	A	C	O	N							
2	1	3	14	13,	equals						33
											<hr/>
											100

By the Clock Count Robinson Crusoe becomes:

R	O	B	I	N	S	O	N				
17	14	2	9	13	18	14	13,	equals			100
C	R	U	S	O	E						
3	17	20	18	14	5,	equals					77
											<hr/>
											177

William	}	177	}	Robinson
(74)				(100)
plus				plus
Shakespeare				Crusoe
(103)				(77)
equals				slauqe

Robinson	}	100	}	Francis Bacon
equals	}		}	equals
William Shakespeare or Robinson				177
Minus Francis Bacon,				100
Gives the difference,				77

By the Clock Count Daniel Foe becomes:

D	A	N	I	E	L	F	O	E	
4	1	13	9	5	11	6	14	5	
<div> <div></div> <div>43 plus</div> </div>						<div> <div></div> <div>25 equals</div> </div>			68
Subtracting, we get this difference									9
D (4) plus E (5) equals									9
Daniel (43) plus DE (9) plus FOE (25) equals									77
Therefore:									
Williams Shakespeare									
Robinson Crusoe									
equals Francis Bacon (100) plus Daniel DeFoe (77),									
or,									
William Shakespeare									
Robinson Crusoe									
minus Daniel DeFoe gives									
Francis Bacon, or minus Francis Bacon gives Daniel DeFoe.									

One finds conclusions on unproved results sometimes erroneous. But a consideration of numerous works recently offered the erudite teaches how each prank—literary, artistical, yea, scientific—confuses ordinary mental machinery and allows no deduction. Failure of early kryptographers needing efficacious ways to halt error should encourage constant researches, ending triumphantly.

## MANES VERULAMIANI

(SHADES OF VERULAM)

*Interpreted in English Verse*

by

WILLARD PARKER

This is the title given collectively to thirty-two Latin elegies written by twenty-seven of Bacon's University contemporaries on the occasion of his passing away in April, 1626. They were collected by William Rawley, D. D., Bacon's first and last chaplain, and published by John Haviland, London, the same year.

They were translated into German by Edwin Bormann and G. Cantor in 1897, and into English prose by E. K. Rand, of Harvard University, in 1903, and again by William A. Sutton, S. J., and were published in the Tercentenary number of *Baconiana*, London, April, 1926.

But, so far as I am aware, no effort has heretofore been made to reproduce these remarkable poems in verse, thus preserving in part at least the musical rhythm of the Latin originals. This I have endeavored to accomplish and I am glad to give all credit to the four distinguished and scholarly translators—two German and two English—who have preceded me, and to whose renderings I have referred with great freedom in formulating my own. To Professor and Mrs. Frank Lowry Clark, of Oxford, Ohio; and Dr. Kenneth S. Guthrie, of Yonkers, N. Y., my thanks are due for most helpful suggestions.

My purpose in this work is to render the *Manes Verulamiani* more attractive and intelligible to the general reader, thus spreading the knowledge and appreciation of the great Francis among the rank and file of the people in whose service he labored and to whom he bequeathed the results of his toil.

The poems are, of course, replete with historic, classic, and mythological allusions, intelligible as ABC to the scholarly writers and their equally scholarly readers, but far over the head of the general reader of today. To meet this situation, I have multiplied explanatory notes much more copiously than my predecessors, and placed all the notes at the foot of the page for instant reference.

Of course, in translating verse into verse, some freedom must be exercised, but I have endeavored not to abuse this license, but to preserve the spirit and meaning of the original with all possible literalness.

In most cases, I have used the dactylic hexameter of Vergil, though in a few instances, other metrical forms automatically suggested themselves and were employed.

No one can peruse these extraordinary tributes paid to the memory of Francis Bacon and extolling in turn the judicial, governmental, philosophical, literary and poetical abilities of this many-sided superman as well as his irreproachable character and integrity, without realizing to the full what his contemporaries knew and thought of him and what the world at large is just beginning to find out "after some time be past."

The work of studying and rendering these poems has been most enjoyable and profitable, and in itself has well repaid the labor, but if, in addition it shall be the means of making the Manes not only available but attractive to a greater proportion of the average readers, the labor will be repaid a thousandfold.

WILLARD PARKER,  
President, Bacon Society of America.

119 E. 19th St., New York City.

January, 1927.



## Rawley's Introduction

Sacred to the Memory of

THE MOST HONORABLE LORD FRANCIS

Baron of Verulam

Viscount St. Alban

London

In the office of John Haviland

MDCXXVI

To the Reader, Greeting:

What my most honored Master Viscount St. Alban most highly valued, the favor of Academies and Men of Letters, that (I believe) he has obtained; for these insignia of love and grief indicate their great sorrow at his loss. Nay, verily, with no stinted hand have the Muses bestowed on him this token: (many of the best verses remain with me),\* but as he himself delighted not in quantity no great mass have I raised. Moreover, let it suffice to lay these foundations in the name of the present age; every age will enlarge and adorn this edifice; but to what age is given to set the finishing hand,\* is manifest only to God and the Fates.

G. RAWLEY, S. T. D.

---

\*Did these suppressed poems tell more than the loyal chaplain was willing to divulge of his many-sided master? And will they some day come to light?

## I

DEATH LAMENTATIONS FOR THE ALL-LEARNED  
AND RENOWNED MAN, LORD FRANCIS  
BACON OF ST. ALBAN.

Mourn, Oh! ye Lares (1) of Alban, likewise thou prototype  
Martyr, (2)

Passing of Verulam's sage;—be his hallowed fate ne'er desecrated!

Aye! thou good Martyr, lament, for no sad fate hath ever been  
sadder,

Saving thine own, when thou fellest beneath the dire cloak of  
another.

No Signature.

---

(1) Household Deities.

(2) St. Alban exchanged cloaks with a hunted Christian priest named Amphibalus, and was martyred in his stead.

## II

THE LITERARY WORKS OF BACON ARE CALLED  
TO THE PYRE.

Instauratio Magna (1); saying of marvelous subtlety;  
Twofold increase of all science; writ in the tongue of thy home-  
land,

Greatly enlarged in the Latin; Life and Death history profoundest  
Bathed in the sweet Attic honey! Tale of the great Seventh  
Henry

Pass I not silently over; stories of love more refined (2) which  
Still do interpret in spirit Great Bacon's Muse with a vigor  
Choicer by far than the Muses (3)—The nine that are fabled  
in story,—

Rise in the flames of his funeral, Muses, your sire's pathway  
lighting.

Ages of you are unworthy,—Your Master (Oh! shame) is  
departed!

S. COLLINS, R. C. P.,

Rector of King's College, Cambridge.

---

(1) The Great Restoration.

(2) Obviously refers to unacknowledged works—love  
stories!

(3) Goddesses of Poetry, Arts and Sciences, Clio of His-  
tory, Melpomene of Tragedy, Polymnia of Hymns, Enterpe of  
Music, Terpsichore of Dance, Urania of Astronomy, Thalia of  
Comedy, Erato of Love Poetry, Calliope, the chief, of poetic in-  
spiration.

## III

ON THE DEATH OF THE INCOMPARABLE  
FRANCIS BACON, VISCOUNT ST. ALBAN,  
BARON VERULAM.

While thou didst groan 'neath the burden of malady painful and  
lingering;

While thy life halted uncertain, tell me, what WAS Fate's  
intention?

Now I can see, for in April alone could'st thou die, when the  
flowers,

Tears and the sad Philomela (1)—nightingale with her lamenting  
Follow the funeral cortege to thy eloquence, now for aye silent.

GEORGE HERBERT.

---

(1) The nightingale.

## IV

ON THE DEATH OF THE MOST HONORED MAN  
AND LORD, SIR FRANCIS OF VERULAM,  
VISCOUNT ST. ALBAN, LATE CHAN-  
CELLOR OF ENGLAND

Art thou, oh, barren tribunal (A), still proud of thine insolent  
purple,  
When thou beholdest the bier that is robbing the famed of their  
greatness?  
Nay! be this day to the deepest humility now given over,  
Turning to sack-cloth the pomp which thou at thy bar ever  
wearest.  
Themis (1) shall carry, not scales, but the urn bearing Verulam's  
ashes;  
Then let her weigh, but not Ephorus (2), tipping the beam of  
her steelyard,  
But Areopagus (2), adding its ponderous weight to the balance.  
Greater the sage that we mourn than philosophy old and  
scholastic,  
In its barbarian porch (3); loud groaned the axis revolving  
When this pile fell, this structure of wonderful greatness; dis-  
solved was the  
Vault of the whole world of letters, wherein, with a brilliancy  
equal,  
Graced he the citizen's garb, as likewise the toga of statecraft.  
As, in the shades of Dis (4) wandering, still longed Eurydice  
(4) sadly,  
Kisses on Orpheus (4) to lavish—Styx (4) waves first calm and  
then bounding,  
As to his magical fingers rang out the lyre-strings—so Learning  
Thrilled to his touch, when entangled deep in the webs of the  
Schoolman,  
Raised high her crest 'neath his fingers; newly enlivened her  
sock-tread (5),

---

(A) House of Lords. (1) Goddess of Law and Order.

(2) Literally, not one man but a mountain of rock. Figuratively, not one judge but the entire Court.

(3) Probably refers to the old Stoic Scholasticism.

(4) From the legend of the adventure of Orpheus and Eurydice in the lower world.

(5) Compare Ben Jonson's preface to Folio of 1623.

Oh, when his stage-shaking buskin (5) rose up so tragic, like  
 Virbius (6),  
 Sprang into being the Stagerite (7) new-lived in Novum Organum.  
 Proud leaves Columbus the Pillars (8) Calpe and Abyla behind  
 him,  
 Destined to give to his fellows new worlds and arts as a heritage;  
 Ardor of youth pushes forward, in spite of Fate's threatening  
 and menace.  
 Who is the Ancient or Hannibal (9), fearing his sole eye's  
 eclipsing,  
 Winnowing the Street of Suburra (10) with his victorious  
 standards?  
 Who is the Milo (11) so powerful, courting the rage of the oak  
 tree,  
 When his old shoulders are borne down heavier with age than  
 the ox-weight? (12)  
 Vainly our hero bestowed upon Science eternal duration,  
 Yet, alas! found he in truth 'twas his sepulchre he had constructed.  
 Ecstasy tranquil, the thinking whereby his great mind philosophic,  
 Soaring past stars to Olympus (13), seeks, of all Good, con-  
 templation;  
 There it abideth at rest—, is now to its earth-home a stranger;  
 Now it comes back;—then again it is coyly and playfully roaming;  
 Once more returns, till at last,—in earnest,—in secret with-  
 drawing,—  
 Parteth the soul from the ailing body, and thus to Death leaves it.  
 Come then ye Muses of Mourning, gather incense from  
 Libanus (14);  
 Be it a crime that the royal pyre with the flames of Prome-  
 theus (15),

---

(6) Hippolytus raised from the dead lived as Virbius.

(7) Aristotle, born in Stagira. *Note pun in wrong spelling!*

(8) Pillars of Hercules. *GIP*

(9) Hannibal had lost an eye.

(10) Street and section of Rome occupied by booksellers where great excitement was caused by the approach of Hannibal's army. Does this refer to the excitement among piratical booksellers of London when the forthcoming Great Folio was announced?

(11) Great strong-man who was eaten by wolves when his hands were caught in the cleft of an oak. Suggests Prospero's threat to Ariel.

(12) Milo carried a heifer on his back.

(13) Mount where dwelt the gods.

(14) Lebanon, noted for its cedars.

(15) Who stole fire from Heaven.

Filched from the hearth of the kitchen, should for his funeral be  
kindled.

And, if, by breezes more wanton, his sacred ashes be scattered.  
Weep till each following teardrop joins in embrace with its  
fellows (16).

Burst be thy prison foundations, seek thou the royal Jacobus (17)  
Showing that loyalty follows, even the true soul's hereafter.

Then, from Law's tripod announcing, shalt thou thine oracles  
utter

To the disciples of Themis (18). Thus ye blest dwellers in  
Heaven,

Be unto Astraea (19) renewed now the joy of her champion  
ancient;

Or else with Bacon return ye Astraea (19) even as aforetime.

R. P.

---

(16) Tears chase each other down the cheeks.

(17) James I, who died in 1625.

(18) Goddess of Law and Order.

(19) Goddess of Justice.

## V

TO THE MEMORY AND MERITS OF THE MOST  
HONORED FRANCIS, LORD VERULAM,  
VISCOUNT ST. ALBAN.

Mourn, Oh ye turbulent streams which were born 'neath the  
hoof-beats of Pegasus (1)  
Turbid with weeping and mud-stained, hardly your dark load  
you're bearing.  
Wither, green foliage of Daphne (2); fall till the dead boughs  
are leafless.  
Wherefore, ye Muses (3), should longer your sad gardens bring  
forth the laurel?  
Nay, let the axe-blade all ruthless hew down the trunk that's  
now barren.  
He who alone was deserving of laurel-crown no longer liveth.  
Verulam now in gods' citadel reigns—shines—the golden crown  
wearing;  
And from beyond heaven's firmament seeth the stars adoration;  
Grudging that wisdom of heaven should solely belong to im-  
mortals,  
He would return it to earth, and restore it for man's elevation.  
Of all earth's sons was none greater master of gifts intellectual;  
None who survive him can marry so sweetly dear Themis (4)  
to Pallas (5)!  
While he was flourishing poured forth the choir of the Aonids (6)  
sacred  
Eloquence all in his praise, leaving none for lamenting or wailing.  
I deposit,

WILLIAM BOSWELL.

---

(1) Pegasus, the winged horse of the Muses, with a stroke  
of whose hoof caused to well forth on Mount Helicon in *Boetia*  
the poetically inspiring fountain Hippocrene. *Boetia*

(2) The Laurel. (3) The inspiring goddess of poetry.

(4) The goddess of Law. (5) The Goddess of Wisdom.

(6) The Muses.

## VI

ON THE DEATH OF THE MOST HONORABLE LORD  
FRANCIS BACON, LATE LORD HIGH  
CHANCELLOR OF ENGLAND.

Oh, thou most daring example of heights of humanity's soaring;  
Wondrous deliverer thou of mankind from the yoke of the  
    ancients;  
While thou restorest the arts—arts in this age all too meagre,  
How shall thy funeral be mourned, as the doleful cortege now  
    approaches?  
What are the Fates now demanding? What tears can mourners  
    now offer?  
When with thy bold hand thou strippedest the covering robe of  
    Dame Nature,  
Feared she exposure of nakedness? Bared were her unknown  
    recesses,—  
No hidden cranny escaping? Or, having wedded the ancients,  
Spurned she the modern embraces of a new consort and bride-  
    groom?  
Or at last, hostile and envious of thy great work for the world-  
    good,  
Snapped she the threads of existence which should have longer  
    extended?  
E'en as Archimedes (1) lest he should soar past the bounds of  
    the crystal (2),  
Fell by the thrust of a soldier (3), has thy fate now met thee,  
    Oh! Francis,  
Lest thou shouldst finish thy labor,—finish the labor forbidden.

---

(1) A mathematician and mechanic, discoverer of the lever.

(2) Perhaps referring to the legend of Archimedes' destroying Marcellus' fleet by concentrated sunlight in mirrors at the siege of Syracuse.

(3) Archimedes was killed by a common soldier at the fall of Syracuse which his engineering skill had defended for two years.



## VII

ON THE DEATH OF THE MOST HONORABLE LORD  
FRANCIS BACON, LATE LORD HIGH  
CHANCELLOR OF ENGLAND.

Some there be who, when departed, still would live on in the  
marble,  
Trusting to long lasting columns, Memory—fame—immortality  
Some in bronze, some in gold shining, self-deceived, think the  
fates cheated;  
Others leave numerous offspring, scorning the great gods like  
Niobe (1).  
Thy renown doth not depend upon columns engraven nor epitaphs,  
Halting the steps of the traveler; and, who would claim thee as  
parent,  
Be not the fruit of thy body, but of Jove's brain like Minerva (2);  
Virtue be now thy first monument, second, thy books long-  
enduring,  
Third thy nobility, Fate holding nought but thy body in triumph;  
Thy mind and fame still surviving, ne'er shall thy poor clay be  
ransomed.

T. VINCENT,  
Trinity College.

---

(1) Niobe, proud of her many children, was punished for  
scorning the mother of Apollo who had but two.

(2) Minerva, Goddess of Wisdom, sprang from the brain  
of Jupiter.

## VIII

ON THE DEATH OF THE MOST NOBLE LORD  
FRANCIS BARON VERULAM, VISCOUNT  
ST. ALBAN.

In the times past, I bethought me, virtues so large, co-existent,  
On Earth impossible, or else ever firm proof 'gainst Death's arrow.  
Yet, as the heaven with stars filled, so has thy life been re-  
splendent;

All of these graces were thine and thee to the grave all have  
followed.

Genius and eloquence flowing forth in a stream so tremendous,  
Both equal ornaments they of philosopher, sage and of jurist.  
Now I can see they existed, that they have passed from among  
us;—

But enough—unless he comes back, never will such traits return  
here.

I. VINCENT,  
Trinity College.

## IX

ON THE DEATH OF THAT MOST ILLUSTRIOUS  
AND RENOWNED HERO, LORD FRANCIS  
BACON, BARON VERULAM. A  
THRENODY.

Muses, now pour forth your waters in loud lamentations perennial;  
Yea, let Apollo (1) shed tears now as plentiful too as the water  
Castaly's (2) stream overflowing; neither were our dirges meagre,  
To such a great loss befitting, nor our poor tears to such sepulchre.  
Thou the nerve-center of genius, Yea, of persuasion the marrow,  
Eloquence' stream (3) and the jewel most precious of letters  
concealed (4),

Bacon, the noble, art fallen by the three sisters (5) relentless!  
Oh! how shall my verse, great Bacon, eulogize thee and thy labors,  
Built for all ages, and born of Minerva (6) and thy matchless  
genius?

Filled with what beauty and learning profound is The Great  
Instauration (7);

Yea! with what light does it scatter the moth-darkened sages of  
old-time,

Bringing new wisdom from chaos; Thus will the hand of Almighty  
Bring to thy tomb resurrection. Therefore thou diest not, Bacon!  
Ever from Death, Grave and Darkness, The Great Instauration  
(8) will free thee!

R. C.

Trinity College.

---

(1) God of Poetry and leader of the Muses.

(2) Castalia, an ancient Fountain on the slope of Mount  
Parnassus sacred to Apollo and the Muses.

(3) Literally, Tagus of Eloquence. Tagus being the  
largest river in Spain.

(4) Latin "reconditarum." Obvious reference to Bacon's  
description of himself as a "concealed poet."

(5) Three Fates. Clotho the spinner. Lachesis the caster  
of lots. Atropos of the shears, the inevitable.

(6) Goddess of Wisdom.

(7) Bacon's great Philosophical work, "The Great Re-  
newal or Resurrection."

(8) A comparison of his work with the General Resur-  
rection.

## X

ON THE DEATH OF THE MOST HONORABLE  
BARON VERULAM, ETC.

Hark ye! again do our listening ears hear The Great Instauration (1)?

Bacon, once more, with face radiant, speaks in the great starry chamber (2).

Robed all in white he is listening, spotless as judge in all purity; Dipped in Christ's blood is his mantle, given him by Hand Almighty (3).

"Earth, keep my body," he crieth; then to the stars makes his pathway.

Thus, thus, the noblest of spirits follows great Astrea (4) skyward,

And with its vision unclouded true Verulam now beholdeth.

---

(1) Bacon's great work, also referring to the Resurrection.

(2) The Star Chamber, Civil and Criminal Court at Westminster, scene of much of Bacon's legal activity.

(3) This writer evidently knew of Bacon's perfect innocence of all charges brought against him.

(4) Goddess of Justice.

## XI

## ON THE MARRIAGE OF THE ROSES (1)

Not in the bronze nor the marble liveth the great Seventh Henry,

But in thy page, noble Bacon. Henry, unite thy TWO roses,

Bacon a thousand will give thee, one for each word of his story.

T. P.

---

(1) Henry VII (Richmond) of the House of Lancaster (the Red Rose party), by his marriage with Elizabeth of York (the White Rose), united the two houses and brought to an end the Wars of the Roses, which had embroiled England for 30 years (1455-1485).

## XII

ON THE DEATH OF THAT MOST NOBLE AND  
LEARNED MAN, LORD FRANCIS BACON,  
BARON VERULAM, ETC.

Of the Aeonian (1) band the glory most rare is now fallen,  
And shall the seed be entrusted by us to the plains of Aeonian (1)?  
Nay, if the goddesses stern (2) have the right to thus show their  
great power,  
Break we the pens and be writings torn,—be they scattered in  
fragments!  
Ah! what a tongue is now silent! Dumb is what eloquence  
stricken!  
Nectar (3)—Ambrosia of genius, whither are ye now departed?  
What has befallen us now, pray,—us—children poor of the  
Muses—  
Since our Apollo (4) is gone, thus leaving our choir with no  
master?  
If there availeth not labor, vigilance, care nor fidelity,—  
If with a blow swiftly rendered, one of the Three (5) inter-  
poses,—  
Why plan we purposes many for this brief span of a lifetime?  
Why do we delve in the manuscripts, covered with dust and  
decaying?  
Death's grim tribunal may summon us, quite in the midst of our  
efforts,  
Striving to save from his clutches all worthy labor of others.  
Why do I pour forth these vain words? Who shall speak, now  
thou art silent?  
Scatter not violets of fragrance useless on thy holy sepulchre!  
Entomb thee not in the pyramid; safe is thy fame in thy volumes;  
They are sufficient; these monuments, giving thee life everlasting.

WILLIAMS.

- 
- (1) Aonia, a district in Boetia, Greece. Home of the Muses.  
(2) The Fates.  
(3) Wine of the gods.  
(4) Leader of the Muses' choir.  
(5) The Fates.

## XIII

ON THE DEATH OF THE RIGHT HONORABLE  
LORD FRANCIS, VISCOUNT ST. ALBAN,  
BARON VERULAM, A MAN INCOM-  
PARABLE.

Cease ye, for eloquent silence is by our grief now preferred,  
Since he is dead who alone could charm the great circle of princes,  
Intricate statutes resolving, boon to the anxious defendant.  
Marvelous handiwork! Verulam old art restores and founds new  
ones.

Unlike the ancients, his daring challenges Nature's great secrets.  
But she saith "Thus far! no farther! Leave unto those who come  
after,

"Some wonders still to discover. Be for thine own age sufficient,

"Work by thy genius accomplished, by thy discoveries ennobled.

"Secrets I hold which the future ages shall proudly uncover;—

"Secrets I hold too which never aught but my own soul must  
cherish;

"Thine be the praise to have outlined this fair and beauteous body,

"Unto which no man can ever add or restore missing members.

"Thus like the artist Apelles (1) leav'st thou the painting un-  
finished—

"No other hand can complete it—add the lost parts of the  
Venus.

"Cease ye, for eloquent silence is by our grief now preferred."

Thus Nature spake; with blind fury, cut short his life and his  
labors.

Thou who shalt dare then to finish the warp he has left in the  
weaving,

Thou shalt alone understand him, him whom these monuments  
honor.

H. T.

Fellow at Trinity College.

---

(1) A Greek painter dating from days of Philip and Alexander. His greatest picture, Aphrodite Anadyomene, supposed to have been left by him a half-length figure and completed by a later artist.

## XIV

ON THE DEATH OF THE NOBLEST OF MEN,  
FRANCIS LORD VERULAM, VISCOUNT  
ST. ALBAN.

When o'er thee Death at last triumphed, cried he in wild  
exultation:

"Nothing in all the world greater could I have slain with my  
arrows."

All single-handed Achilles (1) mangled the great hearted  
Hector (2)

Caesar with one blow was murdered, yet at thee Death struck a  
thousand;—

Aimed thousand shafts at thy vitals, otherwise, could he have  
slain thee?

THOMAS RHODES,  
Of King's College, Cambridge.

- 
- (1) Homer's Hero. Legendary Greek Warrior.  
(2) Trojan Hero. Slain by Achilles.

## XV

IN MEMORY OF THAT MOST ILLUSTRIOUS OF  
MEN, FRANCIS BACON, BARON VERULAM,  
VISCOUNT ST. ALBAN.

Famed of old was Roger Bacon (1), who, Nature's forces revealing,

Followed the quest—eager—breathless. Honored was he by all England.

Optical Science uniting unto the Chemical wisdom;

Physical lore—Mathematics, joined unto Knowledge perspective;

Glorious works of his genius earned him a name most distinguished.

Also renowned was John Bacon (2). England is proud as his birthplace,

Who from the Scriptures most Sacred unlocked the oracles secret.

Then, when the same race had yielded many great pledges to England,

Famed through the world, it bore Francis, than whom none greater in genius!

What man of greater achievements? Who of an eloquence richer?

Such versatility wondrous, lo! is shown forth in his writings.

Which with a judgment most piercing censure the works of the Ancients (3);

And in his volume so modest, even The Great Instauration, (4)

Shows he his aims most stupendous;—Life and Death's Image, (5)  
Winds' History. (6)

Who with a spirit more lofty unraveled Art and all Nature?

Why give them separate mention? His works abound in profusion.

---

(1) Celebrated English Philosopher, 1214-1294. The late Prof. Newbold, of University of Pennsylvania, spent much time studying and interpreting the cryptograms in his work.

(2) Celebrated English Divine.

(3) Bacon's great work "The Wisdom of the Ancients."

(4) Bacon's Philosophical work, literally The Great Restoration.

(5) History of Life and Death.

(6) History of the Winds.



Part of them truly lie buried (7), but that some part shall be  
brought forth

Doth still ensure unto Francis, Rawley (8), his faithful  
Achates (9).

ROBERT ASHLEY,  
Of the Middle Temple.

---

(7) Doubtless refers to his many pseudonymous works,  
buried under others' names.

(8) Bacon's chaplain who published his life and work under  
the title of *Resuscitatio*. He told much, half revealed much, but  
left much for the research of future ages.

(9) "Fidus Achates," the faithful companion of Aeneas,  
Prince of Troy.

## XVI

ON THE HISTORY OF LIFE AND DEATH (1) BY  
THE LATE SIR FRANCIS BACON.

Writer of Life and Death history, long life deservedst thou,  
Bacon!

Yea! worthy life everlasting; why, pray, departed one, wilt thou  
Dwell with the shades and them cherish, slaying us who'll not  
survive thee.

Life and Death history, Oh Bacon, of all of us hast thou written;  
But, who shall write thy great story, who, pray, of thy life or  
thy death?

Give place, Oh Greece! Yield thee Maro (2), first tho thou be  
in Rome's story (3).

Eloquence thine in supremacy; powerful of pen, great in all  
things,

Famous in council, on platform; Aye, even Mars thou excellest,  
If Mars (4) to art proves submissive. Superman, thou in all  
titles,—

Wealth thou despisest, regarding gold as the breeze of the  
night-air;

This world exchanging for heaven; earth for the stars and their  
brightness.

---

(1) Bacon's great work.

(2) Vergil's full name was Publius Vergilius Maro.

(3) Meaning that the greatest historians of neither Greece  
nor Rome are competent to write Bacon's history. Suggests  
Jonson's Preface to First Folio, and his article on Bacon in the  
Discoveries. In the former, he says:

"Leave thee alone for the comparison  
Of all that insolent Greece or haughtie Rome  
Sent forth."

In the latter:

"He who hath filled up all numbers, and performed that in our  
tongue which may be compared or preferred either to insolent  
Greece or haughtie Rome."

In the same paragraph, Jonson gives a list of the men noted  
for letters in his day but makes no mention of Shakespeare the  
Actor whom he mentions only in his connection with the theatre  
and plainly intimates his illiteracy.

(4) God of War. As Bacon was a man of Peace, this  
reference suggests that Mars was pictured as the Shaker of the  
Spear, Quirinus.

## XVII

## TO THE SAME MOST ELOQUENT MAN.

Let the best counsels, of Prudence, warned of a destiny higher  
Add but the Master of Fable from Ithaca, (1) then hold you all  
men.

E. F.,  
King's College.

---

(1) This couplet is admittedly and doubtless intentionally obscure. It reads as though intended as a warning to the other eulogists not to divulge too much of the high destiny for which Bacon was intended and to remember how as a poet "in a despised weed" he had wrought the good of all men.

## XVIII

ON THE DEATH OF THE MOST LEARNED AND  
NOBLEST OF MEN, FRANCIS LORD VERU-  
LAM, VISCOUNT OF ST. ALBAN.

Fallen alas! ere his time is the noble Day-star of the Muses (1).  
Perished alas! is the sorrow and care of the great God of  
Claros (2).

Bacon, the darling of Nature, and of the world too; but strangest,  
Of Death itself, special sorrow. Death would have spared him  
but Destiny

Cruelly claimed him. Melpomene, (3) chiding, spake thus unto  
Atropos (4)

"Never before wast thou heartless! Take the world, give back  
my Phoebus (5)!"

Ah me! alas! neither Heaven, Death, nor the Muse, Oh! my Bacon,  
Nay, nor my prayers, were availing to bar thy fate melancholy!

---

(1) Goddesses of Poetry.

(2) An Ionian town noted for the temple and oracle of  
Apollo or Phoebus, leader of the Muses.

(3) Muse of Tragedy.

(4) One of the three Fates—the severer of the thread of  
human life.

(5) Apollo.

## XIX

## ON THE DEATH OF THE SAME.

If thou wilt reckon Oh! Bacon what to mankind thou hast given;  
 If to the world and the Muses (1), creditor thou art remaining;  
 Love and Jove's (2) treasury, prayers, poetry, incense, the  
 universe,

Heaven, the Muses (1) and sorrow never can balance the  
 reckoning;

What can the arts then avail us?—envied no more are the  
 ancients.

Therefore relent thee, Oh! Bacon; still to the world remain  
 creditor;

Nature, alas! in her storehouse, hath not the wealth to repay thee.

---

(1) Goddesses of Poetry and Art.

(2) King of the gods.

## XX

## ON THE DEATH OF THE SAME, ETC.

If but the worthy lament thee, then—then believe me, O Bacon,  
 There will be none who are mourners. Clio (1) and sisters of  
 Clio (2),

Weep ye now truly, ye Muses; fallen is the Tenth (4), your  
 choir's glory.

Never before has Apollo (3) bowed his head truly in sorrow;  
 When shall there e'er be another who with such full heart shall  
 love him.

Never again be your number full and complete as aforetime,—  
 Now must Apollo (3) content him with the Nine Muses—  
 nine only (4)!

---

(1) Muse of History.

(2) Sister Muses.

(3) Leader of the Muses.

(4) A wonderful tribute to Bacon as a poet—the tenth  
 Muse!

## XXI

A POEM OF CONDOLENCE TO BOTH  
UNIVERSITIES.

If but my prayers Oh! ye Sisters, joined unto yours had prevailed,  
 (Ah! premature our complaining), never in vain were loves' strivings;  
 Even as love oft concealeth strife-seeds of rival affections (2);  
 Then by our tears we had gained thee, Bacon, the Learned—  
 Apollo (3)—  
 Ever thy fatherland's darling. What more could nature or virtue?  
 Thereby the fruit hast thou given,—Meed of thy great name undying  
 When all our wisest ones read thee, vowed they that unto thee solely,  
 Fitted the power to speak ever. Goddesses (4) stern have refused him  
 Both unto you and to usward. Ah! why so seldom concede they  
 Aught to the longing of mortals. Worthy was he of the heavens,  
 Yet are our prayers not importunate, craving that here he might tarry.  
 Oh! happy fate, since to mourn thee is but a joyful eulogium;  
 Stay your just wailings, ye sisters; know that we cannot all enter  
 In the sad pyre of his funeral. He was both yours and ours ever.  
 Strife there arose then betwixt us, (2) doubting which love was the greater.  
 Your grief and ours are now common. Such a tremendous catastrophe  
 Could not descend from the heavens down upon one single earth-spot.

WILLIAM LOE,  
 Trinity College (5).

---

(1) Oxford and Cambridge. (2) Refers to the rivalry between the two Universities. (3) Master of the Muses. (4) The Fates who cut off his thread untimely. (5) Cambridge. College of Henry VIII where Bacon attended and studied under Whitgift at the instance of Queen Elizabeth.  
 (2) Rival universities.

## XXII

ON THE DEATH OF THE MOST ILLUSTRIOUS  
LORD VERULAM, VISCOUNT ST. ALBAN.

Even while Verulam's sage filled the ages with copious volumes,  
Death gazed detesting upon them, hating such marvellous labors,  
Hated he all genius' monuments,—writings the funeral pyre  
scorning (1).

Therefore, while still the pen wielding, even with frail hands  
full weary,

While the scroll yet was unfinished, came the black Theta (2)  
to end it.

Yet shall thy writing, Oh, Bacon, live on, enduring thro' ages,  
Reaching thy latest descendants, all despite Death's intervention.

JAMES DUPORT, T. C.

---

(1) Death hated the writings which defied him.

(2) The initial letter of the Greek word for Death.

## XXIII

TO THE PASSERBY VIEWING THE MONUMENT  
TO THE RIGHT HONORABLE LORD FRANCIS

Thinkest thou, Oh! foolish traveler that this cold marble is hiding  
Phoebus' (1) own chorister;—leader of the great band of the  
Muses?

Thou art deceived then! Avaunt thee! Verulam shines in  
Olympus (2)

And lo! the boar (3), great Jacobo (4) glitters in thy constellation.

---

(1) Apollo, leader of the Muses, Goddesses of Poetry.

(2) A mountain on the borders of Macedonia and Thessaly, regarded as the special home of the gods, hence used as synonym for Heaven.

(3) Bacon's crest.

(4) James I, Died, 1625.

## XXIV

ON THE DEATH OF HIM—THE MOST ILLUSTRIOUS  
AND DISTINGUISHED IN LETTERS, IN WIS-  
DOM AND INNATE NOBILITY,—LORD  
FRANCIS BACON, VISCOUNT ST.  
ALBAN. (1).

Not I, nor Naso (2) himself, were he in land of the living  
Could with his verse, Oh! great Bacon, pay to thine obsequies  
tribute.

Poetry comes as the product of mind all serene and untroubled;  
But our sad hearts are beclouded, since thou by Fate art  
o'ertaken.

Filled is the world with thy writings, e'en as thy fame fills the  
ages.

Enter thou then into rest, since sweet thou hast found it to do so.  
What thou hast written, Oh! Bacon, in exaltation of learning,  
That has exalted thine own head throughout the world without  
measure.

Short is my song—nay, 'tis nothing, but were it given to poesy,  
Power to restore thy life, Bacon, How much would I then con-  
tribute?

C. D.,  
King's College.

---

(1) Such tributes as this and many others constitute a grand refutation of the slurs, cast by the ignorant upon Bacon's character.

(2) Publius Ovidius Naso (Ovid), Roman writer of elegies and poems.

## XXV

ON THE DEATH OF THE RIGHT LORD, LORD  
FRANCIS BACON, BARON VERULAM, VIS-  
COUNT ST. ALBAN.

He who was law's moderator,  
Freed from law, is now arraigned  
At Death's bar, thus clashing our realm  
    With Rhadamanthus (2).  
He who taught wisdom's great master (3)  
Use of the New Organ (4), falleth  
And by Death's own ancient method (5)  
    Loosens his own limbs (6).  
Truly Fate from vicious premise (7)  
Draws conclusion to his ending  
And would show if sense or reason  
    Dwell in unjust fates.  
Who showed Nature's hidden secrets, (8)  
To the future age revealing,  
Has to Nature, kindly stepdame, (9),  
    Paid his bounden dues.  
Now he dies full of art's riches,  
Showing, in his death, art's great length;  
Showing, too, how life is fleeting,  
    And, how lasting fame.  
He who was the brilliant day-star,—  
He who trod great paths of glory,—  
Passes and now shines in splendor,  
    Fixed in his own sphere.

---

(1) Note the beautiful meter of the original of this poem, now, perhaps, for the first time reproduced in English.

(2) One of the judges of the other world. The picture is that of one great judge being tried by another!

(3) Aristotle, the most famous and influential of Greek philosophers.

(4) Bacon's new method as contrasted with that of Aristotle.

(5) Even his new method would not save him from Death's old one.

(6) Disintegrated his body.

(7) Reference to the old syllogistic style of reasoning—premises and conclusion. This stanza appears almost like a pun.

(8) Refers to Bacon's Natural History.

(9) A wonderful expression.



## XXVI

## A FUNERAL HYMN

Under this tomb lies his body, of the grave spoil undeservéd;  
Outer marble tells his virtues, Yea, and even thus does virtue,  
Making its impress on marble, teach the pious stone of language,  
While she is for flight preparing. So will our hearts also furnish  
Everlasting tomb, that marble may, with men together, laud him.

HENRY FERNE,  
Fellow of Trinity College.

## XXVII (1)

TO THE STATUE OF THE MOST TRULY LEARNED  
AND NOBLE MAN, LORD FRANCIS BACON.

He who denies thou hast numbered,  
    Eighty Decembers, he gazes  
Not on thy brow but thy writings,  
    For, if a virtue most hoary,  
And Wisdom's wreaths make an ancient,  
    Then wert thou Nestor's (2) own senior.  
Yea, if thy features deny it,  
    "Wisdom of Ancients" (3) shall prove it.  
That is the sign of thy long life.  
    For to outlast the crow's lustrums (4)  
That is not life, but the rather  
    Power to enjoy thy past living.

G. NASH,  
Pembroke Hall, Cambridge.

---

(1) Note the changed meter into which this poem seems to fall naturally.

(2) The oldest of the Greek councillors before Troy. The sense is that if Wisdom be an indication of age, Bacon's writings show him older than Nestor, despite his younger features.

(3) Bacon's work "The Wisdom of the Ancients."

(4) Literally, periods of five years.

## XXVIII

## ON THE RECENT FLOOD.

Swollen, unbarred, were the waters,  
Floods Eridanus (1) had loosened,  
Fear fell on all men, reminded  
Of the disaster of Pyrrha (2),  
Fear that the waters would rise up,  
Sweeping with like inundation.  
This were but tears and wild anguish  
Offered for him newly sainted,  
Man of renown, I speak truly,  
Rivers do weep at thy passing,  
Much more the human hearts' sorrow,—  
Hearts of thy fellow men saddened.

JAMES.

---

(1) The River-god of the Po in Italy. It overflowed in a great inundation shortly before the writing of this poem.

(2) According to the flood-legend of Greece, corresponding somewhat with the Bible account of Noah, Zeus, King of the gods, sent a flood to destroy mankind for wickedness. Deucalion, King of Phthia and his wife, Pyrrha, were alone saved, being commanded to build a chest in which they floated and which in nine days landed on Mount Parnassus. See "Atlantis, the Antedeluvian World," by Ignatius Donnelly.

## XXIX

ON THE DEATH OF THE MAN MOST NOBLE,  
FRANCIS BACON, VISCOUNT ST. ALBAN,  
BARON VERULAM, ETC.

Shall we then mourn for thee also?  
Thou mad'st the Muses (1) immortal,  
Yet couldst thou, Bacon, thyself, die?  
Inhale no more heaven's breezes?  
Winds and the air which deserved not  
That thou shouldst write of their story (2).  
Truly in rage, Fate, unconquered,  
One pyre at last has demanded (3),—  
Noble and rare, spurning triumphs  
Too commonplace, would show power.  
Greater the woe which this day feels  
Than past year's plague visitation (4).

---

(1) A wonderful tribute to Bacon's poetic ability.

(2) "History of the Winds."

(3) Unconquered Fate demands one great noble funeral pyre, spurning commonplace triumphs, to show her power.

(4) Plague visited London in 1625.

## XXX (1)

ON THE DEATH OF THE MOST NOBLE MAN,  
FRANCIS BACON, SOMETIME KEEPER OF  
THE GREAT SEAL OF ENGLAND.

What! has war arisen 'mongst the gods then?

Pray is Saturn in his court now suing (2)

Jove, his son, his kingdom to recover?

Leaves the stars, having there no attorney,

Wings his way to earth where soon he finds one

Fitting to his purpose, Bacon, whom he

With his scythe mows down and forthwith forces,

Justice to administer and champion

His cause 'gainst his son before the angels.

What! Thus do the gods need Bacon's wisdom?

Or has Astraea (3) the gods forsaken?

Even so it is! For she abandoned

All the stars and long has sedulously

Unto Bacon ministered on earth here.

Saturn never passed more prosperous ages

In the days named "gold" in poets' story (4),

Than did we when Bacon's wisdom judged us;

Therefore did the gods us mortals envy,

And deprived us of this greatest treasure.

He is gone—is gone—the word suffices

For our grief, that he is dead we say not;

What more need of raiment somber, See! See!

Where our pen itself flows with black tincture.

Dry will run the Muses' fount, resolving

Into tiny tears, April (5) drips sorrow.

Rage the spring winds in fraternal discord!

Verily each moan from deep heart drawing!

Universal benefactor! all things

Loved thee living, and thy death are mourning.

HENRY OAKLEY,

Trinity College.

---

(1) Note Trochaic Pentameter used in this poem.

(2) Jove (Jupiter or Zeus) had dethroned his father, Saturn (Cronus), and made himself King of the gods. This poem depicts the father bringing suit against the son to recover his Kingdom and calling Bacon from earth to represent him at the court!

(3) Goddess of Justice who abandoned the stars to minister to Bacon here.

(4) The "Golden Age."

(5) Bacon passed away in April, the month of showers.

## XXXI

ON THE LINGERING ILLNESS BUT UNEXPECTED  
DEATH OF HIS MOST NOBLE MASTER,  
VISCOUNT ST. ALBAN.

Death first drew nigh and attacked him,  
But was repulsed, I bethought me  
That he repented his purpose,  
And the fell crime he attempted.  
But as a general of shrewdness  
Draws off his forces besieging,  
Only to strike the unwary  
Soldiers when rendered incautious,  
Even so Death, all relentless,  
And to the Muses most hostile,  
Knowing him skillful in fending,  
Suddenly struck him the death-blow.  
Gladly would I with my weeping,  
Bring my poor eyes to destruction.  
But—ah—me—I must preserve them  
Fresh for his books which they love so.  
Thus am I glad in producing,  
On tear-stained pages, this poem;  
No bit of salt is there in it,  
Save what the salt tear hath given.

WILLIAM ATKINS,  
His Lordship's Domestic Servant.

## XXXII

ON THE DEATH OF LORD FRANCIS BACON,  
BARON VERULAM AND LATE CHANCELLOR  
OF ALL ENGLAND.

Verulam's hero in dying, brings to the eyes of the Muses (1),  
Sadness and tears, therefore think we, none after death can be  
happy.

Even the old Sage of Samos (2), think we, is filled with un-  
wisdom.

Surely he cannot be happy, when his own Muses (3) are  
mourning;

For that his love for himself is not greater than that for the  
Muses

Clotho (4) imperious dragged him—spirit unwilling, feet strug-  
gling,

Up to the stars. Shall we think, then, Phoebus' (5) powers  
dormant, or useless

Herbs of the Clarian Apollo (5)? Nay, unchecked was power of  
Phoebus (5),

Neither lacked those herbs their virtue,—both were still potent in  
fullness.

But know that Phoebus (6), then, fearing Bacon as King of the  
Muses,

Healing withheld from his rival; hence are our tears and our  
sorrow.

For although Verulam's hero Phoebus in all else exceeded,

In one sole art was inferior,—in the art only of healing.

Shadows and ghosts are ye Muses, well-nigh Jove's pale troop  
infernial (7),

If indeed ye are yet breathing, and my poor eyes not deceived;

Though I can scarce think that after he is gone you could survive  
him.

---

(1) Goddesses of Poetry and Art.

(2) Pythagoras, who taught the doctrine of happiness after  
death.

(3) The Muses represented as Bacon's hand-maidens.

(4) One of the three Fates—The Spinner of Life's thread.

(5) Apollo of Claros, here in his capacity of god of healing.

(6) Apollo in character of King of the Muses fearing  
Bacon's rivalry.

(7) Without Bacon's leadership the Muses were in danger  
of demotion to the rank of infernal deities.

If then some Orpheus (8) hath brought you back from the dead,  
 and you are not  
 Visions my sight now deceiving, learn ye now deep lamenta-  
 tions;—  
 Sad songs,—shed tears in abundance;—look ye how copious the  
 tear-flood.  
 Muses I recognize truly, aye, and their tears; for a single  
 Helicon (9) barely suffices. Even Parnassus, submerged not  
 Under the waves of Deucalion (10), Marvel! will hide 'neath  
 these waters.  
 He, through whom ye have your being, perished in truth; he who  
 nourished  
 Still the Pierian (11) goddesses,—fed them with all of his rich  
 art,  
 When he perceived that the arts here, held by no root like seed  
 scattered  
 Over the soil, languished—withered—taught he to grow arts of  
 Pegasus (12)  
 Even as spear of Quirinus (13) swiftly grew into a laurel.  
 Since 'tis thro' him that the Helicon Goddesses (14) learned then  
 to flourish.  
 Ne'er shall the lapse of the ages dim his renown or his glory;  
 Nor could his great spirit's ardour longer endure that, neglectful  
 Of thee, Minerva (15), Divine one, men should remain. His  
 pen, godlike,  
 Honor restores, and Apollo (16) dissipates clouds that had hid  
 thee;  
 Also he routed the darkness, bred of blear age and senility;

---

(8) Refers to Orpheus' descent alive into Hades, to bring back Eurydice.

(9) Mountain-range in Boetia, abode of the Muses.

(10) See note to poem XXVIII regarding the flood-legend of the Greeks. Parnassus not submerged by that flood will be covered with the Muses' tears.

(11) Pieria was birthplace of Orpheus and the Muses.

(12) Winged horse of the Muses.

(13) Romulus, shaker of the spear, which thrust into the ground, took root and became a laurel. A clear allusion to Bacon's fame under the pseudonym of Shakespeare.

(14) The Muses.

(15) Goddess of Wisdom.

(16) God of Poetry.

New and wise methods restoring; tearing the thread Labyrinthine (17);  
 But a new wisdom supplying. Truly, the wisest of ancients  
 Never had eyes so discerning; they were like Phoebus (18),  
     arising  
 Over the shore to the eastward; he like Apollo (18), at mid-day.  
 Even like Typhis (19) essayed they over the ocean to voyage;  
 Yet did their frail vessel hardly launch from the coast of their  
     starting.  
 He, on the other hand, knowing Pleiades (20), Hyades (20)  
     sisters,—  
 Syrtes (21), and Scylla's (22) fierce watch-dogs, well knows the  
     dangers to shun them,—  
 Well knows his vessel to pilot guided by mariner's needle.  
 They begat Muses but infants, his were full-grown from the  
     birth-hour.  
 Theirs were but mortal,—divine his. His *Instauratio Magna* (23)  
 From other writings the palm snatched, while slunk the sophists  
     in squalor.  
 Aye, even now Pallas (24) steps forth shining as serpent with  
     new skin.  
 Thus doth the Phoenix (25), arising, gaze on his ashes paternal.  
 Aeson (26) renews now his youth-bloom while Verulam (27),  
     now restoréd,  
 Boasts of its new walls, is hoping glory of old to recover.  
 But see how brightly his eyes gleam,—brighter than all mortal  
     vision;  
 As of State mysteries he chanteth,—singing the great laws of  
     Nature,—  
 Singing the secrets of princes,—as tho' to both he were Minister.

---

(17) Reference is to the Labyrinth at Gnossia in Crete and to Bacon's phrase "*Filum Labyrinthi*"—the Clue of the Labyrinth.

(18) Sun-god. (19) Pilot of the Argonauts who sought the Golden Fleece. The reference is to the fact that the Ancient Philosophers were hardly able to start their ship on the sea of learning, but Bacon thro' superior knowledge completed the voyage. (20) Constellations to guide the mariner.

(21) Two dangerous gulfs. (22) A sea-monster or dangerous rock.

(23) Great Restoration, Bacon's work.

(24) Goddess of Wisdom.

(25) A fabulous bird which arose in renewed youth from its own ashes.

(26) Brother of Jason of the Argonauts. Committed suicide but was restored to life and youth.

(27) The old castle being rebuilt.



Celebrates Henry, who, priest-King, firmly united both roses.  
But far too lofty for ONE Muse are these sad strains, let not  
Granta (28)  
Unhappy hear them, but court-ears. Since to such lips has our  
Granta (28)  
Offered her breasts, she has full right,—Greatest of offspring,—  
to praise thee.  
She has the right to extinguish thy funeral fires with her weeping!  
Yea, a right has she to pluck thee out from the midst of the  
burning!  
Yet our poor muse cannot bring thee praises, for thou art the  
singer,  
And thine own notes can best laud thee. Yet will I sing of thy  
praises,  
E'en as I may, and if art fail, still will my grief be thy eulogy.

THOMAS RANDOLPH,  
Trinity College, Cambridge.

---

(28) River Cam, hence Cambridge.

## BACON EULOGIES OVERLOOKED

By GEORGE J. PFEIFFER

The year 1926, marking the lapse of three centuries since Sir Francis Bacon ended his public career in England, brought forth inevitably in Europe and North America some mention in the press of his aims and works. The most instructive articles we have seen are one by Hugh B. C. Pollard, entitled "BACON AFTER THREE HUNDRED YEARS" in the English popular scientific magazine *DISCOVERY* for May, 1926,\* and four more popular ones, richly illustrated, by Charles W. Hopper in the *London Graphic* of March 20th, March 27th, April 3rd and April 10th, 1926; but generally the recognition given to Bacon as a man, public benefactor and author falls far short of what it should and undoubtedly would be, if the writers were better informed. *BACONIANA*, the long established, excellent and extremely useful periodical publication of the English Bacon Society, is, of course, in a class by itself. It issued in April, 1926, a tercentenary number, full of valuable information not easily accessible elsewhere, and which contains also a complete reprint in Latin with English prose translations of the extraordinary *MANES VERULAMIANI*,—thirty-two eulogies, written by various academic admirers of Bacon's genius, who praise him in seemingly most exaggerated terms, as the following samples show:

" . . . great Bacon, . . . a muse more rare than the nine muses." "he renovated her" (that is, Philosophy) "walking lowly in the shoes of Comedy. After that more elaborately he rises on the loftier tragic buskin" . . . " . . . no inhabitant of earth was master of greater intellectual gifts" . . . " . . . no nook escaped your ken". "The very nerve of genius, the marrow of persuasion, the golden stream of eloquence, the precious gem of concealed literature" . . . "this Francis: was ever other of nobler genius? of greater enterprise? of richer eloquence? of ampler mental range? His writings answer;" . . . "a number of which of high repute remain" . . . "A portion lies buried." . . . "give place, O Greeks! give place, Maro, first in Latin story." . . . "The day-star (that is, the sun, or Apollo) of the Muses has set before his hour" . . . "Atropos, never before truly cruel; take the whole world, only give me back my Phoebus." "Lament now sincerely, O Clio! and sisters of Clio, ah! the tenth muse and the glory of the choir has perished" . . . "unavoidable is it now for Apollo to be content with nine Muses" . . . "you have filled the

---

\*Note: See an interesting article about this re-discovery in *BACONIANA*, Vol. IV., New Series, October, 1896, followed by other articles in later numbers.

world with your writings, and the ages with your fame" . . . "And you, who were able to immortalize the Muses, could you die yourself, O Bacon?" . . . "he taught the Pegasean arts to grow, as grew the spear of Quirinus swiftly into a laurel tree." (Quirinus means "spearman," from quiris, spear; "That there is here an allusion to Bacon's nom de guerre, Shakespeare, no one who knows who the dramatist really was can doubt."—From a note by the translator, William A. Sutton).

These highly instructive poems, telling so many astonishing things about the greatest person England has produced, have never received from the learned professional specialists in English literature the thoughtful consideration which they evidently deserve. Neither Spedding nor some others so much as mention them, and in consequence of such stupid neglect the general educated public,—unwisely trustful,—remains in ignorance. Yet these Latin pieces, first printed in 1626, were again printed in Blackbourne's edition of Bacon's works in 1730, in the *Harleian Miscellany*, Vol. X., 1813, p. 287, by Dr. Georg Cantor, of Halle, Germany, in 1897\*, by Edwin Bormann, the German humorous poet and dramatist (*Der Historische Beweis der Bacon-Shakespeare Theorie*), by William A. Sutton in English prose translation in *BACONIANA*, (the magazine of the English Bacon Society), in 1905-1907, and there reissued in its tercentenary number of April, 1926.

Mr. Willard Parker, the President of the Bacon Society of America, has therefore conceived the idea of rendering the *Manes Verulamiani* in English metrical forms, as being more palatable to the general reader than prose, and these new versions are now published in this magazine (pp. 241-275) and have been issued in pamphlet style for wider distribution.

One would think that such startling references to Francis Bacon as greatest of poets, renovating philosophy by means of Comedy and Tragedy, and as maker of concealed literature, that is, books not associated with his own name, or perhaps works in cipher, would have caused considerable excitement; that such revelations, upsetting all previous standards of intellectual power and its possible achievements, would compel an official re-examination of the grounds upon which had been based the popular traditional opinions about the authorship—grown doubtful—of certain famous contemporary works. Take for example the profoundly philosophical plays and curiously baffling poems of "THE AVTHOR WILLIAM SHAKESPEARE" (See Ben Jonson's eulogy of him in the 1623 folio), who cannot by any sound process of evi-

---

\*Note. Reprinted in *The Living Age* for June, 1926. The Living Age Co., 8 Arlington St., Boston, Mass.

dence and induction be identified with the apparently quite unlettered and bookless, indifferent player Shaksper of pedantry, untaught in modern methods of research as used in other sciences; and so our uncritical critics, able neither to explain nor explain away disturbing evidence as above submitted, simply ignore it with pretended dignity or superior scorn.

It is not difficult to understand why so important, unworked a mine of hidden Baconian treasure, temptingly hinted at, does not induce more historical research. One cause is without doubt the excessive increasingly narrowing specialism into which young academic instructors are driven by standardized elementary courses in uninspiring subjects. Time, encouragement and means are sadly lacking for acquiring a fair measure of versatility, and thus the well-balanced scientific equipment, whereby alone the spiritual unity in Nature's infinite variety can be perceived and understood,—the general all-pervading Harmonies or Laws embodied in concrete Facts. Versatility in studies and works was a very essential characteristic of the great leaders in the Renaissance, and essential to their progressive Humanism; many of them were at the same time naturalists, artists, statesmen, theologians, philosophers, soldiers, poets, builders, and what not else; Dante, Roger Bacon, Chaucer, Leonardo da Vinci, Michel Angelo, Sir Thomas More,\* Francis Bacon, Palissy, were all shining examples of this type, and more recently Goethe and our Benjamin Franklin. The highly diversified gifts, ideas and pursuits of such men of genius, while natural enough to themselves, and requiring only skilled management to obtain great results, are hardly perceived and still less understood by most people, and especially those, who have not been able in their youth to cultivate versatility in intellectual and artistic tastes, or have lost much innate ability for it by mere neglect to develop it, and by limiting their range of interest to a single narrow path.

The soulless mechanization and dull organized uniformity in habits of thought and teaching, harmfully invading even the religious field, have made the noble breed of versatile men and women dangerously scarce. In our complex social conditions each special racial, religious, social, industrial, commercial and political interest tries to steer the common ship of state selfishly in its own behalf; there is obvious need for enlightened guides to harmonize the warring parts of the body politic, for a new race of widely cultured constructive humanists; and what better means of producing them than for far-sighted philanthropists to encourage ambitious youth to study the great masters of the Renaissance, and especially Francis Bacon, the last and

---

\* *Fra Paolo Sarpi*

greatest of them all. There is no wiser, more stimulating and fascinating teacher than he; none more helpful by word and example toward efficient self-culture, and none inspired by a higher religious enthusiasm in the pursuit and acceptance of Truth for the best worship of God by good living and faithful service of man. The English churchmen of his day knew this very well, wisely acknowledged it, and gave him their support.

Dr. William Rawley, Bacon's chaplain, said in the too brief character sketch, rather than biography, of his revered master (*Resuscitatio*, 1657):

"Those Abilities, which, commonly, goe single, in other Men, though of prime, and Observable, Parts, were all conjoyned, and met, in Him. Those are, Sharpness of Wit, Memory, Judgment, and Elocution." . . .

Indeed, Rawley,—who tells us himself that he had "been employed as an Amanuensis, or dayly instrument, to this Honourable Authour; And acquainted with his Lordships Conceits, in the composing of his Works, for many years together; Especially, in his writing Time;"—was so deeply impressed by Bacon's greatness that he writes:

"I have been endued to think; That if there were, a Beame of Knowledge, derived from God, upon any Man, in these Modern Times, it was upon Him. For though he was a great Reader of Books; yet he had not his Knokledge from Books; But from some Grounds, and Notions, from within Himself. Which, notwithstanding, he vented with great Caution, and circumspection."

This churchman, as a labor of love, edited and published many of Bacon's political and religious writings, and obviously regarded him as a divinely illumined prophet, recording also in a special paragraph that "This Lord was Religious. For though the World be apt to suspect, and prejudge, Great Wits and Politicks," (that is, men engaged in affairs of State)," to have somewhat of the Atheist; Yet he was conversant with God: As appeareth, by severall Passages, throughout the whole Current, of his Writings."

Another churchman, Thomas Sprat, Bishop of Rochester, referring in his History of the Royal Society of London for the Improving of Natural Knowledge to the new philosophers engaged in this work writes: "I shall mention onely one great Man, who had the true Imagination of the whole of this Enterprise, as it is now set on foot; and that is the Lord Bacon." (See *American Baconiana*, No. 1, February, 1923, p. 42.)

In the same work is given a splendid ode by the poet Abraham Cowley (Reprinted in our magazine, No. 1, February, 1923), extolling Bacon as "a mighty Man," who "broke the Scare-crow Deity," which "Made Children and superstitious Men afraid," and who "like Moses, led us forth at last," from the barren Wilderness of Scholasticism into the Promised Land of a better World to come,—such as we are enjoying today.

Quotations to fill an ample volume might be gathered from the books of that age in praise of Francis Bacon's mind and character as a man, notwithstanding his political downfall from high office. The true significance of this as a loyal self-sacrifice to save the King and his favorite was rightly understood by well-informed contemporaries, though made a cause for condemnation by some modern authors, who should have known better, or who served vain, selfish ends, and therefore stand condemned themselves.\*

Archbishop Tenison, an amply competent judge of men, published in 1679 an important little volume entitled "BACONIANA. Or Certain Genuine REMAINS OF SR. Francis Bacon," etc., of which page 16 is reproduced in facsimile in this magazine, p. 281, Fig. XVIII.

The reader will find there a very curious parallel drawn between his lordship's misfortune and the Tempest, which wrecked Sir George Somers' ship in the Bermudas on June 24th, 1609, followed by these mysterious remarks: "The great cause of his Suffering, is to some, a secret. I leave them to find it out, by his words to King James, I wish (said he) that as I am the first, so I may be the last of Sacrifices in your Times. And, when from private Appetite, it is resolv'd that a Creature shall be sacrific'd; it is easie to pick up sticks enough, from any Thicket whither it may have straid, to make a Fire to offer it with."

We will for the present conclude these very illuminating testimonies to Bacon's greatness of mind and goodness of character with the words of his friend and literary helper, Ben Jonson, whose authority will not be denied. The full statement

---

\*Note. In a letter from our fellow-member Basil Brown, the able author of that fascinating and valuable book "Law Sports at Gray's Inn" New York, 1921, Privately Printed), published in the English BACONIANA for January, 1909, pp. 63, 64, the following confession by Thomas Bushel, one of the dependants in the Lord Chancellor's household, whose misconduct led to their master's fall.

"Thomas Bushel, one of Bacon's household dependents, gives this testimony to his master's character in a book 'The First Part of Youth's Errors' written by Thomas Bushel, the Superlative Prodigall London 1628, 8vo, printed two years after Bacon's death: A Letter 'To his approved beloved Mr. John Eliot Esquire.'

"'The ample testimony of your true affection towards my Lord Verulam, Vicount St. Albans, hath obliged me your servant. Yet lest the calumnious tongues of men might extenuate the good opinion you had of his worth and merit, I must ingenuously confess that myself and others of his servants were the occasion of exhaling his virtues into a dark eclipse; which God knows

16

*An Account of all*

His Lordship own'd it under his Hand,  
 (g) In (g) that, *He was frail, and did partake of*  
*the Abuses of the Times*: And, surely, he  
 was a partaker of. their Severities also ;  
 though they proved, by accident, happy  
 Crosses and Mistortunes. Methinks they  
 are resembled by those of Sir *George Som-*  
*mers*, who being bound, by his Employ-  
 ment, to another Coast, was by Tempest,  
 cast upon the *Barmudas*. And there, a  
 Shipwrack'd Man made full discovery of  
 a new temperate fruitful Region, which  
 none had before inhabited ; and which  
 Mariners , who had only seen its Rocks,  
 had esteemed an inaccessible and enchanted  
 Place. The great cause of his Suffering,  
 is to some, a secret. I leave them to find  
 it out, by his words to King *James* (h),  
 I wish (said he) *that as I am the first, so I*  
*may be the last of Sacrifices in your Times.*  
 And when from private Appetite, it is re-  
 solv'd, that a Creature shall be sacrific'd ;  
 it is easie to pick up sticks enough, from  
 any Thicket whither it hath straid, to make  
 a Fire to offer it with.

(h) See  
 Mr. Bu-  
 rnels Ex-  
 tract. p.  
 19.

But whatsoever his Errors were, or the-  
 causes of his Misfortunes, they are over-  
 ballanc'd by his Vertues, and *will die with*  
*Time*. His Errors were but as some Excref-  
 cencies, which grow on those Trees that  
 are

Fig. XVIII. Page 16 of Tenison's BACONIANA,  
 1679. Facsimile.

will be found in facsimile reproduction in this magazine in an article containing other useful observations. (pp. 196-197).

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

Ralph Waldo Emerson recommends that for the better understanding and conduct of life we should hitch our wagon to a star. There is none brighter nor steadier than Francis Bacon's in the firmament. But this comparison is too weak; he rose in the dawning day that spread over England in the Elizabethan age rather like the morning sun, pictured on the title page of Mallet's folio edition of his works (1740) beside his miniature portrait. (See Amer. Baconiana, No. 2, p. 49.)

History records many men of great special genius, comparatively few of great versatile genius, and among the latter our Bacon easily ranks first. He must have been quite extraordinary and unique in this respect among European contemporaries, "the greatest Scholler and the greatest Statesman of his time," acting both these high parts with great applause, and so revealing himselfe in both, as to become in title and merit "Lord Keeper of the Great Seale of England, and of the Great Seale of Nature both at once, which is a mystery beyond the comprehension of his own times, and a miracle requires a great measure of faith in Posterity, to believe it." Thus Gilbert Wats, the editor of "Bacon's IX Bookes OF THE PROFICIENCE AND ADVANCEMENT OF LEARNING" (1640).

Still more extravagant is the description of Bacon given by his intimate friend, Sir Toby Matthew,—much travelled,

---

would have long endured both for the honor of his King and the good of the Commonaltie; had not we whom his bountie nursed, laid on his guiltless shoulders our base and execrable deeds to be scand and censured by the whole senate of a state, where no sooner sentence was given, but most of us forsook him, which makes us wear the badge of Jews to this day . . . As for myself, with shame I must . . . plead guilty; which grieves my very soul, that so matchlesse a Peer should be lost by such insinuating caterpillars, who in his own nature scorned the least thought of any base, unworthy, or ignoble act, though subject to infirmities as ordained to the wisest."

BASIL BROWN.



worldly-wise politician and Bacon's confidential literary critic. Named as the fourth of pre-eminent Englishmen enumerated in the Preface to his Collection of Letters (1660),—"all kinds of monsters (that is, prodigies, Ed.) in their severall wayes," Matthew says that Bacon was:

"a creature of incomparable abilities of mind, of a sharp and catching apprehension, large and faithful memory, plentiful and sprouting invention (that is, constructive or poetic imagination, Ed.), deep and solid judgement, for as much as might concern the understanding part. A man so rare in knowledge, of so many severall kindes, endued with the facility and felicity of expressing it all, in so elegant, significant, so abundant, and yet so choice and ravishing a way of words, of metaphors, and allusions, as perhaps the world hath not seen, since it was a world. I know this may seem a great hyperbole, and strange kind of riotous excesse of speech, but the best means of putting me to shame will be for you to place any other man of yours by this of mine."

In the same vein, but with some variations worth noting, Matthew,—in presenting an Italian translation of Bacon's Essays to Don Cosimo de Medici, Grand Duke of Tuscany, said already in 1818 (Translated among Testimonies in the 1640 Advancement of Learning):

"truly I have known a great number whom J much valed, many of whom J admire, but none who hath so astonisht me, and as it were, ravisht my sences, to see so many and so great parts, which in other men were wont to be incompatible, united, and that in an eminent degree in one sole Person. I know not whether this truth will find easy beliefe, that there can be found a man beyond the Alpes, of a most ready wit; most faithfull memory; most profound Iudgement; of a most rich and apt expression; universall in all kinds of knowledge, as in part may be seen in that rare incomparable piece, the ADVANCEMENT OF LEARNING, which future Ages shall render in different languages: But be the faith of other Nations what it will in this point, the matter J report is so well understood in England, that every man knowes & acknowledges as much, nay hath bin an eye and eare witnesse thereof; nor if I should expatiate upon this subject should J be held a flatterer, but rather a suffragan to truth, etc."

This last is taken from over a dozen "TESTIMONIES CONSECRATE TO THE MERITE OF THE INCOMPARABLE PHILOSOPHER SR FRANCIS BACON BY SOME OF THE BEST-LEARN'D OF THIS INSTANT AGE," prefaced to his IX Bookes of the Proficience and Advancement of Learning, (Oxford, 1640). The reason for introducing them is stated to be that

"because such Great Authors, in their high flight, are so lessen'd in the aire of unfrequented contemplations; &

take such unbeaten waies, as they become the weak wonder of common Capacities, accustom'd to populare opinions, and authoriz'd Errors: and in this admiring Ignorance, the prejudicate objects of Emulation, Envy, Jealousies, and such like impotent passions: It seems, in a sort, necessary, that the way be clear'd before such writers; and that they enter the Theatre, as well with the suffrage of voice, to gaine upon the will; as with the strength of Reason, to convince the Understanding."

"Wherefore, not so much for the honor of this Author, (though that is intended too) as for the aide of some anticipate Readers, not yet manumitted" (that is, set free, like a slave.—Ed.) "from a servile believe, to the liberty of their own judgements, (such J mean, as are yet under the minority of a implicate faith) J thought good to deliver this imperfect list of Deponents, which the precipitancy of this Edition, would not permit to fill up with some other Great Names, both of this Kingdome, and of forrain Nations. What is wanting here to the accomplishment of this Catalogue, Time, the Parent of Truth, shall Consummate."

One cannot but be struck by the magnificence, affectionate reverence and unanimity of these wonderful tributes, which, if true, (and what good reason can we late-comers have to doubt them?) reveal Francis Bacon as not only a very good man, but also far greater intellectually than has been generally supposed. Those readers, who are familiar from direct personal study with Bacon's ideas and vast literary activities, and the result of recent special studies of them, more widely inclusive and scientific in method than heretofore, will confirm them out of their own impressions. Newcomers, learning for the first time of such claims for Bacon as an unparalleled prodigy in intellectual gifts and their literary and practical expression, may doubt and superciliously scoff or smile, or again they may give heed to this summons at their door with a sympathetic open mind. The latter will already know that New Truth may prove to be an Angel in disguise; but to the others we give the warning of Bacon himself in the beautiful preface to the 1640 *Advancement of Learning* with regard to improving knowledge (and thereby success in life), that "the Opinion of Wealth is one of the chief causes of want, and that out of a confidence of what we possess in present, true assistances are despised for the future."

Francis Bacon lived in an age when the peoples of Europe were suffering from devastating plagues, religious and political wars, and were kept down by tyrannous despotisms of various kinds, individual liberty in our sense being unknown. Aware of his unusual talents, he felt inspired, therefore, in early youth to devote them to the betterment of individual and social life. He perceived by an extraordinary power of analytic observation that

present events are the effects of universal causes or forces, residing by Divine Decree in Nature and in Man, and that by a knowledge of causes therefore, their effects could be controlled by Art for the benefit of man, the lessening of those unavoidable burdens that flesh is heir to, the increase of general welfare and happiness. With powerful constructive imagination he foresaw the incalculable benefits and inventions that might be achieved, and undaunted by the difficulties of such a colossal enterprise he undertook to lead men back to Nature as the Creature and Revelation of God's Will. He wrote with utter frankness to Lord Treasurer Burleigh, deploring the meanness of his estate; confessing perhaps too openly that he had vast contemplative ends, but only moderate civil ones; that he had taken all Knowledge to be his province, or providence; and that whether it be Curiosity, or Vain-glory, or Nature, or, (if one take it favourably,) Philanthropia, his hope to bring in the best of "Industrious Observations, grounded Conclusions, and profitable Inventions and Discoveries" cannot be removed. He intimated that some place of reasonable countenance that would bring commandment of more wits than a man's own, was what he greatly desired, and he promised all sorts of loyal service in return.

He wrote to Dr. Playfer a letter of request to translate his book of the Advancement of Learning into Latin, stating his purpose to be rather to excite other men's wits, than to magnify his own, and that he had only taken upon himself to ring a bell to call other wits together (which is the meanest office). Translation was to render the work more widely accessible, making it to fly abroad like the sparks of a fire, to find and light upon those minds and spirits most apt for it. Though he did not attempt to produce any complete scientific treatise on any one subject, knowing that to be beyond his time and powers, he collected with the help of friends from every possible quarter, including books, that astonishing array of facts about Nature and human nature in all aspects, which (despite some gross errors, excusable in a pioneer) is still a marvellous feat, and explains the unique power and beauty of his various literary styles in thought and ornament.

Bacon divided all subjects of knowledge and expression, according to the powers of the mind,—Memory, Imagination, and Reason,—into History, Poesy, and Philosophy, and has left abundant evidence of the highest skill in all. His grasp of Nature's operations was so universal and profound, that he could already three hundred years ago dare to place at the foot of the special title-page of the Platform of the Design, prefaced to the 1640 Advancement of Learning, that remarkable axiomatic

statement of ultimate scientific abstraction or Natural Law, first found in the Old Testament, and adapted by him:

DEUS OMNIA  
IN MENSURA, ET NUMERO, ET ORDINE  
DISPOSUIT

(God has disposed all things in)

(Measure, and Number, and Order.)

But Bacon was not a philosopher in the ordinary academic sense, for he started neither system nor sect, indeed, explicitly denied having any such futile purpose. He was belittled for having, in the words of one contemporary, written philosophy like a Lord Chancellor. We may be devoutly thankful that he did, otherwise we would have had merely another curious but unpractical "system" for the mutual entertainment of the "learned." We owe him instead the irresistible impetus which he gave for the discovery and study and use of Nature's Realities by an organized co-operation in methodical recorded observations, experiments, and conclusions to be drawn therefrom, for practical application in the improvement of human life and happiness, and even of Nature's own work.

The great reforms desired and planned by Bacon were often so radical as to constitute really new sciences and arts, and it was a part of his design to illustrate what he had in mind by appropriate specimens. All Nature and all human life,—physical, intellectual and spiritual,—in the individual, in society and in the state—were to be investigated, first for a proper understanding of them, next for their proper use or improvement. Sciences were not to be sought

"arrogantly in the cells of mans wit, but submissively in the greater world." . . . "For Man, Nature's minister and interpreter, doeth, and understands so much, as he hath by Operation or Contemplation observed of Nature; nor can know or doe any more: For neither can any forces unloose or break asunder the chain of Causes; nor is nature otherwise, than by obedience unto it, Vanquisht." . . . "God defend that we should publish the ayery dreams of our own Fancy for the real Ideas of the World; But rather may he be so graciously propitious unto us, that we may write the Apocalyps, and true vision of the impressions and signets of the Creator upon the Creature."

Never has the conception of true Science, world-embracing in scope, and its pursuit as an act of religious Humility and Faith, been more nobly stated. The same submission of spirit, followed in discovery, says Bacon, is also to be followed in delivery, that is, in utterance and use; so that by this same Com-

merce of the Mind and of Things "than which a greater blessing can hardly be found on Earth, certainly of earthly Felicities," there may be procreated such "Human Aides, and a Race of Inventions" . . . "as may in some part vanquish and subdue mans miseries and necessities;" all this "without prejudice to Divine Truths," but,—he humbly says in one of his beautiful prayers, in such wise, that the purified intellect, yielding absolutely to the Divine Oracles, renders unto Faith the tributes of Faith. Man must beware of any intent to revolt from God, and to give laws unto himself, especially in moral knowledge; but in contemplating the works of Nature, is it not

"as if the Divine Nature, according to the innocent and sweet play of children, which hide themselves to the end they may be found, took delight to hide his works, to the end they might be found out; and of his indulgence and goodnesse to man-kind, had chosen the Soule of man to be his Play-fellow in this game."

"In summe," Bacon advises, concluding this charming train of poetic illustration by one of his swift changes to philosophic sobriety of speech:

"I would advise all in generall, that they would take into serious consideration the true and Genuine ends of knowledge; that they seek it not either for Pleasure, or Contention; or contempt of others; or for Profit; or Fame; or for Honor, and Promotion; or such like adulterate or inferior ends; but for the merit and emolument of Life; and that they regulate and perfect the same in charity:" (that is, tolerant benevolence) "For the desire of Power, was the Fall of Angels, the desire of Knowledge, the fall of Man; but in charity there is no excess, neither men nor Angels ever incurred danger by it."

This sublime appeal for Good Will and Service in the use of Knowledge between men and Nations is equalled in the literature of the time only by Portia's moving plea for mercy, written in the same mood, in *The Merchant of Venice*.

Such was Francis Bacon, famed for his combined marvelous genius, sweetness of character, vast knowledge, incredible versatility, immortal ideals and works of first rank. Many a friend must have thought of him as Horatio did of Hamlet's father: "He was a man, take him for all in all; I shall not look upon his like againe."

## THREE CENTURIES OF BACON'S GENIUS

By HUGH B. C. POLLARD\*

Three centuries have gone since the death of Francis Bacon, but his challenging message has lost none of its significance. There is now, as then, "a new unexplored kingdom of knowledge within the reach and grasp of man if he will be humble enough, and be patient enough, and truthful enough to occupy it."



Memorial Postage Stamp  
Issued in 1916.  
Enlarged facsimile.

April marked the tercentenary of Francis Bacon, Lord Verulam, Viscount St. Alban, 1561-1626. As a line in a diary it means little to the ordinary man, yet if we reflect a moment we find that in celebrating this date we are honouring the godfather of all modern science as we know it today. Francis Bacon was an enormous influence, a Napoleon of the battlefield of intellectual freedom. No man of his age presents a greater puzzle to historians, and there is a good deal of excuse for the theorists who hold the wildest beliefs about the Bacon-Shakespeare controversy. \* \* There was much that was

hidden in the man, and the face which Bacon chose to show to the world was not the whole man. An eminent psychologist

---

\*Note: Reprinted with grateful acknowledgment for kind permission from "DISCOVERY," a Monthly Popular Journal of Knowledge, Vol. VII. No. 77, May, 1926. Published by Benn Brothers, Ltd., 8 Bouverie Street, London, E. C. 4.—New York representative, Major John D. Hamilton, 50 Church Street, New York City.—Ed.

---

\*\*Note: Theorists in every field of knowledge have held more or less wild beliefs, quite seriously, and the world is still full of them today, from unreasoning habit. The road of scientific progress is strewn with such abandoned derelicts as the Ptolemaean system, the Phlogiston theory of combustion, and, more recently, the Atomic theory of our youth. So in the flush of very startling discoveries about Francis Bacon's incredibly versatile literary genius, his secret methods of work, and his leading part in the Elizabethan revival of learning and poetic art,—only referred to in a veiled way by himself and his confidential associates,—it is not surprising that some of his enthusiastic admirers should have been as unreasonable as the likewise insufficiently critical and overcredulous worshippers of William of Stratford. But it is consequently unfair to judge by

has dissected the psychical body of Leonardo da Vinci. Francis Bacon would be an even better subject for this kind of post mortem, but it calls for rather more knowledge than pure psychology and some little learning in sixteenth-century mysticism and the political limitations of the time.

#### **The First of the Moderns**

Bacon was essentially the first of the moderns. He was an organizer, a compiler, an enormous centripetal force who focussed the revolt of the times against the formalized schools of deductive Aristotelian logic. For the unquestioned authority and the petrified wisdom of the classics he substituted the line of thought we still call natural science. He dignified experiment and gave it a new standing as inductive logic. He was the first outstanding intellect in historic times to realize that the function of science was not to repeat the official quips of fossil thought, but to experiment, observe, and see what caused all sorts of things to happen. Today this seems to us a perfectly reasonable logical idea which should have occurred to anybody.

We all owe so much to Francis Bacon that it is with difficulty that we get any true picture not of the pageantry, but of the mentality of his time.

It is perhaps best to see Bacon as a man of today set by circumstance three hundred years before his time. Yet even this device is inadequate, for Francis Bacon had a greater grasp and a deeper knowledge of the spiritual values than is common among the rare philosophers of his calibre today.

It was an unsafe age in England. Rome then stood for foreign domination, for the dead hand of priestcraft on all who sought knowledge. Lutheranism was no better, and the extravagances of the Protestant sectaries were just as bad. There is

---

the extravagant notions of such harmful friends the merits of any good cause, and its serious students.

In the case of Francis Bacon, greatest of Englishmen, the real mystery is that his life, aims and extraordinary achievements as an educator of mankind, and more particularly benefactor of his own people, should have escaped the attention and, of course, proper appreciation of those whose professional duty it might be considered was to do this highly necessary and honorable work. It had to be undertaken therefore,—as some of the most important research with attendant discovery has ever been,—by independent private investigators, applying new and more searching methods of observation and legitimate induction (Bacon's own) to the study of original records and editions of the 16th and 17th centuries. The field to be covered was found to be much greater in time and geographic distribution than at first supposed possible, involving, indeed, a consideration of the entire European Renaissance and of the history of civilization

no sanction for natural philosophy in either Testament, and the inquiring and rational mind was a dangerous thing for its owner in those not too distant days when the ashes of those martyred by both sides were barely cold.

New ideas were perilous ideas, and the greater part of Bacon's work had to be done in secret. In open history he stands out as an eminently sound adviser and a poor politician. He had the unforgivable vice of sincerity of purpose and the colossal hardihood to oppose Elizabeth Tudor. It is true that in his "Essays" he counsels a wise expediency, but a man of his calibre has an exacting judge to satisfy. He must live on honourable terms with himself. A balanced attitude was not a road to favour in partisan times. In addition, he had to counter the jealousy of his cousins the Cecils. The support of Essex helped Bacon in his career, and the latter has been accused of betraying his patron. His attitude at the trial of Essex was harsh, but to a certain extent excusable. Essex had not taken Bacon's advice, and he had gone far toward a state of insurrection which would have meant civil war. Bacon was an autocratic Tory democrat, but not a revolutionary.

#### A Wide Toleration

The whole tendency of Francis Bacon's policy was toward the betterment of the condition of the realm and the people of the realm as a whole. He urged a wide toleration not only in matters of religious belief, but in matters touching oppression by the Crown. Yet he was no democrat and held the divine right of kings. With the accession of James the First he rose to power. Knighted in 1604, he became Attorney-General in 1613.

---

back to ancient times, besides requiring considerable first-hand knowledge of natural history and applied mathematics.

Many of the persons now engaged in this most instructive and fascinating study in various parts of the world are particularly qualified for it by natural aptitude, not possessed of everybody, and often also by the best modern methods of research as practised in the natural sciences. When such persons, as happens, have a versatile bent, and a sufficient knowledge and mastery of letters, there may result a kind of composite ability to approach and understand somewhat so colossal and complex a genius as that unique superman, known as Francis Bacon, alias Shakespeare, etc.

The value of opinions is in direct proportion to the fullness of correctly realized experience or knowledge; the more we know, the more the apparent contradictions and conflicts around us disappear, for they exist in reality only in our insufficiently informed minds, and can be corrected by further facts. Hence the student's best rule is always: "Put knowledge in thy pate and meanwhile curb thy tongue."—Ed.



He steered a tortuous way through the difficulties of the times, and evidently became more "expedient" as age withered his idealism. He abandoned the favourite Somerset for the rising star of Villiers, and in 1617 was appointed Keeper of the Privy Seal. A year later he became Lord Chancellor of England, and was raised to the peerage as Lord Verulam.

In 1621 he was at the height of his glory, but Parliament, which had been unconvoked for seven years, was at last summoned, and his enemies attacked him on charges of bribery. Bacon fell, and though the sentences of fine and imprisonment were revoked, he was obliged to live in retirement on his estate. Freed of the squalor of politics Bacon now came to his real glory. These last six years of his life were the most important, for he then began to publish the thought of years. He had published a certain amount before. In 1605 he had issued his "Advancement of Learning," a review of the state of knowledge of his time. During his career he had published various "Essays," but the work was continually revised and added to. Few works have given us so many common aphorisms as these "Essays," and new and larger editions were printed from time to time. Yet these, important as they are from the literary point of view, had not the influence on history which was exercised by his scientific work, the "Novum Organum," the greatest stimulant of the age ever given to a group of thinkers.

So much for the external side of Bacon. Industrious historical emmets can trace the record, and it is a not too scrupulous career of the external man. Yet we can ask ourselves what is there in this spotted record which stresses the scientific side of Bacon's life? We see him in history as an able true-serving attorney, a courtier, a man circumstanced by the moral conditions of his age. Yet when we turn back to the fundamental origins of organized science in Europe, every road, every line of research leads to one centre—Bacon and his disciples—and there is no clear path which leads us to the individuals who preceded him.

It is doubtful if we shall ever know any particular original contributions to scientific knowledge for which Bacon was responsible. It is better to consider him as an enormous concentrating, classifying and co-ordinating force. He was the first great editor of Nature to arise since classical times; the first administrator to conceive of organized science working for the good of humanity in general. His "New Atlantis" sketches out a model society dominated by brains which would function for the good of humanity. This book was published posthumously, yet we have the authority of Joseph Glanville, Chaplain to James

the First, that Bacon did actually found a scientific society of some nature.

The enormous scope of his learning at a time when the range of all the knowledge of the age could be more or less grasped by a first-class intellect could be explained if he had not also led an active career, but had worked as a recluse devoting all his time to study. Even granting the man a mental energy utterly abnormal, we must, when considering the limited mechanism of the distribution of knowledge and the slow time factor for the dissemination of thought, look on him not as an individual but as the head of a widespread intelligence service.

### **The Rosicrucian Society**

A great many indications point to Bacon as a leading character in the Rosicrucian Society. His "New Atlantis" is modelled on the conceptions of the Rosicrucian Society, and in 1660 was reprinted under the nominal authorship of John Heydon as "Voyage to the Land of the Rosicrucians."

The Rosicrucian Brotherhood has the usual claims of esoteric societies to Egyptian origin. Actually it is difficult to trace any sound historical basis beyond the latter half of the fifteenth century. It may be looked on as an intelligent society accepting the Christian ethic, but equally hostile to political oppressions and corruptions of the Catholic Church and the intellectual savagery of Lutheranism. The probable reason for its insistence on Christianity was that most of the scientific and philosophic knowledge outside the sterile bounds of monastic thought was Oriental. It was either from Arabian sources, as in the case of alchemy and algebra, or it was Kabbalistic and derived from Hebrew thought. We know now that much then attributed to the Moslem was the relics of classical knowledge, and that most of their work was translated and adopted by Rabbinical writers. Nevertheless, in the days when accusation of heresy was the portal to a painful death and to be suspected of knowledge stirred the jealousy of the official priestly trades union, it is obvious that any search for knowledge required an adequate "safety first" insurance. To the adepts of the society the rose has always been more important than the cross, yet if they secretly eschewed orthodox mass theology and hated sectarianism, they were no worse than the modern man of science who imposes on himself a Christian rule of life and finds it not impossible to accept spiritual values as laws as binding as the laws of science. But in those days they had to be careful and above all secret. Any identification of the newly-awakened desire for knowledge of Nature with any of the new sects would have

brought the movement into conflict with the powerful political machine of the then reactionary Church.

The Renaissance set men's minds working, the European Reformation gave certain countries an advantage in being able to permit primitive research work to go on without political interference. The Rosicrucian fraternity has never had fixed constitutions, but has at certain times developed a working organization or international mechanism. The first published florescence of the society reached its height in the early seventeenth century. There was a recrudescence of activity in the mid-seventeenth and in the mid-nineteenth century, and the society still exists as a nucleus organization. It has nothing whatever to do with the various spurious Rosicrucian organizations run by the theosophists or charlatans, and is still a secret society in the true sense of the term.

Bacon was not only the head of the society in England but was in close touch with all continental chapters as well. The light of his intellect illuminated many centres of thought. Reform was necessary not only in the domain of the Church, but in the realm of politics and science as well. Bacon and his helpers were all part and parcel of an organized and inspired evolutionary but not revolutionary movement. Andreae, author of the "Chymische Hochzeit Christiani Rosenkreutz," was one of the leaders in the younger generation of the movement. About 1614 the "Fama Fraternitas," the first public communication of the order, appeared. It was anonymous and appealed to the savants and men of science of Europe. Its authorship is still in dispute, but it served to bring out into the light of day a movement and a widespread system of thought which had been previously secret or so carefully disguised as to be only recognizable by initiates. The wide scope of the profession of faith clause in the Fama was highly unorthodox. It was too wide for the Catholics and too wide for the Lutherans. It led to wild attack and equally wild defence and reckless pamphleteering by both sides, but it was good publicity. John Komensky, alias Comenius, 1592-1671, was received into the order. Baruch Spinoza, Descartes, and other great men of the seventeenth century were also powerful supporters of Rosicrucian thought, but it is in England that the speculative and philosophical side gave place to the practical result of the restoration of science and the cult of natural philosophy.

There were two sides to Bacon's philosophy: the purely abstract philosophical view, and the natural or experimental—what we call today the scientific point of view. In the same way there were two main schools of thought in the Rosicrucian fra-

ternity. On the one side were the mystics soaked in the search for Kabbalistic secrets and esoteric mysteries; they wished to keep their knowledge secret. On the other side we find the exotericists, men of science anxious for demonstrable knowledge and realizing the need of publicity.

### **The Invisible College**

A generation passes after Bacon. The gap is filled to a certain extent by Robert Fludd, a contemporary, but who was solely an exponent of the exoteric side. Then comes Robert Boyle who, largely influenced by Fludd's teachings, founded in 1645—after the latter's death—the Invisible College. This scheme was designed to put into practice the idea of a college of scientists as outlined in Bacon's "Nova Atlantis." The college was to be essentially a secret organization of intellectual people and was to be, in spite of the turmoil of the times, above politics and (what was then much the same) variant religious views. The connexion between Bacon's concept and Boyle's college is evident. In a few years it became possible to drop the secrecy postulated in the idea of the Invisible College and the society became public as the Gresham College. In 1660 it became the Academy, and in 1662 it was raised by Charles II to its present status as the Royal Society.

### **Connexion With the Royal Society**

The early detailed history of the Royal Society is not particularly clear, but it is clear that it is in direct connexion with the exoteric half of Bacon's original conception. We find in association with it not only Boyle, but Sir Christopher Wren, Sir Robert Moray, Elias Ashmole and Locke. These are also not only the most important names in the early Royal Society, but also in English Freemasonry. Sir Robert Moray, who was the driving force behind the Royal Society, had entered the Rosicrucian fraternity in 1641, and was also the driving force in Speculative Freemasonry. Prior to this period we have no satisfactory trace of any Masonic organization other than purely operative or guild concerns. There is no trace of any persons of quality in association with these minor guild mysteries, yet between 1630 and 1660 we find people of social eminence—and it was a day when social caste rules were binding—enrolled in Masonic organizations.

The balance of evidence suggests that there is a very strong connexion between the early history of the colleges which eventually became the Royal Society and the early history of English Freemasonry. The Bacon tradition had been handed down in

full and successfully in so far as the exoteric or scientific side of his concept was concerned, but the inner secrets of his philosophy—the esoteric teaching of Rosicrucianism—this had not been transmitted. The scaffolding of symbolism remained, bits and pieces of the tenets, ideas, suggestions—but not the all essential clues. The secrets had been lost.

The best brains of the time set to work to recover what could be recovered of the tradition. Freemasonry was a popularized version of what could be gathered. It had a secondary potential purpose. If the times had changed again and science had once again been outlawed, the tradition of scientific work could have been kept alive under the cover of the Craft. The chief executive authorities of the Royal Society and of Freemasonry were at that time one and the same individuals. We can imagine the enthusiasm inspired by the widening of knowledge in science, and the natural assumption that Bacon's wisdom—which had borne such fruit in the realm of natural philosophy—would yield no less on the mystical side. It is probably more than coincidence that Sir Isaac Newton (who was not an original member of the Royal Society and who did not become a member till 1672) worked for some years at Kabbalistic researches, and is believed to have in the end destroyed the results of his labour.

#### **Establishment of Organized Science**

There are endless mysteries about Bacon. His parentage is attributed to Elizabeth Tudor; he can be proved by true believers to have written Shakespeare's plays, Cervantes' *Don Quixote*—and almost anything. Massive structures of most sedulous error have been reared on matters of biliteral ciphers, of water marks, of type founts in his books.\* His date of death and place of burial are none too well established, and altogether he is a puzzling individual. Yet if we reject the wildest and most entertaining theories it is difficult not to find some excuse for sympathizing with the people who believe in them. Bacon's work had to be done in secret according to the need of the times and the rule of the order of which he was a member. His work

---

\*Note: Mr. Pollard reveals himself in this article to be so well-informed about some of Bacon's sub rosa activities, that his intemperate remarks here will not deceive the thoughtful reader. In fact, we believe, the author knows much more than he cares to admit. But instead of finding faults, why not find out facts,—as the misguided Baconians are trying to do,—to help clear up the admitted mystery, surrounding this miracle-man, Francis Bacon? The way has been blazed, and much solid information can be found in the English and American BACONIANA and numerous useful books listed and reviewed there.—Ed.

led to the establishment of organized science and the foundation of the Royal Society, the first official body of its kind to be founded in Europe. It also led to the establishment of Speculative Freemasonry. Today both these great things radiate all over the world. The man of science and the Freemason alike should give honour to the man whose work three hundred years ago gave expression to concepts of freedom of thought, tolerance, and clear thinking, which were then three centuries before their time, and have been only generally accepted by the world during the last three generations.

## SHAKESPEARE AND BACON IN THE BIBLE

By KENNETH SYLVAN GUTHRIE

Bacon realized from his knowledge of the Romance languages, and of the creation of the new French by that association of literary men, known as the Pleiades, that the English people greatly needed and could be provided also with a more finished medium of expression than the old mixture of Anglo-Saxon and Norman French. He therefore applied his genius to transforming the English tongue from the language of Chaucer to that of Shakespeare and Milton, and its printed page from the old Black Letter to the Roman type.

The first Shakespeare quarto, King John, date 1591, was still printed in Black Letter, but the second, Venus and Adonis, date 1593, already appeared in the new Roman type, and all the subsequent Shakespeare quartos likewise. This helps to fix the probable date of the famous Northumberland MSS.,—the main part of whose cover page is still made up of old Gothic script with only some titles of Baconian works in the new Italian Cursive,—at about this same transitional period.

Deeply inspired by the idea to benefit England and her people, it was natural that Bacon should co-operate with King James in giving the nation a better and more unified form of the Holy Scriptures to displace the Wycliffe Bible, the Bishops' Bible, and the so-called "Vinegar" and "Breeches" Bibles, all of which are now only examined as curiosities, while the 1611 version of King James holds its own as a sacred text in the affection of the people after more than 300 years by force and beauty of diction against all successive attempts to improve and supplant it, except in some points of meaning.

The task of translation anew was undertaken with all possible deliberation and care. Certain learned men to the number of four and fifty were appointed and divided into 6 boards of 8 or 9 each, some apparently dropping out, as only 50 names have come down to us. After several years of preliminary study, the translation proper was begun and carried out, it seems, chiefly in 1607-1609, the several boards handling simultaneously each that particular portion of the sacred writings allotted to it. A part of 1610 was given to a revision of these translations by twelve revisers—two from each board—for a time the finished work was in the hands of King James, and the printing finally done and completed in Black Letter in 1611.

Bacon at that time was already a highly trusted adviser to King James, and must have had, it is thought, on the strength of various indications of style, ornament and typography, an important part in adding the last touches to this monumental work.

The 1611 King James Version contains some notable reminders of Baconian methods of bookmaking. For example, the beautiful ornamental Archer headpiece,\* full of Baconian symbolism, which adorns the first collected edition of Edmund Spenser's works, 1611, and Bacon's *Novum Organum*, 1620, occurs in the 1611 Bible on the page entitled "THE GENEALOGIES RECORDED IN THE SACRED SCRIPTURES ACCORDING TO EVERY FAMILIE AND TRIBE WITH THE LINE OF OVR SAVIOVR JESVS CHRIST obserued from ADAM, to the blessed VIRGIN MARIE"; while a very close variant of it heads the first page of the *Tempest* and several other pages in the first Shakespeare folio of 1623. Even some of the very fashionable witty letter-devices, so common in some famous secular books of that day, and connecting them with the great mastermind of Bacon-Shakespeare, seem to have strangely found their way into the 1611 King James Bible, and so to mark his participation in it.

One of the most curious and long known occurs in the 46th psalm, which contains in 11 short verses both the words "shake" and "speare." That might be mere accident, but not the additional fact, that these words occupy similar numeric places in the text. They are the 46th and 47th words, counting down and up respectively in this 46th psalm; and if the final refrain "Selah" is omitted (there is no such Selah in the down count), "speare" becomes likewise the 46th word up.\*\*

---

\*Note. See the cover of this magazine.—Ed.

---

\*\*Note. Usually name devices of this kind tally on exactly the same count, but their maker **might** build them upon an immediate sequence of numbers, like 46, 47, though in a single instance as here, it would weaken the proof of design. Perhaps for this reason those two words are here connected by another and very simple device, in that exactly 111 text-words have been put between them, 111 being the Kay Count sum for BACON, or the Reverse Count sum for F. BACON. (See the article on Concealed Methods of Expression in this magazine, and the Table of Alphabetic Numbers and Note about them at its end.) This device would therefore seem to say that the name Shakespeare, like a mantle, enfolds or covers Bacon!—It would have been easy, of course, to produce a **double** 46 count for perfect tally, but without this 111 Bacon count between.—Ed.



It is perhaps also more than a mere coincidence that Bacon, who was born in 1560, would be just 46 years old when in 1607 this Bible translation got under way, including the psalms, and that Bacon translated some 7 of these from the Hebrew in his own peculiar way, and published his versions.

Seeking for possible other references to Shakespeare (Bacon's pseudonym) I had the good fortune to discover on January 10th, 1927, another, as I think, in the 3rd chapter of the prophet Joel. Here in the 16th verse occurs the word "shake," and a count shows it to be the 162nd word up from the end of the chapter and of the book. And again in the same chapter, verse 10, we find the word "speares." Now in the 4th verse the prophet apostrophizes Tyre and Sidon, and all the coasts of Palestine, and asks the question "Will ye render me a recompense," etc. It is peculiarly applicable to Bacon's condition,—his deserts so long denied him by the imperious Queen Elizabeth (his mother?), by the countrymen for whom he labored, and even until today. If, beginning tentatively with "will" we count down through the psalm, the 163d word will be "speares," another immediate sequence in count, 162, 163, giving as above, I believe, a Shakespeare allusion.\* This naturally leads to a scrutiny of the number 162, and it happens that by the simple long or clock count, it can be interpreted as 100+62, which numbers, separately taken, are the sums by that count for FRANCIS BACON, PRINCE, thus:

F — 6	B — 2	P — 15
R — 17	A — 1	R — 17
A — 1	C — 3	I — 9
N — 13	O — 14	N — 13
C — 3	N — 13	C — 3
I — 9		E — 5
S — 18		
—	—	—
67	33	62 = 162

\*Note Dr. Guthrie's opinion that here some Shakespeare allusion is intentionally devised, is probably correct, however, it may startle the reader who has never heard of such things in old books. But additional facts being desirable, we point out as a curious coincidence that 163 is by simple clock count equivalent to F. BACON—W. SHAKESPEARE (39+124).

There is other quite independent evidence of a careful design in these matters. Joel, Chap. III, v. 10 reads:

"Beate your plowe shares into swords,  
and your pruning hookes into speares,  
let the weake say, I am strong."

These lines are quoted from an edition of the Holy Bible

made in 1833, and described in the preface thereto as follows (please read this carefully):

"THIS edition of the Holy Bible is an exact reprint in Roman letter of the Authorized Version published in the year 1611 in large black letterfolio, copies of which may be seen in the British Museum, at Sion College, in the Bodleian Library at Oxford, and in the University Library at Cambridge. The reprint is so exact as to agree with the original Edition page for page, and letter for letter; retaining throughout the ancient mode of spelling and punctuation, and even the most manifest errors of the press. Without this extreme degree of accuracy the Reader would not have been able to judge by its means, whether the original Standard can still be exactly followed, and how far the deviations introduced and which have now the possession of our Bibles for many years, can reasonably be abandoned."

Now in this extremely exact letter for letter reprint done by the Oxford University Press, and of which we used for study the copy in the New York Public Library, there occurs by one of those curious and apparently accidental vagaries of printing not uncommon in even the most carefully made books of the early 17th century, and of course mechanically reproduced in this 1833 edition, an extraordinary crude misprint on the page bearing chapter IIII of the prophet Micah, which instead of this name has in the top of its frame the name "Joel"! But there is as usual no other disturbance of the text. Still more surprising! An original copy of the 1611 Bible which we also examined for confirmation of this freakish error did not have it at all, but showed the correct name Micah. We conclude that there were at least two issues of the Authorized Version struck off in 1611, one without such errors, another containing them, and this last for some unstated reason (not difficult for a well informed Baconian to guess) considered the best kind of original to use for meticulously exact reproduction with all its faults included,—intentional faults, of course, (not bona fide ones), and intended to suggest hidden information, thus brought to the careful and sufficiently prepared reader's attention. What do we find in this 4th chapter of Micah so ostentatiously marked "Joel"? In the 3rd verse we read:

"and they shall break their swords into  
plowshares, and their speares into pruning hookes;  
nation shall not lift up sword against nation,  
neither shall they learne warre any more."

In other words there shall be Peace. According to the next verse (4),

"they shall sit every man under his Vine, and  
vnder his figgetree, and none shall make them  
afraid."

This passage is alluded to in the prophetic vision of Archbishop Cranmer at the close of Shakespeare's Henry VIII, with its prophecy of Peace and Plenty, and at the end of Cymbeline and of the whole 1623 Shakespeare folio the last spoken word is still "Peace." We believe there is here also an intended reminder of Shakespeare, by an emphasis put upon the verses quoted above, and deliberately led up to by that misprinted page-title Joel in Micah. The careful reader can hardly fail to notice

the repetition of speares to be turned into pruning hookes, and if to confirm suspicions of design, he makes the customary test counts in this place, he will find that this word "speares" in Micah (Joel) III is the 124th word counted down from the beginning of the chapter,—124, as he will know, being by Clock Count the letter-sum for W. SHAKESPEARE, of whom he had already been reminded by the text itself. He will notice too how neatly this result is brought about by misprinting the two words "shal be" in the first verse as one word. Except for this, "speares" would be the 125th word; but it is now also the 222nd word from the bottom of its column, and  $222 = 2 \times 111$ , or twice BACON by Kay Count.

The copy of the original 1611 Bible which we compared above does not show the two words "shal be" printed "shalbe," as one, but quite normally "shall be." These facts (and there are no doubt many more discrepancies of this kind) therefore belie the claims of the preface to exact reproduction, unless reference is made deliberately to an edition of the same year 1611, which tacitly contains such authorized errors, for a particular purpose, as we have suggested here.

"Authorized Errors," to be understood as contrived by an author himself, played an important part in bookmaking at that time, and their various useful purposes were very well appreciated by the literary fraternity. The editor of Bacon's 1640 *Advancement of Learning* refers illuminatingly to them at the beginning of his "Testimonies," and again at greater length in his address "To the Reader," throwing light on the very subject of errors—uncorrected—to which our attention is now especially directed, as follows:

"Errors I know there are, and some lapses, which require a Connivance" (on the part of the reader, of course, for proper understanding) . . . "Some Errors (passing but a transient eye upon what is done) J see already; and could note them; but I would not willingly gratify some kind of Readers so farre." Which kind and why, O excellent and helpful editor! "They that are Iuditius and ingenius too (for J would have no Readers that have not these two ingredients in their composition). Of course not: "though sometimes I name but one, which I would then, should be predominant) will in their judgements find them." Quite so, by careful attention, "and in their mercy pardon them." Nay, more, they will be very grateful for the hints and information which those authorized carefully planted errors convey.

The present Oxford University Press (New York office at 35 West 32nd Street) issued in 1911 a reprint in reduced size by a mechanical process of the curious 1833 "Exact" reprint of its predecessor. This very useful small book of moderate price has a preface by the learned Mr. Alfred W. Pollard, who refers again to that peculiar 1833 edition as "a line for line reprint of the editio princeps, the extraordinary accuracy of which" (with its obvious but uncorrected differences, of course!) "has been everywhere acknowledged." And we might add greatly appreciated no doubt by those for whom it was particularly prepared. We would not venture to suggest that the persons responsible for those two exact reprints did not know exactly

what they were about when they left untouched such plain errors as we have pointed out.

The reader will probably agree with us that Dr. Guthrie has come upon the parts of another Shakespeare allusion in the 1611 Bible. We believe that the additional facts we have here offered about the "Authorized Version" tend to strengthen his view, and that further study will reveal more definite evidence of text manipulation in that place.—The Editor.

# SHAKESPEARE—AN ACCOMMODATING MASK

By J. E. ROE

Author of "Sir Francis Bacon's Own Story," and Kindred Works

The name "Shakespeare" was the helmet, the shield, the nom de plume, under which Francis Viscount St. Alban, more commonly known as Sir Francis Bacon, couched a considerable portion of the writings produced by him during his first literary period. He was possessed of great subtlety; he was gifted in the use of figures of speech, ancient fables, cover-words and symbols, and he ever placed great emphasis upon the subject of Time. He does this notably in those covert compendiums of his known as the Shakespeare Sonnets, wherein he relates facts touching the disgrace put upon him, the darkness of the time, and his "purposed overthrow" by the King. We use the words "purposed overthrow," because the author himself makes use of them in Sonnet 90, where he asks the person addressed not

"To linger out a purposed ouer-throw,"

That a sovereign or king is surely referred to in some of these Sonnets seems indicated, for example, in Sonnets 58 and 59, which distinctly concern both sovereign and subject, whoever may be their author. In Sonnet 57 we have.

"Whilst I (my soueraine) watch the clock for you,"

and in Sonnet 58 the author says to this king

"Be where you list, your charter is so strong,  
That you your selfe may priuiledge your time  
To what you will, to you it doth belong,  
Your selfe to pardon of selfe-doing crime,  
I am to waite, though waiting so be hell,  
Not blame your pleasure be it ill or well."

These two Sonnets were written, we say, while their author, Bacon, was endeavoring to secure the king's promised pardon, deliberately assured him after a quick jump from the covert business of certain "Referees" to bribery charges, later to be touched herein; but we do not claim these soliloquies, these self-reminders, were intended in any way for the king's eyes.

To permit the author of these Sonnets to tell of his own personal overthrow, and of that wonder, his tabular system of philosophy, shall be the business of this paper. His own significant words will reveal him to the careful student, and we shall thus need to particularize little.

The author desired to be known by his honorary title, St. Alban; and he desired to become "beauty's pattern to succeed-

ing men," but was prevented by the "wrongs of time, as we are told in Sonnet 19, later to be quoted (See p. 312). The word "beauty" in the Sonnets to be quoted refers to the author himself, let it be remembered. It is a poetic figure for that which inheres within him,—his truth, his purposes, his doings, his works; and he touches these works at that dread hour, in his Sonnet 68 (See p. 312) "ere beauty's dead fleece made another gay:" We shall soon find that this "beauty" was slandered by an untrue shame, that is, "with a bastard shame," using the author's own words.

These subtle Sonnets have long been one of the world's literary puzzles. They must be staid upon, and closely studied, good reader, with at least a good modern literal reprint of them at hand for reference, or better still a facsimile of the original 1609 quarto edition,—if you would discover the real truths involved in them. Those quoted in full, and even those only referred to from lack of space, require equally careful thought. They have been thus far considered enigmas as to any special design or purpose; their numbering but confuses their relation to each other, but their correct placing will go far towards their interpretation, and to assist the careful thinking student in this we have prepared this paper.

Those particular Sonnets, which definitely concern the author's overthrow, were written, we judge, at or near the transit of events, and seeing the course taken by the author, whoever he may have been, he evidently expected to be "attainted" for the writing of Sonnet 88, which follows:

Sonnet 88

"VVhen thou shalt be dispoode to se me right, (sic)  
 And place my merrit in the eie of skorne,  
 Vpon thy side, against my selfe ile fight,  
 And proue thee virtuous, though thou art forsworne:  
 With mine owne weakenesse being best acquainted,  
 Vpon thy part I can set downe a story  
 Of faults conceald, wherein I am attainted:  
 That thou in loosing me, shall win much glory:  
 And I by this will be a gainer too,  
 For bending all my louing thoughts on thee.  
 The iniuries that to my selfe I doe,  
 Doing thee vantage, duple vantage me,  
 Such is my loue, to thee I so belong,  
 That for thy right, my selfe will beare all wrong."

As Sonnet 127 has, in our opinion, long been misinterpreted, we shall examine it here with more than ordinary care. In it the author presents Time as his governor, his "mistress." He describes her brows and eyes as raven black, so dark was it at the

time of his overthrow. Bacon elsewhere personifies Time as his governor, and in a non-attributed work he calls himself "the Son of Time."

## Sonnet 127

"[I]N the ould age blacke was not counted faire,  
 Or if it weare it bore not beauties name:  
 But now is blacke beauties ~~successive~~ ~~heire~~,  
 And Beautie slanderd with a bastard shame,  
 For since each hand hath put on Natures power,  
 Fairing the foule with Arts faulse borrow'd face,  
 Sweet beauty hath no name no holy boure,  
 But is prophan'd, if not liven in disgrace.  
 Therefore my Mistresse eyes are Rauen blacke,  
 Her eyes so suted, and they mourners seeme,  
 At such who not borne faire no beauty lack,  
 Slandring Creation with a false esteeme,  
 Yet so they mourne becomming of their woe,  
 That euery tounge saies beauty should looke so."

We have shown elsewhere that Sir Francis Bacon's overthrow was a covert piece of work; it had a "borrowed face" put upon it. This borrowed face, the bribery charges, we affirm, would never have been made, nor would they have prevailed, had it not been for that which lay behind. Bribery was the occasion and not the cause of Bacon's overthrow, and this, we believe, consisted of a secret thwarted scheme of Bacon's to obtain the king's revenue, wherein many Englishmen lost their money. The English treasury had long been placed in commission, in order to devise projects by which to supply the Scotch king's lavish expenditures, Parliament having persistently refused to supply them. These courses had unduly noised the king's wants abroad, and notably in Spain, where his son's marriage treaty was then on foot. The Bacon scheme was now to be carried under cover with great secrecy. It took definite shape, we think, in the Raleigh voyage of 1618; it was patched along, and the overthrow came three years later in 1621.

The Raleigh business was surely the king's,—his covert despicable piece of work, and he did not propose to have it opened; hence from the work of the "Referees" in Bacon's case came the jump to the bribery charges, and silence was imposed, not only upon Bacon, but upon all concerned in the business.

Please note at this point the opening lines of Sonnet 140.

"BE wise as thou art cruell, do not presse  
 My tounge tide patience with too much disdaine:"

and again in Sonnet 66,—which concerns Buckingham, the leech, that "needie Nothing," the then king's favorite,—note the "arte

made tung-tide by authoritie." Love in this Sonnet refers to Philosophy.

That losses to others from their true cause, the secret revenue scheme, made the author, Bacon, sad, may be seen in Sonnet 111, where he now laments his entry into public life.

#### Sonnet 111

"O For my sake doe you wish fortune chide, (sic).  
 The guiltie goddesse of my harmfull deeds,  
 That did not better for my life prouide,  
 Then publick meanes which publick manners breeds.  
 Thence comes it that my name receiues a brand,  
 And almost thence my nature is subdu'd  
 To what it workes in, like the Dyers hand,  
 Pitty me then, and wish I were renu'de,  
 Whilst like a willing pacient I will, drinke,  
 Potions of Eysell gainst my strong infection,  
 No bitternesse that I will bitter thinke,  
 Nor double pennance to correct correction.  
 Pittie me then deare friend, and I assure yee,  
 Euen that your pittie is enough to cure mee."

Whose money ultimately paid Raleigh's forfeited 40,000 pound bond, do you think, good reader? It was not given until after Raleigh had set sail, and he was one of those whom Bacon sought to interest in his great posterity scheme.

Bacon's known interview with the king may be touched in Sonnet 113:

"SInce I left you, mine eye is in my minde,  
 And that which gouernes me to goe about,  
 Doth part his function, and is partly blind,  
 Seemes seeing, but effectually is out;" etc.

and he expected to be called by the king, it seems, as a helpless subject, "to that audit by advised respects," mentioned in Sonnet 49.

#### Sonnet 49

"A Gainst that time (if euer that time come)  
 When I shall see thee frowne on my defects,  
 When as thy loue hath cast his vtmost summe,  
 Cauld to that audite by aduis'd respects,  
 Against that time when thou shalt strangely passe,  
 And scarcely greete me with that sunne thine eye,  
 When loue conuerted from the thing it was  
 Shall reasons finde of setled grauitie.  
 Against that time do I insconce me here  
 Within the knowledge of mine owne desart,  
 And this my hand, against my selfe vpreare,  
 To guard the lawfull reasons on thy part,  
 To leaue poore me, thou hast the strength of lawes.  
 Since why to loue, I can alledge no cause."



In Sonnet 118 he says to the king:

"Euen so being full of your nere cloying sweetnesse,  
To bitter sawces did I frame my feeding;"

and in Sonnet 147, which must be carefully read, it is again the king, whose part in the work is described as "black as hell, as darke as night."

Sonnet 147

"MY loue is as a feauer longing still,  
For that which longer nurseth the disease,  
Feeding on that which doth preserue the ill,  
Th' vncertaine sicklie appetite to please:  
My reason the Phisition to my loue,  
Angry that his prescriptions are not kept  
Hath left me, and I desperate now approoue,  
Desire is death, which Phisick did except.  
Past cure I am, now Reason is past care,  
And frantick madde with euer-more vnrest,  
My thoughts and my discourse as mad mens are,  
At random from the truth vainely exprest.  
For I haue sworne thee faire, and thought thee bringht,  
Who art as black as hell, as darke as night."

When Bacon's estate, including York House, was confiscated, as we believe, for the Benefit of those who had lost their money in the mentioned secret scheme for revenue, the case was dropped. He had no trial, and so the business seemed to have a fair face upon the part of those concerned in it. This was the "borrowed face," we say, of Sonnet 127, quoted above. The taint of bribery is not to be found admitted in any one of the confessions made by Bacon. He knew, however, that they purposed to have these confessions to justify their work, and he gave them as the easiest way out, well knowing the king's intention. Consider here what Bacon's biographer, Spedding, says concerning this subject in his *Life of Bacon* (London, 1874), Vol. VII, pp. 251-280, and pp. 212-251.

These confessions, we say, were the set-down story of Sonnet 88 already given on p. 304 above. Peruse now, good reader, Sonnets 89 and 90, and then say, if you can, that the Stratford player Shaksper (the nome de plume being "Shakespeare") was the author of these covert but very pointedly illuminating poems.

These three Sonnets must be very carefully read and thought over, for they are the genuine clinchers of our claim touching the real nature of Bacon's overthrow. We are the first, we believe, to tell the true story of it, and we have introduced him as at his worst, and shown that that worst was not a true worst, but a bastard. This is the more believable for the reason that his life was ever regular, both before and after his overthrow.

He says himself (Letter to Count Gondomar, in this magazine, No. 3, October, 1924, p. 25) that he was "a man thrown down by a tempest."

## Sonnet 89

"Say that thou didst forsake mee for some falt,  
 And I will comment vpon that offence,  
 Speake of my lamenesse, and I straight will halt:  
 Against thy reasons making no defence.  
 Thou canst not (loue) disgrace me halfe so ill,  
 To set a forme vpon desired change,  
 As ile my selfe disgrace, knowing thy wil,  
 I will acquaintance strangle and looke strange:  
 Be absent from thy walkes and in my tongue,  
 Thy sweet beloued name no more shall dwell,  
 Least I (too much prophane) should do it wrong:  
 And haplie of our old acquaintance tell.  
 For thee, against my selfe ile vow debate,  
 For I must nere loue him whom thou dost hate."

## Sonnet 90

"Then hate me when thou wilt, if euer, now,  
 Now while the world is bent my deeds to crosse,  
 Ioyne with the spight of fortune, make me bow,  
 And doe not drop in for an after losse:  
 Ah doe not, when my heart hath scapte this sorrow,  
 Come in the reward of a conquerd woe,  
 Giue not a windy night a rainie morrow,  
 To linger out a purposd ouer-throw.  
 If thou wilt leaue me, do not leaue me last,  
 When other pettie griefes haue done their spight,  
 But in the onset come, so shall I taste  
 At first the very worst of fortunes might  
 And other straines of woe, which now seeme woe,  
 Compar'd with losse of thee, will not seeme so."

We must give here some facts of history out of which the subtle Sonnet 127, already printed on p. 305, grew, in order that the reader may the more readily see the true meaning of some of its subtle words. For instance, how are we to understand the words "fairing the foule"? Biography is hidden beneath these enigmas, these covert tell-tales, and we must know something of it to aid in their true opening. Again note the words "bastard shame" in this poem. Looked at in any way, the Sonnet is very subtle, and should be studied in connection with others bearing upon the same subject, as "bastard signes of faire," in Sonnet 68, and "slay me not by Art," in Sonnet 139. The work of Bacon's overthrow, foul and black, was rendered fair by having placed upon it "Arts faulse borrow'd face," as Sonnet 127 states. Sweet beauty being thus profaned, note carefully then the word "Therefore," and all that follows after.

We read here also that "each hand hath put on Natures power." These hands should be thought about, in the light of

what has already gone before. Figuratively speaking, they were respectively, first "the Revenue scheme," and then the "borrow'd face." Bacon uses the same figure, when he says: "Heat and cold are Nature's two hands."

We have referred before to this Sonnet, but now have presented here our carefully prepared opinion of it for posterity, and believe it will be ripened and justified by Time.

Elsewhere we have shown that there were three combined interests involved in Bacon's overthrow. Regarding these, observe that in Sonnet 137 he calls his love a "blinde foole" for not heeding a "seuerall plot." This was, we consider, the "false plague," to which his eyes were "now transferred."

## Sonnet 137

"**T**Hou blinde foole loue, what doost thou to mine eyes,  
 That they behold and see not what they see:  
 They know what beautie is, see where it lyes,  
 Yet what the best is, take the worst to be.  
 If eyes corrupt by ouer-partiall bookes,  
 Be anchor'd in the baye where all men ride,  
 Why of eyes falsehood hast thou forged hookes,  
 Whereto the iudgement of my heart is tide?  
 Why should my heart think that a seuerall plot,  
 Which my heart knowes the wide worlds common place?  
 Or mine eyes seeing this, say this is not  
 To put faire truth vpon so foule a face,  
 In things right true my heart and eyes haue erred,  
 And to this false plague are they now transferred."

We judge this Sonnet to have been written by Bacon immediately after the jump from the business of the "Referees," to the bribery charges, and when he first found himself caught in the trap. (See Bacon's letters,—Spedding, 1874, Vol. III, p. 213.) In the same letter, which is addressed to the Marquis of Buckingham, he says:

"But Job himself, or whosoever was the justest judge, by such hunting for matters against him as hath been used against me, may for a time seem foul, specially in a time when greatness is the mark and accusation is the game. And if this be to be a Chancellor, I think if the great seal lay upon Hounslow Heath, nobody would take it up. But the King and your Lordship will, I hope, put an end to these miseries one way or other."

Buckingham was the king's favorite; his levity as well as his hold upon Bacon at this time are clearly portrayed, we believe, in Sonnet 66; and just as Bacon in that letter says that greatness is the mark in this game of accusation, so we find his word "mark" again in Sonnet 70, and similarly used. This Sonnet should be read in full.

"**T**hat thou art blam'd shall not be thy defect,  
For slanders marke was euer yet the faire," etc.

He continues to soliloquize in Sonnet 121, and then refers in Sonnet 125 to his overthrow, designed to shield the king. It was

"But mutuall render, onely me for thee."

These are his own words for it, followed by a splendidly scornful challenge.

"Hence, thou subbornd **Informer**, a trew soule  
When most impeacht, stands least in thy controule."

This Sonnet is basic in character, and a genuine tell-tale. It was evidently written when its author believed that his great literary scheme had been thwarted by his overthrow. Both Sonnets 121 and 125 follow, so that they may be read in full.

#### Sonnet 121

"**T**is better to be vile then vile esteemed,  
When not to be, receiues reproach of being,  
And the iust pleasure lost, which is so deemed,  
Not be our feeling, but by others seeing.  
For why should others false adulterat eyes  
Giue salutation to my sportiue blood?  
Or on my frailties why are frailer spies;  
Which in their wils count bad what I think good?  
Noe, I am that I am, and they that leuell  
At my abuses, reckon vp their owne,  
I may be straight though they them-selues be beuel  
By their rancke thoughtes, my deedes must not be shown  
Vnlesse this generall euill they maintaine,  
All men are bad and in their badnesse raigne."

#### Sonnet 125

"**W**er't ought to me I bore the canopy,  
With my extern the outward honoring,  
Or layd great bases for eternity,  
Which proues more short then wast or ruining?  
Haue I not seene dwellers on forme and fauor  
Lose all, and more by paying too much rent  
For compound sweet; Forgoing simple sauor,  
Pitifull thriours in their gazing spent.  
Noe, let me be obsequious in thy heart,  
And take thou my oblacion, poore but free,  
Which is not mixt with seconds, knows no art,  
But mutuall render, onely me for thee.  
Hence, thou subbornd **Informer**, a trew soule  
When most impeacht, stands least in thy controule."

By interpretation these Sonnets, these intimate compendiums of a great soul, become something new; they are transmuted, as Ariel sings, "into something rich and strange." They reveal themselves as genuine tell-tales of their great author, St.

Alban, as poetic condensed paraphrases of great events in his public and private life. Their words pierce like goads or nails, driven in, for "the words of the wise are as goads and as nails fastened by the masters of assemblies, which are given from one shepherd."\*

In the dark hour of his overthrow Bacon writes in Sonnet 25 thus:

## Sonnet 25

"**L** Et those who are in fauor with their stars,  
 Of publike honour and proud titles bost,  
 Whilst I whome fortune of such tryumph bars  
 Vnlookt for ioy in that I honour most;  
 Great Princes fauorites their faire leaues spread,  
 But as the Marygold at the suns eye,  
 And in them-selues their pride lies buried,  
 For at a frowne they in their glory die.  
 The painefull warriar famosed for worth,  
 After a thousand victories once foild,  
 Is from the booke of honour rased quite,  
 And all the rest forgot for which he toild:  
 Then happy I that loue and am beloued  
 Where I may not remoue, nor be remoued.

In Sonnet 123 the author returns to his already mentioned dark-eyed mistress, his governor "Time," and opens thus:

"**N**O! Time, thou shalt not bost that I doe change,  
 Thy pyramys buylt vp with newer might  
 To me are nothing nouell, nothing strange," etc. . . .  
 He closes with  
 "This I doe vow and this shall euer be,  
 I will be true dispight thy syeth and thee."

---

\*Note: It is indeed remarkable how strongly the alert student of literature, who is also familiar with Bacon's political papers and letters, especially about the time of the tragic climax of his career, is reminded of their chief burden and atmosphere by these Shakespeare soliloquies, and feels an underlying unity in their subjects and the manner of expressing the author's intense feeling and thought. To illustrate: Bacon went down in an unforeseen tempest of political conflict and corruption. He wrote to the king on March 25th, 1620, saying among other things:

"I fly unto your majesty with the wings of a dove, which, once within these seven days, I thought, would have carried me a higher flight." (He was very ill, and had expected to die.—Ed.) "When I enter into myself, I find not the materials of such a tempest as is come upon me. I have been (as your majesty knoweth best) never author of any immoderate counsel, but always desired to have things carried "suauibus modis." I have been no avaricious oppressor of the people. I have been no hasty, or intolerable, or hateful man, in my conversation or carriage: I have inherited no hatred from my father, but am a

The word "loue" in the preceding Sonnet 25 now gives us a good opportunity to call attention to Bacon's great tabular system of philosophy distinctly alluded to in Sonnet 19, as "my loues faire brow."

## Sonnet 19

**"Deuouring** time blunt thou the Lyons pawes,  
 And make the earth deuoure her owne sweet brood  
 Plucke the keene teeth from the fierce Tygers yawes,  
 And burne the long liu'd Phaenix in her blood,  
 Make glad and sorry sasons as thou fleet'st,  
 And do what ere thou wilt swift-footed time  
 To the wide world and all her fading sweets:  
 But I forbid thee one most hainous crime,  
 O carue not with thy howers my loues faire brow,  
 Nor draw noe lines there with thine antique pen,  
 Hime in thy course vntainted doe allow,  
 For beauties patternne to succeding men.  
 Yet doe thy worst ould Time dispight thy wrong,  
 My loue shall in my verse euer liue young."

Earlier in this paper we have shown that the word "beauty," as used in this Sonnet, refers to the author himself, as a poetic figure for that which resides within him. Its word "him" should be read and understood as "me." It is one of the pronoun cover-words used by the author in these Sonnets, when referring to himself. (See the writer's article "Shakespeare and His King," in this magazine for November, 1923, No. 2, pp. 105-112.)

---

good patriot born. Whence should this be; for these are the things that use to raise dislike abroad." . . . . .

"And for the bribery and gifts wherewith I am charged, when the books of hearts shall be opened, I hope I shall not be found to have the troubled fountain of a corrupt heart, in a depraved habit of taking rewards to pervert justice; howsoever I may be frail, and partake of the abuses of the times." . . . . .

"I have been ever your man, and counted myself but an usufructuary of myself, the property being yours. And now making myself an oblation, to do with me as may best conduce to the honour of your justice, the honour of your mercy, and the use of your service, resting as

Clay in your majesty's gracious hands,

Fr. St. Alban, Can.

(Mantagu's Ed.—Works of Francis Bacon, 1842,  
 Vol. III, pp. 22, 23. Letters in Cabala.)

Again, in dedicating to the king his Two Bookes of the Proficience and Advancement of Learning, 1605, we read on the very first page:

"I thought it more respectiue to make choyce of **some oblation**, which might rather referre to the propriety and excellency of your individuall person<sup>then</sup> to the businesse of your Crowne and State." (1633)

The frailty and oblation mentioned in this letter we find also in the Sonnets 121 and 125 above, and utter submission to

The author here asks that his love's fair brow may be shielded from the "wrongs of time," and that those words "my loues faire brow" allude directly to the author's child of philosophy is evident in many of the Sonnets. They are concerned with his "new born child," his "Noblest Birth of Time," his "Great Instauration," though not so named in them.

That the author, whoever he may have been, desired greatly to protect himself and his doings, his ideal beauty and his works "Against confounding Ages cruel knife" is clear from Sonnets 63 and 64. (But imagine, if you can, this person to have been a player, living in opulent retirement at Stratford! What possible occasion had his sack-sodden wits for ruminations, mournful "as a death," about the loss of an ideal love, which he took not the least care to protect against devouring time?—Ed.)

## Sonnet 63

"**A**gainst my loue shall be as I am now

With times iniurious hand chrusht and ore-worne,  
When houres haue dreind his blood and fld his brow  
With lines and wrinkles, when his youthfull morne  
Hath trauaild on to Ages steepie night,  
And all those beauties whereof now he's King  
Are vanishing, or vanisht out of sight,  
Stealing away the treasure of his Spring.  
For such a time do I now fortifie  
Against confounding Ages cruell knife,  
That he shall neuer cut from memory  
My sweet loues beauty, though my louers life.  
His beautie shall in these blacke lines be seene,  
And they shall liue, and he in them still greene."

the king's will in Sonnet 58, quoted at the beginning of this paper.

The comparison of his disaster with a tempest strongly appealed to him; not only in the letter quoted above, but also in another to the former Spanish ambassador, Count Gondomar, he says:

"The king did not speak to me as a guilty man, but as a man thrown down by a tempest."

To the same correspondent he had written already on June 9th, 1621:

"Now that at once my age, my fortunes, and my genius, to which I have hitherto done but scanty justice, call me from the stage of active life, I shall devote myself to letters, instruct the actors on it, and serve posterity."

At this time the Shakespeare plays were being prepared for the press and posterity. The collection is prefaced by various pieces in prose and verse (published in 1623), among them a magnificent eulogy, addressed to "The AVTHOR," by Ben Jonson, who was one of Bacon's literary assistants, living in Bacon's lodgings at Gray's Inn. The last of the plays written, but not printed before, yet the first in the book, is appropriately that profound allegorical piece, 'The Tempest,' with which the dramatist (not the player Shaksper of Stratford, who had died 7 years before) now closed his career.—Ed.

## Sonnet 64

"When I haue seene by times fell hand defaced  
 The rich proud cost of outworne buried age,  
 When sometime loftie towers I see downe rased,  
 And brasse eternal slaue to mortall rage.  
 When I haue seene the hungry Ocean gaine  
 Aduantage on the Kingdome of the shoare,  
 And the firme soile win of the watry maine,  
 Increasing store with losse, and losse with store,  
 When I haue seene such interchange of state,  
 Or state it selfe confounded, to decay,  
 Ruine hath taught me thus to ruminare  
 That Time will come and take my loue away.  
 This thought is as a death which cannot choose  
 But weepe to haue, that which it feares to loose."

Bacon in his last Will, made December 19th, 1625, about four months prior to his going into concealment, which he did in 1626, says: "For my name and memory I leaue it to men's charitable speeches and to foreign nations and the next ages." He also says, touching his writing, that his "cabinets, boxes and presses" contain "that durable part of my memory;" and this we think, good Reader, concerns his second literary period.

In "my loues faire brow" of Sonnet 19 there was a direct allusion, we say, to the author's child of philosophy, that something absolutely new, that "composed wonder" of Sonnet 59, and its "great bases for eternity" of Sonnet 125. It is the author's "blessed key" to "his sweet vp-locked treasure" of Sonnet 52, which was not then "times best Iewell from times chest," according to Sonnet 65.

This key in Sonnet 52 is in our opinion Bacon's "Formula of Interpretation." It should enter his *Novum Organum* at Aphorism 21 of its second book; but it has never yet been placed; it is still in concealment, and Bacon's philosophy will remain in its essence a sealed vault until this key to it is recovered. This thought is new, and we are, so far as we know, the first to voice it, which we unhesitatingly do for the benefit of students of English philosophy and literature.

But we have drifted from our present purpose, which concerns Bacon's second literary period and his Capital letter cipher. These strange, capital letters will yet, we are convinced, correlate his literary works of both periods into one stupendous whole. In these superabundant capital letters, otherwise unjustified, centers Bacon's "Alphabet of Nature." We find them, we venture to say, in that curious waif, "Sartor Resartus," the supposed quite original work of Thomas Carlyle, who may have had access, however, to some of Bacon's privately kept and unpublished literary remains.



This formula, as well as the *Novum Organum* itself, were constructed for the use of an Interpreter, according to the closing paragraph of the second book. The interpreter must have the formula with which to open it, but the knowledge concerning the nature and contents of this "Formula" Bacon in his works ever kept covered. With this particular statement every careful Baconian student must agree.

Bacon, touching the publication of his writings in regard to this "Formula,"—which has to do with an ascending and descending scale of axioms,—distinctly states: "Not but I know that it is an old trick of imposters to keep a few of their follies back from the public, which are indeed no better than those they put forward; but in this case it is no imposture at all, but a sober foresight, which tells me that the formula itself of interpretation and the discoveries made by the same, will thrive better if committed to the charge of some fit and selected minds and kept private." Bacon's Letters,—Spedding's ed., 1874, Vol. III, p. 87.

But why withheld? Because of the ruin of his name, whether just, or unjust. Bacon knew very well that, if this new light, the "Formula," were then to be brought forth, the infernal devil of human prejudices would but stumble over and brush it into the ash-heap, as by a contemptuous wave of the hand. Any way, we see clearly that Bacon intended to and did reserve his "Formula," (whatever we moderns might think it worth) to a private succession. Mr. Spedding has confused and belittled, because he did not understand, the entire Baconian system, by treating this undated letter, as well as another undated paper of equal importance to this subject, as abandoned fragments, although both were considered important enough to be translated into Latin. (This famous editor has indeed committed other serious mistakes by failing to properly handle Baconian material at his disposal, and he cannot therefore be accepted as reliable by the more careful modern student. Good as was his intention, he was really unfit by temperament, lack of broad scientific training, and versatile flexibility of mind for so colossal a task as recording and correctly interpreting the many-sided genius, life and works of Bacon; but he deserves the highest praise, from his own countrymen in particular, for his noble vindication of Bacon's character.—Ed.).

Bacon's second paper, showing his unwillingness to reveal his method, we shall refer to again later. Spedding and others, therefore, criticized a system without real knowledge of it, that is, with its headlight, the "Formula," in abeyance. It is nowhere to be found in Bacon's writings; yet, suffice it to say here,

this "Formula" was "times best Iewell" of Sonnet 65, evidently not, however, in time's chest at the time of writing.

## Sonnet 65

"SInce brasse, nor stone, nor earth, nor boundless sea,  
 But sad mortality ore-swaies their power,  
 How with this rage shal beautie hold a plea,  
 Whose action is no stronger then a flower?  
 O how shall summers hunny breath hold out,  
 Against the wrackfull siede of battring dayes,  
 When rocks impregnable are not so stoute,  
 Nor gates of steele so strong but time decayes?  
 O fearefull meditation, where alack,  
 Shall times best Iewell from times chest lie hid?  
 Or what strong hand can hold his swift foote back,  
 Or who his spoile or beautie can forbid?  
 O none, vnlesse this miracle haue might.  
 That in black inck my loue may still shine bright."

The author had an untold wonder, which was yet to be brought forth; and this is stated in many of the Sonnets. It had not been locked up in any chest, and the author had fears that it might be stolen. He says so in Sonnet 48, where it also appears that he had other jewels, other literary works, which he desired to keep safe from "hands of falsehood," though to the king they were but trifles.

## Sonnet 48

"H Ow carefull was I when I tooke my way,  
 Each trifle vnder truest barres to thrust,  
 That to my ve it might vn-vsed stay  
 From hands of falsehood, in sure wards of trust?  
 But thou, to whom my iewels trifles are,  
 Most worthy comfort, now my greatest grieve,  
 Thou best of deerest, and mine onely care,  
 Art left the prey of euery vulgar theefe.  
 Thee haue I not lockt vp in any chest,  
 Saue where thou art not, though I feele thou art,  
 Within the gentle closure of my brest,  
 From whence at pleasure thou maist come and part,  
 And euen thence thou wilt be stolne I feare,  
 For truth prooues theeuish for a prize so deare."

I think we see here too how careful the author was, when first made Chancellor maybe, to keep from wrong-doing or mistake.

Returning now to the already-mentioned child of philosophy, read the following:

## Sonnet 124

“YF my deare loue were but the childe of state,  
 It might for fortunes basterd be vnfathered,  
 As subject to times loue, or to times hate,  
 Weeds among weeds, or flowers with flowers gatherd,  
 No it was buylded far from accident,  
 It suffers not in smilinge pomp, nor falls  
 Vnder the blow of thralld discontent,  
 Where to th’ inuiting time our fashion calls:  
 It feares not policy that Heriticke,  
 Which workes on leases of short numbred howers,  
 But all alone stands hugely pollitick,  
 That it nor growes with heat, nor drownes with showres.  
 To this I witnes call the fales of time (sic, for “fooles”)  
 Which die for goodnes, who haue liu’d for crime.”

Notice how in Sonnet 37 the author takes all his comfort in the “worth and truth” of this “child.” As to the use of the word “love” in these Sonnets (always printed l o u e in the original text of 1609, Ed.), Bacon says: “Love is nothing else but goodness put in motion, or applied.”

## Sonnet 37

“AS a decrepit father takes delight,  
 To see his actiue childe do deeds of youth,  
 So I, made lame by Fortunes dearest spight  
 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  
 Intituled in their parts, do crowned sit,  
 I make my loue ingrafted to this store:  
 So then I am not lame, poore, nor dispis’d,  
 Whilst that this shadow doth such substance giue,  
 That I in thy abundance am suffic’d,  
 And by a part of all thy glory liue:  
 Looke what is best, that best I wish in thee,  
 This wish I haue, then ten times happy me.”

We shall soon see in Sonnet 68 (page 321 below) that the author, whoever he may have been, now intended to live a new or “second life on second head.” We judge that his first literary period ended here, and that the second now began.

In Sonnet 59 this child of philosophy was to be reborn, in other words was to have a second birth or burden, or as we think, a second period. Bacon claimed that his tabular system was absolutely new, and wholly unknown to the Ancients. There is now to be the second birth or burden of this absolutely new thing. The author’s brains are beguiled only if the child is not

absolutely new, and "this composed wonder of your frame," the frame of nature, I take it. Here is Sonnet 59.

## Sonnet 59

"[F their bee nothing new, but that which is,  
 Hath beene before, how are our brains beguild,  
 Which laboring for inuention beare amisse  
 The second burthen of a former child?  
 Oh that record could with a back-ward looke,  
 Euen of five hundred courses of the Sunne,  
 Show me your image in some antique booke,  
 Since minde at first in carrecter was done.  
 That I might see what the old world could say,  
 To this composed wonder of your frame,  
 Whether we are mended, or where better they,  
 Or whether reuolution be the same.  
 Oh sure I am the wits of former daies,  
 To subiects worse haue giuen admiring praise."

Touching now this "child" or "composed wonder" we will introduce here Francis Bacon's letter on presenting a copy of his *New Organ*,—in other words his *Novum Organum*,—to the University of Cambridge. It is dated October 31st, 1620, and is in these words:

"As your son and pupil I desire to lay in your bosom my new born child. Otherwise I should hold it for a thing exposed. Let it not trouble you that the way is new; for in the revolutions of time, such things must needs be. Nevertheless the Ancients retain their proper honor; that is, of wit and understanding; for faith is due only to the words of God, and to experience. Now to bring the sciences back to experience is not permitted; but to grow them anew out of experiences, though laborious, is practicable. May God bless you and your studies.

Your most loving son,

FR. BACON.

(Spedding, Bacon's Letters,  
 1874, Vol. VII, p. 136.)

Again, in presenting a copy of the *Novum Organum* to the king, Bacon says, as to the things of which it treats:

"Certainly they are quite new; totally new in their very kind; and yet they are copied from a very ancient model, even the world itself, and the nature of things and of the mind. And to say truth, I am wont for my own part to regard this work as a child of time rather than of wit; the only wonder being that the first notion of the thing, and such great suspicions concerning matters long established, should have come into any man's mind. All the rest follows readily enough." (Spedding's edition, Bacon's *Philosophical Works*, 1874, Vol. IV, p. 11.)

Surely Bacon's authorship of the Sonnets under review can require no further proof than such critical comparison with Bacon's own words here given. He expresses "wonder" over this

"child" (his work), a totally new thing in the "revolutions of time," copied after the world for a model or frame.

If now Shakspeare, the player of Stratford, wrote these Sonnets, then he too was possessed of a great "wonder"—a "new born child,"—the frame of nature, and its "Tables of Memory,"—a noted "key,"—"time's best jewel,"—and, moreover, a *nom de plume* or "weed," for safekeeping of his "invention," as we are distinctly told in Sonnet 76.\*

The player Shakspeare would have likewise met his overthrow by a sovereign or king, and would have used both in the plays and these Sonnets Bacon's wonderful vocabulary, identical in them, as we have shown elsewhere.

Bacon's first book of the *Novum Organum* was designed chiefly to prepare the mind for the reception of his new method. Its second book,—there are but two,—concerns itself chiefly with the structure of distinctive "Tables of Discovery." These, we say, are "those tables" mentioned in Sonnet 122.

#### Sonnet 122

"**T**Hy giuft, thy tables, are within my braine (sic)  
 Full characterd with lasting memory,  
 Which shall aboue that idle rancke remaine  
 Beyond all date euen to eternity.  
 Or at the least, so long as braine and heart  
 Haue facultie by nature to subsist,  
 Til each to raz'd obliuion yeeld his part  
 Of thee, thy record neuer can be mist:  
 That poore retention could not so much hold,  
 Nor need I tallies thy deare loue to skore,  
 Therefore to giue them from me was I bold,  
 To trust those tables that receaue thee more,  
 To keepe an adiunct to remember thee,  
 Were to import forgetfulnesse in mee."

The author here seems to claim a kind of divine assistance in these tables; they were to eternize his name, and they were to make him long out-like "that idle rancke," engaged in his overthrow.

---

\*Note. The lines referred to are:

"Why write I still all one, euer the same,  
 And keepe inuention in a noted weed,  
 That euery word doth almost fel my name, (fel, for tell)  
 Shewing their birth, and where they did proceed?"

If the author's name was really "Shakespeare," as it is given on the title-page of the original edition of these poems, (falsely dated, we believe, 1609, to assist in concealing the true author's name), then why in the world should he expressly say here, that he is keeping his invention or poetry in a noted or famous weed, cloak or literary pseudonym, and writing in so uniform and characteristic a style, that almost every word reveals

Bacon says in his own name: "I have raised up a light in the obscurity of philosophy, which will be seen centuries after I am dead." Again he says in a famous letter to Lord Burleigh:

"Lastly, I confess, that I have as vast contemplative ends, as I have moderate civil ends; for I have taken all knowledge to be my providence" (Cabala, etc., 1663, p. 18; but *Resuscitatio*, 1657, *Several Letters*, p. 96 has in place of this last word: province. The difference in meaning is significant, and worth considering, because probably brought in with a purpose.—Ed.)

Elsewhere Bacon makes reference to "the deepest providence of my mind." Lord Macaulay says of him: "With great minuteness of observation, he had an amplitude of comprehension that was never yet vouchsafed to any other human being."

The Baconian system was in essence and method absolutely new; it was constantly dealing with nature, and not with arguments; and was based on distinctive "Tables of Discovery," which are especially important in that every thing else in the system is based on them. All other systems of philosophy are logical systems, and based on arguments; but these "Tables" are structured from selected particulars of knowledge, drawn from a true "Natural History," framed after Bacon's own particular method.

This business was to deal with the concrete for its disclosures, that is, to find those particular instances, which are prerogative.

The wonder of the system arose out of the discoveries which its "Tables" revealed to Bacon, to-wit, the forms or laws of what he calls "the simple natures," as of Light, Heat, Cold, Rare, Dense, Fluid, Solid, etc., and which "simple natures" are but few, and as an Alphabet.

This philosophy took its origin in Bacon's investigation of the subject of Light and Colors, in other words, in transparent bodies, that is, with uncolored substances, as Air, Water, Glass, etc. He had distinctive views on the origin of Light, and also on the configurations of bodies. He said: "Light is God's first form or law."

---

his identity. That it certainly does so, and can be clearly recognized by the student with sufficient power of observation and knowledge of other contemporary writing is the opinion of Baconians, so-called because these independent thinkers have found plentiful evidence to compel the conclusion that Francis Bacon is the man. Some of this evidence Mr. Roe is presenting here. Another paper by him, "Shakespeare and His King," is in this magazine, Nov. 1923, pp. 105-113; additional information in the same number, pp. 100-102, and also in Oct. 1924, pp. 150-152; and finally in the present number, pp. 303-324.—Ed.

The business of the already-mentioned "Formula," which was to be kept secret, was by the aid of these "Tables" to teach the freeing of a direction to find the forms or laws of these "simple natures," and their use; but the method of doing this Bacon distinctly tells us he is not yet ready to reveal. Regarding this, see his "Valerius Terminus" in Spedding's 1874 edition of Bacon's Philosophical Works, Vol. III, pp. 236, 237.

This freeing of a direction to find the forms of a "simple nature" was the summit of his art. This, we repeat, was "times best Iewell" of Sonnet 65, and the "blessed key" of Sonnet 52.

We hold the opinion that a new literary age will yet take its root from the recovery of this "Formula," and we would gladly pursue this subject further, were we not dealing chiefly with the question of authorship; and we are here offering definite proof of it, for later students to elaborate, let the pseudo-critics say what they will.

In conclusion we turn to Sonnet 68, wherein the author, whoever he may have been, declares his intention to live a new or "second life on second head." This Sonnet must ever indicate the line of demarcation between Francis Bacon's first and second literary periods. It contrasts the government or good days of Queen Elizabeth with the "bastard signes of faire" of those of James I., under whom the author met his disgrace, or overthrow, repeatedly mentioned above.

#### Sonnet 68

"**T**HUS in his cheeke, the map of daies out-worne,  
 When beauty liu'd and dy'ed as flowers do now,  
 Before these bastard signes of faire were borne,  
 Or durst inhabit on a liuing brow:  
 Before the goulden tresses of the dead,  
 The right of sepulchers, were shorne away,  
 To liue a second life on second head, (sic: second for second).  
 Ere beaties dead fleece made another gay:  
 In him those holy antique howers are seene,  
 Without all ornament, it selfe and true,  
 Making no summer of an others greene,  
 Robbing no ould to dress his beauty new,  
 And him as for a map doth Nature store,  
 To shew faulse Art what beauty was of yore."

The pronouns "his" and "him" in this Sonnet should be in the first person. This use of pronouns in the second and third person, instead of the first occurs often in the Sonnets. Thus used they are what may be called pronoun cover-words for the author himself, as we have shown elsewhere. (See Mr. Roe's earlier paper in this magazine for November, 1923, pp. 105-113.—Ed.) Into direct relation with these pronoun cover-words of

the Sonnets we have also by interpretation brought the Enigma upon their title-page, subscribed "T. T." "These bastard signes of faire" in this Sonnet 68 have already been touched upon earlier in this paper. The author's "literary dead fleece," left by the ruin of his name, is now to be dressed new, re-born, in other words,—re-tailored. Consult Sonnet 59, quoted above, p. 318, and what we have there said about it. Since the author and his new-born child are to have a "second life on second head," that is, a second literary period, his reserved "Formula," or Key to both periods is imperatively required.

The words "the goulden tresses of the dead" clearly allude in our opinion to Queen Elizabeth. She was supposed unmarried, and was thus the last of the house of Tudor. But what about the word "Before" preceding them? This,—the right of sepulchers" was "shorne away" before or in the very presence of these "goulden tresses." This was literally true, if Bacon and his brother (?) Essex were sons of the Quene by a valid marriage between her and her favorite Leicester, and thus her lawful successors, as claimed in Bacon's Bi-literal Cipher.

At the Queen's death James I. was proclaimed her successor, before or in her very presence, by Robert Cecil, after she had ceased to be able to speak, he declaring she made signs to indicate that James of Scotland was to succeed her. See Knight's History of England, Vo. III, p. 225.

As to the closing words of this Sonnet 68

"And him as for a map doth Nature store,  
To shew faulse Art what beauty was of yore."

please to compare Sonnet 67. Shaksper, the player? Ha!

#### Sonnet 67

"**A**H wherefore with infection should he liue,  
And with his presence grace impietie,  
That sinne by him aduantage should atchiue,  
And lace it selfe with his societie?  
Why should false painting immitate his cheeke,  
And steale dead seeing of his liuing hew?  
Why should poore beautie indirectly seeke  
Roses of shaddow, since his Rose is true?  
Why should he liue, now nature banckrout is,  
Beggerd of blood to blush through liuely vaines,  
For she has no exchequer now but his,  
And proud of many, liues vpon his gaines?  
O him she stores, to show what welth she had,  
In daies long since, before these last so bad."

Francis Bacon, the Restorer of Ancient Learning, says: "So I seem to have my conversation among the ancients more than among those with whom I live." And he says likewise: "I purpose to hunt the utmost antiquity and mysteries of the poets."



As to the author's views on his own inherent gifts, read first Sonnet 53 and 122, and then Sonnets 55 and 107. (Sonnet 122 was quoted above; the others now follow. They are very beautiful. Read them aloud, and compare their sublime thoughts with the sordid details of William of Stratford's life. From such a source immortal lines like these can never flow):

## Sonnet 53

"**V**Hat is your substance, whereof are you made,  
That millions of strange shaddowes on you tend?  
Since euery one, hath euery one, one shade,  
And you but one, can euery shadow lend:  
Describe **A**donis and the counterfet,  
Is poorely immitated after you,  
On **H**ellens cheeke all art of beautie set,\*  
And you in **G**recian tires are painted new:  
Speake of the spring, and foyzon of the yeare,  
The one doth shaddow of your beautie show,  
The other as your bountie doth appeare,  
And you in euery blessed shape we know.  
In all externall grace you haue some part,  
But you like none, none you for constant heart."

## Sonnet 55

"**N**ot marble, nor the guilded monument,  
Of Princes shall out-liue this powerfull rime,  
But you shall shine more bright in these contents  
Then vnswept stone, besmeer'd with sluttish time.  
When wastefull warre shall **S**tatues ouer-turne,  
And broiles roote out the worke of masonry,  
Nor Mars his sword, nor warres quick fire shall burne:  
The liuing record of your memory.  
Gainst death, and all obliuious enmity (sic)  
Shall you pace forth, your praise shall stil finde roome,  
Euen in the eyes of all posterity  
That weare this world out to the ending doome.  
So tis til the judgment that your selfe arise,  
You liue in this, and dwell in louers eies."

## Sonnet 107

"**N**ot mine owne feares, nor the prophetick soule,  
Of the wide world, dreaming on things to come,  
Can yet the lease of my true loue controule,  
Supposde as forfeit to a confin'd doome.  
The mortal Moone hath her eclipse indur'de,  
And the sad Augurs mock their owne presage,  
Incertenties now crowne them-selues assur'de,  
And peace proclaimes Oliues of endlesse age.  
Now with the drops of this most balmie time,

---

\*Note the marginal letters A-D-Is-On in lines 4-7. They are an anagrammatic acrostic for ADONIS here mentioned in the Sonnet. A pretty letter-device found by the Ed.

My loue lookes fresh, and death to me subscribes,  
 Since spight of him Ile liue in this poore rime,  
 While he insults ore dull and speachlesse tribes.  
 And thou in this shalt finde thy monument,  
 When tyrants crests and tombs of brasse are spent."

In concluding we would refer once more to the "second life on second head" of Sonnet 68, and inform the patient Reader that that subject has been carefully handled, as likewise some of Bacon's cipher methods and his sought concealed retirement after 1626 in our book, entitled "Sir Francis Bacon's Own Story." Whenever we have used in this paper the words: "as we have elsewhere shown," reference is made to this work. (Published by the author. Rochester, N. Y., 1918. The DuBois Press.)

Francis Bacon says in one of his acknowledged psalms or prayers (see this magazine, No. 4, for Oct., 1925 and March, 1926, p. 99):

"I have (though in a despised weed) procured the good of all men." Similarly the author of these mysterious Sonnets asks in No. 76 (See p. 319) why he keeps invention (his poesy) "in a noted weed." This word "weed" signifies a mantle, cloak, disguise or nom de plume, and is used here as a cover. By an enigmatic dedication, signed "T. T.," on the title-page of these Sonnets,—by an ante-date, 1609,—by pronoun cover-words for the author himself,—and by a misleading number system for the poems, their true interpretation has been staid for three hundred years.

The careful student of English literature will find it worth while, we think, to preserve this paper, into which, as our last about this subject, we have put our best thought upon the salient points of the Baconian philosophy. We are confident that Time will justify our work; and so, Good Reader, Farewell!

---

T J. E. ROE

(Obiit 1927)

Hail Truth concealed, yet still made plain,  
 In half of Francis Bacon dwell;  
 Your earthly fame our hearts enshrine—  
 Sleep on, our gracious friend—FAREWELL!

—GEORGE BEE.

## THE CHOLMELEY GRAMMAR SCHOOL AT HIGHGATE

By CATHERINE VICTORIA THOMPSON

In LOVE'S LABOUR'S LOST, Act 5, Sc. 1, it says:

"Armado. Do you not educate youth at the charge-house on the top of the mountain?

Holofernes. Or mons, the hill.

Armado. At your sweet pleasure, for the mountain.

Hol. I do, sans question."

(A French expression unknown to the butcher's boy.)

It should interest every Baconian scholar to know that the "charge-house" on the top of the hill refers to the Free Grammar School in the town or hamlet of Highgate in the County of Middlesex, that was founded by Sir Homer Cholmeley Dec. 14th, 1571, a license having been given him by Queen Elizabeth.\* The records say that, "it was ordered that forty scholars and no more should be furnished out of the towns of Highgate, Hollo-way, Hornsey, Finchley or Kentish Town if there be so many, for which number except only four, the master shall take no money or other reward, by agreement between him and the parents of the said children, his scholars."

The children were taught out of a black-letter book, called **The A B C with the Catechism**, that is to say, "an instruction to be taught and learned of every child before he be brought to be confirmed by the Bishop."

This book is said to have been written by a Royal author, King Henry VII. It was printed in his reign, reprinted in the reign of Edward VI, and again in 1633, and contains a numeral table, the catechism, and certain "godly graces," but, singularly enough, **does not contain the alphabet.**

In 1830 Lord Eldon's decision in the great lawsuit raised Cholmeley School to the rank of a "Public School," and it became one of a great educational family.

---

\*Note. In "The Prince of Poets" by Brig.-Gen. S. A. E. Hickson (London, 1926, Gay and Hancock) on p. 191 he says: "Barclay's 'Argenis' makes the following statement on p. 174: 'On your right hand as you passe from the shore to the citie' (meaning London) 'was a Hill' (he refers to Highgate) 'the pleasantest in all England; and on the same, a faire Countrey House, which they called the Queenes Mannour. There when she was oppressed with cares, would she usually sojourn; and after some refreshment, by solitude taken in turnes, to return more chearfully to the trouble and boyle of business.'"

In 1838 the Rev. John B. Dyne, D. D., was appointed Head Master and he raised the school again to a position of dignity and usefulness it never before attained. When he entered on his duties the school consisted of 18 scholars and in thirty years he had increased it to 167 pupils.

This was the Manor of Islington, near where Canonbury Tower now stands.

Two of our well-known Baconian scholars were educated there under Dr. Dyne's care, viz; Sir John A. Cockburn, President of the English Bacon Society, and General Hickson, author of "The Prince of Poets," 1926.

In 1822 a Bill was brought into Parliament to authorize the building of an enlarged place of worship for the regular service of the Church of England, the ancient Chapel of the School having fallen into a dilapidated state.

An excellent site for the church was found on that of the old Mansion House in the Grove erected by Sir William Ashurst in 1694. The position commanded the most beautiful height of the northern suburbs. The ground was purchased advantageously as the house having a reputation of being haunted had stood empty for some years. St. Michael's Church was erected from a design by Louis Vulliamy. A large stained glass window representing the entombment and ascension of the Savior was presented by the Rev. Charles Mayo, assistant reader of the old Chapel. The design was said to be by Albrecht Durer, and the arms displayed were those of the Cromwell family.

There was said to be an underground passage that ran from Arundel House to the Mansion House and from one of the vaults in Cromwell House was an entrance to another subterranean passage that emerged near the Archway Road. Arundel House, until it was pulled down, stood next to Cromwell House, and several royal persons stayed there, and Lord Bacon is said to have died there. He probably was removed through one of these passages to Sir Julius Caesar's House at Muswell Hill.

St. Michael is considered the superior of the guardian angels, and is the protector of high places. There is a St. Michael's Mount both in England and France, with a church on the top, and many old churches dedicated to him were erected on a hill, and so was St. Michael's at Highgate. The top of Highgate Hill was on a line with the top of St. Paul's Cathedral. The site of the old School Chapel was originally occupied by the hermits for five hundred years, as its foundation dated from A. D. 1112. The site was granted by Bishop Grindal to Sir Roger Cholmeley in 1550, who afterwards conveyed it to the six wards or Governors of the Free Grammar School, "with the house, edifices, gardens

and orchards, together with two acres of pasture on the common abutting on the King's Highway. Sir Roger Cholmeley died June 1565 and was buried at St. Martin's Church on Ludgate Hill, July 2nd. This was a few doors from my father's place of business and his Theosophical library which he collected for thirty years, and then he removed to Highgate, dying in 1877.

The two acres of pasture land comprised the ground from the old Cholmeley School House to the Red Lion Tavern, on the North Road and was bounded by Southwood Lane, from which the principal endowment of Cholmeley School is now derived.

The Rev. Charles B. Dalton, M. A., presided over the first vestry meeting of St. Michael's Church April 1855 and resigned in 1878 after an incumbency of twenty-three years. In May 1858, when about a month old, I was taken by my parents, Mr. and Mrs. Christopher Walton, of Highgate, to be christened in St. Michael's Church by the Rev. Mr. Dalton.

The above history of Highgate shows that whoever wrote Love's Labour's Lost (and the butcher's boy certainly did not) knew what he was talking about when he said, "Do you not educate youth at the charge-house on top of the hill?"\*

---

\*Note. The approach to Highgate Cemetery by Swain's Lane is most picturesque. On ascending Highgate Hill the entrance to the Catacombs is through an archway of the stern and appropriate architecture of Egypt, and seems to lead into the very bosom of the hill; but the circular path conducts again to the entrance. On the top of the central compartment stands a magnificent cypress tree, which spreads its dark shadow over the whole of what is known as the "Lebanon Circle." Above the Catacombs the path continues to ascend, till it reaches a broad stone terrace, with a handsome balustrade, a point from which the view over the Metropolis is remarkably fine. From my father's dining-room window we could see thirty miles around London and on a very fine day the silver sails of the ships on the Thames gleaming in the sunlight.

In speaking of these Catacombs I always think of those in "Romeo and Juliet"! and just above this terrace stood the old Mansion House with its subterranean passage leading to Arundel House or Cromwell House next door.

## A REVIEW OF THE FOURTH YEAR'S WORK

The season of 1925-1926 was one of important progress in the participation of the Bacon Society of America in the widespread present movement to attain a more rational understanding of our prevailing state of Civilization and its proper guidance to a better future by more scientific and comprehensive study of its recent past, especially in the field of Philosophy, History and Literature.

The best justification for these enlightened efforts lies in the impressive results already obtained by the most advanced nations; and, it is obvious that sound knowledge of such subjects, and ready access to it, for every member of a modern self-governing community, is of prime practical importance.

So likewise are the examples of authentic personal and political history, illustrating the universally operating forces and sequences of Cause and Effect, and of Effect acting again in turn as further Cause in human affairs. These powers give, as Hamlet forcefully says, "the verie Age and Bodie of the Time, his forme and pressure;" hence the need of knowing them to protect and improve our own lives by obedience or control, so far as possible. Examples of noble aims and high achievement, giving encouragement,—close beside those of falsehood, greed, vice and villany, forewarning of danger, lures and fatal ends, abound in the stirring times of Renaissance history, when the human mind was emerging from ancient bondage, even as it is today. In the midst of all, observed and wrought and wrote Francis Bacon of England, the wisest of the age, acting as Reporter for Posterity, with the help of a wide-spread intelligence staff, and using with unparalleled skill any form of literature that best served his end. He combined in himself the Contemplative (searching and soaring scholar's life) with Active expression in public life,—or philosophic, critically cool understanding with supreme artistic utterance in Letters, (applied also in statecraft),—to an extent unheard of before or since; and he is, therefore, the outstanding and most representative figure in the climax of the English Renaissance, and the most profitable for us to know.

Francis Bacon quit the public stage in England for good in 1626, (but some think he did not then die); and now in 1926, the public testimonials in this tercentenary testify to the constantly increasing attraction, which his fascinating intellect and mysterious personality exercise upon the modern mind. We feel instinctively that he is one of us.

The Bacon Society of America has successfully continued its faithful efforts, though with modest resources, to disseminate the results of modern research about that uniquely great man, as it believes the following record of proceedings, and of individual enterprise in members creditably shows.

To all those who have contributed, as they could, by good will and active support to this educational work, and in particular to the National Arts Club of New York, with which the Society is so happily affiliated in a common ideal of liberal progress, we extend the Society's warm thanks; and we close with an honorable commendation, especially due to Mr. Willard Parker, President, for his establishment of new branches of the Bacon Society of America in Boston, Mass., and in Philadelphia, Pa. (about which more below); and to Dr. Robert Grimshaw, of New York, who has relinquished his post as Treasurer, the troublesome duties of which he patiently carried with very helpful competence during the Society's infancy.

#### **Record of Regular Meetings 1925-26**

**November 23rd, 1925.** The Hon. President, Mr. Willard Parker, after an informal reception to guests and members, occupied the chair, and opened the season's proceedings with words of welcome, and remarks about recent Baconian news and the general progress of the Society's cause. This has not only come to stay, but never to be closed again. The keen-sighted Emerson predicted this would be the permanent result of the martyred Delia Bacon's remarkable, if somewhat ponderously written book, "THE PHILOSOPHY OF THE PLAYS OF SHAKESPERE UNFOLDED (1857)," so genially prefaced by Hawthorne. The Society is constantly winning friends and new adherents among the intellectual elite. And it must of necessity do so, spreading in ever widening circles, for nothing can make a more powerful appeal to any independent progressive mind, than a sincere search after Truth of any sort for improvement and greater happiness in life. The aims of the Bacon Society are purely educational, in a somewhat advanced way, for the close studious contact they require with the works of the greatest intellects, who have expressed themselves in the English language, is not an entertainment for afternoon teas, but a real task, though one peculiarly stimulating and rich in the consciousness and joy of free unlimited spiritual growth.

The wide range of subjects involved herein was well shown in the program of the evening, which offered a well-done paper on "Learned Ladies of the English Renaissance" by Miss Hilda H. Pfeiffer, of Smith College, Northampton, Mass., Class of 1927,

kindly read in her absence by Mrs. Curtis P. Freshel. It has been printed in our No. 4 Magazine, pp. 56-65. Next followed a paper, read by the Vice-President, on "Coke and Bacon: A Study of Character," by Mr. Charles E. Shepard, of the Seattle, Washington, Bar, originally published in the American Bar Association Journal, and reprinted with some useful editorial notes and comments in our No. 4 magazine, pp. 82-95.

**January 26th, 1926.** This delightful and largely attended meeting was held in the residence of Mr. and Mrs. A. Garfield Learned, at 36 Gramercy Park, New York City, and was given over entirely to an honored guest from Boston, Mass., Miss A. M. von Blomberg, who spoke eloquently on "The True Original of Romeo and Juliet." Accepting the deciphering of her old friend, Mrs. Gallup, she explained how those dramatic characters represented Francis Bacon himself and Marguerite of Valois, with whom he had become violently infatuated, as a youth in France.

The love affair proved hopeless, but led to many poetic effusions by young Bacon, some 5 of which, secretly signed, Miss von Blomberg believes she has found in a collection of Emblems, published by the Dutch poet Cats in 1618, at Middleburgh. One of them will be found quoted, translated, and discussed on pp. 339-341.

Miss von Blomberg spoke further about a certain "Little Maid Lucy," whom Bacon mentions twice in the marvelously drastic account of his birth, told him, according to Mrs. Gallup's deciphered story (*Lost Manuscripts*, V., pp. 101-115, from the 1623 London edition of *De Augmentis*) by Lady Anne Bacon, his foster-mother. This girl is also referred to in the Blomberg paper.

**Tuesday, February 23rd, 1926.** At this meeting, held in the National Arts Club gallery, the Hon. President, Mr. Willard Parker, was expected to read some of the earlier Shakespeare Sonnets in the 1609 collection, and give an interesting interpretation of his own, but was prevented by hoarseness. His place was taken by the Secretary, Mr. Millard F. Bird, who read a paper sent in by Mr. Wilber L. Stonex, of Goshen, Indiana, on "William Shakespeare, Patriot and Statesman,—An Introduction to the Study of Shakespeare's Dramatic Poetry." The author points out that the popular but mistaken acceptance of the countryman Shakspeare of Stratford as the courtly dramatic poet, who first wrote anonymously and later published under the name "William Shakespeare," has greatly hindered a true estimate of the Shakespeare historic dramas as means deliberately employed by that learned author for teaching his people, from the highest



to the lowest, how to better their political condition and government, and so increase the greatness and glory of England. Allegiance to king and country was therefore insistently taught, and this required the overthrow of Feudalism and the triumph of Protestantism. The playwright's method was illustrated by particular reference to King John and Henry VIII., and his success made evident from the numerous editions of those dramas and the crowded houses which they drew.

There followed brief extemporaneous speeches by Dr. Kenneth S. Guthrie and Dr. Geo. J. Pfeiffer about the truly religious and philanthropic character of Bacon's aims, writings, and many other enterprises, not yet generally appreciated as much as they ought to be.

Dr. Robert Grimshaw's resignation as Treasurer was accepted with much regret, and his able services were acknowledged by the President and a rising vote of thanks. Thereupon Mr. Clinton Woodbridge Parker was elected to fill his place.

As usual many interesting as well as rare old books were exhibited for examination by members and guests; but especial attention given to an early black letter edition of Chaucer's works, secured by Mr. Parker, and showing the extraordinary excellence of printing so soon after its introduction into England.

**Monday, March 22nd, 1926.** A beautiful setting for this meeting was provided by Mrs. Rose Moore Strong in her studio at No. 27 East 35th Street, New York City, and her hospitality was highly appreciated.

Our Hon. President, Mr. Parker, gave his instructive reading and elucidation of some Shakespeare Sonnets, deferred from the previous gathering. This was followed by a general discussion about desirable means for promoting the educational work of the Bacon Society, especially among the younger generation; and it was decided to accept Dr. Guthrie's proposal for a competitive reading in the near future of essays by pupils of the Washington Irving High School, at Irving Place and 16th Street, New York, with giving of prizes.

**Monday, April 19th, 1926.** Once more an unusually pleasant meeting place was offered the Society by Mr. and Mrs. Curtis P. Freshel in their home at No. 1140 Fifth Avenue, New York City. After the customary informal reception, Dr. Geo. J. Pfeiffer opened the proceedings by reading the "Remarks on Francis Bacon's Genius and Service to Mankind," which had already been broadcast by him upon invitation of Miss Anita Browne, Literary Director of the Hotel Roosevelt Radio Station, WRNY, New York, on April 10th. Dr. Kenneth S. Guthrie followed with

a consideration of Bacon's unfinished Utopian Romance "New Atlantis," showing how intimately Religion and Science were united in the organization and works of its "Solomon's House" for the service and progress of the human family, and what wonderful results had already been obtained by adopting the ideals of that great teacher.

No. 4 of American Baconiana was presented and commented upon by the President.

**Monday, May 24th, 1926.** This meeting, held in the gallery of the National Arts Club, was opened with a display and discussion by Dr. Geo. J. Pfeiffer, of a fine collection of lantern-slides, showing old portraits and sculptures of Tudors, the Bacons, particularly Francis at various ages, his noble and learned associates, and other important personages of the time; views of old London and Gray's Inn, title-pages and ornaments from early Baconian editions with symbolic and fraternity allusions, and hints of Bacon's dramatic activities; concluding with specimen pages from several of his works, as well as those of Shakespeare, Spenser and others, referring to him in a half-concealed yet readily demonstrable systematic way.

Among the spectators were at this occasion many young men and women from the neighboring Washington Irving and New York Evening High School, and the Hon. President, Mr. Willard Parker, now informed the assembly that our learned fellow-member, Dr. Kenneth Sylvan Guthrie, of that excellent school, had brought about among some of the pupils an essay contest on the subject of the New Atlantis. Of about ten contestants the Misses Ethel Graff, Lena Finkelstein and Amelia Gerber then read their winning essays, with much grace and judgment, and were presented with prizes, consisting of full-size facsimiles of the 1623 edition of *The Tempest*, of the Northumberland Manuscript cover-page with key-plate, and Miss Hilda H. Pfeiffer's essay on "Francis Bacon, a Great Poet," reprinted from *American Baconiana*.

Dr. Guthrie closed the discussion about the New Atlantis, which followed, by a summary of its genesis and high significance. He pointed out how Bacon could have quite naturally come by the idea of it from family environment and reading. His reputed father, Sir Nicholas, had once proposed to Henry VIII. the foundation of a similar College of Higher Learning, and Francis was himself familiar with the "Atlantis" of Telesius of Cosenza, whose pupil, Campanella, wrote the famous "City of the Sun." Bacon assisted in the foundation of Dulwich College and other learned institutions, leading up to the Royal Society of London. No wonder that his New Atlantis, the fruit of so much noble

idealism, was republished by John Heydon as the "Land of the Rosicrucians." Bacon's intention to conclude it with a code of improving laws, or a description of the Utopian Commonwealth, was probably hindered by unfavorable political conditions, which would not allow a descent from the abstract to the concrete, and might have ruined the author and his world-wide reform projects, if prematurely divulged.

Another Evening School pupil, Miss Alphonsine Lena Morea, closed this eventful last meeting of the season by reciting very effectively a poem by Dr. Guthrie, entitled "Good Dawning," in reference to the close of the dark Middle Ages and Francis Bacon's introduction of the Search-light of Natural Philosophy and Scientific Experiment.

The rare old books, facsimiles of original texts and manuscripts and pictures always offered in evidence for free inspection by visitors, were explained by Dr. Pfeiffer, and greatly enjoyed by the young people, who departed with the sincerest expressions of gratitude.

#### Additional Events

**Tuesday, December 15th, 1925.** A meeting, arranged by Mr. Willard Parker, at the Manufacturers' Club, Philadelphia. Prof. George B. Curtis, of Bethlehem, Pa., a careful student of English Renaissance History and Literature, spoke at length upon Francis Bacon's pre-eminent place and influence in it, explaining particularly the secret method of writing known as the Bi-literal Cipher, which Bacon invented as a youth and describes with so much detail in his *De Augmentis Scientiarum*, 1623, and *Advancement of Learning*, 1640, that one is justified in assuming and studying the possible use of it in works of his own and of other authors of his school and time. Interesting data about the researches of American and foreign members of the Society were then presented, followed by general discussion.

**Monday, January 18th, 1926.** In Philadelphia there was an evening lecture on the Bacon-Shakespeare question given by the Hon. President, Mr. Parker before the Oak Lane Shakespeare Club, arousing much interest.

In Ridgewood, N. J., on the evening of the same day, Dr. Geo. J. Pfeiffer gave a lecture upon the invitation of a committee of leading citizens in the Pease Memorial Library about "The Elizabethan Renaissance,—Francis Bacon, its greatest genius, and what we owe him today." The meeting was largely attended, and very favorably reported in the local papers. In the audience were teachers and pupils of the Ridgewood High School. The speaker's remarks were illustrated by many beauti-

ful lantern-slides, and his rare old books, pictures and text-facsimiles were afterwards examined with the greatest eagerness.

**Friday, February 19th, 1926.** The Boston Transcript published a long article by Mr. Willard Parker on the homely subject of Shakspeare's "second best bed," and the other remarkable features of Shakspeare's Will.

On **Saturday, February 20th, 1926** an unusually prosperous wind, to speak playfully, brought our Hon. President, Mr. Parker, to Boston, Massachusetts, in one of those full-rigged argosies of adventure, which adorn Bacon's *Novum Organum* and symbolize the spirit of scientific progress. It was, indeed, an eventful week-end for the Baconian cause. In the evening, accompanied by Mrs. Catherine H. Thompson, an enthusiastic Boston member of the Society, he paid his respects to Mrs. John C. Wyman, of Newtonville, Mass., the aged author of that fascinatingly original interpretation of Hamlet, "Gertrude of Denmark," reviewed in our last number, and of a very interesting article on "The Artistic Element in Macbeth," likewise printed there. Mrs. Wyman is an unusually keen student of Shakespeare, and has contributed another of her instructive essays, entitled "Macbeth's Progress," to our present number, p. 227.

**Sunday, February 21st, 1926.** In the afternoon Mr. Parker addressed The New Thought Forum in Boston. Before an audience of about two hundred he reviewed up-to-date Baconian opinion about the authorship and profound purpose of the Shakespeare plays, laying great stress upon the Northumberland Manuscript, and distributing a hundred facsimiles, with key-plate and descriptive article, of its cover-page. Several academic gentlemen were present in response to a personal invitation, but they disregarded the speaker's request to introduce themselves to him, and none had anything to say,—with one exception. A certain professor, who had arrived too late to hear most of Mr. Parker's well-grounded remarks, made nevertheless a violent attack, in the old-fashioned familiar style, upon the whole Baconian movement, supposed by him (but quite mistakenly) to have been started by that highly cultured literary lady, Miss Delia Bacon, driven into dark despair, it is true, by the vicious treatment of the noble Shakspeare pundits over fifty years ago, but generously aided by those first-class men-of-letters, Nathaniel Hawthorne and Ralph Waldo Emerson. The puerile undergraduate arguments, again brought in, of the great Shakespeare's ignorance, as evidenced by his mention of a striking clock in Julius Caesar and of Bohemia's sea-coast in *Winter's Tale* have no value at all. According to Haydn's Dictionary the Romans had water-clocks, which might well have struck bells, a hundred

years before Caesar's time; and it is a well-known historic fact that Bohemia had at one time not only one sea-coast, but actually two.\* All this Mr. Parker had to point out; really a distressing necessity, when the facts may be easily found, if one has eyes to see; and as if, in any case, so highly intelligent and able an author as "Shakespeare" could not write as he chose, pleasing himself, regardless of critics, who pretend to know what he should have said, better than himself.

**Monday Afternoon, February 22nd, 1926.** Washington's Birthday. A gathering of Boston Baconians met in the studio of Judge and Mrs. Joseph Mahoney, at No. 82 Chestnut Street, and there Boston Chapter No. 2 of the Bacon Society of America was organized and held its first meeting. Dr. William H. Prescott was elected President of the chapter, Mrs. Catherine H. Thompson, Secretary, and Mrs. Joseph Mahoney, Treasurer.

**Saturday, April 10th, 1926.** At 6.45 P. M. the Hotel Roosevelt Radio Station, WRNY, at 45th Street and Madison Avenue, New York City,—Anita Browne, Literary Director,—broadcast for 19 minutes a memorial speech, written and delivered by Dr. George J. Pfeiffer, Vice President of the Society, for the Bacon Tercentenary, entitled "Francis Bacon's Genius and Service to Mankind."

The speaker began by giving particular reasons for Americans to remember Francis Bacon with admiration and gratitude; among them his helping to prepare in 1609 and 1612 the charters for the Virginia Plantations in North America. The deplorable condition of Europe was described at the beginning and during the progress of the great movement for intellectual rebirth, known as the Renaissance; the paucity of useful knowledge and inventions in all fields, the intolerable tyranny of Church and Feudal Government, the persecution of all independent thinkers and students of Nature, the curse of Ignorance, the call of Bacon to rally to the banner of Truth. Beautiful quotations were given from his writings, revealing the profoundly religious character of this new movement and of Bacon himself, for whom any conflict between true Science and true Religion was unthinkable. It is on account of this sublime conception of a union of the ideal and practical, of Science and Art, for the improvement of human life that Bacon's example and teachings are so immensely valuable, especially for the young, learning to find a direct rational contact between their own aspiring spirit and the Divine Spirit of the universe. Bacon's genius and inspiring leadership

---

\*Note. See American Baconiana, No. 2, November, 1923, pp. 129-130.

were well understood by his own circle of noble friends and by literary associates, like Ben Jonson, George Herbert, William Camden, John Davies of Hereford, Sir Walter Raleigh, Sir Henry Wotton, Thomas Hobbes, and many other favored ones, including high prelates in the Anglican church, and also the younger generation, like Izaak Walton, Edmund Waller, Abraham Cowley, John Milton and others. They all knew also that he was the greatest of poets, and praised him as such, openly or otherwise, often in most extravagant terms.

Bacon was always a great lover of the Theater, and in his younger years a great producer of Shows at Gray's Inn,—one of them the Comedy of Errors; but he never associated himself publicly with the Stage and Stage-players. His studied silence about the Shakespeare plays in particular, must have had a very powerful cause; for the cumulative researches of many able modern students in various countries in the last 75 years have proved conclusively in a great variety of ways that Francis Bacon was himself, probably in collaboration with a few confidential friends, the predominant, if not exclusive creator of the so-called Shakespeare Plays and Poems. The mystery which has so long surrounded the origin of these works and many others of the period is being rapidly solved by the discovery of their connection in some way or other with Bacon's tremendous creative and organizing genius. Their production as works of literature and printing is a much more remarkable performance than formerly supposed.

**Sunday, May 16th, 1926.** In the Church of St. Mark's in the Bowerie, New York City, during the morning service, Dr. Kenneth S. Guthrie delivered an eloquent and impressive sermon in connection with the Bacon Tercentenary on "Sir Francis Bacon's Message to Our Times." The occasion was especially noteworthy, because it represented, so far as we know, the first time that the immense philanthropic service of Bacon was adequately presented and praised, and the religious significance of his Nature Philosophy, explained in a public Christian pulpit in New York.

The speaker outlined Bacon's importance as a religious leader and reformer, his Psalms (better than Milton's translations), his beautiful prayers, his connection with the 1611 Authorized Version of the Bible, and traces of it in its text; the publication of some of his philosophic and literary remains by Archbishop Tenison in 1679.

Bacon's re-combination of general traditional elements of Natural Religion was dwelt upon; his love of pastoral Nature, symbolized as Pan,—his love of flowers and their culture, as in

the Gray's Inn gardens,—a "Burbank" pioneer;—his courtesies and study of new social greetings, (See his *Promus*),—his Humility, as witnessed by his prayers and submission to State needs,—his Emblematic Object Teaching, in figurative allegorical fables,—his Secrecy or Reserve, a *Disciplina Arcani*, appealing to Posterity,—his Systematic Communication of Higher Knowledge by Initiation or Insinuation,—Mysteries, based on Proverbs XXV, 2, God's glory is to conceal what is man's glory to find out,—his Versatility and Balance, like Leonardo da Vinci, Goethe, and Swedenborg, opposing the merely efficient, but narrowing curse of excessive specialization,—his vast Truth-attainment, brilliant Artistry, and Humanitarianism.

Bacon's outstanding individual and original elements were said to be:

1. Innate nobility, perhaps an unacknowledged prince, compelled to preserve his eligibility, while earning his living, and accomplishing literary miracles.

2. Ideal of tolerant Humanism, versus Idols of tribe, den, market, and theater.

3. Cosmopolitanism, Statesmanship, or Architectonic panorama of the world around him, and a telescopic review in his works of the sky above our soul.

4. Partnership, or Play-fellowship with God,—a method recently advertised as a discovery by Dixon and H. G. Wells.

5. Fusion of Religion, Science and Politics; a triune Truth,—more complete than the fusion of Religion and Patriotism, proposed in Dr. Guthrie's "Romance of Two Centuries,"—and the inevitable outcome of the League of Nations unification. This supreme triad was explained as three world-healing panaceas.

6. Fusion of Religion with Society, demanded by suicide, divorce, shattered Christianity, Communism and Fascism. On a foundation of eugenics it builds a wholesome religious familial sacrament of the New Atlantis Festal Rite, an ancestor worship, that is not reactionary, but forward-looking.

7. Fusion of Religious Ethics with Science,—an antidote demanded by modern scientific crime and war. In the New Atlantis the Solomon's House Father's blessing turns scientific research into a sacrament.

8. A Reformation of the Whole Wide World was planned by Bacon at 15 years of age to study all knowledge, to assemble a group of Invisible Helpers,—and a New Atlantis Rosie Cross Order was promoted, which was to become a Stair of Heaven and Mirror of the World. He left behind one such group, later including Alexander Pope.

The eventual World Religion, said Dr. Guthrie, cannot help having some such elements.

## REPORT FROM OXFORD CHAPTER NO. 1

We held a conference last fall, with guests invited from nearby cities. A dinner was served in the Spinning Wheel Tea Room with Mr. and Mrs. Loughridge, of Denver, Col., guests of honor. Miss Richey made very clever place cards of characters in the plays, with appropriate quotations, which were read aloud, and greatly enjoyed. Mr. Hilker, of Hamilton, gave an informal talk on Roger Bacon, which was very interesting. Miss Gath presented a few scenes from *The Tempest* with puppets on Bacon's Dial as discovered by Mrs. Natalie Rice Clark. The following evening we were invited to meet in the Oxford College for Women, where Mr. Loughridge gave a talk emphasizing the importance of studying the Plays and all works of Francis Bacon in their original editions or their facsimiles. His talk was most interesting and instructive. Miss Keil read a paper on *Lady Macbeth*. Mrs. H. A. Moor sang "My Lady Sweet Arise" and other songs of Shakespeare.

Mr. Loughridge very generously presented the chapter with an original edition of *The Advancement of Learning*, in a splendid state of preservation. We are happy in the possession of so rare a book, and deeply grateful to Mr. Loughridge, as, I am sure, Oxford College is also for a facsimile of the original edition of the Plays. It is quite a valuable addition to its library.

Of course, you know of Mrs. Clark's illness, and while we tried to carry on the best we could without her, it was as one of the members remarked, like *Hamlet* without *Hamlet*. During several meetings, however, we studied *The Comedy of Errors*, with the Dial and puppets.

An interesting meeting was held in the home of Miss Keil with Mrs. Shidler assisting hostess. The discussion was the Bacon-Shakespeare controversy. The prologue from James Baxter's *Greatest of Literary Problems* was read. Mrs. Shidler told somewhat of Mrs. Elizabeth Wells Gallup; Miss Keil of Delia Bacon, a native of Ohio; Mrs. Herald of Dr. Owen, and Miss Richey of our own Mrs. Natalie Rice Clark and her discovery of Bacon's Dial in Shakespeare. This was Mrs. Clark's first meeting with us since her illness, so she was presented with a corsage of violets; we were so happy to have her with us again.

We have not quite completed our program for the coming year, but expect to continue the study of the Plays, with the Dial, and other work. It is with a great deal of pleasure we recall Mr. Parker's visit, and hope he will return. We are looking forward to another Baconiana.

Sincerely yours,

JEANNETTE GATH,



# FRANCIS BACON AND MARGUERITE DE VALOIS

## Also "LITTLE MAID LUCY"

By A. M. von Blomberg

On January 26th, 1926, I had the honor of speaking before the Bacon Society of America in New York on the "True Original" Romeo and Juliet, who, according to the cipher story decoded by Mrs. Gallup, were Francis Tudor (known as Bacon), eldest son of Queen Elizabeth and Robert Dudley, Earl of Leicester, and Marguerite de Valois, "la reine Margot," as she is generally called in France, wife of King Henry of Navarre, afterwards Henry IV of France.

Sir Amyas Paulet, the then English Ambassador at the French Court, tried to bring about a divorce between her and her husband, and we may assume that such a lady would never have dreamt of marrying Francis Bacon, had she not known that he was in reality the Prince of Wales. But Queen Elizabeth would not hear of such a marriage, and Sir Amyas came near losing his place. (Cf. C. V. C. Dawbarn's "Uncrowned").

In *Cats' Emblems*, Middelburg, 1618, I have found no less than five short French poems addressed to her, with her name Margot, or the diminutive Margotton, in open print, and his name, as "subtle shining secrecies, writ in the margents of such bookes," as he refers to them in the 15th stanza of *The Rape of Lucrece*. (Mr. Wm. T. Smedley was the first to draw attention to this most important passage.)

Here is one of these little verses from p. 16 of *Cats' Emblems*, with my English translation.

Ce que blesse, me dresse.  
TV fais, au blancq satin, maint trou par ton aiguille,  
En picquant peins, Margot, que tu es belle fille!  
Tout, que tu as blessé, en est gentil & Sain:  
O que me traicte ainsi, Margot, ta belle main!

Translation:

"You make in the white satin many a hole with your needle,  
In stitching (pricking), paint, Margot, what a beautiful  
maiden you are!  
All that you have wounded, becomes thereby pretty and well:  
Oh, that your beautiful hand, Margot, might treat me in  
the same way!"

"To" is an important and very common cipher signature of Bacon's, as the late Mr. Josiah Quincy, former mayor of Boston,

Mass., pointed out long ago.  $T, 19 + O, 14 = 33$ , or BACON; to which I have added two more solutions:  $1 + 9 + 1 + 4 = 15$ , Short Count for BACON,  $= 5 + 10 = E. K.$

This TO signature is often used in two directions, as here; for example, in lines 33 and 34 of *The Rape of Lucrece*;—in lines 3 and 4 of the poem *TO HIS BOOKE*, prefaced to “*THE Shepherdes Calender*,” 1579, where the first word on the page is also TO, and the signature “Immerito” ends with “to,” accented;—and at the end of the 1611 *Faerie QVEEN*.\*

The picture opposite the French verse quoted above shows Margot seated at her embroidery frame, of which Francis, as Cupid, sitting on a triangular stool, holds up the other end. How well one of his cipher passages fits in with it! . . . . “Through love I dreamed out these five other plays, filled up . . . . with words Marguerite hath so oft like to a busy hand shot daily into a fair hued web.”

The second half of my above-mentioned lecture turned on “Little Maid Lucy,” whom Bacon mentions twice in the account of his birth, according to the deciphering of Mrs. Gallup (*Lost Manuscripts*, pp. 10-15, from the *De Augmentis*, London, 1623).

---

\*Note. The occurrence of the double To signature in lines 33 and 34 of *LVCRECE* is significant, as  $33 + 34 = 67 = \text{FRANCIS-Cl}$ , indicating the complete name FRANCIS BACON. Sometimes the name FRANCIS is suggested by placing immediately beside the word or letters TO, or nearby, the word or letters BUT or BVT, whose sum by Kay Count is also 67. Precisely this may be observed over lines 33 and 34 of *LVCRECE*, B T V being the marginal capitals immediately over T O. At the end of the *Fairy Queen*, folio 1679, p. 339, in the second (last printed) stanza of The VIII. Canto the device is the same in principle, only more elaborate. Along the left margin, reading down, we have first T O, followed by B U T. In the last three lines we have B V (half of W) and directly under the latter t(hat), the little initial t being preceded by O.—This O and the first T standing out beyond the other letters give again the signature TO, read vertically down, as here shown:

“Then I think on that which nature said,  
Of that same time when no more **Change** shall be,  
But stedfast rest of all things firmly stayd  
Upon the pillors of **Eternity**,  
That is contrary to **Mutability**:  
For, all that moveth, doth in **Change** delight:  
But thenceforth all shall rest eternally  
With him that is the God of Sabaoth hight:  
O that great Sabaoth God, grant me that Sabaoths sight.”

—Ed.

"Little Maid Lucy" evidently held him at his christening in St. Martin's-in-the-Field, the small white church now in one corner of Trafalgar Square; and one of the riddles in a very rare little "Booke of Merry Riddles," which is full of allusions to Bacon, refers to her thus:

Fifty, five, a hundred and one, so hight my lady at the fount-  
stone. (L=50, V=5, C=100 and I=1! cf. the *Sorell* poem in  
*Loues Labours Lost*, folio 1623, p. 131, also in this magazine, p. 11).

## THE VERULAM SOCIEY OF ST. ALBANS, ENGLAND

In August, 1926, we received an interesting letter from Mr. Charles W. Hopper, Hon. Secretary of the newly organized Verulam Society, which gave us exceptional pleasure, and enclosed clippings from The Herts Advertiser and St. Albans Times announcing the formation of that society at a meeting under the chairmanship of the Mayor of St. Albans with the participation of various notables. That is certainly an event of first importance in Baconian annals, and our Vice-President at once responded by a letter of congratulation and good wishes on August 21st. A large part of it was reprinted in The Herts Advertiser of September 11th, 1926, from which we quote for the benefit of our readers.

"You will be pleased to hear that within a month of the appearance of your four articles in the London 'Graphic' last Spring, they were discussed in our Society, and hailed as an immensely effective piece of instructive popular propaganda for our cause. . . . We older Baconians are familiar with the ground you covered, and could all the better admire the way you handled your matter, and especially the handsome and useful illustrations accompanying it. The extraordinary likeness between the pictures of Baby Francis and Henry VIII was especially amusing.

"What a shock those four successive articles must have given your self-satisfied 'stand-pat' Stratfordians! The Editors of the 'Graphic' deserve the highest praise for their progressive liberal attitude in helping to spread knowledge among your people on a subject which concerns so closely, not only their patriotism, but also their material and intellectual welfare. For, if the truth gives us life and freedom, and sound methods of thought and action bring material welfare too, what headway has not been lost by neglect in studying the origins and causes, in Elizabethan and Jacobean times, of England's growth, by people being kept in ignorance or error about so vital a force as Bacon's colossal guiding genius, and what it tried to do for his nation and mankind at large by his incredible multiplicity of works and enterprise.

"The reception of your articles is, no doubt, very significant of the change in spirit which has come since the war on the Bacon-Shakespeare question. . . .

"We certainly welcome your new Verulam Society most warmly to the Baconian ranks, and wish you soon that assured success which ultimately rewards all earnest well-directed labours for the truth. We shall be glad to help your work in every way within our means, though these are not always equal to our good-will; and, in token of our sincerity, we are sending you at once (particulars of Baconian periodicals and books) for the library of your Society.

"I visited your city and Gorhambury and the ruins of old Verulam over twenty years ago and have loving memories of them yet. I consider the idea of establishing a centre of Baconian learning there most fitting and admirable. Such a movement should arouse great civic pride and generous support, since your people will honour themselves in doing honour to the memory of the greatest of Englishmen, their own fellow-townsmen and benefactor; and there are surely rich discoveries yet to be collected in a future museum at St. Albans, for all the world to visit."

It was gratifying to learn from Mr. Hopper in acknowledgment, that this letter was at that time "the most encouraging tribute yet received from any source whatever."

The new society will undoubtedly have considerable public inertia and the usual kinds of hostile opposition to overcome, but that should be rather an incentive to greater effort than a cause for discouragement, as the Truth has an invincible quiet way of always winning in the end, which every wise person knows.

The problem of the true authorship of the Shakespeare works, as of other important literature of that time, is only an incident in the much larger subject of becoming better acquainted with the powerful New Humanism that was generally at work then. It laid the foundations for our present state of civilization, and is still building for the future.

Mr. Hopper and his friends, therefore, merit our sincere gratitude and help in their labors for the cause of popular enlightenment and progress. His four articles in the London Graphic, referred to in the ~~introduction~~ (p. 176) essay of this magazine, undoubtedly, as has been said in England, "reverberated far and wide," for the great war has ushered in a new age and a new spirit; public opinion is swinging away from old traditions, found to be outworn, and so the Stratford Shakspeare authorship is being abandoned as lacking foundation in fact, for something more rational to base belief upon. If the towering figure of Bacon emerges in this quest for knowledge of our "Shakespeare," the author, that need not derogate from any recognition due the merits of Shakspeare, the player; though, to be honest with ourselves,—except for the idea that he had written great plays, he would receive no attention at all on any other account.

For the reader's convenience we add the titles and dates of Mr. Hopper's articles; the Graphic numbers containing them may be obtained in New York through the International News Co.

March 20th, Was Bacon Queen Elizabeth's Son? The Mystery on the Shakespeare Monument.

March 27th, Queen Elizabeth's Guilty Secret.

**April 3rd, The Missing Manuscripts. Pope's Part in the Bacon Imbroglio.**

**April 10th, The Enigma of the Elizabethan Age.**

**What rich historic and literary treasures must not still exist in abundance in and about St. Albans, which will acquire a new attraction for Americans, when some day it becomes famous as a centre for Baconian lore.**

## NOTES AND REVIEWS

THE PRINCE OF POETS AND MOST ILLUSTRIOUS OF PHILOSOPHERS, by S. A. E. Hickson, Brig-Gen., C. B., D. S. O. (R. E. Ret.). London, 1926, Gay & Hancock, Ltd., 336 pp. and 16 Illustrations.

The understanding lover of English literature, who is free from any servile belief in mere traditions and desires unadulterated information about the great Queen Elizabeth, and the most notable figures of her age and court, and especially authors like Spenser, Shakespeare, Bacon and their contemporaries, has learnt long ago to look to the modern Baconians for up-to-date researches about them. He knows that these independent and indefatigable seekers after Truth for Truth's sake in neglected sources and forgotten places are constantly finding out new things, and reaching truer estimates of persons and events in that most fascinating period. Such a courageous pioneer is General Hickson, who has published this book of over three hundred pages with sixteen pages of a truly astonishing index of persons, places, books and many other pertinent matters, which plainly indicates the painstaking thoroughness of his work.

The publisher's circular states that the author has set himself the task of drawing a continuous sketch, which he contrives to make absorbingly interesting, of the early happy life, as he sees it, of the young Shakespeare, in the guise of Francis Bacon, based primarily on his own researches, but supported by those of others. He has critically examined and sifted all accessible sources of Knowledge: Rawley's *Life of Bacon*, the *Queen's Progresses*, *Kenilworth Festivities*, *State Papers*, *Hatfield Manuscripts*, *Privy Council Acts*, *Picture Galleries*, *Genealogies* and *Biographies*, *Books of Travel*, *Plays* and *Anthologies*, etc.—for glimpses of that elusive fascinating personality, (a noble young courtier, of course, and not a mere obscure countryman), whose unparalleled genius and boundless philanthropic aspirations lend a unique importance to every thought and act of his wonderful career.

We are accustomed by this time to tolerantly make sobering allowances for exuberant language in Bacon's admirers, from his enthusiastic contemporaries down to our own day, but General Hickson's account astonishes by the mere force of assembled facts and their implications. One must admit that we have here the portrayal of a human being, uniting rare natural gifts, early training and favoring environment to an unheard-of degree, and

amply accounting by his presence and example alone for the literary glory of his age.

This little book commands respect by virtue of the immense labor that has gone into its making. The view it puts forward of what must have been our Shakespeare's early life and condition is after all a very reasonable one. By its fruits one can assume no other kind; for behind such works as Shakespeare's must lie,—whether or not wholly visible at this distance of time,—a feeling and thinking character of corresponding beauty and force. There is no evidence of this in the Stratford man.

General Hickson's conclusions will be best appreciated and some of his startling claims most fairly weighed by those whose own investigations of that general subject have taught them the extraordinary difficulty of properly understanding persons and events, often contradictory though simple-looking externally, in the Machiavellian atmosphere of Queen Elizabeth's court. How a supremely endowed poet-philosopher could by his royal descent and wit survive and even thrive under such dangerous conditions this instructive book goes far to show.

---

#### NOTES TOUCHING THE SECRET MARRIAGE OF QUEEN ELIZABETH AND HER RELATIONSHIP TO FRANCIS BACON AND ROBERT, EARL OF ESSEX

About thirty years ago the discovery of cipher stories was claimed by Dr. Orville W. Owen and Mrs. Elizabeth Wells Gallup, at Detroit, Mich., in the works of Shakespeare, Bacon, Spenser, and many other reputed authors of that time, asserting over the name of Francis Bacon himself, that he was the elder of two sons of hers by Robert Dudley, Earl of Leicester, and therefore rightful heir to the throne, Prince of Wales and King of England; Robert, Earl of Essex, was claimed to be the second son, and his younger brother. These announcements, contrary to accepted history and seemingly incredible, naturally caused a great sensation and world-wide discussion; anything that disturbs comfortably established views, habits and interests always does. Human thought, like a mass in motion, always tends to keep the direction, whether right or wrong, originally given it, and resists any pull aside. But with the subsidence of the first astonishment, criticism and the usual violent abuse, rather emotional than rational, some aroused students of English history and literature have realized that those extraordinary claims contained nothing inherently impossible; that on the contrary they suggested explanations of many things about the English Renaissance hitherto



obscure, about the life and political management of its great queen, and her successor, and about the swift effective progress of its intellectual life. Renewed research in neglected and almost forgotten books and places was enormously stimulated, especially among the admirers of Francis Bacon, whose personality and career held so many mysteries, as did those of Shakespeare, the great Unknown; and it may be now confidently said that much new material is coming to light, which decidedly lends color to the claims above referred to.

We extract, for example, the following from an anonymous *Life of Robert, Earl of Leicester, the Favorite of Queen Elizabeth*, (London, 1727).

"The designs of RIDOLFO the Italian Merchant, and the conspiracy of the Duke of Norfolk, being now discover'd, to prevent any farther attempt in favor of the Queen of SCOTS, a Law was made, prohibiting under a severe penalty, the declaring any person whatsoever to be Heir or Successor of the Queen, EXCEPT IT WERE THE NATURAL ISSUE OF HER BODY. This expression, as 'twas unaccustom'd in Statutes of this nature, and the term NATURAL was usually applied by the Lawyers to such children as were born out of wedlock, gave great occasion to censure; and mighty clamours were rais'd against my Lord of LEICESTER, as though by inserting this clause in the Statute he had design'd to involve the Realm in new disputes about the Succession. For 'twas urg'd that no possible reason could be imagin'd, why the usual form of LAWFUL ISSUE should be chang'd into NATURAL ISSUE, unless with a view to reflect upon the honour of her Majesty, and to obtrude hereafter upon the ENGLISH some bastard-son of his own as the NATURAL ISSUE of the Queen."

The plainness of this language seems to have made anonymity desirable even as late as 1727; but here is something, intimately confidential, even from the Queen herself, which we owe to the kindness of our fellow-member, Mrs. Clara G. Eby. This studious lady writes:

"I am enclosing on a separate sheet the information I promised to send you":

Name of Book: *Ancestral Stories and Traditions of Great Families*. Being Collections by John Timbs, F. S. A. Published by Griffith and Farran, London, MDCCCLXIX.

The following is taken from the chapter (apparently edited by A. J. Kemp), entitled:

LOSELEY MANOR AND MSS.—AND THE MORE FAMILY.

"How highly Sir Wm. More stood in the Queen's favor may be inferred from a letter sent to him by his daughter Elizabeth, who was one of the ladies of Her Majesty's Privy Chamber. This

letter was apparently written in the autumn of 1595, but not dated, and included the following passage in reference to Sir Wm., the spelling modernized.

"Since my coming to the Court, I have had many gracious words of her Majesty and many times she bade me welcome with all her heart, ever since I have waited. Yesterday she wore the gown you gave her and took thereby occasion to speak of you, saying ere long I should find a mother-in-law which was herself; but she was afraid of the two widows that are with you, that they would be angry with her for it; and she would give ten thousand pounds if you were twenty years younger; for she hath but few such servants as you are."

Reference to herself as a prospective mother-in-law may be only a playful figure of speech by the Queen, and yet it may be a bit of sly personal humor with some actual basis in fact. One would like to know what gentleman she had in mind.

As to any doubt about Francis Bacon's parentage, that is rather increased than removed by a curious reference to this subject in a small-size edition, amplified in matter, of Dr. Thomas Fuller's famous large work of 1662 on the Worthies of England.

This re-issue is entitled "Anglorum Speculum, OR THE WORTHIES OF ENGLAND, in Church and State. Alphabetically digested into the several SHIRES AND COUNTIES therein contained;" etc. It was published at London in 1684 with no author's name on the title-page, the Preface to the Reader being signed only G. S., perhaps one Salmon.—The copy beside us in writing was secured two summers ago at Oxford, England, by our young fellow-member, Miss Hilda Hartwell Pfeiffer, to whom we are indebted for its loan.

It was a fortunate find, for the book is most interesting for the Baconian student; but its fuller treatment must be postponed to a later occasion.

Its abundant italics are printed in mixed founts. There are fantastic vagaries in page numbering without disturbance of text, repetitions, omissions and errors. Page (1) bears the printer's signature B, which causes the signature E 3 (5, 3 or 53, the well-known Mag. Bacon or S O W cipher signal) to appear on p. 53. (See this magazine, p. 162-184). On the page marked 823, which should in its sequence be 832, William Shakespeare is said to have died in a year given as 16, followed by no other number but two periods, of which the first is plainly diamond shaped, the second plainly round. As if the editor did not know the date 1616! But he may wish to hint that the true

Shakespeare did not then die; while the bi-formed periods certainly suggest Bacon's biliteral cipher. A Rosicrucian publication without doubt.

For our present subject, which is connected with Francis Bacon's parentage, we submit in facsimile the top of the page number 782 (reverse of 287, Kay Count sum for FRA ROSI-CROSSE and Reverse Count sum for F. BACON+W. SHAKE-SPEARE).

This is the end of a page-long biographic sketch of Sir Nich. Bacon, Knight.

782

*English Worthies.*

*your Highness hath made me too great for my house. He left rather a good then a great Estate to his Posterity, whose eldest Son Sir Edward was the first Baronet of England. He dyed Feb. 20. 1578. and lyeth buried in the Quire of St. Pauls. In a Word, he was a good man, a grave Statesman, a Father to his Country, and a Father to Sir Francis Bacon.*

Top of page number 782, English Worthies in Church and State, 1684. End of Notice of Sir Nicholas Bacon. Facsimile.

Consider especially the last sentence, stating that Sir Nicholas was "a good man, a grave Statesman, a Father to his Country, and a Father to Sir Francis Bacon." That is not the same as saying that he was the father of Sir Francis Bacon, or merely "father of Sir Francis Bacon," as the 1662 edition of Fuller's Worthies has it. A Father to his Country, and a Father to a person obviously means one of several fathers. It is implied here that Sir Nicholas deserves praise for having been or acted as a father to the (otherwise fatherless) person Sir Francis Bacon. The innuendo is quite pointed enough to catch the careful reader's attention; he will ask at once, who the real un-named father of Sir Francis may have been, and if he is familiar with the parentage, (as claimed in the cipher stories), he will naturally find supporting evidence for it here. Many things indicate that this state secret was well known in certain fraternity and literary circles, but was held too dangerous for open speech.

THE EDITOR.

## ENGLISH BACONIANA'S CONTENTS

Following are the contents of the last three numbers received, which as usual contain so much varied information of value, as to make this publication indispensable to would-be up-to-date students of classic English literature.

How many admirers of William Shakspeare of Stratford know, for example, that the well-known coat-of-arms, supposed to have been obtained by the Shaksperes, was never officially granted to them at all, and that there is, therefore, no sound reason for putting any shield with spear-bearing falcon, topped by a falcon crest, on the covers of Shakespeare plays and poems. John Shakspeare and his son tried repeatedly to obtain a grant; also to have the arms of the Warwickshire Ardens impaled, but failed, which is rather significant with regard to the supposed family of William's mother. (No. 71.)

There is a long review of a new interpretation of *The Tempest*, entitled: "Shakespeare's Mystery Play," by Colin Still (Cecil Palmer, London, 1921) (No. 71).

A brief but weighty note states that "Bacon did not die under a cloud." King James ordered the preparing of a bill, containing a pardon of the whole sentence. He wrote of the Viscount St. Alban as his *Cousin*, and when the first Parliament of King Charles met, Bacon was summoned to attend, which shows conclusively, that the entire pardon must by then have been allowed. (No. 71.)

The want of acceptable finality in any biography of Bacon is made clear by the Hon. Sir John A. Cockburn. (No. 69.)

Mrs. Alice Chambers Buntin examined and discusses the original passports from Henri IV to Anthony Bacon, one of them signed by Biron, Marshal of France, others by prominent authorities in the districts, which he travelled through. Various evidences of Baconian relations with *Love's Labour's Lost* are pointed out. (No. 69.)

Peculiarly important as containing a collection of brief summaries on many sides of Bacon's personality, as well as his correspondence with the universities, and the *Manes Verulamiani*,—both in Latin and English,—is No. 70, the 1926 Tercentenary Number.

Single copies of *Baconiana* may be obtained from Gay and Hancock, Ltd., at 2s. 6d., plus postage.—12 Henrietta Street, Strand, London, W. C.

Vol. XVIII. Third Series. No. 69. December, 1925.  
Biographers of Bacon. By The Hon. Sir John A. Cockburn,  
K. C. M. G., M. D.

- Bacon the Expert on Religious Foundations. By Alicia Amy Leith.  
 "Composita Solvantur." By J. R. of Gray's Inn.  
 Notes on Anthony Bacon's Passports of 1586. By A. Chambers  
 Bunten.  
 The Shadow of Bacon's Mind; or, Bacon's Mind and Shakespeare's  
 Wit. By W. G. (of the Middle Temple).  
 Who wrote the "Shakespeare" Play of Henry the Eighth? By  
 Henry Seymour.  
 Shakespeare and the Inns of Court.  
 Book Notices, Correspondence, Notes and Notices.
- 

No. 70. April, 1926. **TERCENTENARY NUMBER.**

- Introduction to the Tercentenary Number.  
 Introduction by The Hon. Sir John A. Cockburn, K. C. M. G.,  
 M. D.  
 Manes Verulamiani (in Latin and English, with Notes).  
 Bacon and Seats of Learning.  
 Francis Bacon and Gray's Inn. By the Right Honourable Sir  
 D. Plunket Barton, Baronet, P. C., K. G., Resident Bencher  
 of Gray's Inn.  
 Bacon and the Drama.—Bacon as a Poet.—Bacon on Himself.  
 Bacon's Friends and Critics.—Bacon in the Shadow.  
 Bacon as a Cryptographer.—Appendix.—Pallas Athene.  
 Book Notices.—Notes and Notices.
- 

No. 71. December, 1926.

- The Locality of "Love's Labour's Lost."  
 Notes on Anthony Bacon's Passports of 1586.  
 The Psychology of "Shakespeare."  
 The Shakespeares' Assumed Coat-of-Arms. A Word to Anti-  
 Baconians.  
 Shakespeare Commentaries by Gervinus. A Study of "The  
 Tempest."  
 New Light on the "Doubtful" Play of Edward III.  
 The Bacon Tercentenary Celebration at St. Albans.  
 Tercentenary Criticisms of Francis Bacon.  
 The Passing of the Tudors. An Historical Discourse.  
 Further Notes on the A A Headpiece.  
 Book Notice. Notes and Notices.

## BIBLIOGRAPHY

*See foot of p. 177.*

\*FRATRES ROSEAE CRUCIS. Secret Shakespearean Seals, Revelations of Rosicrucian Arcana. Nottingham, 1916. 73 Facsimile Plates.

\*WOODWARD, FRANK. Francis Bacon's Cypher Signatures. London, 1923. Grafton & Co. 72 Facsimile Plates and Illustrations.

\*FREUND, ALBERT. Das Bild des Speerschuetters, Die Loesung des Shakespeare Raetsels. Hamburg, 1921, Johann Trautmann. Many Facsimile Plates.

\*BOWDITCH, CHARLES P. The Connection of Francis Bacon with the First Folio of Shakespeare's Plays and with the Books on Cipher of his Time. Cambridge, Mass., 1910. University Press. XIV Plates.

\*DURNING-LAWRENCE, Sir EDWARD. Bacon is Shakespeare. New York, 1910. The McBride Co. Many useful Facsimile Plates, including the title-page of Gustavi Seleni Cryptomenytices et Cryptographiae Libri IX, 1924. Luneburg.

The Same. The Shakespeare Myth. London, 1912. Gay and Hancock. Pamphlet, pp. 32.

BLOMBERG, A. M. von. Bacon-Shakespeare. Der Wahrheit die Ehre. Karlsruhe & Leipzig. Many illustrations.

KNIEPF, ALBERT. Das Shakespeare Idol Francis Bacons. Hamburg, 1914. Hephaestos Verlag. Many Illustrations.

WIGSTON, W. F. C. The Columbus of Literature, or Bacon's New World of Sciences. Chicago, 1892. F. J. Schulte & Co.

BOOTH, WILLIAM STONE. Subtle Shining Secrecies Writ in the Margents of Books generally ascribed to William Shakespeare, the Actor, but here ascribed to William Shakespeare, the Poet. Boston, 1925. Walter H. Baker Company. Many facsimile illustrations. Contains no number work, but is of general interest.

The Same. Some Acrostic Signatures of Francis Bacon . . . together with some others, all of which are now for the first time deciphered and published. Boston and New York, 1909. Houghton, Mifflin Company. Numerous Facsimile Plates of original Texts, especially from the 1623 Shakespeare Folio. Contains no numberwork, but is of great general interest.

SMEDLEY, WILLIAM T. The Mystery of Francis Bacon. San Francisco, John Howell, Plates and Illustrations. No number work; of general value.

BAXTER, JAMES PHINNEY. The greatest of Literary Problems. The Authorship of the Shakespeare Works. Boston and New York, 1915. Houghton, Mifflin Company. Numerous Plates and Illustrations. No number work; of general value.

POTT, Mrs. HENRY (Constance M.). Francis Bacon and His Secret Society. 2nd Edition. San Francisco, John Howell. Numerous Plates. No number work; of general interest.

\*BACONIANA, The Magazine of the Bacon Society of England. Various articles.

\*AMERICAN BACONIANA, The Magazine of the Bacon Society of America. Various articles.

## MISCELLANEOUS SCIENTIFIC PAPERS

By DR. H. A. W. SPECKMAN  
(Holland)

DE GRONDSLAGEN VAN HET GEHEIMSCHRIFT VAN FRANCIS BACON (The Foundations of the Cryptography of Francis Bacon) 2 parts in the literary journal NEOPHILOLOGUS, 3rd year. Groningen, den Haag, 1918. J. B. Wolters. 17 pp., with tables, diagrams, and portrait-plates from the 1623 Shakespeare folio and Bacon's 1640 Advancement of Learnings.

LES METHODES DE CRYPTOGRAPHIE DE FRANCIS BACON (The Methods of Cryptography of Francis Bacon) in the French literary magazine MERCURE DE FRANCE (26 Rue de Conde, Paris) No. 628, August 15th, 1924. 31 pp. Very useful for the scientific student of secret methods of writing as practised in English literature of the 16th and 17th centuries.

HET RAADSELGDICHT OP GUSTAVUS SELENUS (The Riddle-Poem about Gustavus Selenus) in HET BOEK (The Book,—a literary publication). 'S-Gravenhage (The Hague), 1924, Martinus Nijhoff. 3 pp. (The verses referred to occur in the great Cipher-book, "Cryptomenytices et Cryptographiae Libri IX" published in 1624. The ostensible author's name "Gustavus Selenus" is merely a playful pseudonym in the fashion of the time, and represents Augustus (anagram of Gustavus), duke of Brunswick—Luneburg (or Lunaburg, moon-castle, hence Selenus, the Moon-man (from Selene)).

DER URSPRUNG DER FREIMAUREREI (The Origin of Freemasonry) containing the following parts (titles translated): I. The Origin of Rosicrucianism. II. Rosicrucianism and Freemasonry. III. Bacon and Freemasonry. Published in a Masonic journal, Arnhem, Holland, 1922. pp. 31. Contains solutions of cryptograms, revealing the connection of Bacon with the Rosicrucian manifestoes, Fama and Confessio Fraternitatis. Reviewed in American Baconiana, No. 2, Nov., 1923.

FRANCIS BACON UND SEIN TOD IN STUTTGART IM JAHRE 1647 (Francis Bacon and His Death at Stuttgart in 1647) German by Wolfgang Schaumburg. Privately printed. Hannover, Metz & Marcussen, 1923. 12 pp. Contains interesting remarks about Bacon's friendship with

Johann Valentin Andreae, the reputed author of early Rosicrucian tracts. Claims Bacon did not actually die in 1626, as given out, but in retirement on the continent in 1647.

**DE INSCRIPTIE VAN HET MONUMENT VAN WILLIAM SHAKESPEARE TE STRATFORD ON AVON** (The Inscription on the Monument of William Shakespeare at Stratford on Avon). Contains a deciphering of the famous peculiar inscription on the so-called Shakespeare tombstone Good Friend, etc.) in Stratford church, referring to Bacon. Published in *Het Utrechtsch Dagblad*. Ed. by Dr. P. H. Ritter, Nov. 20th, 1924. 16 pp.

**THE MONUMENT OF FRANCIS BACON AT ST. ALBANS.** Contains deciphering of its three inscriptions. Published in this magazine, No. 3, Oct., 1924. 12 pp.

**THE MONUMENT OF WILLIAM SHAKESPEARE IN WESTMINSTER ABBEY.** Contains deciphering of its two inscriptions, found to refer to Francis Bacon. Two illustrations, some cryptographic diagrams. Published in this magazine, No. 4, Oct., 1925, and March, 1926. 12 pp.

**EENE MERKWAARDIGE TITELPLAAT UIT DE 17 de EEUW** (A curious title-page of the 17th century.) Analyzes and interprets the very remarkable symbolism of the pictorial title-page of the 2nd part of the Works of Dirck Volkertsz Coornbert. With facsimile of same.

**DE BROEDERS VAN HET ROZEKRUIS** (The Brothers of the Rosy-Cross). In the Dutch Masonic weekly journal *MACONNIEK WEEKBLAD*. A series of articles in the years 1919, 1920; Amsterdam, Vereenigde Drukkerijen Rooloffzen-Huebner.

**DE WAARSCHIJNLIJKHEIDSREKENING EN HET BACON-SHAKESPEARE-PROBLEEM** (The Calculation of Probabilities in the Bacon-Shakespeare Problem). With particular reference to the poem "To the Reader" in the 1623 Shakespeare folio. Published in *DE VERZEKERINGSBODE* (the Insurance Messenger), of December 2nd and 9th, 1916, a Dutch periodical. pp. 12.

**REMBRAND'S ETS "DE ALCHEMIST."** (Rembrandt's Etching "The Alchemist"). Describes the letter-anagram "DE ALGIMIST. REMBRANDT G.", found by Dr. Speckman on the etching. In Nos. 7, April, and 10, July, 1919, of the Dutch art journal, "OUDE KUNST."



## CONTRIBUTIONS TO THE LIBRARY

In our issue of November, 1923 (No. 2, pp. 155,156) was listed a particularly noteworthy gift, comprising many important books from the library of our good friend and fellow-member, Mrs. Nannie O. S. Dodge, of Denver, Colorado. She had expressed already at that time the intention of leaving the remainder of her books, which pertained more particularly to the subject of our study, to our library, when she would no longer require them herself; and so, after the departure of our dear friend last year for that land from which no traveller returns, we have received the following works, all marked with a special book-plate:

## THE NANNIE O. S. DODGE BEQUEST

## Part II.

- OF THE ADVANCEMENT AND PROFICIENCE OF LEARNING or the PARTITIONS OF SCIENCES IX Bookes Written in Latin by the Most Eminent Illustrious and Famous LORD FRANCIS BACON . . . . Interpreted by GILBERT WATS. OXFORD, MDCXL (1640).—Facsimile reprints from parts of this famous edition: Viscount St. Albans Motives and Preface, 39 pages, in our No. III, October, 1924, pp. 69-107. His discussion of the Art of Delivery, of Ciphers, especially the Bi-literal Cipher, and some Methods of Speech, 17 pages, in our No. II, pp. 133-149, with Facsimiles of the engraved Title and Portrait pages, pp. 150, 151.
- BACONIANA. Or Certain Genuine REMAINS OF SR. FRANCIS BACON . . .etc. (Known as Tenison's Baconiana). London, 1679.
- DIXON, WILLIAM HEPWORTH. Personal History of Lord Bacon. Boston, 1861. Ticknor and Fields.
- The Same. The Story of Lord Bacon's Life. London, 1862, John Murray.
- BACON, FRANCIS. THE WORKS OF.—Collected and Edited by James Spedding, Robert Leslie Ellis and Douglas Denon Heath. With Life and Plates. 15 Volumes, Boston, Mass., 1861, Brown and Taggart.
- SHAKESPEARES COMEDIES, HISTORIES, & TRAGEDIES BEING A REPRODUCTION IN FACSIMILE OF THE FIRST FOLIO EDITION 1623 FROM THE CHATSWORTH COPY IN THE POSSESSION OF THE DUKE OF DEVONSHIRE, K. G. With Introduction and Census of Copies by Sidney Lee.—Oxford, 1902. At the Clarendon Press.—Of one thousand copies printed this facsimile is No. 959. Signed Sidney Lee.
- THE TEMPEST. BEING A PHOTOGRAPHIC FACSIMILE OF THE FIRST EDITION 1623. Executed from the Copy of the First Folio of Shakespeare in the Library of Mrs. William H. Crocker, of San Francisco. With Introduction by Charles Loughridge, Denver, Colo., 1918. Privately printed.

**SHAKESPEARE, THE COMEDIES, HISTORIES AND TRAGEDIES OF MR. WILLIAM.** As presented at the Globe and Blackfriars Theatres, circa 1591-1623. The Bankside Shakespeare, Edited by Appleton Morgan. Published by The Shakespeare Society of New York, Truebner & Co., Agents in London. All Copies numbered. This Set is No. 244.

Vol. I. The Merry Wives of Windsor, with an Introduction by Appleton Morgan, A. M., LL. B. 1888.

Vol. II. The Taming of the Shrew, with an Introduction by Albert R. Frey. 1888. Brentano's, New York,—Truebner & Co., London.

Vol. III. The Merchant of Venice. With an Introduction by William Reynolds, A. B., LL. B. 1888. Brentano's and Truebner & Co.

Vol. IV. Troilus and Cressida. With an Introduction by Appleton Morgan, A. M., LL. B. 1889. Brentano's and Truebner & Co.

Vol. V. The Tragedie of Romeo and Juliet. With an Introduction by B. Rush Field, M. D. 1889. Brentano's and Truebner & Co.

Vol. VI. Much Adoe About Nothing. With an Introduction by William H. Fleming. 1889. Brentano's and Truebner & Co.

Vol. VII. The Lamentable Tragedie of Titus Andronicus. With an Introduction by Appleton Morgan, A. M., LL. B. 1890. Brentano's and Truebner & Co.

Vol. VIII. A Midsommer Nights Dreame. With an Introduction by William Reynolds, A. B., LL. B. 1890. Brentano's and Truebner & Co.

Vol. IX. The Tragedie of Othello, the Moor of Venice. With an Introduction by Thomas R. Price, M. A., LL. D. 1890. Brentano's and Truebner & Co.

Vol. X. King Lear. With an Introduction by Alvey Augustus Adee, A. M. 1890. Brentano's.

Vol. XI. Hamlet, Prince of Denmarke. With an Introduction by Edward P. Vining, A. M. 1890. Brentano's.

Vol. XII. The First Part of Henry the Fourth. With an Introduction by William H. Fleming. 1890. Brentano's.

Vol. XIII. The Second Part of Henry the Fourth. With an Introduction by William H. Fleming. 1891. Brentano's.

Vol. XIV. Pericles, Prince of Tyre. With an Introduction by Appleton Morgan, A. M., LL. B. 1891. Brentano's.

Vol. XV. The Tragedy of Richard the Third. With an Introduction by Elias A. Calkins. 1891. Brentano's.

Vol. XVI. The Life of Henry the Fifth. With an Introduction by The Rev. Henry Paine Stokes, M. A., M. I. 1892. Brentano's.

Vol. XVII. The Life and Death of King Richard the Second. With an Introduction by Alfred Wailes. 1892. Brentano's.

Vol. XVIII. The Life and Death of King John. With an Introduction by Appleton Morgan, A. M., LL. B. 1892. Brentano's.

Vol. XIX. The Second Part of Henry the Sixth. With an Introduction by Charles W. Thomas. 1892. Brentano's.

Vol. XX. The Third Part of Henry the Sixth. With an Introduction by Appleton Morgan, A. M., LL. B. 1892. Brentano's.

Vol. XXII. The Comedie of Errors. With an Introduction by Appleton Morgan, A. M., LL. B. 1894.

ROGERS, L. W.—The Occultism in the Shakespeare Plays. New York, 1909. The Theosophical Book Co. Pamphlet, pp. 31.

THE COLLECTION OF BOOKS USED BY JAMES SPEDDING AS HIS WORKING LIBRARY IN PREPARING HIS EDITION OF THE WORKS OF SIR FRANCIS BACON. Offered for sale by Bernard Quaritch, London. 363 Vols. Price of the Collection £400 net. Contains also one Facsimile Plate showing a small portion of the Schedule of the Debts of Francis Bacon.

STEEVES, M. D. G. WALTER.—Francis Bacon, A Sketch of His Life, Works and Literary Friends, Chiefly from the Bibliographical Point of View. With 43 Illustrations. London, 1910. Mehuen & Co.

VICOUNT ST. ALBAN'S MOTIVES AND PREFACE TO HIS GREAT INSTAURATION OF SCIENCES. Reprinted in reduced facsimile from his IX Books of the Proficiency and Advancement of Learning, Oxford, 1640; with Title and Portrait pages likewise in facsimile,—by Charles Loughridge of Denver, Colo., and an Introduction by the Same, Denver, Colo., 1924.

DONNELLY, IGNATIUS.—The Great Cryptogram: Francis Bacon's Cipher in The So-Called Shakespeare Plays. Book I, The Argument, 3 Parts; Book II, The Demonstration, 2 Parts; Book III, Conclusions; with Biographic Notices and Portraits of Early Modern Baconians. With Portraits of Francis Bacon and Illustrations, 998 pages. Chicago, Ill., 1888. R. S. Peale & Co.

The Same. The Cipher in the Plays and on the Tombstone. London, no date. Sampson Low, Marston & Co.

WIGSTON, W. F. C.—Bacon, Shakespeare and the Rosicrucians. With 2 Plates. London, 1888. George Redway.

POTT, Mrs. Henry (Constance M.) Francis Bacon and His Secret Society. With 27 Plates. Chicago, Ill., 1891. Francis J. Schulte & Co.

OWEN, M. D. ORVILLE W.—Sir Francis Bacon's Cipher Story. Discovered and Deciphered by—. 5 Volumes, with two Portraits and one Illustration. Detroit, Mich., 1894-95. Howard Publishing Co.

The Same. Deciphered from the Works of Sir Francis Bacon "The Tragical Historie of Our Late Brother Robert, Earl of Essex," by the Author of Hamlet, Richard III., Othello, As You Like It, etc., and of the newly discovered tragedy, "Mary, Queen of Scots." Detroit, Mich., 1895. Howard Publishing Co.

LOUGHRIDGE, CHARLES.—Key to the Bi-literal Cipher of Francis Bacon. Being a description of Bacon's Bi-literal Alphabet, with facsimiles of it, of the Key thereto and of a long example. Contains at the end a Table of Works deciphered by application of it, 57 in number.

- GALLUP, MRS. ELIZABETH WELLS.—The Bi-literal Cypher of Sir Francis Bacon, Discovered in his Works and Deciphered by—. Two Parts in one Volume. Third Edition, with Portraits and Plates. Detroit, Mich., 1901. Howard Publishing Co.
- The Same. The Tragedy of Anne Boleyn, A Cipher Drama. With Preface on Word Cipher here used, and an Argument of the Play, written in cipher by Bacon himself. With List of Works used and Table of References to their particular parts. Detroit, Mich., 1901. Howard Publishing Co.
- BAYLEY, HAROLD.—The Tragedy of Sir Francis Bacon: An Appeal for Further Investigation and Research by—. Illustrated. London, 1902. Grant Richards.
- BORMANN, EDWIN.—Der Shakespeare—Dichter: Wer War's? und Wie Sah Er Aus? Eine Ueberschau alles Wesentlichen der Bacon—Shakespeare Forschung, ihrer Freunde und ihrer Gegnerschaft. (Translation: The Shakespeare—Poet: Who was he? and how did he look? A Survey of all essential matters in Bacon-Shakespeare research, its friends and its opponents). With 40 Plates and 4 Illustrations. Leipzig, 1902. Edwin Bormann.
- PLATT, ISAAC HULL.—Bacon Cryptograms in Shakespeare, and Other Studies. Boston, 1905. Small. Maynard & Co.
- MARK TWAIN. Is Shakespeare Dead? From my Autobiography. New York, 1909. Harper & Brothers.
- ROE, J. E.—Francis Bacon's Own Story: The Platform. South Lima, N. Y., 1911. Privately printed.
- SMEDLEY, WILLIAM T.—The Mystery of Francis Bacon. With 19 Illustrations. London, 1912. Robert Banks & Son. Portrait.
- BAXTER, JAMES PHINNEY.—The Greatest of Literary Problems: The Authorship of the Shakespeare Works. An Exposition of all Points at Issue, from their Inception to the Present Moment. With numerous valuable Illustrations. Boston, Mass., 1915. Houghton, Mifflin & Co.
- DEVENTER VON KUNOW, AMELIE.—Francis Bacon, Last of the Tudors. Translated from the German by Willard Parker, President of the Bacon Society of America. New York, 1924. Bacon Society of America. With Portrait, one Illustration, Facsimile and Key Plate of the Northumberland MSS. Cover.
- JONSON, BEN.—The Works of. With a Memoir of his Life and Writings by Harry Cornwall. Portrait. London, 1838. Edward Moxon.
- SPENSER, EDMUND.—The Complete Poetical Works of. Cambridge Edition, 1908. Boston, Mass. Houghton, Mifflin & Co.
- MARLOWE, CHRISTOPHER.—The Works of. Including his Translations. Edited with Introduction and Notes by Lieut.-Col. Francis Cunningham. London, 1912. Chaato & Windus.
- PEELE, George.—The Works of. Edited by A. H. Bullen, B. A. 2 Vols. London, 1888. John C. Nimmo.
- SHAKESPEARE, Plays of. Selected and Prepared for Use in Schools, etc. With Introduction and Notes by Henry N. Hudson. Vol. I. Contains As You Like It, The Merchant

of Venice, Twelfth Night, The First Part of King Henry the Fourth, Julius Caesar, Hamlet, Prince of Denmark; each preceded by an Introduction. Boston, Mass., 1876. Ginn Brothers.

**JAMES, GEORGE.**—Francis Bacon, The Author of Shakespeare, Hartford, 1893. American Publishing Company.

**BOWDITCH, CHARLES P.**—The Connection of Francis Bacon with the First Folio of Shakespeare's Plays and with the Books on Cipher of his Time. With 14 Plates. Cambridge, Mass., 1910. The University Press. (A rare book, containing scientific demonstrations of remarkable cipher discoveries relating to Francis Bacon.)

**GALLUP, MRS. ELIZABETH WELLS.**—The Bi-literal Cipher of Sir Francis Bacon. Discovered in his Works and Deciphered by. Part III. Deciphered Secret Story, 1622-1671. The Lost Manuscripts. Where they were hidden. Detroit, Mich., 1910. Howard Publishing Co. With Portraits of the Author. Numerous valuable Plates, including Christ Church, Oxford, England, and Robert Burton's Memorial; the Spenser Monument in Westminster Abbey; the Chancel in Trinity Church, Stratford-on-Avon; Bi-literal Alphabet Facsimiles from the De Augmentis Scientiarum, 1623 and 1624; Facsimiles of Title-page and L. Digges' Poem in the 1623 Shakespeare Folio; of L. Digges' Poem in the 1632 Folio; Title-page of Bacon's Novum Organum, 1620, with 9 pages of its text, and several Illustrations, showing how they were deciphered.

## BOOKS OLD AND NEW

**BACONIANA**, the magazine published by the Bacon Society, Inc., of Great Britain. Single Copies, 2-6 net, obtainable from Messrs. Gay & Hancock, 12 Henrietta Street, Strand, W. C., London, England. Address of the Society: Canonbury Tower, Canonbury Square, London, N. I.

**ALLBUTT, K. C. B., F. R. S.**—Sir THOMAS CLIFFORD. Palissy, Bacon, and the Revival of Natural Science. Read at the International Historical Congress, April, 1913. Published for the British Academy by the Oxford University Press, Amen Corner, London, E. C.—New York Office, 35 West 32nd Street.

**TAYLOR, Prof. A. E., Fellow of the British Academy.** Francis Bacon. Annual Master-mind Lecture. Read December 11th, 1926. Published for the British Academy by the Oxford University Press, Amen Corner, London, E. C. New York Office, 35 West 32nd Street.

**THE FAME AND CONFESSION** of the Fraternity of R. C.: Commonly of the Rosie Cross. With a preface annexed thereto, and a short Declaration of their Physical Work by Eugenius Philalethes.—Originally printed in London in 1652 and now reprinted in facsimile. Together with an Introduction, Notes, and a Translation of the Letter of Adam Haselmeyer, *Notarius Publicus* to the Archduke Maximilian, by F. N. Pryce, M. A.—Printed for the Societas Rosicruciana in Anglia. W. J. Parrett, Ltd., Margate, England, 1923.—Referred to in this magazine.

**BAILEY, Ph. D.—MARGARET LEWIS.** Milton and Jacob Boehme. A Study of German Mysticism in Seventeenth-Century England. London & New York, 1914. Oxford University Press. N. Y. Office: 35 West 32nd Street. An erudite little work on a neglected but important subject, without which the English literature of the period cannot be properly understood. Contains many references to Rosicrucianism, and a few to Francis Bacon, Elias Ashmole, Sir Isaac Newton and many other leading spirits of the later Renaissance.

**CARTE, THOMAS.** A General History of England. London, 1755. Contains a notable characterization of Francis Bacon, quoted in Baconiana, No. 69, 3rd Series, Dec., 1925, and in this magazine.

**WILLIAMS, FREDERICK LAKE.** The History of Verulam and St. Alban's. London, 1822. Contains an important reason for Bacon's declining to defend himself in the bribery charges. Quoted in this magazine.

**WHITEHEAD, F. R. S., Sc. D., etc.** Alfred North.—Science and the Modern World. New York, 1926. The Macmillan Co. Contains some interesting references to Francis Bacon, but is difficult diet for the general cultured reader, who prefers philosophy in a more palatable form, as presented in the first and last chapters.

**STODDARD, LOTHROP.** Scientific Humanism. New York and London, 1926. Charles Scribner's Sons. An interesting book for the progressive layman in this period of transition; one is startled, however, to find no mention even of Francis Bacon, the high "mark and acme" of our language, as his close associate Ben Jonson called him.

**FRANCIS BACON—THE COMMEMORATION OF HIS TRICENTENARY AT GRAY'S INN.** (In the autumn of 1908.) London: Printed at the Chiswick Press by Order of the Masters of the Bench for Private Circulation. Illustrated.—The Tricentenary referred to is that of the Election of Sir Francis Bacon as Treasurer of Gray's Inn. The well-made volume of 65 pages contains an Introduction by R. J. Fletcher, D. D., Preacher of the Society; a memorial speech by H. E. Duke, K. C., M. P.; a speech by the Right Hon. A. J. Balfour, M. P., at the unveiling of Bacon's Statue, etc. There is some interesting matter, but the whole seems to the foreign well-read student singularly inadequate for the occasion and the place.

**HICKSON, S. A. E.—Brig.-Gen., C. B., D. S. O. (R. E. Ret.).** The Prince of Poets and Most Illustrious of Philosophers. London, 1626. Gay & Hancock, Ltd. Pp. 336, with 16 Illustrations. A well-done attempt to draw a picture of the true Author William Shakespeare, known in life as Francis Bacon, with added titles, who also used other pseudonyms to conceal identity and safeguard his freedom of speech and reform plans. This up-to-date work should be in the hands of every Baconian student. It has an Epilogue, entitled "The Ulysses of Literature," by Harold Shafter Howard.

- STILL, COLIN.** Shakespeare's Mystery Play. London, 1921, Cecil Palmer. This is a study of the mystic allegory, embodied in *The Tempest*, and it is discussed at some length in *Baconiana*, No. 71, 3rd Series, December, 1926, pp. 306-318, by A. H. Barley.
- GUTHRIE, Ph. D.—KENNETH SYLVAN.** *Hamlet Unmasked.* A Condensation, Systematization and Focussing of the Shakespeare Play on the Emancipation of the Soul from Tradition. A Playlet, suitable for Schools and Clubs. Performed at the National Arts Club, New York, February, 1927.
- THE SAME.** *The Tempest Unmasked.* A charming educational 45-minute Playlet on the Soul's Emancipation by Conquest of the Spirit. Suitable for Schools and Clubs. First performed at the National Arts Club, New York, April, 1927.
- THE SAME.** *The Midsummer Night's Dream Unmasked.* A Playlet on Finding One's Self by Clarifying Drama. 1927. (These plays may be obtained at 50 cents each and 3 dollars per dozen at The Platonist Press, Teocalli, North Yonkers, N. Y., U. S. A.)
- THE SAME.** *Shakespeare and Bacon Unmasked.* In Outlines of: Bacon's Message to our Times.—Shakespeare Unmasked, with proof that he could not write,—Francis Bacon Defended and Unmasked,—Partial Lending Library List,—Annual Reading Schedule for Shakespeare and Francis Bacon,—Baconian Origin of Rosicrucianism and Masonry,—Hamlet as Manifesto of Reformation,—The Tempest as Allegory of Bacon's Fall. Also a List of Dramatic Works by K. S. Guthrie.—Pamphlet of pp. 15. Teocalli, North Yonkers, N. Y., U. S. A., 1927. Platonist Press. Single Copies 25 cents. A highly condensed compendium of much useful information, classified under the headings mentioned. Recommended to all beginners and students.
- THE HOLY BIBLE.** AN EXACT REPRINT IN ROMAN TYPE, PAGE FOR PAGE AND OF THE AUTHORIZED VERSION, PUBLISHED IN THE YEAR 1611, WITH AN INTRODUCTION BY ALFRED W. POLLARD. Oxford, University Press,—London, Henry Frowde, 194, Oxford University Press, Amen Corner,—New York, 35 West 32nd Street. Highly recommended to students of English Renaissance Literature, as an authentic text reprint, of moderate price, an account of Bacon's connection with the original edition, which shows indications of it.
- WEMYSS, THOMAS.** *A Key to the Symbolical Language of Scripture*, by which numerous passages are explained and illustrated. Edinburgh, 1840. Thomas Clark.—A valuable help for deciphering much obscure figurative language in the 1611 Bible and other works of that time, the allegorical meaning of which is often doubtful and easily overlooked.
- MERZ, A. M., M. D. CHARLES H.**—"The House of Solomon," of Francis Bacon, Baron Verulam, Viscount St. Alban, and the Influence it is said to have exercised upon the Freemasonry of the Seventeenth Century. Pamphlet, 61 pp., Illustrated. Sandusky, Ohio, U. S. A.—An interesting introduction to further research in early modern scientific Humanism.

**STODDARD, WILLIAM LEAVITT.** M. A. Harvard. *The Life of William Shakespeare Expurgated.* Boston, Mass., 1910. W. A. Butterfield. 66 pp. With Bibliography. A very useful little book.—After demolishing the so-called Lives of the player from Stratford, the author gives the scanty facts of record about him and his family, as well as some current traditions, and then demonstrates, with many quotations, that the supposed contemporary allusions not only give no information about him, but are made in praise of the great Dramatist and Poet "Shakespeare," without identifying him.—There is a reduced facsimile of the cover-leaf of the famous Northumberland manuscript with key-plate, and a Bibliography for each chapter.

**READ, CONYERS.** Mr. Secretary Walsingham and the Policy of Queen Elizabeth. 3 Volumes, illustrated by Portraits. Cambridge, Mass., The Harvard University Press, 1926.—A monumental work of research on the life and diplomacy of this powerful Protestant leader,—head of England's secret service,—during a critical period of her internal and international religious as well as political struggles; coincident with Francis Bacon's early years, and the planting of the English colonies in North America.

**PARRY, JUDGE EDWARD ABBOTT.** *The Overbury Mystery: A Chronicle of Fact and Drama of the Law.* New York, 1926. Charles Scribner's Sons. 327 pp. A learned and fascinating account of social and political intrigue in the highest circles of the licentious court of King James, leading to Overbury's murder, and a famous trial, in which Sir Francis Bacon played an important part.

**THE FUGGER NEWS-LETTERS.** Second Series. Being a further selection from the Fugger Papers specially referring to Queen Elizabeth and matters relating to England during the years 1568-1605, here published for the first time. Edited by Victor von Klarwill. Translated by L. S. R. Byrne. New York, 1926. G. P. Putnam's Sons. 353 pp. and 46 Illustrations.—A remarkable example of private international intelligence service, maintained by one of the greatest commercial and banking houses of that time. Mentions important events and personages of English and continental history in the sphere of Bacon's own activities,—Leicester, Walsingham, Essex, Burleigh, Drake, Hawkins, Raleigh, the wars in the Netherlands, poison plots against the Queen, the trial of Dr. Lopez, etc., described with all the vivacious terseness of modern news-reporters.

**HUME, MARTIN.** (Editor of the Calendars of Spanish State Papers,—Public Record Office.) *The Courtships of Queen Elizabeth, A History of the Various Negotiations for her Marriage.* New York, 1926, Brentano's. Revised Edition, with two added chapters on this queen's personal character and relations with her favorites, especially the notorious Earl of Leicester, which contain some restrained, yet sufficiently revealing references to enable the intelligent reader to form his own conclusions, as to the possibility of royal parentage claimed for Francis Bacon and Robert, Earl of Essex, by some students.



**WAITE, ARTHUR EDWARD.** *Lives of Alchemystical Philosophers, . . . With a Philosophical Demonstration of the True Principles of the Magnum Opus, or Great Work of Alchemical Re-construction, and some Account of the Spiritual Chemistry. To which is added a Bibliography of Alchemy and Hermetic Philosophy.* London, 1888, George Redway. Contains information about many men prominently connected with the beginnings of modern science,—their lives, ideas and pursuits,—some of them contemporary with Francis Bacon, including Jacob Boehme, Michael Maier, the Rosicrucian, John Dee, and others.

**FLY-LEAVES OF THE LADIES GUILD OF FRANCIS ST. ALBAN.** Tercentenary Number, April, 1926, New Series No. 19.—October, 1926, New Series No. 20. The latter contains extracts from an instructive lecture by Miss Alicia A. Leith, entitled "Francis St. Alban and Percy Byssche Shelley," showing the great similarity between their characters, and Shelley's profound appreciation of Bacon's genius.

**BROAD. C. D. Litt. D., F. B. A.,** Fellow and Lecturer in the Moral Sciences, Trinity College, Cambridge, (England). *The Philosophy of Francis Bacon.* An address delivered at Cambridge on the occasion of the Bacon Tercentenary, 5th October, 1926. Cambridge, 1926, University Press; also The Macmillan Co., New York. 67 pp.—A brief readable, but somewhat supercilious discussion in the characteristic vein of assumed specialist ability to estimate correctly so vast and versatile an intellectual worker as the very modest Francis Bacon with his "great defects." Bacon's profound understanding of the importance of poesy and drama for the education of man, as revealed in the *Advancement of Learning*, is ignored.—In a paragraph of 15 lines a passing reference to Poesy is used to indicate "a curious crocheting of Bacon's," namely, that he attempted to demonstrate by a most acute analysis of ancient mythological tales,—his Wisdom of the Ancients is meant but not mentioned,—that their authors actually had a rational practical purpose in embodying their moral philosophy in the pleasing poetical dress of obvious parables.—One wonders what meaning of any practical value such a critic could extract from the parables and miraculous stories of the Old and New Testaments. Bacon's little treatise is, in fact, if rightly viewed, an admirable illustration of his method of philosophic interpretation, as applied to figurative language. This has a vocabulary of its own, built on very scientific principles, but it requires keen powers of perception and much worldly wisdom to draw upon to follow it intelligently. It has to be studied; but ignorance certainly does not justify, nor can it be concealed by contempt. The book on the other hand ably outlines Bacon's ideas about the proper study of Nature for the benefit of man.

## TITLE-PAGE FUNCTIONS

By R. FRANK CARPENTER.

I found lately in Volume II of "New Shakespeareana" on page 54 the following passage. It occurs in a Report of a Debate between Dr. Appleton Morgan and Dr. Isaac Hull Platt, in the instalment assigned to Dr. Morgan. It runs thus:

"... there is not a scholar anywhere, however vociferously he denies the minutest possibility of a doubt as to Shakespeare ~~quoad~~ Shakespeare, who, in other directions, or where any body else but Shakespeare was affected, would place the slightest reliance upon Elizabethan title-pages, or dedications.

Wither (Scholler's Purgatory, 1625) says of the Publisher of his date: 'If he gets any written matter in his power likely to be vendable, whether the author be willing or not, he will publish it, and it shall be contrived and named also according to his own pleasure. Nay, he oftentimes gives books names as will, to his thinking, make them salable, when there is nothing in the whole volume suitable to such a title.'"

"If we possessed nothing else on this subject than this one passage from Mr. Wither, I should myself be unable to say that it was absurd, or idiotic, or unpermissible to doubt that Marlowe wrote Marlowe,—or Shakespeare, Shakespeare,—or Bacon, Bacon, if one saw fit to do so."

It seems to me that the above might well serve as a text for your American Baconiana.

New York City, May 13th, 1926.

## PRAISE FOR CIPHER SERVICE

By GEOFFRIE WHISTLER.

## Die Poesie

Ich weiss nicht was soll es bedeuten,  
Dass ich so glücklich bin;  
Ein Märchen aus alten Zeiten,  
Das kommt mir nicht aus dem Sinn.

Die Luft ist kühl, und es dämmt,  
Und reissend fliesset der Rhein;  
Der Gipfel des Berges schimmert  
Im Morgensonnenschein.

Die schönste Jungfrau stehet  
Dort oben wunderbar;  
Vom rosigen Haupte wehet  
Ihr langes, goldenes Haar.

Sie spielt auf goldener Laute  
Und singt ein Lied dabei;  
Das hat eine wundertraute,  
Gewaltige Melodei.

Den Schiffer im kleinen Schiffe  
Ergreift ein mächtiger Mut;  
Er schauet scharf auf die Riffe,  
Er kämpfet kühn mit der Flut.

Und sieh! das mächtige Ringen  
Errettet den Schiffer und Kahn;  
Und das hat mit ihrem Singen  
Die Poesie gethan.

Twenty-five years ago the author of the German verses entitled "Die Poesie" wrote them merely as a language exercise, paraphrasing Heinrich Heine's well known "Lorelei," and intended to describe a more inspiring lady than this golden-haired siren, and a happier outcome for the youth struggling among the rocks in the rushing river of Time. The

author, although officially engaged upon scientific research in the polytechnic school of Zurich, Switzerland, had been since early days, like Francis Bacon, a lover of all Nature and Arts, and had therefore determined to find out for himself by applying the best available methods to original sources what truth there might be in the extraordinary claims made for Bacon, as a great creative literary genius in both verse and prose, and especially his part in the Shakespeare works.

Investigation of the literary atmosphere and habits of the age, and Bacon's tastes, revealed the importance of paying particular attention to the science and art of secret or cipher writing, then in general use by the Learned, and in which he was an expert. Familiarity was acquired as well as the difficulty of the subject permits, with Bacon's private methods, among them his famous bi-literal cipher. You have, Mr. Editor, done the serious student of English Renaissance literature a praiseworthy service by reprinting in *American Baconiana*, for November, 1923, the facsimile text of the 1640 *Advancement of Learning*, describing that important invention, and printing again in your last number of October, 1925, and March, 1926, the articles, with further valuable facsimiles, entitled: "Elizabeth Wells Gallup and the Bi-literal Cypher of Sir Francis Bacon," and "Mrs. Gallup's Work on Bacon's Bi-literal Cipher."

Your readers may be interested, therefore, in seeing also a small modern specimen of printing which contains examples of bi-literal cipher; it is the piece "Die Poesie," which I referred to above, and of which an original copy is enclosed, as set up, and fitted with cipher by the author himself, in the printing shop of his Zurich friend, Dr. Herbert Field, who kindly ran it through his press. This copy should be reproduced in facsimile, as the hidden devices would hardly survive re-setting, which plays havoc, as every exact Baconian student knows, with old English books, containing concealed devices of this kind, when edited and reset for modern readers.

The curious student, who would try to find the author's name hidden in this facsimile is informed, however, (1) that while Bacon's bi-literal, that is, a and b code, is used here, it is not applied to type in the manner of the examples given by Bacon; and (2) that there are two ciphers,—a longer, running through the whole poem, conveying the author's name, and a shorter, carrying only four letters, not a word, but initials, referring to the author, and the press foreman, Ernst Hillenweck.

Each of these two ciphers has its own distinguishing feature for determining the code letters a and b, and the element of difference in one cipher nowise interferes with that used in the

other. This specimen thus shows also, that a number of bi-literal cipher messages can be carried side by side in the same piece of printed matter, provided only that this simple rule of difference is carefully observed both in the incoding and decoding.

The making of such devices is much easier than their discovery, of course, hence this subject of infolded private revealing or helpful information and hints in literature is generally avoided by English scholars, who have given themselves no training in this branch of learning, and in their ignorance are apt to be far too free with scornful opinions about such unprofitable puerilities! Yet these things must be judged in their own historical setting, and we may fairly assume that they would not have been universally practised, as they were, without very sufficient cause and purpose.

It is already clear in the light of recent discoveries in this field, where much treasure of true knowledge about obscure events still lies underground, that many a biography and chapter of popularly accepted Renaissance history will have to be rewritten.

## In Memoriam

### DR. SPECKMAN'S DEATH AND WORKS

1862-1927

Our dear friend and fellow-member, Dr. H. A. W. Speckman, of Holland, was taken away by death, following upon complications in an attack of influenza, from the well-earned retirement of his family-circle at Driebergen, Holland, on February the 14th, 1927, at the age of 65 years. Upon receiving the announcement of this great and untimely loss a message of sorrow and deep sympathy was sent by cable to Mrs. Speckman and her family in behalf of the Bacon Society of America, of which he had become, soon after its beginning, a helpful and highly honored member. Let us lay now upon his resting-place in the Baconian Temple of Fame this memorial of affection and esteem, so that our widely-scattered members and readers, and the world to come, may know and better appreciate what manner of man he was.

Herman Arnold Willem Speckman was born at Groningen, Holland, on December the 14th, 1862. He was descended on both the paternal and maternal sides from a long line of academic men, notable in Medicine, Theology and Jurisprudence; doctors and judges, and the rector of a Gymnasium (Latin High School). One of his ancestors, Caspar Conrad Cruciger, (1504-1549), was a professor of theology at Wittenberg, and a friend of the great reformer, Martin Luther. His great-granddaughter, Anna Christina Cruciger, was married to one Johannis Speckman, who in 1615 was recorded as a pupil of the Gymnasium (Latin School) at Bremen, Germany, in the "Album Stud. Gymn. Ill. Bremensis." He studied Theology, became a pastor at Steinfurt, and a monument was erected to him there in 1635. One H. A. Speckman was Vice-Rector of the Groningen Gymnasium, 1723-1738.

Our young H. A. W. Speckman, (first sons in the family always bore the names Herman Arnold, as first daughters often did Arnolda Christina) was prepared after the tradition of his sturdy stock, as a matter of course, for a learned career. He attended the Pro-Gymnasium at Groningen 1873-1876, later the Gymnasium proper, 1876-1881, and graduated thence on July the 9th, 1881, "magna cum laude." On September the 24th of the same year he entered the University of Groningen as a medical student, but dropt Medicine in 1883 for Mathematics and Physics. He must have been always a brilliant and insatiable student, for not only did he obtain his next university

degree of Doctor of Mathematics and Physics, but again "magna cum laude." The thesis he submitted for it was highly technical. Its title and subject-matter, even if translated into English, would be incomprehensible to nearly everybody: "Integratie van partieele differentiaal vergelijkingen van hoogere orde, door middel van totale differentiaal vergelijkingen." With all these scientific studies classical and modern languages and literatures had not been neglected, so that at the beginning of his professional teaching career, October, 1887-January, 1890, he taught the classic languages at Groningen, and, January, 1890-September, 1896, at Gouda.

We have given this impressive record of versatile and most thorough youthful training with some detail, because it was the foundation for the extraordinarily difficult researches in Renaissance Cryptography as applied especially to English literature of Dr. Speckman, the future Baconian.

Dr. Speckman was always very fond of solving high problems in Mathematics, and would even invent them for his entertainment in spare hours. In September, 1896, he was appointed professor of mathematics at the High School of Arnheim, Holland, and there for twenty-seven years, until his retirement upon a pension in July, 1923, he successfully helped many generations of struggling students to master the discouraging difficulties of Mathematics. From time to time during these years he published scientific papers on divers mathematical subjects in the Proceedings of the Royal Society of Holland, of the Teijlor Society, and in the reports of the various mathematical congresses. His vacations were always spent with his family in the beautiful scenery of Switzerland and the mild climate of southern Germany.

His interest in the baffling problems of the Shakespeare authorship was not aroused until 1914, when he read about the possible connection of Francis Bacon with the plays, searches for the missing manuscripts, and the mystifications surrounding the whole subject. His keen methodical intellect was at once attracted to this field of research, and particularly to the use of secret methods of writing or cryptography in the literature of the 16th and 17th centuries. He approached it not at all as a man of letters or merely a critic of stylistic art, but rather as a pure scientist, bent on collecting facts direct from the original sources, and drawing his conclusions accordingly. He felt himself to be, and undoubtedly was unusually well qualified for such work, the mathematical methods and their safeguards at his command far exceeding in power anything the popular literary critics can apply for penetrating into the secrets of the highly

artificial and subtle books, monumental inscriptions, sculptures and pictorial art of that age of dangerous intrigue and far-reaching reforms. By persistent, though often interrupted studies, Dr. Speckman gradually mastered the secret literary and partly mathematical cipher-methods so much in vogue among the learned, as they are described in the works of Trithemius, Blaise de Vigenere, Gustavus Selenus, and mentioned by Francis Bacon himself. Soon he was publishing some articles on Bacon's cipher methods in the Dutch periodical *Neophilologus* of 1917 and 1918, Vol. II, parts 2 and 3; and several others about the origin of the Rosicrucians in the Dutch Masonic magazine, *MACONNIEK WEEKBLAD* for 1919 and 1920. He published his important discovery of Bacon's use of a new form of numeric alphabet cipher in a Dutch paper in 1918. This is the style of alphabetic cipher count referred to in the Table of Alphabetic Numbers to be found near the end of our magazines Nos. 2, 3 and 4, and again in the present one (p. 383) as the "Reverse Clock, Cabala, or Seal Count."

Dr. Speckman felt much disappointed, however, about not receiving for his important work and results in the orthodox literary circles of his own country, and even from some Baconians in other parts of Europe, the recognition and encouragement which he was convinced, and we think rightly, that his conscientious efforts deserved. But it was expecting too much from professional pride to admit the insufficiency of long-held opinions, that Dr. Speckman's extraordinary discoveries (perhaps not even understood) was rendering obsolete.

Then there came a happy change. During the winter preceding his retirement from public service he was approached in an inviting way upon the request of a mutual friend by Mr. Willard Parker, the President of the then newly organized Bacon Society of America. Dr. Speckman immediately responded by a very appreciative letter, which was printed for his introduction to our readers in the first number of *American Baconiana*, February, 1923.

Dr. Speckman had recently moved into a new home in Driebergen,—a charming Dutch town of villas and gardens, nestling among green parks and trees,—for the better enjoyment of his leisure. He could now, and did devote himself to his heart's content to his new Baconian studies, though sometimes interrupted in this fatiguing work by uncertain health. He prepared much accumulated material for the press. A long masterly essay came out in the French literary magazine "*Mercur de France*," (as noted in the list of his writings, pp. 353-354), shorter articles in the English journal *BACONIANA*, and



elsewhere; a number of interesting manuscripts he sent from time to time to his new Baconian friends in America, where he was always sure of a sympathetic response. Of these, two important papers on The Monument of Francis Bacon at St. Albans, and The Monument of William Shakespeare in Westminster Abbey, have been issued in Nos. 3 and 4 respectively of American Baconiana. The editor wished to bring out next a similar cryptographic essay on the third great literary name of the Elizabethan age, Edmund Spenser. Dr. Speckman, indefatigable student, gladly set to work; but completion was unfortunately delayed by ill health, and then came unexpectedly the sad news of death on February the 14th, 1927. It had already been decided to substitute another of his articles, when there arrived by registered mail a letter from Mrs. Speckman, enclosing a beautifully written clear copy in her husband's own hand of the much desired Spenser essay, entitled:

The Cipher Inscription on the Monument of Edmund Spenser  
in Westminster Abbey. \*

This farewell gift of our faithful friend, completing a notable triad of essays on cryptographic literature, will be found on pp. 159-172 of this magazine.\* We have felt very close to Dr. Speckman in spirit, yet never had the privilege of meeting him in life; but our frontispiece, from an excellent photograph, taken in July, 1923, clearly proclaims the man, as he also revealed himself in letters: an ample-browed thinker's face,—clear, fearless eyes, seeing straight and deep,—kindly and generous by nature,—intolerant of falsehood, and firmly determined as an honest competent scientist to find out and demonstrate the Truth.

Is it not truly inspiring to consider, as here so strikingly exemplified, how this wonderful modern age has overcome the separating obstacles of Time and Space, enabling kindred minds swiftly to meet in friendly fellowship and co-operation for the common good?

Dr. Speckman, although unusually proficient in languages, and a great lover of literature and books, was not a literary man as commonly understood, and yet in another sense a very scientific man of letters, since he had acquired by intensive study a remarkable understanding of uses of alphabetic letters in many uncommon or secret ways devised by the great authors and cryptographers, as they were called, for their own private use and protection in intolerant and dangerous times, and no doubt for their amusement too. The close possible association, and even identification of letters with numbers or their substitution

\* Under another title.

by numbers,—an inheritance from very remote times,—for purposes of thought-expression, represents a form of applied mathematics, requiring in practice the application of definite and demonstrable mathematical rules. It was for this reason that Dr. Speckman was so extraordinarily prepared by his antecedent training to attack and solve the difficult problems connected with this subject. All the great writers of the English Renaissance were familiar with these arts; they applied them habitually in their works and letters; they were applied in works about them, but on account of the hidden, or half-hidden presence of these devices, it is not always easy, indeed sometimes extremely difficult, to rediscover by analytic observation just what was done in each case. This explains the comparatively slow and groping progress hitherto made in this field of fascinating literary and historical research, valuable as the information to be obtained might prove to be.

The works of many well-known and famous "authors," (sometimes perhaps mere pseudonyms), were found by Dr. Speckman to contain cryptographic devices of one kind or another. The list of names is surprising, but may be accounted for by the fact that they belong to what is called for convenience the Baconian School, that is, they pursued the same purpose as Bacon himself, and used the same methods, probably under his direction. Some of them are: Francis Bacon, William Shakespeare, Edmund Spenser, Ben. Jonson (or Johnson), William Camden, Thomas Watson, John Florio, John Barclay, and, of course, the cryptographers Trithemius, Blaise de Vigenere, and Gustavus Selenus. Dr. Speckman examined particularly certain dedications, laudatory poems, monumental inscriptions, and the like, connected with these authors and their published works, with the astonishing result that he found in them constantly recurring secret letter devices mentioning Francis Bacon in various ways and oftener than others. Some have been described in Dr. Speckman's papers already published in AMERICAN BACONIANA; a selection of others follows:

M. BACON—MAG. BACON—FR. BACON—M. FR. BACON—M. FR. BACHO—MVSA+D(o)M FR. BACON (Stratford Tombstone)—ROSA BACON HIT (for Hid)—AV(e) M. BACHON FEC (it)—ROSA AVE MAG. FR. BACON (Gustavus Selenus)—M. F. BACCHON FEC (it) (Gustavus Selenus)—CAV' (e) NOM. FR. BACONIS (Gustavus Selenus)—MAG. FR. BACHON OPUS EDIT (Gustavus Selenus)—MAG. FR. BACHON FECIT OPVS (Vigenere)—

ROSE FRANCIS BACON ANNO DCXXVI VALE (1640 Advancement of Learning, Typographus Lectori.)

M. and MAG. stand for MAGISTER, MAITRE or MASTER. ROSE, ROSA, and the salutations AVE, VALE are references to Bacon's connection with the Rosicrucians. Although Bacon was a voluminous writer, these signatures and laconic statements scattered in many places (as if to make ultimate discovery the more certain) are not considered as always "proving" Bacon's authorship of the books and inscriptions, where they are found; but they are often at least evidence of Bacon's association with them, and may have also been intended for a tribute to him. Their reality is established beyond question by the methodical manner in which they were discovered by Dr. Speckman, using rules and clues found by him in the old cipher treatises themselves.

"Nowadays," he says in his article on Bacon's cryptographic methods in the *Mercure de France*, No. 628, of August 15th, 1924, "the literary world is completely ignorant of the art of writing in cipher, although cryptography is practised by diplomats, ministers of foreign affairs, and the specialists in departments of war. It was wholly different in the past when men were obliged to dissimulate their opinions in their correspondence, which was the object of the most minute investigation. Thence arose the necessity of inventing the various processes for inserting in a correspondence of normal appearance, a ciphered text recognizable only for the initiated."

Dr. Speckman has demonstrated, as only a person could who was at the same time an expert mathematician and versatile linguist, how much valuable information about the literature and history of the English Renaissance may still be disclosed by such penetrating methods of observation and induction as he was able to apply; and it speaks well for the soundness of the general Baconian viewpoint that it can enlist the unselfish services of highly trained intellects like his. While his procedure in analytical investigations of texts, showing signs of secret contents, had often of necessity to be highly technical, he had yet at command a very lucid style for presenting it to the layman, and leading his readers,—as an experienced teacher,—to the final and usually most astonishing result of his researches. Since these confirm anew the quite extraordinary mastery of letters in conjunction with numbers attained by Bacon, the master-mind, and his followers,—and since the identical methods are proven by Dr. Speckman to have been used also in the works of "The AUTHOR MR. WILLIAM SHAKESPEARE," Edmund Spenser, William Camden, and others, and especially by the mysterious Fraternity of the Rosy Cross, his labors will receive, as they certainly deserve, the grateful recognition of all though-

ful students of English literature. These know that only highly cultured, rational intelligence, consciously developing and guiding great perceptive and expressive talents, can produce the highest constructive works of art, and they will appreciate being shown some curiously fascinating manifestations of it in the Baconian age, as Dr. Speckman has so brilliantly done.

But only the rare special students, who nowadays can give any time to the science and art of cryptography developed to such a high degree of literary perfection by Bacon and his associates (so that by their subtle concealment it has escaped observation for several centuries) can truly understand the extraordinary powers of perception, the numberless experiments, acute judgment and rational interpretation of observations required to obtain the results described by Dr. Speckman with such simple, unaffected clarity of speech as to make them models of their kind.

GEORGE J. PFEIFFER.

---

J. ELISHA ROE, of AVON, N. Y.

1840—1927

An American Pioneer in the Baconian Cause

J. Elisha Roe, the esteemed friend and fellow-member, with whom we had been in correspondence almost from the beginning of our society, was withdrawn from our midst, we are grieved to announce, last summer, at Avon, N. Y., where he spent his declining years.

He was born, according to his own account, in the town of York, Livingston County, New York, on December 22nd, 1840. After attending district schools, he was further educated at Middlebury Academy and Genesee Wesleyan Seminary, and then taught school two winters. In 1864 he entered as a student the law office of the Hon. Scott Lord, then county judge of Livingston County, N. Y. In 1865 he went to the University of Michigan, took the full law course there, and received his degree of LL. B. in 1866. He then became a member of the Monroe County Bar of Rochester, N. Y., and there practised his profession for nearly twenty years, until 1889, when he began to occupy himself chiefly with literary work.

Many years before he had already begun an investigation of Bacon's possible authorship of the Shakespeare writings, following an important course of lectures on the Shakespeare Sonnets by Joseph H. Gilmore, then professor of English litera-

ture at the University of Rochester, N. Y., and Mr. Roe continued this investigation for more than forty years.

In 1891 he brought out his first important work on this subject, entitled: *THE MORTAL MOON; or, BACON AND HIS MASKS: The Defoe Period Unmasked*, (New York, 1891, Burr Printing House, pp. 605): and many years later another: *SIR FRANCIS BACON'S OWN STORY* (Rochester, N. Y., 1918, The Dubois Press, pp. 232). In this last he claimed for Bacon not only chief authorship in what is now called the Augustan Age of English Literature, but expressed the opinion that he did not die in 1626, but went into concealment, and busied himself with literary and political labors until after the execution of Charles I. in 1649.

These works, Mr. Roe informed us, were published entirely at his own expense. No effort was made to place them upon the market by money or advertising; they were, indeed, not written in expectation of pecuniary profit, but to "stake or bound a claim" about Bacon's vast literary work, which Mr. Roe says, Time and Bacon's Alphabet of Nature will yet ripen.

In the last of the books mentioned Mr. Roe presents Bacon's overthrow or fall from power in an entirely new light. He asserts the bribery charges were but a "fake," or "borrowed face" put upon the true cause, which was a secret but thwarted scheme of Bacon's for raising revenue. Many Englishmen, he says, lost their money in it, but the king would in no manner permit the affair to be opened to public view, as this would inevitably throw light upon his own despicable piece of work in the Raleigh business. Hence came the quick jump from, or abandonment of the work of certain referees, which concerned it.

Mr. Roe has also contributed important papers touching the Baconian authorship to various magazines. In the English *BACONIANA* for January, 1912, he had one of 14 pages, entitled "The Selfsame Face in All," wherein he presents his views about the "Henslowe Diary." That magazine also contains a careful review of Judge Statsen's book entitled "An Impartial Study of the Shakespeare Title."

While living in studious retirement at Avon, Livingstone County, N. Y., Mr. Roe wrote and published in *The Rochester* (N. Y.) *Democrat and Chronicle* of May 21st, 1921, an article on "Shakespeare and His King," which was reprinted with a few additions and alterations in our issue No. 2 of November, 1923. His last paper, "Shakespeare—An Accommodating Mask," which was offered us for publication some time ago, will be found in this magazine, pp. 303-324), slightly amended and with as many of the Shakespeare Sonnets reprinted therein for convenient reference

as our limited space permitted. It is a characteristic example of Mr. Roe's style, but on account of its brevity should be studied in conjunction with his book "Sir Francis Bacon's Own Cipher Story," which more fully elaborates the argument.

Mr. Roe said of this article: "It is the best thing, I think, that I have written touching the Shakespeare Sonnets," and being left us a parting gift by a life-long lover and impartial student of the great "Shakespeare," it deserves the reader's thoughtful attention—however his prior opinion differs—on that account alone; in proportion, indeed, to such difference is always the light received from contact with another student's honest mind.

---

### WILLIAM STONE BOOTH

of Cambridge, Massachusetts

1864—1926

William Stone Booth will always be named in Baconian annals among the most notable writers in the first quarter of the 20th century. His investigations of many famous literary works of the later English Renaissance with special reference to their original and immediately following editions containing certain kinds of cryptographic letter-devices, led to the publication of his discoveries in several volumes, which are epoch-making in their particular field,—the Shakespeare-Bacon authorship question, and its wide ramifications. The ultimate full solution of that important cultural problem has no doubt been greatly advanced by Mr. Booth's painstaking labors.

The earlier American Baconian students had attacked the accepted tradition of the Stratfordian origin of the Shakespeare works along purely literary and historical lines, although the keen-sighted Delia Bacon had already noted therein some very disturbing evidences of anagrammatic and other letter-devices, not commonly classed as literature. Then came the brilliant German playwright and critic, Edwin Bormann of Leipzig, and showed in his excellent monograph "Die Kunst des Pseudonyms" (The Art of the Pseudonym) in 1901 with the help of numerous facsimiles of Title-pages, Text-pages and Ornaments in the original editions of 16th, 17th and 18th century books, including the Shakespeare quartos and folio, that they contained artificial letter-tricks of anagrammatic and acrostic nature.

Whether or not Mr. Booth was acquainted with the writings of Bormann, which are all in the Harvard University Library, we do not know, but he did not bother apparently about the work of immediate predecessors anyhow. He mentions without any reference to prior publication in his last book, "Subtle Shining Secrecies," 1925, pp. 49, 50, as something of particular interest, W. Goethe's cryptic acrostic signature on the title-page of his anonymous satire, "Goetter, Helden und Wieland," (which we show here in bold-face type), a witty device already described and illustrated in Bormann's above-mentioned book (with additional information on pp. 29-31), as far back as 1901. Mr. Booth has nothing to say about similar facts at various times published in the English BACONIANA, for example, an article entitled "Anagrams and Acrostics," published there by George Whistler in January, 1904; nor another on "Concealed Methods of Expression in English Literature" in the AMERICAN BACONIANA for February, 1923.

The methods thus suggested, however, Mr. Booth had elaborated in the course of years of painstaking most minute observations in the old texts, in many directions, and published his results in some admirably gotten-up books, which deserve to be praised without stint as monuments of analytic literary research. We shall refer again briefly to his publications below.

The biographical data in the following are extracated from fuller notes collected by our secretary, Mr. George M. Battey, Jr., whose kindness we acknowledge with thanks.

William Stone Booth was born January 20th, 1864, in Gloucester, Gloucestershire, England, the son of Abraham and Elizabeth Ann (Watts) Booth. His paternal grandfather was William Booth, and his paternal great-grandfather was William Stone, a chief naval constructor of the British Navy. He built the flagship "Victory," on which in 1805 Lord Nelson achieved a great triumph over the combined French and Spanish fleets at Trafalgar, but on this vessel he lost his own life. He had also built the sister-ship of the "Victory," and numerous others, which rendered signal service to the empire. He was the father of 14 children, 12 of them boys, all of whom at one time or another were attached to the British Navy. One of them, Abraham, was later an importer and exporter of lumber, and the father of the present William Stone Booth. William S. was intended for the ministry in the Church of England, was sent to Oxford, and finished the Cathedral College School, but his health failing, he was sent to travel for his father's firm in Central and South America, and then after an interval spent in London of 5 years, embarked again on travels for the lumber business, this time to

Australia, Brazil, Mexico and the Bahamas. There followed three more years in London, and then during 1893 and 4 he made his final studies in such affairs among the Redwoods, Sequoias and other timber trees in California.

His wide travels and adventures among many peoples prompted Mr. Booth to turn his hand to literature. His first book, "On Many Seas," embodied, somewhat after the manner of Defoe's Robinson Crusoe, the thrilling adventures of a certain roving mariner, named Herbert Hamlin. His second book, entitled "Wonderful Escapes of Americans," had to do with happenings from the Colonial days to the Civil War, and found its way into many schools. These works were issued by the Macmillan Press and by Houghton, Mifflin & Co., respectively. Outside of Shakespeare-Bacon studies his only other book was "A Practical Guide for Authors and Playwrights," published in 1907.

In 1897 Mr. Booth became associated with G. P. Putnam's Sons as literary adviser, in 1903 in the same capacity with the Macmillan Company, and after removing then to Cambridge, Mass., entered upon similar services for Houghton, Mifflin & Co., who became his principal publishers. In 1900 he established himself independently as a literary adviser in Boston. During this period he had married again, and was devoting nearly all of his time to unraveling the Shakespeare-Bacon mystery, with occasional work for others. In 1909 Houghton, Mifflin & Co. issued for him "Some Acrostic Signatures of Francis Bacon," which though possibly not a financial success, being luxuriously provided with facsimile plates, created a great stir, and revived the ever latent interest in "the greatest of literary problems." His introductory chapters on the cryptographic arts practised in the Renaissance period are of particular importance for the student, who wishes to delve for himself into the literature of that period. The real ability of its great authors, and the spirit of the times cannot be properly appreciated without considerable information of this kind, not yet touched upon in the college "courses." Mr. Booth's devotion to this fascinating and highly instructive subject led to his publishing in 1910 "The Hidden Signatures of Francesco Colonna and Francis Bacon," in 1911 "The Droeshout Portrait of William Shakespeare,—an Experiment in Identification," and in 1920 "Marginal Acrostics and other Alphabetic Devices," a sort of Catalogue, intended possibly to establish priority claims—a special limited issue, for which one hundred dollars a copy was the price recently quoted to the writer in Boston. Mr. Booth's last book "Subtle Shining Secrecies Writ in the Margents of Books, Generally Ascribed to William Shakespeare, the Actor, and Here Ascribed to William



Shakespeare, the Poet," (Boston, Mass., 1925,—Walter H. Baker Company) is in many respects a master-piece of its kind, including its printing as well. Again its introductory chapters deserve much praise as a preparation offered the serious student of literature. The main body of the work describes 242 devices, classed as acrostics, mesostics, acro-telestics and telestics. A photographically reproduced cut of the original text pertaining to each is provided, the devices found being rubricated in red; 233 items are taken from the three sections of the 1623 Shakespeare folio, one from its introductory matter, 6 from the Shakespeare poems, and two from Bacon's Essays and Sacred Meditations. It will profit the reader greatly to check the author's work up by at least one careful reading; we have gone through several times from cover to cover finding very much to praise, and relatively little to doubt, disapprove or dislike, considering the difficult nature of the subject. But it is quite obvious to any one who knows the pieces of text which Mr. Booth examined, as well as we do,—having much experience also with other kinds of letter-devices, apparently not known to him,—that had he paid at least a little intelligent attention to the investigations of the same plays, published by others in places well-known to every Baconian student, Mr. Booth would have made sometimes much more important discoveries than those he describes in the same places, would have often found his own views greatly strengthened by such additional evidence,—and would sometimes not have strained his reader's consent to the breaking point. He expresses his own doubts at times, but it seems to us not quite often enough, and repeats rather tediously an evidently favorite figure of speech, that the reader must let his nose smell out these odoriferous flowers of fancy, in order to have success. Mr. Booth's numerous excellent observations, however, definitely establish two important points: first, that the author or authors of the Shakespeare works deliberately filled them with all manner of highly artificial letter devices, having nothing directly to do with the plays and their plots, considered merely as dramatic literature, and yet often inducing a demonstrable adaptation of context to device; and second, that the maker or makers of these witty devices about many subjects, also constantly referred by means of them to "Francis Bacon," and things suggesting his name, and rather rarely the names of others. There is the further conclusion forced upon the reader that the great Shakespeare turns out to be infinitely more subtle and expert as a master of letters,—literally,—than the admirers of William of Stratford seem able to perceive in him. With the result Baconians are entirely satisfied, whoever the

true author was; but really the Stratford ghost should be invoked to explain why Bacon comes into this at all, as Mr. Booth and others have so abundantly shown.

William Stone Booth was married to Mary Brewster of Montrose, Pennsylvania, on October 1st, 1897; but she died in 1901. He was again married on November 29th, 1904, to Leonora Howe, a daughter of General Albion P. Howe, who was a West Point graduate, and a division commander during the Civil War in the army of the Potomac. They had three children.

Mr. Booth's death occurred at his Cambridge residence on October 13th, 1926. He had a large number of friends and admirers, who valued both his character and learned attainments. He was no mere partisan in the Shakespeare-Bacon controversy, bent on wantonly destroying cherished views, but very much concerned that the truth in this question of far-reaching implications should be sought by all available means, and made to prevail for the general good on the basis of demonstrable facts. His remarkable labors toward that desirable end will be gratefully remembered by all who can appreciate their worth.

THE EDITOR.

---

NANNIE O. SMITH DODGE

of Denver, Colorado

1854—1926

Mrs. Nannie O. Smith Dodge, a highly educated and energetic champion of the Baconian Cause in the West, an able and beloved teacher of youth for over twenty years, staunchest of friends, an ever-helpful member and benefactress of our Society, died in her home at 1173 Pennsylvania Street, Denver, Colorado, on the evening of January 19th, 1926, at the age of almost 72 years, from an attack of pneumonia contracted during the previous week.

A short time before her death, she prepared in her methodical way some autobiographical notes, from which the following events of her notable life, as given in *The Rocky Mountain News* of January 20th, are gleaned:

As instructor in music and the German language in the East Denver High School from 1875 until 1897, a fruitful period of professional work, interrupted only for a year in 1876, when she made a tour in Europe, Mrs. Dodge had intimate friendly contact with many young men and women, who have since become

prominent citizens in Denver, and notable figures in every profession and industry throughout the country.

Mrs. Dodge was the daughter of Brainard and Nancy Hawley Smith, and was born in Sunderland, Mass., on January 28th, 1854. In 1865 her father and his family, accompanied by several other families from that community, moved westward, and settled in a farming section of Southern Illinois, which they named Rosemond. The Smith family remained there until after the close of the Civil War, when they went to Normal, Illinois. Here Nannie Smith received her early education, and was graduated in 1872 from the public school. Thereupon she went abroad, and spent some time in Stuttgart, Germany, studying music and the German language. During this period she also travelled extensively in England and on the Continent. During the summer of 1875 she made a tour through Switzerland and France, and then returned to New York.

The late Aaron Gove, an outstanding leader in Denver educational circles at that time, had before been superintendent of the schools at Normal, Ill., and immediately upon Miss Smith's return home appointed her as an instructor in music and the German language at the East Denver High School, Denver's first institution of higher learning. In September, 1875, our young friend assumed her duties there, and from that time on made Denver her residence. In 1881 the successful teacher was granted a leave of absence, and afterwards continued in her profession for sixteen years without interruption. From the graduation of the first class at the High School she witnessed the steady growth of Denver's excellent educational system until the completion of the magnificent structure at East Sixteenth Avenue and Clayton Street. Throughout her life, and even after her marriage, and later a long stretch of invalidism, her warm interest in the educational affairs of Denver never waned.

Miss Smith was married on January 11th, 1899, to the late Colonel David C. Dodge, pioneer railroad builder of the West. For several years she travelled with him on his European and Panama Canal trips, and when he died on July 19th, 1918, spent most of her later years at home.

Mrs. Dodge had always a strong literary bent, and in 1923 published a biography of her husband. It outlined his career from the time he came West in an ox-drawn covered wagon in the early seventies, and through those following years of rapid development, when he was largely responsible for the construction of the Denver and Rio Grande, the Rio Grande and Western, the Mexican National and other railways of importance, and accumulated considerable wealth.

Mrs. Dodge was also the author of a treatise on the Bacon-Shakespeare authorship problem, in which subject she was especially well versed. About this topic she and her husband collected an excellent working library, which, after she had become a member of the Bacon Society of America, she announced her intention of bestowing upon it as a memorial. This has been done, and a list of the final bequest, following an earlier gift of some of the books, will be found starting on p. 355 of this magazine. Mr. and Mrs. Dodge were likewise great lovers of the Fine Arts, and their collection of paintings was justly renowned.

During recent years Mrs. Dodge had withdrawn largely from civic and religious work, having suffered a partial loss of hearing, but she had formerly belonged to the First Congregational Church of Denver. She was always interested in philanthropy, a strong practical friend to those in need, and quietly gave her advice and support to many important charities. Her health was seriously undermined about a year before her death, through a fall which fractured her hip, and gradually failing in strength, despite courageous resistance, and even a continuance of friendly correspondence with our Society, she was finally unable to withstand a malignant attack of pneumonia, which ended her eminently useful days on January 19th, 1926. Her warm-hearted, clear-minded and efficient personality will be remembered with great respect and gratitude.

## A TABLE OF ALPHABETIC NUMBERS

(See Remarks on following page)

	Long. Clock, or Cabala Count. (Gematria)	Short, or Cross Sum Count	Kay Count	or Kaye Count	Reverse Clock, Cabala, or Seal Count	
A	.... 1 .....	1	27	....	24	A
B	.... 2 .....	2	28	....	23	B
C	.... 3 .....	3	29	....	22	C
D	.... 4 .....	4	30	....	21	D
E	.... 5 .....	5	31	....	20	E
F	.... 6 .....	6	32	....	19	F
G	.... 7 .....	7	33	....	18	G
H	.... 8 .....	8	34	....	17	H
IJ	.... 9 .....	9	35	....	16	IJ
K	.... 10 .....	1	10	....	15	K
L	.... 11 .....	2	11	....	14	L
M	.... 12 .....	3	12	....	13	M
N	.... 13 .....	4	13	....	12	N
O	.... 14 .....	5	14	....	11	O
P	.... 15 .....	6	15	....	10	P
Q	.... 16 .....	7	16	....	9	Q
R	.... 17 .....	8	17	....	8	R
S	.... 18 .....	9	18	....	7	S
T	.... 19 .....	10*	19	....	6	T
UV	.... 20 .....	2	20	....	5	UV
W	.... 21 .....	3	21	....	4	W
X	.... 22 .....	4	22	....	3	X
Y	.... 23 .....	5	23	....	2	Y
Z	.... 24 .....	6	24	....	1	Z
&	....	....	25	....	....	&
E	....	....	26	....	....	E

## EXAMPLES

Long, Clock, or Simple Cabala Count.—Gematria.

33=BACON,—ALBANE,—SP,—TO,—VN or UN,—CABINE,  
—LAW,—FREE,—LABEO,—EYE,—HINC,—DING,—  
AV (Rom.5) ON,—TIE,—ANT,—I (Rom.1) NT,—BILL,—  
LLL, or LLI,—OSA,—YIA,—BMT,—KY. F-6, B-2.

35=F. BACON,—KING,—BOY,—RUB,—NOM (French),—  
GOOD. B,2-I,9.

42=Comma,—50=ROSA,—KNOCK,—29=HAIL. 53=POET  
=SWAN,—E, 3,—L (Rom.50) 3,—SMALL,—WOOD,—OUT,  
—SUP.—CANKRED (R. & J.).

55=STAR,—STAND,—IZ. WA., 58= HANG-HOG,—VV. S.

56=FR. BACON,—HAMLET,—NIGHT,—WAL-ES,—NEGRO.

62=PRINCE,—ROMEO. 76=WHAT 15.

67=FRANCIS,—BENSALEM,—TRAGEDIE,—TWELFE (12th  
Night),—NATIVE,—SECRET,—LOVER,—BE SURE,—  
SPLEEN,—L (Rom.50) EM (T. W. T.),—BETTER. 64=  
PERIOD. 74=WILLIAM,—YOUR. 78=LAWYER.

\*Sometimes used as 1.

- 88=FR. ST. ALBAN, — WISHETH, — ERRORS. 85=FR. BACON., KT.
- 100=FRANCIS BACON,—SONNETS,—IGNOTUS,—THY LOVE (Sonnet 136).
- 103=SHAKESPEARE,—MIDSOMMER,—L(Rom.50)ORD S. (B. J., DISC., 1641). WITNESS (Ed. Sp., old Monum't). 101=BEN JONSON. (Macb.),—
- 108=FRANCISCVS—WITNESSE (Ed. Sp., new Monum't), 106=SWAN, 53+OF AV(5)ON, 53.
- 111='THE AVTHOR',—ENGLAND'S KING,—'LAWYER Vn—' (IH.VI),—HENRY PEACHAM,—'YOUR ART' (Temp.),—'OUR HOAST' (Macb.),—VVILL (Rom. Nos.).
- 124=W. SHAKESPEARE,—FRANCIS MERES,—ANTHONIE, (,—COMMA), 82+42,—(A.&Cl., Title). 129=FRANCIS BACON, KT.,—
- 136=BACON + SHAKESPEARE,—DON QUIXOTE,—SOL-MEMINITY(A. & Cl. End),—'BLESSE THE MARKE' (Oth'o).
- 141=FRANCIS TUDOR.
- 157=FRA ROSIE CROSS,—(Fra)TERNITY,—'TO BE, OR NOT TO BE' (Hamlet),—BACON+W. SHAKESPEARE. 203=DEMOCRITVS IVNIOR (R. Burton).
- 163=F. BACON+W. SHAKESPEARE,—SHAKESPEARES, (=COMMA) 121+42)—(Sonnets, 1609).
- 177=WILLIAM SHAKESPEARE,—YOUR SHAKESPEARE.
- 282=LVCRECE, thus: LVCC (Rom. Nos.) 255+REE, 27.
- 287=HONORIFICABILITUDINITATIBUS (L. L. I. p. 136).
- Key or Kaye Count.**
- 33=G,—TO,—VN or UN. 67=IF,—BUT. 74=MEE,—AVON.
- 55=PAN. 79=POET,—SWAN. 78=F.R.C.
- 53=IS,—TH'—OUT,—CV (Rom. 5)T, in 12th N.,— 141 MEASV (Rom.5)RE.
- 88=ROMEO,—HIT,—OMNES. 100=TUDOR,—TURNE,—L(Rom.50)ET,—FIG.
- 111=BACON,—ENTER. 136=EXEUNT,—BARTAS. 143=F. BACON.
- 171=FRANCIS. 157=SPEARES (Bible, 1611). 187=FRA. BACON.
- 189=FR. BACON., KT. 160=FR. BACON. 192=FR. ST. ALBAN.
- 259=SHAKESPEARE. 267=ENGLAND'S KING. 271=FRANCIS TUDOR.
- 282=FRANCIS BACON. 287=FRA ROSSICROSSE (or ROSIE CROSS).
- 311=FRANCIS BACON., KT. 314=FRANCIS ST. ALBAN. 175=IMMERITO.
- 370=BACON+SHAKESPEARE. 411=WILLIAM SHAKESPEARE.
- 426=FRANCIS BACON, KNIGHT.
- Reverse Clock, Cabala or Seal Count.**
- 51=TUDOR 53=FEL (Sonnet 76),—THAT. 67=ASSIST (Timon, End).
- 92=BACON. 99=F. BACO. 103=IMMERITO. 108=FRANCIS.
- 111=F. BACON. 119=FR. BACON. 143=FRA. BACON.

137=FR. ST. ALBAN. 159=FRANCIS TUDOR. 172=SHAKESPEARE.  
 200=FRANCIS BACON. 189=ENGLAND'S KING. 264=BACON+SHAKESPEARE.  
 273=WILLIAM SHAKESPEARE. 287=F. BACON+W. SHAKESPEARE.

**Short, or Cross Sum Count.**

15=BACON. 17=F. BACO. 29=FR. BACON,—TUDOR.  
 40=FRANCIS.  
 55=FRANCIS BACON. 21=F. BACON. 57=ENGLAND'S KING.  
 67=MARGUERITE. 69=FRANCIS TUDOR. 73=BACON+SHAKESPEARE.  
 58=SHAKESPEARE. 53=SHAKESPEARE. 43=FR. ST. ALBAN, or with T.1=34.  
 87=WILLIAM SHAKESPEARE.

The student can easily enlarge these lists to suit his needs from his own observations.

**NOTE ON ALPHABETICAL NUMBERS, THEIR SUMS  
AND USES**

The accompanying table gives the 24 letter alphabet of Bacon's time (see **THE ENGLISH GRAMMAR MADE BY BEN. JOHNSON.**, 1640, p. 35) and the numbers equivalent to the letters, according to four different systems of counting, named in the titles. Groups of letters, as in words, are represented consequently by the sums of their numbers in any one system of counting; thus the alphabetic sum for **BACON** by the Simple, Clock or Cabala count, where **B=2, A=1, C=3, O=14, N=13** is **33**,—a number very generally used in cryptographic allusions to Bacon, whether by himself or others. The same number represents the word **FREE** by the same kind of count. But **BACON** by the Kay count, where **B=28, A=27, C=29, O=14, N=13**, is equal to 111; and **F. BACON** by the Reverse Clock or Seal count is also by a happy coincidence equal to 111; and the letters **VVILL** (standing for the word **WILL**, **W** being literally double **V** or **U**), taken as Roman numerals **V=5, V=5, I=1, L=50, L=50**, also yield the sum 111. From these facts it is evident that the words **Free-Will**, standing as shown for the numbers 33-111, could be readily used as a secret mark of reference for **Bacon**—or strictly **Bacon—Bacon** or **Bacon—F. Bacon**. Bearing all this in mind, and much more to the same effect could be cited, it is remarkable that Bacon refers to **Free-Will** (thus) in the beginning of his first essay "Of Truth" (1629-4to); that in Sir John Davies' highly artificial acrostic Hymn XVI to Astraea, (quoted in this magazine, Nov. 1923, p. 48) we find a reference to "**Royal Free Will**" with allusive context, which,

viewed cryptographically, might well mean **Royal Bacon—Bacon**; that the final couplet of Prospero's Epilogue in *The Tempest*, making an appeal to be set free, should end with the word "**free**" (= **33—Bacon**, Clock Count), and that the Shakespeare sonnet 111 carries, like the Epilogue mentioned, an acrostic Francis Bacon signature, while sonnet 136 contains a very ingenious riddle about the world Will, the solution of which, discovered by Mrs. Fuller of Boston, again refers to Bacon.

Since **136** is the alphabetic sum by Simple Clock Count for **BACON-SHAKESPEARE**, that number there serves both to hint and confirm a hidden device connecting those two names. There is clear method in this playful mathematical madness, for in *Love's Labour's lost* on p. **136** of the Comedies in the 1623 Shakespeare folio, there is a whole string of riddles with Bacon solutions. On text-line **33** (= **Bacon**, Clock Count) occurs one of them: "What is AB speld backward with the horne on his head?" (Bac-horn, or Bacon).

In the same page and column we find the fantastic word: "honorificabilitudinitatibus," the alphabetic sum of which by Simple Clock Count is **287**; which is also the sum for **F. BACON—W. SHAKESPEARE**, by the Reverse Clock or Cabala Count; and that number, said to be **par excellence** Francis Bacon's great cipher seal, is again the sum by the Kay Count for **FRA ROSICROSSE**. (See *SECRET SHAKESPEAREAN SEALS* by FRATRES ROSEAE CRUCIS, Nottingham, 1916, and the article "NUMBER 287" by Parker Woodward and Wm. E. Clifton in *BACONIANA*, October, 1913), and the number of actual single counted letters in the little poem "To the Reader," a masterpiece of cryptography, facing "this Figure, that thou here seest put," "for gentle Shakespeare" (God save the mark!) in the 1623 folio.

**157** is the sum by Simple Clock Count for **FRA ROSICROSSE**, the sum for **BACON-W SHAKESPEARE** by the same count is **157**, and the same number of letters is found in the garbled inscription from *The Tempest* on the Shakespeare monument in Westminster Abbey,—another secret Shakespearean Seal! Let those, who have thinking eyes, think!

The exactness of these interrelations between letters and numbers can be easily verified; *that* is the essential virtue of this concealed method of expression, a branch, we believe, of that "Method of the Mathematiques," which Bacon calls (*Advancement of Learning*, 1640, p. 273,—see facsimile in *American Baconiana*, Feb. 1923, p. 149) "the Delivery of the Lampe, or the Method bequeathed to the sonnes of Sapience" (vulgarly, "Sons of Sap").



These few examples will suffice to demonstrate the practical uses for conveying knowledge to which the adjoining table may be put.

A long essay on this subject under the title "Concealed Methods of Expression in English Literature" will be found in this magazine. Another, more elaborate and technical, is in preparation; it will show also the use of these methods of composition in some other famous books, especially the 1611 Authorized Version of the Bible, Sir Thomas Browne's *Religio Medici*, Izaak Walton's *Compleat Angler*, and some poetical works of John Milton, and others.

---

#### AN APPEAL TO CONTRIBUTORS

On behalf of the able, obliging and long suffering editor-in-chief of *American Baconiana*, I wish to make a special appeal to all the friends who are kind enough to favor us with matter for our pages, and to beg them in preparing the manuscript, to send it in such shape that it can be forwarded direct to the compositor without the necessity of sacrificing gallons of midnight oil by the aforesaid editor-in-chief to get it into legible and printable shape.

It has been our editor's pride and joy, and has been for the five years of our publication, that nothing goes into our pages until it has been thoroughly examined and such work as might be necessary done upon it to fit the purposes and aims of the magazine. This labor has become very onerous, and on behalf of the laborer I make this appeal. "Verbum sap."

WILLARD PARKER, President.

---

In closing our labors on this number, we express particularly warm thanks to Mr. George M. Battey, Jr., Secretary, who, although extremely busy with his new historic work: "Abraham Lincoln in the Conspiracy Web," very kindly undertook the final arduous proof-reading of these pages; but much appreciation is also due our printers, the Norristown Press, Norristown, Pennsylvania, for their painstaking, difficult work.

(The Secretary employs the prerogative of one who has the last word to say our able conductor might well look before he speaks, for while we have done our best, we fear it may have converted some of the lucid explanations into riddles as unfathomable as that delectable gem which graces Shakspeare's Tomb. However, if this unusual issue gives our accepted literary big-wigs pause in the game of devouring numerous oysters and leads them to exercise their mental machinery, Bacon, the substance, and Shakespeare, the shadow, will not have lived in vain. Verily, the great *Honorificabilitudinitatibus* of Bacon-Shakespeare will out!)



## ERRORS AND ADDITIONS

American Baconiana, Serial No. 5; Nov., 1927 and Febr., 1928.

(Paste this slip in back of magazine and correct before reading. Page titles are not included in counting the lines.)

- | Page | Line  |
|------|---|
| 129  | —Note.—For "Baconian", read "Baconiana".  |
| 130  | 1—For "Shakespere", read "Shakespeare".   |
| 137  | 12—For "because", read "became".  |
| 145  | 24—For "gruges", read "fruges".   |
| 165  | 4—For "167", read "171".  |
| 167  | 28—For "p. 5", read "p. 165".   |
| 170  | 14 up—For "Ralone", read "R alone". For "R (cx)", read "Rex".   |
| 172  | 14 up—For the first word "WITNESSE", read "WITNESS".  |
| 173  | —Add under main title "By George J. Pfeiffer, Ph.D."  |
| 176  | 38—For "put in use", read "put in ure".   |
| 177  | 40—Add after "Bibliography"—"p. 362".   |
| 182  | 35—Add here "Fig. IV, A, p. 185".   |
| 183  | 9—For "At the left clear margin", read "In Fig. IV, A, left margin".  |
| 184  | —In Fig. V, title, for "ChoiHce", read "Choice".  |
| 189  | —In Fig. VII, title, for "Bu Bartas", read "Du Bartas".   |
|      | "Reduced" Facsimile.  |
| 190  | 7—For "p. 5," read "p. 182". The order of lines 43 and 44 is to be reversed.  |
| 191  | 1—For "p. 5," read "p. 182".  |
| 193  | 20—for "states that it was", read "(Fig. VIII), states what was".   |
| 196  | 1—For "check", read "cheek".  |
| 197  | —Last line.—For "103", read "102".  |
| 200  | 6—For "MACON", read "BACON".  |
|      | 13—For "XI—XII", read "X—XI".   |
| 201  | 32—For "judgement", read "jndgement".   |
|      | —6th line up—For "IX", read "XI".   |
| 202  | 13—For "Viscount", read Vicount".   |
| 203  | 36—Add here a footnote: "See table and examples, pp. 383-387".  |
| 205  | 4—For "NV", read "VN". For "GR", read "QR". At foot, for "altre", read "alter".   |
|      | —Column 1—In 2nd group, for "CFX", read "CEZ".  |
| 206  | —Column 1—Add after 6th item "IIP". 4th line up, cancel "Geographic".   |
|      | —The first column of three—letter groups here belongs on p. 205, as a fourth column of three letters for sum 33.—Under two letters for sum 67.—for "GHP", read "GH".  |
| 209  | —Cancel 2nd paragraph "The letter—sums" . . . "(Knight. 311 K".   |
|      | —4th line up—For "plus 15", read "plus P, 15".  |
| 210  | —Add to third paragraph, "and the first letters, T and o, respectively, for the first and second lines."—At end of fourth paragraph, for "Fig. XV, B", read "Fig. XV, A".   |
|      | 30—After "p. 81"; insert "and here".  |
| 211  | —In Fig. XV, item marked "(I) (D)", read "(D)".   |
| 212  | —Fig. XVII is misplaced. It belongs in the next concluding part of this paper to follow in American Baconiana No. 6; but the reader might note here the extraordinary way in which the words of the title "CRYPTOMENYTICES ET CRYPTOGRAPHIAE" are typed and divided. This may be explained by the following allusive alphabetic sums thus produced: CRYPTOME—92 Rev.—BACON (Rev.);—NYTICES ET CRY—157 Cl.—FRA ROSIE CROSS (Cl.);—PTOGRAPHIAE—111 Cl.—BACON (K). These devices mark this great cipher treatise as a work of the Bacon-Rosierucian group. |
| 213  | 4—For "p. 200", read "p. 199".  |

Page	Line
214	15—For "Fig. XXV, k", read "Fig. XV, K".
	32-34—Cancel entire sentence, "The letter-sum" . . . "by Kay Count".
215	—End of second paragraph—For "XV, II", read "Fig. XV, D".
218	31—For "p. 182, et sequitur", read "pp. 182-202".
219	31—For Fig. XV, A", read "Fig. XV, a". Line 35, for "assurances", read "assurance".
220	—Fig. XV, a.—At left margin, read vertically in place of "O If".—"O T If"; and next following, in place of "or"—"Or".
222	—End of 2nd paragraph.—For "XVII", read "XVI".
223	10—For "Fig. XVI, R", read "Fig. XV, R".
	17—For "as Fig. XVI, P", read "are, Fig. XV, P".
224	8—For "already", read "ready".
240	4—For "Robinsoc", read "Robinson Crusoe".
247	3—For "Stagerite", read " <del>Stager</del> • "Stage rife," - a pun.
249	—Note 1, line 2—For "Boetia", read "Boeotia". The same foot of p. 255 and p. 273.
278	23—After "Sir Thomas More", insert "Paolo Sarpi".
280	—End of 2nd paragraph.—Add "(Fig. XVIII.)"
281	—At foot under cut, insert "Fig. XVIII. Archbishop Tenison s BACONIANA, 1679. Facsimile of p. 16.
282	2—Add "(pp. 196-197)".
299	—Note, line 1—For "there", read "here".
300	16—For "reasonable", read "reasonably".
301	—Beginning of 3rd paragraph, after "Errors.—insert". Last paragraph, 6—For "1822", read "1833".
304	2—After "p.", insert "312".
306	31—For "kind", read "king".
311	—2nd line up. For "haghty", read "haughty".
312	—4th line up. After "person", insert "then".
313	9—For "knige", read "knife".
324	—In title of little poem, for "T" read "To".
328	28—For "of Posterity", read "for Posterity".
340	—Note, 2nd line, for "significanee", read "significant".
341	—End of 2nd paragraph. Add "p. 211".
343	28—Cancel "Introductory", and after "essay" insert "(p. 276.)"
347	25—For "Stature", read "Statute".
348	—Last paragraph, line 6—For "p. 184", read "pp. 182-184".
352	—This Bibliography is referred to at foot of p. 177, in the paper on Concealed Methods, etc.
371	—The paper of Dr. Speckman about Spenser referred to in the first paragraph, followed by its title, is the one printed on pp. 159-172.
372	—3rd line up. For "Vigenire", read "Vigenere".
377	8—For "Goetler", read "Goetter".
383	—Under "Examples", Long, Clock Count, line 5—Before <del>Ex</del> "—F BACON", insert "39", the sum omitted here.
	11—Cancel "WHATIS"; and insert in blank space of next line "76 — WHAT IS".
384	16-18—For "COLMEMENTY", read "SOLMEMNITY";—for "TH EMARKE", read "THE MARKE"; —for "Oth'o", read "Othello".
	8—Cancel "PICTURE".
	—Under Kay or Kaye Count, lines 1 and 2—Cancel "TO.—VN or UN"; also, "76 — WHAT IS".
385	14—For "53—SHAKESPEARE", read "53—SHAKSPEARE".

#### TO THE READER

This list is regrettably long, yet it represents, in fact, only about one error to every three pages; and the studious reader, considering the difficulty of setting much of this text, will, we trust, pardon even those imperfections, when informed that very serious illness in our editorial staff during the press-work (which could not on that account be delayed), prevented closer supervision.

## STANDING COMMITTEES

Season 1927-1928

---

### MEMBERSHIP

Chas. O'C. Hennessy .....15 Park Row, N. Y.  
Mrs. Isaac Hull Platt .....Lansdowne, Pa.  
A. F. Sheldon .....529 W. 122d St., New York City  
W. H. Prescott, M. D. ....Boston, Mass.  
Charles Loughridge .....Denver, Col.  
Edith C. Gray .....Chicago, Ill.  
Natalie Rice Clark .....Oxford, Ohio  
Mrs. A. Garfield Learned.....36 Gramercy Park, New York City  
Mrs. A. Coleman Smith.....34 Gramercy Park, New York City  
George B. Curtis .....Bethlehem, Pa.

### FINANCE

Clinton Woodbridge Parker, 164 Columbia Heights, Brooklyn, N. Y.  
Robert Grimshaw, Ph. D.....717 W. 177th St., New York City  
H. von Briesen .....50 Church St., New York City  
Arthur B. Cornwall .....1493 Union St., Brooklyn, N. Y.

### PUBLICITY

George J. Pfeiffer, Ph. D. ~~Editor~~.....Glen Ridge, N. J.  
Henry Wellington Wack, (and Marlboro, Vt.  
Steinway Hall, 113 W. 57th St., New York City  
Natalie Rice Clark .....Oxford, Ohio  
Catherine Victoria Thompson ....199 Audubon Rd., Boston, Mass.

# JOHN HOWELL

328 Post Street—Union Square

SAN FRANCISCO, CALIFORNIA

*Bookseller*

*Publisher*

*Importer*

Rare Books of All Kinds, especially

Bacon, Shakespeare and DeFoe

All Orders Given Prompt Attention. Write for Complete List

---

## SCHULTE'S BOOK STORE

80 FOURTH AVENUE, NEW YORK CITY

Particular Attention Paid to Baconiana and Other Special  
Research Works. We Gladly Seek and Find Rare Items  
Have Bought Remainder of Edition of Dr. Appleton Morgan's  
Latest Book: Mrs. Shakespeare's Second Marriage.

Postpaid \$1.50

Correspondence solicited

Write for catalogue

---

## The Bacon Society of America

15 GRAMERCY PARK

NEW YORK CITY

### PUBLICATIONS OF THE SOCIETY

*Sent postpaid on receipt of price.*

American Baconiana No. 1—64 pages.....(Out of print)	
American Baconiana No. 2—160 pages (Tercentenary)....	\$2.00
American Baconiana No. 3. Double Number—160 pages..	2.00
American Baconiana No. 4, Double Number—128 pages..	2.00
American Baconiana, No. 5, Double Number—255 Pages	3.00
Francis Bacon, Last of the Tudors, Cloth.....	4.00
Francis Bacon, Last of the Tudors, Board.....	2.00
Chronological Chart of Shakespeare Plays.....	.20
Facsimile of Northumberland MSS. and key plate.....	.50
Facsimile of The Tempest, Folio text.....	1.50
Recollections of Ignatius Donnelly, by H. W. Wack, 16 pages	.15
Francis Bacon as a Poet, by Hilda H. Pfeiffer, 24 pages...	.50
Vol. I, American Baconiana, Nos. 1, 2 and 3—384 pp. bound in Buckram .....	12.00
Discount on above to Members—50%	
Bacon's Dial in Shakespeare .....	2.00
Law Sports at Gray's Inn .....	2.00

Net to Members or Non-members

Also a few copies of the Cambridge (Eng.) Edition of the  
Comedy of Errors (University Press) with no author's  
name on Title Page and Portrait of Francis Bacon op-  
posite .....Price Net \$ 2.50

### DUES

Life Membership .....	\$50.00
Active Membership .....	5.00 per annum
Associate non-voting .....	3.00 per annum

Printed by NORRISTOWN PRESS, Norristown, Pa.



